THE OCCULT MASONIC TEMPLE GOD

Volume I

The Occult Masonic Temple God

Study Compiled

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CONTENTS

CHAPTER 1 THE SCOTTISH RITE TEMPLE IN D.C. and ISRAEL
CHAPTER 2 BLASPHEMOUS NAMES OF MASONIC BEAST'S MORALS & DOGMA BY ALBERT PIKE
CHAPTER 3 FREEMASONRY CONSPIRACY WITHIN, INITIATION AND THE BROTHERHOOD
CHAPTER 4 THE INTELLIGENT STUDENT'S GUID TO THE NEW WORLD ORDER
CHAPTER 5 THE AQUARIAN CONSPIRACY
CHAPTER 6 ATLANTIS TO LATTER DAYS BY RANDALL STEVENS
CHAPTER 7 MASONRY SYMBOLISM
CHAPTER 8 THE SATANIC RITUALS
CHAPTER 9 HUBBARD AND THE OCCULT
CHAPTER 10 PYRAMID ON THE MASONIC ONE DOLLAR BILL
CHAPTER 11 THE CURSE OF BAPHOMET
CHAPTER 12 MORMONS AND THE MASONIC CONNECTION

CONTINUED IN VOLUME II
CHAPTER 13 THE KABBALLAH KEY OF SOLOMON
CHAPTER 14 THE LESSER KEY OF SOLOMON
CHAPTER 15 THE KABBALLAH BOOK OF FORMATION
CHATPER 16 THE KABBLLAH DEFINED
CHAPTER 17 THE KEY OF KNOWLEDGE
CHAPTER 18 THE KABBALLAH 72 SPIRITS ARTE GOETIA
CHAPTER 19 THE MASONIC LODGES WORLDWIDE LIST

CHAPTER 1
SCOTTISH RITE TEMPLE IN WASHINGTON D.C.
http://www.srmason-sj.org/web/temple.htm

THE SPHINXES OF POWER AND WISDOM

Power Wisdom

The sphinxes at either side of the front door are each carved from one massive block of stone. Each weighs over 10 tons. The sphinx on the right of the Temple door symbolizes Wisdom. The eyes on its serene face are half-closed. On the left is the sphinx symbolizing Power. Its eyes are wide open and alert.

Go to the Main Entrance
Learn More about the Sphinxes

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* * *

How The Sphinx Came To Washington

by William L. Fox, Past Grand Historian and Grand Archivist

As a historian and the son of a historian, much of my formative inspiration and

training occurred naturally at home only before graduate school. There, almost
nightly at the dinner table, my father apprised us by example and conversation
of what historians do.

Sometimes, they electrified the past into life, so as to instill an educated passion
for history among imaginative students or readers. Other times, when historians
failed to kindle even a weak spark, they had to laugh off their student's foibles
as a small detail of the larger human comedy of miscommunication.

Most experienced classroom teachers of history, after awhile, keep a mental file
of student bloopers and whoppers as a counterweight to the pleasanter triumph
of enthusiasm over ignorance. It has been impossible, thus far in my career, for
me to exceed my father's favorite short-answer reply once given by a 12 o'clock
scholar on a final exam in modern European history. In this case, the class was
asked to identify in a sentence or two the frequently referenced item from
weekly lectures, "Rosetta Stone." At the critical moment to decide, the muses
failed to show up for one forsaken and unprepared college examinee who,
staring blankly at the page, desperately and creatively jotted down next to that
monolithically puzzling pair of words in question, "Napoleon's girl friend"! Now
housed in the British Museum in London, the Rosetta Stone was unearthed in
1799 by a group of Napoleon's troops stationed along the west bank of the
western mouth of the Nile. Students of history not only need to know how to
define a major event, idea or term, but why it is important, how it is significant,
and what are its consequences. Simply put, the Rosetta Stone, a basalt stele (from
the Greek term for a commemorative pillar or inscribed cylinder) permitted the
decipherment of Egyptian hieroglyphics by Jean Franüois Champillion, the
younger (1790-1832). He is regarded today as the founder of Egyptology. The
Rosetta Stone sets down a decree composed by priests assembled at Memphis
who had a signal measure of political influence, for they were endorsing publicly
the potentially doomed Ptolemy V Epiphanes (204-181 BCE). The message is
chiseled in hieroglyphic and vernacular Egyptian as well as Greek.

Translating the Greek first, then working backwards, a small team of scholars discovered by the 1830s the solution to one of the oldest written languages in human history.

The dramatic moment also gave birth in the modern west to a deep popular fascination with all things Egyptian, particularly as decorative motifs in public buildings. Nineteenth-century Jews in western Europe and the United States, for instance, showed a remarkable affinity for Egyptian symbolism, while more typical building structures of the period derived clearly from Greco-Roman patterns. The American architect and Freemason William Strickland, a worthy successor to his teacher Benjamin Latrobe, also a Mason, designed Philadelphia's first large synagogue (Mikveh Israel) which, surprisingly, had a front end sanctuary marked by a free adaptation of Egyptian ideas. Strickland's temple was dedicated in 1825.

Another of Strickland's many significant American buildings is the First Presbyterian Church (now called Downtown Presbyterian Church) of Nashville, Tennessee, erected between 1849 and 1851. From the outside it appears to be another routine Neo-classical building of right angles and red brick, set between twin belfries.

But the facade's details, such as the recessed columns and door frames, gently suggest an Egyptian influence. Once inside, however, there is no mistaking the architect's and subsequent remodelers' readiness to depart from traditional Georgian styling. The interior walls and columns are vividly colored and decorated in Egyptianesque earthen hues and figures: serpent heads, zig-zags, stripes, lotus leaves, and papyrus capitals. Although it was considered exotic to see such Egyptian revival architecture on the American cityscape prior to the Civil War, by the 1880s Victorian America acquired a taste not only for gingerbread lines and garish tracery fashioned in milled moldings or red sandstone but also a growing fondness for Egyptian architecture. One of the tallest steel-frame buildings in the nation's capital, which changed forever the District of Columbia's building code with regard to height restrictions, was put up in 1894 as a landmark, twelve-story hotel, named "The Cairo," just a few blocks from the Scottish Rite's House of the Temple. A more descriptive name for the building would have been "The Casablanca" as its design is an aberration of Moorish and Gothic artistry, but the association

with Egypt, if only in name, is noteworthy for its apparent cachet.

