

# The Temple and the Word

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The Temple and The Word attempts to explain the meaning and goals of Freemasonry by exploring the characters, actions, and symbols of the central myth of Freemasonry. This manuscript has not yet been published in book form in its entirety, although a brief extract has been published as "Lesson 14" of "Raising the Queen of Heaven".

## The Temple and The Word

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## Foreword

The ancient mysteries were and are those spiritual teachings that embody truth in symbolic ritual and allegorical tales. It has been said that the ageless wisdom embodied in these mysteries has always been available to humanity, in every time and place. For much of our long history the temples of the mysteries were the center of community life, and initiation into their rites and practices was openly available.

However, during the last age religious intolerance in western culture drove the mysteries underground. The path of spiritual initiation became furtive and secret, hidden from everyone but the elect. When the wisdom finally re-emerged, it was in a form that was acceptable to the times. In the West, that form was Freemasonry, whose lodges and rituals became the caretaker of the ancient mysteries. The spiritual teachings were there, but veiled in symbol and revealed through allegory.

Thus veiled, the ageless wisdom moved out into the world in a program of transformation. Lodges were established throughout the West, and the members were taken through rites of initiation that symbolized the ancient tale of spiritual growth and development.

Unfortunately, the intolerance of the times restricted the teaching and practice of the wisdom, even in the freemasonic Lodges or meeting halls. This led to a program to establish a “New Atlantis” in North America, a nation established by and based on the ancient mysteries. After centuries of secret effort, this new nation, founded on the principles of brotherhood, was founded by a group of Freemason’s

near the end of the 18<sup>th</sup> century. Thus the United States of America was born.

With this success, the emphasis of the lodges slowly changed, and the meaning of the rituals was gradually forgotten. Many of the brethren remained ignorant of the subtle effects of the rituals, and the meaning behind the symbols, while learning the basic principles of brotherhood: liberty, equality, and charity. Nevertheless, the rites maintained their benevolent effect on both the brethren who practiced them and on the surrounding community.

Today there is a temple to the ancient mysteries in almost every town and city in North America, and every nation on earth, quietly hidden in plain sight. The vast majority of the members of those lodges do not understand their rituals, and consider Freemasonry a mere fraternal order, dedicated to charity and good works.

Unfortunately, in most of today's lodges, the ancient wisdom is not only forgotten, but maligned. Any suggestion of higher meaning is often treated as irrelevant and sometimes actively resisted.

With the passing of the old age, and the birth of the new, the time has come to restore the ageless wisdom to its proper place at the heart of community life. This enormous task would be nearly impossible without the network of existing Masonic Temples.

Even with that nucleus, it will still be incredibly difficult. The veils that formerly protected Freemasonry from ignorance and prejudice make it appear irrelevant to modern seekers, and the majority of the brethren are not receptive to change. Thus, the membership of Masonic lodges is dwindling, for few come to re-

place the old men who stand as perhaps the last remnant of the ancient brotherhood.

The mysteries must be restored, the veils raised aside, revealing the wisdom embodied within. Wholly seen and properly practiced, by men and women who understand the true work of the lodge, these mystery temples will take their place as a modern path, dedicated to the spiritual growth and development of its members, and service to humanity.

### “In the beginning was The Word”

The ritual chamber of every Freemasonic Lodge represents Solomon’s Temple, and their rituals portray its construction. As we shall see, the symbol of the Temple veils a higher reality, the process of spiritual growth and development.

The “Word” of the title is the creative sound uttered by the One God in the beginning. This creative Word expresses Divine Intent, sets Substance in motion, and is the rightful inheritance of every human being. As children of the One Divine Parent, we share in that Divine Nature, and are co-creators within the One Life.

However, the Word of creativity is lost to us when we move into that creation, identify with it, and take on the limitations of a mind, emotions, and physical body. Knowledge of the Word is regained only as we recover our awareness of and identity as our true selves, the consciousness or Spiritual Soul.

This “Lost Word” is the great mystery of Freemasonry. The senior brethren of the order are sworn to seek it, but few truly know what they seek.

The few who understand the symbols know the nature of the Word, if not its

exact phonemes. Its identity lies hidden within the central legend of Freemasonry, the construction of the Temple of Solomon. This legend is an allegory, a symbolical tale that reveals truth through the language of symbol. If one knows what the Temple and the characters represent, then the veil is lifted and the Truth revealed.

However, Truth cannot be comprehended by the intellect alone, it must be experienced by the heart, recognized by the Soul, and given shape and form in the world of affairs. Only then, when it has been comprehended by every aspect of one's being, is it truly understood.

The following pages explain the meaning of the Legend of the Temple, and provide the means of experiencing that Truth for yourself through the inner creative ritual of the consciousness.

We will, of course, begin with The Legend.

## Finding Your Place and Ascending

The following exercise is the first step in a spiritual journey, and will help you discover where you are on the path. Please read and follow the indented instructions below:

- Close your eyes and try to sense where you live inside of your body, where you, the conscious thinking “I” reside within your physical form.
- Point to that place.

This is where you live *\*now\**. You have not always resided there, nor will you always continue to do so. As you progress on the spiritual path, your home in your body will change in reflection of that growth. Eventually you will be able to move your place of residence at will, changing your state of awareness as you do so.

- ♦ Having recognized *\*where\** you live, you can now move on, preparing to take the next step in your spiritual growth and development:
  - Imagine yourself standing alone and shivering in the cold shadow of a large white-marble wall, similar to the wall around a large castle. The sun is rising on the other side, and dawn’s light gleams white from the top of the wall and golden from the bronze-clad gates before you.
  - Step forward into the pale mist of your breath and knock on the gate. The sound disappears into the morning silence, the gates shudder, and you step back.
  - Golden light streams forth, bathing you in warmth as the portal opens. Stand

there a few moments, blind and blinking in the light from the East, and then take three steps past the gates, into the courtyard of the Temple of Solomon.

- Take a deep breath, drop the image, and open your eyes.

You have begun the journey to the Place of Light. This quest continues in the following pages, beginning with Chapter One, The Legend of the Temple.

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## Chapter 1

### The Temple Legend

“What is Freemasonry?”

“A system of morality veiled in allegory and illustrated by symbols.”

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An allegory is a story in which people, things, and/or events have a hidden or symbolic meaning. In ancient times, such stories were often used to teach Spiritual, moral, and natural principles. These tales included the myths of Ishtar and Tammuz, Aphrodite and Adonis, Isis and Osiris, Eve and Adam, Demeter and Persephone, and Orpheus and Eurydice, among many others.

These mystery tales were often based on secret initiation rites. The hidden rites were both a pictorial expression, and a part of the experience, of the path of spiritual growth and development. Thus, the ancient mysteries consisted of:

- The actual path of spiritual growth and development
- Secret initiation rites that portrayed and provided an experience of the path
- Popular mystery tales that told the story of the path (using accessible symbols) and helped prepare potential candidates for the initiation rituals.

The mystery tales attracted candidates to the rituals and the rituals prepared seekers for, and were an outer expression of, the inner spiritual initiations.

Unfortunately, intolerance forced freemasonry to remain hidden, and popular editions of its mystery tale were seldom told or circulated. Fortunately, the growing tolerance of our times has made it possible to finally tell the story. Thus, the follow-

ing version of the central myth of Freemasonry is offered with the intention of restoring a missing piece of the craft, the popular tale that was common to other expressions of the mysteries, a tale that was, and is, the beginning of the path of spiritual growth and development.

Freemasonry is a modern expression of the spiritual path. Its rituals are both expressions of that path, and (when properly performed) a part of it. The mystery tale of Freemasonry is based on an allegory of the Temple of Solomon. The Masonic version of this story is neither biblical, nor historical, but a symbolic portrayal of the teachings of the ageless wisdom.

The symbols in an allegory may have several levels of meaning, encompassing physical, emotional, mental, and spiritual realities. The Temple Legend includes all of these.

Over the eons, many expressions of the mysteries have arisen, expressing the same central truths but with differing emphasis. Many of them have been merged and blended in Freemasonry, producing a modern synthesis that can be quite confusing to the uninitiated observer.

This fusion in Freemasonry includes:

- Settings: Three settings have been merged into a single setting.
- Characters: Multiple characters have been combined into single characters.
- Initiations: Three levels of spiritual growth and development have been merged into one level.

One result of this fusion is that most Masonic symbols have multiple meanings,

enabling each mason to find a level of meaning that is appropriate to him or her.

Those levels include:

- Individual persona awareness.
- Group consciousness or Soul awareness.

Over the centuries, there has been a great deal of speculation about the meanings of Freemasonic ritual and symbol. A few of those speculations have been groundless, some contain a kernel of truth, and others are quite accurate. Sifting through these various qualities and levels of interpretations is quite a challenge.

The levels that relate to individual growth include:

- Personal, including:
  - Physical
  - Emotional
  - Mental

The personal are embodied in the moral and ethical teachings of Freemasonry, centered on the principles of brotherhood and charity. These principles are discussed at length in other works, and there is little need to examine them here. However, the spiritual meaning of the allegory has been a topic of speculation for centuries.

These spiritual aspects can be roughly divided into that which relates to:

- The spiritual growth and development of the Soul of the Freemason,
- the Inner Work of the Order, and
- the nature of the universe.

These multiple levels give Freemasonry a broad appeal. Most candidates find within it precisely what he or she needs, whether that is personal improvement, spiritual growth, or service to the One Life.

The legend hides these mysteries in plain sight, using symbols that are readily understood by any true initiate of the Path of Wisdom. These initiates understand those symbols because they have experienced the spiritual growth that the symbols portray. They recognize it because they have lived it.

This inner growth begins the moment the candidate first turns her/his inner gaze from the world of affairs toward the mount of initiation, and continues through the moment when she/he reaches the top of the mountain and achieves at-one-ment with the Spiritual Soul.

In the following pages, we will unfold some of this blending, cutting through much of the confusion. Our primary focus will be on clarifying the Temple Legend from the perspective of the spiritual growth and development of the individual Freemason. We will touch on the inner work of the order, and the cosmic meaning of the legend, and will provide an inner exercise through which you may experience that truth for yourself.

The best place to begin is with the Legend itself. The Legend of the Temple is normally portrayed, in Freemasonic Lodges, in the initiation ritual that raises a Fellow Craft or second degree Freemason to Master Mason or third degree. It is a very powerful ritual, but is meant to be enacted rather than read. Thus, I have transformed it into a dramatic short story, containing all the pertinent elements of

the allegory.

### The Legend of the Temple<sup>1</sup>

Sacred silence hung over *Mount Moriah*. There was *no sound of axe, hammer or any tool of iron*, either in the courtyard or inside the Temple itself. Workmen swarmed about, setting the stones that had been hewn, squared and numbered in the quarries, and placing the beams that had been prepared in Lebanon.

When the sun reached its zenith, the supervisors called a halt to the work, and dismissed the men. Dusting themselves off, the workers poured over the courtyard and out the gates, seeking their refreshment outside the sacred precincts. Reaching the gates last, the supervisors looked about, and when satisfied that all the workmen had left, pushed the gates closed with a thud that echoed through the Temple courtyard.

Up in the inner sanctum of the Temple, a robbed figure stood before the Ark of the Covenant, with his left hand under one cherubim and his right hand over the other. After a time, he backed away, bowed low (with the jewel of his office hanging from his neck), and shuffled backwards, between the huge cherubim guarding the arched entryway and out of the Holy of Holies.

Stopping immediately inside the middle chamber, he straightened, turned, and gazed around the nearly completed temple, pausing to stare at incomplete portions. Stepping to a stand holding the trestleboard, he concentrated on its surface, and

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<sup>1</sup> This version of the Legend is based on that found in *Duncan's Ritual of Freemasonry*, by Malcolm C. Duncan, David McKay Company, Inc., New York

then erased the old instructions and laid out the next days work.<sup>2</sup>

When done, he carried the trestleboard out of the temple, past the spiral stair that led to the upper rooms, beneath the arch supported by the two bronze columns on the porch. There, he paused to set the trestleboard at the base of the pillar of the moon (where all the builders could see it) and then walked down the stairs.<sup>3</sup> In the courtyard, he passed between the huge bowl of the Brazen Sea and the great bronze sacrificial altar, and headed toward the *south gate*. The period of refreshment was over, and it was time to readmit the workmen.

Deep in thought, he was almost there before he noticed a dark figure in the shadows of the gate, clasping some sort of rod. Startled, he wondered who he was and why he was there.

*\*“Perhaps it is a messenger from the King?”\** he thought. His pace faltered as he neared, and then he recognized Jubela, one of the workmen.

Jubela’s brow and nose crinkled as he strode up to Hiram, kicking up dust with his sandals. He grabbed Hiram by the collar of his robe and snarled, “I’ve been waiting for a chance to get you alone! You promised to give us the secrets of a Master Mason when the Temple was complete! We’ll, it’s almost done, and we’ve waited long enough! I want to travel and receive a Master’s wages!

Jubela twisted Hiram’s robe and roared, “*Give me the secrets of a Master Mason!*”

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<sup>2</sup> Some versions of the Legend indicate that the work was nearly complete, with the events portrayed starting on “the very day appointed for celebrating the cap stone of the building.” However, this appears to conflict with the indication that the Fellow Crafts, lacking further instructions on the Tracing Board, remained at refreshment.

<sup>3</sup> The two columns are free standing in most versions. However, in some they supported an arch.

Astounded, *Grand Master Hiram* replied, “Brother this is neither the proper time nor place. Be true to your oaths, and I will be true to mine. Wait until the Temple is completed, and then, if you are found worthy and well qualified, you will receive the secrets of a Master Mason; but until then, you cannot.”

*Jubela* shook Hiram, raised his measuring rod like a club, and said, “Don’t talk to me of time or place! *Give me the secrets* of a Master Mason, or I’ll kill you!”

Hiram replied, “*I can’t! Both Kings Solomon and Hiram must be there!*”

*Jubela* shouted, “No more delays!” grabbed even more of Hiram’s robe, and screamed, “*Give me the Master’s word!*”

Hiram calmly replied, “*I shall not!*”

*Jubela* raised his measuring rod, and brought it whistling down on Hiram’s throat.<sup>4</sup> The tip tore into flesh, and splashed his robe with crimson.

*Jubela* released Hiram, and the wounded Grand Master fled toward the west gate of the Temple compound.

At the west gate a second journeyman named *Jubelo*, wielding a metal mason’s square, confronted the wounded Grand Master.

*Jubelo* grabbed Hiram even more roughly than had *Jubela*, and raising his square demanded, “*Give me the secrets* of a Master Mason!

Grand Master Hiram replied, “*I cannot.*”

*Jubelo* shook the Master and shouted, “*Give me the secrets* of a Master Mason!”

Hiram calmly replied, “*I shall not.*”

*Jubelo* shouted, “*Give me the Master’s word*, or I’ll kill you!” and shook him vio-

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<sup>4</sup> Other versions of the Legend have the three blows delivered to Hiram’s head.

lently.

Master Hiram replied, “*I will not!*”

Jubelo struck Master Hiram on the *left breast*. His square tore through the robe, into the Master’s flesh, dashing scarlet to the courtyard.

Jubelo thrust him away, and the bleeding Grand Master staggered toward the east gate of the Temple.

At the east gate a third journeyman named *Jubelum*, with a heavy gavel thrust through the sash of his robe, confronted the wounded Grand Master.

Jubelum seized Master Hiram with both hands by the collar of his robe, and swung him round, placing the Master’s back toward the east. Then Jubelum screamed, “*Give me the secrets of a Master Mason!*”

The dazed Master replied, “*I cannot!*”

“Give me the secrets of a Master Mason, or I’ll kill you!”

“*I shall not!*”

Jubelum seized the Master even more fiercely, and slowly ground out, “You have escaped the others, but you cannot escape me! I do what I say! Give me the Master’s word, or I *will* kill you!”

“*I will not!*”

Jubelum screamed, “Then die!” grabbed his gavel, and smote Master Hiram in the *forehead*. The Grand Master collapsed to the stones, twitched briefly, and lay without moving.

The three ruffians gathered around the body, and one asked, “Is he dead?”



“His skull is smashed in.”

“My God! What have we done?”

“Murdered our Grand Master, without obtaining the word. The question is, what shall we do with the body?”

“*Bury it in the rubbish* of the Temple, until low twelve, and then we will meet and give it a decent burial.”

“Agreed!”

They rolled the body in canvas, buried it in the rubbish heap, and departed.

Long hours later, at the hour of midnight, as the last notes of the hour of twelve died away, each of the three ruffians snuck through the shadows toward the body. They met, identified each other, and Jubelum said, “I suggest we carry the body to the west, to the brow of the hill there, where I’ve dug a grave.”

The others agreed, and they took up the body, still rolled in canvas, raised it to their shoulders, and carried it to the grave. After they lowered the body and filled in the grave, they planted an *acacia* above it, as was the custom. When they were done one of them exclaimed, “Now, let’s get out of here!”<sup>5</sup>

The three headed for the nearest port, intending to sail beyond King Solomon’s reach, but discovered that they could not take ship without a pass. Turned away, they returned to a hiding place near the body. There, they discussed their plight.

First Ruffian, “What shall we do?”

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<sup>5</sup>Some versions have the ruffians plant the acacia in order to conceal the grave in a manner that enables them to find it later. Other versions have the ruffians leave the grave unmarked. The party that discovers it then marks it with the acacia so they can find it later. The version used above is said to be based on an ancient custom of marking grave sites with acacia bushes.

Second Ruffian, “Go to some other port?”

Third Ruffian, “But the rules are as strict in other ports as in this.”

First Ruffian, “What will become of us?”

Second Ruffian, “We shall be taken and put to death.”

Third Ruffian, “Let’s hide until night, steal a boat and put to sea.”

First Ruffian, “That won’t work! Our escape would be discovered, and the coast lined with our pursuers before we can steal a boat!”

Second Ruffian, “Then let’s flee inland, and avoid being taken as long as possible.”

Third Ruffian, “Agreed!”

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Back at the Temple, King Solomon strode into the courtyard, found the workmen lounging around in confusion, and demanded, “What’s going on? Why are the men not at work?”

The Junior Grand Warden replied, “Your majesty, no work has been laid out for us on the trestle-board.”

King Solomon exclaimed, “No work laid out on the trestle-board? What is the meaning of this? Where is our Grand Master, Hiram Abiff?”

The Junior Grand Warden replied, “We do not know, your majesty. He has not been seen since high twelve yesterday.”

King Solomon exclaimed, “Since high twelve yesterday! Something must be wrong. Search for him through the apartments of the Temple, and make due inquiry. Let him be found!”

The workers began a frantic search for Grand Master Hiram Abiff, searching the temple grounds and asking each other if they had seen him. It soon became apparent that he had not been seen since he retired for his noon prayers the previous day.

After a time, the Junior Grand Warden reported, “Your Highness, we cannot find him. He has not been seen in or about the Temple.”

King Solomon frowned, exclaimed, “something must have happened!” turned to his secretary and said, “Brother Grand Secretary, call the rolls of the craft, and report to me as soon as possible.”

The Grand Secretary strode up to the porch of the Temple and announced, “Assemble, Craftsmen!”

When all had gathered, he said, “It is Grand Master King Solomon’s orders that the rolls be called, and report made as soon as possible.”

The Secretary then called out the names of the workers, receiving a response to each until he asked, “Jubela? ... Jubela! ... Jubela!” After calling more names, which also received replies, he asked, “Jubelo? ... Jubelo! ... Jubelo!” and after a few more names, he called, “Jubelum? ... Jubelum! ... Jubelum!”

Finishing the rolls, the secretary left the brethren on the porch, closed the Temple doors, and reported to King Solomon. “Your Highness, the rolls have been called, and it appears that three Fellow Crafts are missing, namely, Jubela, Jubelo, and Jubelum. From the similarity of their names, I presume they are *brothers*, and men *from Tyre*.

At that point, the Junior Grand Warden entered, knelt before King Solomon, and

said, “Your highness, twelve Fellow Crafts wish to be admitted. They say they have important tidings.”

King Solomon replied, “Admit them.”

The Junior Grand Warden opened the door, and said, “Come in, you *twelve Fellow Crafts*.”

The twelve stepped into the Temple, clothed in clean white gloves and aprons, and advanced toward King Solomon in the east. They formed a line across the outer chamber, and made the sign of a Fellow Craft. King Solomon replied with the same sign, and one of the Fellow craft said, “Your highness, we come to inform you that fifteen of us Fellow Crafts, seeing the Temple about to be completed, and being desirous of obtaining the secrets of a Master Mason, so that we could travel in foreign countries and receive Master’s wages, entered into a conspiracy to extort the secrets from our Grand Master.

“After thinking it over, we twelve changed our minds. However we fear the other three have taken the Grand Master’s life. We therefore now appear before your Majesty clothed with *white gloves and aprons*, in token of our innocence, and, acknowledging our premeditated guilt, we humbly implore your pardon.”

They knelt, and waited in silence. Finally, King Solomon said, “Arise, you twelve Fellow Crafts. Divide yourselves into parties and *travel – three east, three north, three south, and three west* – with others whom I shall appoint, in search of these ruffians.”

King Solomon signed to his secretary, and said, “Send word to the ports and

frontier towns by the fastest messengers. The borders are to be closed and none are to leave the kingdom without a *pass*.”

The Fellow Crafts divided into four groups and departed as instructed. Those who headed west made their way to the sea, and after questioning many people, found the same sea captain who had turned away the ruffians.

The first craftsman said, “Hallo, friend! Have you seen any strangers pass this way?”

“I have, three.”

“What did they look like?”

“I believe they were three brothers, workmen from the Temple. They sought passage to Ethiopia, but did not have a pass, so I turned them away. Last I saw, they were headed inland.”

The second craftsman said, “That’s them! They turned back inland?”

“Yes.”

The third craftsman said, “After them!”

A Fellow Crafts, one of the twelve conspirators, said, “Let’s report!” and three headed back to the Temple while the others searched inland.

Reporting to King Solomon, one of them said, “Your highness, we are among those who searched to the west. In the port of Joppa, we met a sea captain who had spoken with the ruffians. They sought passage to Ethiopia, but he refused them as they did not have your pass, and they then fled inland.”

King Solomon replied, “You will find the ruffians, traveling as before, and if you

do not find them you twelve conspirators shall be deemed the murderers, and be punished for it!”

The three left, complaining about the “unjust” fate that awaited them if they failed. Heading west, they searched avidly for some time, until, near the summit of a near-barren hill, one of them sat down and said, “I’m tired! I must rest.”

One of his companions exclaimed, “I am tired, too!” and plopped down.”

Another asked, “What do we do now? We can’t go back and report. The twelve would be put to death. Let us take a northwesterly or a southwesterly course. Which way shall we go?”

One of the seated brethren replied, “Southwesterly. That way we will link up with our brothers.”

As he stood, he grabbed an *acacia* bush for support. It pulled loose, and he nearly fell. Staring at the roots, he exclaimed “Hey, how come this came up so easily?”

He stooped, examined the ground closely, and said, “This looks like a fresh grave!”

They began to dig, fearing what they would find.

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Some distance away, the rest of their party was quietly searching among the rocks and crags of the western hills. Finally, exhausted, they sat down to rest, and shortly heard someone wailing, “Oh! That my *throat had been cut across, my tongue torn out*, and my body buried in the rough sands of the *sea*, at low tide, where *land*

*and water meet*, ere I had been accessory to the death of so good a man as our Grand Master, Hiram Abiff.”<sup>6</sup>

One of the listening craftsmen whispered, “Hey, that’s Jubela!”

Then they heard a groan, followed by, “Oh that my *left breast* had been cut open, my *heart torn out*, and placed upon the *highest pinnacle of the Temple*, there to be devoured by the vultures of the *air*, ere I had consented to the death of so good a man as our Grand Master, Hiram Abiff.”<sup>7</sup>

Another craftsman whispered, “That’s Jubelo!”

Then they heard a low moan, follow by, “Oh! That my *body had been cut in two*, my *bowels taken from thence and burned to ashes*, the ashes scattered to the *four winds of heaven*, that no more remembrance might be had of so vile and wicked a wretch as I.”<sup>8</sup> Ah! Jubela, Jubelo, it was I that struck the fatal blow!”

The third listening craftsman whispered, “Jubelum!”

The three craftsmen huddled together, and one of them asked, “What shall we do? There are three of them, and only three of us.”

Another replied, “Our cause is just! Let’s rush them.”

The three Fellow Crafts rose and leapt onto the crag where the murderers lay hid. The ruffians fought back, but were finally subdued, and hauled back to the scene of their crime.

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<sup>6</sup> Based on the penalty phase of the Obligation of an Entered Apprentice, as found in Duncan’s Ritual of Freemasonry, Third Edition, David McKay Company, Inc., New York, p. 35

<sup>7</sup> Based on the penalty of a Fellow Craft, as found in Duncan’s Ritual of Freemasonry, pp. 65-66

<sup>8</sup> Based on the penalty of a Master Mason, as found in Duncan’s Ritual of Freemasonry, p. 96

Meanwhile, the three Fellow Craft who'd found the grave reported to the Temple. After signing, one of them stepped forward and said, "Most Worshipful King Solomon, I was among those who pursued a westerly course, and, on my return, after several days of fruitless search, sat down on the brow of a hill to rest and refresh myself. On rising, I accidentally caught hold of a *sprig of acacia*, which, easily giving way, excited my suspicions. Having my curiosity aroused, I examined it, and found it to be a grave."

No sooner had this craftsman finished his report, than the rest of his party arrived with the ruffians. They signed to King Solomon, and reported, "Your highness, while searching among the rocks and crags of the hills to the west, we heard the voices of Jubela, Jubelo, and Jubelum."

They reported what the three had said, and then threw the bound ruffians to the floor before King Solomon. The three ruffians squirmed into kneeling positions, with their heads to the floor.

King Solomon glared down at them, and said, "Jubela, you stand charged as accessory to the death of our Grand Master, Hiram Abiff. What say you, guilty or not guilty?"

"Guilty, Grand Master."

"Jubelo, you also stand accessory to the death of our Grand Master, Hiram Abiff. What say you, guilty or not guilty?"

"Guilty, Grand Master."

"Jubelum, you stand charged as the willful murderer of our Grand Master,



Hiram Abiff. What say you, sir, guilty or not guilty?”

“Guilty, Grand Master.”

King Solomon replied, “Vile, impious wretches! Despicable villains! Reflect with horror on the atrocity of your crime, and on the amiable character of your Worshipful Grand Master, whom you have so basely assassinated. Hold up your heads, and hear your sentence.”

The three rose onto their heels, and King Solomon intoned, “It is my orders that you be taken beyond the gates of the court and executed, according to your several imprecations, in the clefts of the rocks. Brother Junior Grand Warden, you will see my orders duly executed. Begone!”

The craftsmen dragged the three ruffians out of the Temple, and carried out the sentence. When they returned, one of them reported, “Your majesty, your orders have been duly executed upon the three murders of Grand Master, Hiram Abiff.”

King Solomon nodded, fixed his gaze on the twelve and said, “You twelve Fellow Crafts will go in search of the body and, if found, *observe whether the Master’s word, or a key to it, or any thing that appertains to the Master’s Degree, is on or about it.*”

The twelve repentant conspirators left, and one among them asked, “Well, brothers, can we find where the *acacia was pulled up?*”

Another replied, “I know the way,” and lead them to the hill to the west.

There, he said, “This is the place. Let’s dig here.”

Reaching *a canvas-wrapped form*, a third lifted the canvas aside, revealing a mangled, putrid body. He stared carefully at the face, and said, “Yes, this is the

body of our Grand Master, Hiram Abiff. Does anyone see anything pertaining to the Master's word, or a key to it, or any thing appertaining to the Master's Degree?"

Being but Fellow Crafts, they did not know what they were looking for, but they had to search. They drew off the canvas and searched the body, but found nothing. Finally, one of the brethren, took hold of the *jewel around the Grand Master's neck*, and exclaimed, "This is the jewel of his office!"

"Let's report that we found nothing on or about the body excepting the Jewel of his office."

One of them carefully removed the jewel's chain from the Master's neck, and they all reported to King Solomon. As they bowed before him, one said, "Tidings of the body!"

King Solomon asked, "Where was it found?"

"A *westerly course*<sup>9</sup>, where our weary brother had sat down to rest and refresh himself."

"Was the Master's word, or a key to it, or any thing appertaining to the Master's Degree, on or about it?"

Your majesty, we are but Fellow Crafts, and know nothing about the Master's word or Degree. There was nothing found on or about the body excepting the jewel of his office.

They presented the jewel to King Solomon, who examined it and said, "This is the jewel of our Grand Master, Hiram Abiff; there can be no doubt as to the identity

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<sup>9</sup> Note that the sun sets in the west, thus it is the place where the light "dies." Osiris rode his boat into the West each night.

of the body. You twelve Fellow Crafts will now go and assist in raising it.”

After they left, King Solomon turned to King Hiram of Tyre and said, “My worthy brother of Tyre, as the Master’s word is now lost, *the first sign given* at the grave, and *the first word spoken* after the body is raised, shall be adopted for the regulation of all Masters’ Lodges until future generations shall find out the right.”<sup>10</sup>

King Hiram replied, “Agreed.”

King Solomon turned to the Fellow Crafts and said, “Given the solemnity of the occasion, you will all dress in clean, white aprons and gloves, without any *silver or other metal*.”

When they had made themselves ready, King Solomon, King Hiram, the Junior Warden, and The Fellow Crafts returned to the grave, and gathered in a circle around it. The Fellow Crafts removed the coverings of the body.

King Solomon waved his arms in distress, and said, “O Lord my God, I fear the Master’s word is forever lost!” He then turned to the Junior Warden and said, “You will take the body by the *Entered Apprentice grip*, and *see if it can be raised*.”

The Junior Warden stooped and attempted to lift the body by its right hand, using the *grip of an Entered Apprentice*. However, the body slipped out of his hand and fell back into the grave.

The Junior Warden turned to King Solomon and reported, “Most Worshipful King Solomon, owing to the high state of putrefaction, it having been dead already *fifteen days*, the skin slips, and the body cannot be raised.”

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<sup>10</sup> Note that the tradition plainly states that all three are Grand Master’s, and thus King Solomon and King Hiram must have known the word. It was not lost at the death of Hiram Abiff, but could not then be conveyed to another Master because it took all three G.M.’s to convey the word.

King Solomon again waived his arms in distress, and exclaimed, “O Lord my God, I fear the Master’s word is forever lost!”

Turning to King Hiram, he asked, “My worthy brother of *Tyre*, I will thank you to endeavor to raise the body by the Fellow Craft’s grip.”

King Hiram of Tyre stooped and took the body’s right hand in the *grip of a Fellow Craft*, but the body again slipped away.

King Hiram straightened, turned to King Solomon and reported, “Owing to the reason before given, the flesh cleaves from the bone, and the body cannot be so raised.”

Waiving his arms in distress at each exclamation, King Solomon cried, “O Lord my God! O Lord my God! O Lord my God! Is there hope for the widow’s son?”

Then he turned to King Hiram and asked, “My worthy brother of Tyre, what shall we do?”

King Hiram replied, “Let us pray.”

Grand Master Solomon directed the brethren to kneel around the body on one knee. He knelt by the head and led the brethren in prayer. When done, they rose, and King Solomon said, “My worthy brother of Tyre, I shall endeavor, with your assistance, to raise the body by *the strong grip, or lion’s paw, of the tribe of Judah*.”

King Solomon stepped to the feet of the body, bent over, and gripped the right hand. He then placed his right foot against Hiram Abiff’s right foot, and his left hand to his back, and raised him up perpendicularly to a standing position, and

with the body clasped tightly to him whispered the *Masonic word* in his ear.<sup>11</sup>

### Highlights

This is the traditional allegory. The actual ritual performance varies somewhat from one branch of Freemasonry to another, but the above is fairly standard. We will examine the higher meanings of the Legend in the following pages, unraveling the conflated settings and revealing the true identities of the characters. As in the Legend, our quest begins in the Temple.

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<sup>11</sup> Other versions indicate that Solomon mumbled “it stinks” upon lifting the body, and that this thus became the replacement word.

## Receptivity Technique

### ◆ Opening alignment:

- Sit in a comfortable chair with your back straight, your feet flat on the floor and your arms in your lap or on the arm rests. Place *The Temple and The Word* in your lap or (if its weight is distracting) within easy reach.
- Close your eyes and relax your physical body, beginning with your toes and moving upward to your head. You may command each portion to relax, imagine a relaxing warmth or tingling sensation, or use whatever other method works for you. Include every portion of your body and pay special attention to the muscles of your diaphragm, throat, tongue, jaw, and behind the eyes. Complete the relaxation with your consciousness focused in your head and endeavor to remain there throughout the following.

### ◆ Imagine yourself in the shadow of the wall, before the gate.

- Step forward, knock on the gate, and step back.
- When the portal opens, take three steps into the courtyard of the Temple.
- The gate booms shut behind you, your vision clears, and you see the four white walls of the temple compound around you, with gates visible to your right and left. Straight ahead rises the Temple, atop its steps, and before you stand the Brazen Altar, slightly to your right, and the Brazen Laver (basin), slightly to your left.
- The altar is cold, but kindling stands nearby ready to light. The Laver, where the sacrifices are cleansed, is perfectly still. Begin walking to the Laver, and

as you approach note that it is a large brass bowl, whose lip rises above your waist. Its base is formed in the shape of animals that you recognize from the zodiac. The feet of the animals stand in the bottom of a small square pool, which is filled with overflow from the Laver. A stone ring surrounds the pool, and small bars of salt and several brass ladles sit on the ring.

