

## The Lion's Paw

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*This grip is also called the Strong Grip of the Master Mason or the Lion's Paw.* Instruction for this grip is given at the "graveside", after the candidate has been "raised". But . . . what is this grip?

In the allegory, the Master builder of Solomon's Temple, Hiram Abiff, has been slain and buried at low twelve.

What is low twelve? The darkest day of the year: the Winter Solstice, in which dark 'grave' we find ourselves every year.

And what Raises us from this grave every year, well . . . the Strong Grip of the Lion's Paw . . . Leo . . . the Sun.

In Christian iconography this may also be seen as the birth of the Son at Christmas, which allegory was overlaid on a much older pagan and Egyptian traditions, where bonfires were lit on this day to bring the Sun back from its darkest days.

Who put Hiram in this grave?

Well . . . three Ruffians: J-a, J-o and J-m, representative of Scorpio, Sagittarius and Capricorn. The Sun enters **Capricorn**, by definition, at the moment of Winter Solstice, or roughly at December 22, and leaves it around January 19. **Scorpio** is that sign which is represented by a scorpion, phoenix or eagle, an allusion to which may be found in allegory which appears in 1 Corinthians 15:55:

'O death, where is thy sting? O grave, where is thy victory?

This chapter also has very strong 3rd Degree overtones with regard to 'raising' and 'the immortality of the soul' when it relates in 1 Corinthians 15:

33. Be not deceived: evil communications corrupt good manners.
35. But some man will say, **How are the dead raised up?** And with what body do they come?
36. **Thou fool! that which thou sowest is not quickened except it die:**
39. All flesh is not the same flesh: but there is one kind of flesh of men, another flesh of beasts, another of fishes, and another of birds.
40. There are also **celestial bodies, and bodies terrestrial**: but the glory of the celestial is one, and the glory of the terrestrial is another.
41. There is one glory of **the sun**, and another of glory of **the moon**, and another glory of **the stars**: for one star differeth for another star in glory.
42. So also is the resurrection of **the dead**. It is sown in corruption: **it is raised in incorruption**.
43. It is sown in dishonour: it is raised in glory: it is sown in weakness: it is raised in power.
44. **It is sown a natural body; it is raised a spiritual body.** There is a natural body, and there is a spiritual body.
45. And so it is written, The first man Adam was made a living soul; the last Adam was made a quickening spirit.
46. Howbeit that was not first which is spiritual, but that which is natural; and that afterward that which is spiritual.
47. The first man is of the earth, earthy; the second man is the Lord from heaven.
48. As is the earthy, such are they also that are earthy: and as is the heavenly, such are they also to be heavenly.
49. And as we have borne the image of the earthy, we shall also bear the image of the heavenly.
50. Now this I say, brethren, that flesh and blood cannot inherit the kingdom of God; neither doth corruption inherit incorruption.
51. Behold, I shew you a mystery: We shall not all sleep, but we shall all be changed.
52. In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, **and the dead shall be raised incorruptible**, and we shall be changed.
53. For this corruptible must put on incorruption, **and this mortal must put on immortality**.
54. So when this corruptible shall have put on incorruption, and **this mortal shall have put on immortality**, then shall be brought to pass the saying that is written, Death is swallowed up in victory.

The liberation or victory following the 'sting of death' is frequently portrayed or symbolized as 'winged victory' or the eagle, or in many cases, the phoenix, all of which symbolically relate to the resurrection or the overcoming of death *while in the flesh*.

In many rituals, the first Ruffian slays Hiram Abiff with the 24 inch gauge, by which we measure Time. The second Ruffian slays him with the angle of the Square, by which he measure Space.

Time and Space having been slain, we then arrive from the immortal Point from which we came and are cast in the 'grave' by which our immortal life can only be Raised by Light.

So . . . what Raises Hiram Abiff from his 'death' and dark 'grave'?

Light . . . or . . . the strong grip of the Lion's Paw.

Who says so? Surely none of our Grand Lodge literature; it is not their job to 'interpret ritual.'

Well then . . . it would appear that it is for each to **experience** in their own way.

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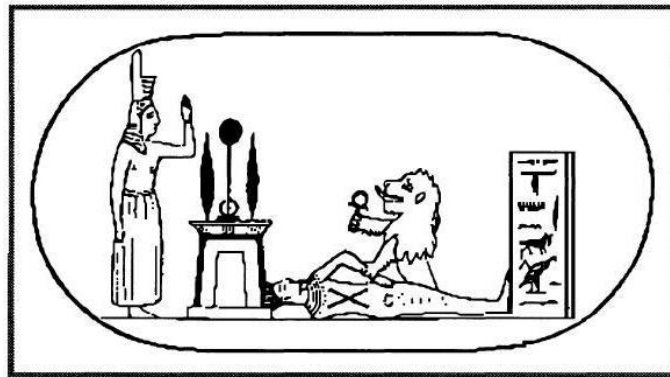
The Illustrated History of Free Masonry," by Moses W. Redding  
[http://www.phoenixmasonry.org/illustrated\\_history\\_of\\_freemasonry.htm](http://www.phoenixmasonry.org/illustrated_history_of_freemasonry.htm)

### THE LION'S PAW

This emblem was found in the sarcophagus of one of the great kings of Egypt, entombed in the pyramid erected to his memory. It brings to mind the representation of the king's initiation into those greater mysteries of Osiris held to be the highest aim of the wise and devout Egyptian."

The emblem may be thus explained: The form that lies dead before the altar is that of Osiris, the personified Sun God, whom the candidate represents in the drama of raising, lying dead at the winter solstice, slain by the grim Archer-November, the fatal month of the year, for the Sun. The figure of the Lion grasping the dead Sun God alludes to the constellation Leo, which prevailed 4,000 years ago, raised the Sun God to his place of power and glory on the summit of the grand royal arch of heaven at the summer solstice, and denoted then, as it does now, that the Sun and the candidate are raised from a symbolical death to life and power by the strong grip of the Lion's Paw, or, as it has later been termed, "the Lion of the tribe of Judah."

