

brought me into the inner court of the Lord's House, and behold, at the door of the Temple of the Lord, between the porch and the altar, were about five and twenty men with their backs toward the Temple of the Lord, and their faces toward the east; and they worshipped the sun towards the east." Tammuz, amongst the Jews, signified the summer solstice; the women weeping towards the north, because that was the dark side of the Temple where the sun was never seen; the men worshipping towards the east, because there the sun rose.

It is a more than curious fact that in the ancient Egyptian paintings on mummy cases Osiris is represented as laid out on a couch, whilst a lion attempts to raise him, signifying that by the aid of Leo (the lion) the sun had cleared the tropic of Cancer. I need hardly point out the curious resemblance here visible to some portions of our Craft ceremonies.

Bishop Warburton describes the ceremonies of initiation in such a lucid manner that I cannot do better than quote from him. He says, the aspirants were required to be men of the strictest morality and virtue, of spotless reputation, and eminent for their piety and devotion to the gods. As a preparation for some of these mysteries, a probation of seven years was enjoined, the last fifty days of which period were employed in acts of austerity, in fasting and prayer, amidst the most rigorous extremes of heat and cold, hunger and nakedness, and not unfrequently the severe use of whips and scourges. Previous to initiation they were habited in new garments, and after some trifling ceremonies they were admitted into the hallowed precincts of the cavern, where the ceremonies were celebrated at dead of night. The hierophant, habited like the Creator, then pronounced the tremendous sentence of exclusion to the uninitiated, *ekas ekas este bebeloi*, synonymous with the Horatian *procul o procul este profani*,

on which the doors were closed, and the rite commenced. A sacred hymn was chanted, and the wanderings of Isis, with her lamentations for the loss of Osiris, were represented in mimic show. Burning brands were waved round the candidate, whilst the representation of a corpse, laid in an ark hollowed out of a log, was placed in view, and the death was lamented with loud wailings. An awful pause succeeded this clamor, during which the Mystagogue, or Conductor, gave a lecture on the origin and symbols of idolatry, after which the pageants of their gods, surrounded by beams of light, were exhibited in the style of our modern magic lantern. All this was performed in the utmost gloom, in allusion to the darkness of the Ark, which had but one small window, and also emblematical of the darkness of the grave in the intermediate state between death and the resurrection. Tremendous thunderings and vibrations occasionally broke the solemn silence, and every object was introduced which could possibly inspire terror and dismay. Their gods were represented as living in Elysium, enjoying eternal youth and never-ending pleasures, whilst the wicked offspring of Typhon were exhibited in Tartarus, tormented by fire. These scenes were relieved and diversified with plaintive music, and the burning of rich perfumes to soothe the senses. The candidate was not long, however, allowed to enjoy these agreeable sensations. The apparatus of terror was again unfolded in all its appalling forms. Hideous spectres flitted before him, rending the air with dreadful screams. The Furies, their heads covered with coils of hissing serpents, rushed forward in wild disorder, followed by Cerberus with his three heads, whose fearful barkings and howlings struck the candidate's heart cold with astonishment and horror. Scenes of Elysium and Tartarus were rapidly exhibited. Darkness was succeeded by the most