- When you reach the Laver, stand at its edge and gaze inside at the calm, clear pool of water within, a perfect mirror of the deep-blue sky above.
- ◆ Turn your gaze upward to the sky and aspire upward to your higher self or Soul.

Holding that note of aspiration, audibly state the seed-thought:

*\*“I stand receptive to the Wisdom overshadowing the Legend of King Solomon’s Temple.”\**

Recognize that before you can reach the Soul, before you can proceed on your quest, you must purify the house in which you dwell.

In your imagination, slowly remove all your clothes and jewelry, fold them, and set them aside, until you stand naked, bereft of all possessions.

Pick up a bar of purifying salt and rub it over your entire body. When done, put down the salt and take up the nearest ladle. Dip the ladle into the Laver, and pour the pure, clean water over your head and shoulders. Feel the chill water streaming downward from your brow to your toes.

- Trembling in the morning light, put down the ladle, pick up your raiment, turn to the cold Altar and lurch over to its potential warmth.
- Take a deep breath, drop the image, and open your eyes.

Perform this technique before continuing your study of this book. If you are interrupted, repeat the seed-thought before continuing.

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## Chapter 2

# The Temple

For over two hundred years, the majority of freemasonic ritual and institutions have been based on the allegorical Legend of the Temple of Solomon. Many Freemasons believe the Legend has always occupied this core position. However, this is not the case.

Before the 19<sup>th</sup> century C.E., Freemasons traced the beginning of the Order to the Tower of Babel, and the first symbolic Grand Master was King Nimrod. While King Solomon and his Temple were mentioned, they were not portrayed as the source of origin, but as a secondary center of transmission.

King Nimrod of Babylon was acknowledged as the source of the original “Charge” or rule of conduct for “operative masons” (actual stone masons), and “taught them signs and tokens, so that they should distinguish one another from all the rest of mankind...”<sup>1</sup> These charges, signs and tokens were later transmitted, by King Solomon,<sup>2</sup> to the operative masons working on the Temple in Jerusalem.

This version of the Legend can be traced back as far as the end of the 14<sup>th</sup> century, and was not rejected until the end of the 18<sup>th</sup>, when it was replaced with the familiar Legend of the Temple of Solomon.

Freemasons place great emphasis on the immutability of their traditions. However, the fact that the focus of the Legend was changed once, gives credence to suggestions that it was changed even earlier. Judging from the past, it is likely that

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<sup>1</sup> The Thistle MS, Herbert Poole, AQC xxxv, 41, 43

<sup>2</sup> Or Grand Master Hiram Abiff. Versions of the Legend differ.

those traditions will be further adapted in the future.

A brief review of the background of the Temple allegory will help us understand it by placing it in the context of its times.

### The Archeology

The archeological research related to the temple is much too long and involved to do more than sketch here.

Through the 19<sup>th</sup> and well into 20<sup>th</sup> centuries, archeologists assumed that the “Old Testament” account was basically true, and interpreted their findings accordingly. By the middle of the 20<sup>th</sup> century most archeologists were moderating this opinion, stating that parts were historically correct while others were not. The majority of the older archeologists and Biblical scholars were still of this opinion at the end of the 20<sup>th</sup> century. However, many younger scholars and archeologists are reinterpreting the evidence, and arriving at some surprising conclusions. Some of them are perhaps over-enthusiastic in their newfound intellectual freedom, but they do provide new insights.

Some of the younger researchers claim that the preponderance of current scientific evidence indicates that there is no proof that the Jews ever wandered in the wilderness, casting serious doubt on the “forty years” between the “Egyptian enslavement” and the invasion of the “promised land”.<sup>3</sup>

These researchers indicate that in the 10<sup>th</sup> century B.C.E. (when David and

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<sup>3</sup> The primary difficulty with the period of wandering in the wilderness is that there is no evidence of a long encampment at the foot of Mt. Horev, where YHWH appeared to Moses in the burning bush, gave him the Ten Commandments, and the Hebrew tribes were long encamped. However, there is some speculation that the mountain has been mis-identified, which would remove this problem.

Solomon ruled), the southern “kingdom” of Judah consisted of a few small villages. There were no towns or cities, and Jerusalem was then, at best, merely another small village. Estimates place the total population of Judah at around 20,000, and there is no evidence of literacy, or a central government or religion, until two centuries later.<sup>4</sup>

While there is some evidence that the “House of David” existed, there is no evidence that its ruler was more than a local chieftain, until at least the 8<sup>th</sup> century B.C.E.

Of course, a lack of evidence does not prove anything. However, its absence gives us a means of distinguishing between that which is historical fact and that which *may* be pure allegory.

By the 7<sup>th</sup> century B.C.E. Jerusalem was a city, the hub of a small nation, dominated by a Temple to God (YHWH). However, that was approximately 300 years after the time of Solomon.

If this is correct, then in the time of David and Solomon, Jerusalem was at best a village, and Judah a loose confederation of villages. Judah was not an empire, and Solomon could not have had the resources to build anything like the great Temple described in the Bible. Thus, in the absence of evidence to the contrary, we may presume that the Biblical tale of the Temple of Solomon is most likely not history, but an ancient allegory, a tradition that Freemasonry has adapted and continued.

This process of illustrating spiritual principles via allegory is common to all the

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<sup>4</sup> For further information see: *The Bible Unearthed*, by Israel Finkelstein and Neil Asher Silberman, The Tree Press, NY

world's great religions and spiritual paths. In the ancient mystery traditions, the higher Truth was first illustrated in allegorical tales, then experienced in symbolic rituals, and finally known through inner realization. In this context, the historical accuracy of the story, or lack thereof, has no relevance to the universal truths it illustrates.

### The History of the Legend

One of the great questions of Freemasonry is when and how this allegory became a part of our tradition.<sup>5</sup> The earliest references appear to be in the “Old Charges” (documents that were read to new members of the old operant craft lodges, instructing them in the traditions of the craft). The oldest surviving Old Charge that actually refers to the Temple is the Cooke MS, which has been dated at around 1410 A.D.<sup>6</sup> However, that mention is quite brief.

The evidence suggests that the Temple Legend remained quite simple until the late 17<sup>th</sup> or early 18<sup>th</sup> centuries (when the Temple replaced the Tower of Babel). It then accumulated details, until it matured into the modern version by the middle of the 19<sup>th</sup> century.

Thus, the present form of the Legend is a relatively recent development. However, this does not affect its value as a spiritual teaching.

It has been suggested that the Hebrews learned the mysteries during their enslavement in Egypt, and that their early rites were largely Egyptian in form. In this

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<sup>5</sup> *King Solomon's Temple In The Masonic Tradition*, by Alex Horne, The Aquarian Press, London, 1972, discusses many of these possible sources.

<sup>6</sup> The existing M.S. is a copy of an older version that no longer exists. However, internal evidence indicates that the section that gives an account of King Solomon's Temple was originally written between 1350 and 1390.

argument, the primary initiation “Temple” of those rites is presumed to have been the Great Pyramid in Egypt, making it the “earliest Temple” of the Legend.

However, while Judah was within Egypt’s area of influence, there is little evidence to support the idea that the worship in Jerusalem began as an extension of the rites of Egypt. The rites that prophets such as Ezekiel railed against were those of more local deities, such as Ba’al, Ashe’rah, Tammuz, and the “host of heaven”<sup>7</sup>, not those of Isis, Osiris, Horus, etc.

It has also been suggested that the Jews learned the mysteries during the Babylonian captivity. While their religious practices were probably altered by the captivity, the architecture of the Temple suggests a pre-existing relationship with the religious practices of their more immediate neighbors. The Hebrews did not build pyramids or ziggurats, but temples much like those (in internal and external form) of their more immediate neighbors (such as the Temple of Melqart in Tyre).

The ancient mysteries originate in the experience of spiritual growth and development. That process is both enhanced by and reflected in the rituals of the mysteries, including those of Freemasonry.

The change of the central symbol of Freemasonry, from the Tower to the Temple, supports the idea that the Legend of King Solomon’s Temple is an allegory. What the Order changed was not the purpose or meaning of the myth, but the symbols of that meaning.

## The Symbols of The Temple

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<sup>7</sup> Ezekiel 8: 5–18; 2 Kings 23:4–7

The Temple was located on the crest of Mount Moriah, a hill neighboring Jerusalem, the City of David.<sup>8</sup> A wall with three gates (to the west, east, and south) surrounded the Temple.<sup>9</sup> Inside the wall was a broad courtyard. The Temple sat in the north side of the courtyard, and faced the south gate. Two large ritual objects sat in the courtyard in front of the Temple. The object slightly to the west was the Brazen Sea,<sup>10</sup> a very large ritual bowl. The one slightly to the east was the sacrificial altar, also of brass. Surrounding the temple itself were a number of raised metal bowls, which the priests used for cleansing sacrifices and themselves.

The Temple floor was raised above the level of the courtyard, and twelve steps led up to its porch or entrance (sometimes called the outer chamber). To either side of the entrance sat a large brazen pillar. Inside, in the middle chamber, a winding stair led to the upper rooms. Ahead, a doorway led to the inner chamber, the Holy of Holies where the Ark of the Covenant was kept.

The features that are important to us at this point include the location, gates, twelve steps, two columns, winding stair, three chambers, Ark of the Covenant, and the three Temples.

## The Three Temples

A deep examination of the actions and penalties of the workers reveals that the

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<sup>8</sup> 2 Chronicles 3:1 “Then Solomon began to build the house of the LORD in Jerusalem on Mount Mori’ah, where the LORD had appeared to David his father, at the place that David had appointed, on the threshing floor of Ornan the Jeb’usite”

<sup>9</sup> There is disagreement about the orientation of the Temple and the location of the gates. The story in chapter one and the explanation above uses the Biblical description (with the Temple in the north and the entrance facing south). This version has Hiram Abiff fleeing from the south gate to the west and then to the east, or clockwise. The meditations place the Temple in the east, and have the candidate walking toward the light of the rising sun.

<sup>10</sup> Although “brass” is mentioned a number of times in the Old Testament, it is unlikely that it refers to the alloy of zinc and copper presently identified by that name, as zinc was not “discovered” until the late Middle Ages. It is likely that bronze or copper was meant.

Freemasonic degree system represents three overlapping stages of spiritual growth.

Those stages are:

- Personal improvement
- Soul (the consciousness or true self)
- Spirit

Each of these stages has three sub-stages within it. They overlap in the sense that one begins Soul development while concluding personal growth, and begin Spiritual development while concluding that of the Soul.

The nature of one's experience of the Freemasonic rites, and interpretation of the symbols, depends on where one is in one's growth and development.

- If you are identified with and as your persona, then you will interpret the rituals (and the degrees) in personal terms.
- If you are identified with and as your Soul, then you will interpret the rituals in terms of your identity in the One Life.
- If you are identified with and as your Spirit, then you will interpret the rituals in terms of your purpose within the One Life.

In the Bible, as in some other systems of spiritual development, these three stages of growth are set in three different structures. However, in modern Freemasonry, these three structures have been conflated into a single allegorical Temple. This simplifies the symbolism, and gives the Temple of Solomon multiple levels of meaning. Unfortunately, it also makes the symbol of the Temple much more difficult to understand.

The symbolic meaning of the Temple will be easier to understand if we split the one Temple into three allegorical temples, or one setting for each of the three stages of growth. We will be guided in our choice of additional settings by the biblical myth of the Temple.

The Bible indicates that the Temple of Solomon was not the original place of worship of the Hebrews. During the forty years in the wilderness (between the escape from Egypt and the conquest of Palestine) they worshiped in the Tabernacle or Tent of Appointment, a temple of wood and fabric that could be disassembled and moved from place to place.

It appears that when the Hebrews settled in Palestine, they worshiped at a number of types of locations:

- Major cult centers: These were usually ancient holy sites, and often included a temple, a large altar for burnt offerings, their own god (such as an El or Baal), and a college of priests. The Temple of Solomon was originally one of a number of such spiritual centers. Other possible center locations include: Bethel, Bethlehem, Dan, Gibeah, Gilgal, Mizpah, Nob, and Silo.<sup>11</sup>
- Local incense altars set up in:
  - “High places” throughout the land, also including a cult object such as a tree, pole, or column.
  - Public areas in towns and villages
- Small incense burners set up in private homes, often including Teraphim

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<sup>11</sup> Bethel (Amos 7.13), Bethlehem (Judg. 19.18), Dan (Judg. 18.30-31), Gibeah of Saul (2 Sam. 21.9), Gilgal (1 Sam. 11.15), Mizpah of Benjamin (Judg. 20.1), Nob (1 Sam. 21.1-6), and Silo (1 Sam. 1.9;3.3).



(small figurines representing goddesses or ancestral deities).

The Temple in Jerusalem (the place of peace) did not become the central place of worship for some centuries. According to the Bible, King Solomon built it in the 10<sup>th</sup> century B.C.E. The Legend indicates that it took 7 years and 6 months to build, and stood for 33 years before being pillaged by the Egyptians.<sup>12</sup>

King Josiah “restored” the Temple of Solomon in the 7<sup>th</sup> century B.C.E. However, some suggest that Josiah did not merely repair a derelict building, but built a larger edifice than the original, and that it is Josiah’s temple that is the basis for the Biblical descriptions of King Solomon’s Temple. In any case, Josiah’s temple was later destroyed by the Babylonians.

During the Babylonian captivity, the Jews would have seen the Tower of Babylon. This tower was roughly pyramid shaped, with seven terraces and a small shrine on top. A design called a ziggurat. The Babylonian name for the tower was *Etemenanki*, which meant “*the house of the foundation of heaven and earth*”.<sup>13</sup>

The Jews rebuilt the Temple after the return from the Babylonian captivity. If Josiah’s temple was the first actual Temple, then this rebuilt Temple was the second Temple in Jerusalem. The second Temple was also destroyed. A third temple was later built by King Herod, only to be razed by the Romans.

During the Babylonian captivity, the prophet Ezekiel had a vision of a heavenly temple.

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<sup>12</sup> The number 33 appears to be symbolic. King Solomon ruled for 39 years, from 970 – 931 B.C.E. He began construction in the 5<sup>th</sup> year of his reign, completing it in the 13<sup>th</sup> year. Thus, the Temple was looted in the 4<sup>th</sup> year of Rehoboam’s reign (Regis 931 – 914).

<sup>13</sup> Quote from: *The World Book Encyclopedia*.

The actual temples may be considered to have been those of King Josiah, the one rebuilt after the Babylonian captivity, and King Herod's. This leaves us with three, presumably allegorical temples, including:

- The Tabernacle
- King Solomon's Temple
- Ezekiel's Temple

These allegorical temples are symbols of a single structure, depicted as three separate structures in order to match our experience. We may safely consider them entirely allegorical, as there is no hard evidence that any of these three temples were ever physical buildings!

The Temple Legend combines the three structures of our human experience back into a single building, the Temple of Solomon. This has produced a great deal of confusion around the meaning of the Temple. This confusion will be alleviated if we view the Temple as one structure with three levels of expression. How we experience that structure depends on how we approach it:

- If we approach it as the persona (body, emotions, and mind) we see the Tabernacle. The three initiations then represent the spiritual progress of the persona, or body, emotions, and mind.
- If we approach it as the Soul, we see the Temple of Solomon. The three initiations then represent the spiritual progress of the Soul.
- If we approach it as the Spirit, we see the Temple of Ezekiel. The three initiations then represent the progress of the Spirit.

At this point, the question is: What do these three allegorical temples represent?

Our quest continues with an examination of the meaning of their shared architectural features, including: An outer wall, a courtyard, twin pillars, and three chambers. We will, of course, begin with the first of the three structures, the Tabernacle.

## Purification Technique

Our next exercise is an alignment of the body, emotions, and mind, with the growth and development offered by the ancient mysteries.

♦ Opening alignment:

- Sit in a comfortable chair with you back straight, your feet flat on the floor and your arms in your lap or on the arm rests. Place *The Temple and The Word* in your lap or (if its weight is distracting) within easy reach.
- Close your eyes and relax your physical body, beginning with your toes and moving upward to your head. You may command each portion to relax, imagine a relaxing warmth or tingling sensation, or use whatever other method works for you. Include every portion of your body and pay special attention to the muscles of your diaphragm, throat, tongue, jaw, and behind the eyes. Complete the relaxation with your attention focused in your head and endeavor to remain there throughout the projection.

♦ Imagine yourself in the shadow of the wall, before the gate.

- Step forward, knock on the gate, and step back.
- When the portal opens, take three steps into the courtyard of the Temple.
- Walk up to the Laver (basin), gaze inside, and calm your emotions by picturing them as the perfectly calm clear pool of water.
- Remove all your clothes and jewelry and rub your body with salt.
- Dip a ladle into the Laver, and pour water over your head and shoulders.
- Pick up your raiment (clothes and jewelry), turn to the Altar and lurch over

to it.

- ◆ Slow as you approach the Altar, noting that the brazen block rises above your waist. Wood kindling waits atop it, carefully stacked with plenty of room between the faggots. A clump of dry moss, a stone, and an iron knife sit to one side.
  - Set down your raiment and pick up the clump of dry moss.
  - With trembling fingers, carefully shove it into the cracks in the bottom of the stacked wood. When the moss is ready, pick up the iron knife with your left hand, and jab it into the moss, point down.
  - Still holding the knife, pick up the stone with your right hand and carefully strike it against the knife, a glancing downward blow toward the moss. Once, twice, thrice, and sparks leap forth.
  - Lean forward and gently blow on the sparks as they char the moss. The sparks flare brighter, and smoke wafts up. Continue blowing, until flames erupt.
  - Stand back and watch the blaze grow. Gaze into the dancing flames, and then watch the cobalt smoke as it wafts upward into the azure heavens. Feel the heat on your face, the backs of your arms, and the other parts of your body nearest the crimson flames.
- ◆ Aspire upward toward heaven, the home of your Spiritual Soul. When that aspiration has reached its height, audibly state the seed-thought:

*\*“I invoke the Light of the Ancient Wisdom into my consciousness, truth is revealed to me and I am transformed.”\**

Hold that thought for at least a minute, then:

Recognize that the clothing and jewelry you are clutching represent portions of your life and affairs that you must release before you can take the next step in your path of spiritual growth and development.

Dedicating your life and affairs to your quest, grasp an item of raiment, recognize what it represents, and toss it into the flames of the Altar.

- Finally dry, warmed by the flames and rising sun, turn to the Temple, and begin walking toward the steps of its entrance.
- Take a deep breath, drop the image, and open your eyes.

Continue to the next chapter.

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## Chapter 3

### The Tabernacle

The Tabernacle or Tent of Appointment was the original House of The Lord, built by the Hebrews during the forty years they wandered in the wilderness.<sup>1</sup> Although it is described in detail in Exodus,<sup>2</sup> there is no archeological evidence that it ever existed, and little Biblical evidence. While we might presume that the detailed description of the Tabernacle, and associated religious laws and regulations, constituted Biblical “proof” of its existence, they do not.

- The detailed descriptions of the parts and construction of the Tent are symbolic rather than practical. They indicate that the value of the materials (and thus the sacredness of the location) increases as one nears the central chamber.
- During the early settled years in Palestine (the time of Judges), there is no evidence of the Covenant Code (the laws and regulations supposedly imposed on the Hebrews by YHWH at the time of the building of the Tabernacle in the wilderness). The people and leaders behave as though those codes do not exist.
- The internal Biblical evidence suggests that the descriptions of the Tent were composed after the time of King Solomon.<sup>3</sup>

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<sup>1</sup> Some scholars believe the Tent of Appointment was a separate structure, set aside for Moses. For our purposes, they are symbolically identical.

<sup>2</sup> Exodus 25.1 - 27.19, 35.1 - 40.33

<sup>3</sup> The Tabernacle appears in the Pentateuch, the first five books of the Bible. These books had multiple sources and editors, all postdating the time of wandering. Scholars refer to these sources by single initials, “J” for a Jerusalem source that calls God YHWH, “E” for a northern, Israeli source that calls God El, “D” for an unknown source of the

Thus, it appears that the Tabernacle never existed, and we may safely consider it a purely symbolic structure.

The allegorical Tent of Appointment was built along the same general design as the Temple of Solomon but on a smaller scale and from impermanent materials.<sup>4</sup> Thus, the Tabernacle was a temporary house of God, used while the people wandered from place to place, lost in the wilderness and waiting for a generation to pass away.

This is a good allegory of the human condition: The Soul, incarnate in the world of form, is lost to its true identity and wanders aimlessly, bereft of its spiritual purpose or higher direction.

Possible predecessors of the Tabernacle include the tent of Sarah in the sacred terebinth grove in Mamre, and successors include the tent of Asherah (woven by the women in the Temple of Solomon). These sacred tents suggest a relationship between the Tabernacle and the Divine Mother or Substance.

Thus, we have an allegory of the human condition and a sacred enclosure that represents Substance. The Tabernacle represents the human form, the house or temple of the soul when it is incarnate in the world of appearances.

Creating this worldly temple is the work of the builder of temporary forms, symbolized by the weaver and the carpenter.

In that case, the various features of the Tabernacle represent aspects or

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fifth book, Deuteronomy, “P” for a priestly source, and “R” for the compilers or redactors who assembled the various materials.

<sup>4</sup> Most would put their architectural relationship the other way around, but for reasons which I will explain shortly, the preceding is correct.



characteristics of the human persona. Perhaps the most prominent of those features are the three chambers, which (as we shall see) represent three parts of the persona.

### The Three Chambers

There is one Divine Being or God out of which all comes. The manifest universe is but a portion of that Being's body of manifestation, and that Being is so far above us that there is nothing we can know or say about that Being.

[Tab Floor Plan illus.]

The first expression of that Being is a Trinity, three Divine Aspects that in turn give birth to everything that is.

Everything that exists is a reflection or formulation of this Trinity. Thus, we might say that in order to exist, everything must be *three* things. These three have been given many names, and described in many ways, including:

First Aspect	Second Aspect	Third Aspect
Positive Pole	Magnetic Field	Negative Pole
Spirit	Consciousness	Matter
Father Aspect	Son/Daughter Aspect	Mother Aspect
First Logos	Second Logos	Third Logos
Divine Will	Divine Love	Divine Intelligence
Purpose	Evolution	Activity
Monad	Soul	Man
Power	Light	Form

Cause	Meaning	Effect
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These Three, expressing at different levels and in different relationships, make up everything that is. One of the best analogies for their relationship with each other is the bar magnet.

[Mag1 illus.]

Although the magnet is a single thing, it is made up of three things. It has a positive pole, a negative pole, and a magnetic field of relationship between them. None of these can exist without the others. The positive pole is always equal in strength to the negative pole, and the power of the magnetic field depends on the strength of the two poles and the distance between them. The closer and stronger the poles, the more powerful the magnetic field.

Just as an electromagnet must have three parts (two poles and a magnetic field), everything that exists, in order to exist, must incorporate the Trinity, the Three Aspects of Divinity reflected in that thing.

Thus, everything and everyone has their positive pole or Spirit, negative pole or Substance, and magnetic field or Soul.

The substantial or Mother Aspect of an incarnate human being is their persona, the mask or clothing the Soul wears while in incarnation. The persona, being a thing, is also a trinity. It has its own positive and negative poles, and magnetic field. This persona trinity consists of the three subtle bodies of mind, emotions, and energy.

[Fourbodies Illus.]

Thus, if the Tabernacle represents the human persona, then the three chambers of the Tabernacle represent the three parts of the persona. However, while the bodies of the human persona overlap and infuse each other, the chambers of the Tabernacle are merely attached to each other. This suggests a distinctness between or separation of them that does not actually exist.

Like the One God and three Aspects, they are actually three expressions of one thing. In order to understand the three chambers, we must know something of these three bodies, and the “courtyard” that masks and contains them.

### The Courtyard

The Tabernacle was surrounded by a courtyard, enclosed by a series of poles, supporting a fabric curtain or wall. This wall obscured the Tabernacle from view and was the face or mask it showed the world. This courtyard represented the physical-dense body of the human being, the body of matter that contains the other bodies, and through which they find expression in the world of affairs.

This body is made out of physical solid, liquid, and gaseous substance, and is, therefore, in itself a trinity. However, it is not a “chamber” because it is merely a reflection of the creative activity that takes place in the three chambers of the Tabernacle.

In order for the work to proceed properly, the courtyard should be clean and clear of all rubble from the building process. Basically, this means keeping the physical-dense body clean and in good health, and avoiding all non-prescription drugs, including alcohol.

The last is not a moral judgment. The inner and outer activities of the ancient mysteries are designed to unfold the consciousness and transform the persona in a particular way. Indiscriminate drug use is not compatible with this transformative process. Mixing the mysteries with drugs will produce unpredictable, possibly harmful results. Thus, we encourage you to avoid all recreational drug use.

### The Entrance or Outer Chamber

The Outer Chamber of the Tabernacle was the entrance to the middle chamber. It was framed by two poles or pillars and faced the courtyard.

The Outer Chamber represents the energy body, technically known as the physical-etheric. The physical-etheric body consists of substance that vibrates more rapidly than physical-dense, but less rapidly than the substance of the emotional body. The physical-etheric is shaped roughly like the physical-dense body, and although it interpenetrates the other bodies, it extends beyond the physical-dense body three or more inches.

A clue to the nature of the outer chamber is found in the reports of near death experiences. First, a subtle energy body emerges out of our physical-dense body. It may view its physical-dense surroundings for a time, finding that while it can touch itself (and is, therefore, a body of substance) it passes through physical-dense forms (walls, ceilings, doors, etc.).

The physical-etheric body then passes through a tunnel of light. On the other side of that tunnel the body (and the consciousness within it) finds itself on another plane. The physical-dense realm is no longer visible, and time and space are quite

different.

Thus, we have a subtle energy body which, during life, interpenetrates and dwells within the physical-dense body, forming part of the overall persona or mask of the incarnate soul.

The rites and rituals that accompany admission to the outer chamber should at least begin the process of cleansing and gaining conscious control over the physical-etheric body. This work should be well on its way before the craftsman is allowed to pass to the Middle Chamber.

### The Middle Chamber

The Middle Chamber is the place where the priests of YHWH normally gathered to worship. It represents the emotional body, when it is clear of polluting emotions and receptive to higher impression.

The emotional body consists of substance that vibrates more rapidly than physical-etheric substance, but less rapidly than mental substance. This body is oval in shape, and although it interpenetrates the other bodies, it may extend beyond the physical-dense body by as much as eighteen inches.

When the incarnate consciousness is identified with its emotional body, it is in effect saying, “I am what I feel”. By identifying with and as the emotions, the incarnate consciousness limits itself to the abilities of the emotional body. It cannot perceive, identify with, or act as either its mind or overshadowing Spiritual Soul.

The emotional persona cannot perceive thought-forms directly, because it cannot relate with anything above itself. It can perceive and interpret emotional energy

and forms, but will interpret those emotions from its own perspective and distort them.

The mentally focused persona may or may not have access to the emotional body. If the persona is focused in the lower portion of the mind (the intellect, or concrete rational mind), then it will tend to perceive emotions as obstructions, and seek to control them by suppression. As a result, the intellectual generally has poor access to and little use of his or her emotions.

However, if the mental focus is above that of the intellect, then the mind will try to include the emotions. The effect will depend on the quality of both the mental and emotional bodies.

The emotional or “astral” body provides the force that motivates the persona into action. If the force of the astral body is clean and clear, then the entire astral instrument, including a tremendous amount of force, is available to the persona. However, if the astral body is full of emotional forms, then very little astral force will be available.

This is the condition of the astral bodies of most people. Their astral force is so caught up in emotional forms that they have very little astral force left over. What little astral force is available is so colored by selfish desires that it taints, veils, and distorts any thought-form it encounters.

In order to take on appearance in the world of affairs, thought-forms must be propelled downward through the astral/emotional plane into the physical-etheric plane. The focused mind appropriates astral-emotional force, and uses that force to

drive the thought-form downward. If the persona does not have enough astral force, then they will not be able to create below the mental realm. They may be great “thinkers”, but thinking is all they can do.

If there is sufficient force to drive the thought-form downward, but that force is not clean and clear, then the thought-form will be so distorted by its downward movement that its physical-etheric and physical dense expressions will be distorted.

The basic problem here is, again, one of identification. If the incarnate consciousness identifies with the thought (i.e. this is “my” thought/idea), then it gives that thought some of its own consciousness or “I”-identity. At that point, part of the incarnate self or consciousness becomes trapped in the thought. The thought takes up residence within one’s mind, and when one drives it downward, it becomes an astral form and takes up residence in one’s astral body.

Eventually, the astral body becomes crowded with so many forms that very little energy is available for anything new. Since these old forms are created from a separative (persona-identified) perspective, they are distortions of the original intent. Their auras cloud and distort the remaining astral energy, and the persona is left with a polluted astral body that is incapable of doing any real creative work. Any forms that manage to wend their way through these polluted bodies are colored and shaped by the process. The result is quite different, in quality and characteristics, from the original intent.

Thus, in order to function properly, the emotional body must be a completely clean and clear pool of force, free of any and all emotional forms. Only then can it

convey thought from the inner chamber to the outer chamber without distorting it. The inner rites and outer rituals that precede admission to the middle chamber should at least begin the process of clearing and clarifying the astral-emotional body. This work should be largely complete before the craftsman is raised to the Inner Chamber.

### The Inner Chamber

The Inner Chamber or “Holy of Holies” was almost entirely empty. It contained the Ark of the Covenant, the sacred receptacle of the Ten Commandments, by which the High Priest communed with God.

The Inner Chamber represents the mental body, focused on and receptive to the Overshadowing Spiritual Soul. The mental body consists of substance that vibrates more rapidly than emotional substance, but less rapidly than the substance of the Soul Body.

Mental substance is the stuff out of which thought is formed, and the mental body is an instrument for creating and processing thought-forms. This body is globular in shape, and although it interpenetrates the other bodies, it may extend beyond the physical-dense body by as much as two feet.

When the incarnate consciousness has a well-developed mind, and is identified with its self or Soul, the mind is upwardly focused. It then receives Divine Intent and Ideas from the Spiritual Soul, and impresses those ideas on mental substance by sounding its creative word.

All forms, on all planes, are created in the same basic way. A creative “word” is



sounded on a plane, attracting the substance of that plane to the underlying frame or structure. However, the purpose behind those forms is not always divine.

When the incarnate consciousness is identified with its mental body, it is in effect saying, “I am what I think”. By identifying with and as the mind, the incarnate consciousness limits itself to the abilities of the mind. It cannot perceive or identify with its higher self (the overshadowing Spiritual Soul) or the ideas of Truth held out to it by the Soul. Thus cut-off from its greater life, the persona becomes selfish in its purpose, motivations, and actions.

While the human mind cannot perceive ideas (on the plane of the Soul), it can perceive and interpret mental thoughts. However, so long as the self is identified with the persona, the mind interprets those thoughts from its limited form-oriented perspective, and distorts them.

The persona consists of these three bodies of substance, mental, emotional, and physical. When these three aspects of a human being are in right relationship with the self or Soul, the Spirit passes its Intent to the Soul, the Soul formulates that intent into an idea and relates the idea to the receptive persona, the persona translates the idea into thought, emotion, and physical appearance. The persona then communicates the result back to the overshadowing Soul and the Soul relates it to Spirit.

This creative rhythm of Spirit, Consciousness, and Matter is similar to the flow of magnetic energy in a bar magnet, in which the current of magnetic energy flows from the positive pole, out and down along the external portion of the magnetic field

to the negative pole, and then in and up through the center of the bar magnet (at the heart of the magnetic field) from the negative to the positive poles.

In the human being, Divine Intent flows from the positive pole of Spirit, downward through the Soul to the negative pole of Substance (where intent is given shape and form), and then up again from Substance through Soul to Spirit, completing the circuit.

In this circuit, each Aspect of Divinity has its own function.

- Spirit provides the Divine Intent, the Purpose, Power, and Will of the One Life.
- Substance gives shape and form to Divine Intent by *differentiating* that intent into intelligent activity or matter. It thus provides a field of expression for the positive pole, and a field of experience for the magnetic field.
- Consciousness relates the Intent of Spirit to Substance, and the resulting Intelligent Activity of Substance to Spirit.

This rhythmic creative process by which Divine Intent manifests, the consciousness evolves, and substance is perfected, is the true Great Work of Freemasonry.

When the human being identifies with and as a portion of their persona, this identification cuts them off from the higher portion of the circuit, and forces the incarnate consciousness to turn to their mind, emotions, and/or physical body for their purpose or motivation. The latter is not the proper function of the persona.

The resulting purpose is necessarily rooted in the persona, and since the persona is form and form differentiates, the form-identified consciousness perceives itself as different and separate from all other forms. Thus, the motivations of the persona-identified consciousness are basically selfish. These selfish intents distort all of their thoughts and feelings, producing forms that express individual will, desire, and appetite, rather than Divine Intent, Aspiration, and Activity.

The cure for this is to turn the persona's attention to the higher self or overshadowing Soul, and cleanse the persona of all distorting and distorted thoughts, feelings, and appetites. The rites and rituals that precede admission to the inner chamber of the Tabernacle should at least begin the process of focusing the mind on and identifying as the overshadowing Soul. This process should include a series of regular meditation exercises, forming a rhythmic sequence of inner and outer transformation. This process of transformation must be completed before the craftsman can become a true Master of the Work.