As recently as 1995, a riverboat casino called the Empress in Joliet, Illinois, caught national attention as a commercial success, having suffered no loss of gamblers for its completely Egyptian theme and artifice.

Similarly, Memphis, Tennessee, is home to a convention arena named the Memphis Pyramid whose main portal is guarded by a massive statue of Pharaoh Ramses II. Further, it is hardly unplanned that the George Washington Masonic
National Memorial in Alexandria, Virginia, replicates the architectural tour de force of early antiquity in Alexandria, Egypt, called the Pharos Lighthouse.

Cultural historians believe that the occasional popular attraction of a modified Egyptian building style found in a variety of public buildings is meant to be more than an entertaining novelty. Rather, the unusual, non-Western architecture is, indeed, sometimes a subconscious statement that can be attributed broadly in an industrial age to a long desire for eternity.

Certainly, the evocation of massive solemnity and ceremonial permanence appeals subliminally to the modern eye and offers a needed contrast to austere, merely functional buildings such as factories, warehouses, towering apartments, and government offices.

Adding Egyptian features in 19th and 20th century American public architecture also expressed a refined sense of mystery and intelligence, combined qualities of antiquity packaged in fresh outlines. The Egyptian religious ideas which centered on human immortality and death, in particular, inspired similar modern impulses manifested expansively in American funerary preoccupations. Cemeteries all across America a century ago exploited vague Egyptian preferences in the construction of mausolea, sarcophagi, elaborate memorial masks, and obelisk monuments.3 Then, of course, there is in our nation's capital the Washington Monument, a towering obelisk immortalizing America's first President and foremost Freemason. While the late Renaissance hermetic traditions of Europe had already placed great stock in Egyptian wisdom and religion as an "imperfect harbinger" of Christianity (controversial beliefs for which the Italian Dominican priest, Giordano Bruno, 1548-1600, was executed by the Inquisition), the seeds for a modern Egyptian revival sprouted more generically in the Enlightenment's scientific curiosity about ancient exotic religion and allegorical legends.

Freemasonry was, consequently, one of several intellectual midwives to help deliver the rebirth of ancient Egypt into modernity. But only up to a point, which some Masonic Egyptophiles need to concede more strongly. According to architectural historian James Stevens Curl, reflecting on the rise

of Freemasonry in this Enlightenment context of turning toward the Nile's delta, "a ceremonial setting using motifs from Ancient Egypt would seem to be logical, given Masonic belief in Egypt as the source of skill and wisdom, yet an Egyptianizing theme in Freemasonry does not appear to have surfaced much before 1750."4 Egyptian features in the design of continental Masonic Lodges, notably in France and central Europe, evidenced themselves much more frequently than in British Masonry. It was not uncommon that a French Master Mason's apron of 1801 included, besides a token likeness of Napoleon, delineations of an Egyptian temple, obelisk and pyramid.5 A century later in Edinburgh, Scotland, a major exception to the predominantly continental expropriation of Egyptian imagery appeared with the opening of the Chapter Room of the Supreme Grand Royal Arch Chapter in 1901. Therein, overt Egyptian decor was used for stunning effect.

The Egyptian influence on French Freemasonry of the Napoleonic era, obviously connected with the Emperor's Egyptian campaign, coincides with the development of the Scottish Rite in America, conceived in dual terms as a hybrid of British and continental Masonic innovations. Extreme caution, however, needs to be exercised in assuming too much about the Egyptian role in Freemasonry as carried through the French connection and transmitted to American Blue Lodge and Scottish Rite Masonry. It is true that continental Freemasons, who included almost every major thinker of the Enlightenment, frequently saw their Lodges as Egyptian temples and sometimes themselves as an Egyptian priesthood. It is no accident that Mozart's The Magic Flute (1791), for example, the first major opera in German (to which Goethe wrote a sequel in 1795), is chock full of concurrent Masonic and Egyptian references.(6) Cornell University professor Martin Bernal comments that "indeed, the Masonic admiration for Egypt has survived the country's [Egypt's] fall from grace among academics [preferring the primacy of ancient Greece and Rome]."(7) The Hall of Justice scene in the Scottish Rite's 31st Degree (in the Pike Ritual) represents more than a tepid tribute to Egyptian civilization.

But it is also true that widespread hostility to the concept of Egypt developed during the period of Romantic dominance from 1790 to 1890. Egypt was, at best, relegated to the footnotes. H. W. Coil speaks with sympathy in behalf of the deceiver Alessandro Cagliostro whose pseudo-Masonic Egyptian ritual was soundly reputed equally (and ironically) by both Roman Catholic officials and Freemasons: "Masonic writers still kick the dead Lion by denouncing Cagliostro for representing the Egyptian Rite as Masonic, but they do not make it clear what he did that had not been done by scores, perhaps hundreds, of degree fabricators on the Continent of Europe, some of whose works still circulate as Masonic!"(8)

The wider tensions between competing western cultural sources, creating an imaginary blood rivalry between ancient Greece and dynastic Egypt, made pyramids less fashionable with the rise of Romanticism. Keats's famous ode

is about a Grecian urn, not an Egyptian mummy.[9] Also, economic forces may have fueled the growing sense of cultural competition, because by the 1830s Egypt
was probably ahead of all other nations in industrial capacity (i.e., textiles) except for England.[10] Against this sweeping background, from the shaping of broad
cultural tastes by the Rosetta Stone's discovery to the metaphorical continuities linking ancient master builders with modern Masonic Lodges, The Supreme Council's House of the Temple enters the picture. John Russell Pope, the Temple's 36-year-old architect, a devotee of classical and Beaux Arts arrangements,
blended many Egyptian lines and details into his discerning plan. These are not the oddities that many Temple visitors at first presume as revealed by their most frequently asked questions about the ornamentation and fixtures which project distinctively Egyptian sensibilities. In other words, to paraphrase the early Christian writer Tertullian, they ask, what do Athens and Jerusalem have to do with Memphis?

Pope's praiseworthy attempt to recapture the Hellenistic temple-tomb of King Mausolos at Halicarnassos (on the coastline of modern Turkey) could hardly ignore the greatest funerary works known_the immutable, triumphal pyramids. The matched sphinxes flanking the entry, symbolizing power and wisdom, are obviously Egyptian, but the building's roof, obscured by the shallowness of the building site itself, a stepped pyramidal structure. The 33 fluted Ionic columns that call to mind Greece are capped by a tiered pyramid that echoes Egypt, whereas the architect's other well-known classical monuments, such as the Jefferson Memorial and the National Art Gallery in Washington, DC, are always
finished with a spherical dome on top. In the House of the Temple, Pope's genius is not only for classical symmetry, but also the balanced proportions of mixed masses and incongruous details of Plato and Pharaoh.

