

Masonic Edition

THE
HOLY BIBLE
THE GREAT LIGHT IN MASONRY

CONTAINING THE
OLD AND NEW TESTAMENTS

ACCORDING TO THE AUTHORIZED OR KING JAMES' VERSION
TOGETHER WITH ILLUMINATED FRONTISPIECE,
PRESENTATION AND RECORD PAGES AND
HELPS TO THE MASONIC STUDENT



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A Masonic Creed



As an expression of the simplest form of the faith of Masonry, not exhaustive, but incontrovertible and suggestive, the following is

THE MASONIC BELIEF

There is one God, the Father of all men.

The Holy Bible is the Great Light in Masonry, and the Rule and Guide for faith and practice.

Man is immortal.

Character determines destiny.

Love of man is, next to love of God, man's first duty.

Prayer, communion of man with God, is helpful.

Recognizing the impossibility of confining the teaching of Masonry to any fixed forms of expression, yet acknowledging the value of authoritative statements of fundamental principles, the following is proclaimed as

THE MASONIC TEACHING

Masonry teaches man to practice charity and benevolence, to protect chastity, to respect the ties of blood and friendship, to adopt the principles and revere the ordinances of religion, to assist the feeble, guide the blind, raise up the downtrodden, shelter the orphan, guard the altar, support the Government, inculcate morality, promote learning, love man, fear God, implore His mercy and hope for happiness.

THE GREAT LIGHT IN MASONRY

The Holy Bible is thus presented in the Masonic ritual

The Holy Bible is given us as the rule and guide for our faith and practice * * * * *

I particularly direct your attention to the Great Light in Masonry, the Holy Bible. Howsoever men differ in creed or theology, all good men are agreed that within the covers of the Holy Bible are found those principles of morality which lay the foundation upon which to build a righteous life. Freemasonry, therefore, opens this Book upon its altars, with the command to each of its votaries that he diligently study therein to learn the way to everlasting life. Adopting no particular creed, forbidding sectarian discussion within its lodge rooms, encouraging each to be steadfast in the faith of his acceptance, Freemasonry takes all good men by the hand and, leading them to its altars, points to the open Bible thereon and urges upon each that he faithfully direct his steps through life by the Light he there shall find and as he there shall find it. If, from our sacred altars, the atheist, the infidel, the irreligious man, or the libertine, should ever be able to wrest this book of Sacred Laws, and thus remove, or even obscure, the greatest Light in Masonry, that light which for centuries has been the rule and guide of Freemasons, then could we no longer claim for ourselves the great rank and title of Free and Accepted Masons; but, so long as that sacred light shines upon our altars, so long as it illuminates the pathway of the Craftsman by the golden rays of truth, so long, and no longer, can Free-

masonry live and shed its beneficent influence upon mankind. Guard then that Book of sacred and immutable law as you would guard your very life. Defend it as you would the flag of your country. Live according to its divine teachings, with its everlasting assurance of a blessed immortality. (Entered Apprentice degree)

Every regular and well-governed lodge is furnished with the Holy Bible * * * * * The Holy Bible is dedicated to the service of God because it is the inestimable gift of God to man. (Fellowcraft degree).

The Holy Writings, that great light in Masonry, will guide you to all truth, will direct your path to the Temple of happiness and point out to you the whole duty of man * * * * *

Upon all suitable occasions remind the brethren that Masonry is founded upon the great moral principles set forth in the sacred volume, which we receive as the rule and guide for our faith and practice. Exhort them to govern themselves by these principles, as well with the world at large as with each other. Teach them to reverence the three great lights, comprehending the Holy Bible, the perfect square, and the extended compasses, the beautiful symbolism of which is familiar to you, and the explanations of which include some of the most important duties inculcated in our fraternity. (Installation Charge to the Master of a Lodge).

CHARGE TO MASTER MASONS

While you were kneeling at the altar, you were shown the Great Light in Masonry and were taught in a simple and beautiful explanation the Mason's attitude toward the Book of Books. You were told that Freemasonry commands each of its votaries diligently to seek therein the way to everlasting life, and urges upon each faithfully to direct his steps through life by the light he there shall find and as he there shall find it.

If we, as Masons, are to obey this injunction which each of us has received, we must have a proper conception of just what the Great Light is and how it has come down to us. And our understanding may well begin with recognition of the significant fact that the church and religion did not grow out of the Bible. The Bible grew out of religion and the church. A number of men, living close to the heart and thought of God and therefore inspired by Him, picked up, used in this great

task, and laid down in their turn the working tools of life during a span of hundreds of years. The Bible is a collection of their writings, the result of a long, slow process of growth.

Different writers wrote with different purposes. One was a historian, another a poet, another a theologian or a preacher, a teller of stories, or a user of parables. So the Great Light which has illumined men's steps through the centuries is not merely a book but a whole library of sixty-six books of widely different content, but all filled with the revelation of God's love for man, His purpose for man and man's effort to reach up to Him.

The Holy Bible is the world's supreme record of man's experience with faith. It is the Mason's trestleboard in character-building, that important work to which you have dedicated yourselves and for which you have emblematically received the apprentice's tools, the gavel and the gauge.

In this Book are laid down the principles of successful living. Its great men loom large upon the background of the world's history. They lived, they fought, they loved, they sinned, they repented. And they have left behind them—here—the testimony that the keeping of God's laws and the doing of God's will are the things worth living for. We need to know the Bible, to learn its precepts, to reverence it as our great book-friend.

And, that your feet may not stumble, that

your path may be well lighted, this edition of the Great Light has been prepared with the prayer that it may indeed be a "lamp unto your feet and a light unto your path"; and with the hope that you may be able to exult with the Psalmist when he cries, "O, how I love Thy law! . . . Thou, through Thy Commandments, hast made me wiser than my enemies. . . . I have refrained my feet from every evil way that I might keep Thy Word I have not departed from Thy judgments; for Thou hast taught me."

THE BIBLE IN MASONRY

R. W. AND REV. JOSEPH FORT NEWTON

Time is a river, and books are boats. Many volumes start down that stream, only to be wrecked and lost beyond recall in its sands. Only a few, a very few, endure the testings of time and live to bless the ages following. We pay homage to the greatest of all books—the one enduring Book which has traveled down to us from the far past, freighted with the richest treasure that ever any book has brought to humanity. What a sight it is to see men gathered about an open Bible—how typical of the spirit and genius of Masonry, its great and simple faith and its benign ministry to mankind.

No Mason needs to be told what a place of honor the Bible has in Masonry. One of the great Lights in the Order, it lies open upon the altar at the center of the lodge. Upon it every Mason takes solemn vows of love, of loyalty, of chastity, of charity, pledging himself to our tenets of Brotherly Love, Relief, and Truth. Think what it means for a young man to make such a covenant of consecration in the morning of life, taking that wise old Book as his guide, teacher and friend! Then as he moves forward from one degree to another, the imagery of the Bible becomes familiar and eloquent, and its mellow, haunting music sings its way into his heart.

And yet, like everything else in Masonry, the Bible, so rich in symbolism, is itself a symbol—that is, a part taken for the whole. It is a sovereign symbol of the Book of Faith, the Will of God as man has learned it in the midst of the years—that perpetual revelation of himself which God is making mankind in every land and every age. Thus, by the very honor which Masonry pays to the Bible, it teaches us to revere every book of faith in which men find help for to-day and hope for the morrow, joining hands with the man of Islam as he takes oath on the Koran, and with the Hindu as he makes covenant with God upon the book that he loves best.