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Thus, the three chambers of the Tabernacle each represent one of the bodies of the persona. Each body is a vehicle that contains and expresses a particular range or state of consciousness. A state of awareness created by the interaction of the indwelling Soul with that body.

This brings us to the furnishings of the Tabernacle, which include the Ark of the Covenant, and the two pillars at the porch or entrance.

## New Raiment

In our previous exercise we shed the forms that held us back by sacrificing them to the fires of matter. That accomplished, we are ready to move onward. In our next meditation, we begin the process of transforming the persona (body, emotions, and mind) from the tomb of the self, into the instrument of liberation and atonement.

♦ Opening alignment:

- Sit in a comfortable chair with you back straight, your feet flat on the floor and your arms in your lap or on the arm rests. Place *The Temple and The Word* in your lap or (if its weight is distracting) within easy reach.
  - Close your eyes and relax your physical body, beginning with your toes and moving upward to your head. Include every portion of your body and pay special attention to the muscles of your diaphragm, throat, tongue, jaw, and behind the eyes. Complete the relaxation with your consciousness focused in your head and endeavor to remain there.
- ♦ Review your progress thus far: Imagine yourself in the shadow of the wall, before the gate.
- Knock, step into the courtyard, walk up to the Laver, and gaze inside. Calm your emotions by picturing them as the perfectly calm clear pool of water.
  - Remove your raiment and rub your body with salt.
  - Pour water over your head and shoulders.
  - Pick up your raiment and lurch over to the Altar.
  - Light the altar, burn your raiment, and watch the smoke rise to heaven.

- ◆ Imagine yourself in the courtyard, naked, but warmed by the flames of Sun and Altar, facing the entrance to the Temple.
- The sun is but a hand's breadth above the white-marble roof, which gleams in the soft morning light. You squint and shield your eyes with your hand as you gaze at it.

The face of the Temple is square, perhaps two stories high, with a triangular roof. The front is a porch, framed by two large columns (one light, on the right, and one dark, on the left) topped by an arch. There seems to be some kind of carving atop the pillars, but with the sun in your eyes you cannot make it out in the shade of the porch.

- Begin striding toward the Temple. As you near, the building's shadow climbs up your body, and when it reaches your brow you begin to see previously hidden details.

The large brass-clad doors are shut. Both columns have a serpent twined about them. On the light pillar, the serpent is crawling down, with its head near the bottom while its tail is at the top. On the dark pillar, the serpent is crawling up, with its head near the top.

Each pillar is topped with a squat globe, and the globes support the arch of the porch roof. Each globe is covered with a network of crossed lines. The net in turn is wrapped in heavy chains. Beneath each globe is a large open lotus, nesting the globe, and beneath the lotus two rows of pomegranates encircle the column.

- As you near the base of the Temple you move your gaze down from the columns and notice a bundle of white fabric at the topmost step. Mount the steps one at a time, until you reach the eleventh.
- Standing in the middle of the eleventh step, reach down, grasp the bundle, and lift it up. You feel something hard within, and unwrap the bundle to find a single sandal and a knotted cord. Holding the sandal and cord in your right hand, shake the cloth bundle. It unfolds as you shake it, and you discover that it is the white robe of a candidate to the mysteries. Oddly, there is only one armhole, and the hole for the head is very large.
- ♦ Aspire toward the home of your Spiritual Soul. When that aspiration has reached its height, audibly state the seed-thought:

*\*“I dedicate the energies, forces, and forms of my instrument to the Divine Plan. The Way of Liberation is revealed to me and my instrument is transformed.”\**

Hold that thought for at least three minutes, then:

Recognizing that the sandal, knotted cord, and robe represent the transformed instrument, and remaining on the eleventh step:

Put the sandal on your right foot. Slip on the robe (placing your right arm through the armhole and your head and left arm through the other hole).

Feel the robe settle around your legs, covering your nakedness. Wrap the knotted cord around yourself.

- With your new clothing settled, turn your attention to the brazen doors of the

temple, and prepare to step onto the porch.

- Take a deep breath, drop the image, and open your eyes.

Continue to the next chapter.

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## Chapter 4

### The Two Pillars

The two pillars on the porch or entrance of King Solomon's Temple are essential features of that edifice. Since the Tabernacle is a reflection of the Temple, it follows that the Tent of Appointment must include reflections of these columns. However, while the detailed description of the Tabernacle mentions five pillars supporting the front screen or wall of the Tent, it does not appear to mention twin columns framing its entrance.<sup>1</sup>

This apparent difficulty disappears when one knows what the columns represent, and recall how YHWH guided the wandering Hebrews. The explanation begins with the pillars of Solomon's Temple, which are described in the Bible as follows:

"He cast two Pillars of brass, of eighteen cubits high apiece. ...And he made two chapiters of molten brass, to set upon the tops of the Pillars: the height of the one chapiter was five cubits, and the height of the other chapiter was five cubits. And nets of checker work and wreaths of chain work, for the chapiters. ... And two rows ... to cover the chapiters ... with pomegranates. ... And the chapiters ... were of lily work. ... And he set up the Pillars in the Porch of the Temple: and he set up the right Pillar, and called the name thereof Jachin: and he set up the left Pillar, and called the name thereof Boaz."<sup>2</sup>

Masonic tradition expands on this somewhat, and indicates that the pillars are hollow, contain the secrets or laws of the craft, and caps them with bowls (one of which contained water and the other fire) or spheres (one representing the earth and the other representing the sphere of heaven. In addition, Jachin is described as the pillar of light, while Boaz is described as the pillar of darkness.

According to a Hebrew dictionary, the names of the pillars are traditional Hebrew names. "Jachin" means "he that strengthens and makes steadfast," while "Boaz" means "in strength."

In the Book of Exodus, the wandering Hebrews were guided by a Column of Cloud by day, and a Column of Fire by night.<sup>3</sup> When these columns moved, the Hebrews packed up and followed them. When the columns stopped, the Hebrews stopped, and set up the Tent of Appointment in the location where the columns came to rest. Thus, these columns of Fire and Cloud are the reflection, in the Tabernacle, of the twin pillars of the Temple.

One of the great questions of Masonic symbolism has been the identity and meaning of these pillars. As with our other symbols, the meaning is largely dependent on the context. When the two pillars stand on either side of the porch or entrance of the Tabernacle (the chamber of the physical-etheric or energy body), they represent twin structures in that physical-etheric body. The combination of their location and description provides all the clues we need to determine their symbolic

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<sup>1</sup> Exodus 26.36-37

<sup>2</sup> Holy Bible, I Kings 7:13-22

<sup>3</sup> Exodus 13.21-22; 14.19-20; 14.24; 33.9-10; Numbers 12.5; 14.14; Deuteronomy 31.15



meaning.

As structures within the physical-etheric body, they are part of the subtle anatomy of the human instrument. Much of what we know of subtle or esoteric anatomy comes from the Hindu tradition. In that system, three hollow tubes of light, or *nadis*, are associated with the human spine. They are Pingala, the nadi<sup>4</sup> of the sun, Ida, the nadi of the moon, and Susumna, the nadi of fire. The first two, Pingala and Ida, twist around Susumna in concentric spirals. These three nadis were depicted in the Greek mystery tradition by the Caduceus, the rod or staff of Mercury.

[Caduceus illus.]

The winding Pingala and Ida intersect each other, and Susumna, at five points along the spine. At each of those points, a spark of consciousness constantly sounds a creative note. That creative note radiates light, creating a tiny geometric jewel or “center” of light.

[Primal Anu illus.]

The center vibrates in harmony with the note, setting the surrounding etheric substance into spirilic motion. That spiral is called a *chakra*.<sup>5</sup> When seen from the side, the chakra looks like a swirling vortex of energy. When one peers down into it, it looks like a spinning wheel or flower.

There are two such centers above the spine, making seven major centers. One is in front of the forehead, and the other on top of the head.

Each of these centers contains:

- A spark of consciousness. This spark is a tiny mote of the Light of The Soul, extended into the three lower worlds. Each spark has a particular quality of awareness that is peculiar to and typical of that center.
- A note or sound. This note is part of the seven-fold word that created the persona and holds its substance together (This creative word will be discussed in detail in a later chapter).
- Vibrating substance. The notes set substance vibrating throughout the three lower worlds. Thus, the seven major chakras are present in the mental, astral, and physical-etheric bodies. The centers process energy on each of the three planes. However, each center specializes in a particular frequency range, and they are seldom all functional in any one persona instrument.

The entire persona instrument, including the three subtle bodies, three nadis, and seven major centers, is reflected in the physical-dense body. The seven major centers, for instance, are reflected in the ductless glands, and each of them “governs” some portion of the physical instrument. Each of the centers is also symbolically associated with a location in the Tabernacle.

### Seven States of Consciousness

The three chambers of the Tabernacle contain a number of significant spots or locations. Each of these locations represents a state of consciousness with a particular purpose and a state of energy. Thus, we have a:

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<sup>4</sup> “Nadi” is Sanskrit for a hollow tube through which etheric energy flows.

<sup>5</sup> “Chakra” is Sanskrit for “wheel”.

- Spark or State of Consciousness, with a
  - Purpose, place and function within the Tabernacle, and a
  - Quality of Energy, Force, and Substance

Many other spiritual systems also recognize these points, and represent them in a variety of ways. They are often depicted as flowers (particularly the water lily or lotus (in the East) or rose (in the West), as vortexes of energy, twining serpents, musical notes, individual animals, and planets.

Beginning at the porch or entrance of the Tabernacle, these locations are:

**The First Center:** In the Temple allegory, this center is located on the porch at the top of the twelfth step, between and slightly in front of the two pillars. It is the center of focus for:

- Consciousness: Awareness as form
- Purpose: Intelligent activity of substance
- Substance: The fire of matter

This is the first center formed during the cyclic incarnation process. The glands of this center are the adrenals and the coccygeal or Luschkas gland. The areas governed in the human body include the spinal column and kidneys. The symbols of the first center include the elephant, bull, and ox.

**The Second Center:** Located in the middle of the porch, it is the center of focus for:

- Consciousness: Animal Instinct – identification with the form
- Purpose: Procreation
- Substance: bio-electric energy

The organ of instinctual procreation and physical appetites, this center naturally functions on annual, lunar, and daily cycles, but has long been dominated by the insatiable desires of the overactive Third Center.

The symbols of the third center include fish and all creatures of the sea.

**The third center:** Located on the porch or entrance, directly in front of the door to the Tabernacle/Temple, it is a focus for:

- Consciousness: Awareness of differences
- Purpose: Direction of emotional force
- Substance: astral/emotional force

The force of the third center is experienced as form-oriented emotions, such as desire. The center is insatiable, and thus, while these emotions can be temporarily satisfied, they can never be quenched. It is presently the dominant center in most human beings, in whom it rules second, fourth, and fifth centers. As long as this center dominates the Tabernacle, the incarnate consciousness is its victim.

The proper function of the third center is to quietly await impression from the sixth, and then gather and channel the tremendous force of the astral-emotional body. It is an essential part of the process of moving a thought-form downward into appearance in the world of affairs. Thus, those who suppress this center, in a misplaced-attempt to control their emotions, are preventing themselves from being effective in the world.

Ultimately, this center functions in daily, lunar, and annual cycles, in coordina-

tion with the other centers. Its gland is the pancreas, and it governs the stomach, liver, gall bladder and nervous system. The symbols of the fourth center include the ram.

So long as this center controls the emotions, the door to the Tabernacle/Temple remains shut.

**The Fourth Center:** Located in the heart of the middle chamber, and represented by the altar, it is a focus for:

- Consciousness: Mystical at-one-ment
- Purpose: Union of the Divine Poles
- Substance: Selfless astral/emotional force

The organ of mystical union or at-one-ment, the fourth center processes the higher energies of the astral plane. This center is very good at perceiving relationships, but very poor at details. Its gland is the Thymus, and it governs the heart, blood, vagus nerve, and circulatory system. The symbols of the heart center include the lion and the dove.

**The fifth center:** The tracing board, immediately before the veil to the inner chamber. It is the focus for:

- Consciousness: Rational mind
- Purpose: Sequential organization of thought-forms
- Substance: Mental energy or manas

The center of the concrete rational mind, intellect, or conscious creativity, the fifth center specializes in manipulating the substance of the three lower sub-planes of the mental plane. In particular, it organizes thought-forms into a sequential plan of activity (symbolized, in the Legend, by drawing the day's work drawn on the tracing board).

The fifth center is very good at perceiving details, but very poor at relationships. As a result, the intellect cannot know God. Its proper function is to organize abstract thought-forms into a sequence of activities or a plan of action.

The glands of the fifth center are the thyroid and parathyroids, and it governs the bronchial and vocal apparatus, lungs, and alimentary canal.

If we compare the sixth center to an Architect who creates the blueprint of a building, then the fifth center is the Building Contractor who organizes the construction process. The symbols of the fifth center include the cock.

**The sixth center:** Located immediately within the Holy of Holies, between the two large cherubim, it is the focus of:

- Consciousness: At-one-ment of emotions and mind
- Purpose: Coordination of the Tabernacle and Temple
- Substance: Mental energy, emotional force, and physical substance

This center is the highest center in the persona instrument. It specializes in manipulating the higher frequencies of the mental plane, and is responsible for building and manipulating thought-forms. It also functions as a switchboard for the lower states of consciousness and energy/force centers, integrating them into a single, functioning whole.

The sixth center is located between the brows, approximately three inches in

front of the forehead. Its gland is the pituitary or hypophysis, and hypothalamus. The pituitary sits on the wing-shaped sphenoid bone, inside the skull. The motion of the sphenoid circulates the brain and spinal fluid. The symbols of the center include Pegasus, the winged horse.

Before this center is developed, the consciousness of most people functions rather like the human eye does when gazing at a scene at the beach. One can either look out at the grand vista of the entire scene, or gaze closely at details such as individual grains of sand. One cannot do both simultaneously. The sixth center can. It integrates the mystical (the grand vista) and the intellectual (the minute details) into a single state of awareness. When the incarnate consciousness moves up into the sixth center, the Tree of Knowledge becomes the Tree of Wisdom.

**The Seventh Center:** Located within the heart of the Holy of Holies, this center is represented by the Ark of the Covenant and is the focus of:

- Consciousness: At-one-ment
- Purpose: Transcendent union of the Divine Poles
- Substance: Union of energy, force, and substance with Divine Intent

Located approximately three inches above the head. This center is not, properly speaking, a part of the persona instrument. It is actually the lowest center in the center system of the overshadowing Spiritual Soul.

The seventh center is the place of transcendent awareness, or at-one-ment with the Spiritual Soul. It's physical-dense correspondent is the pineal gland or epithalamus. The center governs the upper brain and right eye. It is sometimes symbolized by the unicorn or risen serpent, while the gland is symbolized by the pinecone and the pomegranate (both of which are said to resemble the gland in appearance).

**The Eight Center:** Also located within the Heart of the Holy of Holies and represented by the Ark of the Covenant. However, it incorporates the consciousness and purpose of both the sixth and seventh centers, in a new state of awareness. Thus, it is the focus of:

- Consciousness: Divine Marriage of the Son and the Mother, or union of Soul and Substance
- Purpose: Embodied union of the Divine Poles
- Substance: Relates energy, force, and substance to Divine Intent, and Divine Will to energy, force, and substance.

This unusual center is the place of union or at-one-ment of the overshadowing Spiritual Soul and the incarnate human soul. When this at-one-ment is achieved, the initiate becomes a Conscious Soul Incarnate, one who lives in the world but is not of the world, a magician according to Divine Law.

The 8<sup>th</sup> center or Cave is not part of either the persona (Tabernacle) or the Soul (Temple) center system, but relates and merges the two. It has to be built consciously, following the activation of the 6<sup>th</sup> and 7<sup>th</sup> centers. As an activity of Consciousness, rather than of Substance, the 8<sup>th</sup> center does not go into and out of incarnation with the form, but remains behind when a person discarnates. When they incarnate again, the Spiritual Soul Incarnate has to rebuild the 1<sup>st</sup> through 7<sup>th</sup> centers, but merely moves back into the 8<sup>th</sup>.

Its gland is the pineal (taking over the control of that gland from the 7<sup>th</sup> center), and its symbols include the crystal cave, the pinecone and the pomegranate.

#### The Place of Residence

Back in the Foreword we asked you to point to the place where you, the conscious, thinking “I” dwell in your body. When asked this question for the first time, most people point to their abdomen, chest, throat, or head. As the above suggests, each of these locations suggests something about the state of awareness of the incarnate consciousness or (in Freemasonic terms) their dwelling place in the Tabernacle.

- Those who point to their abdomen are indicating that they dwell in the outer chamber of the Tabernacle.
- Those who point to their solar plexus or chest are indicating that they dwell in the middle chamber of the Tabernacle.
- Those who point to their throat are indicating that they dwell in the fifth center of the Tabernacle.
- Those who point to their forehead are indicating that they dwell in the sixth center of the Tabernacle.
- Those who point to the top of their head are indicating that they dwell in King Solomon’s Temple.
- Those who point to the center of their head are indicating that they dwell in the eighth center, or the Ark of the Covenant.

As the heart of the Holy of Holies, the symbolism of the Ark is too important for a brief outline. Thus, we will examine it in more detail in the next chapter.

We are further encouraged in the association of the pillars with the spine by the Egyptian Djed Pillars. These pillars, representing the spine of Osiris, were planted or “raised” at solstice ceremonies. They are sometimes associated with the tree-pillar in which Osiris was temporarily entombed, as well as with the Tree of Life.

#### The Sacred Trees

As already mentioned, the etheric body, with its centers and nadis, is reflected in the mental, astral, and physical-etheric bodies and organs. These in turn are reflected in the organs and systems of the dense-physical body. These dense-physical counterparts include the sympathetic and parasympathetic nervous systems, the glandular system, the cardiovascular system, and the spinal column. The world’s religions and mystery traditions frequently symbolize these organic systems as trees, vines, fruit, and pillars. This includes:

ASK TREE .....	Norse ... “from which issued the men of the generation of bronze.”
BRAMANANDA .	Hindu ... the rod or stick of Brahma with the 7 knots of the 7 spinal nadi.
GOGARD .....	Hellenic (Greek) tree of life ... “amidst its magnificent foliage dwelt a serpent ...”
HOMA .....	Middle East ... planted by Ahura-Mazda (the god of light) ... “He who drinks of its juice never dies.”

TAT .....	Egyptian pillar ... backbone of the god Ptah, later Osiris
TREE OF LIFE ..	Hebrew ... Genesis
TZITE TREE .....	“out of which the Mexican third race of men was created ...”. From the Mexican Popul Vuh or “Bible.”
WORLD TREE ...	Hindu (Bhagavad Gita) ... the sacred Ashvatta ... “They say the imperishable Ashvatta is with roots above and branches below ...”
YGGDRASIL .....	Scandinavian world tree, source of Odin's wisdom.
ZAMPUN .....	Tibetan great World Tree

Compiled from: Man, Grand Symbol of the Mysteries, by Manly P. Hall, pp. 175 -185

“These are quite evidently the symbolic trees referred to in Genesis, for the arterial system with its numerous branches is certainly a ‘tree of life.’ and the nervous system with its infinite ramifications, with its roots in the brain, is with equal certainty the ‘tree of the knowledge of good and evil.’ From an examination of the human spine it is not difficult to recognize therein the simile to the World Tree ...”  
ibid., p. 177

It should not be surprising to find trees featured in many early spiritual systems, given the importance of trees to humanity. However, the trees of these traditions share some interesting features. They may describe:

- One tree with three roots (such as Yggdrasil)
- Two separate trees (such as the Tree of Knowledge and Tree of Life)
- A rod, staff, or pillar (such as Bramananda, Djed, Asherah, Tat and Tattu, Boaz and Jachin).

Most descriptions of the tree/pillars include significant features such as fruit, knots, jewels, shining leaves, etc. They also often place a serpent in the tree (as in Bramananda, Gogard, Yggdrasil, the Tree of Knowledge, etc.).

These are descriptions of the same tree or trees, Jachin/Pingala and Boaz/Ida. The descriptions are different because the observer, method of observing, and that which is observed differ from one time and place to another. The descriptions of these trees are similar because they are describing the same things, the Tree of Life and the Tree of Knowledge

### The Tree of Life

Osiris is the Father or Life Aspect of the Egyptian trinity of Osiris—Horus—Isis. In their myth, Osiris was entombed alive in a casket. A tree grew around the casket, and a pillar was made from the tree. Thus, we see the Tree of Life as a symbol of the Father or Life Aspect, entombed in form.

The pillar, tree, and casket are three containers of the Life Aspect. The casket is the physical body. During incarnation, the Spiritual Soul (Horus) enters into and identifies with the body, and “dies” to its self. The incarnate Soul forgets who and what it is, and acts in the world as a body.

The tree surrounds, enfolds, and is reflected in the casket. Energetically, the tree represents the etheric or subtle-energy body that underlies the persona. This body is composed of hundreds of tiny tubes of light, or nadis, which form the framework of the mental, astral, and physical-etheric bodies.

When the Soul sounds the creative word through the etheric framework, on the frequency of the mental plane, the word attracts mental substance to this framework, forming the mental body.

When the creative word is sounded on the astral plane, it attracts emotional substance, forming the astral-emotional body.

When the creative word is sounded on the physical-etheric, it attracts physical etheric substance, forming the physical-etheric body.

Although this entire energy system is reflected in the physical-dense body, the “Tree of Life” is reflected, in particular, in the spine and the cardiovascular system.

The ancient Egyptians considered the physical heart to be the “seat of life.” During mummification, they originally left it in place, but later developed the custom of replacing it with a special stone.<sup>6</sup> The Life Thread, one of the three threads of the antahkarana (the rainbow bridge or silver cord from the overshadowing Spiritual Soul to the persona instrument) is anchored in the sino atrial node or pulse point of the heart. This thread brings the Life Aspect into the physical-dense body. The heart begins to beat when this thread connects to the heart, and it ceases to beat when this thread disconnects.

The Life Aspect flows out from the heart throughout the entire body, along the network of veins and arteries laid out (on subtle levels) by the etheric body.

Thus, the etheric body, as the Tree of Life, moves the First or Life Aspect down and out, exciting substance into organized, intelligent activity.

### The Tree of Knowledge

The tree of Knowledge or Wisdom is also a symbol of the etheric body, but as an instrument of the Third Aspect or Divine Intelligence. In this function, its physical-dense correspondents include the nervous system and the ductless glands. The ductless glands are the physical-dense correspondents of the chakras.

#### The Fruit of the Tree

The seven major chakras or centers are the “fruit” of the tree. Whether it is a “Tree of Knowledge” or a “Tree of Wisdom” depends on which center is the place of residence of the incarnate consciousness. If the consciousness identifies with its thoughts (i.e., “I am what I think”), then it dwells in one of the centers that specialize in processing mental energies. If the incarnate consciousness identifies with its emotional feelings (i.e., “I am what I feel”), then it dwells in one of the centers that specialize in processing emotional energies.

#### Knowledge of Good and Evil

Each center expresses a particular state of consciousness. Awareness of good and evil, for instance, is born in the third center, and it is at this stage of development that the dark pillar becomes the Tree of Knowledge of Good and Evil. As we shall see in the following chapter, the function of the Tree changes as the consciousness grows and develops, and moves upward from one center or chakra to another.

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<sup>6</sup> The higher correspondents of the Tree of Life include the antahkarana (a.k.a. Silver Cord, or Rainbow Bridge, discussed in the chapter on the Temple of Solomon), and the sutratma (discussed in the chapter on the Temple of Ezekiel).

## The Choice

In our previous exercise we began the process of transforming the personality into an instrument of liberation of the Soul and at-one-ment with the divine. In this exercise we continue this process, and face a crisis of choice between the paths you will tread.

- ◆ Opening alignment:
  - Sit in a comfortable chair. Place *The Temple and The Word* in your lap or (if its weight is distracting) within easy reach.
  - Close your eyes and relax your physical body. Complete the relaxation with your consciousness focused in your head and endeavor to remain there throughout the projection.
- ◆ Review your progress thus far: Imagine yourself in the shadow of the wall, before the gate.
  - Knock, step into the courtyard, walk up to the Laver, and gaze inside. Calm your emotions by picturing them as the perfectly calm clear pool of water.
  - Remove your raiment and rub your body with salt.
  - Pour water over your head and shoulders.
  - Pick up your raiment and lurch over to the Altar.
  - Light the altar, burn your raiment, and clarify and focus your mind by concentrating on the flames.
  - Burn your raiment, walk to the Temple, and climb to the eleventh step.
  - Don your new raiment, including the robe, sandal, and knotted cord.
- ◆ Imagine yourself back on the eleventh step of the Temple, clothed in a robe, sandal, and knotted cord, and shadowed by the arch of the porch.
  - Lift your left foot, and step over the twelfth step and onto the porch. You are standing between the two columns, and you now see that there are three doors into the Temple.

The door on the left (formerly hidden behind the dark pillar) is shut, but the wear on and around the handle suggests regular use. In the center of the door, as part of its brass binding, is the relief of an ear of wheat.

The door on the right (formerly hidden behind the light pillar) is also shut, and shows extensive wear on and around the handle, suggesting heavy use. In the center of the door, as part of the brass binding, is the relief of a flail.<sup>7</sup>

The central door is shut and looks new built, as though it had never been opened. Set into the center of the door is a stylized, brass relief of a human eye.

Recognize that your next step is to choose between the doors, but that you do not know which to choose.

- Turn your inner gaze upward and aspire to your higher self or Soul.
- ◆ When that aspiration has reached its height, audibly state the seed-thought:
 

*“I invoke the Light of the Ancient Wisdom into my consciousness, and truth*

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<sup>7</sup> A “flail” is a traditional implement for threshing grain (beating the harvested grain to break the seeds from the chaff or coarse protective covering).



*is revealed to me.”*

Hold that thought for at least three minutes, then:

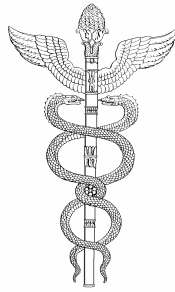
Imagine the Light of Wisdom shining into and through your physical-etheric body.

- Standing again on the porch, turn to the right and gaze at the light pillar, with the serpent crawling down. This is the column of descent, and its path leads to matter, not to liberation.
- Turn to the left and gaze at the dark pillar, with the serpent crawling up. This is the column of ascent, and its path promises escape from the form, but it does not lead to at-one-ment.
- Turn back to the central door, and gaze at the paving stones beneath it. Follow a line of stones, like a flat pillar, from under the center of the door to beneath your feet. This is the central column, which leads to both liberation and union.
- Beginning with your left foot, stride up to the central door.
- Take a deep breath, drop the image, and open your eyes.

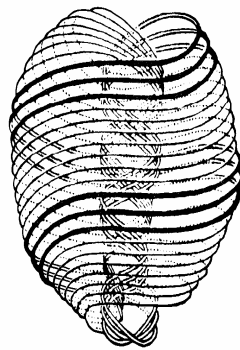
Continue to the next chapter.

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Caduceus



Primal Anu



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## Chapter 5

### The Ark of the Covenant

The Biblical Ark was a rectangular chest made of acacia wood covered with gold (Exodus 25.10-22). The Hebrew word for Ark is “Aron” and means chest. It has, however, been translated as “coffin” (Genesis 50.26). The Ark contained the two tablets of the law, Aaron’s rod (Numbers 17.10), and the golden pot of manna (Exodus 16.33, Hebrews 9.4).

The lid, called the “mercy seat,” was made of pure gold and was held in place by a golden molding. Two cherubim sat on the lid, one on either end, and overshadowed the mercy seat with their wings.<sup>1</sup>

Exodus 25.10-22

“And they shall make an ark of acacia wood; two and a half cubits shall be its length, a cubit and a half its width, and a cubit and a half its height.

“And you shall overlay it with pure gold, inside and out you shall overlay it, and shall make on it a molding of gold all around.

“You shall cast four rings of gold for it, and put them in its four corners; two rings shall be on one side, and two rings on the other side.

“And you shall make poles of acacia wood, and overlay them with gold.

“You shall put the poles into the rings on the sides of the ark, that the ark may be carried by them.

“The poles shall be in the rings of the ark; they shall not be taken from it.

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<sup>1</sup> Cherubim were winged sphinxes who served as guardian spirits.

“And you shall put into the ark the Testimony which I will give you.

“You shall make a mercy seat of pure gold; two and a half cubits shall be its length and a cubit and a half its width.

“And you shall make two cherubim of gold; of hammered work you shall make them at the two ends of the mercy seat.

“Make one cherub at one end, and the other cherub at the other end; you shall make the cherubim at the two ends of it of one piece with the mercy seat.

“And the cherubim shall stretch out their wings above, covering the mercy seat with their wings, and they shall face one another; the faces of the cherubim shall be toward the mercy seat.

“You shall put the mercy seat on top of the ark, and in the ark you shall put the Testimony that I will give you.

“And there I will meet with you, and I will speak with you from above the mercy seat, from between the two cherubim which are on the ark of the Testimony, about everything which I will give you in commandment to the children of Israel.”

The Ark sat in the inner chamber of both the Tabernacle and King Solomon’s Temple. YHWH “dwelled” there after descending from the mountain, and appeared in a cloud between the wings of the cherubim (Leviticus 16.2). From there, YHWH communed with Moses (in the Tabernacle) and the high priest (in the Temple) who heard His voice from between the wings of the cherubim (Numbers 7.89; Exodus 25.22).

This gives us the following significant features of the Ark:

- It functions in both the Tabernacle and the Temple of Solomon.
- It is a dwelling place of God
- It is a device for communicating or communing with God.
- It is a “chest” or similar container.
- It is carried by two poles.
- It contains:
  - the tablets of the Law,
  - a rod,
  - the pot of manna
- It is capped by two winged cherubim.

If we align these allegorical symbols with the process and mechanism of spiritual realization, their meaning becomes clear.

#### Bi-Location

One difficulty of our discussion is the limit of our present perspective. Since we are in physical-dense incarnation, we tend to perceive things from that perspective first, and then look beyond. However, this is not the way creation works. Manifestation, the creation of physical-dense forms, proceeds from the higher to the lower, with Spirit causative to Soul, and Soul causative to Substance.

Thus, if the Tabernacle represents the persona instrument, and the Temple represents the Soul body, then the Temple of Solomon was created first and the Tabernacle is a reflection of the Temple. This seems ridiculous, given the sequence of the Biblical story. However, if we keep in mind that both the Temple and the

Tabernacle are symbols, and were not actual physical buildings, then it makes sense.

This symbolic relationship is illustrated in the fact that almost all the major features of the Temple of Solomon are duplicated, in lesser versions, in the Tabernacle. The Masonic Legend tells us that Hiram Abiff created a new altar, and new pillars, lavers, and other implements and furnishings for the Temple. The only item that did not have a “higher” correspondent in the Temple of Solomon was the Ark. It appears to be unique in that it and its contents existed in both.

Thus the Ark, whatever it is, exists simultaneously within the inner chambers of both the Tabernacle and the Temple, the persona and the Soul.

#### Communion with God

The Ark’s most important characteristic may be its function. It is a sacred device through which YHWH “spoke” with Moses, and later the High Priest of Judah.

God’s presence is indicated by the appearance of *Shekinah*, the Holy Spirit, in the form of a cloud atop the Mercy Seat, and between the outstretched wings of the two cherubim. YHWH resides in the cloud, and speaks from it.

Thus, the Ark is an instrument for communication between God and humanity.

#### *Aron* or Chest

The first thing one would see when entering the Holy of Holies would be a gilded chest of acacia wood.

The Ark obviously represents a container, a container through which the incarnate human being may contact the Divine.

Thus, we have communication between God and man, via some kind of container that exists in both the mind and the Soul. The other features of the Ark clarify the nature of this communication.

### Two Poles

The Ark could not be touched directly. It apparently contained such a high charge that direct contact was deadly. It was moved by lifting two poles that ran through rings in the corners of the Ark. As indicated above in Exodus 25. 15, these poles were left in place. This suggests that they had some function besides merely carrying the Ark, as they would have been in the way in the cramped inner chambers of the Tabernacle and Temple.

### Tablets of the Law

These are the stone tablets on which the Ten Commandments are inscribed. They represent the Divine Will of the Father Aspect impressed on Divine Substance or the Mother Aspect.

### Rod of Aaron

This is the Staff of Aaron, the traditional founder of the order of priests who governed the Temple in Jerusalem. When YHWH told Moses to speak to Pharaoh, Moses objected that he was not a public speaker. God replied that Aaron would speak for him.<sup>2</sup> This staff was also made of acacia wood. It represents that which bore the message from YHWH to man.

### Pot of Manna

During their years of wandering, a simple food fell from heaven each night (ex-

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<sup>2</sup> Exodus 6: 30 – 7: 2

cept the Sabbath), and was gathered in the morning. This food or manna sustained the Jews in the wilderness.

In Sanskrit, *mannas* means “mental substance,” the basic stuff out of which all thoughts, and our mental bodies, are formed. If “manna” represents “mental substance,” then the “golden pot” that contains it is the mental body.<sup>3</sup>

Thus, inside the Ark we have:

- a symbol of Divine Will,
- a symbol of conveying Divine Will, and
- a mental body awaiting impression by Divine Will.