The Atrium is the boldest Egyptian component of the building. The charcoal polish of the eight Doric columns made from Windsor granite signify the ponderous ambience of the hall, common to all Egyptian sacred structures. The lighting is deliberately subdued, atypical of Egyptian interiors. The deep earth tones used to color the walls and adorn the friezes at the ceiling's edge are not Grecian, which would require a polychromatic scheme, but Egyptian. More than halfway to the vanishing point on the curved back wall of the Atrium, as bright natural light falls upon the central stairway leading to the Temple Room, two Egyptian block statues
in black stone guard the passage. (See inside front cover.) Such statuary depicting either seated gods or humans is thought by scholars to have been "produced for afterlife use and the presentation of the deceased as a revered person."[11]
It is also noteworthy that the important hieroglyph for the Egyptian idea of

cosmic order (maat) is always represented as a figure seated exactly as the two block statues appear in the Atrium. An arguable interpretation, therefore, is to view these
two guards of the stairway as a three-dimensional embodiment of maat.

Furthermore, in locating the block statues at the foot of a staircase, the staircase itself takes on embellished significance. It may represent to the viewer the raised platform upon which Osiris (Egyptian ruler of the underworld, with whom the dead person is symbolically linked) sits or, alternatively, the staircase may actually suggest a primordial return to the ascending place of creation.

On the stair landing above, two bronze and alabaster lamps are crowned by three serene faces of Egyptian beauty. From that point, the upper portion of the Temple takes on the architectural confidence of Imperial Rome. The dichotomy between two civilizations of very early antiquity has often kept them apart even in the heterogeneous modern world as the romantic tragedy of Antony (the Occidental) and Cleopatra (the Oriental) suggestively prefigured. That he transcended the genetic, artistic, and religious differences between eras and societies in successful design in the House of the Temple is to John Russell Pope's lasting credit.
But the Scottish Rite Masons for whom the House of the Temple was built originally are also responsible for holding cultural diversities in so huge a symbol that today it stands as a major structure in America's capital city. The impetus to identify with Egypt and Greece simultaneously was not always popular. Together they mark a contrast of associations. Old Egypt represented life's harsh realities and dark uncertainty, while venerable Greece lived in the light of joyful possibility through its games and dramas. The fact that Scottish Rite Masonry could hold in mind two often contradictory worlds is a remarkable achievement.

Martin Bernal offers a congratulatory word because "with some degree of self deprecation, Masons have maintained [an admiration for Egypt] until today, [which must be regarded] as an anomaly in a world where 'true' history is seen to have begun with the Greeks." One cannot enter or depart the House of the Temple, Pope's classical restyling of one of the seven wonders of the ancient world, without also passing by the shadows and traces of other ancient wonders from Egypt. The mood of the pyramids of Giza or the inscrutable fascination of the sphinx are inescapable in such masterworks as the Scottish Rite's Washington, DC, headquarters. Nor can one fail to gain added appreciation for Napoleon's girl
friend.

* * *

Notes:

1. James Hoobler, "Karnack on the Cumberland," The Tennessee Historical Quarterly (Fall 1976), 257-58, 260.
2. Kevin Sack, "Behind the Pyramids, a Modern Money-Making Marvel," news article, The New York Times, December 18, 1995.
3. cf., Richard G. Carrott, The Egyptian Revival: Its Sources, Monuments, and Meaning, 1808-1858 (Berkeley, CA: University of California Press, 1978).
4. James Stevens Curl, The Art and Architecture of Freemasonry: An Introductory Study (London: B.T. Batsford, 1991), 125. See also, James Stevens Curl, The Egyptian Revival: An Introductory Study of a Recurring Theme in the History of Taste, 1982.
5. Ibid., 128.
6. Of related interest, Verdi's 1869 work, Aida, represents another phase of European perspective on Egypt.
7. Martin Bernal, Black Athena: The Afroasiatic Roots of Classical Civilization (New Brunswick, NJ: Rutgers University Press, 1987), 26.
8. Henry W. Coil, Coil's Masonic Encyclopedia (New York: Macoy Pablishing, 1961), 112. See also, Henry R. Evans, "Cagliostro and the Egyptian Rite of Freemasonry," The New Age Magazine, 1919.
9. Romanticism, however, could not avoid and did not reject Egyptian interests. Poet Percy Bysshe Shelley selectively offered "Ozymandias" (1817) and "To the Nile" (before 1822) as alternatives to the usual classical, romantic themes such as Prometheus and Adonais.
10. Bernal, 247.
11. Richard H. Wilkinson, Reading Egyptian Art: A Hieroglyphic Guide to Ancient Egyptian Painting and Sculpture (London: Thames and Hudson, 1992), 30-31.
12. Bernal, 25.

The Atrium, spacious and inviting, sounds the first notes
light, life, and welcome which are characteristic of the
building.

The Atrium is the central court of the Temple, where
visitors are welcomed and begin their first view of the
majesty of the Temple's design and architecture. The Atriu
is paved with Tavernelle marble, centered and bordered w
verd antique marble. Eight marble benches, echoing the
design of the central table, are located in recesses in the
ambulatory formed by eight huge Doric columns of polis
green Windsor granite. The limestone walls reach up to
ceiling beams.

Go to the Stairs

Photos ©Maxwell MacKenzie, Washington, D.C.

The Temple Room

As we enter the Temple Room, the last sound of the great organ blends with the light to lead us onward until we enter the Temple Room itself. The Temple Room is a delight to the eye as well as to the spirit. Walls, soaring upward, seem to expand rather than enclose the room. The furniture is made of Russian Walnut, with brown pigskin upholstery—enriched by a tooled laurel leaf pattern in black and gold. The floor is polished marble mosaic—tens of thousands of tiny cubes, each laid by hand. The floor is accented with a white marble border and with inlaid lines of bronze. In the wall openings on each side of the room are pairs of green granite columns, with bronze bases and capitals. The glass in the windows shades up from a deep orange at the bottom (where the light comes through the coils of bronze serpentine grilles) to pale yellow at the top, allowing the light to stream in at full force.

