

“Celestial Lodge Above: The Temple of Solomon in Jerusalem as a Religious Symbol in Freemasonry.” *Nova Religio: The Journal of Alternative and Emergent Religions* 4.1 (October 2000): 28-51

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The hangings in the lodge room are blue, spread with golden stars. The Master and the brethren wear white robes as well as blue headbands with 12 golden stars on it, tied around their foreheads. The Master sits under a blue canopy on a throne, behind which is a transparent light that is sufficient to light the entire lodge. Facing is a painting or image of a square city, the Celestial Jerusalem, descending from heaven, to crush the remains of the present Jerusalem. A Serpent or hydra with 3 heads representing the wickedness of infidels remains there. This Celestial Jerusalem, elevated as on a cloud, has 12 gates, 3 on each side with a Tree in the middle that bears 12 different sorts of fruits. Under this is the ancient Jerusalem which is in ruins and overturned, along with the Serpent which is in chains and appearing crushed by the weight of the Celestial Jerusalem. There is a high mountain on one side toward which the candidate is directed by the Warden [the guide], who then retreats backwards to measure the size of the city with a surveyors chain, and then returns to tell the candidate, pointing toward the city, that the city is 1500 miles on each side. They both come down backwards, and after a moment

of silence, the candidate takes 3 steps toward the three-headed Serpent and steps on each of the heads. He then advances in a special way toward the city and receives the secret sign, token, and password of the degree. He is also given a crimson sash with 12 golden stars to which hang a square jewel of gold from the right shoulder to the left hip, on one side the letter Alpha and on the other Omega.ⁱ

The above is an initiation scenario taken from a valuable antique manuscript of Freemasonry, called the Francken Manuscript of 1783. This particular initiation is the 19th degree, known as Grand Pontiff, portrayed within a series of initiatory degrees (4th through 33rd) of Scottish Rite Masonry. Beneath these 'higher' degrees lie the initial foundation of Freemasonry-- three degrees that symbolically take place within the chambers of the famous Temple of Solomon in Jerusalem.

As part of an elusive history that reflects many dimensions of Western religion and civilization, Freemasonry and its association with the Temple of Solomon in Jerusalem is the subject of this essay. After noting the written record of the actual appearance of Solomon's Temple within the masonic tradition, as well as the symbolism of the Temple in the first three degrees, we will explore the role of 'New Jerusalem' in the 19th degree of Grand Pontiff with reference to existing manuscripts and published editions of the rite dating back to 1783. Current scholarship on issues related to fraternal movements

will help us place Freemasonry within the context of early Enlightenment utopian thought, and also assist us in our attempt to illuminate some of the modifications of masonic ritual made during the 19th Century as Freemasons sought to retain connections to ancient religious and philosophical traditions. The historical city of Jerusalem has been at the center of biblical prophecy since its founding. Out of the 800 or so references to Jerusalem in the Bible, roughly 350 deal with future prophecies for the city, including the New Jerusalem descending from the heavens as described in the apocalyptic book of Revelation. While it is generally known that Jerusalem is a sacred site for Jews, Christians, and Muslims, its appearance within the ritual literature of other religious or quasi-religious organizations is seldom discussed. In both Judaism and Christianity, the city of Jerusalem is a focal point of messianic and eschatological events leading toward a millennial kingdom. For Jews the future city represents the restored Kingdom of David that will be ruled by the Messiah from Mt. Zion. For Christians, the descent from Heaven of the New Jerusalem at the climax of the 1000 year millennial reign of the returned Jesus Christ represents eternal salvation. And for Muslims, Jerusalem is the sacred space from where the Prophet Muhammad visited the heavens. For the fraternal organization known as Freemasonry, the Temple that was built within the earthly city of Jerusalem has been appropriated symbolically to illustrate the progressive moral development of mankind on earth and its fulfillment in a permanent state of 'millennial' perfection in

a New Jerusalem.

The significance of Jerusalem and the Temple of Solomon as central to Freemasonry was affirmed by one of its most important spokesmen: "Now almost all the symbolism of Freemasonry rests upon or is derived from the House of the Lord at Jerusalem. So closely are the two connected, that to attempt to separate the one from the other would be fatal to the further existence of Masonry. Each lodge is and must be a symbol of the Jewish Temple; each Master in the chair a representative of the Jewish King; and every Mason a personation of the Jewish workman."ⁱⁱ This connection is, however, virtually unknown outside the fraternity since there have been so few attempts to disseminate the content of its secret rituals and instructions. The well-known link between Jerusalem and European or Christian 'fraternalism' of other varieties, however, goes back at least as far as the Knights Templar and the Crusades, but is positively identified with Freemasonry from written records of the early 15th century.