For Masonry knows, what so many forget, that religions are many, but Religion is one—perhaps we may say one thing, but that one thing includes everything—the life of God in the soul of man, and the duty and hope of man which proceed from His essential character. Therefore, it invites to its altar men of all faiths, knowing that, if they use different names for "the Nameless One of a hundred

names," they are yet praying to the one God and Father of all; knowing, also, that while they read different volumes, they are in fact reading the same vast Book of the Faith of Man as revealed in the struggle and sorrow of the race in its quest of God. So that, great and noble as the Bible is, Masonry sees it as a symbol of that eternal Book of the Will of God which Lowell described when he wrote his memorable lines:

"Slowly the Bible of the race is writ,
And not on paper leaves nor leaves of stone;
Each age, each kindred, adds a verse to it,
Texts of despair or hope, of joy or moan.
While swings the sea, while mists the mountain shroud,
While thunder's surges burst on cliffs of cloud
Still at the prophets' feet the nations sit."

None the less, much as we honor every book of faith in which any man has found courage to lift his hand above the night that covers him and lay hold of the mighty Hand of God, with us the Bible is supreme. What Homer was to the Greeks, what the Koran is to the Arabs, that, and much more, the grand old Bible is to us. It is the mother in our literary family, and if some of its children have grown up and become wise in their own conceit, they yet rejoice to gather about its knee and pay tribute. Not only was the Bible the loom on which our language was woven, but it is a pervasive, refining, redeeming force bequeathed to us, with whatsoever else that is good and true, in the very fiber of our being. Not for a day do we regard the Bible simply as a literary classic, apart from what it means to the faiths and hopes and prayers of men, and its inweaving into the intellectual and spiritual life of our race.

There was a time when the Bible formed almost the only literature of England; and to-day, if it were taken away, that literature would be torn to tatters and shreds. Truly did Macaulay say that, if everything else in our language should perish, the Bible would alone suffice to show the whole range and power and beauty of our speech. From it Milton learned his majesty of song, and Ruskin his magic of prose. Carlyle had in his very blood, almost without knowing it, the rhapsody and passion of the prophets—their sense of the Infinite, of the littleness of man

of the sarcasm of Providence; as Burns, before him, had learned from the same fire-side Book the indestructibility of honor and the humane pity of God which throbbled in his lyrics of love and liberty. Thus, from Shakespeare to Tennyson, the Bible sings in our poetry, chants in our music, echoes in our eloquence, and in our tragedy flashes forever its truth of the terribleness of sin, the tenderness of God, and the inextinguishable hope of man.

My brethren, here is a Book whose scene is the sky and the dirt and all that lies between—a Book that has in it the arch of the heavens, the curve of the earth, the ebb and flow of the sea, sunrise and sunset, the peaks of mountains and the glint of sunlight on flowing waters, the shadow of forests on the hills, the song of birds and the color of flowers. But its two great characters are God and the Soul, and the story of their eternal life together is its one everlasting romance. It is the most human of books, telling the old forgotten secrets of the heart, its bitter pessimism and

its death-defying hope, its pain, its passion, its sin, its sob of grief and its shout of joy—telling all, without malice, in its Grand Style which can do no wrong, while echoing the sweet-toned pathos of the pity and mercy of God. No other book is so honest with us, so mercifully merciful, so austere yet so tender, piercing the heart, yet healing the deep wounds of sin and sorrow.

Take this great and simple Book, white with age yet new with the dew of each new morning, tested by the sorrowful and victorious experience of centuries, rich in memories and wet with the tears of multitudes who walked this way before us—lay it to heart, love it, read it, and learn what life is, what it means to be a man; aye, learn that God hath made us for himself, and unquiet are our hearts till they rest in Him. Make it your friend and teacher and you will know what Sir Walter Scott meant when, as he lay dying, he asked Lockhart to read to him. "From what book?" asked Lockhart, and Scott replied, "There is but one Book!"

SCRIPTURAL QUOTATIONS AND ALLUSIONS IN THE MASONIC RITUAL

The ritual of the Masonic Fraternity contains many scriptural quotations and allusions. We have no means of knowing precisely what ritualistic forms were observed in the Four Old Lodges that combined in 1717 to form the Premier Grand Lodge; but well-informed students agree that the ritual of the Operative Lodges was comparatively simple and that substantial additions to it were made in the early years of the Grand Lodge era.

Neither do we know by what individuals these additions were made or what was the precise contribution of each. A large share in devising the present ritual is commonly attributed to the Rev. James Anderson, a doctor of divinity of the Presbyterian faith, assisted presumably, by Dr. John Theophilus Desaguliers, George Payne, one of the first Grand Masters, and others.

We do not know at what time nor from what source the legend of the Master Builder came into the ritual, but there is evidence that it was known to the Craft before the so-called "revival" of 1717, doubtless in comparatively simple form. "The Master's Part," as the legend was then called, appears to have been separated from the work of the entered apprentice and fellow-craft degrees and elaborated in substantially the form of the present Third Degree sometime between 1717 and 1738. A model of the Temple of Solomon, or what purported to be such, was exhibited at London in 1724 which attracted many

spectators, doubtless including leading Freemasons, and aroused much interested comment and discussion. What bearing, if any, this event may have had on the elaboration of the legend into the present drama of the Third Degree must doubtless remain a subject of speculation. But the coincidence is too striking to pass unnoted.

The drama of the Master Builder, inherited presumably from Operative days, was the stone, heretofore neglected by the builders, that now became the headstone of the corner. The origin of the Fraternity thus being definitely linked with the building of King Solomon's Temple, the ritualists, possibly under the inspiration of the model of the Temple then on exhibition in London, turned inevitably for details to the scriptural accounts of the Temple. They were thus encouraged to draw freely upon the sacred volume and to enshrine the drama in a setting of scriptural symbolism. Preston, Webb and other ritualists have followed in the footsteps of Anderson and his associates with the result that the present ritual is saturated with biblical phraseology.

The extent of the indebtedness of the ritual to the Great Light is a question upon which opinions will naturally differ. To make an exact analysis both qualitative and quantitative would be difficult if not impossible. In point of quality the scriptural allusions vary between wide extremes. As to direct quotations no question can arise, but certain

Opening the Lodge

phrases are used in the ritual in a context quite different to their scriptural connection and may with equal probability have been drawn from common speech.

The direct textual quotations require no comment except the obvious one that references to the New Testament do not appear to have been made with evangelical or other dogmatic intent. Two other classes of allusions, however, may call for a word of explanation.

One of these is the extreme case cited above of scriptural phrases wrested from their Biblical context, but used in the ritual to express related ideas. The phrase "the clefts of the rock" occurs twice in the Scriptures, each time associated with the idea of hiding from Divine wrath. It will be a matter of opinion whether the use of this expression in the drama of the Third Degree was due to conscious intent or, perhaps, to unconscious association in the mind of the ritualist.

Another extreme case is that of analogous symbols. The candidate for initiation to the mysteries of Freemasonry is specially prepared and costumed. Master Masons are distinguished by a particular form of clothing. The Master and other officers of the Lodge are decorated with distinctive jewels.