The windows serve as another symbol of the progressive search for more light. The hangings in each opening are of purple Italian velvet, edged with gold. Crowning the center of the window is the Double Eagle, the symbol of the Rite. The seats opposite the entrance designate the East. Here is the Sovereign Grand Commander's chair, under a canopy of Italian velvet. The canopy is lined with cream silk, and embroidered with the emblem of the Grand Commander.

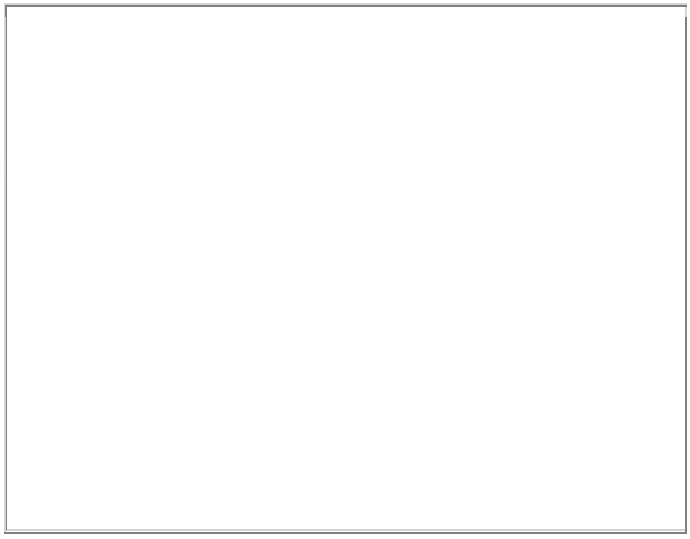
Around the walls is a black marble frieze inscribed in bronze letters "FROM THE OUTER DARKNESS OF IGNORANCE THROUGH THE SHADOWS OF OUR EARTH LIFE, WINDS THE BEAUTIFUL PATH OF INITIATION UNTO THE DIVINE LIGHT OF THE HOLY ALTAR." In the center of the room, as it is in the center of the Scottish Rite, is the altar. Made of Black and gold marble, and resting on a black marble plinth, it dominates the Temple Room with quiet dignity. On the front of the altar, in Hebrew characters, is the inscription, "GOD SAID, 'LET THERE BE LIGHT' AND THERE WAS LIGHT." Rising above the altar is the vast polygonal dome, symbol of the

vault of heaven. The dome soars nearly 100 feet above the Altar, flooding the Temple Room with light. We have said that Light is of importance to the Scottish Rite. The light of learning, of insight, of education is shared among Masons all over the world.

Go to the Executive Chamber

Temple Room with light. We have said that light is of importance to the Scottish Rite. The light of learning, of insight, of education is shared among Masons all over the world.

The Altar



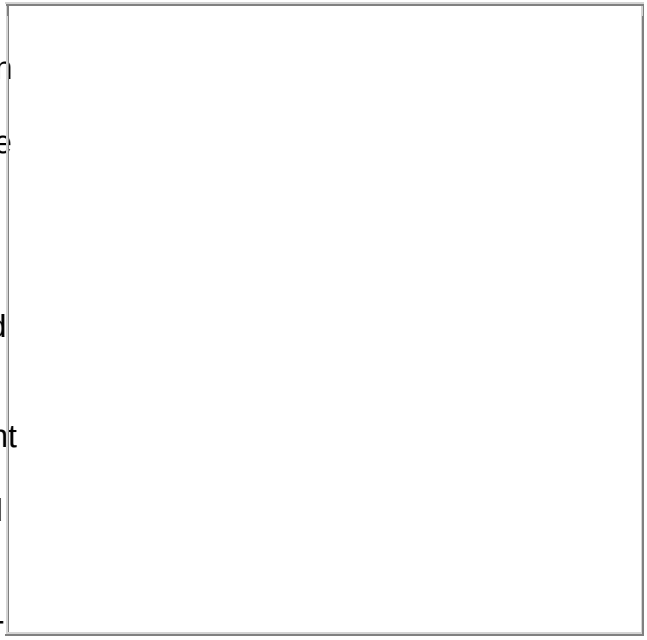
The great altar is of Belgian black and gold marble, raised on a black marble plinth which was quarried in nearby Virginia.

Offical banner of the Supreme Council, 33°, framed by columns of polished green Windsor granite with bronze bases.

"It is interestign to know that not only the architectural motives but everything in the building was especially designed and made under the architect's direction. The fixtures, the furniture, the rags, were elaborately studied and carefully developed in this way." The Architectural Review, January 1916.

The Skylight

"The big Temple Room can be lighted n a variety of ways: from the bowls of the standards set around the room, when the light is picked up and reflected in the folds of the curtains overhead; from the colored lights placed in the top of the dado between the columns, which supplement the bowls illumination with greater volume of light and differing color tones; from the glass skylight , set far above the apex of the egg-shaped arched ceiling …"
The Architectural Review, January 1916.



Leaving the Atrium, we enter the Executive Chamber; the room in which the Supreme Council meets in session. The room contains 33 seats, one for each of the 33 members of the Council. The Grand Commander's chair is under the canopy and is, as all the woodwork in the room, of walnut. The ceiling has gold inlay, while the walls are heavy plaster, beautifully marbled and accented with black leaf and vine painting.

The carpeting was designed for the room by the Stark Carpet Corporation which also designed the carpet for the Capitol Building. It was woven to specifications in China. Etched glass ceiling panels soften and diffuse the light, and provide an aesthetic climax in the room.

Aside from significantly embellishing the beauty of the House of the Temple, the Alcove is a place to recognize the generous contributions by outstanding Brethren to their local Scottish Rite Foundations or the the Scottish Rite Foundation, S.J., USA. In addition, gifts in this range to the House of the Temple Historic Preservation Foundation, S.J., USA, are also recognized in the
Alcove, which sits down the hall from the Executive Chamber.

The Alcove, after more than three years of planning and construction, was completed in time to be dedicated during the 1993 Biennial Session. The challenge was to create an area harmonious with style, quality, and significance to the House of the Temple that would appear to have always been there. This was accomplished by remaining faithful to the timeless and masterful design of John Russell Pope, the original architect of the House of the
Temple. Pope also designed many other architectural masterpieces, including the Jefferson Memorial, National Archives, and National Gallery of Art in our nation's capital.

In developing his original concept for the House of the Temple in 1911, Pope created a "light well," located at the middle landing of the marble staircase leading
from the Atrium to the Banquet Hall, in the heart of the building. A window covered by a bronze grid admitted natural light through this opening.