The cross which the Lion holds in his other paw is the ancient Egyptian symbol of eternal life. The figure erect at the altar is doubtless that of the Grand Hierophant, with his hand raised in an attitude of command, forming a right angle, with eyes fixed upon the emblematic lion as he gives the sign of command that Osiris, or the candidate, be raised from death and darkness to light and life.



From all of which it appears that the Lodge, its position, form, dimensions, lights, and furniture, also its principal officers, their stations and duties-the movements of the candidate, in fact, much of the important symbolism of Free Masonry have an astronomical significance and are of Egyptian derivation.

Masons are also instructed to travel toward the east in search of light, because the sun rises in the east and is the great source of light.

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The Lodge of Antiquity No. 11, New York City

<http://www.crcsite.org/wedguide.htm>



### THE MASTER'S GAVEL

The Master's Gavel, as we know it, helps govern the craft and maintains order in the Lodge. The Lodge of Antiquity No. 11 is honored with a Master's Gavel that has a significant history.

Gutzon Borglum, the famous American sculptor who planned and began the well-known Mt. Rushmore Memorial in South Dakota, passed on to The Great Architect of the Universe before completing it. His son finished the massive memorial after his father's death. Gutzon Borglum was a Mason and a member of Howard Lodge No. 35 of The First Manhattan District in New York City. He was raised on June 10, 1904.

Howard Lodge merged with Prince of Orange Lodge, then in April 1983, Howard and Prince of Orange merged with The Lodge of Antiquity No. 11. They brought with them a Gavel which was sculptured by Gutzon Borglum.

The Gavel is that of a Lion's Paw in bronze, clutching a stone. The stone is said to have come from the Wailing Wall in Jerusalem.

We at The Lodge of Antiquity No. 11, take great pride being the custodians of such a monumental artifact of Masonic memorabilia. The Masters of the Lodge take great pride in using his Gavel at all Masonic degrees and on special occasions, such as A District Deputy visitation and all award presentations. At our annual public installations and at the annual open house of The Antiquity Masonic historical society, the gavel is given a prominent place and a short history is given to those in attendance on the historical significance of this priceless sculpture.

The Holy Bible that George Washington took his oath of office on belongs to St. Johns Lodge No. 1, and is always accompanied by two members of that lodge when the Bible travels. So too, do we require two members of our lodge travel with "The Master's Gavel ... Lion's Paw" on all requests for an informational visit to any lodge.

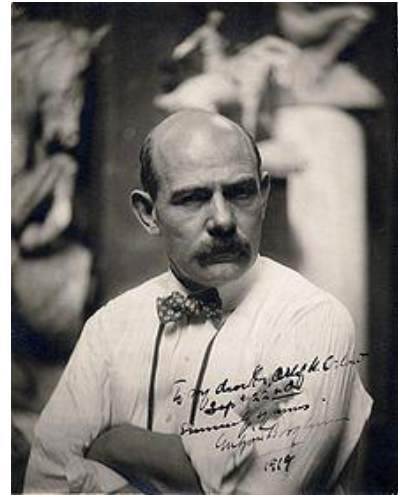
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**(John) Gutzon de la Mothe Borglum** (March 25, 1867 – March 6, 1941) was an American artist and sculptor famous for creating the monumental president's heads at Mount Rushmore, the famous carving on Stone Mountain near Atlanta, as well as other public works of art.

The son of Danish immigrants, Gutzon Borglum was born in 1867 in St. Charles, Idaho. His father worked mainly as a woodcarver. A commemorative inscription stands near the center of the town. At the age of seven, he moved to Nebraska, and later graduated from Creighton Preparatory School. He was trained in Paris at the Académie Julian, where he came to know Auguste Rodin and was influenced by Rodin's impressionistic light-catching surfaces. Back in the U.S. in New York City he sculpted saints and apostles for the new Cathedral of Saint John the Divine in 1901, got a sculpture accepted by the Metropolitan Museum of Art—the first sculpture by a living American the museum had ever purchased—and made his presence further felt with some portraits. He also won the Logan Medal of the Arts.

After graduation from *Harvard Technical College*, his reputation surpassed that of his younger brother, Solon Borglum, already an established sculptor.

A fascination with gigantic scale and themes of heroic nationalism suited his extroverted personality. His head of Abraham Lincoln, carved from a six-ton block of marble, was exhibited in Theodore Roosevelt's White House and can be found in the Capitol Rotunda in Washington. A patriot, believing that the "monuments we have built are not our own," he looked to create art that was "American, drawn from American sources, memorializing American achievement" according to a 1908 interview article. His equation of being "American" with being born of American parents—"flesh of our flesh"—was characteristic of nativist beliefs in the early 20th century. Borglum was highly suited to the competitive environment surrounding the contracts for public buildings and monuments, and his public sculpture is sited all around the United States.



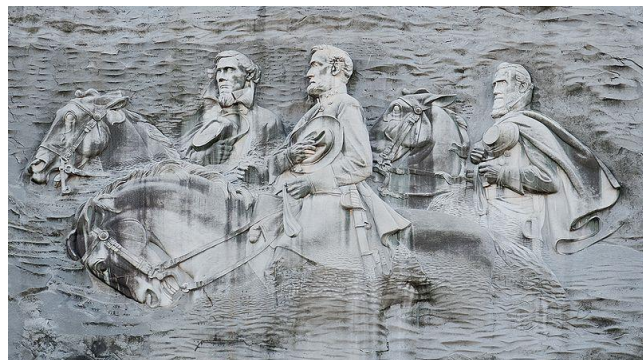
< General Philip Sheridan Memorial located in Washington, DC.

In 1908, Borglum won a competition for a statue of the Civil War General Philip Sheridan to be placed in Sheridan Circle in Washington, D.C. A second version was erected in Chicago, Illinois in 1923. Winning this competition was a personal triumph for him because he won out over sculptor J. Q. A. Ward, a much older and more established artist, and one whom Borglum had clashed with earlier in regard to the National Sculpture Society. At the unveiling of the Sheridan one critic, President Theodore Roosevelt (whom Borglum was later to put on Mount Rushmore) declared that it was "first rate," and another critic was to state that, "as a sculptor Gutzon Borglum was no longer a rumor, he was a fact."