Fraternalism as an identifiable social and cultural form is receiving attention from historians and religious studies scholars. Fraternal orders are important from several points of view simply because of the large number of people who have been members. According to recent work on fraternal associations by sociologist Mary Ann Clawson, fraternalism may be defined in terms of four characteristics--"(1) the use of a 'corporate idiom, (2) the construction of solidary ties through ritual and public ceremony,

(3) proprietorship a qualification for participation, and (4) the assertion of masculine privilege and authority."ⁱⁱⁱ These features appear with remarkable consistency in the guilds, journeymen's societies, and confraternities of late medieval and early modern Europe, as well as the Masonic lodges of 18th century Britain and France, eliciting examination from historians of religion. While Freemasonry displays all of these elements, we will concentrate on the ritual dimension.

First, fraternal ritual creates cohesive bonds of group solidarity and meaning through the aesthetic appeal of images: "ritual is analogous to art; it must exert an aesthetic appeal if people are to be drawn to its repetitious reenactment. Like art, ritual can both express and generate sensibilities, styles of feelings, aesthetically satisfying interpretations of social experience. At the same time, ritual is a collective experience that creates social relationships as it creates meaning. . . by the aesthetic power of the images it offers and the character of the social relations that are created and cemented by the ritual experience."^{iv}

Among all types of fraternalism throughout history, Freemasonry is the largest and most prestigious group, and still remains so. Believed to have been founded initially upon medieval guild associations of stone-masons in Europe, by the seventeenth and eighteenth centuries it had taken on a non-operative, or speculative (philosophical) character. This term, borrowed from the Latin

speculator, referred to the augurs who deduced good or bad fortune from within temple precincts in Roman times, but came to mean, for Masons, an investigation into sacred things. This effort is reflected in its secretive rites of initiation that display a combination of themes and practices drawing from the ancient mystery religions, hermeticism, kabbalah, and gnosticism. The appeal of Freemasonry for intellectuals of this time was directly tied to its symbols and rituals. In league with the thought of Jean J. Rousseau, Freemasonry taught that "symbols and mysteries are the principal nutrients of the human spirit," and they "restored men to their natural state, we may call it a Rousseauian condition, a state of transparency, without disguise."^v The roll call of masons during this early formative period included the names of many progressive thinkers and creative artists associated with the age of Enlightenment, far from the quarries of manual stone-masonry: Voltaire, Goethe, Schiller, Mesmer, Gibbon, Pope, Mozart, Ben Franklin, Herder, Jonathan Swift, Sir Walter Scott, and Edmund Burke, among many others.

Freemasonry, unfolding within the casual ambience of taverns and coffee-houses, encouraged the construction of a new symbolic identity through horizontal social ties: "The Masonic initiation is a rite of leveling. Symbolically detached from worldly standing, men could divest themselves of traditional identities for the purpose of fellowship. Protestants, Catholics, and even Jews could become Masons and be bound together as brothers through a ritual process that claimed to override their sectarian loyalties. Freemasonry

explicitly claimed that morality itself, the capacity to be and do good, was not conditioned by religious belief, that Masons were to be `good Men and true, . . . by whatever denomination or persuasion they may be distinguished."^{vi}

There is a mounting consensus that Freemasonry, as a ritualistic and speculative enterprise, was actually founded in Scotland by descendants of Templar Knights who fled the Catholic persecution of the order in 1307 C.E.. Freemasonry is said to have then been brought over to England by King James VI of Scotland, himself a Mason, when he became James I of England in 1603.^{vii} While it was already in Scotland and Ireland, by 1717 C.E. the fraternity in England had officially formed a conglomerate body in London known as the Grand Lodge of England.