This suggests that the Ark is a symbol of the doorway between the spiritual and mundane realms, through which God makes His Will known to us.

### Two Winged Cherubim

The placement of the Cherubim atop the Ark supports the conclusion that it is a doorway or gate. In ancient Assyria, Chaldea, Babylon, and Canaan, the Cherubim were guardian spirits, and were often set in the entrances to temples and palaces.

Thus, in addition to the 10-cubit Cherubim guarding the entrance to the Holy of Holies<sup>4</sup>, two smaller Cherubim guard the doorway atop the Ark.

“Of especial interest to Royal Arch Masons, for example, is the Rabbinic legend to the effect that Solomon, in his capacity as prophet and seer, foresaw the destruction of his Temple by the Babylonians, and accordingly caused an underground re-

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<sup>3</sup> The original Hebrew term for “manna” appears to have been “*Mahn hu*,” which has been translated as “what is it?”

<sup>4</sup> I Kings 6.23. Since the Ark is only 2 ½ cubits long, and Cherubim were traditionally winged lions with human heads, there was no room for two 10 cubit Cherubim on its lid.



ceptacle to be built below the Temple in which the Ark was eventually hidden.”<sup>5</sup>

As we shall see, the tradition of a cave, associated with the Ark, reinforces the above conclusions.

### Putting it Together

There is only one mechanism in the human instrument that functions as described above – the eighth chakra, variously known as the Cave of Brahma or the Cave Center. As mentioned above, the Cave develops as the sixth and seventh centers become active, and are integrated into a single functioning unit.

[Cave illus.]

The Cave Center is located in the third ventricle, in the middle of the Head, near the pineal gland. Thus, the “Aron” or “Chest” in which YHWH dwells and through which He communicates is the human skull.

The Cave Center is formed by a conscious interaction between the magnetic fields of the sixth, seventh, and Alta<sup>6</sup> centers.

The Cave is the place where the consciousness practices magic, invoking Divine Will and conveying that will to receptive mental substance. It is the throne or residence of YHWH (Daniel 7.9-10, Ezekiel 1<sup>st</sup> & 10<sup>th</sup> chp., and Revelations 4), and what Job meant when he said: “he is in one’s mind, and who can turn him? And what his soul desireth, even that he doeth” (Job 23. 13).

Thus, we’ve found the Ark, the instrument for communion with God, existing (in potential) in the Cave of the Head of every human being.

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<sup>5</sup> King Solomon’s Temple in the Masonic Tradition, p. 50

<sup>6</sup> The Alta is the negative pole of the Ajna center, located in the back of the head, just above the neck.

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When the construction of the Tabernacle is complete, the Freemason makes his or her way into the inner chamber and uses the Ark to at-one with the Soul. At that point, the work of building the persona is done, and the attention turns to the Soul and the work of constructing the Temple of Solomon.

## Entering the Temple

Our previous exercise led to the central path of liberation and at-one-ment. In this technique, we prepare the emotional instrument for the work of the central way.

- ◆ Opening alignment:
  - Sit in a comfortable chair and place *The Temple and The Word* in your lap.
  - Close your eyes and relax your physical body, finishing with your consciousness focused in your head.
- ◆ Review your progress thus far: Imagine yourself in the shadow of the wall, before the gate.
  - Knock, step into the courtyard, gaze into the Laver and calm your emotions.
  - Remove your raiment and rub your body with salt.
  - Pour water over your head and shoulders.
  - Pick up your raiment and lurch over to the Altar.
  - Light the altar, burn your raiment, and clarify and focus your mind by concentrating on the flames.
  - Burn your raiment, walk to the Temple, and climb to the eleventh step.
  - Don your new raiment, including the robe, sandal, and knotted cord.
  - Step onto the porch and stride up to the central door.
- ◆ Standing before the door, knock twice.
  - Back up as the door shivers and slowly squeaks toward you, revealing the heavy gloom of the middle chamber. Hesitate a moment, wondering at the rightness of your choice.

- Step forward through the doorway; making sure your left foot is the first to cross the threshold.
  - Take three steps along the central column in the floor.
  - The door crashes shut behind you, throwing the hall into the darkness of the pit as echoes thunder through the hall.
  - You start in fear, and the clash and clang of battle falls on you. Swords batter shields, bones crunch, and men screech. You cower and women shriek as their flesh is beaten.
  - Falling to your knees on the hard stone floor, silently cry out for delivery.
- ◆ When that aspiration for rescue has reached its height, audibly state the seed-thought:

*“I invoke the Light of the Soul into my emotions to reveal, cleanse, and purify that which is ready to be brought to the Light in Divine Law and Order. I stand ready to walk the narrow way.”*

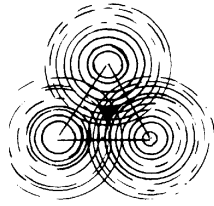
Hold that thought for at least 3 minutes, then:

Imagine the Light of the Soul shining into and through your emotions.

- Blessed silence descends on the middles chamber. Three sparks of light spring to life, and grow, illumining an altar in the heart of that great hall.
- Rise from your knees and step toward the altar.
- Take a deep breath, drop the image, and open your eyes.

Continue to the next chapter.

Cave illus.



## Chapter 6

## The Temple of Solomon

“If thou wilt make me an altar of stone,  
thou shalt not build it of hewn stone:  
for if thou lift up thy tool (iron instrument) upon it,  
thou hast polluted it.”<sup>1</sup>

\*

According to the Legend, the Temple was built without the sound of metal tools. All stone and woodwork was done off-site, and the finished materials were assembled in near silence. Many have wondered why iron tools were forbidden. However, I suggest that this is the wrong question.

A more effective approach is to frame the question as a riddle: “What Divine House or Temple is built without the sound of tools?”

If we take “House” and “Temple” literally, then we will look for a type of building that can be constructed using special “silent” techniques. However, as we have already discussed, the legend is an allegory, and its various components must be considered in that light.

As symbols, “House” and “Temple” refer to a spiritual dwelling place. Thus, the question is, “What spiritual dwelling place is built without the sound of tools?”

As mentioned above, during the incarnation process, the consciousness or Soul moves into, identifies with, and dwells in the three-fold persona. However, the per-

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<sup>1</sup> Exodus 20.25

sona cannot be the house referred to. While the human body is often called the house or temple of the soul, it does not fit the description of the Temple of Solomon.

While the Tabernacle was built of impermanent materials such as wood and fabric, the Temple of Solomon was built of lasting materials such as stone. It represents a “permanent” house of God set in the “place of peace.” Building this permanent house is the work of the Supervising Architect, and speculative Masonry.

This permanence means that the Temple cannot represent any of the bodies of the persona instrument. The physical-dense, physical-etheric, astral and mental bodies are all built of “impermanent” materials. The Soul eventually leaves those bodies, and they decay and die. Thus, they are not the true house or temple of the Soul, but a temporary place of residence.

We are looking for a permanent home of the Soul that persists throughout the incarnation process. This is a good description of the Light Body of the Spiritual Soul.

The Light Body of the Soul is built out of the substance of the buddhic plane, and is the dwelling of the Spiritual Soul, the Child of God or true Self.

The Light Body is constructed by the Greater Builders,<sup>2</sup> under the direction of the Supervising Architect (that great being of light in charge of the process). The Supervising Architect uses esoteric Sound to direct the Builders, and the Builders use esoteric Light, Color, and Vibration to construct the Light Body. All of this is done on the buddhic plane using the substance of that plane. Having been built above the three lower worlds of mental, astral, and physical-etheric substance, the

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<sup>2</sup> The “builders” or intelligent beings of substance are examined in Chapter 8.

resulting Light Body is not subject to the Wheel of Rebirth, and persists for eons.

Thus, the Light Body is the true Temple of Solomon, the permanent house, built without the sound of tools. It is that portion of the *Shekinah* (the Holy Ghost or Substantial Aspect) indwelt by the Spiritual Soul.

The various features of the Temple represent aspects or characteristics of the Soul body. These features are the higher correspondent of those of the Tabernacle, and include: The Three Chambers, the Columns, the winding stair, and the Ark of the Covenant.

### The Three Chambers

A crucial factor to keep in mind when discussing the Light Body of the Soul, is that the Soul is consciousness. The light body is that portion of the Mother Aspect that is the most closely related, and directly responsive to, the Spiritual Soul which indwells it. In this condition, the Spiritual Soul is the Son Aspect, the magnetic field when it is causative to the negative pole or Mother aspect. Therefore, the condition of the Light Body is a direct reflection of the state of awareness of the Spiritual Soul. In this sense, the three chambers represent three states of consciousness, as reflected in the Light Body.

However, it is also true that the condition of the substance it indwells has a direct effect on the Spiritual Soul. In this condition, the Spiritual Soul is the Daughter Aspect, or the magnetic field receptive to the Mother Aspect. Thus the state of awareness of the Spiritual Soul is a direct reflection of the condition of the Light Body.



Patriarchal systems tend toward the former or “Son Aspect” interpretation, while matriarchal systems tend toward the later or “Daughter Aspect” interpretation. The truth, however, is that both are partly correct. It is simply a matter of relationship and emphasis. In the following, we will look at three conditions of the Light Body, and the related states of consciousness.

### The Middle Chamber

The process of creating the three bodies of the persona, described above, is a reflection of the process used to create the Light Body of the Soul. When the Spiritual Soul’s group life decides to incarnate, the Spiritual Soul, on the buddhic plane, projects a portion of itself outward and sounds its creative word. The word sets the surrounding substance vibrating, forming a body of light around the fragment of consciousness. This body of light is opaque, and cuts the soul off from its higher self.

### The Outer Chamber

Once the Light Body is formed, the Spiritual Soul sounds the word a second time. This sets the Light Body vibrating in a circular motion. This circular motion moves it downward in frequency, to the upper planes of the mental plane. On the mental plane the Light Body is seen as the Causal Body or Egoic Lotus. The nine-petaled egoic lotus is represented by the outer chamber of the Temple of Solomon. As the consciousness grows and develops, the petals of this lotus unfold in turn, giving access to the higher energies of Will, Knowledge, and Intelligence.

Since the Causal Body is formed of substance, its three sets of petals are part of the Mother Aspect, a portion sometimes represented by the higher mental aspect of

the triple goddess. The triple goddess has been masculinized in the Legend, turning her into male figures. In order for the Legend to be symbolically correct, the goddess must be restored. In order for the related rituals to be most effective, the role of the goddess must be performed by female masons.

The masculine pole cannot bring down and give birth to the Divine on its own. The feminine pole must be equally involved in the creative process. This is not a matter of political correctness; it is simply the way the universe works.

### The Inner Chamber

When all the petals of the egoic lotus are open, the persona is “perfected” and the incarnate soul has completed its cycle of death and rebirth. The Spiritual Soul sounds the creative word a third and final time. At this third sounding, the Causal/Light Body explodes in a nova of purified light. This nova creates a spiritual nebula, which gradually forms into a new constellation, or spiritual Ashram. This Ashram is the foundation of the Temple of Ezekiel.

Very little can be said about this temple, for it is constructed of matter that is beyond the comprehension of the human persona. The ashram or spiritual temple is normally symbolized by a circle with a dot at the center. In this symbol, the circle represents the periphery of the ashram, or its substance. The dot represents a Monad, the Spirit or spark of the Father Aspect at its center, and the space between represents the consciousness or Soul that relates the Father to the Mother.

This field of consciousness consists of many sparks of awareness, or Spiritual Souls, who dwell in the ashram. They relate with the Father Aspect through the

spark of Spirit at the heart of the Ashram, and with the Mother Aspect through their “own” personas.

Many personalize the dot at the center, portraying it as an enlightened man or woman who has ascended above the three lower worlds. However, at this stage of existence the monad (the union of Spirit, consciousness, and substance) does not have an individual persona. Their persona consists of the personae of all the sparks of consciousness that dwell within their ashram.

Thus, we see that the “three chambers” of the Temple of Solomon represent three conditions of the Soul Body, producing three states of awareness of the Spiritual Soul. The present emphasis of Freemasonry is on the progress of the Freemason or Soul through the chambers of the Temple to the Holy of Holies, and beyond. This emphasis represents the raising of the Soul to a higher spiritual state via the raising of the Temple.

The two processes, the Raising of the Temple or perfected Substance, and the raising of the Freemason or Soul, are simultaneous events and cannot be separated.

In the following, we discuss the mechanism that communicates the resulting higher states of awareness to the persona instrument.

## The Pillars

We have already discussed the twin columns, of fire and cloud, at the entrance of the tabernacle that represent Pingala and Ida, the nadis of the sun and the moon. Their higher correspondents in the Temple of Solomon are the twin pillars Jachin and Boaz. They represent an equivalent system associated with the Light Body of

the Soul.

There have been some attempts in Masonic literature to relate Jachin and Boaz to the pillars that stood before the Egyptian Temples.

“...at the principal entrance of the Temples there were always Two Pillars. One was the Pillar of Set and the other was the Pillar of Horus ...one was called Tatt, the other Tattu ... Tatt, which, in Egyptian, means ‘In strength’, and Tattu which means, in Egyptian, ‘To establish.’”<sup>3</sup>

“Portrayed in the Egyptian Book of the Dead are two pillars called ‘Tat’ and ‘Tattu’: ‘In Strength’ and ‘To Establish’”<sup>4</sup>

While I have not been able to confirm the above translation, it does suggest a relationship between the pillars and the symbolic death and resurrection of the Grand Master. If Hiram Abiff represents the Soul, lost to awareness of self when it was born in form, then the Pillars at the Porch or Entrance represent the portal through which the Soul must pass, both in order to be born into the world (when exiting the temple) and in order to return to its self (when returning to the temple after the long journey in the world). If this is the case, then the pillars must symbolize a mechanism by which the Soul both “dies” and is “reborn.”

This mechanism is found in the *Antahkarana*, a Sanskrit term for the silver cord or rainbow bridge between the persona and soul.

### The Antahkarana

In the Temple Legend, the Antahkarana is represented by the three rods or

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<sup>3</sup> The Arcana of Freemasonry, by Albert Churchward, London, 1915, Ch. I and VI.

<sup>4</sup> J.S.M. Ward, "Freemasonry and the Ancient Gods"

staffs in the inner chamber of the Temple. These rods include the two poles on either side of the Ark, and the Rod of Aaron kept inside the Ark.

The two carrying rods are normally used to move the state of consciousness, and the third rod is used to perform magic (or to impress intent on form). These three are related to the “principal supports” of freemasonry: Wisdom, Strength, and Beauty. They are also related to the spinal nadis, but are temporarily separate from them.

In the majority of humanity, the spinal nadis (Pingala, Ida, and Susumna) function separately from the Antahkarana. However, this is a temporary condition due to a break in the Antahkarana on the mental plane. This break is restored during the process of spiritual growth and development, and the three spinal nadis then merge with the Antahkarana.

This mental break separates the lower, concrete rational mind or intellect from the higher aspects of mind (including the Light Body of the Soul). In some systems this gap is referred to as the Antahkarana, while the portion of the silver cord above it is given another name. However, we will here refer to the entire length of the silver cord as the Antahkarana, and use other names for its various components.

The Antahkarana consists of three, intertwined “threads”, which move downward from the Causal Body and are anchored at different points in the persona instrument.

The Life Thread or *sutratma* is the nadi that transmits the life or Father Aspect from the Spirit, through the Soul to the persona instrument. Its upper end is an-

chored in the Temple of Ezekiel, and its lower end is anchored in the heart (in the sinoatrial node or pulse point). This makes the heart a seat of the One Life.

The life thread connects to the heart during the fetal stage of development, setting the heart beating. At that point, the fetus has begun the process of becoming an independent living organism. When the Soul sounds the note of return, and withdraws the life thread, the heart stops beating and cannot be revived.

The Consciousness Thread is the nadi that transmits the Consciousness Aspect from the Soul to the persona instrument. Its upper end is connected to the Spiritual Soul, and its lower end is anchored in the middle of the brain, near the pituitary gland. This makes the brain the seat of consciousness.

The consciousness thread anchors over a period of time, completing the process around age two. Its anchoring produces the exploration of self sometimes known as “the terrible twos.”

The Creativity Thread is the nadi that transmits the energy of the Substance Aspect from the persona instrument to the Soul. This thread was misused during the last years of Atlantis, when human beings were natural magicians and created for selfish purposes. The resulting destruction was stopped by an “overload” of the human Antahkarana. This overload broke the Antahkarana (producing the gap on the mental plane) and shattered the Creativity Thread.

The gap in the Antahkarana is functionally equivalent to cutting a phone line. The incarnate soul finds itself unable to communicate with its true self, the overshadowing Spiritual Soul. Cut-off, the incarnate soul is unable to identify with its

self, and instead identifies with, and loses its identity in, its persona instrument. As it takes on the identity of the form, it also takes on the limits and rhythms of the form, including the cycles of birth, maturity, decline and death. Thus, the soul dies as it incarnates in form.

This cycle of substance is seen in all forms, and was typically portrayed as the three-fold goddess (virgin, mother, and crone), or the three attributes of the Great Goddess, the Mother Aspect.

The form-identified Soul is trapped in the normal and natural motion of substance, also known as the “Wheel of Rebirth”. The Soul remains trapped until it is “reborn.”

The symbolic rebirth or resurrection occurs as the broken Antahkarana is rebuilt, restoring communication and enabling the incarnate Soul to merge with the Spiritual Soul and step off the Wheel of Rebirth. However, the rebuilt silver cord is not restored, it is not the same as it was before it was broken.

In Atlantean times, the Antahkarana was used, and misused, by humanity as a whole. It is now being rebuilt, and used, by individuals and groups. The Creativity Thread (Aaron’s Rod) is rebuilt through a synthesis and extension of the remaining threads.

The first sub-thread of the Creativity Thread passes from the heart, through the spleen to the etheric body. It unites the physical-dense and the etheric bodies, and with the force from the will petals of the egoic lotus.

The second sub-thread of the Creativity Thread is built from the solar plexus to

the heart, and then to the astral body. It unites the etheric and the astral bodies, connects with the energy of the first sub-thread, and unites it with the force of the love petals of the egoic lotus.

The third sub-thread flows from the ajna and head centers to the mental body, uniting the astral and mental vehicles, and the force of the will and love petals with that of the knowledge petals.

During Atlantean times, the Human Kingdom was creative, but individuals were not. However, as the Creativity Thread is rebuilt, those individuals and groups who accomplish it become themselves creative.

### The Globes Atop the Pillars

Jachin and Boaz are frequently represented with globes at their very top, said to represent the heavens and the earth. This identification has led to dismissals of the globes as a recent addition, on the grounds that the ancients thought the earth was flat. However, the “flat earth” is a modern myth, produced in the nineteenth century in an effort to discredit religion. A careful study of the “flat earth” myth proves it to be baseless. Educated members of ancient and medieval society were well aware that the earth was round. Thus, it would have been entirely appropriate for the ancient mysteries to represent the earth with a globe.<sup>5</sup>

### Building the Light Body

The Temple Legend portrays the death of the Soul in Form as the process of building the Light Body of the Soul. When the Temple is nearly complete, the forces of matter attack the consciousness, in an attempt to retain the consciousness and its

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<sup>5</sup>See: *Inventing the Flat Earth*, by Jeffrey Burton Russell, Greenwood Publishing Group, 1997



power. The Soul enters the final struggle, and (when it succeeds) is reborn as its true self.

The Pillars represent part of the mechanism of this rebirth, but there are other parts.

### The Winding Stair

In the Legend, the Winding Stair is a spiral flight of 15 steps (consisting of three flights of three, five, and seven stairs), to a place representing the Middle Chamber of King Solomon's Temple.

The stair is a method of ascending from one floor or chamber of the Temple to another. In earlier times, dating back to at least the Egyptian rites of Isis, it was portrayed as a ladder. The symbol of the ladder is still used in Freemasonry and in the Kaballah.

The progress from one stage of spiritual growth and development to the next has often been portrayed in two dimensions, producing flat symbols such as the ladder. However, this upward progress is actually a spiral. If this spiral is portrayed in three dimensions, we get symbols such as the winding stair and lotus flower.

As a symbol of the upward way, the winding stair can be applied to both the Tabernacle and the Temple.

In the Tabernacle, the winding stair represents the progress up the spine or spinal nadis. The spinal column has traditionally been said to have 33 vertebrae,<sup>6</sup> and the vortex of each spinal center emerges from the vertebrae. Thus, in some interpre-

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<sup>6</sup> The spine actually has only 24 vertebrae. However, the Sacrum is formed of five bones, and the Coccyx from four, making 33 bones in the spine-sacrum-coccyx column.

tations, the rungs of the ladder represent the vertebrae, while in others the “ladder of Lights” represents the centers.

If we accept the vertebrae interpretation, then the three, five, and seven represent the number of steps one must take up the ladder of the spine before a mason can pass into the middle chamber of the Tabernacle. It is a symbolic representation of how high kundalini must rise up Susumna before one can take the second initiation.

Since we are considering the upward movement of kundalini, we will start counting at the base or kundalini center, located between the Sacrum and the Coccyx. Since three, five, and seven equals fifteen, we will take fifteen steps up the spine, and arrive between two vertebrae below the heart center, but within its aura.<sup>7</sup>

When the rising kundalini energy reaches this point, it begins to energize and activate the heart center. The note of the soul at the center of the heart center begins to sound, the vortex begins to swirl, the chakra becomes active, and the incarnate consciousness experiences mystical union with his or her environment.

Thus, in order to pass into the middle chamber, the freemason should have raised her or his kundalini up into the aura of the heart center, and begun the process of activating that organ of at-one-ment.

However, this is the lower, Tabernacle interpretation of the Winding Stair. The higher correspondent represents a spiral progression through the Temple of Solomon, the Light Body of the Soul. This spiral represents the opening of the petals of

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<sup>7</sup> Between those vertebrae known as T7 and T8.

the egoic lotus, in an upward and inward moving vortex.

[Egoic Lotus illus.]<sup>8</sup>

The Egoic Lotus is a symbol of the Causal Body. Its unfoldment represents the development of the consciousness, and the developing control of the Soul over the body, emotions, and mind. In most of humanity, the Egoic Lotus includes three sets of symbolical petals. One set for the physical plane, one for the astral plane, and one for the mental plane. Each set has three petals, a knowledge petal, a love petal, and a sacrifice petal. The petals unfold and become active in a spiral formation, beginning with the knowledge, love and then sacrifice petals of the physical plane, and moving upward and inward.

The inner, fourth set of petals are related to knowledge, love, and sacrifice of the Soul Body on the buddhic plane. They remain inactive, existing only in potential, until the incarnate Soul identifies with and as itself, and takes up its life on the buddhic plane.

In either case, whether we are counting nine or twelve petals, there are insufficient petals or “rungs” in the Egoic Lotus to add up to the sum of three, five, and seven. Thus, in this case, we must consider three, five, and seven individually, and not their sum.

That each number is itself significant is indicated by the fact that each of them (three, five, and seven) is a prime number.

If we count each “step” from the beginning, then the first step of three brings us

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<sup>8</sup> Image adapted from “The Egoic Lotus” on p. 823 of *A Treatise on Cosmic Fire*, by Alice A. Bailey, Lucis Publishing Company, NY

to the sacrifice petal of the physical plane. The sacrifice petal is the third and last petal related to physical-plane experience. It unfolds gradually, through physical experience, as the incarnate consciousness moves from desire to aspiration. It represents the offering of the physical body on the altar of desire.<sup>9</sup>

This sacrifice leads from desire to aspiration, and thus the opening of the third petal of the Egoic Lotus can be said to be the beginning of the spiritual path. In Freemasonry, the unfoldment of this petal is represented by the completion of the first initiation.

The second step of five brings us to the love petal of the astral plane. This love petal is the second of the three petals related to astral-emotional experience. It unfolds as the consciousness moves from love of temporary physical and astral forms, to love of the permanent Divine Realities.

In Freemasonry, the unfoldment of this petal is represented by the work of the second initiation.

The third step of seven brings us to the knowledge petal of the mental plane. This knowledge petal is the first of the three petals related to mental experience and the development of the consciousness in the mind. It unfolds as the consciousness moves into service to humanity.

In Freemasonry, the unfoldment of this petal is represented by the beginning of the third initiation.

At this stage, the seekers service is no longer colored by the desire for any sort of personal return, and she or he is becoming a true servant of the One Life. With

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<sup>9</sup> See: A Treatise on Cosmic Fire, by Alice A. Bailey, pp. 540 - 541

right aspiration in meditation, and manifestation through the magic of consciousness, the Speculative Mason can begin the true work, open the inner petals, reveal the Jewel in the Egoic Lotus, and become a Spiritual Mason.

## The Ark of the Covenant

### The Jewel in the Lotus

In the Temple Legend, the Ark of the Covenant in the Inner Chamber represents the radiant jewel in the center of the Egoic Lotus. This jewel rests within the three inner petals that remain potentials until they unfold. These three petals are the instrument for the conscious expression of the Three Aspects of God, by the Soul on its own plane. Those aspects are:

- The Mother Aspect, expressed through the Knowledge Petal
- The Child Aspect, expressed through the Love Petal
- The Father Aspect, expressed through the Sacrifice Petal

The revelation of the final three petals occurs at the true third and fourth initiations. Their opening liberates the central life of the Causal Body and frees the Soul from the wheel of rebirth. In this context, these three petals of Knowledge, Love, and sacrifice are represented by the three Master Masons who raise the Grand Master.

When the Soul is freed from the Wheel of Rebirth it symbolically “rises to heaven” and takes up residence in its light body on the buddhic plane. This was represented in the Egyptian Mysteries by the resurrection of Osiris and in Freemasonry by the Raising of Grand Master Hiram Abiff.

## The Lioness of God

It has generally been assumed that the Temple of Solomon was originally dedicated to JHWH. However, this is not necessarily correct.

An early, biblical name for Jerusalem was “Ariel”,<sup>10</sup> meaning “Lioness of God.” One of the customs of ancient times was to name a city after its chief deity (Athens being one of the better-known examples). This suggests that the village of Ariel was originally dedicated to a deity who was symbolized by a lioness. The lioness was the symbol of several local goddesses, including:

- Asherah (a Canaanite goddess who rode a sacred lion; a.k.a. Ashtoreth, As-tarte, Anat, Atargatis, Ishtar, and Aphrodite),
- Bast (originally the Egyptian lion goddess of sunset),
- Cybele (a great goddess from Phrygia/Turkey who drove a lion-drawn chariot),
- Eriskegal (a Sumerian form of Ishtar, Mami, and Inanna, she appeared as a lion-headed goddess suckling lion cubs),<sup>11</sup>
- Hathor (an Egyptian mother and daughter of the Sun, she was represented as a lioness and a cow, a woman, and a tree),
- Hebat (a Hittite/Hurrian sun goddess, known as the “queen of heaven” and portrayed standing on a lion),
- Mehit (lion-headed Egyptian goddess),
- Sekhmet (a lion-headed Egyptian sun goddess),

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<sup>10</sup> Isaiah 29, 1-2

<sup>11</sup> The relationship between Inanna and Eriskegal is explored further the next book in this series, *Raising the Queen of Heaven*.

- Tefnut (an Egyptian goddess of daybreak, depicted as a lioness or as lion-headed).

The lioness was not a symbol of JHWH

For our purposes, the most interesting of these regional goddesses is Asherah. There is some indication that she was the consort of JHWH. However, this would have been a late matriarchal/early patriarchal view (before she was demonized and eliminated from the pantheon). The Matriarchal view would have given the goddess predominance, making JHWH the consort or husband of Asherah.

Asherah was depicted as the force of life, and was evoked during childbirth and planting. She was later disguised as *Shekinah*, the Holy Ghost, and as Sarah, the sister/wife of Abraham. She was also known as the “Serpent Lady”, and her symbols included the Tree of Life surmounted by serpents.

Asherah was worshiped in the “high places” of Israel and Judea, and was depicted, in her shines, as a pillar or rod. Thus, the high place of Mount Moriah (a threshing floor that became the site of the Temple, next to the village of Ariel/Jerusalem) may originally have been sacred to the Great Goddess.

The Bible depicts Asherah worship (misnamed Ashtaroth or Ashtoreth) in the Temple, so we have good indication that she was worshiped there at the beginning of the patriarchal period.<sup>12</sup> If the Temple of Solomon was originally dedicated to the Great Goddess, then one would expect to find some indication of her in the Legend of the Temple. As we will see in upcoming chapters, a careful examination of the

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<sup>12</sup> Asherah was worshiped in the Temple during most of the six centuries from its founding to its destruction by Nebuchadnezzar in 586 B.C.E.

Legend reveals her presence, masculinized by patriarchal revisions, as four of the major characters.

However, before looking at those characters, we must first complete our study of the setting of the Legend, by examining the Temple of Ezekiel.



## The Heart of the Middle Chamber

Our previous exercise led into the middle chamber of the Temple and prepared the emotional body for the work ahead. In this technique, we align the heart with the coming work.

♦ Opening alignment:

- Sit in a comfortable chair and place *The Temple and The Word* in your lap.
- Close your eyes and relax your physical body, finishing with your consciousness focused in your head.

♦ Review your progress thus far: Imagine yourself in the shadow of the wall, before the gate.

- Knock, step into the courtyard, gaze into the Laver and calm your emotions.
- Remove your raiment and rub your body with salt.
- Pour water over your head and shoulders.
- Pick up your raiment and lurch over to the Altar.
- Light the altar, burn your raiment, and clarify and focus your mind by concentrating on the flames.
- Burn your old raiment, and climb to the eleventh step.
- Don your new raiment, including the robe, sandal, and knotted cord.
- Step onto the porch and stride up to the central door.
- Knock on the door and step forward.
- Silently cry out for delivery.
- Three sparks of light spring to life, illumining the altar in the great hall.

- Rise from your knees.
- ◆ Directly ahead of you is a stone altar, with an empty gold incense burner sitting in the center, with a tapir and a candle snifter to its left.
- To the left of the altar, by the north wall, stands a gilt table holding twelve flat loaves of unleavened bread in two stacks. Atop each stack is a supply of frankincense.
- To the right of the altar, by the south wall, stands a golden candlestick with seven candles in a row at the top. This golden Tree of Lights stands on a fluted base and the trunk rises at least as high as you are tall. At the level of your breast, three pairs of branches begin to fork off, one after another, each forming nearly half of a circle. Three of the candles are lit, the outer two on the right, and the outer one on the left.
- Walk up to the altar and as you approach, notice that two names are carved into the smooth surface of the top. Facing you, as you ascend to the east is “YHWH,” and on the other side, facing someone descending to the west, is “Asherah.” Bow to the altar, down to about shoulder height, keeping your back straight and your eyes on the altar.
- Straighten, turn clockwise until you face north (to the left of the altar), and walk up to the gilt table. Carefully pick up the six chunks of golden-brown frankincense from the top loaf of *shewbread* on the left-hand stack, and set them aside on the table. Pick up the top loaf, and set it aside also. Replace

five chunks of incense on the stack, and pick up the loaf and the piece of frankincense you set aside.

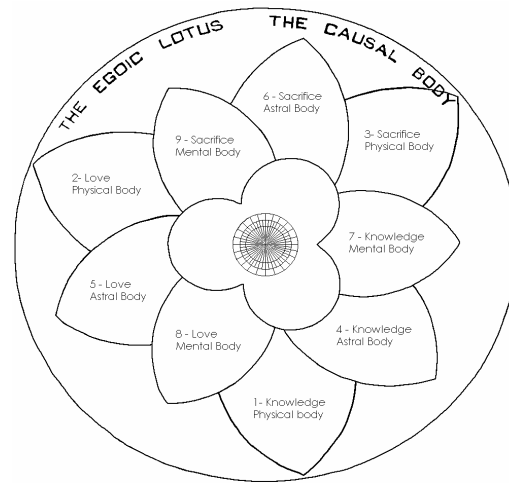
- Turn clockwise, walk back to the altar, and stop. Turn clockwise until you face the altar. Place the loaf of shewbread on the Altar and the frankincense in the burner.
  - Pick up the wax tapir and turn clockwise to the south (to the right of the altar). Walk up to the golden candleholder and light the tapir on one of the candles.
  - Turn clockwise, and walk back to your place in front of the altar.
  - Turn clockwise until you again face the altar. Touch the lit tip of the tapir to the frankincense. The incense quickly begins to smolder. Pull away the tapir and pick up the candle snifter. Holding the tapir upright, snuff out the tapir by holding its burning tip inside the bell-shaped snifter. Place the tapir and snifter back on the altar.
  - Pick up the flat round loaf of shewbread in both hands, and hold it over the incense, so that the rising smoke pours up under, around, and over it.
  - Follow the smoke with your eyes, upward to the ceiling, where you see a single bright star, directly over the altar. Gazing at that sparkling star, aspire with Love to go unto the Divine Kingdom.
- ◆ When that aspiration has reached its height, audibly state the seed-thought:
- “I am the Soul, Child of God, born in the chamber of the heart to know and experience love.”*

Hold this thought, without thinking about it, for at least three minutes.