Borglum was active in the committee that organized the New York Armory Show of 1913, the birthplace of modernism in American art. But by the time the show was ready to open, Borglum resigned from the committee, feeling that the emphasis on

avant-garde works had co-opted the original premise of the show and made traditional artists like himself look provincial. He lived in Stamford, CT, for 10 years.

Stone Mountain located near Atlanta, Georgia



Borglum's nativist stances made him seem an ideologically sympathetic choice to carve a memorial to heroes of the Confederacy, planned for Stone Mountain, Georgia. In 1915, he was approached by the United Daughters of the Confederacy with a project for sculpting a 20-foot high bust of General Robert E. Lee on the mountain's 800-foot rockface. Borglum accepted, but told the committee, "Ladies, a twenty foot head of Lee on that mountainside would look like a postage stamp on a barn door."

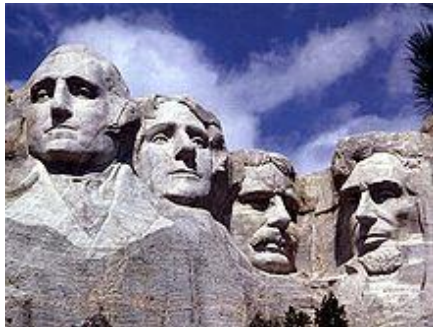


Borglum's ideas eventually evolved into a high-relief frieze of Lee, Jefferson Davis, and 'Stonewall' Jackson riding around the mountain, followed by a legion of artillery troops.

After a delay caused by World War I, Borglum and the newly-chartered Stone Mountain Confederate Monumental Association set to work on this unexampled monument, the size of which had never been attempted before. Many difficulties slowed progress, some because of the sheer scale involved. After finishing the detailed model of the carving, Borglum was unable to trace the figures onto the massive area on which he was working, until he developed a gigantic magic lantern to project the image onto the side of the mountain.

Carving officially began on 23 Jun 1923, with Borglum making the first cut. At Stone Mountain he developed sympathetic connections with the reorganized Ku Klux Klan, who were major financial backers for the monument. Lee's head was unveiled on Lee's birthday 19 Jan 1924, to a large crowd, but soon thereafter Borglum was increasingly at odds with the officials of the Association. His domineering, perfectionist, irascible, authoritarian manner brought tensions to such a point that in March 1925 he smashed his clay and plaster models, and he left Georgia permanently. His tenure with the association was over. None of his work remains, as it was all cleared from the mountain's face for the work of Augustus Lukeman, Borglum's replacement, but in his abortive attempt, Borglum had developed necessary techniques for sculpting on a gigantic scale that made Mount Rushmore possible.

### Mount Rushmore



< Mount Rushmore located in the Black Hills of South Dakota

His Mount Rushmore project, 1927-1941, was the brainchild of South Dakota state historian Doan Robinson. His first attempt with one of the faces was blown up after two years. Dynamite was also used to remove large areas of rock from under Washington's brow. The initial pair of presidents, George Washington and Abraham Lincoln, was soon joined by Thomas Jefferson, for this monument sited in the sacred Indian heartland of the Louisiana Purchase; and to make the theme of Manifest Destiny perfectly clear, Theodore Roosevelt.

Borglum alternated exhausting on-site supervising with world tours, raising money, polishing his personal legend, sculpting a Thomas Paine memorial for Paris and a Woodrow Wilson one for Poland. In his absence, work at Mount Rushmore was overseen by his son Lincoln. During the Rushmore project, father and son were

residents of Beeville, Texas. When he died in Chicago, following complications after surgery, his son finished another season at Rushmore, but left the monument largely in the state of completion it had reached under his father's direction.

### Other works



Statue of John William Mackay in front of Mackay School of Earth Sciences and Engineering from June 1908. In 1908, Borglum completed the statue of John William Mackay (1831-1902), a Comstock Lode silver baron. The statue is located at the University of Nevada, Reno.

*Aviator*, sculpted by Borglum in 1919, is located on the grounds of the University of Virginia. One of Borglum's more unusual pieces is the "Aviator", completed in 1919 as a memorial for James R. McConnell, who was killed in World War I while flying for the Lafayette Escadrille. It is located on the grounds of the University of Virginia in Charlottesville.

In 1912, the Nathaniel Wheeler Memorial Fountain was dedicated in Bridgeport, CT.

Another impressive Borglum design is the North Carolina state monument on Seminary Ridge at the Gettysburg Battlefield. The cast bronze sculpture depicts a wounded Confederate officer encouraging his men to push forward during Pickett's Charge. With dramatic flair, Borglum had made arrangements for an airplane to fly over the monument during the dedication ceremony on July 3, 1929. During the sculpture's unveiling, the plane scattered roses across the field as a salute to those North Carolinians who had fought and died at Gettysburg.

Four public works by Borglum are in Newark, NJ: Abraham Lincoln, The Indian and the Puritan, Wars of America, and a small relief of the founding of the city.

**Borglum was an active member of Howard Lodge No. 35, F&AM, New York City, Raised on 10 Jun 1904, and served as its Master 1910-11. In 1915, he was appointed Grand Representative of the Grand Lodge of Denmark near the Grand Lodge of New York. He received his Scottish Rite Degrees in the New York City Consistory on 25 Oct 1907.** Borglum was a member of the Ku Klux Klan. He sat on the Imperial Koncilium in 1923, which transferred leadership of The Ku Klux Klan from Imperial Wizard Colonel Simmons to Imperial Wizard Hiram Evans.<sup>1</sup> Later, he stated, "*I am not a member of the Klondilium, nor a knight of the KKK*", but Shaff and Shaff add, "*that was for*



*public consumption.*" The museum at Mount Rushmore displays a letter to Borglum from D. C. Stephenson, the infamous Klan Grand Dragon.