In 1944 and 1953, by special permission of the United States Congress, the remains of Sovereign Grand Commander Albert Pike and, later, John Henry Cowles were placed in vaults to either side of the light well. Memorial busts of
Pike and Cowles, each on a marble pedestal, were added at that time.

In 1990, The Supreme Council, 33, decided to enhance and utilize this area by

creating an exquisite memorial alcove as a place of special recognition for those whose gifts have advanced the work of the Scottish Rite. At that time Brother John D. Melius, 33, artist of the "George Washington Laying the Cornerstone of the United States Capitol," "George Washington's Inauguration as the 1st President of the United States," and "Victory-World War II" paintings, was selected to work closely with Brother Donald Hogan Misner, 32, KCCH, coordinating architect for the proposed Museum-Library addition to the House of the Temple, to ensure the architectural harmony, structural integrity, and cost effectiveness of the Pillars of Charity Alcove. In order to utilize fully Pope's light well, Brother Melius suggested a stained-glass window as the centerpiece of the Alcove. The result of refining several proposed versions, the present window depicts the Scottish Rite Eagle with 33 beams of light radiating to an exterior view of the House of the Temple itself. The window was constructed by one of America's premier stained-glass companies, the Willet Stained Glass Studios of Philadelphia.

Also, the magnificently detailed stone and woodwork of the entrance to the Pillars of Charity Alcove, as well as the Alcove's highly decorated walls and ceiling, are the meticulous work of Harold C. Vogel, one of the master carvers of the Washington National Cathedral. The left and right walls of the Alcove, for instance are inset with exquisite scale reproductions of the Alcove's signature Ionic column motif. Under each of these columns is a dedicatory plaque honoring a significant contributor to the Scottish Rite.

"He has lived. The fruits of his labors live after him."
–Albert Pike, 33°

These words dedicated to Albert Pike are mounted in bronze near the impressive, leather-covered doors leading into the Library of The Supreme Council, 33. They are an appropriate greeting to the user of the Library since today The Supreme Council's Library continues Pike's lifework and Freemasonry's mission.

Hall of Honor

The dedication of the Temple Architects Hall of Honor was one of the highlights of the 1991 Biennial Session. An original oil portrait of President Harry S. Truman, 33°, donated by the Scottish Rite Foundation of Missouri in 1990, was the premier painting installed in the Hall. Since then, 24 other portraits have been installed in the Hall. Among them are such outstanding American Scottish Rite Freemasons as General James (Jimmy) Doolittle, 33°, G.C.; Gene Autry, 33°, G.C.; Dr. Norman Vincent Peale, 33°, G.C.; Will Rogers, 32°; Senator Sam J. Ervin, 33°; and Bishop Carl J. Sanders, 33°, G.C. In order to assure an aesthetic harmony in this very special area in the House of the Temple, all Hall of Honor paintings are commissioned by The Supreme Council from Jean Pilk, a well-known Washington area portrait artist who has created official portraits for such notables as Justice Sandra Day O'Connor, Governor L. Douglas Wilder, and General Colin Powell. In addition, special lighting and a custom-woven carpet complete the Hall's distinctive character. In upcoming years, this illustrious pantheon of Masonic heroes, both past and present, will be completed with pride by the Scottish Rite, for in donating a portrait to the Temple Architects Hall of Honor, the Brethren not only honor our nation's most outstanding Scottish Rite Masons, but also give support to the House of the Temple, thus preserving it for generations to come.

Click on any of the Honorees to see a larger image of the portrait

Harry S. Truman, 33°

John Edgar Hoover, 33°, Grand Cross

Dee A. Strickland, 33°

Gene Autry, 33°

S. Barry Casey, 33°

James H. Doolittle, 33°, Grand Cross

Norman Vincent Peale, 33°, Grand Cross

Carl J. Sanders, 33°, Grand Cross

Charles E. Webber, 33°

Robert L. Dillard, Jr, 33°, Grand Cross

Sam J. Ervin, Jr. 33°, Grand Cross

William Mercer Hollis, 33°

Will Rogers, 32°

Douglas MacArthur, 33°

Sam Nunn, 33°, Grand Cross

Edgar F. Magnin, 33°

Arleigh A. Burke, 33°

Robert J. Dole, 33°, Grand Cross

Arnold D. Palmer, 33°

Stephen Joel Trachtenberg, 33°, Grand Cross

Abner V.McCall, 33°, Grand Cross

John Philip Sousa, 33°

Burl Ives, 33°, Grand Cross

Audie L. Murphy, 33°

Sam E. Hilburn, 33°

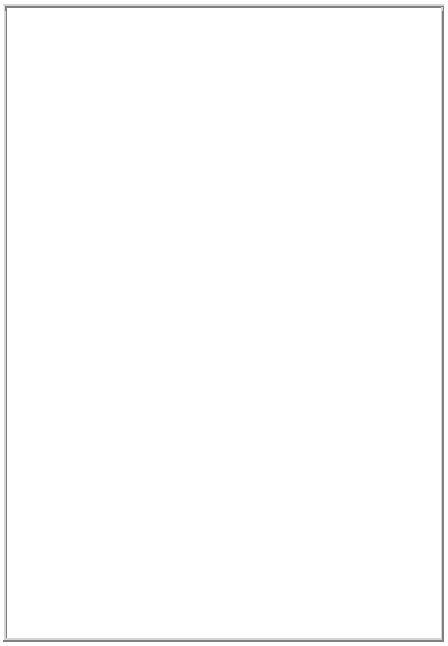
John H. Glenn, Jr., 33°

William Jarboe Wohlfarth, 33°

Laurance Jones III, 33°

George E. Dewese, 32°, K.C.C.H.