Whether any analogy between these customs and the ceremonial preparation and costume of Aaron and his sons as priests of the Ever-living and True God, or the Urim and Thummin with which the High Priest was decorated, was present, either consciously or unconsciously, in the mind of the ritualist, is an open question. Several similar

analogies occur and are here cited as worthy of attentive study.

The following references include both direct quotation and indirect allusion and analogy. In each case, the citation includes the entire logical context; but only the most salient passages are quoted. The well-known incidents of Daniel in the lions' den and of Meshach, Shadrach and Abednego in the fiery furnace are cited in their entirety as illustrations of the Masonic virtue of fortitude but, in each case, only a single significant verse is quoted.

The references are classified under appropriate headings which are thought to be sufficiently explanatory without being in violation of the Masonic obligation to secrecy. The topics are arranged for convenience of reference in the order of the ritual. The page numbers of the present edition of the Bible are added in parentheses after the citation, thus (100).

No claim is put forth that the present analysis is either exhaustive or authoritative. All possible allusions have not been recorded, nor are all the references cited expressly interpretative of ritualistic language or procedure. It is hoped, however, that the passages selected are so suggestive as to be helpful to the Masonic student and that the present effort will not only lead to a more extensive reading and study of the Great Light among Masons, both as individuals and in study club circles, but also to a more exhaustive analysis and presentation of the general subject of the indebtedness of the ritual to the Great Light in Masonry.

A
NEW AND REVISED EDITION
AN ENCYCLOPÆDIA
OF
FREEMASONRY
AND
ITS KINDRED SCIENCES

COMPRISING
THE WHOLE RANGE OF ARTS, SCIENCES AND LITERATURE
AS CONNECTED WITH THE INSTITUTION

BY
ALBERT G. MACKEY, M.D., 33°

AUTHOR OF "THE HISTORY OF FREEMASONRY," "LEXICON OF FREEMASONRY," "A TEXT-BOOK OF
MASONIC JURISPRUDENCE," "SYMBOLISM OF FREEMASONRY," ETC., ETC.

THIS NEW AND REVISED EDITION

PREPARED UNDER THE DIRECTION, AND WITH
THE ASSISTANCE, OF THE LATE
WILLIAM J. HUGHAN, 32°

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Royal Art. The earliest writers speak of Freemasonry as a "Royal Art." Anderson used the expression in 1723, and in such a way as to show that it was even then no new epithet. (*Constitutions*, 1723, p. 5.) The term has become common in all languages as an appellative of the Institution, and yet but few perhaps have taken occasion to examine into its real signification or have asked what would seem to be questions readily suggested, "Why is Freemasonry called an art?" and next, "Why is it said to be a *Royal Art*?"

The answer which is generally supposed to be a sufficient one for the latter inquiry, is that it is so called because many monarchs have been its disciples and its patrons, and some writers have gone so far as to particularize, and to say that Freemasonry was first called a "Royal Art" in 1693, when William III., of England, was initiated into its rites; and Gädicke, in his *Freimaurer Lexicon*, states that some have derived the title from the fact that in the times of the English Commonwealth, the members of the English Lodges had joined the party of the exiled Stuarts, and labored for the restoration of Charles II. to the throne. He himself, however, seems to think that Freemasonry is called a Royal Art because its object is to erect stately edifices, and especially palaces, the residences of kings.

Such an answer may serve for the profane, who can have no appreciation of a better reason, but it will hardly meet the demands of the intelligent initiate, who wants some more philosophic explanation—something more consistent with the moral and intellectual character of the Institution.

Let us endeavor to solve the problem, and to determine why Freemasonry is called an art at all; and why, above all others, it is dignified with the appellation of a Royal Art. Our first business will be to find a reply to the former question.

An art is distinguished from a handicraft in this, that the former consists of and supplies the principles which govern and direct the latter. The stone-mason, for instance, is guided in his construction of the building on which he is engaged by the principles which are furnished to him by the architect. Hence stone-masonry is a trade, a handicraft, or, as the German significantly expresses it, a *handwerk*, something which only requires the skill and labor of the hands to accomplish. But architecture is an art, because it is engaged in the establishment of principles and scientific tenets which the "handwork" of the Mason is to carry into practical effect.

The handicraftsman, the handworker, of course, is employed in manual labor. It is the work of his hands that accomplishes the purpose of his trade. But the artist uses no such means. He deals only in principles, and his work is of the head. He prepares his designs according to the principles of his art, and the workman obeys and executes them, often without understanding their ulterior object.

Now, let us apply this distinction to Freemasonry. Eighteen hundred years ago many thousand men were engaged in the construction of a Temple in the city of Jerusalem. They felled and prepared the timbers in the forests of Lebanon, and they hewed and cut and squared the stones in the quarries of Judea; and then they put them together under the direction of a skilful architect, and formed a goodly edifice, worthy to be called, as the Rabbis named it, "the chosen house of the Lord." For there, according to the Jewish ritual, in preference to all other places, was the God of Hosts to be worshiped in Oriental splendor. Something like this has been done thousands of times since. But the men who wrought with the stone-hammer and trowel at the Temple of Solomon, and the men who afterward wrought at the temples and cathedrals of Europe and Asia, were no artists. They were simply handicraftsmen—men raising an edifice by the labor of their hands—men who, in doing their work, were instructed by others skilful in art, but which art looked only to the totality, and had nothing to do with the operative details. The Giblemites, or stone-squarers, gave form to the stones and laid them in their proper places. But in what form they should be cut, and in what spots they should be laid so that the building might assume a proposed appearance, were matters left entirely to the superintending architect, the artist, who, in giving his instructions, was guided by the principles of his art.

Hence Operative Masonry is not an art. But after these handicraftsmen came other men, who, simulating, or, rather, symbolizing, their labors, converted the operative pursuit into a speculative system, and thus made of a handicraft an art. And it was

in this wise that the change was accomplished.

The building of a temple is the result of a religious sentiment. Now, the Freemasons intended to organize a religious institution. I am not going into any discussion, at this time, of its history. When Freemasonry was founded is immaterial to the theory, provided that the foundation is made posterior to the time of the building of King Solomon's Temple. It is sufficient that it be admitted that in its foundation as an esoteric institution the religious idea prevailed, and that the development of this idea was the predominating object of its first organizers.

Borrowing, then, the name of their Institution from the operative masons who constructed the Temple at Jerusalem, by a very natural process they borrowed also the technical language and implements of the same handicraftsmen. But these they did not use for any manual purpose. They did not erect with them temples of stone, but were occupied solely in developing the religious idea which the construction of the material temple had first suggested; they symbolized this language and these implements, and thus established an art whose province and object it was to elicit religious thought, and to teach religious truth by a system of symbolism. And this symbolism—just as peculiar to Freemasonry as the doctrine of lines and surfaces is to geometry, or of numbers is to arithmetic—constitutes the art of Freemasonry.

If I were to define Freemasonry as an art, I should say that it was an art which taught the construction of a spiritual temple, just as the art of architecture teaches the construction of a material temple. And I should illustrate the train of ideas by which the Freemasons were led to symbolize the Temple of Solomon as a spiritual temple of man's nature, by borrowing the language of St. Peter, who says to his Christian initiates: "Ye also, as lively stones, are built up a spiritual house." And with greater emphasis, and as still more illustrative, would I cite the language of the Apostle of the Gentiles—that Apostle who, of all others, most delighted in symbolism, and who says: "Know ye not that ye are the temple of God, and that the spirit of God dwelleth in you?"