- Imagine a radiant beam of blue-white light shining downward from the star, and illumining the loaf of shewbread. See the loaf begin to glow as it absorbs Divine Love. A blue-white aura bursts from the loaf, throwing light into the darkest corners of the hall.
- Feel Divine Love radiating from the loaf, warming your body and heart. Pull the bread away from the incense, and fading beam of light. Break off a piece and place it in your mouth. Feel the Love permeating your body, emotions, and mind as you chew, and becoming part of you as you swallow each bite. Continue until you have consumed the entire loaf.
- Having absorbed the loaf, spend a few moments radiating love to your brethren, your family, your friends, your enemies, and your fellowmen wherever they are.
- Direct your love forward, along the path of the central column, through the veiled portal of the innermost chamber (the Holy of Holies), to the Ark of the Covenant, and through the Ark to the source of love.
- Remain where you are, in the chamber of the heart, but aspire with love to step into King Solomon's kingdom.
- Take a deep breath, drop the image, and open your eyes.

Continue to the next chapter.

Egoic Lotus illus.



## Chapter 7

## The Temple of Ezekiel

Ezekiel was a Hebrew prophet during a period when many of the Hebrews were held captive in Babylon. A number of his visions are recorded in the Old Testament, in the Book of Ezekiel, and two of them are of particular interest to us.

Ezekiel 40:1 through 43:27 describes a detailed vision of a temple. This vision begins with the following:

Ezekiel 40:

[1] In the twenty-fifth year of our exile, at the beginning of the year, on the tenth day of the month, in the fourteenth year after the city was conquered, on that very day, the hand of the LORD was upon me,

[2] and brought me in the visions of God into the land of Israel, and set me down upon a very high mountain, on which was a structure like a city opposite me.

[3] When he brought me there, behold, there was a man, whose appearance was like bronze, with a *line of flax* and a *measuring reed* in his hand; and he was standing in the gateway.

[4] And the man said to me, “Son of man, look with your eyes, and hear with your ears, and set your mind upon all that I shall show you, for you were brought here in order that I might show it to you; declare all that you see to the house of Israel.”

[5] And behold, there was a wall all around the outside of the temple area,

and the length of the measuring reed in the man's hand was six long cubits, each being a cubit and a handbreadth in length; so he measured the thickness of the wall, one reed; and the height, one reed.

Any true Master Mason will recognize this "line of flax." In ancient times, operative Master Masons used such lines to measure objects and to find a 90° angle (thus proving the square of their apprentices). This method of proving the square was one of the secrets of a Master Mason. The secret is preserved in the 47<sup>th</sup> Problem of Euclid, and in the three ritual steps of the apprentice Freemason.

In Ezekiel's vision, the "bronze man" goes on to measure the entire Temple. However, he uses only one of his measuring instruments, the reed, and never uses his line of flax. Thus, the line of flax (a tool of the Master Mason) was important enough to be mentioned, but not as a working tool. This suggests that it was present as a badge of office, identifying the bronze man as a Master Mason.

This raises an obvious question, "What Master Mason is associated with both the Temple and bronze?" For Freemasons, there can be only one answer. The Temple Legend mentions only one Master Mason who was also a worker in metal. He made the Brazen Sea, the Altar, and other Temple implements.<sup>1</sup> Thus, the "bronze man" of Ezekiel's vision represents the Master Mason who built the Temple of Solomon, Grand Master Hiram Abiff.

Identifying the bronze man with the Grand Master provides several clues to the identity of the Temple of Ezekiel. We will explore the Grand Master in more detail in a later chapter. However, we can make a few points now.

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<sup>1</sup> These implements were made of brass rather than bronze.

First, like Osiris, the Grand Master was “raised” from the grave, but did not return to his previous life. His work on the Temple of Solomon was complete, and it was time to move on to a greater work, the building of a Temple in Heaven.

We know that Ezekiel’s vision cannot represent the Temple of Solomon, for that great work had already been completed and destroyed. This is a fact of biblical “history”, and whether we believe that history or not, it is still a part of our allegory.

Thus, Ezekiel’s Temple must represent a new structure, built after the raising of Hiram Abiff and the destruction of Solomon’s Temple. This new structure represents a new event in the process of Spiritual Growth and Development, one that is subsequent to the “building” of the Tabernacle and the Temple of Solomon.

In our allegory, each of the Three Aspects of Divinity has its own house or temple. The initiate (Freemason) passes through and dwells in each temple in turn, as she or he progresses along the path of spiritual growth.

As we have seen, the Tabernacle represents the three-fold persona instrument (physical-dense, astral, and mental bodies). This is the house in which the Soul dwells while it is identified with Substance, the Mother Aspect of Divinity.

The Temple of Solomon represents the Light Body of the Spiritual Soul. This is the house in which the Soul dwells while it is identified with consciousness or self, the “Son” or “Daughter” Aspect of Divinity.

The Light Body of the Soul is destroyed at and by the third sounding of the Creative Word. This destruction produces an explosion of purified Light (much like a nova). This explosion gives birth to a new body of perfected substance, known as a



## Monadic Body or the Temple of Ezekiel.

Thus, Ezekiel's Temple represents the body of the Spirit, the house in which the Soul dwells while it is identified with Divine Purpose, Power, and Will, the Father Aspect of Divinity.

Thus, in Freemasonry, the Temple of Ezekiel is an allegory for the Monadic Body, the Temple made in Heaven that is the sheath of the Spirit and true home of the Father Aspect.

This view is supported by the mystics who speak of the sky as the “heavenly temple.” The four fixed signs of the Zodiac (Aquarius, Leo, Taurus, and Scorpio) are represented by four sacred animals, the bull, lion, scorpion, and man. These signs also represent the four elements of Air, Fire, Water, and Earth.

The four sacred animals are referred to by Ezekiel in Ezekiel 1:10 “As for the likeness of their faces, each had the face of a man in front; the four had the face of a lion on the right side, the four had the face of an ox on the left side, and the four had the face of an eagle<sup>2</sup> at the back.”

[Circledot illus.]

The Sheath of the Spirit is symbolized by the circle and dot. In this symbol, the circle represents the Sheath of Substance, or the Mother Aspect merged with Spirit. The dot represents the spark of Spirit at the center, the point of Divine Will, Purpose, and Life. The space between the circle and dot represents the ocean of consciousness, the group Soul that exists between the polarity of Spirit and Substance.

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<sup>2</sup> The eagle is an ancient symbol of Scorpio.

## The Seven Planes

The “planes” may be compared to the seven octaves on a piano. Starting on the left, with the deeper notes, and moving to the right, the first three keys correspond to solids, liquids, and gases. These three are collectively called the Physical-dense plane.

The remaining four keys in the first octave correspond to the physical-etheric plane. The matter of this plane is vibrating more rapidly than the matter of the physical-dense plane. A portion of our personality is made up of this form of matter. This portion of our persona is sometimes called the physical-etheric body. The electrical energy associated with our physical bodies is actually the densest portion of our physical-etheric bodies. In the movie “Ghost” the bodies of the ghosts would be made of physical-etheric substance.

The next higher octave corresponds to the astral or emotional plane. The matter of this plane is vibrating more rapidly than physical-etheric substance. On this plane matter takes shape and form as emotions (such as aspiration) and glammers (distortions on the astral plane). The portion of our persona associated with our emotions is made of astral substance.

The third octave corresponds to the mental plane. The matter of this plane vibrates more rapidly than astral substance. On this plane matter takes shape as ideas, thought-forms and illusions (distortions on the mental plane).

The part of our persona that is made of mental substance is the mind. The denser portion of the mind is sometimes called the intellect or concrete-rational

mind. The higher portion of the mind is sometimes called the abstract mind. The abstract mind is very good at understanding relationships and is, in its very highest portion, the connection between the persona and the soul. This is why the soul is sometimes mistakenly called the mind.

The fourth octave corresponds to the buddhic plane. The substance of this plane is vibrating more rapidly than mental substance. The substance of this plane does not take on a shape or form that our persona can recognize. This is the plane on which the Spiritual Soul has its being.

These bodies interpenetrate each other. The physical-etheric corresponds closely in shape with the physical-dense, but extends one or two inches beyond it. The astral body extends even further beyond the physical-dense, and is ovoid in shape. The mental body extends beyond the astral, and is shaped more like a globe.

Thus, the Temple of Ezekiel is the final achievement of the Master Mason. After completing that Great Work, the true Master Mason passes on to other tasks in the universe, such as the work of the higher lodge on the star Sirius. However, the work of that Great Lodge is far beyond the scope of our humble allegory.

Now that we have examined the settings of our Legend, we can examine the characters who inhabit it, beginning with the murderers of the Grand Master.

## Approaching the Veil

Our previous exercise led into the heart of the middle chamber of the Temple, infused the persona instrument with Divine Love and aligned the persona with the source of that Love. In this technique, we prepare the intellect for the coming work.

♦ Opening alignment:

- Sit in a comfortable chair and place *The Temple and The Word* in your lap.
- Close your eyes and relax your physical body, finishing with your consciousness focused in your head.

♦ Review your progress thus far: Imagine yourself in the shadow of the wall, before the gate.

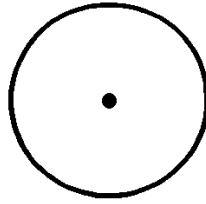
- Knock, step into the courtyard, gaze into the Laver and calm your emotions.
- Remove your raiment and rub your body with salt.
- Pour water over your head and shoulders.
- Pick up your raiment and lurch over to the Altar.
- Light the altar, burn your raiment, and clarify and focus your mind by concentrating on the flames.
- Burn your old raiment, and climb to the eleventh step.
- Don your new raiment, including the robe, sandal, and knotted cord.
- Step onto the porch and stride up to the central door.
- Knock on the door and step forward.
- Silently cry out for delivery.
- Three sparks of light spring to life, illumining the altar in the great hall.

- Rise from your knees, walk up to the altar, and bow.
  - Get the shewbread and incense, light the incense, and hold the bread over the incense.
  - Imagine a blue-white light, illumining the shewbread with Divine Love.
  - Consume the loaf of bread.
  - Direct love forward to the Ark, and through the Ark to the source of love.
- ◆ Imagine yourself back inside the middle chamber. You are standing in front of a brazen altar. Atop the altar are a thurible (incense burner), a snifter, and a tapir. Facing you, as you ascend to the east “YHWH,” engraved into the altar, is glinting in the light of the four lit candles on the candleholder to your right.
- Bow to the altar, down to about shoulder height, keeping your back straight and your eyes on the altar. Straighten and step two paces to your left, without turning away from the east side of the Temple.
  - Walk straight east, toward the far side of the middle chamber. As you approach you notice, slightly to your right, the arched entrance to the inner chamber, the Holy of Holies, veiled by a deep violet curtain.
  - Immediately ahead of you, near the east wall, is a wooden drafting table. The slanted tabletop holds a chalk tracing board, pieces of chalk, a square, compasses, and a crumpled rag.
  - Stop as you reach the table. Looking down at the tracing board, you notice that it is covered in designs, over writing, over designs, until nothing can be seen for the confusion.

- Pick up the chalk-dust laden rag, straighten it, and fold it neatly down to hand size. Wipe the tracing board clear with the rag and place the rag back on the table, near the square and compasses. Put the chalk atop the rag, ready for use.
  - Still facing the east, take two steps to your right, placing yourself back on the central column, directly in front of the veil of the Holy of Holies.
  - Standing before the veil, aspire to the idea of the Soul.
- ◆ When that aspiration has reached its height, audibly state the seed-thought:
- “I am the Soul, Child of God, born in the chamber of the intellect to know and express Divine Love.”*
- Hold this thought, without thinking about it, for at least three minutes.
- Project streams of loving, helping thought and feeling to everyone within your environment.
- The fifth candle in the candleholder flickers alight behind and to your right as you step forward and stretch out your right hand toward the veil.
  - Take a deep breath, drop the image, and open your eyes.

Continue to the next chapter.

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## Chapter 8

### The Builders

The “builders” are the workers who construct the Temple. These workers are usually presumed to be human beings, either Judeans or citizens of Tyre. However, if the Temple constructed “without the sound of tools” is the House of the Soul, then the builders cannot be human.

As explained above, building a form on any of the planes involves gathering and shaping the substance of that plane. In order to gather and shape the substance of a plane, one needs a body made of the material of that plane. An incarnate human being is a Soul that has and is dwelling in a persona (consisting of mental, emotional, physical-etheric, and physical-dense bodies). Gathering and shaping the substance of those bodies is not the task of either the Soul (which acts as the supervisor of the work) or of the Spirit (the architect who provides the plan for the work).

If the builders are neither Soul nor Spirit, but must have bodies of substance, what is left? At this point we return to the simple analogy of the bar magnet. If the Spirit is the positive pole, and the Soul is the magnetic field, what is left is the negative pole or Substance itself. Thus, the builders are intelligent beings *of* substance.

But what are these beings of substance?

They appear in a variety of spiritual traditions under a number different terms, including: cherubim, devas (a Sanskrit term meaning “being of light”), angels, and builders. These various traditions examine these beings from different perspectives.



- Cherubim were guardian spirits, throughout ancient Canaan and Mesopotamia. Depicted as winged sphinxes, they kept watch over city gates as well as sacred sites. In the Temple, they were the cloud that carried YHWH, the creatures who drew his chariot, or the glory through which he appeared.
- Devas are (in popular modern terminology) intelligent beings of physical-etheric, astral/emotional, or mental substance.
- Angels are intermediaries or messengers between YHWH and man.
- Builders are intelligent non-human workers who, in response to the plan of the Master Mason, create the form and structure of the Temple.

While all of the above are correct, none of them are a complete description of these beings of substance. Having already examined the nature of the Temple, we can discover a great deal about the builders by looking at the characteristics necessary to those beings that build those structures. The first such characteristic is the division of the workers into builders of impermanent and permanent structures.

#### Builders of Impermanent Forms

The Temporary House of the Soul or Tabernacle is the Temple in which the Soul or self resides during incarnation in the three lower worlds. The builders of the Tabernacle construct the “impermanent” forms of the mental, astral, physical-etheric, and physical-dense bodies. These builders are symbolically portrayed in the legend by workers in impermanent materials, including:

- The Herdsmen: These workers nurture and gather the substance from which the fabric of the Tabernacle is built.

- The Weavers: These craftswomen clean, card, spin, dye, and weave the gathered substance into the fabric of the Tabernacle.
- The Woodsmen: These workers nurture and gather the substance from which the supporting frame of the Tabernacle is built.
- The Carpenters: These craftsmen hew, join, and finish the supporting frame and wooden furnishings of the Tabernacle.

Thus, the builders of the Tabernacle can be divided into those who:

- Gather the substance
- Shape the substance

of the structure and form of the temporary house or three-fold persona.

#### Builders of Permanent Forms

The Temple of Solomon is the Permanent House of the Soul in which the Soul or self resides. The builders of the Temple construct the “permanent” forms (ideas or archetypes) of the Buddhic Plane. These builders are symbolically portrayed in the legend by workers in permanent materials, including:

- The Quarrymen: These relatively unskilled workers gather the substance from which the fabric of the Temple is built.
- The Stone Masons: These skilled craftsmen shape and smooth the gathered substance, and place it into the fabric of the Temple.
- The Miners: These workers gather the substance from which the tools of the work are built.
- The Smiths: These skilled craftsmen fire, cast, and pound the gathered sub-

stance into the tools of the Great Work.

Thus, the builders of the Temple can also be divided into those who:

- Gather the substance
- Shape the substance

of the structure and form of the permanent house or light body of the Soul.

Gathering and shaping the substance of the temples is the task of those intelligent beings of substance who, in their myriads, constitute the body of the Great Mother, the Queen of Heaven.

These beings of substance respond to the intent conveyed to them by the supervisor by gathering and shaping substance into forms. Each works in its own place, on its own plane, in accordance with their position and function in the greater life of which they are a part.

Together they constitute the Hosts of Heaven. However, while those Hosts have been generically referred to as “angels” that is not really a proper term in this case. In the Bible, the word “angel” refers to those beings of substance who act as intermediaries between God and humanity. In modern mythology, these messengers are often portrayed as deceased humans, but this is not correct.

These beings of pure substance are not and never were human. Where a human being is an evolving consciousness, the devas or builders are a parallel evolution of substance. Unlike saints, they do not *have* halos. They *are* the halo or body of light. These bodies of light do not have edges or surfaces, and thus have no humanoid or other shape. There are a number of levels to this evolution, and a variety of types or

functions within it. They may be thought of as cells in the body of the Great Mother, each having its place in the whole and together constituting the substance of the One Life.

Those commonly called angels are messengers between the Divine and humanity, and might be thought of as the nervous system of the Divine Mother.

Those portrayed as “builders” are the creative intelligences who construct the shape and form of everything that exists.

The building process generally proceeds as follows:

- The Architect presents the Plan to the Supervisor of the Work.
- The Supervisor of the Work conveys that Plan to the appropriate Builders of Permanent Structures.
- The Builders of Permanent Structures gather the appropriate buddhic substance, and shape it into an idea or archetype.
- The Supervisor or Soul then conveys the idea to the appropriate builders of the mental plane.
- The builders of the mental plane gather the appropriate mental substance, shape it into a thought-form, and organize that thought-form into a plan of action.
- The Supervisor then instructs the builders of the astral plane to gather the appropriate astral/emotional energy, and hold it in readiness.
- The Supervisor conveys the plan of action to the appropriate builders of the physical-etheric plane.

- The builders of the physical-etheric plane gather the appropriate physical-etheric substance and shape it into a physical-etheric form.
- The Supervisor then focuses the astral/emotional energy on the physical-etheric form, and releases it. The resulting torrent of force drives the physical-etheric form downward into appearance in the physical-dense world of affairs.

This is a basic outline of the process by which all forms are created. At each step: the Architect provides the plan, the Supervisor conveys the plan to the builders, and the builders give shape and form to the plan.

Thus, the builders are the substance which, by its intelligent activity, creates all form.

In the next chapter we will explore some of the consequences when the consciousness or Soul incarnates in and identifies with that form.

As already discussed, King Hiram provided both the greater builders (the workers in stone or permanent materials) and the lesser builders (the foresters who cut and carpenters who shaped the timber, or workers in impermanent materials). King Solomon provided Purpose and wages, Hiram Abiff related the purpose to the workers as a Plan, and King Hiram provided the intelligent activity or Substance, out of which the Temple was built.

Through this process, King Solomon's Purpose is made manifest, Hiram Abiff is raised, and King Hiram's substance is transformed. This is the process of spiritual growth and development.

Creating the form that manifests that purpose is the job of the Substance Aspect, or that portion of the Mother that is receptive to that formulated intent. This Body Receptive consists of those creative intelligences (greater and lesser builders) whose position and function in the body of the Mother makes them receptive to that portion of The Divine Plan.

Having explored the nature of the builders in general, we are now ready to investigate specific characters of our Legend, beginning with the Three Ruffians.

## Piercing the Veil

Our previous exercise prepared the intellect for the work ahead, and led to the threshold of the inner chamber. In this technique, we integrate the three-fold persona and move into the Holy of Holies.

- ◆ Opening alignment:
  - Sit in a comfortable chair and place *The Temple and The Word* in your lap.
  - Close your eyes and relax your physical body, finishing with your consciousness focused in your head.
- ◆ Review your progress thus far: Imagine yourself in the shadow of the wall, before the gate.
  - Knock, step into the courtyard, gaze into the Laver and calm your emotions.
  - Remove your raiment and rub your body with salt.
  - Pour water over your head and shoulders.
  - Pick up your raiment and lurch over to the Altar.
  - Light the altar, burn your raiment, and clarify and focus your mind by concentrating on the flames.
  - Burn your old raiment, and climb to the eleventh step.
  - Don your new raiment, including the robe, sandal, and knotted cord.
  - Step onto the porch and stride up to the central door.
  - Knock on the door and step forward.
  - Silently cry out for delivery.
  - Three sparks of light spring to life, illumining the altar in the great hall.

- Rise from your knees, walk up to the altar, and bow.
  - Get the shewbread and incense, light the incense, and hold the bread over the incense.
  - Imagine a blue-white light, illumining the shewbread with Divine Love.
  - Consume the loaf of bread.
  - Direct love forward to the Ark, and through the Ark to the source of love.
  - Bow to the altar and walk east, toward the far side of the middle chamber.
  - Wipe the tracing board clear, and step up to the veil of the Holy of Holies.
  - The fifth candle in the candleholder flickers alight.
- ◆ As you gaze at the veil, you notice that it has no seam or other obvious point of entry. Raise your right hand and step forward until your hand touches the veil.
- You brush your hand across the veil, but your hand slides across the slick cloth without finding an entry.
  - You attempt to grasp it, to pull it aside, but it slides from your grasp.
  - You attempt to push through, but the veil will not give way.
  - Standing before the veil, use your mind to focus on, and your heart to aspire to, the idea of the Soul.
- ◆ When that focused aspiration has reached its height, audibly state the seed-thought:

*“I am the Soul, Child of God, born in the chamber of the mind to know and express Divine Will.”*

Hold this thought, without thinking about it, for at least three minutes.



Imagine that your polar opposite, your self in a body of the opposite sex, is standing directly behind you. Step back into that other self, and feel them cling to, and absorb each other, become one being.

As the merged feminine and masculine self, step up to the veil, grasp it again, and at-one with the overshadowing Divine Will.

- With your eyes closed, step forward through the veil.
- Take a deep breath, drop the image, and open your eyes.

Continue to the next chapter.

## Chapter 9

### The Three Ruffians

The “ruffians” are the three Fellow Craft (journeymen) who attack and kill Grand Master Hiram Abiff. Their true identities have long been a subject of speculation among Freemasons. The difficulty in understanding their identities is due in part to the conflation or blending of consciousness and form, and of the temples.

The conflation of the consciousness with the form it inhabits:

- When the soul incarnates and identifies with its form it experiences separation from the One Life. This enables the consciousness to develop individual awareness, but also causes it to act separately and selfishly.
- When substance builds an individual form, it becomes more sensitive and responsive to intent via that form.

The blending of the temples:

- If the Ruffians are lesser builders in the Tabernacle, then they appear to represent the three aspects of the persona.
- If they are greater builders in the Temple of Solomon, then they represent the light body of the Soul or the three-fold goddess.

While the ruffians are plainly identified as journeymen stonemasons, this identification is a result of the blending of the temples into a single structure. In the process, the workers in the temples have also been confused. In order to understand who the ruffians are and what their actions mean, we must first identify which group of workers they represent.

Fortunately, their identities become apparent when we examine their legendary roles in light of the process of spiritual growth and development. This examination includes their actions, the penalties they receive, and their names.

### Their Actions and Penalties

“...being desirous of obtaining the secrets of a Master Mason”

The first significant action by the ruffians is their attack on Hiram Abiff. This attack is a bit confused, as there are two traditions surrounding the blows.

- One has the three blows delivered to the throat, chest, and forehead (as described in our version of the Legend).
- The other has the three blows struck against Hiram’s temples and forehead.

This is another example of conflation or blending, in this case, the combination of two levels of spiritual growth into a single symbolic event.

- The blows to the throat, chest, and forehead, represent the movement of the incarnate soul upward toward self-awareness and liberation.

These blows are struck by three aspects of the persona, the energy body, emotions, and mind. Those three bodies are also represented in the three chambers of the Tabernacle.

- The three blows to the head represent the transformation of the three-fold instrument of the Soul (symbolized by the Temple of Solomon).

These blows are struck by the three aspects of the goddess – virgin, mother, and crone – through the sounding of the creative Word of the Soul.

The events represented by the two versions of the “blows” are:

- The “death” and “resurrection” of the Spiritual Soul as it begins and ends the incarnation process (represented by the three blows to the head).
- The death of the form-identified incarnate consciousness, and its resurrection as the Spiritual Soul (represented by the blows to the throat, chest, and forehead).

In effect, the creative Word of the Soul is sounded three times, and each sounding creates a three-fold motion. That motion is symbolized in Freemasonry by the three blows. Where the three blows land indicate which spiritual unfoldment is involved.

### The Persona Blows

At the beginning of the spiritual path, the seeker aspires to their higher self or Soul, but is still identified as their personality. As a result, any impression from the Soul is perceived in persona terms.

They view the spiritual path as growth and development of the personality (perfecting the physical body, purifying the emotions, and/or developing the mind).

This persona orientation distorts the aspiration. They may become identified, for instance, with the outer form of their spiritual path. The resulting distortions include:

- The “one true way” or the misinterpretation of their path or interpretation as the best or only correct spiritual path (when in truth, there is no true or best path).
- Interpreting the aspiration to serve as the desire to be somebody in spiritual

terms. This makes their sense of self-worth dependent on the outer “success” (popular and financial) of their service.

As the Spiritual Soul begins to influence its persona, the attention moves away from the forms of the body, emotions, and mind, toward the Spiritual Soul. The persona naturally resists the resulting loss of attention and control, and strikes out against the Overshadowing Soul.

These three bodies, and their reactions, are symbolically illustrated by the Three Ruffians.

The first action was that of Jubela, who waited by the *South Gate*, and struck Grand Master Hiram in the *throat* with a *measuring rod* or gauge.

The wall and courtyard of the Temple of Solomon are symbolic of the persona. The South Gate in the wall is symbolic of the Emotional Body, and (as we have seen) the fifth center is the subtle energy organ of the concrete rational mind or intellect. The intellect perceives and measures details, but is unable to see the relationship between those details.

In the hands of a persona-identified seeker, the gauge is a symbol of the nature and function of intellectual substance.

In Freemasonry, the attack of Jubela, and the penalty he received for his attack, is symbolized in the hand sign and by the *duegard* (another hand gesture) of the apprentice.

This *duegard* is given with the hands held before the solar plexus, and represent the energies of the solar plexus (fifth center), bound by the word or oath of an ap-

prentice.

Thus, Jubela represents the lower emotions, dominating and using the human intellect for its own purposes. As the Soul moves into the persona, and begins to control the persona instrument, the emotions lash out with the intellect, driving back the Soul.

Jubela's penalty for his action was to have "...my *throat cut across*, my *tongue torn out* by its roots, and my body buried in the rough sands of the *sea*, at low-water mark, where the tide ebbs and flows twice in twenty-four hours."<sup>1</sup>

Those who do not understand the symbolic nature of the ritual sometimes take the penalties literally. I should mention here that after hundreds of years of effort to discredit Freemasonry, the detractors of the Order have not been able to find a single instance where any of these penalties have actually been applied. That is because they are an allegory of the process of spiritual growth and development, and are not meant to be taken literally.

In Jubela's penalty, he is buried at the shore of the sea, the place where water (symbolizing astral substance) meets land (symbolizing physical-etheric substance). This represents the stage of development of Jubela. He is the consciousness, identified with and thus interred in his physical-etheric and astral bodies.

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Jubelo waited by the *West Gate*, and struck Grand Master Hiram in the *left breast* with a *square*.

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<sup>1</sup> Quoted from: Duncan's Ritual of Freemasonry, by Malcom C. Duncan, David McKay Company, Inc., NY, third edition, p. 35

The West Gate of the Temple is symbolic of the Mental Body and (as we have seen) the fourth center is the highest subtle organ of the emotional body.

In the hands of a persona-identified seeker, the square is another symbolic tool of Divine Intelligence, the Third or Mother Aspect.

Thus, Jubelo represents the higher emotions, dominating and using the human persona for its own purposes. As the work of the Soul nears completion, and the Soul begins to move into the persona instrument, the higher emotions lash out, driving back the Soul.

In consequence, Jubelo's penalty was to have "...my *breast* torn open, my *heart plucked out*, and placed on the *highest pinnacle of the Temple*, there to be devoured by the vultures of the *air*."<sup>2</sup>

This represents the next stage of spiritual growth and development. The persona consciousness of the seeker, formerly trapped in the physical-etheric and astral bodies, is drawn up from the fourth center into the seventh center (the "highest pinnacle of the Temple"). There the persona consciousness merges with the creatures of the Air or Soul. The seeker experiences mystical union with the Soul, and through the Soul (and greater builders), with the One Life.

Thus, the penalty of Jubela represents the transition from persona emotions to the height of mystical at-one-ment.

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Jubelum waited by the *East Gate*, and struck Grand Master Hiram on the *fore-head* with a *gavel*.

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<sup>2</sup> Ibid, p. 65

The East Gate of the Temple is symbolic of the Soul Body and (as we have seen) the brow or Ajna Center is the highest subtle organ of the persona. The entire persona is integrated into a single unit by the sixth or Ajna center. The Ajna can both perceive the Spiritual Soul, and receive the impression of the Will of the Soul.

The downward moving gavel is a symbolic tool of the descending First Aspect, or Will.

Thus, Jubelum represents the persona consciousness, indwelling an integrated persona instrument. The integrated persona is a very powerful tool, and can be used to create just about anything one wants in the three lower worlds. The persona consciousness, identified with its integrated instrument, is naturally very reluctant to relinquish control over it. Therefore, as the Overshadowing Soul begins to influence the sixth center, the separated persona consciousness lashes out, driving back the Soul.

Jubelum's penalty was to have "...my *body severed in two, my bowels taken from thence and burned to ashes*, the ashes scattered before the *four winds of heaven*."<sup>3</sup>

While the legend does not indicate whether it is a vertical or a horizontal cut, the ritual clearly indicates a horizontal cut in the region of the Solar Plexus. The bowels, in the region of the fourth or Solar Plexus center, represent the lower desire nature. Burning the bowels would therefore represent the purification of the emotions in the fires of Divine Mind. The purified emotions (free of all separative forms and feelings) are then subject and responsive to the four "winds".

The "four winds of heaven" represent the four motions of substance on the bud-

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<sup>3</sup> Ibid, p. 96



dhic plane. These four motions are the four divine elements:

- esoteric air or sound,
- esoteric fire or color,
- esoteric water or vibration, and
- esoteric earth or light.

Thus, the body and emotions having earlier been brought under the control of the mind and the mind dedicated to the Soul, the penalty of Jubelum represents the final purification of the three-fold persona, and its integration into the life and activity of the Spiritual Soul.

The Winding Stair is of interest at this point. The persona instrument is uplifted in the sense that it takes on and reflects the rhythmic motion of the Light Body of the Soul, effectively becoming an extension of that light body. When this occurs, the physical-etheric body reflects the motion of the first three petals of the Egoic Lotus. The astral body reflects the motion of the next three petals, and the mental body reflects the motion of the third set of three petals.

The Freemason has completed his journey up the stairs to the second chamber (the three, five, and seven steps). He is almost ready to begin the work of the Master Mason, and has only to find the Lost Word and open the three central petals of the Egoic Lotus.

With this in mind, we will look briefly at the demands of the Ruffians, and the Grand Master's replies.

### The Demands

Each ruffian demanded the Master's Word three times, and was refused three times.

Jubela was refused with "cannot" twice and "shall not" once.

Jubelo and Jubelum were both refused with "cannot", "shall not", and "will not."

"Cannot" is an expression of Substance, the Third or Mother Aspect. The statement is properly made by the carpenter or lesser builders, who create temporary structures under the direction of the greater builders. Since it is their task to create in response to Divine Will, the refusal to create in response to the ruffian's demands indicates that those demands are contrary to their programming, or out of harmony with Divine Intelligence.

"Shall not" is an expression of the Consciousness, the Second or Son Aspect. The statement is properly made by the Mason or greater builders, who create permanent structures in response to Divine Will. The refusal is an indication that the ruffian's selfish demands are out of harmony with the identity of the One Life.

"Will not" is an expression of the First Aspect or Spirit. The statement is properly made by the Divine Architect, who creates the Plan that is embodied by the builders. The refusal is an indication that the ruffian's demands are out of harmony with Divine Intent.

That the Grand Master gave these replies suggests a great deal about both the ruffians and himself. We shall look into the implications for the Grand Master in a later chapter.

At this point, it is enough to note that Jubela was told "cannot" and "shall not",

but not “will not,” because Jubela represents the lower astral instrument. This instrument does not receive Divine Will directly, but indirectly through the higher mind or emotions (when those are aligned with the Soul).

Divine Will always moves downward, ideally from the Spirit, to the Soul, to the integrated persona (Jubelum), to the mind (Jubelo), to the astral body (Jubela).

Thus, the actions of and reactions to the three ruffians support our premise, leaving us free to examine their names.

### The Names of the Three Ruffians

In the Legend, the three Fellow Craft who assault Hiram Abiff are usually identified as Jubela, Jubelo, and Jubelum. This unlikely similarity of their names suggests a hidden meaning. There have been many attempts to explore and explain this meaning, but few that are particularly convincing, leaving us to perform our own search.

The simplest place to begin is with actual Hebrew names.

The closest Hebrew name, “Jubal,” is derived from the Hebrew *yovel*, and means “jubilee”.

Webster’s defines jubilee as follows: “Heb yovel, a ram, ram’s horn used as a trumpet to announce the sabbatical year: infl. By L *jubilum*: ... 1 *Jewish History* a year-long celebration held every fifty years in which all bondmen were freed, mortgaged lands were restored to the original owners, and land was left fallow: Lev. 25:8-17”

The Latin *Jubilo* means “to shout”, while *Jubilus* means “to shout for joy”, and

*Jubilum* “celebration”.

Thus, it appears that Jubela, Jubelo, and Jubelum represent three shouts that result in a celebration of freedom or release, occurring every fifty years. This seems extremely inappropriate, until and unless we examine it more closely. We will begin with three questions:

- Three shouts – what is being shouted?
- Holiday of freedom or release – what is being freed?
- Cycle of fifty years – What has a fifty-year cycle?

### What is being shouted?

As noted earlier, the Creative Word is sounded by the Soul three times. First, to create the Light Body of the Soul (the Temple of Solomon), second, to set the Light Body in motion, and third, to destroy the Light Body, freeing the Soul and creating the Sheath of the Spirit.