Henry Yaskal, 33°



19°
Grand Pontiff

	~ ~ Name of Lodge ~ ~	Language	Location	Working Day/Week in Month
2	Dan	Hebrew	Tel Aviv	Monday/1
3	Galil	Hebrew	Haifa	Wednesday/?
5	Veritas	French	Tel Aviv	Wednesday/4
6	Jerusalem	Hebrew	Jerusalem	Tuesday/?
7	Kinaan	Arabic	Acre	Wednesday/?
9	Ramat-Gan	Hebrew	Ramat Ga	Monday or Wednesday
10	Union Fraternal	Spanish	Tel Aviv	Monday/2
11	Delta	Turkish	Tel Aviv	Wednesday/1
12	Salem	English	Haifa	
13	King Solomon	English	Ra'anana	

	~ ~ Name of Chapter ~ ~	Language	Location
1	Shalom	Hebrew	Tel Aviv
2	Har Moriah	Hebrew	Jerusalem
3	Igualdad	Spanish	Tel Aviv
4	Max Polliack	English	Ra'anana

	~ ~ Name of Council ~ ~	Language	Location
	Court of Sinai	Hebrew	Tel Aviv

	~ ~ Name of Areopag ~ ~	Language	Location
	Zohar	Hebrew	Tel Aviv

	~ ~ Name of Consistory ~ ~	Language	Location
	Supreme Tribunal	Hebrew	Tel Aviv

	~ ~ Name of Consistory ~ ~	Language	Location
	Sanhedrin	Hebrew	Tel Aviv

	~ ~ Name of Council ~ ~	Language	Location
	Supreme Council	Hebrew	Tel Aviv

Major Office Bearers

	~ ~ Name ~ ~
Sovereign Grand Commanc	Most ILL. Bro. Stefan Kwiat 33°
Grand Secretary General	ILL. Bro. Yaakov Doron 33°

CHAPTER 2
BLASPHEMOUS NAMES OF MASONIC BEAST'S MORALS & DOGMA

These are the BLASPHEMOUS PAGAN NAMES that are mentioned in Albert Pike's Morals & Dogma. On each HEAD of MASONRY is a blasphemous name. The Beast of Revelation 13 has 7 heads and 10 horns and on each head a BLASPHEMOUS NAME.

THE FULL MORALS & DOGMA TEXT OF THE MASONIC TEMPLE CAN BE FOUND AT:
http://users.libero.it/fjit.bvg/apikefr.html

Force	Power	Wisdom	Athene	Zeus	Caesar	Commodus
Vitellius	Deity Himself	Egyptian Kings	Ashlar is the People	Absolute Infinite Intelligence	One Supreme Deity	One Masonic Triad
ARCHITECT	GOD	SUN	MOON	Constellations	Ursa Major	Ursa Minor
The Zodiac	Elements	Master Of This Lodge Of The Universe: HERMES	Khurum, a Tyrian artiest is Rep. of Lights Of Lodge	Heavenly Bodies	Sacred Numbers	Apostle Paul says, Ye are The Temple Of God
Power of God	Enigmas of Sphynx	Temple of Malkarth	Jacob's Ladder	The Moon, Mercury, Venus, the Sun, Mars, Jupiter, and Saturn	Clemens of Alexandria	Philo Judeaus
Mysteries of Mithras	Borsippa, the Pyramid of vitrified brick, near Babylon, built of seven stages	2 Columns BOAZ & JACHIN symbolic of WIND & FIRE	The Sun, Moon & Master of The Lodge are 3 Sublime Lights	Moon Symbolic of Isis, Astarte, and Artemis, or Diana. THIS BOX FOR ISIS	Master Of Life Is Supreme Deity	Artemis
Diana	Astarte	Zeus, the Son of Saturn, become King of the Gods	Horus, son of Osiris and Isis, become the Master of Life	Dionusos or Bacchus, like Mithras, become the author of Light and Life and Truth	Sabaeans worshipping the Light--God, worshipped Sun, whom they saw the manifestation of Deity	The Master of Light & Life, the Sun/ the Moon, are symbolized in every Lodge by the Master & Wardens
ODIN, the Almighty FATHER/ ODIN, FREA & THOR were tri-une Deity	FREA, his wife, emblem of universal matter	THOR, Odin's son, the mediator	But above all these was the Supreme God	Temple of Eleusis (a sanctuary lighted only by a window in the roof,	representing Universe), images of Sun, Moon, and Mercury, were represented.	the Blazing Star, or HORUS

Kabalah	Blazing Star centre emblem Divine Providence	Good/Evil Principles Egyptian & Persian creed	Michael	Satan	Gods	Titans
STAR of five points an allusion to the Divine Providence	STAR represents SIRIUS, or the Dog-star – God STAR	God ANUBIS, companion of ISIS in her search for body of OSIRIS	STAR became image of HORUS, son of OSIRIS, himself symbolized also by the Sun, God Of Time	HERMES, Master of Learning whose name in Greek is that of the God Mercury The sacred & potent sign or character of the Magi, the PENTALPHA	STAR is significant emblem of Liberty and Freedom, blazing with a steady radiance amid the weltering elements of good and evil	In the East of the Lodge, over the Master, inclosed in a triangle, is the Hebrew letter YOD
. YOD is, in the Kabalah, the symbol of Unity, of the Supreme Deity, the first letter of the Holy Name; and also a symbol of the Great Kabalistic Triads	To understand its mystic meanings, you must open the pages of the Sohar and Siphra de Zeniutha, and other kabalistic books	YOD, is the Creative Energy of the Deity/ English & American Lodges Letter G is substituted for this, as the initial of the word GOD	D., initial of DIEU, were used in French Lodges instead	Our French Brethren place this letter YOD in the centre of the Blazing Star	The Blazing Star or Glory in the centre refers us to that grand luminary, the Sun, which enlightens the earth, and by its genial influence dispenses blessings to mankind."	Prudentia means Foresight [Prudential Financial Got their Name here?)
Blazing Star regarded as emblem of Omniscience, or the All-seeing Eye, which to the Egyptian Initiates was the emblem of Osiris, the Creator	With YOD in centre, it has kabalistic meaning of the Divine Energy, manifested as Light, creating the Universe.	It is said by some, that the point within the circle represents God in the centre of the Universe	It is a common Egyptian sign for the Sun and Osiris still used as the astronomical sign of the great luminary	In Kabalah the point is YOD, the Creative Energy of God, irradiating with light the circular space which God, the universal Light, left vacant--	wherein to create the worlds, by withdrawing His substance of Light back on all sides from one point.	Circle is embordered by two perpendicular parallel lines, representing Saint John the Baptist and Saint John the Evangelist, upon top rest Holy Scriptures" (an open book