And this is the reason why Freemasonry is called an art.

Having thus determined the conditions under which Freemasonry becomes an art, the next inquiry will be why it has been distinguished from all other arts in being designated, *par excellence*, the *Royal Art*. And here we must abandon all thought that this title comes in any way from the connection of Freemasonry with earthly monarchs—from the patronage or the membership of kings. Freemasonry obtains no addition to its intrinsic value from a connection with the political heads of states.

Kings, when they enter within its sacred portals, are no longer kings, but brethren. In the Lodge all men are on an equality, and there can be no distinction or preference, except that which is derived from virtue and intelligence. Although a great king once said that Freemasons made the best and truest subjects, yet in the Lodge is there no subjection save to the law of love—that law which, for its excellence above all other laws, has been called by an Apostle the "royal law," just as Freemasonry, for its excellence above all other arts, has been called the "Royal Art."

St. James says, in his general Epistle: "If ye fulfil the *royal law* according to the Scripture, Thou shalt love thy neighbor as thyself, ye do well." Dr. Adam Clarke, in his commentary on this passage—which is so appropriate to the subject we are investigating, and so thoroughly explanatory of this expression in its application to Freemasonry, that it is well worth a citation—uses the following language:

Speaking of the expression of St. James, *nomon basilicon*, "the royal law," he says: "This epithet, of all the New Testament writers, is peculiar to James; but it is frequent among the Greek writers in the sense in which it appears St. James uses it. *Basilikos*, *royal*, is used to signify anything that is of general concern, is suitable to all, and necessary for all, as brotherly love is. This commandment, *Thou shalt love thy neighbor as thyself*, is a *royal law*; not only because it is ordained of God, proceeds from his *kingly* authority over men, but because it is so useful, suitable, and necessary to the present state of man; and as it was given us particularly by Christ himself, who is our *king*, as well as prophet and priest, it should ever put us in mind of his authority over us, and our subjection to him. As the *regal state* is the most excellent for secular dignity and civil utility that exists among men, hence we give the epithet *royal* to whatever is excellent, noble, grand, or useful."

How beautifully and appropriately does all this definition apply to Freemasonry as a *Royal Art*. It has already been shown how the art of Freemasonry consisted in a symbolization of the technical language and implements and labors of an operative society to a moral and spiritual purpose. The Temple which was constructed by the builders at Jerusalem was taken as the groundwork. Out of this the Freemasons have developed an admirable science of symbolism, which on account of its design, and on account of the means by which that design is accomplished, is well entitled, for its "excellence, nobility, grandeur, and utility," to be called the "Royal Art."

The stone-masons at Jerusalem were engaged in the construction of a material temple. But the Freemasons who succeeded them are occupied in the construction of a moral and spiritual temple, man being

considered, through the process of the act of symbolism, that holy house. And in this symbolism the Freemasons have only developed the same idea that was present to St. Paul when he said to the Corinthians that they were "God's building," of which building he, "as a wise master-builder, had laid the foundation"; and when, still further extending the metaphor, he told the Ephesians that they were "built upon the foundation of the apostles and prophets, Jesus Christ himself being the chief cornerstone, in whom all the building fitly framed together, groweth unto a holy temple in the Lord; in whom also ye are builded together for a habitation of God through the spirit."

This, then, is the true art of Freemasonry. It is an art which teaches the right method of symbolizing the technical language and the material labors of a handicraft, so as to build up in man a holy house for the habitation of God's spirit; to give perfection to man's nature; to give purity to humanity, and to unite mankind in one common bond.

It is singular, and well worthy of notice, how this symbolism of building up man's body into a holy temple, so common with the New Testament writers, and even with Christ himself—for he speaks of man as a temple which, being destroyed, he could raise up in three days; in which, as St. John says, "he spake of the temple of his body"—gave rise to a new word or to a word with a new meaning in all the languages over which Christianity exercises any influence. The old Greeks had from the two words *oikos*, "a house," and *domein*, "to build," constructed the word *oikodomein*, which of course signified "to build a house." In this plain and exclusive sense it is used by the Attic writers. In like manner, the Romans, out of the two words *ades*, "a house," and *facere*, "to make," constructed their word *edificare*, which always meant simply "to build a house," and in this plain sense it is used by Horace, Cicero, and all the old writers. But when the New Testament writers began to symbolize man as a temple or holy house for the habitation of the Lord, and when they spoke of building up this symbolic house, although it was a moral and spiritual growth to which they alluded, they used the Greek word *oikodomein*, and their first translators, the Latin word *edificare* in a new sense, meaning "to build up morally," that is, to educate, to instruct. And as modern nations learned the faith of Christianity, they imbibed this symbolic idea of a moral building, and adapted for its expression a new word or gave to an old word a new meaning, so that it has come to pass that in French *edifier*, in Italian *edificare*, in Spanish *edificar*, in German *erbauen*, and in English *edify*, each of which literally and etymologically means "to build a house," has also the other signification, "to instruct, to improve, to educate." And thus we speak of a marble

building as a magnificent edifice, and of a wholesome doctrine as something that will edify its hearers. There are but few who, when using the word in this latter sense, think of that grand science of symbolism which gave birth to this new meaning, and which constitutes the very essence of the Royal Art of Freemasonry.

For when this temple is built up, it is to be held together only by the cement of love. Brotherly love, the love of our neighbor as ourself—that love which suffereth long and is kind, which is not easily provoked, and thinketh no evil—that love pervades the whole system of Freemasonry, not only binding all the moral parts of man's nature into one harmonious whole, the building being thus, in the language of St. Paul, "fitly framed together," but binding man to man, and man to God.

And hence Freemasonry is called a "Royal Art," because it is of all arts the most noble; the art which teaches man how to perfect his temple of virtue by pursuing the "royal law" of universal love, and not because kings have been its patrons and encouragers.

A similar idea is advanced in a Catechism published by the celebrated Lodge "Wahrheit und Einigkeit," at Prague, in the year 1800, where the following questions and answers occur:

Q. "What do Freemasons build?"

A. "An invisible temple, of which King Solomon's Temple is the symbol."

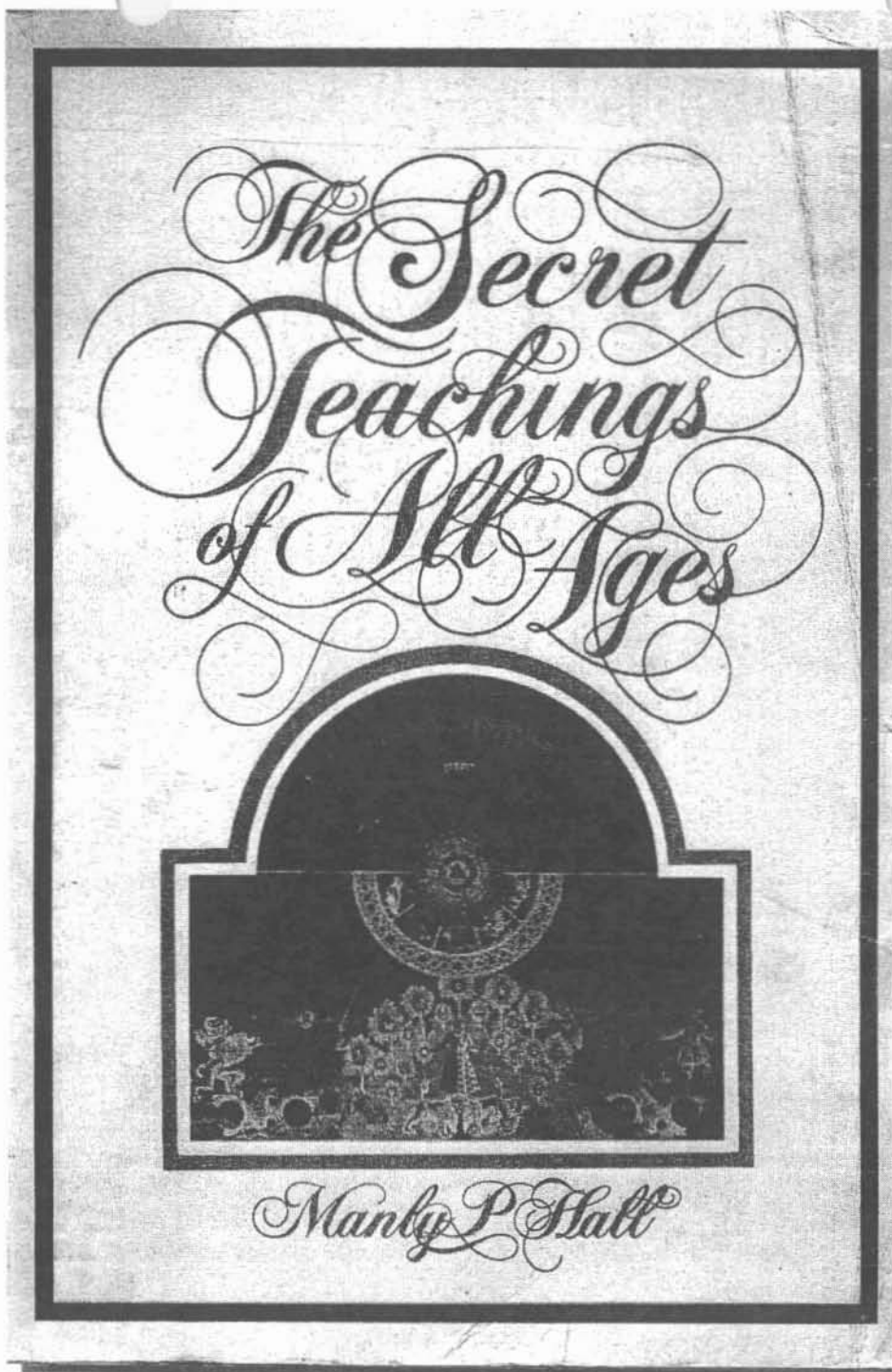
Q. "By what name is the instruction how to erect this mystic building called?"

A. "*The Royal Art*; because it teaches man how to govern himself."

Appositely may these thoughts be closed with a fine expression of Ludwig Bechstein, a German writer, in the *Astræa*.

"Every king will be a Freemason, even though he wears no Mason's apron, if he shall be God-fearing, sincere, good, and kind; if he shall be true and fearless, obedient to the law, his heart abounding in reverence for religion and full of love for mankind; if he shall be a ruler of himself, and if his kingdom be founded on justice. And every Freemason is a king, in whatsoever condition God may have placed him here, with rank equal to that of a king and with sentiments that become a king, for his kingdom is LOVE, the love of his fellow-man, a love which is long-suffering and kind, which beareth all things, believeth all things, hopeth all things, endureth all things."

And this is why Freemasonry is an art, and of all arts, being the most noble, is well called the "Royal Art."



AN ENCYCLOPEDIA OUTLINE OF
**Masonic, Hermetic,
Qabbalistic and Rosicrucian
Symbolical Philosophy**

*Being an Interpretation of the
Secret Teachings concealed within the Rituals, Allegories
and Mysteries of all Ages*

BY

MANLY P. HALL

FULL-PAGE ILLUSTRATIONS BY

J. AUGUSTUS KNAPP

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Freemasonic Symbolism



IN several early Masonic manuscripts—for example, the Harleian, Sloane, Lansdowne, and Edinburgh-Kilwinning—it is stated that the craft of initiated builders existed before the Deluge, and that its members were employed in the building of the Tower of Babel. A Masonic Constitution dated 1701 gives the following naive account of the origin of the sciences, arts, and crafts from which the major part of Masonic symbolism is derived:

"How this worthy Science was first begunne, I shall tell. Before Noah's Flood, there was a man called Lameck as it is written in the 4 Chap. of Gen.: and this Lameck had two Wives. The one was called Adah, and the other Zillah; by the first wife Adah he gott two Sons, the one called Jaball, and the other Juball, and by the other wife Zillah he got a Son and Daughter, and the four children found the beginning of all Crafts in the world. This Jaball was the elder Son, and he found the Craft of Geometrie, and he parted flocks, as of Sheep and Lambs in the fields, and first wrought Houses of Stone and Tree, as it is noted in the Chap^a aforesaid, and his Brother Juball found the craft of Musick, of Songs, Organs and Harp. The Third Brother [Tubal-cain] found out Smith's craft to work Iron and steel, and their sister Naamah found out the art of Weaving. These children did know that God would take Vengeance for Sinne, either by fire or water, wherefor they wrote these Sciences which they had found in Two Pillars of stone, thatt they might be found after the Flood. The one stone was called Marbell—cannott burn with Fire, and the other was called Laturus [brass?], thatt cannott drown in the Water." The author of this Constitution thereupon declares that one of these pillars was later discovered by Hermes, who communicated to mankind the secrets thereon inscribed.

In his *Antiquities of the Jews*, Josephus writes that Adam had forewarned his descendants that sinful humanity would be destroyed by a deluge. In order to preserve their science and philosophy, the children of Seth therefore raised two pillars, one of brick and the other of stone, on which were inscribed the keys to their knowledge. The Patriarch Enoch—whose name means the Initiator—is evidently a personification of the sun, since he lived 365 years. He also constructed an underground temple consisting of nine vaults, one beneath the other, placing in the deepest vault a triangular tablet of gold bearing upon it the absolute and ineffable Name of Deity. According to some accounts, Enoch made two golden *deltas*. The larger he placed upon the white cubical altar in the lowest vault and the smaller he gave into the keeping of his son, Methusaleh, who did the actual construction work of the brick chambers according to the pattern revealed to his father by the Most High. In the form and arrangement of these vaults Enoch epitomized the nine spheres of the ancient Mysteries and the nine sacred strata

of the earth through which the initiate must pass to reach the flaming Spirit dwelling in its central core.

According to Freemasonic symbolism, Enoch, fearing that all knowledge of the sacred Mysteries would be lost at the time of the Deluge, erected the two columns mentioned in the quotation. Upon the metal column in appropriate allegorical symbols he engraved the secret teaching and upon the marble column placed an inscription stating that a short distance away a priceless treasure would be discovered in a subterranean vault. After having thus faithfully completed his labors, Enoch was translated from the brow of Mount Moriah. In time the location of the secret vaults was lost, but after the lapse of ages there came another builder—an initiate after the order of Enoch—and he, while laying the foundations for another temple to the Great Architect of the Universe, discovered the long-lost vaults and the secrets contained within.