Thus, the names of the three ruffians represent the life cycle (creation, activity, and destruction) of the Temple of Solomon.

### What is being freed?

The Soul (Hiram Abiff) is freed by the third sounding of the Creative Word. The Grand Master is then raised up to heaven (moves into the Sheath of Spirit) and takes on a new life in the Temple of Ezekiel.

### What has a fifty-year cycle?

The Jubilee cycle is partly based on the sacredness of the number seven, which appears numerous times in the Bible, beginning with the seven days of creation. In

this approach, fifty is seven times seven years, plus one.

However, the ancient mystery tradition leads us to the Egyptian dog-headed god, Anubis, the guardian and guide of Souls. He carried a staff with a serpent wrapped about it, and was equated by the Greeks with Mercury (whose rod we have already discussed).<sup>4</sup>

Anubis, the patron of builders, was associated with the Dog Star, Sirius, a triple star with a 52 year orbital cycle<sup>5</sup>.

Esoteric traditions have long considered Sirius to be a place where advanced Soul's go once they complete the work here on earth.

Thus we have the names of the ruffians signifying the release of the Spiritual Soul from bondage on earth, and the movement on to a higher level of the Great Work.

The above, however, is based on only part of the puzzle. There are other clues to the identity of the ruffians. Clues we can use to check or augment our conclusions. These clues are:

- The Ruffians are Fellow Craft
- There are three of them
- They strike the H.A. in three different locations
- The differences in their names

Between them, these clues indicate exactly who the ruffians really are.

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<sup>4</sup> *Morals and Dogma*, by Albert Pike, p. 506

<sup>5</sup> The fact that the ancients knew of this cycle is made clear in *The Sirius Mystery*, by Robert T. K. Temple.

## They are all “Fellow Craft”

The first three degrees of Freemasonry include the:

- *Entered Apprentice*, who, like Percival, are told to remain quiet and observe.
- *Fellow Craft*, who are expected to learn through avid study. They can perform basic tasks, but are not permitted to perform the work of a Master Mason.
- *Master Mason*, who is expected to have mastered Freemasonry.

Thus, the three Fellow Craft or journeymen may be able to perform fine work, but they are still studying and gaining experience in the Craft. They function under the supervision of a Master Mason and do not design the building or command greater builders.

## There are three of them

If we assume that the three ruffians represent something real, then we are looking for three things that can perform basic tasks, but only under the supervision of something similar, but greater.

## They strike H.A. in three different locations

In addition, those three things that can perform basic tasks respond differently in the same situation, striking out at different, symbolically significant portions of the Grand Master.

## The difference in their names

The names *Jubela*, *Jubelo*, and *Jubelum* are exactly the same except for their final letter or letters. When these are combined, in the order they appear in the Legend, we get “AOUM,” a combination of the creative words of the incarnate Soul,

AUM and OM.

AUM is the creative word during the involutionary phase of the Soul's incarnation (the movement downward into form). That movement from overshadowing to physical appearance is involution.

OM is the creative word during the evolutionary phase of the Soul's incarnation (the movement upward to self realization).

From the perspective of the Spiritual Soul, this downward and upward movement is one great cycle. From the perspective of the persona, it includes many "incarnations", or life in a sequence of personas.

Thus the combination of AOUM represents the great cycle of the Soul, the movement into and out of incarnation, which finally leads to the mastery of the form and release from the wheel of rebirth.

This in turn suggests that each of the ruffians represents a phase of that great cycle. In that case, Jubela represents the downward movement, in which the Soul builds and identifies with the form.

Jubelo represents the life in the form, in which the incarnate soul gains knowledge and experience through life in the three lower worlds.

Jubelum represents the phase of withdrawal from the form, in which the incarnate soul returns home with the fruit of its experience.

The common portion of their names, Jubel, represents the beginning and the end of the sounding word, Yah El, the Father-Gods of southern Judah and northern Israel (the creators of Genesis, whose names are usually translated as God or Lord).

However, this beginning and end (with a masculine deity) is distorted by a patriarchal bias.

### The Patriarchal Veil

The Legend of the Temple is based on the ancient mythology of the Hebrews, as told in the Old Testament or Torah. The ancient Hebrews apparently derived their religious tales from regional sources, such as Babylon, Canaan, Egypt, and Sumeria.

This suggests that the Three Ruffians should be traceable to a mystery tradition in that region. Unfortunately, I have not been able to find a source for a trinity of men who murder or sacrifice another man.

However, the ancient Hebrews were originally a matriarchal culture, and did not become patriarchal until the time of the prophets. The remnants of their early matriarchy are still seen in their custom of matrilineal descent (i.e., one must have a Hebrew mother in order to be a Hebrew).<sup>6</sup> Their patriarchism arose with the cult of JHWH, which rejected almost all of the matriarchal aspects of their culture, including worship of the Great Goddess.

Thus, we are fully justified in turning our quest from male trinities, to female. When we do, we immediately discover abundant examples of the three-fold goddess—virgin, mother, and crone, sacrificing the Divine King.

This triple goddess was often portrayed as the three goddesses of the seasons, or the goddesses of the three phases of the moon. The later brings us back to Ida or

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<sup>6</sup> Some modern scholars maintain that the Hebrew custom of matriarchal descent is a late development. However, it can be traced back at least as far as the story of the original Hebrew matriarch, Sarah.



Jachin, the pillar of the moon.

The triple goddess often included a virgin goddess of springtime, in charge of planting, a mother goddess of summer, in charge of growing fruit, and a crone goddess of fall/winter, in charge of reaping and gathering. The three represented the cycle of life in all living things, but a common symbol of the cycle was an ear of corn, such as wheat or barley.

As all Freemasons know, an ear of corn is one of the symbols of the Fellow Craft degree. However, no satisfactory explanation has been offered for this symbol. As a ripe ear of corn is associated with the second or Mother aspect of the goddess, this is an entirely appropriate symbol of the second degree or fellow craft from a matriarchal perspective.

Another significant point is that the Temple of Solomon was built on a “threshing floor” on the summit of Mount Moriah. One would, therefore, expect the site to have been sacred to a god or goddess of grain (in particular, to the third aspect of the goddess, the crone who represented reaping).

JHWH was not a god of grain, but several local goddesses were, including Asherah.

As mentioned above, Asherah was the consort of JHWH, and was originally worshipped in the Temple along with the masculine JHWH. Her devotees made household statuettes of her out of baked bread, indicating that she was associated with corn.

This suggests that the “threshing floor” on Mount Moriah (the high-place where

Solomon built the Temple, was originally sacred to Asherah, a complex goddess whose attributes included those of a triple goddess.

Thus, it becomes clear that the three ruffians are not men, but the three attributes of the goddess given a patriarchal guise. This patriarchal distortion must be removed from these and other characters of the Legend if we are to understand its true meaning, the journey of the Soul.

The three ruffians represent:

- The bodies of the persona
- The state of awareness of the Soul within those bodies
- The experience of the Soul within those bodies
- The great incarnation cycle of the Spiritual Soul (its descent into and ascent from the three lower worlds of mind, emotions, and physical-etheric energy)
- The smaller cycles of the incarnate Soul into and out of physical-dense incarnation.

When these are taken together, we see that the three ruffians represent the Soul's relationship with Substance, the Third or Mother Aspect of Divinity. Their representation as three men is a patriarchal veil, and in order for the polarity of Freemasonic work to be correct, the three ruffians must be represented by three women.

This supports the theory that the “three ruffians” were originally three priestesses, representing the three-fold goddess. The sacrifice of the builder would then be part of a ritual consecrating the Temple to the Great Goddess. This makes sense, as

the Temple represents the Substantial or Mother Aspect, the house of the Spiritual Soul during three stages of spiritual development.

Thus, in Freemasonic terms, the three ruffians represent Jachin (the pillar of substance), the three-fold goddess, and the cycle of incarnation and evolution. Their attack on the Grand Master represents the death of the Soul as it moves into the three bodies and loses itself in form, and their penalties represent the purification of the three bodies and their transformation into the house of the Spiritual Soul.

The next question we need to ask is, “Who is the sacrifice?”

## Meditation

Our previous exercise integrated the heart and intellect, and pierced the veil between the realm of the persona and the realm of spirit. In this technique, we stand within the threshold of, and prepare to move into, the Holy of Holies.

- ◆ Opening alignment:
  - Sit in a comfortable chair and place *The Temple and The Word* in your lap.
  - Close your eyes and relax your physical body, finishing with your consciousness focused in your head.
- ◆ Review your progress thus far: Imagine yourself in the shadow of the wall, before the gate.
  - Knock, step into the courtyard, gaze into the Laver and calm your emotions.
  - Remove your raiment and rub your body with salt.
  - Pour water over your head and shoulders.
  - Pick up your raiment and lurch over to the Altar.
  - Light the altar, burn your raiment, and clarify and focus your mind by concentrating on the flames.
  - Burn your old raiment, and climb to the eleventh step.
  - Don your new raiment, including the robe, sandal, and knotted cord.
  - Step onto the porch and stride up to the central door.
  - Knock on the door and step forward.
  - Silently cry out for delivery.
  - Three sparks of light spring to life, illumining the altar in the great hall.

- Rise from your knees, walk up to the altar, and bow.
  - Get the shewbread and incense, light the incense, and hold the bread in the smoke.
  - Imagine a blue-white light, illumining the shewbread with Divine Love.
  - Consume the loaf of bread, and direct love forward through the Ark to the source of love.
  - Bow to the altar and walk east, toward the far side of the middle chamber.
  - Wipe the tracing board clear, and step up to the veil of the Holy of Holies.
  - The fifth candle flickers alight.
  - You try to pass the veil three times, and fail each time.
  - Focus your mind and heart on the Soul, and step through the veil.
- ♦ Opening your eyes, you find yourself standing immediately within the threshold of the Holy of Holies. The veil is at your back. On your right a twelve-foot statue of a male cherubim, and on your left a matching statue of a female cherubim, face inward toward you.

The Ark of the Covenant is before you, in the middle of the chamber. The Ark is a, oblong gilt box, with a narrow end facing you. Two small golden cherubim sit on its lid, with wings outstretched. The carrying poles are in place on its side, and the third column in the floor runs directly up to the stone base on which the Ark rests.

- Step forward, along the central column, up to the Ark.
- Stop when you reach the Ark, and bow to it, keeping your gaze on it.

- Step to the right-hand side of the Ark and face it.

You are now gazing at the broad side of the Ark from the south. Twin cherubim sit atop the lid or *Mercy Seat*, each with its three pairs of wings. Two pair of wings are stretched up and forward, forming an arch over the center of the Mercy Seat. Two pair are stretched up toward the heavens, two reach back and down, toward the lower world.

The cherubim on the right is male, that on the left is female, and they are united in perpetual sexual union.

- Renewing your union with Divine Will, stretch out your hands toward the Cherubim. Place your right hand under the male cherub (on the right) palm up. Place your left hand over the female cherub (on the left) palm down.

A glowing cloud of light, the *Shekinah*, forms between the cherubim, and a powerful current pours from the *Shekinah*, through the cherubim, and into your mind, emotions, and body, infusing your entire being. But, you remain united with Divine Will.

- When that current of energy reaches its height, aspire upward to the One Life.
- ◆ When your focused aspiration has reached its height, audibly state the seed-thought:

*“As the Soul, a Child of God, I invoke my purpose, place, and function in the One Life, into my mind, emotions, and brain.”*

Hold this thought, without thinking about it, for at least three minutes.

- Maintaining your awareness of your self as the Soul, with a purpose, place, and function in the One Life, release the cherubim, step back, and bow to the fading *Shekinah*.
- Take a deep breath, drop the image, and open your eyes.

Continue to the next chapter.

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## Chapter 10

### Hiram Abiff

#### Who is the Grand Master?

There was no such person as “Hiram Abiff.” He does not appear in the bible, or in any historical source. The “Master of Works” exists only in the Temple Legend, as a character in that great allegory.

Hiram Abiff is, in part, a composite of three biblical figures, Bezalel, Adoniram, and Hiram Abi. According to the Bible:

- Bezaleel (God is protection) was placed in charge of constructing the Tabernacle, including the foundation stones, the wood beams, and the gold, silver, and brass works.<sup>1</sup>
- Adoniram (my Lord is high) was in charge of the levy of thirty thousand unskilled workers assigned by Solomon to the Temple building project.<sup>2</sup>
- Hiram/Huram Abi (noble, free father) was a brass smith, who made the brass furnishings and ritual tools of the Temple.<sup>3</sup>

Of these three biblical characters, only Bezaleel is described as working with stone.

Thus, the figure of Hiram Abiff combines the wisdom of Bezaleel and the supervising skills of Adoniram with the metal working skills of Hiram Abi, and adds those of a Master Mason. However, the question remains, who is he really?

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<sup>1</sup> Exodus 31.1-11; 37.1; 38.22

<sup>2</sup> I Kings 6.13-14

<sup>3</sup> I Kings 7.13-40; II Chronicles 2.13-14, 5.11-16



Although he was not a historical person, he remains a powerful allegory. A symbolic character whose meaning we must discover if we are to understand the Legend.

Our first step in finding the symbolic meaning of the Grand Master is to examine the names of Adoniram and Hiram Abi.

#### Analysis of their names

“Adoniram” is a Hebrew name, meaning “my Lord is most high; Lord of might and elevation.”

“Adoni” means “Lord” and comes from the same root as “Adonis”, the god of vegetation who was sacrificed by the goddess. We will examine Adonis more closely later. At the moment, it is enough to note that Adoni is an honorific that is suitable for a god.

“Iram” is a Hebrew name meaning “the effusion of them; a high heap”.

Thus, from Adoniram we get “The Lord who is the effusion in the high place.”

“Hiram” is “from the Hebrew, meaning ‘noble born’ or ‘exalted brother.’”<sup>4</sup> Another given meaning is “Hiram, exaltation of life; a destroyer”

“Abiff” is from the Hebrew word for “father.” Some have suggested that Hiram Abiff was the “father” (literal or spiritual) of King Hiram of Tyre. This is symbolically correct, but only when one understand who King Hiram represents (a subject we will discuss in a later chapter).

Thus, Hiram Abiff is a nobly-born, exalted brother, who has the title of “father.” This raises the following questions:

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<sup>4</sup> Dictionary of First Names, by Alfred J. Kolatch, Perigree Books, NY, p. 137

- Effusion of what?
- What high place?
- In what way was he exalted or nobly born?
- To whom was he the “father?”
- To whom was he the “brother?”

In order to understand these questions, we need to place them in the context of the time and place, or setting, of the Temple Legend

### The Setting

During the period in question, Palestine sat on trade routes from the east, south and north. The peoples of Israel and Judea encountered, and were influenced by, religions in Egypt, Babylon, Phoenicia (including Tyre), Syria, etc. Some of the mystery tales of those regions were quite similar to the Legend of Hiram Abiff. They were similar because they were allegories of the same process of spiritual growth and development. They were different because they were described by and for a different people and culture.

If we examine several regional legends, and look for similarities with the Legend of Hiram, then those similarities will provide an outline of the process hidden within the common symbols.

### The Allegory of Osiris

Osiris was a complex Egyptian deity. The most familiar version of his myth (by the Greek writer Plutarch) is the most recent. Plutarch wrote long after the pyramid era, and closer to the period in which the Temple is set. However, his version

leaves out several important events, and misinterprets others. Thus, the following is a brief composite of several versions.

Seth, the evil brother of Osiris, tricked him into a chest. The chest was sealed with lead, thrown into the Nile, and floated downstream to the Mediterranean. It eventually washed-up on the shore of Lebanon, at Byblos, and a tree grew around it. The king of Byblos had the tree cut down and turned into the central column of his palace.

Isis the sister/wife of Osiris, found the column, recognized that her husband/brother lay within, and brought it back to Egypt. Seth discovered the chest, stole it, cut Osiris' body into fourteen parts, and scattered the parts along the Nile shore.<sup>5</sup>

Isis searched for the parts, found them, reassembled the body of Osiris, and attempted to raise it. She failed, and her sister Nephthys tried. Nephthys failed, and their brother Thoth tried, using a special grip. The third attempt worked, and Osiris rose up to heaven.

### Parallels

The parallels between the legends of Osiris and Hiram include death, internment, search, and raising on the third attempt.

However, the polarity of Osiris does not quite seem to fit. Isis is obviously the negative pole, the Divine Mother or Substance. Osiris, her brother/husband, is just as obviously the positive pole, the Divine Father or Spirit. As we will see, Hiram Abiff does not appear to be the positive pole, which appears to create a problem.

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<sup>5</sup> The number of parts varies. Some versions indicate twelve, others fourteen.

Fortunately, this problem disappears when we recall the nature of the Second Aspect or consciousness, and look at the religious identities of the pharaohs.

The Second Aspect is that self or identity born of the relationship between Spirit and Substance. It can identify as either Substance (“I create”), itself (“I am”), or Spirit (“I will to be”). Thus, the Second Aspect can take on the identity of any of the Three Aspects.

This flexible identity of the Soul is illustrated in the spiritual identity of an Egyptian Pharaoh. A living pharaoh was “Horus” (the son of Isis and Osiris) during life, and became Osiris after death.

Thus, the Allegory of Osiris really does fit that of Hiram Abiff.

The mysteries of Isis and Osiris included a ladder, a pillar, a tree, and a casket in their symbolism, similar to those in Freemasonry.

These parallels are so obvious that some have maintained that Freemasonry must have grown out of the Egyptian Mysteries. Others cite similar parallels in other traditions, and suggest that Freemasonry must have arisen out of them. These views do not take into consideration the reality of the Ancient Mysteries.

The Ancient Mysteries are not collections of empty stories and meaningless rituals. Their legends are symbolic portrayals of the real process of spiritual growth and development. The rituals of the mysteries were and are an actual part of the sacred path. The hidden rites refine the persona and unfold the consciousness, preparing the candidate for the true path of spiritual initiation. Thus, the various versions of the Ancient Mysteries made the process of spiritual growth available to humanity

in every time and place.

Freemasonry is an expression of this process, designed for modern humanity. It includes symbols and allegories similar to those of the ancient mysteries because it continues the tradition of translating the spiritual quest into secret rituals and popular myths.

### The Rites of Tammuz / Adonis

This version of the mysteries also has a number of similarities with the Legend of Hiram. It even appears that the rites of Tammuz were (for a time) practiced in the Temple of Solomon, for the prophet Ezekiel complains about it. In Ezekiel 8:14 we find:

“Then he brought me to the entrance of the north gate of the house of the LORD; and behold, there sat women weeping for Tammuz.”

Worshipped by the Babylonians and Syrians as Tammuz, and by the Greeks as Adonis<sup>6</sup>, the following is based on the Babylonian version of his myth.

Tammuz, the handsome god of vegetation, was the brother and spouse of the great goddess Ishtar. Tammuz died every year (in mid summer) and Ishtar journeyed to the house of darkness, the land of death, in search of him.

During her descent, she passed through seven gates, and at each gate was forced to give up an item of clothing, beginning with her crown, and including her earrings, necklace, breast pins, belt, wrist and ankle bangles, and then her gown.

During the absence of Ishtar, all creation ceased. Men and beasts stopped repro-

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<sup>6</sup> *Adon*, a title of honor by which his worshipers addressed him, is Semitic for “Lord”. The Greeks apparently mistook his title for his name. “Christos” (Greek for “the anointed one”) is a similar example of a title that has been converted to a proper name.

ducing, and all life was threatened with destruction. Ishtar found Tammuz, resurrected him with the Water of Life, and they returned to the world.

### Parallels

The Babylonian version of the myth of Tammuz is fragmentary, and interpretations vary, but this version is consistent with the Legend of Hiram. The Greek tradition includes the internment of Adonis in a box. Thus, parallels between Tammuz/Adonis, Osiris, and Hiram include death, internment, search, and raising.

Ishtar's seven items of clothing (most obviously associated with one of the seven major centers), parallels the fourteen pieces of Osiris.

The fact that the Temple of Solomon includes the Pillar of Life, the Djed Pillar of Osiris represents the Tree of Life, and Ishtar is raised by the Water of Life, is quite interesting. It suggests that the Life or Spirit Aspect plays an important role in the Allegory, but is not the central character.

If we combine this with our earlier list of questions, we get something like:

The Grand Master Hiram Abiff represents a noble effusion that dies, is interned (in a shroud or box), found by searching, and then raised.

We know that Hiram is not the Great Mother, for She is the sister/spouse who is searching for him.

We know that Hiram is not the Father, for Hiram is raised by the word/water of life, which is associated with the Father Aspect.

Who, then, is Hiram Abiff?

## By Their Works You Shall Know Them

Our earlier examination of the three temples provides a final clue. We identified the Tabernacle as the three-fold persona instrument, the Temple of Solomon as the Light Body of the Soul, and the Temple of Ezekiel as the Sheath of the Spirit. In the process, we indicated that the Greater Builders built the Temple of Solomon, under the direction of the Spiritual Soul. We also identified the Tabernacle or persona as the box into which the Soul moved, and in which it died to its self.

In this perspective, Hiram Abiff is the Spiritual Soul, the Second Aspect of Divinity, born of the polar relationship between Spirit (the First Aspect), and Substance (the Third Aspect).

If we put all of this together, then we find that the Legend of Hiram is an allegory of the life of the Soul.

The Spiritual Soul, directing the Greater Builders, creates a body for itself on the buddhic plane. It moves into the three lower worlds, creates a persona instrument, and “dies” to itself as it moves into and identifies with the body, emotions, and mind.

In this condition, the Soul is the infant Child of God. Born of the relation between the Father and Mother, it shares their Divine Characteristics, but those capacities are slumbering, waiting for the awakening word.

Through the long, slow process of spiritual growth, encompassing many incarnations, the three-fold persona is purified and the consciousness is redeemed.

The Soul regains awareness of its self, and becomes the brother/husband of Sub-

stance.

Gross matter is transformed into light and uplifts the incarnate Soul. The divine couple (Substance and Soul, sister/wife and brother/husband) rise to heaven together.

When the ascension is complete, the Soul becomes the Adult Son. His awareness is at-one with the entire planetary life, and His Mind includes the whole of the planetary mind.

### Christ

One of the common criticisms of Freemasonry is that nowhere in its rites and rituals is the name of “Christ” mentioned. This criticism dissolves if one looks for the identity of Christ rather than the name.

Christ is the Adult Child of God, who has risen to realize His/Her identity as the child of the Father and the Mother, the Spiritual Soul at-one with Spirit and Substance, with Divine Will and Divine Intelligence.

This is who and what Hiram Abiff becomes after he is raised, the Risen Child of God or “Christ”. Any true initiate of the ancient mysteries recognizes Him, by whatever name, for we know ourselves to be children of the One Divine Parent. We are all brother/sisters growing into awareness of our selves and at-one-ment with the Divine.

The next question we need to ask is, “Who commanded Hiram to build the Temple?”



## The Descent of YHWH

Our previous exercise integrated the heart and intellect, and pierced the veil between the realm of the persona and the realm of spirit. In this technique, we move into the Holy of Holies.

- ◆ Opening alignment:
  - Sit in a comfortable chair and place *The Temple and The Word* in your lap.
  - Close your eyes and relax your physical body, finishing with your consciousness focused in your head.
- ◆ Review your progress thus far: Imagine yourself in the shadow of the wall, before the gate.
- Knock, step into the courtyard, gaze into the Laver and calm your emotions.
  - Remove your raiment and rub your body with salt.
  - Pour water over your head and shoulders.
  - Pick up your raiment and lurch over to the Altar.
  - Light the altar, burn your raiment, and clarify and focus your mind by concentrating on the flames.
  - Burn your old raiment, and climb to the eleventh step.
  - Don your new raiment, including the robe, sandal, and knotted cord.
  - Step onto the porch and stride up to the central door.
  - Knock on the door and step forward.
  - Silently cry out for delivery.
  - Three sparks of light spring to life, illumining the altar in the great hall.

- Rise from your knees, walk up to the altar, and bow.
  - Get the shewbread and incense, light the incense, and hold the bread in the smoke.
  - Imagine a blue-white light, illumining the shewbread with Divine Love.
  - Consume the loaf of bread, and direct love forward through the Ark to the source of love.
  - Bow to the altar and walk east, toward the far side of the middle chamber.
  - Wipe the tracing board clear, and step up to the veil of the Holy of Holies.
  - The fifth candle flickers alight.
  - You try to pass the veil three times, and fail each time.
  - Focus your mind and heart on the Soul, and step through the veil.
  - Walk up to the Ark, place your hands on the cherubim, and invoke your purpose, place, and function.
- ♦ Opening your eyes, you find yourself standing immediately before the Ark. The Shekinah has faded, leaving behind a heightened awareness of your relationship with the Divine and your purpose in the One Life.
- Having thus achieved your goal, it is time to return to the world and put your newfound awareness to work in service to Humanity.
- Turn and face the two large cherubim, and the veil between them.
  - Imagine closing your eyes, and, maintaining your awareness of your purpose, place, and function, aspire to serve the One Life through your thoughts, feelings, and actions.

- ◆ When your focused aspiration to serve has reached its height, audibly state the seed-thought:

*“As the Soul, a Child of God, I dedicate my mind, emotions, and brain to the service of the One Life.”*

Hold this thought, without thinking about it, for at least three minutes.

- Maintaining your dedication to the One Life, imagine opening your eyes, and stepping toward the veil between the cherubim.
- Take a deep breath, drop the image, and open your eyes.

Continue to the next chapter.

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## Chapter 11

## King Solomon

## Who Is King Solomon?

Archeological evidence suggests that, unlike Hiram Abiff, “King Solomon” was a real, historical person. In 1993 a fragmentary inscription was discovered, at the biblical site of Tel Dan, which tells of the attack by Hazael, King of Damascus, on the northern kingdom of Israel. The fragments state:

“[I killed Jeho]ram son of [Ahab] king of Israel, and [I] killed [Ahaz]iah son of [Jehoram kin]g of the House of David. And I set [their towns into ruins and turned] their land into [desolation].”<sup>1</sup>

According to the biblical account, following the death of Solomon (son of David) the Hebrew kingdom was divided into the northern kingdom of Israel and the southern kingdom of Judah. The chronology of Judean kings from David through Solomon to Ahaziah is as follows:

David	1005 – 970
Solomon	970 – 931 (BCE)
Rehoboam	931 – 914
Abijam	914 – 911
Asa	911 – 870
Jehoshaphat	870 – 846

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<sup>1</sup> Quoted from: *The Bible Unearthed*, by Israel Finkelstein and Neil Asher Silberman, The Free Press, N.Y., p. 129

*Jehoram*      851 – 843<sup>2</sup>

*Ahaziah*      843 – 842

Thus, the fragmentary inscription strongly suggests that in the mid 9<sup>th</sup> century BCE, the rulers of Judah were known as descendants of David. This supports the biblical chronology of the rulers of Judah and Israel, including Solomon.

However, as mentioned earlier, the archeological evidence does not support the idea that King Solomon built a magnificent Temple to YHWH. He was most likely the chieftain of a small collection of villages, and had neither the resources to fund nor the skills to build such an edifice.

Fortunately, the historical reality behind our allegory has no affect on its overshadowing truth. King Solomon is and remains a vibrant, living symbol, but of what?

Our first step in finding the symbolic meaning behind King Solomon is to examine his actions.

### Analysis of His Role

Grand Master Hiram Abiff was the supervisor of works. He translated King Solomon's abstract intent into a plan of action (drawing the instructions for each days work on the tracing board).

King Solomon was the “architect” of the Temple, and formulated its basic purpose. The term architect is derived from two Greek words:

- Arche, which means primordial substance, and

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<sup>2</sup> A possible point of confusion is that Ahab (described in the fragment as the father of Jehoram), was king of Israel (from 873 – 852) while Jehoram and Ahaziah were kings of Judah.

- Tekton, which means builder.

Thus King Solomon was the builder who formulated the purpose. Hiram Abiff translated that purpose into an idea and a plan of action, and impressed that plan on primordial substance.

### King Solomon's Actions

According to our myth, each of our three main protagonists had a very different role in building the Temple in Jerusalem.

First, King Solomon decided to build the Temple. This decision set everything else in motion. However, he did not participate in that motion, but stayed largely apart from it. Solomon provided the purpose, but did not provide either the intelligent activity or the planning that directed that purpose into intelligent activity.

King Hiram of Tyre provided both the greater builders (the workers in stone or permanent materials) and the lesser builders (the foresters and carpenters who cut and shape the timber, or workers in impermanent materials). He provided the intelligent activity or Substance, and thus represents the Third or Mother Aspect of Divinity.

Hiram Abiff oversaw construction, laying out the plans, directing the builders, etc., all in accordance with King Solomon's overall purpose. He directed or related the purpose to intelligent activity, and thus represents the Second Aspect of Divinity or Soul.

King Solomon provided the Will or Intent which, when impressed on Substance (by the Soul) produced Intelligent Activity in the Substance. This is the function of

the First or Father Aspect, the source of Purpose, Power, and Will.

Thus, King Solomon represents the Spirit or Father Aspect, the Positive Pole of Divinity.

Since the Spirit exists above the overshadowing Spiritual Soul (which aspires to this Aspect), there is little about it that we, as personas, can understand. The Spirit is the source of the Purpose of our Soul, and our will (however selfishly misused) is a reflection or fragment of Its Will.

In order to understand this Aspect of Divinity, we must first experience it. This begins with the process of achieving right relationship with it.

As part of the process of establishing right relationship with divinity, the next question we need to ask is, “Who is King Hiram?”

## The Descent into the Mind

Our previous exercise completed the process of at-one-ment between the incarnate Soul and the Overshadowing Spiritual Soul, and the invocation of Divine Intent. In the present technique, we begin the descent process, in which the Soul or Divine Child conveys that Divine Purpose to the substance or Mother Aspect of the three lower worlds.

♦ Opening alignment:

- Sit in a comfortable chair and place *The Temple and The Word* in your lap.
- Close your eyes and relax your physical body, finishing with your consciousness focused in your head.

♦ Review the ascent, from the gate, laver, and altar, through the porch, and middle chamber, into to the Holy of Holies. Imagine yourself standing before, and bowing to, the Ark of the Covenant.

- Realign with your overshadowing purpose, place and function.
- Straighten, step back, and turn clockwise until you face the veil and the two large cherubim.
- Walk forward until you are standing between the cherubim, immediately before the veil.
- Renew your alignment with your purpose, place, and function.

♦ When your focused alignment is clear, audibly sound the seed-thought:

*“As the Soul, a Child of God, I perform my purpose, place, and function in the One Life, and thereby help manifest the Divine Plan.”*



Hold this thought, without thinking about it, for at least three minutes.

- Reach forward and clutch a portion of the veil with each hand, then jerk your hands apart tearing the veil from top to bottom.
- Focused on your purpose, place, and function as the Soul, step through the torn veil into the middle chamber.
- Take a deep breath, drop the image, and open your eyes.

Continue to the next chapter.

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## Chapter 12

### King Hiram of Tyre

#### What Was Tyre?

According to biblical and Masonic tradition, King Hiram ruled a small but wealthy nation of sea traders to the north of Israel. The cedar beams used in the Temple were cut by woodsmen provided by King Hiram, in the Lebanese forests controlled by Hiram. The King of Tyre also provided trained stone masons who cut and shaped the stone used in the Temple, and the smiths who made the implements, vessels, altar, etc. King Solomon provided unskilled Judean labor, a building site, and wages for the workers.

In fact, Tyre was a real nation, a Phoenician colony contemporary with biblical Israel.

All of this makes King Hiram's crucial supportive role quite odd from the Judeo/Christian viewpoint, as there is no indication that he or any of his people worshipped YHWH. Quite the contrary, like all Phoenician cities, Tyre had its own "Ba'alat" (female goddess) who had a male consort or "Ba'al." Thus, King Hiram of Tyre, his woodsmen, and his masons were part of the local religious traditions that YHWH's prophets fought against in the Old Testament.

The fact that the Legend has "pagans" construct the Temple is another source of criticism from those who do not understand the allegory. The proper response is to look for the symbolic meaning. In this case, the search can begin as a question, "Why would members of *this* tradition be chosen to build the Temple?"

A common, rational response to this question is to suggest that the Hebrews did not have either the materials (wood or metal) or the skills (woodsmen, masons, or smiths) to build the Temple themselves, so they had to import foreign materials and workers. However, this ignores the central fact that the Legend is an allegory and that all of the characters and actions are symbolic of the path of spiritual growth.

Once we recognize this, and turn our attention to the symbolism, we find a hint to its meaning in the fact that the Ba'al (male god) had a significant Ba'alat (female god), as a consort.

As already mentioned, the Temple represents the Substance or Mother Aspect of the Spiritual Soul. The material for the Temple, the Stone and Wood, is depicted as coming from, and being shaped by the builders of, Tyre. Thus, when the builders of Tyre transport stone and wood to Judea, they are symbolically transporting the Substantial Aspect, the concept of the Divine Mother or Queen of Heaven, from Tyre to Jerusalem.

The fact that YHWH had a consort, Asherah, was hidden behind patriarchal shrouds for thousands of years. That consort is and must be the polar equal of YHWH. Like all poles, the two cannot exist without each other.

