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| APPENDIX THREE:-. |
|  PIKE'S DEPENDENCE ON OTHER SOURCES |
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|  I never have seen it hinted any where in print, or ever heard it suggested  |
|  orally, that the weapons used by the assassins of Hiram the Master, and the  |
|  designation of the parts of the body, on which the blows were inflicted, were  |
|  symbolical. [See p. 109] |
|  |
|  In spite of such remarks Pike's Symbolism of the Blue Degrees of Freemasonry was, in  |
|  fact, influenced by his study of older rituals and the writings of others, although his  |
|  synthesis evinces greater coherence and insight than preexisting notions. It is beyond  |
|  the scope of this work to trace every instance of his dependence on other sources,  |
|  but by examining the one example he specifically mentions, i.e., "The Weapons and  |
|  Blows of the Assassins," we may understand how he developed his interpretations. |
|  In Pike's view, Hiram Abif is a symbol of the enlightened man who is  |
|  oppressed and murdered by despots. In developing this theme he suggested  |
|  that the creators of the legend were Christians who saw the Hiram as an ana- |
|  logue, a type, or a symbol, of Jesus of Nazareth: |
|  |
|  With the same right that I have to believe that Moses was a real  |
|  person, I believe that Jesus of Nazareth was, and that the account of his  |
|  arrest, trial and crucifixion is, at least in the main, historically correct.... |
|  If the whole story is a pure fiction, it does not affect my view  |
|  of the meaning of the legend of the murder of Hiram. Those who  |
|  introduced the legend into Masonry were Christians and Trinitarians,  |
|  and they believed the whole account to be literally true. Whether  |
|  they were mistaken in this or not, the meaning which the legend  |
|  was to have is the same, and to understand it thoroughly it must be |
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|  specialized as relating to what is stated in the Gospels in regard to the  |
|  agencies by which the crucifixion of Christ was brought about.... |
|  It was the High Priest Annas and Caiaphas, who, when Pilate was  |
|  willing to release Jesus, incited the people to clamor against it, and to demand  |
|  that the malefactor Barabbas should be released, and Christ crucified.... |
|  The square of steel is a fit symbol of Roman despotism,  |
|  represented in Judza by Pilate the Roman governor and Herod the  |
|  tributary King of Judxa.... |
|  The populace has always been ready to turn upon and rend its  |
|  benefactors ... as the populace of Jerusalem clamoured for the release  |
|  of Barabbas and the crucifixion of Christ.... |
|  |
|  When we examine the old rituals with which Pike received in 1853, and  |
|  transcribed over the next two years, we see a hint of his notion in the old 28°,  |
|  "Knight of the Sun: Knight Adept: Key of Masonry, &c, &c." |
|  |
|  H A is the symbol of Truth on Earth. Jubulum Akirop was accursed  |
|  by the Serpent of Ignorance, which even to this day builds its altars  |
|  in the hearts of the profane, who, fired by an fanatic zeal become apt  |
|  instruments to sustain that priestly and religious damnation which struck  |
|  the first blow at the heart of dear H A that is to say undermined the  |
|  foundation of the Celestial Temple which the Eternal himself had ordered  |
|  to be erected, to his own glory and that of Sublime Truth.' |
|  |
|  This is further elaborated in the old ritual of the 32°, Sublime Prince of the  |
|  Royal Secret, which he received at the same time. |
|  |
|  The symbolic mysteries of the death of H A are in allusion to  |
|  that of the Messiah. The three blows given to H A at the three |
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|  gates, allude to the three points of condemnation of Jesus; by the  |
|  High Priest, by Herod, and by Pilate. From the last of these he was  |
|  conducted to Mt... Calvary, where he suffered death. The three blows  |
|  are also symbolic of the three sufferings of our Saviour, viz: the box on  |
|  the ear, the flagellation, and the crown of thorns.' |
|  |
|  The parallel and slightly more descriptive version of this Degree below was  |
|  published in David Bernard's Light on Masonry (1829), a Masonic exposure  |
|  which included the Scottish Rite rituals of the Southern Jurisdiction, copied  |
|  from authentic sources.' |
|  |
|  The symbolic mystery of the death of Hiram Abiff represents to us  |
|  that of the Messiah; for the three blows which were given to Hiram  |
|  Abiff at the three gates of the temple allude to the three points of  |
|  condemnation against Christ, at the High Priest's Caiphas, Herod  |
|  and Pilate. It was from the last that he was led to that most horrid  |
|  and excruciating death. The said three blows with the square, gauge  |
|  and gavel, are symbols of the blow on the cheek, the flagellation, and  |
|  the crown of thorns.10 |
|  |
|  In the unlikely event that Pike was unfamiliar with this text, it was also  |
|  reprinted, almost verbatim, in Richardson's Monitor of Freemasonry (186o), and  |
|  the Ritual of Novice & Knight of St. John the Evangelist (c. 1865).11 Building on  |
|  these, Pike rewrote the language and introduced the idea into his first revision  |
|  of the lecture of the 32°, Sublime Prince of the Royal Secret, as printed in the  |
|  so-called Magnum Opus (1857). |
|  |
|  The three murderers of Hiram Abi symbolize Pontius Pilate, Caiaphas  |
|  the High Priest and Judas Iscariot: and the three blows given him are |
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|  the betrayal by the last, the refusal of Roman protection by Pilate, and  |
|  the condemnation by the high Priest. They also symbolize the blow  |
|  on the ear, the scourging and the crown of thorns." |
|  |
|  The reader will note a slight yet certain incongruity in this symbolism  |
|  owing to its unequal equation of indignities. Jesus was indeed condemned at  |
|  each station, but at Herod's He was merely mocked, not brutalized (i.e., no  |
|  "blow"); at Caiaphas's station He was struck in the face (one "blow"); and at  |