Holy Scriptures are modern addition to the symbol, like terrestrial & celestial globes on columns of portico.	Ancient symbol has been denaturalized by additions, like Isis weeping over broken column containing the remains of Osiris at Byblos.	God is Eternal, Omnipotent, Immutable WISDOM, Supreme INTELLIGENCE, Exhaustless Love. Thou shalt adore, revere, love Him ! Thou shalt honour Him by practising the virtues!	Antaeus long resisted Hercules	The heads of the Hydra grew as fast as they were cut off	Succeed or fail, Masonry must not bow to error, or succumb under discouragement. There were at Rome a few Carthaginian soldiers, taken prisoners, who refused to bow to Flaminius, and had a little of Hannibal's magnanimity.
No Cannae or Pharsalia or Pavia or Agincourt or Waterloo must discourage her.	Onion was sacred to Egyptians, because its different layers were a symbol of the concentric heavenly spheres.	Masonry, successor of the Mysteries, still follows the ancient manner of teaching. Her ceremonies are like the ancient mystic shows	Masonry is identical with the ancient Mysteries	Symbols are the instruction. The lectures are endeavors, partial one-sided, to interpret these symbols.	After leaving Egypt, Mysteries were modified by habits of different nations among whom were introduced, and especially by religious systems of the countries into which they were transplanted
Free Government, Free Thought, Free Conscience, Free Speech!	Napoleon, because, though Emperor, he acknowledged the right of the people to select its rulers	SOCRATES thought, an infinite search or approximation	Writings of Confucius, Zoroaster, Seneca, the Rabbis, the Proverbs and Ecclesiastes;	Not that Philosophy or Science is in opposition to Religion.	The first Scriptures for the human race were written by God on the Earth and Heavens. The reading of these Scriptures is Science.
The great Bible of God is ever open before mankind.	Turn back the pages of history to the chapters written by Tacitus	Recite the horrors of despotism under Caligula, Domitian, Caracalla, Commodus, Vitellius and Maximin	Woe to him who believes nothing!	All the Imaums of Mohammedanism have not the right to require a Pagan to believe that Gabriel dictated the Koran to the Prophet. tenet of faith.	All the Brahmins that ever lived, if assembled in one conclave like the Cardinals, could not gain a right to compel a single human being to believe in the Hindu Cosmogony.

Enthusiasm, without it, & Love & Faith, there wouldn't be no RIENZI, or TELL, or SYDNEY, or any other of the great patriots whose names are immortal.	If the Deity had been merely and only All-wise and All-mighty, He would never have created the Universe.	It is GENIUS that gets Power; and its prime lieutenants are FORCE and WISDOM.	It is Genius that rules with God-like Power; that unveils, with its counsellors, the hidden human mysteries,	Genius is the Sun of the political sphere. Force and Wisdom, its ministers, are the orbs that carry its light into darkness, and answer it with their solid reflecting Truth.	The Cromwells and Napoleons come later. After Marius and Sulla and Cicero the rhetorician, CAESAR. The great intellect is often too sharp for the granite of this life.
FORCE, ask Hildebrand, or Luther, or Loyola. They fall prostrate before it, as before an idol.	The mastery of mind over mind is the only conquest worth having.	Masonry is a march and a struggle toward the Light. For the individual as well as the nation, Light is Virtue, Manliness, Intelligence, Liberty.	Geometry, which the letter G. in most Lodges signifies measure-ment of land or the earth--or Surveying; TRIGON-OMETRY, the measuring of triangles, or figures with three sides or angles.	Oppose Caiaphas as Bishop, Draco or Jefferies as Judge, Trimalcion as Legislator, and Tiberius as Emperor. These are the symbols of the tyranny.	Familiarity with the grass and trees, the insects and the infusoria, teaches us deeper lessons of love and faith than we can glean from the writings of FENELON and AUGUSTINE.
MAN IS SUPREME OVER INSTITUTIONS, AND NOT THEY OVER HIM.	Domitian claimed to be the Lord God; and statues and images of him, in silver and gold, were found throughout the known world.	But a man's intellect is all his own, held direct from God, an inalienable fief.	Here, as in all the degrees, you meet with the emblems and the names of Deity.	Step by step men must advance toward Perfection; and each Masonic Degree is meant to be one of those steps.	You still advance toward the Light, toward that star, blazing in the distance, which is an emblem of the Divine Truth, given by God to the first men

To appreciate His infinite goodness, to revere Him as the Supreme Architect, Creator, Legislator of the universe, is the first of Masonic duties.	The Battery of this Degree, and the five circuits which you made around the Lodge, allude to the five points of fellowship, and are intended to recall them vividly to your mind.	The Brahmin, Jew, Catholic, Mahometan, Protestant, each professing his religion, sanctioned by laws, by time, & by climate, must needs retain it, & cannot have two religions; for the social and sacred laws of particular countries, are the work of men.	But Masonry teaches, and has preserved in their purity, the cardinal tenets of the old primitive faith, which underlie and are the foundation of all religions.	Masonry is the universal morality which is suitable to the inhabitants of every clime, to the man of every creed. It has taught no doctrines.	This Degree is chiefly devoted to TOLERATION; and it inculcates in the strongest manner that great leading idea of the Ancient Art, that a belief in the one True God, and a moral and virtuous life, constitute the only religious requisites needed to enable a man to be a Mason.
Masonry has ever the most vivid remembranc e of the terrible and artificial torments that were used to put down new forms of religion or extinguish the old….	…because it was their misfortune not to know the God of the Hebrews, or to worship Him under the wrong name, **by the savage troops of Moses and Joshua.**	It sees the persecutions of Peter and Paul, the martyrdom of Stephen, the trials of Ignatius, Polycarp, Justin, and Irenæus; and sufferings of the wretched Pagans under the Christian Emperors, as of Papists in Ireland & under Elizabeth & the bloated Henry.	The fires of Moloch in Syria, the harsh mutilations in the name of Astarte, Cybele, Jehovah;	Barbarities of imperial Pagan Torturers; the still grosser torments which Roman-Gothic Christians in Italy and Spain heaped on their brother-men	It sees also the oppression practised in the name of religion - men shot in a Christian jail in Christian Italy for reading the Christian Bible; in almost every Christian State, laws forbidding freedom of speech on matters relating to Christianity; & gallows reaching its arm over the pulpit.
If we had opened our eyes to the light under the shadows of St. Peter's at Rome, we should have been devout Catholics; born in the Jewish quarter of Aleppo.	We should have contemned Christ as an imposter; in Constantinopl e	We should have cried "Allah il Allah, God is great and Mahomet is his prophet!" Birth, place, and education give us our faith.	Masonry invites to enter there and live in peace and harmony, Protestant, Catholic, the Jew, Moslem;	The ONE, All Powerful, All-Wise, everywhere - Present GOD, Architect, Creator, and Preserver of all things; INEFFABLE NAME	The sincere Moslem has as much right to persecute us, as we to persecute him; and therefore Masonry wisely requires no more than a belief in One Great All-Powerful Deity, the Father and Preserver of the Universe.