This simple fact is abhorrent to patriarchal monotheists, who typically use a number of strategies to undermine and supplant female deities, including:

- The male gods “rape” the goddess (symbolically stealing the power of the goddess and establishing the preeminence of the god).
- Turn the goddess into a lesser being, such as a queen, princess, or heroine.

- Distort the goddess into an evil, demonic being.
- Turn the goddess from the dominant divinity into a subsidiary divinity, dependent on the god.
- Transfer characteristics and power from goddess to god.

These are often done in combination, as when Zeus raped various heroines. The patriarchal Judean priests and prophets were striving against a goddess (Asherah) whose rites included sexual passion. Their response included:

- Demonizing the goddess.
- Removing all hint of sex from their official rites.
- Turning the joyful act of sexual passion into a solemn duty, commanded by YHWH.
- Transferring the creative process, including the builders who perform the work (the “hosts of heaven”) from the goddess to YHWH.

This process covered hundreds of years, and began with the advancement of YHWH to primacy.

The Bible indicates that the local name of the Ba’alat was “*Ashe’rah*.” When Asherah first appears in the Bible, she is already being transformed from a significant female Ba’alat (the polar equal of El/YHWH), into a subsidiary female deity. However, the priests did not agree on the identity of the male God.

There appears to have been a power struggle between the Israeli priests of El and the Judean priests of YHWH, with Asherah as part of the prize.

Asherah was a very popular goddess in both Israel and Judah, with altars in

many high places. In Israel, she was worshipped alongside the El, but in Judah (including the Temple of Solomon), she was worshiped alongside YHWH.

This began to change with the advent of extreme patriarchy, and the rejection of all gods but YHWH.<sup>1</sup> The prophets demonized Asherah, threw her out of the Temple, and instituted the exclusive worship of YHWH.

Unfortunately, the followers of YHWH failed to understand the nature of polarity. Yes, there is only One God, but that Divine Being is so far above us that “naught may be said” about that Being.

We know that YHWH is not that One Divine Being about whom naught may be said because:

- A great deal is said about Him
- He is always portrayed as masculine, and
- He is part of a Trinity

The first expression of that One Divine Being is a trinity, the Three Aspects that are One. The Polarity between those Aspects, and the magnetic field of relationship between them, produces everything that is.

Thus, everything that exists, in order to exist, must have a positive pole (spark of Spirit), negative pole (Substance), and the magnetic field between them (consciousness).

These two divine poles are always in balance. As in an electromagnet, the strength of one pole must be equal to the other. Thus, by cutting themselves off from the negative pole, patriarchists limit their access to the positive. By rejecting

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<sup>1</sup> 2 Kings 21, 2, 2 Kings 23, 1 – 3, & 1 Kings 18, 19-40

Asherah, they distanced themselves from YHWH.

Some attempts have been made over the centuries to bring back the goddess and restore some balance between the poles. However, none have been successful. The Christian trinity, for instance, is improperly portrayed as masculine, forcing the raising of Mary, the mother of Jesus, into the role of the Queen of Heaven. This is actually the title and role of the Great Goddess, the polar opposite of and equal to the Father.<sup>2</sup>

As for King Hiram and his workers, they also brought to the Temple a more balanced relationship between the two poles of deity. They were much more in tune with substance, and thus represent the intelligent lives or beings of substance. The woodsmen represented the lesser builders of impermanent forms, while the masons and smiths represent the greater builders of permanent forms.

But what, then, does King Hiram represent? We can find further clues in his symbolic actions.

### King Hiram's Actions

In the Temple Legend we find:

“After they left, King Solomon turned to King Hiram of Tyre and said, ‘My worthy brother of Tyre, as the Master’s word is now lost, *the first sign given* at the grave, and *the first word spoken* after the body is raised, shall be adopted for the regulation of all Masters’ Lodges until future generations shall find out the right.’”

This is significant because the tradition plainly states that both King Solomon

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<sup>2</sup> The function of the Great Goddess is covered at length in one of my other works, “Raising the Queen of Heaven.”

and Hiram Abiff were Grand Master's, and thus must have known the word. Thus, the Word was not lost in the sense that no one knew it. It was lost in the sense that it could not be sounded unless all three Masters (King Solomon, Hiram Abiff, and King Hiram) were present. This suggests that King Hiram was equal to King Solomon and Hiram Abiff.

If King Solomon is the Spirit and Hiram Abiff is the Soul, then King Hiram is the Third Aspect or Substance. This suggests that the Word can only be conveyed when all three Aspects are integrated and functioning in right relationship. As we shall see below, this is indeed the case.

As already discussed, King Hiram provided both the greater builders (the workers in stone or permanent materials) and the lesser builders (the foresters who cut and carpenters who shaped the timber, or workers in impermanent materials). King Solomon provided Purpose and wages, Hiram Abiff related the purpose to the workers as a Plan and reported on the progress to King Solomon, and King Hiram provided the intelligent activity or Substance, out of which the Temple was built.

Through this process, King Solomon's Purpose is made manifest, Hiram Abiff is raised, and King Hiram's substance is transformed. This is the process of spiritual growth and development.

Thus, it becomes clear that King Hiram represents the Third or Substance Aspect of divinity, the Great Goddess represented in the Bible as Asherah.

### Contemporary Equivalents

If King Hiram is the Great Goddess given a patriarchal mask, then the next step

is to look for confirming evidence, a goddess who performs the same role in the spiritual process. We find this confirming evidence in a number of the myths of the region, including those of: Inanna, Ishtar, Isis, and Asherah.

### Isis

Isis was the Egyptian goddess of corn (grain), the moon, and the sea. Following the treacherous murder of her brother/husband Osiris, she set out in search of him, sailing down the Nile. Finding the chest in which his body lay (inside a column carved from a tree), she attempted to raise him, and failed. Her sister Nephthys tried, and also failed. Their brother Thoth tried using a special grip, and succeeded.

In the Freemasonic Legend of the Temple, King Hiram makes the second attempt to raise Hiram Abiff, using the grip of a fellow craft.

### Inanna/Ishtar

Following the death of her lover Dumuzi/Tammuz (which she caused), Ishtar descended to the underworld. On the way, she passed through seven gates, and is stripped of an item of raiment (engagement gifts from Tammuz) at each. In the underworld, she used the water of life to raise Tammuz, and returned to the upper world.

Inanna/Ishtar was also known as “Sharrat Shame” (Queen of Heaven). Her symbol was the moon, and she rode a chariot drawn by seven lions.

### Asherah

Asherah was symbolized by trees or poles, and was portrayed riding a lion and holding lilies and serpents. Her full name was “Lady Asherah of the Sea” and some



of her statuettes in household shrines were made out of bread or “corn.” Thus, we find that Asherah had a great deal in common with other local goddesses.

We have already seen that the three ruffians are three attributes of the Goddess, and that Hiram Abiff is the Soul trapped in the cycle of Substance. In the ancient world, this cycle was often symbolized in the rituals of the Divine King who rules for a solar year, dies, and is resurrected by the Goddess. This ancient myth cycle represents the relationship between Spirit, Soul and Substance during the process of spiritual evolution, when the Soul descends into Substance and is caught up in it.

In order to understand this process, we must examine the nature and function of the Third Aspect or Substance.

### The Function of Substance

The true Master Mason is a co-participant in the creative process. He works with Spirit (King Solomon) to formulate Divine Intent into a Plan, and then transmits that formulated intent to substance using the creative word.

Creating the form that manifests that purpose is the job of the Substance Aspect, or that portion of the Mother that is receptive to that formulated intent. This Body Receptive consists of those creative intelligences (greater and lesser builders) whose position and function in the body of the Mother makes them receptive to that portion of The Divine Plan.

Each of the sub-planes plays a different part in the creative process. The astral is the vehicle of force that puts substance into motion. The mental is the vehicle of creative mind that gives direction and focus to the moving substance. The physical-

etheric and physical-dense are the form of appearance for the created substance, and the field of experience for the creating consciousness.

The work of the Lodge trains the Freemason for this creative work, a work that is symbolically portrayed in the Legend and completed at the discovery and sounding of the lost Word.

## The Descent into the Intellect

Our previous exercise began the descent, the process whereby one's Divine Purpose is moved into appearance. In this technique, we exit the Holy of Holies and embody our purpose, place, and function in the intellect.

- ◆ Opening alignment:
  - Sit in a comfortable chair and place *The Temple and The Word* in your lap.
  - Close your eyes and relax your physical body, finishing with your consciousness focused in your head.
- ◆ Review the ascent, from the gate, laver, and altar, through the porch, and middle chamber, into to the Holy of Holies. Imagine yourself standing before, and bowing to, the Ark of the Covenant.
  - Realign with your overshadowing purpose, place and function, and exit the Holy of Holies, taking one step through the torn veil into the middle chamber.
  - As you enter the middle chamber, you notice that all seven candles in the candleholder are alight, and the chamber is now much brighter than it was.
  - Turn right, and walk over to the blank tracing board.
  - Pick up the chalk, and focus the idea of your Divine Purpose on the tracing board, the unformed energy of the mind.
- ◆ When that idea reaches it height of clarity, audibly state the seed-thought:
 

*“As the Soul, a Child of God, I appropriate the energy of mind and form it into the thought of my purpose within the One Life.”*

Hold this thought, without thinking about it, for at least three minutes.

- Maintaining your awareness of your self as the Soul, stand receptive to a symbol of your purpose, place, and function within the One Life.

This symbol may be an abstract shape, a familiar form, or anything else that represents your Divine Purpose. You will not necessarily receive or formulate that symbol on your first attempt (it may take a number of repetitions of this exercise). If not, then simply continue using whatever comes to mind.

- Using the chalk, draw whatever symbol comes to mind (simple and abstract) on the tracing board.
- When the drawing is complete, step back and turn toward the altar in the heart of the middle chamber.
- Take a deep breath, drop the image, and open your eyes.

Continue to the next chapter.

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## Chapter 13

# The Word

“In the beginning was the Word,  
and the Word was with God,  
and the Word was God.” John 1.1

## What is the Lost Word?

The identity of the Lost Word is one of the great mysteries of Freemasonry. Initiates of the highest Freemasonic degree are sworn to search for it, in the understanding that the mysteries cannot be fully restored until the Lost Word is found. That it has not yet been re-discovered by the order is not due to a lack of effort, but to a basic misunderstanding of the nature of the quest.

Those seeking the Word have forgotten what the Mysteries are, and what Freemasonry is, and thus do not understand what it is they seek.

As the earlier chapters make abundantly clear, Freemasonry is a symbolic depiction, and its rites are pictorial experiences, of the process of spiritual growth and development. They are, in fact, a part of that process.

Once we understand this, we can begin to seek the Word with some hope of finding it. Fortunately, the Legend contains a number of valuable clues, including the identities of those who possessed it, how it was used, and how it was lost.

## Who Possessed the Word

In the Legend, three fellow crafts, desiring to become Master Masons, demand the Master’s Word from Grand Master Hiram Abiff. This indicates that one had to

know the Word in order to be a Master Mason.

With the death of Grand Master Hiram, the Word is “lost” and replaced with a temporary substitute. However, there were two other Masters besides Hiram Abiff. King Solomon and King Hiram were both Grand Masters. Thus, they *must have known the Word*.

This gives rise to a question, for if King Solomon and King Hiram both knew the Word, then why was it “lost” at the death of Hiram Abiff? Either:

- All three Grand Master’s had to be present in order for the Word to be conveyed.
- The other Grand Master’s knew the Word, but Hiram Abiff was the only one who could convey it to another.
- As different Aspects of Divinity, each Grand Master had his own “Word”, a portion of the creative Word of the One God of which they are expressions.

While I have earlier suggested that all three Grand Master’s had to be present, this is only partly correct. Actually, in a way, all three of the above options are true.

#### King Solomon

As the Father Aspect or Spirit, King Solomon possessed the Word of Life, that note of Divine Purpose, Power, and Will that motivates Substance into creative activity. In this role, King Solomon is the First *Logos*.

Logos means “word” and the First Logos provides the focus of Will that initiates the creative process. His creative word is reflected in the Soul or identity as “I will to be”.

The sounding of the creative word of the First Logos is referred to in the very first verses of The Holy Bible:

“In The beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep: and the Spirit of God moved upon the face of the waters. And God Said, Let there be light: and there was light.” Genesis 1.1-3

However, as the Positive Pole of Divinity, He cannot convey that Word to the Negative Pole. Relating the Positive to the Negative or the Negative to the Positive is not the function of either pole, but of the magnetic field that is born of the relationship between them. Thus, conveying the Word is the function of the Second Aspect, the Divine Child.

#### Hiram Abiff

As the Child Aspect or Consciousness, Hiram Abiff possessed the Word of Relationship, that note of consciousness that conveys the Intent of Spirit to Substance and the Intelligence of Substance to Spirit. In this role, Hiram Abiff is the Second Logos.

The Second Logos relates that initial word to the Third Logos. His creative word is reflected in the Soul as “I am”.

The creative process resulting from the sounding of the word of the Second Logos is described in the Bible when Adam is given the task of “naming” the creatures of the earth. At that point, the Second Logos (through humanity) impressed the creative word of each living thing onto primal substance.

Thus, as the Second Aspect (the magnetic field between the two poles), Hiram Abiff is the only one who can convey the Word. However, Grand Master Hiram can only do so in concert with the two poles, for it is by His Word (the portion of the magnetic field relating Spirit to Substance, or the Divine Son) that he conveys Divine Intent to Substance, and by Her word (the portion of magnetic field relating Substance to Spirit or the Divine Daughter) that she conveys Intelligent Activity to Spirit.

### King Hiram

As the Mother Aspect or Substance, King Hiram possessed the Word of Creativity, that note of Divine Intelligence that responds to Divine Intent by differentiating substance into forms. In this role, King Hiram is the third Logos.

The Third Logos responds to the creative word of the First Logos with the creative activity of substance. Her creative word is reflected in the Soul as “I Create”.

When Adam or Humanity named every thing, the Third Logos (or substance) responded by creating a shape and form for every thing. The relationship between that shape and form, and the creative word, will be explored more fully in the next chapter.

However, as the Negative Pole of Divinity, the Goddess cannot convey that Word to the Positive Pole. Again, relating the Positive to the Negative or the Negative to the Positive is not part of either pole, but of the magnetic field which is born of the relationship between them.

How many words there are depends on one's perspective. We can say that there



is one Word, expressed in part through each of the Three Aspects, or that there are three words, one for each Aspect, or that there are many words, one for each Aspect within each temple. It is simply a matter of perspective.

### How The Word Was Lost

The Word was lost because with the death of Hiram Abiff the Second Aspect lost its self-awareness and was no longer able to relate the two poles.

His “death” represents the loss of self-awareness that occurs when the Spiritual Soul begins the incarnation process. So long as the Soul remains trapped in the form, on the Wheel of Rebirth, and identified with and as the persona (mind, emotions, and body) it is limited to the abilities of that persona and cannot function as the Second Aspect.

Ironically, this loss of the Word occurs as a result of sounding the Word by the Spiritual Soul on the buddhic plane.

### How the Word was Used

As mentioned earlier, the Spiritual Soul begins the incarnation process by sounding the Word on the buddhic plane. This summons the greater builders who gather buddhic substance and construct a Light Body around the Soul.

The Soul then sounds the Word a second time, setting that Light Body vibrating in a circular motion. The lowest point of that vibratory motion carries the Light Body down to the upper portion of the mental plane, where it takes appearance as the Egoic Lotus or Causal Body.

At the conclusion of the incarnation process, the Spiritual Soul sounds the Word

a third time, shattering the Causal Body in a tremendous burst of light, consciousness, and life.

While this process involves different Aspects of the One Word, it will be easier for us to understand if we examine it from the perspective of the Three Aspects, the Three Temples, and the Four Elements.

### The Threefold Word and the Four Elements

The biblical passage at the beginning of this chapter is not an abstract religious sentiment. It is an accurate description of the nature of the universe. In a very real sense, everything is sound, the sounding Word of God differentiated into infinite shape and form. In order to explain this, we must first correct some common misunderstandings about the nature of sound.

Sound is usually depicted (as in the illustration below) as a two-dimensional wave. The height of the wave (from the central base line) represents amplitude or volume, and the length of the wave (the distance from crest to crest) represents frequency or rate of vibration. The higher the wave the louder the sound, the longer the wave the deeper the sound. The problem with this is that physical-dense sound waves are three-dimensional and depicting them in two dimensions is a distortion.

[Sound Wave illus.]

While the two dimensional illustration includes height and width, it lacks depth. Without depth one cannot see that the wave is actually a spiral.

An additional problem is that the illustrations typically show sound waves as they appear from a single location. This makes the depth of the wave appear more

regular than it actually is. Sound radiates out from its point of origin in a widening spiral, with higher waves at the beginning and lower waves at the end.

In addition, we must add dimensions when discussing the lost Word and esoteric sound. The Word exists above the physical-dense world of affairs and is not limited to three dimensions. Thus, even when we add “depth” our illustration will still be inaccurate.

One of the best three-dimensional illustrations is the vortex known as “Babbitt’s Atom.” This illustration is the most accurate because it takes the other elements into account.

[Babbitts Atom illus.]

As mentioned above, there are four basic elements:

- Esoteric Sound or Air
- Esoteric Color or Fire
- Esoteric Vibration or Water
- Esoteric Light or Earth

Esoteric Sound includes three primal motions. In Babbitt’s Atom these are depicted as:

- The Straight Line (between the “Vortex” and the “Torrent”)
- The Spiral
- Rotation (of the “Atom” on its axis)

Each of these three primal motions is also associated with one of the Three Aspects of Divinity.

- Spirit (Divine Will) moves in a straight line.
- Consciousness moves in a spiral.
- Substance moves in a circle.

Each of these three primal motions dominates in one of the three elements.

- Esoteric Color is dominated by straight motion.
- Esoteric Vibration is dominated by spiral motion.
- Esoteric Light is dominated by circular motion.

Each of these three primal motions or elements also predominates on one of the three lower worlds.

- Esoteric Color or Fire predominates on the mental plane.
- Esoteric Vibration or Water predominates on the astral/emotional plane.
- Esoteric Light or Earth predominates on the physical-etheric plane.

Esoteric Sound or Air predominates on the buddhic plane (the realm of the Soul, above the mental plane).

When we put all this together, it strongly suggests that the Word really did come first.

- The Three Aspects of Divinity emanate from the One God who spoke the First Word.
- Color, Vibration, and Light flow out of Sound (just as all the visible colors grow out of white light).

At this point, we have stretched the Father – Mother – Child analogy about as far as we can. It is time to return to the symbol of the magnet, and recognize that

all three aspects exist simultaneously, in balanced relationship.

There is, in actuality, only one creative Divine Word. The appearance of a different word, motion, or element for each Aspect is a product of our perception or perspective. It would be more correct to say:

- The One Word has attributes of all Three Aspects within it, and at different points in its sounding different Aspects appear to predominate.
- Esoteric Sound has the attributes of all four elements within it, and on different planes different elements or motions predominate.

So long as we are living in and identified with our persona (mind, emotions, or body) we are subject to Substance, including both its rotary motion and its differentiation of intent into forms. The results include a tendency to perceive differences rather than relationships.

The nature of – and relationship between – the four elements will be easier to understand if we return to the settings of our Legend, and examine the function of the elements in those settings.

## The Word and The Tabernacle

The Tabernacle is the symbol of the house of the Soul in the three lower worlds, and represents the mental, astral/emotional, physical-etheric, and physical-dense bodies. It is a temporary temple, constructed by the Lesser Builders.

Within the Pillars of the Tabernacle are seven major centers or chakras. Each center consists of a point of consciousness sounding a note. The note sets etheric substance vibrating, creating the vortex or chakra. As the chakras interact, they

form the etheric body (the underlying frame or structure of the persona). As the sound continues, it attracts the substance or light of the mental, astral, and physical-etheric substance. The attracted substance forms around the etheric body into the mental, astral, and physical-etheric bodies, creating the persona.

The seven notes at the heart of each chakra are fragments of a single Word. Together they form the creative Word of the Tabernacle that controls the Lesser Builders (those intelligent beings of substance who construct impermanent forms). It is the sounding of this Word, in the proper frequencies, that creates all forms in the three lower worlds.

In addition to the seven notes, the Word of the Tabernacle can be differentiated into four elements, including:

- Esoteric Fire or Color predominates in mental substance, and thus in the inner chamber.
- Esoteric Water or Vibration predominates in astral substance, and thus in the middle chamber.
- Esoteric Earth or Light predominates in physical-etheric substance, and thus in the outer chamber.
- Esoteric Air or Sound is everywhere equally present, but is accessed via the Arc of the Covenant.

Together, the centers and elements of the three lower worlds make up the Tabernacle portion of the Word of King Hiram (the Third Aspect or Substance). This Word is discovered and wielded in the inner chamber of the Tabernacle, at the high-

point of the mental body.

## The Word and the Temple of Solomon

As mentioned above, the Temple is the symbol of the Light Body of the Spiritual Soul on the buddhic plane, and represents three types of consciousness (Divine Knowledge, Divine Love, and Divine Sacrifice). It is a “permanent” temple, constructed by the Greater Builders.

Together, the centers and elements of the Light Body of the Soul make up the Word of Grand Master Hiram Abiff, the Second Aspect or Soul. The sounding of this Word initiates the incarnation process, or the movement of Divine Intent into Appearance or form. This Word is discovered and wielded in the inner chamber of the Temple of Solomon, at the high point of awareness or identity on the buddhic plane.

### Prime Matter or Buddhic Substance

The creative process of the Soul starts with raw substance, gives it shape, and gradually condenses that shape into its final form. The “raw clay” of the Soul is the stuff of its own plane, Buddhic Substance or Prime Matter. As mentioned earlier, the Buddhic Plane is immediately above the Mental Plane in frequency, and is the central or fourth plane of the seven planes.

Every thing that exists in the three lower worlds (or planes), in order to exist on those planes, must first be given shape in the buddhic plane. That shape is the “idea” or “archetype” of the thing.

A single idea, such as the archetype of the rose, can be given many forms of expression.

That idea is condensed, giving it shape and form in the three lower worlds, through the creative process that includes the sounding of the Word in the Tabernacle.

### The Word and the Creative Process

In *The Nature of The Soul* we find the following:

*“I am the Soul. I sound forth in time and space as an harmonic chord. I am the Word made Flesh.”<sup>1</sup>*

This seed-thought might be considered a vague bit of poetic mysticism. It is not. It is actually a very concise and accurate description of the creative process. We can approach an understanding of this process through the following analogy:

For an example of the creative power of sound, imagine the following device: A 16 inch drum stands on three legs. The drum head is a reflective gold. The edges of the head have been sealed with waterproof sealants. The resulting shallow dish is filled with 1/8 inch of water. A 15 inch speaker is suspended from the bottom of the drum. The speaker is attached to a thirty-watt amplifier and the amp. is plugged into the “headphone” socket of an electronic keyboard.

The notes played on the keyboard are conveyed to the speaker. As the sound from the speaker moves upward, it vibrates the drumhead and the water on top of the head.

The vibratory motion of the water produces some very interesting patterns. These patterns include lotus-like shapes. These lotus shapes appear when still water first begins to move (before there is interference from reflected waves) and when

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<sup>1</sup> *The Nature of The Soul*, by Lucille Cedercrans, Wisdom Impressions Publishers, Whittier, California, p. 156



a note is flattened.

Here we see sound, in horizontal section, producing the image of a lotus or vibration vortex.

The actual creative process proceeds as follows:

The Soul breathes and sounds its creative Word. The Word carries the breath into the primal darkness on the buddhic plane. The sounding word (combination of breath and sound) awakens the dark substance, transforming it into light. The trinity of that light is three colors, tainted by the awakened opposition.<sup>2</sup>

As the Word sounds forth within etheric (enlightened buddhic or primal) substance, the sounds of that word arrange themselves into a harmonic chord. As the resulting seven notes vibrate within etheric substance, each sets the sympathetic portion of that substance into motion (or vibration).

The seven notes of the Soul share its magnetic qualities. Like The Soul, the notes both attract and repel, attracting sympathetic etheric substance and repelling all else. The combined attraction and repulsion of each note forms several shapes. The first is a Platonic solid, the “jewel in the lotus”. The second is a double-vortex.

As the magnetic sound of the Soul moves out from the jewel, the outward and inward motions combine with the circular motion of substance to form a double-vortex (twin spirals). As the vibration waves move up the vortexes, the vortexes rotate on their central axis, forming a spinning wheel or lotus shape at the top of each

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<sup>2</sup> The Opposition or Dweller is the old purpose (or program of substance) left over from the previous solar incarnation. That purpose can be defined as the “perfection” of form. This old purpose has been programmed into every particle of substance, and awakens to oppose the purpose of the present incarnation, the growth and development of consciousness or the Soul.

vortex. The number of petals on each lotus is related to the note that created it. A particular note always produces the same geometric shape and number of petals.

The two-petaled double-vortex (Shaped somewhat like Babbitt's Atom, or the *Anu* or Primal Atom at right) is the chakra of the center.

[Anu 1 illus.]

As each note continues to sound, the vortex rapidly alternates poles (positive to negative and negative to positive), the direction of its rotation (making it appear to “pulse” or expand and contract), and the direction of the flow of energy.

[Anu 2 illus.] [Anu 3 illus.]

As the vortex rotates, the rate of the rotation (and the visual sample rate of the human eye) makes it appear that the vortex has more than two petals. The apparent number of petals in each lotus or chakra is related to the note that creates the vortex. Each note (at whatever octave) always rotates the vortex at a rate that causes the human eye to “see” a particular number of petals.

As the incarnate consciousness develops, the note of each center goes up in frequency, an octave at a time (Thus a “C” is always a “C”, an “F” an “F”, etc.). Each center-note is sounding within one of the sub-planes of each of the three lower worlds. As the frequency rises, it rises on the same sub-plane of each of the planes (i.e., from the first sub-plane of the physical-etheric, astral and mental, to the second sub-plane of the physical-etheric, astral and mental.). When the frequency of the note within a center reaches a new sub-plane, it begins to attract substance from that sub-plane, build it into the bodies, and expel substance of the lower sub-

plane. Since the expelled substance has been lifted in frequency, the human instrument is constantly transforming the substance it encounters.

Thus, the seven notes sounded by the Soul produce the seven major chakras or energy centers.

The minor centers are produced by sympathetic vibration, or interference patterns between the major centers:

For instance, when two stones are dropped into a pool simultaneously, they produce waves that travel outward from their individual centers. When those waves meet, they temporarily form a higher wave.

The same phenomenon occurs with the vibration waves moving outward from the major centers. However, since the major centers are continuously sounding their note, the points where the waves meet are always there. Since these permanent wave crests are always there, they appear to be separate centers or sources of sound.

Once formed, they act as secondary points of sound, creating their own (smaller) vortexes and outward-moving vibration waves.

As the waves from the Major, minor and minute centers interact and interfere with each other, they form tubes or nadis through which etheric substance flows.

The centers, chakras and nadis form the mental, astral and physical-etheric bodies. These bodies are reflected in time and space as the physical-dense instrument. Thus, “the Word” is indeed “made flesh”.<sup>3</sup>

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<sup>3</sup> The above is somewhat speculative, and emphasizes sound and vibration (neglecting, for the moment, the role of light and color). It was intuitively perceived in meditation and partly confirmed by the work of Dr. Hans Jenny and

## The Word and the Temple of Ezekiel

Very little can be said, from our present point of evolution, about the Word of the Spirit. We may presume that it sounds the note of Divine Purpose, Power, and Will, but its exact makeup is beyond us until we achieve at-one-ment with Divine Intent and take up residence in the Temple of Ezekiel.

Together, Divine Purpose, Power, and Will make up the Word of King Solomon, the First Aspect or Spirit. This Word is found and wielded in the inner chamber of the Temple of Ezekiel, at the high point of at-one-ment with Divine Intent.

Before closing our discussion of this subject, I must emphasize that there is only One Word, not three or more. The appearance of a multitude of Words (for the Soul and its temples) is the product of both our limited percepts and awareness, and the creative process whereby Divine Intent is made manifest.

We become aware of and learn to wield each expression of the Word as our consciousness moves up into its level of expression. Thus:

- We perceive and learn to wield the Word of Substance as we begin to function in the Inner Chamber of the Tabernacle. This occurs during the true First and Second Initiations.
- We perceive and learn to wield the Word of Consciousness or Soul as we begin to function in the Inner Chamber of the Temple of Solomon. This occurs during the true Third and Fourth Initiations.
- We perceive and learn to wield the Word of Spirit or the First Logos as we

begin to function in the Inner Chamber of the Temple of Ezekiel. This is the true Fifth Initiation.

### The Proper Equation Between Spirit, Consciousness, and Matter

In order for the Ancient Mysteries to proceed to their next step, the proper relationship between the Three Aspects of the One God must be recognized and incorporated into the consciousness of the initiates and the practice of the rituals. I shall explore that relationship in greater detail in later works. For now, we will examine that right relationship as it out-pictures in the creative process, or Magic, of Substance and of Consciousness.

## The Descent into the Heart

Our previous exercise began the process of giving shape to your purpose in the concrete rational mind or intellect. In this technique we appropriate the emotional force necessary to move the thought-form of your purpose down into appearance in the world of affairs.

♦ Opening alignment:

- Sit in a comfortable chair and place *The Temple and The Word* in your lap.
  - Close your eyes and relax your physical body, finishing with your consciousness focused in your head.
- ♦ Review the ascent, from the gate, laver, and altar, through the porch, and middle chamber, into to the Holy of Holies. Imagine yourself standing before, and bowing to, the Ark of the Covenant.
- Walk over to the tracing board, pick up the chalk, focus the idea of your purpose, and draw the symbol of your purpose.
  - Turn away from the board, and stride toward the altar in the heart of the middle chamber.
  - As you near the altar, you notice a golden chalice and pitcher sitting on its center. On the side of the altar facing you its top is inscribed with “Asherah,” while on the other side, facing someone ascending to the east, is “YHWH.”
  - The table against the wall on your right is empty, no shewbread or incense remains. The seven candles in the candleholder on your left are burning brightly.

- Walk up to the altar and bow to the chalice, keeping your eyes upon it as you bow. Notice the signs of the zodiac circling the lip.
  - Pick up the pitcher and pour a small portion of the clear liquid within it into the chalice.
  - Focus the thought of your Divine Purpose.
- ◆ When the thought of your purpose is as clear as you can make it, audibly state the seed-thought:

*“As the Soul, a Child of God, I appropriate the emotional force necessary to manifest my Divine Purpose within the One Life.”*

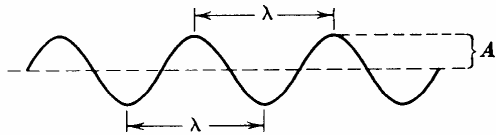
Hold this thought, without thinking about it, for at least three minutes.

- Pick up the golden chalice so that your sign still faces you, and drink the clear, clean golden liquid. Note its smell and taste as you swallow, absorb its force, and hold it in readiness.
- When you have finished the liquid in the chalice, place the cup back on the altar, and bow to the cup and altar.
- Take a deep breath, drop the image, and open your eyes.

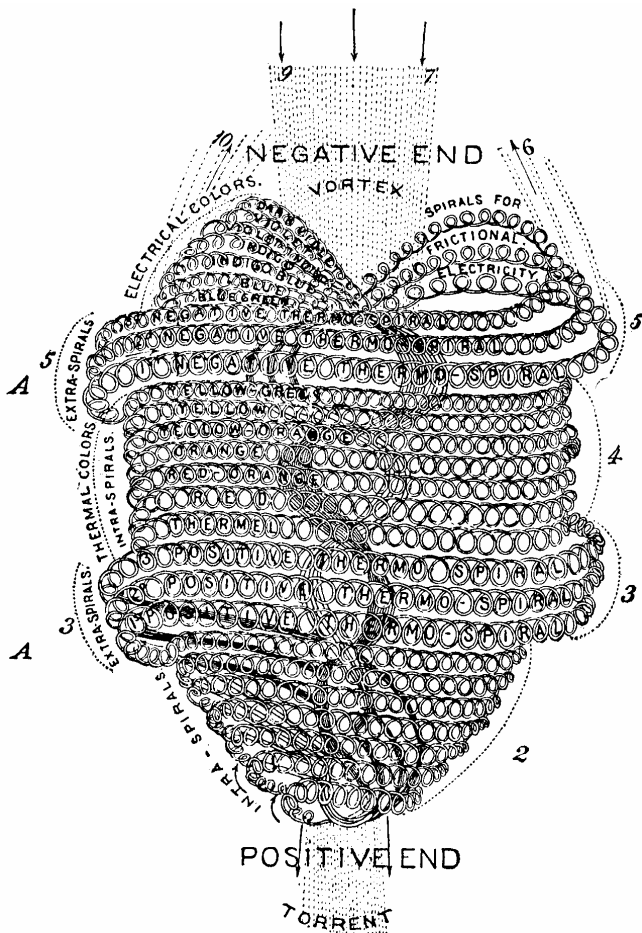
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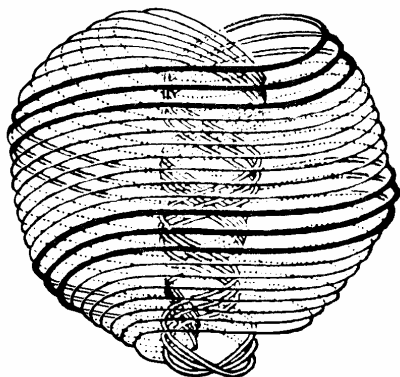
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Babbitts Atom illus.