|  Pilate's He was flogged and crowned with thorns (two "blows"). Even though  |
|  there was not a perfect analogy, it is sufficiently suggestive for the Christian  |
|  Mason to entertain a meaningful and rational relationship, in which the  |
|  Hiramic legend recalls the passion of Jesus. |
|  Another influence affecting Pike's interpretation of the "weapons and blows"  |
|  was the writing of Eliphas Levi (nom de plume of Alphonse Louis Constant,  |
|  1810-75). Levi had been a Roman Catholic deacon but resigned before being  |
|  ordained a priest. His interests in esotericism led him to produce some of the most  |
|  influential occult books of the nineteenth century, several of which were posthu- |
|  mously published. Levi's Livre des Splendeurs was published in 1894, three years  |
|  after Pike's death (the first English edition appeared in 1973). Levi's book included  |
|  a section on Freemasonry called "The Flaming Star; to which he appended his  |
|  own interpretation of Masonic symbolism under the title "The Key to Masonic  |
|  Parables." Pike somehow obtained at least a portion of Levi's text, which he then  |
|  translated and analyzed, and prepared as a précis for inclusion in his own writings.  |
|  In his précis Pike does not mention Levi by name but alludes to him as an "adept."  |
|  This précis appears in the "Conclusion" of Pike's ritual, The Inner Sanctuary. Part  |
|  L The Book of the Lodge of Perfection (187o). The précis presents a version of Levi's  |
|  "Key" followed by Pike's own comments set within brackets. Although Pike stated  |
|  that Levi's explanations are arbitrary:' they were nonetheless foundational to devel- |
|  oping his own ideas concerning the "weapons and blows:' |
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|  Over the next decade Pike continued to refine and revise his interpre- |
|  tation of Levi's symbolism, which he published under the title, "Legenda I.  |
|  The Aenigma of Hiram;' in Legenda of the Lodge of Perfection (1888). I have  |
|  included both Pike's précis and his revision in Appendix One, which may be  |
|  compared with Levi's interpretation below. |
|  |
|  THE KEY TO MASONIC PARABLES [by Eliphas Levi]" |
|  Solomon is the personification of supreme knowledge and |
|  wisdom. |
|  The temple is the realization and image of the hierarchic reign of |
|  truth and reason on the earth. |
|  Hiram is man, come to power through knowledge and wisdom. |
|  He governs with reason and order, giving to each according to |
|  his works. |
|  Each degree of the order has a word which expressed its capacity |
|  for understanding. |
|  There is only one word for Hiram; but this word can be |
|  pronounced in three different ways. |
|  One way is for the apprentices; |
|  And pronounced by them it signifies—nature, |
|  And is explained through work. |
|  Another way is for the fellows, |
|  And with them it signifies—thought, explained through study. |
|  Still another way is for the masters; and, in their mouths the word |
|  signifies truth and is explained through wisdom. |
|  There are three degrees in the hierarch of beings; |
|  There are three gates to the temple; |
|  There are three rays in a beam of light; |
|  There are three forces in nature. |
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|  These forces are symbolized by the measuring stick which unites,  |
|  by the metal rod or lever which elevates, and the mallet which steadies  |
|  and makes form. |
|  The rebellion of brute instinct against the autocracy of wisdom  |
|  arms itself successively with these three forces. |
|  There are three rebels: |
|  The rebel against nature, |
|  The rebel against knowledge, |
|  The rebel against truth. |
|  They were symbolized in the hell of the ancients by the three  |
|  heads of Cerberus. |
|  In the Bible they are symbolized by Corea, Dathan and Abiron.  |
|  In Masonic legend they are designated by symbols whose Qabalistic  |
|  combinations vary according to the degree of initiation. |
|  The first, ordinarily called Abiram or murderer of Hiram, strikes  |
|  the Grand Master with the measuring stick. |
|  It is in this way that that so many of the just were sacrificed in the  |
|  name of the law. |
|  The second, named Miphiboseth, from the name of an absurd  |
|  pretender to David's throne, strikes Hiram with the iron rod. |
|  It is thus that popular reaction to tyranny becomes another  |
|  tyranny and proves even deadlier to the reign of wisdom and virtue. |
|  Finally, the third puts and end to Hiram with the mallet, as do  |
|  the brutal restorers of so-called order, who ensure their authority by  |
|  crushing and oppressing intelligence. |
|  The acacia branch on Hiram's grave is like the cross on the  |
|  altars of Christ. |
|  This is the symbol of knowledge which survives knowledge itself  |
|  and which for ever protests against the murderers of thought. |
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|   PIKE'S DEPENDENCE ON OTHER SOURCES   |
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|  When a man's errors have disturbed the order of things, nature  |
|  intervenes, like Solomon in the temple. |
|  The death of Hiram must always be avenged, the murderers may  |
|  go unpunished for a while, but their time will come. |
|  He who struck with the measuring stick provoked the dagger's  |
|  blow. |
|  He who struck with the iron rod will die by the axe. |
|  He who was momentarily victorious with the mallet, will fall  |
|  victim to the force he misused and will be choked by the lion. |
|  The murderer of the measuring stick is unmasked by the very  |
|  lamp which gives him light and by the spring where he quenches his  |
|  own thirst, that is, he cannot escape retaliation. |
|  The murderer of the iron bar will be taken by surprise when his  |
|  watchfulness fails, like that of a sleeping dog. |
|  The lion who devours the murders of the mallet is one of the  |
|  forms of the Sphinx of Oedipus; and he who conquers him deserves  |
|  to succeed Hiram. |
|  The putrified body of Hiram shows that dead, exhausted forms  |
|  are not resurrected...:' |
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