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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] |
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| 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: |
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| 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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| 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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