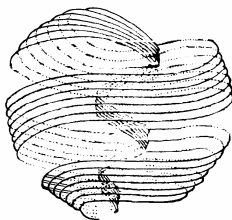
From Babbitt's *Principles of Light and Color*  
BABBITT'S ATOM



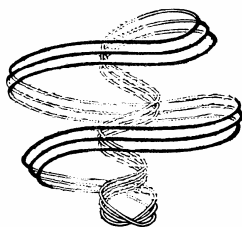
Anu1 illus



Anu 2



Anu 3



## Chapter 14

### The Magic of Form

An object at rest will remain at rest  
until acted upon by an outside force.

An object in motion will continue that motion  
unless acted upon by an external force.<sup>1</sup>

Magic, real magic, has been defined in a number of ways. For our purposes, we may define it as the creative process of at-one-ment.

This definition may be confusing, at first. Most people on the spiritual path apply the term “at-one-ment” to the expanded awareness produced by the union of the incarnate human soul with the overshadowing Spiritual Soul. This expanded awareness produces a state of being sometimes misnamed “cosmic consciousness” (misnamed, for it is not nearly that vast).

However, true magic is a creative process of at-one-ment of the two Poles of Divinity, brought about by the focused Soul or magnetic field. In Freemasonic terms, Hiram at-ones with both King Solomon and King Hiram, relates the Divine Intent of King Solomon with the Divine Substance of King Hiram, and the two become one in a burst of creative activity.

In order to understand how this is symbolized and practiced in Freemasonry, we need to look at the contribution of each of the Three Aspects.

### The Magic of Freemasonry

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<sup>1</sup> Newton’s First Law of Motion, also known as the Principle of Inertia.

The magical work in the Lodge is another combination of the creative activity of the Father Aspect/King Solomon, the Mother Aspect/King Hiram, and the Child Aspect/Hiram Abiff. These processes will be easier to understand if we divide them into separate Aspects:

- The Magic of Solomon, or Purpose, Power, and Will
- The Magic of Hiram Abiff, or of Consciousness and Relationship
- The Magic of King Hiram or Substance

Each of these three subjects is much too large to cover adequately in a single chapter, and will require its own volume. However, we can introduce the subject of the Magic of Substance here if we further separate it into levels:

- The Tabernacle, or building the persona
- The Temple of Solomon, or building the Light Body of the Soul
- The Temple of Ezekiel, or building the Light Body of Spirit

Since the Tabernacle or persona is the basis of our daily experience, we shall begin with it.

The work in the three chambers of the Tabernacle (the mental, astral, and physical-etheric bodies) is directed towards two goals:

- Evolving the form.
- Raising the consciousness.

These goals are often seen as opposed or mutually exclusive. However, this is not the case. When properly balanced, perfecting substance and raising the consciousness are mutually supportive activities of the One Path.

- Evolving the human form transforms the persona from the tomb of consciousness into the Temple of the Soul, the vehicle of at-one-ment.
- Raising the consciousness liberates Substance by transforming its dense forms into radiant light.

The two goals conflict when one is emphasized over the other, throwing both out of balance. The resulting conflict between Substance and Spirit is the result of a misrelationship within the seeker, not of the Aspect of Divinity.

When one identifies with and as the form, and thus believes one's self to be the body, emotions, and/or mind, one naturally makes choices that serve and evolve that form. As a result, the soul identifies even more firmly with, and is further imprisoned within, the persona.

When one identifies with and as the Soul or consciousness, but denies the equal divinity of Substance, one naturally makes choices that serve to raise the consciousness, but do little or nothing to perfect Substance. As a result, the liberated Soul has little if any ability to work with form, and is unable to help bring Divine Will into appearance in form.

When one maintains an inner state of balance between Substance, Soul, and Spirit, one works with all three, perfecting Substance, raising consciousness, and serving the One Life.

### Methods of Working

The identification of the consciousness also determines the method used in the creative process. Again, this can be divided into two basic approaches:

- Those identified with substance attempt to create and preserve an ideal form. Their intent is their own and they see the creative process as a method of perfecting that form.
- Those identified with consciousness attempt to impress Intent on Substance. Their intent is not their own, but that of the One Life (as they receive that intent through their Spiritual Soul). Their focus is on the creative process, and they allow the builders to shape the form that substance takes.

In Freemasonic terms, the substance-identified see themselves as the builders, while the consciousness-identified see themselves as the supervisor of the work.

Goal and Method combine to determine the type of creative process or Magic.

### White and Black Magic

Up to the point of conscious choice, there is no difference between the right and the left hand path, between the practitioner of “White” and “Black” magic.

Magic, or the creative process, consists of impressing intent on substance by (among other things) sounding the creative Word and re-arranging the four elements. Consciousness (however identified) relates that intent to the greater builders (intelligent beings of substance). The builders respond to the focused intent with an intelligent activity or new motion of substance.

This is the essence of magic. The “magic of form” places the emphasis on altering the motion of substance in order to produce an “ideal” form. Whether this or any other type of magic is “White” or “Black” depends on the intent behind it.

- White Magic is the process of consciously impressing Divine Intent on Sub-

stance to produce a form expressing that Intent.

- Black Magic is the process of consciously impressing one's own intent on Substance to produce a desired effect on form.

The significant difference between the two is not the process (which can be exactly the same in the three lower worlds) but in the intent behind the process.

### The Techniques

Regardless of the identity of the magician, the sounding Word impresses intent on Substance, producing an intelligent reaction or a new pattern of motion of that Substance. This new pattern may be any of three basic types, depending on the point in the creative process:

- Invocation: The initial type is the process whereby the magician brings down an overshadowing intent and impresses it on Substance for the first time. This technique involves sounding the creative word of that intent, in descending frequency, sounding and impressing that word on mental, astral/emotional, and physical-etheric substance. The impressed Substance responds by creating a new pattern of activity or form in each plane. The shape of that form is the concern of the builders, and not that of the magician. However, the initial appearance of that new thing will be immature, and the magician is responsible for guiding that form to maturity.
- Evocation: The second type of inner creative process is the means whereby the magician guides an invoked intent toward mature expression. This technique involves a renewed sounding of the creative word on each plane, sup-

porting the response of the substance of those planes. However, there will inevitably be some resistance to the new form from pre-existing forms whose existence and activity is threatened by the new creation.

- **Transmutation:** The third type of inner creative process is the means whereby the magician counters the interference of old forms. This technique involves sounding the creative word in a manner that either: (a) Raises the frequency and transforms the pattern of the old form to match the new, or (b) Shatters the old form and dissipates its Substance.

The careful magician completes the process by creating a line of light between the new thing and its overshadowing Intent, and withdrawing his consciousness, energy, force, and substance from that new thing. It then exists completely apart from him, and no part of his consciousness or persona is invested, identified, or trapped in it.

We will examine these techniques more closely in the next chapter, after we examine their context.

### The Intent of the Magician

The difference between these three processes lies primarily in the focus of intent behind them. That intent, or purpose, power, and will, is directed into the substance by the consciousness in order to produce specific effects in form. This intent can be differentiated by:

- ♦ The identity of the consciousness.
- ♦ What the consciousness is trying to accomplish.

### The Plan on the Tracing Board

The identity of the consciousness determines what the magician is trying to accomplish.

- If the consciousness is identified with and as the persona, then he will be working on the Tabernacle.
- If the consciousness is identified with and as the self or Soul, then he will be building the Temple of Solomon.
- If the consciousness is identified with the Spirit, then he will be constructing the Temple of Ezekiel.

Of course, the Tabernacle must be built. The Spiritual Soul needs a well-developed mind, emotions, and brain through which to work. However, how much development is enough?

The emphasis is properly on building the Tabernacle until that structure is close enough to completion that the incarnate consciousness (symbolized by Moses) can enter the inner chamber and at-one with the Spiritual Soul (Hiram Abiff). At that point, one must choose one's identity (persona or Soul).

The question of identity is symbolically illustrated by the central characters in our Legend.

### King Hiram of Tyre

As the Third or Substance Aspect, King Hiram represents the Great Goddess, the stuff of matter on which the intent is focused. She has no purpose, power, or will until King Solomon (the First or Will Aspect) passes his intent to Hiram Abiff (the



Soul), and Hiram formulates that intent into a plan and passes the plan to the builders.

As substance, it does not matter to the Goddess what the purpose is or where it comes from, for it is the nature of substance to joyfully respond to any sufficiently powerful and properly directed focus of intent with intelligent activity.

When Substance responds to that intent with creative activity, Hiram Abiff notes the result and conveys word of it to King Solomon. King Solomon then responds with renewed intent.

The collective effect of this cycle of creative activity is to differentiate raw substance into ever more complex and refined forms. Thus, it is the nature of substance to differentiate.

Consciousness that is misidentified with substance experiences that differentiation as its own nature (rather than the nature of the form it inhabits), perceives itself as different from the consciousness and form around it, and thus perceives separation and acts selfishly.

This selfishness, and the resulting unpleasantness, is in no way the fault of Substance itself. It is a result of the misidentification of consciousness.

### The Three Ruffians

The three ruffians represent both the cycle of substance and the consciousness identified with its forms and trapped in that cycle. This rotary cycle is the natural and normal movement of the Third Aspect. However, when the soul identifies with the form and is trapped in that cycle, then the soul loses its awareness of its self,

assumes the identity of the form, and gives its creative faculties to that limiting form.

This misrelationship between the three-fold goddess (Crone, Mother, and Virgin, or Wisdom, Strength, and Beauty) and the Soul (I will to be, I am, and I create) transforms the goddess trinity into the three ruffians.

So long as the Soul is identified with its form, its motivation or intent is form-oriented. The energy of Divine Purpose, Power, and Will remains the same, but is misdirected by the form-identified Soul toward selfish goals.

- The Soul identified with its mind works to organize and control *its* thoughts and environment.
- The Soul identified with its astral body works to fulfill *its* emotional desires and aspirations.
- The Soul identified with its physical-dense and physical-etheric body works to satisfy *its* appetites.

Each of the bodies is attempting to follow the instructions or focus of intent conveyed to it by the incarnate Soul. They are doing what they are designed to do.

However, so long as that Soul or consciousness is cut-off from identification with and as the One Life of which it is a part (by its identification with form) it will perceive itself as separate. Its purpose, power, and will appear to be separate from the One Life, and its separate intent produces selfish actions in the three lower worlds.

Any creative activity based on this selfish, form-oriented identity is inevitably destructive, for it is based on an illusion of separation.

This is seen in the Ruffian's desire to be made Master Masons so that they could receive a Master's Wages. The destructive result was inevitable given their selfish intent.

### Grand Master Hiram Abiff

As the Second or Consciousness Aspect, Hiram Abiff represents the Spiritual Soul, the magnetic field that relates Intent to Substance and the intelligent activity of Substance to Intent. As the child of both divine parents, the Soul is neither male nor female but can be symbolically represented as both. Returning to the symbol of the bar magnet:

[bar magnet son]

- The external portion of the magnetic field flows from the positive pole to the negative pole and represents the flow of intent from Spirit or the Father Aspect to Substance or the Mother Aspect. Since the Mother is (at this point) the vehicle for the Intent of the Father, the nature of the Father is in predominance and the magnetic field or Soul is the Divine "Son."

[bar magnet daughter]

- The internal portion of the magnetic field flows from the negative pole to the positive and represents the flow of intelligent activity from Substance or the Mother Aspect to Spirit or the Father Aspect. Since the magnetic field is (at this point) the vehicle for the Intelligent Activity of the Mother, the nature of the Mother is in predominance and the magnetic field or Soul is the Divine "Daughter."

Thus, we have a Divine *Tetrarchy*<sup>2</sup> of Divine Mother, Daughter, Father, and Son, born out of the Trinity of Divine Mother, Child, and Father.

Since the Divine Child or Soul is born of the relationship between the two poles, it is the nature of consciousness to relate. Thus, to the extent that one is aware of and as the Soul, one perceives relationship. As soul awareness grows, so does the awareness of relationship, until one achieves at-one-ment.

However, it is difficult to maintain at-one-ment with and as pure consciousness (or pure awareness of being aware). Thus, the soul tends to identify with something. At first, that thing is the persona in the three lower worlds. Then, that focus of awareness becomes the Spirit (spark of Divine Intent) that overshadows the Soul. The Soul then becomes identified with Divine Intent or King Solomon, and becomes a Spiritual Soul.

At that point, the Temple of Solomon is complete, and (with the help of kings Solomon and Hiram) Grand Master Hiram Abiff rises to take up the greater work of the Temple of Ezekiel.

### Temple or Candidate

The creative word of the three lower worlds (the chambers of the Tabernacle) may be wielded for either selfish or divine purposes. As suggested above, the choice depends on the identity of the magician who sounds the word.

A magician who is identified with their persona will always create with selfish intent. They cannot help but act that way, because they perceive themselves to be separate.

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<sup>2</sup> Latin: Four co-rulers of a nation

Even when they try to avoid injuring others, they will still do so, for they do not experience themselves as a part of the One Life. Thus, although they may know it intellectually, they do not truly understand that their every action affects that One Life.

When one achieves union with the One Life, there is no individual will, for your will merges with the Divine Will of the Father Aspect. One becomes Hiram Abiff, working to outpicture the Intent of King Solomon.

The black magician continues to “perfect” their form indefinitely, but it is a false perfection. Their mind remains isolated from the One Life of which they are a part and they are alone.

The white magician, identified as the Soul, relates Divine Intent to Substance in order to manifest Divine Intent. The consciousness grows in awareness, and Substance grows in its capacity to respond to Intent.

The increased capacity of Substance to respond to Intent has traditionally been viewed as a side-effect of the growth of the Soul. However, this view is a product of the misunderstanding of the relationship between the Three Aspects, and in particular of Substance.

The growth of Substance actually carries the consciousness upwards. Thus the growth of the Soul and the growth of Substance are reciprocal, mutually supporting processes.

Some suggest that the work of the Freemasonic Lodge, as presently constituted, is to build the Temple. However, our previous conclusions indicate that this is not

correct. If it were, then the Master of the Lodge, in the East, would be sitting in the “Seat of King Hiram,” rather than that of “King Solomon.”

As the ritual is presently constituted, the interaction of the Three Aspects is confused, muddling the cyclic motion from Divine Will to Divine Intelligence, and back, via Divine Consciousness. This may change eventually, giving predominance to one or another of the Three Aspects when and as needed in the ritual (depending on the nature of the work to be done).

We will look at how Substance might be emphasized in the ritual in our next work in this series, “*Raising the Queen of Heaven*.” In the meantime, we will examine another side of the creative process, the Magic of Consciousness.

## The Descent to the Door

Our previous exercise appropriated the astral force necessary to move the thought of your purpose into appearance. In this exercise, we focus and release that mental energy and emotional force.

- ◆ Opening alignment:
  - Sit in a comfortable chair and place *The Temple and The Word* in your lap.
  - Close your eyes and relax your physical body, finishing with your consciousness focused in your head.
- ◆ Review the ascent, from the gate, laver, and altar, through the porch, and middle chamber, into to the Holy of Holies. Imagine yourself standing before, and bowing to, the Ark of the Covenant.
  - Walk over to the tracing board, pick up the chalk, focus the idea of your purpose, and draw the symbol of your purpose.
  - Turn away from the board, stride to the altar, drink the golden fluid, and bow to the cup and altar.
- ◆ Walk around the altar to your left, and follow the central column toward the exit. As you near the door, note the sheaf of ripe corn (wheat) hanging from a peg on the inside of the door.
  - Stop before the door, and renew your awareness of the organized energy (thought) of your purpose, and the fluid force waiting to carry it into appearance.

- ◆ When your awareness of the energy and force of your purpose reaches its height, audibly state the seed-thought:

*“As the Soul, a Child of God, I direct the energy and force of my purpose into appearance in this time and place.”*

Hold this thought, without thinking about it, for at least three minutes.

- Still holding the seed-thought, lean toward the door and thrust it open, releasing the mental energy and emotional force into the outer world.
- Take a deep breath, drop the image, and open your eyes.

Continue to the next chapter.

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## Chapter 15

# The Magic of Consciousness

## The Two Kings

Before the builders can create a new form, they must receive a new intent or purpose. That purpose originates in King Solomon, the Father Aspect of Divinity.

Thus, the creative process consists of:

- Purpose or Intent, formulated by King Solomon
- Intelligent Activity or form, provided by King Hiram
- The coordinated relationship of Intent and Activity, provided by Hiram Abiff

The work of King Solomon has no direct relationship to our experience in the three lower worlds. His intent or commands exist so far above the life and affairs of the lesser builders that neither they nor we can even perceive it (so long as we are identified as the persona). Thus, Grand Master Hiram Abiff, who can know Solomon's Purpose, interprets that Intent into Thought and organizes that thought on the tracing board in the Temple. With Purpose translated into a plan of action (at a level and in a manner in which they can recognize it), the builders respond with intelligent activity.

This creative process works only so long as all Three Aspects are able to carry out their proper function. In order to function properly:

- King Solomon and King Hiram must be equals. Since they are two poles of a One Life, lessening one automatically lessens the other.
- Hiram Abiff must relate the Divine Purpose of King Solomon to the builders

of King Hiram, and the Intelligent Activity of the builders back up to King Solomon.

If King Solomon and King Hiram are out of balance, then neither will be able to express themselves properly.

The Father Aspect either:

- Disappears from sight,
- Fragments into multiple expressions,
- or is weakened into a lesser being such as a minor deity, king, prince, or lord.

The Mother Aspect either:

- Disappears from sight,
- Fragments into multiple expressions,
- or is weakened into a lesser being such as a queen, princess, or lady.

If Hiram Abiff is unable to properly relate the Father and Mother Aspects, then:

- The Father Aspect may be overemphasized, producing a strong selfish Father and a weak submissive Mother.
- The Mother Aspect may be overemphasized, producing a strong manipulative Mother and a weak subservient Father.

In any of the above, the resulting expressions of the Three Aspects will be immature, and limited to the persona (mind, emotions, and body).

### Moses

The lower expression of Hiram Abiff is symbolized by Moses.

There is no archeological evidence that the Hebrews were ever enslaved in Egypt

or spent forty years in the wilderness. Thus, we may safely consider the entire sequence of enslavement, escape, and wandering to be an allegory.

The tale begins when Abraham and Sarah (representing the Divine Couple who are also brother and sister) journey to Egypt, where Sarah marries Pharaoh (who is Horus, the Soul or Son of the Divine Couple).

Thus, the Soul “marries” Substance, incarnates in and identifies with it, and loses its awareness of itself. The Soul is then trapped in Egypt, the Land of the Nile or river of cyclic life (representing the three lower worlds).

After many years Moses appears. He, also, is a symbol rather than a historical person. He represents the incarnate Soul identified with the persona. Lost to its true identity, ignorant of its purpose, it flees the land of Egypt and wanders in the wilderness of matter, seeking its true home.

This is the Soul in the Tabernacle. Thus Moses, in our symbolism, represents the incarnate Soul within the Inner Chamber of the Tabernacle, receptive to the Word, but incapable of understanding it.

So long as the incarnate Soul is identified with its persona and working in the Tabernacle, it cannot perceive or understand Divine Intent Directly. Instead, Moses hears the reflected Word of the Soul, and carries out commands from “God” without understanding them.

We know that Moses did not perceive the Father directly, because the words of the burning bush tell us precisely whom he was hearing.

As mentioned earlier, everything that is anything is three things, a positive pole,

negative pole, and magnetic field. This includes the Soul or consciousness. The three expressions of consciousness or awareness are:

- “I will to be” (awareness of the will to exist, the Father in the Son)
- “I am” (awareness of being aware, or pure self consciousness)
- “I create” (awareness of being creative, the Mother in the Daughter)

Thus, the statement that emanated from the burning bush, “I am that I am” clearly identifies who was speaking. It was saying “I am, *that*, I am” or I am the Soul.

The burning acacia bush represents that which bore the message from YHWH. This in turn helps us identify the bush itself. In the symbolism we explored earlier we have three rods, pillars, or trees, any of which may also be portrayed as a bush. However, this bush was plainly an instrument through which the Spiritual Soul or “I am” spoke with the incarnate soul. That means that the bush symbolizes the downward moving Life aspect, and symbolizes the Tree of Life or Jachin.

This is confirmed by the “burning.” The element of fire, remember, predominates on the mental plane, and thus the burning bush represents the Rod of Aaron radiating the energy of the mind. Thus, the burning bush represents Divine Intent, brought down to the mental plane, where the incarnate consciousness (Moses) can perceive it (when he journeys to the high place in the wilderness, or the mountain of the mind in the three lower worlds).

In the symbolism of our legend, we have Moses, or the form-identified persona, at the heart of the Tabernacle, listening to the Word of God as translated and made

available to him by the Soul.

Unfortunately, the form identified Soul is incapable of formulating Idea or Intent into a thought-form or plan of action. Thus, it cannot command the greater builders, but only the lesser, and even then it can only give the most basic instructions.

The result is seen in the Ten Commandments, which tell the lower persona what *not* to do, rather than providing positive expressions of intent.

Divine Will can be known and understood by the Soul only after it completes the work of the Tabernacle and moves into the work of the Temple of Solomon.

When the Soul finally enters the inner chamber of the Temple, and builds the Ark there, it is ready to begin its creative work, the magic of consciousness.

### The Ark of the Covenant

One very significant feature of the Ark has been omitted in past interpretations. Legend tells us that the cherubim in the inner chamber were male and female, respectively, and were engaged in eternal sexual union.

We cannot know, at this late date, if these legends are correct, but we may imagine how the more conservative members of the Judeo-Christian religions would respond to the idea.

The sexually mature cherubim would represent the two poles of divinity, at-one in the creative process. This state of at-one-ment could only be achieved by the creative activity or “magic” of a fully self-aware Spiritual Soul.

There were two pairs of cherubim in the Holy of Holies, two large statues on ei-

ther side of the entrance, and two smaller versions atop the Mercy Seat or lid of the Ark. If both pairs were engaged in sexual union, then we have some very interesting symbology:

- In order to enter the Inner Chamber, Hiram Abiff would have to pass between the large male and female cherubim, passing through the place of at-one-ment.

In other words, one would have to become the Spiritual Soul, and achieve union between the Male and Female Aspects of oneself, in order to enter the Holy of Holies.

- In order to communicate with “God”, the High Priest would have to achieve union with the Male and Female Aspects “outside” of his self.
  - Approaching the Ark, and the male and female cherubim on its lid, the High Priest would:
  - Expand his consciousness to at-one with the Soul of the One Life
  - Lay his left hand under the male and his right on the female (without crossing his arms)
  - As the Soul of the One Life, relate the Father Aspect to the Mother Aspect.
  - The Shekinah or emanation of God would then appear between the two cherubim, and “God” would speak

This entire process is an extension of our allegory. The Temple, Inner Chamber, Ark, and cherubim are symbols, not physical places or things. However, they are

symbols of an actual process, the inner creative activity or magic of consciousness.

### The Magic of Hiram Abiff

This creative process is symbolized by the efforts of Hiram Abiff, the supervisor of the work. Hiram does not formulate the Plan, for that is the work of King Solomon, nor does he perform physical labor, for that is the work of King Hiram's builders.

Hiram Abiff performs a rhythmic ritual through which he relates the Plan to the builders and the builders to the Plan. This regular ritual has three portions:

- Ascending the Temple Mount,
- Meditating in the Holy of Holies, and
- Descending the Mount.

The process may be described as follows:

- When all is quiet in the courtyard (the physical-dense body), the Grand Master ascends the steps to the temple.
- At the top of the stairs, he steps onto the porch or entrance, and prepares his physical-etheric body for higher impression.
- When the energy body underlying his physical-dense form is ready, he steps through the entryway into the middle chamber, calms and clears his emotions, and prepares to aspire upwards.
- When his astral or emotional body is ready, he quiets his mind and steps into the Inner Chamber.
- Immediately within, he integrates his mind, emotions, and physical-etheric

body into a single unit, merging the poles and magnetic field of the persona.

- Having merged the persona into a single unit, Hiram Abiff then steps up to the Ark, and merges with it, becoming at-one with the Spiritual Soul.
- As the Spiritual Soul, he ascends to Solomon, and at-one's with the "Architect" of the universe.
- The ascension complete, he:
  - Reports on the current condition of the work and the builders
  - Contemplates the Divine Plan
- Having grasped the pertinent portion of the Plan, the Master of Works leaves the Inner Chamber, pausing at the portal to translate the idea of the Plan into a thought, and to organize the thought with his intellect.
- Within the middle chamber, Hiram Abiff gathers his astral force, and impresses his organized thought on the tracing board.
- The Grand Master then steps onto the porch, calls the builders to the work, and points to the tracing board as their guide.
- The builders then go about their tasks, constructing the Temple in accordance with the Plan, as conveyed to them by the Master of Works, Hiram Abiff.

It should be noted that the builders decide how to follow the instructions on the tracing board. They have a great deal of latitude in their creative activity. The precise forms of appearance they create are up to them, and are not the concern of either Solomon or Hiram Abiff.



Hiram performs this ritual on a regular basis, making use of daily, lunar, and annual cycles. It is either quite complex, or very simple, depending on how you view it.

In essence, this rhythmic ritual uses the rotary motion of substance to carry the consciousness through its own creative process. It may help our understanding if we look at the motion of substance from the perspective of a cycle of incarnation.

Basically, the Soul begins in a high point, moves downward into incarnation, and then ascends back up to discarnate again. So long as the Soul is identified with its form it is limited by that form and trapped in the motion of Substance (the “Wheel or Rebirth”). This motion of Substance is symbolized by the three-fold goddess, the Virgin, Mother, and Crone, or (in reverse motion) Wisdom, Strength, and Beauty.

The “Virgin, Mother, and Crone” order represents the ascent of the consciousness.

When the incarnate consciousness first begins to become aware of its true self, and of the over identification with form, it generally attempts to free itself by rejecting both the form and its motion. The usual method is to attempt to ascend out of the form. There are two basic methods of approach for this:

- The classic mystic denies all form and attempts to leave it behind by at-one-ing with a “higher” aspect of divinity such as the Soul or Spirit. Since they are denying the form, they ignore its cycles. They may achieve some degree of at-one-ment, but so long as they are denying the form, they have no control

over it. The rotary cycle of Substance will naturally move them from ascent to descent, and they will find themselves falling back into their persona (resisting all the way).

- The occultist attempts to achieve union through knowledge. They typically attempt to control their emotional, physical-etheric, and physical-dense bodies through suppression. However, this prevents them from completing the creative process, rendering them ineffective. It also tends to make them quite ill when the suppressed emotions and appetites finally break free.

Both of the above are based on a misunderstanding of the proper relationship of Substance and Spirit. These Aspects are two poles of the One Life. The Soul is released by bringing the poles together through at-one-ment, not by denial or suppressions.

The wise Soul takes advantage of the cycle of the form, just as a child uses gravity to increase the height of the arch on a swing.

Every meditation, day, lunar month, and year has its cycle of beginning, ascent, height, and descent. The wise Soul uses these cycles by emphasizing:

- The ascent portion of a meditation during the ascent phase of a cycle,
- The contemplation portion of a meditation during the height of a cycle, and
- The descent portion of a meditation during the descent phase of a cycle.

This is the essence of the Magic of Consciousness, the work of Grand Master, Hiram Abiff. He coordinates the cycles of the consciousness with the cycles of the form to relate Spirit to Substance and Substance to Spirit, thus giving shape to Di-

vine Intent.

We see this in the fact that the workers are dismissed at “high twelve,” and the Grand Master enters the Holy of Holies and meditates.

The result is the Evolution of Consciousness and the Perfection of Substance in right relationship with the Divine Plan.

A great deal more could be said about this subject than we have room for here. We will continue this discussion in a separate work devoted to it, called “*The Magic of Consciousness*.”

This concludes our present study of the Legend of the Temple. All that remains is a brief re-telling, in light of our new understanding.

## The Descent to the Gate

Our previous exercise released the mental energy and astral force of your purpose, directing it into the outer world to take on shape and form. In this technique, we take up that form and move it into the world of affairs.

- ◆ Opening alignment:
  - Sit in a comfortable chair and place *The Temple and The Word* in your lap.
  - Close your eyes and relax your physical body, finishing with your consciousness focused in your head.
- ◆ Review the ascent, from the gate, laver, and altar, through the porch, and middle chamber, into to the Holy of Holies. Imagine yourself standing before, and bowing to, the Ark of the Covenant.
  - Walk over to the tracing board, pick up the chalk, focus the idea of your purpose, and draw the symbol of your purpose.
  - Turn away from the board, stride to the altar, drink the golden fluid, and bow to the cup and altar.
  - Walk around the altar and up to the door, and release the mental energy and emotional force by thrusting the door open.
- ◆ Stride through the open portal onto the porch. The sun, above, has reached its zenith, and it is now high noon. Below you, you see the brazen altar and laver, and beyond them, the western gate. On either side are the two columns, and directly before you, in front of the porch, is an object draped with a white veil.
  - Step up to the veiled object, stoop, and lift it up toward the sun.

- ◆ With the object lifted up toward the light, audibly state the seed-thought: brain awareness – veiled purpose

*“As the Soul, I manifest my purpose within the One Life through this activity in the world of affairs.”*

Hold this thought, without thinking about it, for at least three minutes.

- Lower the veiled object, cradle it in one arm, and remove the veil.
- Gaze upon the symbol of your service activity until it becomes clear, then replace the veil.
- Still cradling your service, stride down the steps, and across the yard (between the brazen altar and laver). The western gate opens before you, and you continue forward, carrying your service into the outer world.
- Take a deep breath, drop the image, and open your eyes.

Congratulations! You have completed the meditation cycle. The complete cycle appears in the Appendix, and may be repeated as often as you wish.

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## Afterword

Our investigation of the Legend of the Temple has brought us to the following conclusions:

The Temple of Solomon represents the house or dwelling place of the Soul in three states of awareness. Each state of awareness has its own symbolic house or temple, including:

- The Tabernacle, or house of the incarnate soul, is the persona (including the mental, emotional, physical-etheric and physical-dense bodies).
- The Temple of Solomon, or house of the Spiritual Soul, is the Light Body of the Soul.
- The Temple of Ezekiel, or house of the Spirit, is the body of the Spirit.

Each of the characters in the Legend represents one of the Three Aspects of Divinity, including:

- The builders represent intelligent beings of substance, directed by the Soul.
- The Three Ruffians represent the three-fold persona, consisting of the three bodies mentioned above (reflected in the physical-dense body), and the three-fold goddess.
- Hiram Abiff represents the Spiritual Soul or Son Aspect.
- King Solomon represents the Spirit or Father Aspect.
- King Hiram represents Substance or the Mother Aspect, the Great Goddess.

The furnishings of the Temple, such as the pillars, Ark, and tracing board, represent portions of the human instrument used in the creative process.

The Lost Word represents the creative Word of God, or that portion thereof wielded by each of the Three Aspects and fragments of the three aspects (such as a Spiritual Soul).

The activities of the characters in the settings (especially the temples) represent the process of spiritual growth and development, and of creative service to the One Life.

When we put all this together, we can retell the Legend in plane language.

### The Legend of the Temple

Ages ago, Spirit sounded a creative Word and created a Soul.

Again it sounded the Word, and the Soul projected a portion of itself downward into incarnation. That spark of awareness identified with the form, became trapped in the cycle of rebirth, and was lost to its self. The Soul “died” under the assault of the three ruffians of body, emotions, and mind.

After thousands of lives, the incarnate soul slowly built up the quality of its forms and the height of its consciousness, moving the center of its life and identity from the physical-dense body to the emotional, and from the emotional to the intellectual, until finally it reached the higher mind and contacted the Spiritual Soul.

The initial work complete, the spark left the Tabernacle and entered the Temple. More lives followed. More quickly now, the Soul worked its way from courtyard to porch, porch to middle chamber, and from the middle chamber to the Holy of Holies.

There, in meditation deep, the Soul prepares for the final step in the great cycle of incarnation. Aspiring upward to the Spirit, it sounds the creative Word, and

waits. The Spirit responds, and a new Intent is received. The Soul translates that Intent into Idea, and leaves the Inner Chamber.

In the middle chamber, the Soul translates the idea into a plan of action, inscribing it on the tracing board, and leaves the Temple.

In the courtyard, the Soul encounters the portion of its self that refuses to respond to the higher intent, fragments still identified with the bodies they inhabit. Those fragments attack the Soul, and it enters the long dark night.

Spirit and Substance search in vain. With the Soul silent, the workers pause. The Spirit waits until the final moment, calls to Substance, and Sounds the creative Word for the third time.

The radiant sheath surrounding the Soul bursts in an explosion of light, and the Soul is freed, raised to at-one-ment with the One Life.

Hiram Abiff has been raised, Horus has become Osiris, “I’ and the Father are One”.

### The Meaning of Freemasonry

The entire process of spiritual growth and development lies within the rites and ritual of Freemasonry, veiled in allegory and illustrated by symbols. It is not merely a fraternal order or “old boy’s club,” but a last remnant of the Ancient Mysteries. Within its Lodges lie hid the Ageless Wisdom that reveals our purpose, place, and function within the One Life.

The co-masonic orders seek to preserve a basic understanding of the Truth and stand equally ready to admit men and women of goodwill who long for the Light.



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Total Words: 52,240