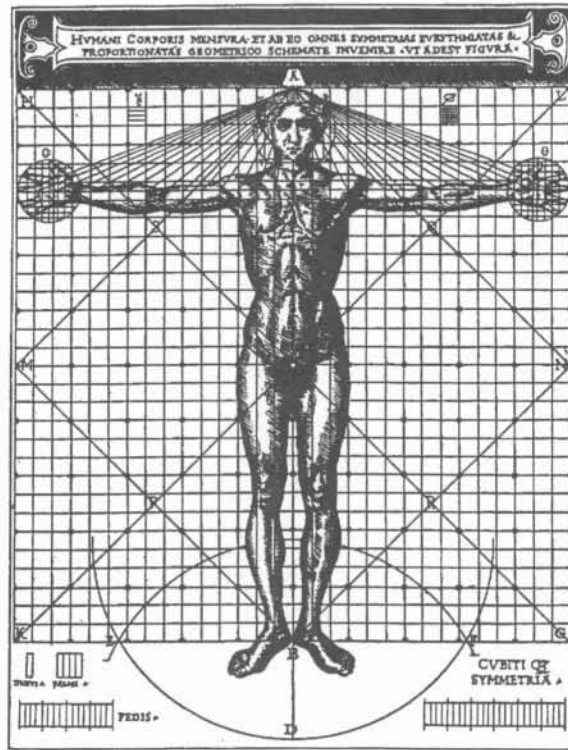
John Leylande was appointed by King Henry VIII to go through the archives of the various religious institutions dissolved by the king and remove for preservation any books or manuscripts of an important character. Among the documents copied by Leylande was a series of questions and answers concerning the mystery of Masonry

written by King Henry VI. In answer to the question, "How came Masonry into England?" the document states that Peter Gower, a Grecian, traveled for knowledge in Egypt, Syria, and every land where the Phoenicians had planted Masonry; winning entrance in all lodges of Masons, he learned much, and returning, dwelt in Greater Greece. He became renowned for his wisdom, formed a great lodge at Groton, and made many Masons, some of whom journeyed in France, spreading Masonry there; from France in the course of time the order passed into England.

To even the superficial student of the subject it must be evident that the name of *Peter Gower*, the Grecian, is merely an Anglicized form of *Pythagoras*; consequently Groton, where he formed his lodge, is easily identified with Crotona. A link is thus established between the philosophic Mysteries of Greece and mediæval Freemasonry. In his notes on King Henry's questions and answers, William Preston enlarges upon the vow of secrecy as it was practiced by the ancient initiates. On the authority of Pliny he describes how Anaxarchus, having been imprisoned in order to extort from him some of the secrets with which he had been entrusted, bit out his own tongue and threw it in the face of Nicocreon, the tyrant of Cyprus. Preston adds that the Athenians revered a brazen statue that was represented without a tongue to denote the sanctity with which they regarded their oath-bound secrets. It is also noteworthy that, according to King Henry's manuscript, Masonry had its origin in the East and was the carrier of

the arts and sciences of civilization to the primitive humanity of the western nations.

Conspicuous among the symbols of Freemasonry are the seven liberal arts and sciences. By *grammar* man is taught to express in noble and adequate language his innermost thoughts and ideals; by *rhetoric* he is enabled to conceal his ideals under the protecting cover of ambiguous language and figures of speech; by *logic* he is trained



Redrawn from Cesariano's Edition of Vitruvius.

THE MYSTERY OF THE MACROCOSM.

Summarizing the relationship between the human body and the theory of architectonics, Vitruvius writes:

"Since nature has designed the human body so that its members are duly proportioned to the frame as a whole, it appears that the ancients had good reason for their rule, that in perfect building the different members must be in exact symmetrical relations to the whole general scheme. Hence, while transmitting to us the proper arrangements for buildings of all kinds, they were particularly careful to do so in the case of temples of the gods, buildings in which merits and faults usually last forever. * * * Therefore, if it is agreed that number was found out from the human fingers, and that there is a symmetrical correspondent between the members separately and the entire form of the body, in accordance with a certain part selected as standard, we can have nothing but respect for those who, in constructing temples of the immortal gods, have so arranged the members of the works that both the separate parts and the whole design may harmonize in their proportions and symmetry." (See The Ten Books on Architecture.)

By some it is believed that St. Paul was initiated into the Dionysiac Mysteries, for in the tenth verse of the third chapter of First Corinthians he calls himself a "master-builder" or adept: "According to the grace of God which is given unto me, as a wise master-builder, I have laid the foundation and another buildeth thereon." As survivals of the ancient Dionysiac rites, the two diagrams of Cesariano accompanying this chapter are of incalculable value to the modern mystic architect.

in the organization of the intellectual faculties with which he has been endowed; by *arithmetic* he not only is instructed in the mystery of universal order but also gains the key to multitude, magnitude, and proportion; by *geometry* he is inducted into the mathematics of form, the harmony and rhythm of angles, and the philosophy of organization; by *music* he is reminded that the universe is founded upon the laws of celestial harmonics and that harmony and rhythm are all-pervading; by *astronomy* he gains an understanding of the immensities of time and space, of the proper relationship between himself and the universe, and of the awesomeness of that Unknown Power which is driving the countless stars of the firmament through illimitable space. Equipped with the knowledge conferred by familiarity with the liberal arts and sciences, the studious Freemason therefore finds himself confronted by few problems with which he cannot cope.

THE DIONYSIAC ARCHITECTS

The most celebrated of the ancient fraternities of artisans was that of the Dionysiac Architects. This organization was composed exclusively of initiates of the Bacchus-Dionysos cult and was peculiarly consecrated to the science of building and the art of decoration. Acclaimed as being the custodians of a secret and sacred knowledge of architectonics, its members were entrusted with the design and erection of public buildings and monuments. The superlative excellence of their handiwork elevated the members of the guild to a position of surpassing dignity; they were regarded as the master craftsmen of the earth. Because of the first dances held in honor of Dionysos, he was considered the founder and patron of the theater, and the Dionysians specialized in the construction of buildings adapted for the presentation of dramatic performances. In the circular or semi-circular orchestra they invariably erected an altar to Dionysos, and the rites of the Mysteries usually formed the motif for the tragedies and comedies enacted. It is related of Æschylus, the famous Greek poet, that while appearing in one of his own plays he was suspected by a mob of angry spectators of revealing one of the profound secrets of the Mysteries and was forced to seek refuge at the altar of Dionysos.

So carefully did the Dionysiac Architects safeguard the secrets of their craft that only fragmentary records exist of their esoteric teachings. John A. Weiss thus sums up the meager data available concerning the order:

"They made their appearance certainly not later than 1000 B. C., and appear to have enjoyed particular privileges and immunities. They also possessed secret means of recognition, and were bound together by special ties only known to themselves. The richer of this fraternity were bound to provide for their poorer brethren. They were divided into communities, governed by a Master and Wardens, and called *γυμνασιας* (connected houses). They held a grand festival annually, and were held in high esteem. Their ceremonials were regarded as sacred. It has been claimed that Solomon, at the instance of Hiram, King of Tyre, employed them at his temple and palaces. They were also employed at the construction of the Temple of Diana at Ephesus. They had means of intercommunication all over the then known world, and from them, doubtless, sprang the guilds of the Traveling Masons known in the Middle Ages." (See *The Obelisk and Freemasonry*.)