Borglum is buried at Forest Lawn Memorial Park Cemetery in Glendale in the Memorial Court of Honor. His second wife, Mary Montgomery Williams Borglum, 1874–1955 (they were married May 20, 1909) is interred alongside him. In addition to his son, Lincoln, he had a daughter, Mary Ellis (Mel) Borglum Vhay (1916-2002).

Canadian artist Christian Cardell Corbet was the first Canadian to sculpt a posthumous medallion of Borglum. It currently resides at the Gutzon Borglum Museum in South Dakota. In 1938 Borglum also sculpted the Memorial to the "Start Westward of the United States" which is located in Marietta, Ohio. He also built the statue of Bro. Major General Daniel Adams Butterfield (credited as the composer of 'Taps') in Sakura Park, Manhattan. He also did a memorial to Sacco and Vanzetti (1928), which is now in the Boston Public Library.

### More on the Lion's Paw

<http://novoordoseclorum.blogspot.com/2009/03/from-papal-keys-and-masonic-symbolism.html>

In this tv-program about Freemasonry, we learn about the grip of the 3rd degree, a grip called the "Lion's Paw", at 12mins54secs: <http://video.google.com/videoplay?docid=-8...earch&plindex=1>

It also shows the 3rd degree of Freemasonry, where the initiate will play Hiram Abiff (the sun) who's slain by three ruffians (October, November, December or Sagittarius, Capricorn, Aquarius)

While he's buried, 12 masons go searching for him (the 12 months/zodiacs) and the 3 masons going West find him (January/Pisces, February/Aries, March/Taurus)

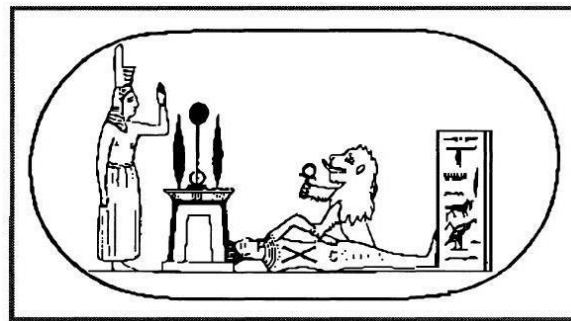
They then try to resurrect him 3 times (April/Gemini, May/Cancer, June/Leo).

They try with the two first grips (Gemini and Cancer) but only succeed the 3rd time, raising him from the dead to full upright position with the special grip, the "Lion's Paw" grip. This is of course an allusion to the sun being finally restored to full glory at summer solstice, June 21st, the sun in the sign of Leo the Lion, the strongest sign with its strength finally resurrects the sun/Hiram Abiff, role-played by the initiate.

This shows a lot about how much they care about the different stages of the sun, the yearly cycle. And the veneration of the sun's yearly revival. At winter he's dead. But then at vernal equinox he suddenly begins to show signs of life, he is resurrected from the dead, once again, the eternal life of the sun bringing eternal life to the world. Therefore the allusion to the immortality of the soul of man, as above so below.

The vernal equinox was the most venerated, that's when you could feel the sun's revival and nature beginning to spring back to life. The sun had therefore *passed from death to life*.

On page 98 in Brown's book \*, we find this ancient drawing from a king's sarcophagus (see next page for more on this). It shows his initiation into the degrees of the Mystery School of Isis:



The initiate, the king, is playing Osiris, the sun. He's the one lying "dead" on the floor. Obviously what we see is Leo gripping him to raise him to life at summer solstice, with the "Lion's Paw". The lion getting the signal from Isis at left (what would be the Grand Master in Freemasonry's ritual)

Today at summer solstice the sun is in the sign Gemini, but Freemasonry hasn't changed its ancient ritual over the many thousands of years from Egypt to the present.

Actually, Brown shows that Freemasonry is built wholly on the particular Greek Mystery School of Bacchus (IHS) which was of course built on the Egyptian ones, like all the Mystery Schools. The Bacchus mystery school was continued as the Essene's cult, and Bacchus was the sun hero who's almost exactly like Jesus, turns water into wine etc.

\* Robert Hewitt Brown's Stellar Theology and Masonic Astronomy . (see extract below)

## Astronomical Allegory of the Death and Resurrection of the Sun

Robert Hewitt Brown's Stellar Theology and Masonic Astronomy, Chapter 6

Q. Explain more fully in what manner the sun is said by an astronomical allegory to be slain.

A. According to all the ancient astronomical legends, the sun is said to be slain by the three autumnal months—September, October, and November, represented as assaulting him in succession.

Q. When is the sun said to be slain?

A. Near the completion of the temple, as before explained.

Q. Explain more fully by whom, and how the sun is said to be slain.

A. The sun is slain by September, October, and November, or the three autumnal signs, ♎ ♏ and ♐, anciently ♏ ♐ and ♑, whom he encounters in succession in his passage around the zodiac toward the winter solstice, or "southern gate of the zodiac"; so-called in the poetical language of the old Greeks, because at that point the sun has reached his lowest southern declination.

The summer sun, glowing with light and heat as he reaches the autumnal equinox, enters *Libra* on the 21st of September.

All through that month, and until the 21st of October, he declines in light and heat, but emerges from *Libra* (♎) without any serious harm from the attack of September. The assault of October is far more serious; and the sun when he *leaves* the venomous sign of the *Scorpion* (♏), on the 21st of November, is deprived of the greater part of his power and shorn of more than half his glory. He continues his way toward the southern tropic, and in November encounters the deadly dart of *Sagittarius* (♐), which proves fatal; for when the sun *leaves* the *third* autumnal sign, on the 23rd of December, he lies dead at the winter solstice.

Q. Why is the third attack, or that the November, said to be more fatal than that of September or October?

A. Because when the sun emerges from under the dominion of Sagittarius, the ruling sign of November, on the 23rd of December, he enters *Capricorn*, and reaches his lowest declination. That is the shortest day of the year.

In June, at the summer solstice, the bright and glorious days were over fifteen hours long. Now the pale sun rises above the gloomy horizon of December but a little more than half as long, and his feeble rays can hardly penetrate the dark and stormy clouds that obscure the sky. The sun now seems to be quite overcome by "the sharpness of the winter of death." Amid the universal mortality that reigns in the vegetable kingdom, the sun, deprived of light, heat, and power, appears dead also.