In South of Asia, Zoroaster taught this doctrine: "On commencing a journey, the Faithful should turn his thoughts toward Ormuzd, and confess him, in the purity of his heart, to be King of the World.	It was his duty to confess his faults to a Magus, or to a layman renowned for his virtues, or to the Sun.	That his soul might be strong to resist the Genius of Darkness; that he might more attentively read the Divine Word, and have more courage to perform noble deeds.	In the North of Europe the Druids taught devotion to friends,	Listen to these maxims from the Hava Maal, or Sublime Book of Odin.	And thus said the Indian books: "Honor thy father and mother
Twenty-four centuries ago these were the Chinese Ethics: "The Philosopher [Confucius] said, 'SAN! my doctrine is simple, and easy to be understood.' being upright of heart, and loving our neighbor as we love ourself.'"	About a century later, the Hebrew law said, "If any man hate his neighbor ... then shall ye do unto him, as he had thought to do unto his brother . . . Better is a neighbor that is near, than a. brother afar off ... Thou shalt love thy neighbor as thyself."	In the same fifth century before Christ, SOCRATES the Grecian said, "Thou shalt love thy neighbor as thyself."	Three generations earlier, ZOROASTER had said to the Persians: "Offer up thy grateful prayers to the Lord, the most just and pure Ormuzd,…	The Supreme and adorable God, who thus declared to his Prophet Zerdusht: 'Hold it not meet to do unto others what thou wouldst not desire done unto thyself; do that unto the people, which, when done to thyself, is not disagreeable unto thee.'"	The same doctrine had been long taught in the schools of Babylon, Alexandria, and Jerusalem. A Pagan declared to the Pharisee HILLEL that he was ready to embrace the Jewish religion, if he could make known to him in a few words a summary of the whole law of Moses. "That which thou likest not done to thyself," said Hillel,
"Nothing is more natural," said Confucius, "nothing more simple, than the principles of that morality.	Philosophy was taught in the sacred groves of Athens, under the Portico, & iold Temples of Egypt & India,…	So in our Lodges ought Knowledge to be dispensed, the Sciences taught, and the Lectures become like the teachings of Socrates and Plato, of Agassiz and Cousin.			The distinguishing characteristic of a Mason is sympathy with his kind. He recognizes the human race ONE family, all connected with himself forged and woven by God.

CHAPTER 3
FREEMASONRY CONSPIRACY WITHIN,
INITIATION AND THE BROTHERHOOD
http://www.conspiracyarchive.com/NWO/Freemasonry.htm

Freemasonry, Conspiracy Within, Initiation and the Brotherhood

Every Masonic Lodge is a temple of religion; and its teachings are instructions of religion.

— Albert Pike, 33rd degree

The majority of Masons today don't have a clue as to the true meaning of their rituals and symbols. And they certainly cannot be called the people. Misled, yes, and most really are the good natured and philanthropists helping their community, that we see outwardly. You see it is not required of initiates to ascend any higher than that of the third degree Master Mason. They know there are another 30 degrees if one wished to continue, but the initiation process is a tedious and drawn out affair (it might take a year to reach the third degree), which the participants, for the most part, are happy it's over with. For them it is good that they not continue. And that's just the way higher initiates, or adepts, like it.

"The Blue Degrees are but the court of portico(porch) of the Temple. Part of the symbols are displayed there to the initiate, but he is intentionally mislead by false interpretations. It is not intended that he shall understand them; but it is intended that he shall imagine that he understands them....their true explication is reserved for the Adept, the Princes of Masonry." (32nd & 33rd degrees)

General Albert Pike wrote those words in a work called: Morals and Dogma in the Ancient and Accepted Scottish Rite, 1871. At the time his title was the Grand commander of the Supreme Council, of the Scottish Rite in Washington D.C. This book is revered by occult groups across the globe, and most masons have never read it, let alone understood it. If they did understand it, there's a good possibility they would leave the craft. It deals with the occult origins of the symbols, initiations, and rituals of Freemasonry. It is also a handbook for degree initiation, as it details them all up to the 33rd degree, which was invented by Pike himself, some say in order to have a higher degree than the president, who ceremoniously receives the 32nd degree if elected.

From the first degree, and initiation, the Mason is urged mightily to **"seek the light!".** The average Mason is continually saying that he is "seeking the light" and will spend his entire life **"moving toward the light."** Concerning this **light** that every mason is told to eagerly seek, Pike gives his answer: ***"Lucifer***, the Light-bearer! Strange and mysterious name to give to the Spirit of Darkness! Lucifer the Son of the Morning! ***Is it he who bears the light,*** and with its splendors intolerable blinds feeble sensual, or selfish souls? ***Do not doubt it not!"***

This is the task of the initiate in all Occult groups. Their initiator shows the candidate his latent faculties, his dormant powers, and trains him into their use. He explains or demonstrates to him how the candidate may awaken the static energy into dynamic power.

To hide these damning truths at the very heart of the mystery Pike said the initiate is intentionally misled by false interpretations. Another esteemed Mason put it this way:

Freemasonry is a fraternity within a fraternity....an outer organization concealing an inner Brotherhood of the elect...it is necessary to establish the existence of these two separate and yet interdependent orders, **the visible the other invisible.** The visible society is a splendid camaraderie of 'free and accepted' men enjoined to devote themselves to ethical, educational, fraternal, patriotic, and humanitarian concerns. **The invisible society is a secret and most August fraternity whose members are dedicated to the service of a mysterious arcannum arcandrum.** [defined as 'a secret, a mystery']
~Manly P Hall 33rd degree, Lectures on Ancient, p.433]

"When a mason learns the key to the warrior on the block is the proper application of the dynamo of living power, he has learned the mystery of his craft. The seething energies of Lucifer are in his hands and before he may step upward, he must prove his ability to properly apply energy."

[The Lost Key of Freemasonry, Manly P. Hall, p.33-48]

The above quote may be surprising to some, but occultists have a clear concept of what Manly P. Hall was talking about. To them the true definition of occultism is **the science of energy flow and energy relationships**. Occult meditation is a means of consciously and purposefully directing energy from an organized source to the creation of some specific effect.

Freemasonry has always, admittedly, held deep occult secrets, which it hides from the "profane" and unworthy. One person who believed this to be true was Alice Ann Bailey. Her praise and admiration — she appeared to be almost in awe of the craft — was