The fixation with temple symbolism in Freemasonry is connected with its more general embrace of the numerical sciences of geometry and architecture. In fact, a large portion of James Anderson's Book of Constitutions, one of the important early documents, presents a history of architecture, "beginning with Adam, our first parent, created after the image of God, the great Architect of the Universe. In this view architecture symbolizes what is most godly and thus most human, for Adam, created as he was in the image of the Great Architect, `must have had the liberal sciences, particularly Geometry, written on his heart, for ever since the Fall, we find the principles of it in the hearts of his offspring.'"^{viii} According to Jacob, Masonry viewed itself as a kind of vehicle for sharing the new `mysteries of science' for the betterment of humankind: "sharing of masonic

mysteries among all classes of men, in secrecy and privacy, with emphasis on the liberal arts and sciences, particularly geometry, . . . improve and civilize mankind."^{ix} And the masonic 'utopia' included a new level of socialization and a broad cosmopolitan vision that was based on the new Newtonian concept of the Great Architect of the Universe: "Freemasonry turned the vast and ordered universe of the new science and its Grand Architect into an object of worship; with that cosmology came the justification for being cosmopolitan. . . The cosmopolitanism preached by the Enlightenment . . . encouraged fraternal bonding."^x

According to Masonic tradition, the Egyptian temple was the true archetype of all other temples in the ancient world, including especially the Mosaic tabernacle and the Temple of Solomon in Jerusalem. For example, the typical Egyptian temple had a pair of tall obelisks at the entrance, which were the predecessors of the two pillars at the porch of Solomon's Temple. The temple was quadrangular and built East and West, as exemplified in the hieroglyph of the same form. Divided into a spacious hall, which served as the sanctuary where the great body of the worshippers assembled, the temple also included a cell or sekos (Latin, adytum), equivalent to the Jewish Holy of Holies, into which only the priests entered. In the remotest part, usually behind a curtain, appeared the image of the deity or sacred animal which represented it. In accordance with Masonic tradition, Mackey suggests that this Egyptian temple form was borrowed by the Jews, and with some

modifications adopted by the Greeks and Romans, then entering modern Europe. The idea of a separation into a holy and a most holy place has everywhere been preserved, with the same idea maintained in the construction of Masonic Lodges, 'which are but imitations, in spirit, of the ancient temples.' The main difference, however, is in the direction of the most holy place; with the Egyptians and the Jews it was in the West, in Masonic Lodges in the East.^{xi} As will be apparent, the image of the Temple in Jerusalem functions centrally and positively in Freemasonry, both in the notion of an expanding moral order on earth, and as a symbol for a celestial, millennial kingdom in the masonic eschaton.

Accordingly, the image of King Solomon's Temple, the first temple in Jerusalem, functions primarily as a model for the earthly masonic lodge and its work of constructing moral principles among the living brethren. In its view, the historical destruction of this temple parallels the mortality of this earthly life, and is thus aligned with the first three initiatory degrees leading to Master Mason. Several advanced degrees, such as those of Royal Arch Masonry and the Ancient Accepted Scottish Rite leading up to the 33rd degree, employ the image of the Second, reconstructed, Temple of Zerubbabel, built upon the foundations of the first, as a symbol of the future eternal life where, according to masonic lore, 'the lost truth shall be found, where new incense shall rise from a new altar.' Likewise, New Jerusalem as depicted in the Apocalypse of St. John is adopted in the Scottish Rite as a millennial symbol for the eschatological

hope of the fraternity, 'the celestial lodge above.' This is most fully displayed in the 19th degree of Grand Pontiff, described at the beginning of this paper. The inclusion of New Jerusalem in this degree in the mid 1700's, however, postdates the appropriation of King Solomon's Temple within the three basic Craft degrees, as we shall see.

When and how did Solomon's Temple become important to Freemasonry? Long before the founding of the Grand Lodge of England in 1717, there were documents of an operative nature 'with speculative overtones' known as Old Charges, defined as rules 'of conduct and the regulation of the mason craft by which they and their descendants were going to be governed.' These were in circulation from the 14th to the 17th centuries C.E.. In addition, forming a continuation, a series of masonic catechisms were published from the late 17th to early 18th centuries that were followed by the Book of Constitutions, edited by Dr. James Anderson and appearing in 1723 and 1738 (1st and 2nd ed.). This last work, with the seal of approval from the Grand Lodge, officially ushered in the speculative period of modern Freemasonry as the formative document of the craft.

Having perused and analyzed the entire range of these documents and others, Masonic scholar Alexander Horne from London concluded that, "The Masonic Legend of King Solomon's Temple can . . . be seen to go back to about 1410 A.D., as far as our own written records are concerned."^{xii} This is because one of the Old Charges known as the Cooke Manuscript of 1410 contains a short account of King Solomon.