Q. Does the ancient art of *astrology* throw any further light upon this subject?

A. This science was much cultivated by the ancients under the name of the "divine art." According to the teachings of astrology, Capricorn was the "house of Saturn," the most evil and wicked in his influence of all the planets. He is called the "great infortune," and all that part of the zodiac within the signs of Capricornus and Aquarius was under his dominion.

Saturn was also known as *Kronos*, or Time, which destroys all things; and, in the poetical and allegorical language of mythology, devours even his own children. The figure of Saturn with his scythe is to this day an emblem of decay and death. The sun, therefore, when he entered Capricorn, passed into the house and under the dominion of Saturn, or Death.

Q. After the sun is slain, what in allegorical language, is said to become of the body?

A. It is carried a westerly course, at night, by the three wintry signs.

Q. Why so?

A. Because, as the sun continues his course in the zodiac, he appears to be carried west by the wintry signs. This seems to be done at night, because the sun then being invisible, his change of position is only discovered by the stars which precede his rise at daybreak.

Q. What disposition is finally made of the body?

A. As it seemingly buried beneath the withered fruits and flowers—the "rubbish" of the dead vegetation of summer—in the midst of which, however, yet blooms the hardy *evergreen*, emblematic of the vernal equinox, giving a sure token that the sun will yet arise from the cold embrace of winter and regain all his former power and glory.

Q. What follows?

A. According to the Egyptian sacred legend of the death of OSIRIS, the goddess Isis ransacks the whole four quarters of the earth in search of his body, which she finally discovers indirectly *by the aid of a certain plant or shrub*, and causes it to be regularly buried, with sacred rites and great honor. According to the legend of Hiram, it was twelve fellow-crafts—emblematically representing the three eastern, three western, three northern, and three southern signs of the zodiac—who made the search of the body. It was somewhere among the twelve constellations that the lost sun was certainly to be found.

Q. By whom was the body found?

A. By *Aries* (♈), one of the three western signs, typical of those who pursued a westerly course. In going from the winter solstice to the vernal equinox, we of necessity pass *Aquarius* (♒), the Waterman, who was also known as a fisherman and a seafaring man.

Q. Where was the body found?

A. At the vernal equinox, typical of the "brown of a hill." As we pass from the winter solstice in *Capricorn* to the vernal equinox, we are constantly climbing upward; this point is therefore emblematic of the brow of a hill, and there also blooms the evergreen, typical of the approaching spring and return of nature to life.

The following is a poetical version of the foregoing portion of the solar allegory:

## A Masonic Allegory Part I — The Death of the Sun.

☉ WHEN down the zodiacal arch  
☉ The summer sun resumes his march,  
Descending from the summit high  
With eager step he hastens by  
♌ The "lordly lion" of July  
And clasps the virgin in his arms.  
Through all the golden August days  
The sun the ardent lover plays,

♍ A captive to her dazzling charms.  
But when the harvest time is o'er,  
When they gathered grapes perfume the  
air

And ruddy wine begins to pour,  
The god resumes his way once more;  
And, weeping in her wild despair,  
He leaves the royal virgin there.  
What cares he now for Virgo's woes,  
As down the starry path he goes  
With scornful step, until, at last,  
The equinoctial gate is passed?

Two misty columns black with storms,  
While overhead there hangs between  
A lurid thunder cloud, which forms  
The frowning archway of the gate—  
♎ The gloomy equinoctial gate,  
An evil place for travelers late,  
Where envious *Libra* lurks unseen;  
And near the portal lies in wait  
*September*, filled with deadly hate.

With stately step the god draws nigh,  
Yet, such is his majestic mien,  
That whether he shall strike or fly,  
The trembling ruffian hardly knows,  
As Phoebus through the gateway goes.

But, as the shining form came near,  
The wretch's hate subdued his fear,  
And, nerving up his arm at length,  
He aimed a blow with all his strength  
Full at the god as he went by.  
In anger Phoebus turned his head—  
Away the trembling coward fled.

The god, though smarting with the blow,  
Disdains to follow up his foe;  
And down the zodiacal path

Pursues his gloomy way in wrath.  
Still blacker turn the autumn skies,  
And red *Antares*, evil star,  
Points out the place, more fatal far,  
Where fell *October* ambushed lies.  
The SUN, as if he scorned his foes,  
♏ In pride and glory onward goes.

Nor he from deadly *Scorpio* flies,  
Nor pauses he, nor backward turns,  
Though redder yet *Antares* burns,  
And darker yet his pathway grows.

Meanwhile *October*, from his lair,  
On Phoebus rushes unaware,  
His murderous purpose now confessed,  
And smites the sun-god in the breast.  
A ghastly wound the villain makes—  
With horrid joy his weapon shakes;  
And, as he sees the god depart,  
His hand upon his bosom pressed,  
Believes the blow has reached the heart.

Along his way the sun-god goes,  
Unmindful where the path may lead,  
While from his breast the life-blood flows.  
The clouds around him gather now,  
The crown of light fades from his brow.  
♐ And soon, advancing 'mid the night,  
The *Archer* on his pallid steed,  
With bended bow, appears in sight.  
*November*, bolder than the rest,  
Hides not behind the gloomy west;  
But, striding right across the path,  
Defies the god and scorns his wrath;  
And, raising high his frowning crest,  
These haughty words to him addressed:  
"*September* and *October*, both,  
You have escaped and still survive;  
But I have sworn a deadly oath,  
By me you cannot pass alive.  
That which I promise I perform.  
For I am he who, 'mid the storm,  
Rides on the pallid horse of death."

While even thus the spectre spoke,  
He drew his arrow to the head—  
The god received the fatal stroke,  
And at the *Archer's* feet fell dead.

Soon as the sun's expiring breath  
Had vanished in the ether dim,  
♑ *December* came and looked on him;  
And looking, not a word he saith,  
But o'er the dead doth gently throw  
A spangled winding sheet of snow.