The fraternity of the Dionysiac Architects spread throughout all of Asia Minor, even reaching Egypt and India. They established themselves in nearly all the countries bordering on the Mediterranean, and with the rise of the Roman Empire found their way into Central Europe and even into England. The most stately and enduring buildings in Constantinople, Rhodes, Athens, and Rome were erected by these inspired craftsmen. One of the most illustrious of their number was Vitruvius, the great architect, renowned as the author of *De Architectura Libri Decem*. In the various sections of his book Vitruvius gives several hints as to the philosophy underlying the Dionysiac concept of the principle of symmetry applied to the science of architecture, as derived from a consideration of the proportions established by Nature between the parts and members of the human body. The following extract from Vitruvius on the subject of symmetry is representative:

"The design of a temple depends on symmetry, the principles of which must be most carefully observed by the architect. They are due to proportion, in *ἀναλογία*. Proportion is a correspondence among the measures of the members of an entire work, and of the whole to a certain part selected as standard. From this result the principles of symmetry. Without symmetry and proportion there can be no principles in the design of any temple; that is, if there is no precise relation between its members, as in the case of those of a well shaped man. For the human body is so designed by nature that the face, from the chin to the top of the forehead and the lowest roots of the hair, is a tenth part of the whole height; the open hand from the wrist to the tip of the middle finger is just the same; the head from the chin to the crown is an eighth, and with the neck and

shoulder from the top of the breast to the lowest roots of the hair is a sixth; from the middle of the breast to the summit of the crown is a fourth. If we take the height of the face itself, the distance from the bottom of the chin to the under side of the nostrils [and from that point] to a line between the eyebrows is the same; from there to the lowest roots of the hair is also a third, comprising the forehead. The length of the foot is one sixth of the height of the body; of the forearm, one fourth; and the breadth of the breast is also one fourth. The other members, too, have their own symmetrical proportions, and it was by employing them that the famous painters and sculptors of antiquity attained to great and endless renown."

The edifices raised by the Dionysiac Builders were indeed "sermons in stone." Though unable to comprehend fully the cosmic principles thus embodied in these masterpieces of human ingenuity and industry, even the uninitiated were invariably overwhelmed by the sense of majesty and symmetry resulting from the perfect coordination of pillars, spans, arches, and domes. By variations in the details of size, material, type, arrangement, ornamentation, and color, these inspired builders believed it possible to provoke in the nature of the onlooker certain distinct mental or emotional reactions. Vitruvius, for example, describes the disposition of bronze vases about a room so as to produce certain definite changes in the tone and quality of the human voice. In like manner, each chamber in the Mysteries through which the candidate passed had its own peculiar acoustics. Thus in one chamber the voice of the priest was amplified until his words caused the very room to vibrate, while in another the voice was diminished and softened to such a degree that it sounded like the distant tinkling of silver bells. Again, in some of the underground passageways the candidate was apparently bereft of the power of speech, for though he shouted at the top of his voice not even a whisper was audible to his ears. After progressing a few feet, however, he would discover that his softest sigh would be echoed a hundred times.

The supreme ambition of the Dionysiac Architects was the construction of buildings which would create distinct impressions consistent with the purpose for which the structure itself was designed. In common with the Pythagoreans, they believed it possible by combinations of straight lines and curves to induce any desired mental attitude or emotion. They labored, therefore, to the end of producing a building perfectly harmonious with the structure of the universe itself. They may have even believed that an edifice so constructed—because it was in no respect at variance with any existing reality—would not be subject to dissolution but would endure throughout the span of mortal time. As a logical deduction from their philosophic trend of thought, such a building—*en rapport* with Cosmos—would also have become an oracle. Certain early works on magical philosophy hint that the Ark of the Covenant was oracular in character because of specially prepared chambers in its interior. These by their shape and arrangement were so attuned to the vibrations of the invisible world that they caught and amplified the voices of the ages imprinted upon and eternally existent in the substance of the astral light.

Unskilled in these ancient subtleties of their profession, modern architects often create architectural absurdities which would cause their creators to blush with shame did they comprehend their actual symbolic import. Thus, phallic emblems are strewn in profusion among the adornments of banks, office buildings, and department stores. Christian churches also may be surmounted with Brahmin or Mohammedan domes or be designed in a style suitable for a Jewish synagogue or a Greek temple to Pluto. These incongruities may be considered trivial in importance by the modern designer, but to the trained psychologist the purpose for which a building was erected is frustrated in large measure by the presence of such architectural discordances. Vitruvius thus defines the principle of propriety as conceived and applied by the Dionysians:

"Propriety is that perfection of style which comes when a work is authoritatively constructed on approved principles. It arises from prescription (Greek *θεματισμῶς*), from usage, or from nature. From prescription, in the case of hypæthral edifices, open to the sky, in honour of Jupiter Lightning, the Heaven, the Sun, or the Moon: for these are gods whose semblances and manifestations we behold before our very eyes in the sky when it is cloudless and bright. The temples of Minerva, Mars, and Hercules will be Doric, since the virile strength of these gods makes daintiness entirely inappropriate to their houses. In temples to Venus, Flora, Proserpine, Spring-Water, and the Nymphs, the Corinthian order will be found to have peculiar significance, because these are delicate divinities and so its rather slender outlines, its flowers, leaves, and ornamental volutes will lend propriety where it is due. The construction of temples of the Ionic order to Juno, Diana, Father Bacchus, and the other gods of that kind, will be in keeping with the middle position which they hold; for the building of such will be an appropriate combination of the severity of the Doric and the delicacy of the Corinthian."

or cast it is a Master Mason indeed! The best-informed Masonic writers have realized that Solomon's Temple is a representation in miniature of the Universal Temple. Concerning this point, A. E. Waite, in *A New Encyclopædia of Freemasonry*, writes: "It is macrocosmic in character, so that the Temple is a symbol of the universe, a type of manifestation itself."

Solomon, the Spirit of Universal Illumination—mental, spiritual, moral, and physical—is personified in the king of an earthly nation. While a great ruler by that name may have built a temple, he who considers the story solely from its historical angle will never clear away the rubbish that covers the secret vaults. The rubbish is interpolated matter in the form of superficial symbols, allegories, and degrees which have no legitimate part in the original Freemasonic Mysteries. Concerning the loss of the true esoteric key to Masonic secrets, Albert Pike writes:

"No one journeys now 'from the high place of Caboon to the threshing floor of Oman the Yebusite,' nor has seen, 'his Master, clothed in blue and gold'; nor are apprentices and Fellow-crafts any longer paid at their respective Columns; nor is the Master's working tool the Tracing Board, nor does he use in his work 'Chalk, Charcoal, and an Earthen Vessel,' nor does the Apprentice, becoming a Fellow Craft, pass from the square to the compass; for the meanings of these phrases as symbols have long been lost."