An earlier charge, the Regius Manuscript (ca. 1390, curiously linked to Roman Catholic sources) does not mention Solomon's Temple, but instead refers to King Nimrod of the famous Tower of Babylon as the person who gave the masons their first charge or rule. Horne suggests that, "it no longer suited our ancient brethren to find the prototype of our craft in an institution connected with the building of the Tower of Babel--a heathen structure erected in overt defiance of Heaven--but they, on the contrary, had no difficulty in seeing our origin in an institution connected with a Temple erected to the glory of the one true God."^{xiii} Accordingly, the Cooke MS contains the following account, the first in written masonic records: "at the making of Solomon's Temple that King David began . . . Solomon had four score thousand Masons at his work; and . . . Solomon confirmed the Charges that David his father had given to Masons. And Solomon himself taught them their manners [i.e., customs and practices], but little differing from the manners that now are used."^{xiv} In this text and several others that followed, the claim that Freemasonry originated with King Solomon and his Temple was enthusiastically supported by deference to older masonic chronicles and oral traditions.

The earliest Masonic Catechism (1696 C.E.) has the following Question and Answer: Q. Where was the first lodge? A. In the porch of Solomon's Temple. This basic formula is found repeated almost without variation in other catechisms of the period, gradually including references to the pavement, the twin pillars, the middle

chamber, the master-jewels, etc., standard items in modern-day initiation rituals. The first edition of the Book of Constitutions (1723) devotes a total of five pages to minute details of Solomon's Temple.

This interest in Solomon may be viewed within the context of a general Solomonic revival in the minds of Protestant and progressive scientific thinkers at about the same time that masonry switched from operative to speculative status. Specific reference may be made to Sir Francis Bacon's scientific utopia New Atlantis (1624) with his utopian island containing a House of Solomon full of scientific learning, and John Bunyan's Solomon's Temple Spiritualized (1688), in which nearly every square inch of the ancient edifice is discussed from his uniquely Protestant perspective. Several later masonic works contain similarities in literary style and content to the Bunyan work.

Despite a strong body of Christian, mostly Protestant, members, however, the perspective of the developing masonic fraternity must be set outside of the Christian experience of the times: "the ethos of freemasonry could not be further removed from the intense piety, even revivalism, of the sectarian or the Methodist. Anglican piety also never abandoned belief in the natural depravity of humankind, in the inability of human beings to merit salvation."^{xv} The emphasis of masons on the perfectibility of the human condition, and on the ideals of merit, order, and harmony, distinguished the masonic lodge as a kind of secular oasis. This oasis was a distinctively optimistic

place by comparison with the status of humanity as described by the varieties of English Protestantism.

In performing the foundational three masonic degrees of initiation, all earthly masonic lodges are essentially replicated upon the structure of King Solomon's Temple: "Every Masonic Lodge is said to be, allegorically, a representation of Solomon's Temple" (Horne, 139). If one becomes a Master Mason of the 3rd degree, then he is technically a full Mason, since all of the other additional degrees of the Scottish Rite and York Rite are optional and are built upon the essential groundwork of the three 'Craft' degrees. The First Degree, known as Entered Apprentice, is conducted in the lodge that represents the Ground Floor of King Solomon's Temple. The Second Degree, called Fellow Craft, is conducted as if in Middle Chamber of the temple, and the final Third Degree known as Master Mason is performed in the Master's Lodge which is styled by the Craft the Sanctum Sanctorum, or Holy of Holies, of King Solomon's Temple. The Master's Lodge is also known as the "Blue Lodge" (for its blue canopy) of Master Masons where only the first three degrees are conferred.

Analysis of the ritual manuals of Blue Lodge masonic initiation as they have developed from the 18th century discloses that the process of character-building within the first three degrees of Freemasonry parallels the construction work of the builders of King Solomon's Temple, such that each masonic lodge, as a miniature 'Temple of Solomon,' is essentially a 'workshop' for building individual moral character through the figurative use of the hand

tools and objects associated with stone masonry: the square, compass, ruler, plumb, spade, setting maul, rough ashlar (uncarved block), and apron. These items are employed figuratively to enunciate virtues that are ritually implanted within the heart of each masonic initiate in order to construct a new 'interior' temple 'not made with hands,' which is said to survive the demise of the physical body and award him entrance into the celestial lodge above.

The First Degree known as Entered Apprentice requires the candidate to enter the lodge blindfolded, kneel before an altar and take a solemn oath or obligation before an open Bible (or any other volume of sacred law which is permissible according to the cultural context of the lodge or masonic candidate). When the blindfold is removed he is taught the significance of the degree, including secret signs, symbols, handshake, and password. He is given a white lambskin apron, representing the aprons said to be worn by the builders of King Solomon's Temple, but also believed to have been worn by initiates of the ancient mystery religions.

