

simplified and in that way corrupted. In a profound investigation of this symbol it would be found that the three lights in their appropriate positions, represented the sun in his three aspects as a rising, a meridian and a setting luminary, while the absence of all light from the north, is a recognition of the fact that according to the old ideas of the earth, the sun but feebly casts his rays upon the northern parts which are regions of coldness and of physical and intellectual darkness.

The cable-tow is but slightly alluded to as a symbol in the ritual, but being viewed only in a practical sense, it scarcely attracts the attention of the neophyte. Yet it was a very old and universal symbol employed both by the Israelites and by the Gentiles. We might refer to the cord by which the victim was led to the sacrificial altar, as typifying the candidate who is brought to the altar of Masonry, thereon to sacrifice his worldly passions, and, to those "hands of love," as Hosea calls them, by which the newly made Mason is to be bound in a tie of holy brotherhood. These ideas might be pursued in the investigations of an Academy by which the cable-tow, now of so little consideration as a symbol, might assume the important place to which it is really entitled.

*Thirdly:* There is a third class of symbols, which seem to have a double or compound character. Although not derived directly from the Operative Masonry of the Middle Ages, they were appropriated by the Speculative Masons, because of their connection with the art of building. No society which did not trace its origin to an architectural association could have employed them in its symbolism. Such are all the symbols, legends and myths that refer to the temple of Solomon and to its construction, or in the higher degrees, to that of Zerubbabel.

These legends of the Temple, some historical and some altogether mythical, have been derived partly from the Bible and partly from the commentaries and fancies of the rabbins and talmudists. David, Solomon and Solomon's Master Builder are all mentioned in the Old Records of the Operatives, and are reckoned among the eminent Masters of antiquity. But the writers of these manuscripts derived their information from the Scriptures only. It was not until a later time, when the operative art had been merged in, or rather exchanged for the speculative science, that the rabbinical and talmudical legends were resorted to, and this temple symbolism became perfected and developed for the illustration of the Masonic speculative system.

Yet there is a deplorable deficiency in the explanation of this symbolism as we find it in the accepted rituals. Masonic students who have gone beyond the interpretations of that ritual, well know that the two temples are really the symbols of the present and the future life, and, that the fate of the builder is not intended simply to exemplify as Webb says, "an instance of virtue, fortitude and integrity," but to symbolize in a scenic form the all important doctrine of the resurrection.

Now it would be the object of an Academy of Instruction, such as I have spoken of in the present article, to divest this temple symbolism of the meagre interpretation which is given to it in the ritual of Masonry, especially of the third degree—to elevate it to a higher standpoint of symbolic science—and to compare and collate it with similar symbols found in the religious associations of the ancients. This would be done, not to prove that Speculative Masonry is derived, as has been frequently contended, from the mysteries of Greece and Rome, from the Druidical rites of Gaul and Britain or from the Essenian brotherhood, or the Gnostic sects, or indeed from any of the mystical associations of ancient or mediæval times, but to demonstrate that there was one identical symbolic idea which overshadowed all these associations and which, by force of the intellectual constitution of man, which is forever and everywhere prone to symbolize abstract notions, has been intruded into and adopted by Freemasonry. Because there was a mystical and religious element in all these associations, and because they made great use of symbols, we are not therefore necessarily to conclude that Freemasonry was derived from any one of them.

The investigation of all these subjects would be the task assigned to Academies of Instruction in the higher Masonry. But let me not be misunderstood. It is not intended, by any means, that these Academies should supersede or affect the ordinary explanations of the symbols, as they are given in the ritual which is now in use. To change the ritual—to abolish the symbolic interpretations of the ceremonies and of the working tools—and to substitute new ones for them—would be so to change the form of Esoteric Masonry as absolutely to destroy its identity. But the apparently difficult problem of how we are to improve the character of Masonic symbolism without affecting the Masonic ritual can be readily solved by the following method.

In the first place we must recognize the fact that there are two kinds of Masonry, which may be distinguished as *Lodge Masonry* and *Closest Masonry*.

*Lodge Masonry* is, as its name imports, that Masonry which we receive in the lodge. It embraces the explanation of the symbolic ceremonies and symbols, precisely as they are given to the candidate at the time of his reception. If the interpretations of