And when the winding sheet was placed,  
♒ Comes evil *Janus*, double-faced,  
A monster like those seen in sleep.  
An old "*seafaring man*" is he,  
As many others understand,  
Who carries water from the deep  
And pours it out upon the land.

Now *February* next appears,  
With frozen locks and icy tears,  
A specter cruel, cold, and dumb,  
From polar regions newly come.  
These *three* by turns the body bear  
At night along the west, to where  
A flickering gleam above the snows  
A dim electric radiance throws,  
A nebular magnetic light,  
Which, flashing upward through the night,  
Reveals the *vernal equinox*,  
And him whose potent spell unlocks  
The gates of spring.

An evergreen  
Close by this spot is blooming seen.  
'Tis there they halt amid the snow—  
Unlawful 'tis to go farther go—  
And, having left their burden there,  
They vanish in the midnight air.

Yet on this very night next year  
Will this same *evil three* appear,  
And bring along amid the gloom  
Another body for the tomb.  
But still the *evergreen* shall wave  
Above the dark and dismal grave,  
For ever there a token sure  
That, long as Nature shall endure,  
Despite of all the wicked powers  
That rule the wintry midnight hours,  
The sun shall from the grave arise,  
And tread again the summer skies.

The foregoing allegory may be fully illustrated by the figure of the zodiac on page 92. Place the image of the sun — which is on the white circle—at the summer solstice, then turn the circle slowly around toward the autumnal equinox, so that the image of the sun will pass successively by ☉ ♌ ♍ ♎ ♏ ♐ and so on until the vernal equinox is reached.

### The Raising of Osiris, an Allegory of the Resurrection of the Sun

Q. By what means and by whom was the sun released from the grave of winter, and finally restored to life and power?

A. By the vernal signs *Taurus* (♉) and *Gemini* (♊), and the first summer one, *Cancer* (♋), aided by the second one, *Leo* (♌); or, in other words, by April, May, and June, aided by July.

Q. Explain this more fully.

A. When the sun arrives at the *vernal equinox*, he first gives unequivocal tokens of a return to life and power. In April he enters *Taurus* (♉), and in May *Gemini* (♊). During these two months he greatly revives in light and heat, and the days rapidly lengthen. The sun, however, does not attain the summit of the zodiacal arch until the *summer solstice*, in June, when he enters *Cancer* (♋), the first summer sign and the *third* from the vernal equinox. Nor does he regain all of his energy and power until he enters *Leo* (♌) in July.

On the 21st of June, when the sun arrives at the summer solstice, the constellation *Leo*—being but 30° in advance of the sun—appears to be leading the way and to aid by his powerful paw in lifting the sun up to the summit of the zodiacal arch. April and May are therefore said to fail in their attempt to raise the sun; June alone succeeds by the aid of *Leo*. When, at a more remote period, the summer solstice was *in Leo*, and the sun actually entered the stars of that constellation was more intimate, and the allegory still more perfect.

This *visible* connection between the constellation *Leo* and the return of the sun to his place of power and glory, at the summit of the Royal Arch of heaven, was the principal reason why that constellation was held in such high esteem and reverence by the ancients. The astrologers distinguished *Leo* as the "sole house of the sun," and taught that the world was created when the sun was in that sign.

The lion was adored in the East and the West by the Egyptians and the Mexicans. The chief Druid of Britain was styled a lion. The national banner of the ancient Persians bore the device of the sun in *Leo*. A lion couchant with the sun rising at his back was sculptured on their palaces. ("Signs and Symbols" of Dr. Oliver, who seems, however, to have entirely overlooked the true reason for this widespread adoration of the lion.)

The ancient device of the Persians is an astronomical allegory. It might well be adopted as an astro-masonic emblem by us.

After the sun leaves *Leo*, the days begin to grow unequivocally shorter as the sun declines toward the autumnal equinox, to be again slain by the *three* autumnal months, lie dead through the *three* winter ones, and be raised again by the *three* vernal ones. Each year the great tragedy is repeated, and the glorious resurrection takes place.

Thus, as long as this allegory is remembered, the leading truths of astronomy will be perpetuated, and the sublime doctrine of the immortal nature of man, and other great moral lessons they are thus made to teach, will be illustrated and preserved.

The diagram on page 92 is intended, by a figure of the zodiac, to illustrate the yearly progress of the sun among the twelve signs, with especial reference to the allegory of his death and return to life, as explained in the preceding pages.

In this figure of the zodiac the vernal equinox is represented as being somewhere between the constellations *Aries* and *Taurus*, and the summer solstice between *Cancer* and *Leo*.

Such was the case at the period of the building of King Solomon's temple, and for a long period before that; only, the farther back we go in time, the nearer *Leo* will be to the summer solstice, in consequence of the precession of the equinoxes, as has been explained in a preceding chapter.

In order to fully illustrate the allegory by means of the diagram, bring the image of the sun, on the *white* circle, to the summer solstice, immediately under the key-stone, and figure of the personified sun-god, at the top of the *grey* circle; then slowly turn the *white* circle toward the autumnal equinox, so that the image of the sun in the *white* circle will pass successively by the constellations from *Leo* to the winter solstice at the bottom of the *grey* circle. This closes the first part of the allegory. Continue to turn the *white* circle until the vernal equinox is reached, and then on through *Taurus*, *Gemini*, and *Cancer*, until the point of the sun's exaltation is once more attained. This will give a correct representation of the annual passage of the sun among the twelve signs of the zodiac as it actually appears in nature, and also illustrate the whole course of the solar allegory. The following is a poetic version of the second part of the solar allegory:

## A Masonic Allegory Part II — The Resurrection of the Sun

IN silence with averted head  
by night the "*evil three*" have fled.  
And cold and stiff the body lies  
Beneath the gloomy winter skies.  
Yet, had you been a watcher there.

That dismal night beside the dead.  
Had you that night been kneeling there,  
Beside the dead in tears and prayer.  
You might have seen, amid the air,  
A flickering, dim, auroral light,  
Which hovered on the midnight air,  
And, seeing in the gloomy sky  
This mystic strange, celestial light  
Contending with the powers of night.  
You might have taken hope thereby.