Each of the first three degrees has what are called 'working tools,' that is, stone cutters' implements that are figuratively employed to convey masonic teachings on morality. For the Entered Apprentice, the working tools are the 24-inch gauge and the common gavel.^{xvi} After Entered Apprentice, the Second Degree of Fellow Craft is taken, which includes a lengthy and elaborate lecture on the architectural symbols of King Solomon's Temple. The three working tools of the Fellow Craft are the plumb, the square, and the level.^{xvii}

The drama of the Third Degree initiation ceremony is the most important of the Craft degrees, and consecrates the initiate as a Master Mason, a full Mason. The candidate is cast in the role of the hero of Freemasonry, Hiram Abiff, the principal architect of King Solomon's temple. After being symbolically slain by a setting maul by three assassins after refusing to reveal masonic secrets, the candidate (as Hiram) is placed in a mock grave and then ritually raised up by the Master of the Lodge. This 'resurrection' symbolizes the emergence into a new way of life from figurative death for all Masons, a dying and rising motif drawn from the ancient mystery religions. Some Christian Masons have viewed this as a disguise for the Passion and Resurrection of Jesus. The working tool of the Third Degree of Master Mason is the trowel.^{xviii}

While the name of Hiram Abiff is not in the biblical record, and the precise origin of the Hiramic legend cannot be ascertained, the name Hiram (or Hiram) of Tyre as a worker in bronze is found in the Hebrew Bible accounts of the building of King Solomon's temple (I Kings 5 and 7, II Chronicles 2, 3, and 4). There is no reference in the Bible to his murder or other details found in the masonic initiation. For these, many theories abound, tracing it to rabbinic Judaism, early Rosicrucian manuscripts, gnostic myths, or medieval folklore among stone-cutters or operative masons.

In addition to the working tools of the three degrees, the candidate is instructed regarding the three ornaments as well as the six jewels of the Lodge, three movable and three immovable, all said

to have been features of the interior of King Solomon's Temple. The three ornaments are the mosaic pavement, the indented tassel, and the blazing star. The three movable jewels are the rough ashlar, the perfect ashlar, and the trestle-board; the three immovable jewels are the square, level, and plumb.^{xix} All of these tools, ornaments, and jewels from King Solomon's temple are embedded in a didactic framework as well as an ideology that views itself as strongly contributive toward a peaceful `utopian' world through ethical teachings and charitable works.

Masonic eschatology, believed to be influenced by gnostic and neo-platonic concepts of the perfectibility and immortality of man, embraces the anticipation of entrance into the "celestial lodge above" at the time of death. According to Mackey, this includes a belief in some sort of resurrection or restoration to life as exemplified in the Third Degree: "The doctrine of a resurrection to a future and eternal life constitutes an indispensable portion of the religious faith of Masonry. It is not authoritatively inculcated as a point of dogmatic creed, but is impressively taught by the symbolism of the Third Degree [the raising of Hiram Abiff]."^{xx} But nowhere in masonic literature have I found a definitive statement about physical resurrection. Most masonic historians prefer to suggest a kind of general restoration, albeit spiritual, that cannot be aligned with specifically `physical resurrection.' As such Mackey is able to align Masonry with a wide range of ancient teachings, some of which include reincarnation and physical resurrection: the

Egyptians, Hebrews (Pharisees), Zoroastrians, Brahmins, Buddhists, Etruscans, Druids, Scandinavians, Greeks, Romans, and Christians. The main point is the survival of identity or consciousness in some post-mortem form.

Restoration to a future life that is not necessarily physical is implied in the masonic funeral services outlined in one of the manuals: "He has laid down the working tools of the Craft and with them he has left that mortal part for which he no longer has use. His labors here below has taught him to divest his heart and conscience of the vices and superfluities of life, thereby fitting his mind as 'Living Stone' for that spiritual building--that house not built with hands--eternal in Heaven. Strengthened in his labors here, by faith in God and confident expectation of immortality, he has sought admission to the celestial lodge above."^{xxi} Indeed, this seems to parallel some Western philosophical thought (Aristotle, Maimonides, Spinoza, Deism) that postulates a non-physical immortality resulting from a cultivated intellect (nous).