According to the ancient Rabbins, Solomon was an initiate of the Mystery schools and the temple which he built was actually a house of initiation containing a mass of pagan philosophic and phallic emblems. The pomegranates, the palm-headed columns, the pillars before the door, the Babylonian cherubim, and the arrangement of the chambers and draperies all indicate the temple to have been patterned after the sanctuaries of Egypt and Atlantis. Isaac Myer, in *The Qabbalah*, makes the following observation:

"The pseudo-Clement of Rome, writes: 'God made man male and female. The male is Christ: the female, the Church.' The Qabbalists called the Holy Spirit, the mother, and the Church of Israel, the Daughter. Solomon engraved on the walls of his Temple, likenesses of the male and female principles, to adumbrate this mystery; such, it is said, were the figures of the cherubim. This was, however, not in obedience to the words of the Torah. They were symbolical of the Upper, the spiritual, the former or maker, positive or male, and the Lower, the passive, the negative or female, formed or made by the first."

Masonry came to Northern Africa and Asia Minor from the lost continent of Atlantis, not under its present name but rather under the general designation Sun and Fire Worship. The ancient Mysteries did not cease to exist when Christianity became the world's most powerful religion. Great Pan did not die! Freemasonry is the proof of his survival. The pre-Christian Mysteries simply assumed the symbolism of the new faith, perpetuating through its emblems and allegories the same truths which had been the property of the wise since the beginning of the world. There is no true explanation, therefore, for Christian symbols save that which is concealed within pagan philosophy. Without the mysterious keys carried by the hierophants of the Egyptian, Brahmin, and Persian cults the gates of Wisdom cannot be opened. Consider with reverent spirit, therefore, the sublime allegory of the Temple and its Builders, realizing that beneath its literal interpretation lies hidden a Royal Secret.

According to the Talmudic legends, Solomon understood the mysteries of the Qabbalah. He was also an alchemist and a necromancer, being able to control the demons, and from them and other inhabitants of the invisible worlds he secured much of his wisdom. In his translation of *Clavicula Salomonis*, or *The Key of Solomon the King*, a work presumably setting forth the magical secrets gathered by Solomon and used by him in the conjuration of spirits and which, according to Frank C. Higgins, contains many sidelights on Masonic initiatory rituals, S. L. MacGregor-Mathers recognizes the probability that King Solomon was a magician in the fullest sense of that word. "I see no reason to doubt," he affirms, "the tradition which assigns the authorship of the 'Key' to King Solomon, for among others Josephus, the Jewish historian, especially mentions the magical works attributed to that monarch; this is confirmed by many Eastern traditions, and his magical skill is frequently mentioned in the Arabian Nights."

Concerning Solomon's supernatural powers, Josephus writes in his *Eighth Book of the Antiquities of the Jews*:

"Now the sagacity and wisdom which God had bestowed on Solomon was so great that he exceeded the ancients, in so much that he was no way inferior to the Egyptians, who are said to have been beyond all men in understanding; *** God also enabled him to learn that skill which expelled demons, which is a science useful and sanative to him. He composed such incantations also by which distempers are alleviated. And he left behind him the manner of using exorcisms, by which they drive away demons, so that they never return; and this method of cure is of great force unto this day."

The medieval alchemists were convinced that King Solomon understood the secret processes of Hermes by means of which it was possible to multiply metals. Dr. Bacstrom writes that the *Universal Spirit* (Chiram) assisted King Solomon to build his temple, because Solomon being wise in the wisdom of alchemy knew how to control this incorporeal essence and, setting it to work for him, caused the invisible universe to supply him with vast amounts of gold and silver which most people believed were mined by natural methods.

The mysteries of the Islamic faith are now in the keeping of the dervishes—men who, renouncing worldliness, have withstood the test of a thousand and one days of temptation. Jelal-ud-din, the great Persian Sufic poet and philosopher, is accredited with having founded the Order of Mevlevi, or the "dancing dervishes," whose movements exoterically signify the motions of the celestial bodies and esoterically result in the establishment of a rhythm which stimulates the centers of spiritual consciousness within the dancer's body.

"According to the mystical canon, there are always on earth a certain number of holy men who are admitted to intimate communion with the Deity. The one who occupies the highest position among his contemporaries is called the 'Axis' (Qūb) or 'Pole' of his time. *** Subordinate to the Qūb are two holy beings who bear the title of 'The Faithful Ones,' and are assigned places on his right and left respectively. Below these is a quartette of 'Intermediate Ones' (Evtād); and on successively lower planes are five 'Lights' (Envār), and seven 'Very Good' (Akhyār). The next rank is filled by forty 'Absent Ones' (Rijal-i-ghaib), also termed 'Martyrs' (Shuhada). When an 'Axis' quits this earthly existence, he is succeeded by the 'Faithful One' who has occupied the place at his right hand. *** For to these holy men, who also bear the collective titles of 'Lords of Souls,' and 'Directors,' is committed a spiritual supremacy over mankind far exceeding the temporal authority of earthly rulers." (See *Mysticism and Magic in Turkey*, by L. M. J. Garnett.)

The Axis is a mysterious individual who, unknown and unsuspected, mingles with mankind and who, according to tradition, has his favorite seat upon the roof of the Caaba. J. P. Brown, in *The Dervishes*, gives a description of these "Master Souls."

FREEMASONRY'S PRICELESS HERITAGE

The *sanctum sanctorum* of Freemasonry is ornamented with the gnostic jewels of a thousand ages; its rituals ring with the divinely inspired words of seers and sages. A hundred religions have brought their gifts of wisdom to its altar; arts and sciences unnumbered have contributed to its symbolism. Freemasonry is a world-wide university, teaching the liberal arts and sciences of the soul to all who will hearken to its words. Its chairs are seats of learning and its pillars uphold an arch of universal education. Its trestleboards are inscribed with the eternal verities of all ages and upon those who comprehend its sacred depths has dawned the realization that within the Freemasonic Mysteries lie hidden the long-lost arcana sought by all peoples since the genesis of human reason.

The philosophic power of Freemasonry lies in its symbols—its priceless heritage from the Mystery schools of antiquity. In a letter to Robert Freke Gould, Albert Pike writes:

"It began to shape itself to my intellectual vision into something more imposing and majestic, solemnly mysterious and grand. It seemed to me like the Pyramids in their loneliness, in whose yet undiscovered chambers may be hidden, for the enlightenment of coming generations, the sacred books of the Egyptians, so long lost to the world; like the Sphinx half buried in the desert. In its symbolism, which and its spirit of brotherhood are its essence, Freemasonry is more ancient than any of the world's living religions. It has the symbols and doctrines which, older than himself, Zarathustra inculcated; and it seemed to me a spectacle sublime, yet pitiful—the ancient Faith of our ancestors holding out to the world its symbols once so eloquent, and mutely and in vain asking for an interpreter. And so I came at last to see that the true greatness and majesty of Freemasonry consist in its proprietorship of these and its other symbols; and that its symbolism is its soul."

Though the temples of Thebes and Karnak be now but majestic heaps of broken and time-battered stone, the spirit of Egyptian philosophy still marches triumphant through the centuries. Though the rock-hewn sanctuaries of the ancient Brahmins be now deserted and their carvings crumbled into dust, still the wisdom of the Vedas endures. Though the oracles be silenced and the House of the Mysteries be now but rows of ghostly columns, still shines the spiritual glory of Hellas with luster undiminished. Though Zoroaster, Hermes, Pythagoras, Plato, and Aristotle are now but dim memories in a world once rocked by the transcendency of their intellectual genius, still in the mystic temple of Freemasonry these god-men live again in their words and symbols; and the candidate, passing through the initiations, feels himself face to face with these illumined hierophants of days long past.