There was, alas! no watcher there  
To mark this radiance in the air.  
To gaze with earnest, tearful eye  
Upon this radiance in the sky.  
There was no watcher there, alas!  
To ask in anxious whispers low,  
"Will not this light still brighter grow,  
Or will it from the heavens pass  
And leave me plunged in deeper gloom

Beside this cold and lonely tomb?"

Meanwhile the light increased—although  
Beside the grave no mourner stood  
Amid the lonesome solitude—  
And as with tints of blue and gold,  
And flashes of prismatic flame,  
It lighted up the midnight cold,  
Along the plain in beauty came  
A shining and majestic form,  
And as it came the winter's storm,  
As if abashed, its fury checked.

No more above and round the path,  
Beneath the wind's tempestuous wrath,  
The snowy billows heave and toss;  
A sacred calm as he draws nigh  
Pervades at once the earth and sky.  
His robe was blue, its borders decked  
With evergreen and scarlet moss;  
His hands upon each other rest,  
Due north and south, due east and west;  
The open palms together pressed  
As if engaged in silent prayer.  
He thus had formed with pious care  
The holy symbol of the cross.

A lamb doth close beside him go,  
Whose whiter fleece rebukes the snow:  
These things sufficiently proclaim  
His mystic office and his name.

Beside the grave he comes and stands,  
Still praying there with folded hands;  
And, while he prays, see drawing near  
Another shining form appear,  
His right hand on his bosom pressed,  
As if by bitter grief distressed,  
The other pointing to the skies,  
And, as he weeps, each radiant tear,  
That from his sad and earnest eyes  
Falls on the earth, is transformed there  
To violets blue and blossoms fair,  
That sweetly perfume all the air.<sup>1</sup>  
A third one now appears in sight,  
Arrayed in royal robes of light,  
A "lordly lion" walks in pride.  
More glorious far; and at his side  
And he who came in glory last  
Between the others gently passed,  
And, looking down upon the dead,  
With level, open palms outspread,  
A holy benediction said.



1 Ebers, the German Egyptologist, informs us that the Egyptians believed the tears of the immortals had this creative power.

This done, the *first one*, by command,  
The dead god taketh by the hand:  
At once through all the body flies  
The same warm flush that marks the  
skies.  
The shrunken features, cold and white,  
A moment shine with life and light.  
A moment only—'tis in vain:  
Unconquered Death resumes his reign.

So doth a solitary wave  
Leap up amid the lonely night,  
And catch a gleam of life and light,  
And then sink helpless in its grave.  
To raise the god the first thus failed—  
The powers of darkness yet prevailed;

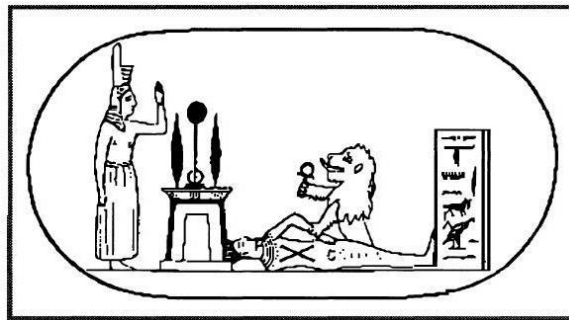
So to the *second* he gives place,  
Who, like the first one, by command,  
The sun-god taketh by the hand,  
And, looking downward in his face  
With pleading voice and earnest eyes,  
On Phoebus calls and bids him rise.  
Though at his touch the blood unbound.  
With rapid current red and warm  
Runs swiftly through the prostrate form,  
Yet silent on the frozen ground  
The god lies in a trance profound,  
Devoid of motion, deaf to sound.

Alas! alas! what doth remain?  
Shall death and darkness ever reign,  
And night eternal hide the day?

Then said the *third one*, "Let us pray."  
And full of faith and strong intent,  
His prayer to IH. VAH. upward went.  
"Amen" was said—"so mote it be!"  
And then the last one of the three  
Arose and stretching forth his hand,  
Calls on the dead, and *gives command*  
In IH. VAH.'S name to rise and stand.

Then up rose Phoebus in his pride,  
With the "lordly lion" by his side,  
And earth and sky with his glory shone  
As again he sat on his golden throne.  
For the voice of God is nature's law,  
And strong was the grip of the lion's paw.

## Appendix to Part Second



THE LION'S PAW— ANCIENT EGYPTIAN DRAWING

Page 98

Since Part I of this work was written, I find in the "Masonic Newspaper," of March 6, 1880, the above emblematic drawing, concerning which Brother William S. Paterson (thirty-second degree) says:

This emblem was found in the sarcophagus of one of the great kings of Egypt, entombed in the pyramid erected to his everlasting remembrance. It brings to mind the representation of the king's induction into those greater Mysteries of Osiris, held to be the highest aim of the wise and devout Egyptian. Brother Peterson also says in the same article that the Hebrews were probably instructed in the legend of Osiris, and afterward changed the whole to accord with the wonderful and wise Solomon and his master architect

Hiram[;] and adds that "the discoveries now going on in Egypt may lead to the key of these mysteries." Brother Patterson makes no attempt to explain the hidden meaning of this ancient Egyptian emblem; but, if the theory advanced in this work is correct, the reader will have no great difficulty in understanding it, for the same astronomical key which unlocks the hidden allegory of the legend of Osiris and of Hiram will also fully explain this ancient emblem, while the fact that this emblem so graphically and perfectly illustrates our astronomical solution of the legend is strong corroborative proof of its correctness.