One of the most striking images of the future restorative state for masons, as for Christians, is New Jerusalem. Drawing from the book of Revelation, Kabbalah, and rabbinic sources, the ritual literature of Scottish Rite Masonry, including degree rituals from 4th to 33rd, incorporates images of Jerusalem, the Temple of Solomon, the Second Temple of Zerubbabel, as well as a ritually-invoked apocalyptic vision of New Jerusalem as a celestial city of golden buildings overcome with the light of God, emblazoned with signs of

the zodiac, and descending from the heavens.^{xxii} The main difference from the Christian vision is, of the course, the absence of any reference to Jesus Christ.

As quoted at the outset, New Jerusalem appears in the Grand Pontiff or 19th Degree of Scottish Rite Masonry. Though carrying the name `Scottish,' the origin and early development of the Scottish Rite occurred in France. Having to do with attempts to connect Craft masonry (the first three degrees) with the Knights Templar organization of the Crusades, there were, in fact, a number of legends relating to the survival of the Templars in Scotland after the treacherous disbanding of the order by the Roman Church in the 14th Century. According to masonic historians, the 19th Degree of Grand Pontiff was originally part of the Rite of Perfection of 25 degrees which was practiced in France toward the middle of the 18th century, and was among the degrees brought to the West Indies by Stephen Morin in 1762.

More details of the transition from Europe to America are given in a catalog of old masonic reprints entitled, Rare Esoteric Reprints and Freemasonry Books: "Soon after the development of the `Ecosais' [Scottish] Masonry in France, Stephen Morin was appointed `Grand Inspector in all parts of the New World' by the Council of the Grand and Sovereign Lodge of St. Jean de Jerusalem in either Bordeaux or Paris. Morin, who had access to many high grade rituals, then apparently created a set of Masonic regulations called the `Constitutions of 1762' to assist him in establishing High-Grade

Masonry in the New World; he also organized these 'haut grades' into a masonic rite. Armed with his patent, Morin traveled to Kingston, Jamaica, and between 1762 and 1767 conferred his rite upon Henry Andrew Francken (1720-1795), whom he also appointed Deputy Inspector-General in 1769. Francken wrote out the rituals by hand in at least three manuscripts [1771, 1783, 1786]--the most complete set being the 1783 manuscript. In 1767, Francken authorized a 'Lodge of Perfection' in Albany, New York, and the seeds of Scottish Rite Masonry were planted in North America on the East Coast. By 1800 some 50 men had been appointed Deputy Inspectors, and several resolved to establish a governing body of the rite. A document, known as the 'Constitutions of 1786' authorized an increase from Morin's 25 degree system to one of 33 degrees."^{xxiii}

The Ancient and Accepted Scottish Rite is today the most widely established form of Freemasonry in the world, with 40 countries having their own Supreme Councils. The original Supreme Council, the "Mother Supreme Council" was founded in Charleston, South Carolina, on May 31, 1801. Principal in this foundation were Col. John Mitchell, the first Grand Commander (1801-16), and Rev. Frederick Dalcho, the first Grand Secretary and second Grand Commander (1816-23). Rev. Dalcho was an Episcopal minister of St. Michael's Church in Charleston in addition to being a key figure in all aspects of Masonic history in South Carolina.^{xxiv} The Supreme Council remained in Charleston until 1870, just after the Civil War, when it was transferred to Washington D.C. under the supervision of Albert Pike.

Pike proved instrumental in leading the development of Scottish Rite Masonry as well as in revising the ritual degrees and commenting on them.^{xxv}

As early as 1813, however, a Northern Masonic Jurisdiction had formed as a separate body, making two divisions of the Scottish Rite in America that remain today, the Northern and the Southern Jurisdictions. While an examination of the current ritual manuals of both jurisdictions reveals some differences in their degree work, including that of Grand Pontiff, they both trace the origin of their degrees to the same source, the Francken Manuscript.^{xxvi}

Further discussion of the Francken Manuscript becomes critical at this point. A statement in the Kessinger Catalog emphasizes that this Francken Manuscript of 1783 is, "the single most important document relating to the Ancient and Accepted (Scottish) Rite, because it is the lineal predecessor of the Rite. The rituals of this manuscript represent their authentic form at the birth of Scottish Rite, before they were modified by Carson, Gourgas, Yates, Pike, etc. [masonic ritualists]. To whatever extent the rituals may have changed in any jurisdiction, all owe their existence to the rituals of this magnificent document."^{xxvii} But while the Francken manuscript only has the 4th through the 25th degree, as representing the Rite of Perfection, another manuscript, purported to be the first full set of degrees from 4th to 33rd, has existed is called the Ordo ab Chao: The Original and Complete Rituals, 4th-33rd Degrees of the first Supreme Council, 33rd Degree, at Charleston, South Carolina, dated