The emblem may be thus explained: the form that lies dead before the altar is that of Osiris, the personified sun-god, whom the candidate represents in the drama of initiation, lying dead at the winter solstice. The cross upon his breast refers to the great celestial cross, or intersection of the celestial equator by the ecliptic. The figure of the lion grasping the dead sun-god by the hand alludes to the constellation Leo and the summer solstice, at which point the sun is raised to life and glory, as has been just explained in the allegory of the resurrection of the sun, and denotes that the candidate is about to be raised from a symbolical death to life and power by the grip of the lion's paw. This is made clearly manifest from the fact that the lion holds in his other paw the ancient Egyptian symbol of eternal life, or the *Cruz Ansata*, a full description of which and its true meaning are given in Part Third (see page 210). The tablet at the feet of the candidate has inscribed upon it in hieroglyphics the sacred names of *Amon* and of *Mat*, the wife of *Amon Ra*, and probably that of the royal candidate.

The figure erect at the altar is that of the Grand Hierophant, attired as Isis, with the vacant throne upon her head, emblematic of the departed sun-God. She has her hand raised in an attitude of command, her hand forming a right angle; her eyes are fixed upon the emblematic lion as she gives the sign of command that the candidate be raised from death and darkness to light and life.

The objects on the altar are two of those peculiar-shaped glass jars, with pointed bases, in which wine was kept (See Wilkinson's "Egyptians of the Time of the Pharaohs" page 86, woodcut 62), and which, the same author says, "always had their place on the altar of the gods" (page 13). The emblem placed between the votive jars of wine is more obscure. It may be the *thyrsus*, but is more

probably a floral offering. (See "Ancient Egyptians," vol. i, woodcut 260, No. 5.) There can be no doubt but that the whole device is a symbolical picture of the initiation of some important person into the Mysteries, not of Osiris, however, as Brother Paterson thinks, but of Isis, who, represented by the Grand Hierophant, stands behind the altar, giving the command to raise from death Osiris, who lies before it. This ancient Egyptian drawing is a strong and startling testimony of the entire correctness of the astronomical solution of the legend of Osiris and that of Hiram, as given in the foregoing pages. It is indeed, almost impossible to make an emblematic drawing which would be in more perfect harmony with it.

### ***The Judgment of the Dead***

As the judgment of the dead, or Judgment of *Amenti*, formed a part of the Mysteries of Isis, it should be properly mentioned in that connection. Although this ceremony was part of the Mysteries, yet it was well known to all, as it was founded upon the peculiar funeral rites of the Egyptians. From this judgment in this world no Egyptian was exempt, no matter how exalted his position; and upon this trial depended the right to an honorable burial. All whom the deceased person had wronged, and all who knew of his evil deeds, were permitted to testify over his dead body, while his friends and kindred loudly proclaimed his virtues. The decision followed the weight of the evidence; and even a king who had led a bad and wicked life might be excluded from burial in his own sepulchre.

And the "assessors" at the funeral were allowed to pronounce a condemnation, which all agreed would also be received in a future state. This trial of the dead in this world was typical of the judgment of Amenti, where Osiris presided in the invisible world, and which the devout Egyptian believed took place there at the same time.

From this peculiar custom of the Egyptians arose a part of the ceremonies of initiation into the Mysteries of Isis; for, as in initiation, the candidate died symbolically, so also he underwent the Judgment of the dead, to ascertain if he was worthy to receive the higher and more important secrets, by being raised and brought to light, typical of the admission of the good into the "mansions of the blessed." The last judgment is one of the principal subjects found depicted upon the walls of tombs and in the "Book of the Dead," sometimes referring to the actual trial, at others to its representations as enacted in the Mysteries. This judgment of the dead was peculiar to the national customs and funeral rites of the Egyptians, and does not appear to have prevailed in other countries. It was therefore naturally discontinued as a part of the Mysteries when they were introduced into other countries other names. The Greeks, however, introduced it into their mythology—the Greek Themis being derived from the Egyptian *Themei*, or goddess of Justice; while Minos and *Rhad-amanthus*, the Grecian judges of the dead in Hades, show their connection with Amenti, the Egyptian Hades, or region of darkness. The transport of the body over the sacred lake in the *baris*, or boat, in the funeral procession of the Egyptians, in like manner, gave rise to the Acherusian lake, the ferryboat of Charon, and the passage of the Styx, in the Grecian mythology. There is nothing in the ancient Masonic degrees in the least analogous to the Judgment of Amenti, that portion of the Mysteries of Isis not having been adopted into the Mysteries as celebrated in other lands and at later age.

The following representation of the scene, taken from the "Book of the Dead," will, however be interesting to all readers, and members of the fraternity will not fail to recognize in it certain Masonic features which we may not particularize.

### **THE JUDGMENT OF AMENTI (drawing omitted)**

The figure seated on the throne of Osiris, or judge of the dead; he holds the flail and crook, emblems of majesty and dominion. The deeds of the deceased, or of the candidate, typified by a vase containing his heart, are being weighed in the scales of justice by Anubis and Horus against an ostrich-feather, emblem of truth, in the opposite scale. The ostrich-feather, as the emblem of truth, is thus depicted in the hieroglyphics: Thoth (Hermes, Mercury, or the Divine Intellect) presents the result to Osiris. Close by is Cerberus, guardian of the gates.

### **EMBLEM OF TRUTH (an upright feather)**

Below the candidate is such attended by the goddesses of Truth and Justice; the goddess of Truth holds in her hand the emblem of eternal life, and both wear upon their hands the emblem of truth. Close to Osiris is seen the *thyrsus* bound with a fillet, to which the spotted skin of a leopard is suspended. It is the same that the high-priest, clad in the leopard-skin dress, carries in the processions, and which gave rise to the *nebris* and *thyrsus* of Bacchus, to whom Osiris corresponds in Greek mythology (Wilkinson). The lotus-flower, the emblem of a new birth, is represented just before the *thyrsus*. If on being tried, the candidate is rejected, having been "weighed and found wanting," Osiris inclines his scepter in token of condemnation.

If, on the contrary, when the sum of his deeds has been recorded, his virtues so far preponderate as to entitle him to admission, Horus, taking in his hand the tablet of Thoth, introduces him to the presence of Osiris. In the initiation, those who represented Thoth, Anubis, and Horus wore symbolical masks, as represented in the drawing. (See Kendrick, Wilkinson, and also Arnold's "Philosophical History of Secret Societies," from which last work the above drawing is taken.)