1801 and 1802.^{xxviii}

When comparing the Francken Manuscript with the 4th through 33rd degree rituals in current use,^{xxix} the 4th through 22nd degrees correspond to each other, but there is obviously the creation and addition of the 23rd through the 27th degrees. The 23rd of the Francken corresponds with the 28th in current use, with the creation and addition of a 29th degree, followed by the 24th of the Francken MS corresponding to the current 30th degree, then the creation and addition of a 31st degree, followed by the 25th of the Francken corresponding to the current 32nd, Sublime Prince of the Royal Secret (4-22 = 4-22, 23-27, 23 = 28, 29, 24 = 30, 31, 25 = 32, with the original Francken degrees underlined). In any case, the 19th degree of Grand Pontiff in the Francken text of 1783 corresponds in name and number with that in present use in both Northern and Southern jurisdictions.

As the earliest surviving form of this ritual, the 19th degree of Grand Pontiff as presented in the Francken Manuscript of 1783 is crucial for the study of the millennial symbolism of the Temple of Solomon, i.e., the New Jerusalem in early Scottish Rite masonry. The opening summary of the degree, as quoted at the beginning of this paper, is succeeded by a question and answer 'catechism' that serves to initiate the candidate as a Grand Pontiff (see Appendix). Several significant points are mentioned in this conversation. First, the Celestial Jerusalem represents ancient, primordial masonry, and comes down to replace the earthly city: "A Square City of 4 equal sides with 3 gates on each side, on the middle of which is a Tree

bearing 12 different fruits & Said City is suspended as on clouds, Crushing a Serpent with 3 heads. The Square City represents ancient masonry, under the Title of Grand Pontiff, that comes down from Heaven to replace the ancient destructed temple, when Grand Pontiffs come to make it appear, as is represented by the Ruins and the 3 headed Serpent chained." Secondly, this ancient masonry was taught by St. John,^{xxx} who we understand as 'the first mason that held a perfection lodge,' that is, the Ancient and Accepted Scottish Rite. That is why he is considered the Patron Saint of the Scottish Rite.

In response to a query about the head band worn by the candidate, the Master replies that this was the article worn in previous times to guarantee entrance into the Celestial Lodge: "It procures him the entrance to our lodge, as it did procure the entrance in Celestial Jerusalem to those who wore it - thus has St. John explained himself." The golden stars on the blue hangings within the lodge appear to represent all the masons who will reside eternally in the Celestial Jerusalem: ". . . the stars represent those masons who have given proofs of their attachment to the statutes and rules of the order, which in the End will make them deserving of Entering the Celestial Jerusalem."^{xxxi} This was later dropped from the symbolism.

In 1855, the Supreme Council in Charleston decided to revise the existing rituals in their possession. Within two years, Albert Pike had single-handedly, from his own expense, published the so-called Magnum Opus or 'Great Work,' being his revision of the complete rituals of the Scottish Rite. Analysis shows that Pike

probably did not have access to the Francken manuscript, but only a set of degrees in use at that time. According to the Forward, "Only 100 copies of his initial revisions were printed--less than thirty said to survive. Pike's work was so impressive he was made an active member of the Supreme Council and became the most revered Sovereign Grand Commander in the history of the Rite."^{xxxii} He had been initiated in the 32 degrees of the Scottish Rite in Charleston on March 20, 1853, under the direction of Albert G. Mackey, the famous masonic scholar and historian.

Henceforth, the Southern Jurisdiction was faithful to the degrees as described by Albert Pike, first laid down in Magnum Opus, and later in a set of revised rituals called, Liturgy of the Ancient and Accepted Scottish Rite of Freemasonry for Southern Jurisdiction of the United States.^{xxxiii} A substantial part of the extended commentarial lectures on each of the degrees which are included in the Magnum Opus form the contents of Pike's separate book Morals and Dogma,^{xxxiv} published in Charleston in 1871, which was widely circulated and was at one time given to successful candidates after finishing the 14th degree.

The degree of Grand Pontiff as reworked by Pike in his Magnum Opus (1857) displays significant modifications and additions compared with the Francken Manuscript. As in the Francken, the lodge has blue hangings with stars of gold, yet there is also one large spherical transparency behind the Master's seat in the East. Around the lodge room are 12 columns engraved with the names of the 12 tribes

of Israel, 12 names of God in Hebrew, 12 names of the zodiac, and the initials of the 12 apostles. The Master wears a white linen robe (among the 144,000 in Revelation), but also on his chest has the Jewish High Priest's breast plate, or the Urim and Thummim, the 12 jewel divining stones of ancient Israel. The candidate is dressed as in the 18th degree of Knight of the Rose Croix, and is conducted into the lodge. After the brethren sing an `ode', the blindfolded candidate is led twelve times around counterclockwise, stopping at a different column at each round. After hearing messages about the 12 tribes, etc., the candidate is then hurriedly placed in dark seclusion and silence for five minutes. Then there is a lecture from several brothers about those who worship the beast and wear the number 666 on their forehead, and the seven vials (from Rev.). After this, the candidate is brought to light by entering a room with a large painting of the New Jerusalem. While mentioning Lord God and the Redeemer in the oration, there is no actual naming of Jesus or the Christ. The candidate then kneels at a Bible on the altar to receive his obligations (oaths and instructions). In this version, the candidate is made a Priest after the Order of Melchizedek which is the same thing apparently as a Grand Pontiff or Scottish Mason. He is then given the sign, token, password, and sacred word of the degree. While in the Francken MS the candidate's cordon (sash) is worn from the right shoulder to the left hip, in the Pike version it is the opposite, a small detail indeed, but one that elicits a recollection of Pike's Hindu studies that may have informed him about

the way in which high caste Brahmins wear their sacred threads from the left shoulder to the right hip.

Pike's interpretation of the 12 tribes and 12 apostles is as follows: "The 12 tribes, whose initials adorn the columns, and are seen on the pearl gates of the city, are emblematical of the human race; and the 12 apostles, whose initials are also on the bases of the columns, and on the foundations of the city, are to us the type of all those who have labored to reform, instruct, and elevate mankind."^{xxxv}

The candidate is then told to step in succession on the 3 heads of the Serpent as the Master says: "So shall the foot of Truth crush error! So honesty and honor trample on falsehood! So charity tread in the dust Intolerance!".^{xxxvi} At this point in the degree there is a commentarial lecture by Pike which is substantially the same as that contained in his Morals and Dogma ^{xxxvii} (pp. 312-324). This is used in whole or in part by both Northern and Southern Jurisdictions.

Beside the additions provided by Pike's revisions of the Grand Pontiff degree, there are a couple of items which he omitted that were prominent in the Francken MS: the reference to the 12 fruits on the Tree of Life in Jerusalem, mention of St. John as the first mason of the Lodge of Perfection, and the explanation of the golden stars on the blue hangings. This version of Pike in Magnum Opus is essentially the same, with slight alteration, as that contained in the above-mentioned Liturgy published in 1878.

In a 1953 version of the 19th Degree printed for the Northern

Jurisdiction, it appears that a significant effort is made to distinguish it from Roman Catholic and Christian affiliation. This includes deleting several Christian-like themes and statements found in earlier Northern versions such as that of Charles T. McClenachan (1867, 1885). McClenachan had included a large gold cross and a rose in his version of the degree along with musical settings of hymns to be sung. In the catechism he used phrases like 'O Heavenly Father,' 'unto the Great Jehovah,' and 'Amen.'

The 1953 Northern edition emphatically states: "The name 'Grand Pontiff' does not refer to the leader of the Roman Catholic Church, but to each candidate who through initiation is transformed into a Grand Pontiff, pontifex maximus, or 'great bridge-builder,' from the Latin pontifex, ponti, meaning 'bridge' and facere, 'to make,' with the added sense that the initiate symbolically builds a bridge to the future (masonic utopia or apocalypse) as a 'path-finder,' and acts as a philosopher-priest after the order of Melchizedek. The editors of the ritual emphasize that prior to its use by the Roman Catholic Church as a member of the council of priests in the Pontifical College that advise the Emperor, a pontiff was a priest in the ancient Roman religion who kept the path open between men and the gods.

There are other differences. In the Northern rituals, as it was revised in 1886 as a break-away from the rituals of Albert Pike in the South, the aspiring philosopher/candidate is personified with the name Philetus. After entering the Lodge, Philetus proceeds to

engage in conversations with the shades of four great wise men of the past, namely Philo, Manu (the Hindu lawgiver), Hermes, and St. John the Evangelist. In the newer ritual of 1953, the name of Manu has been substituted by Epicurus and his teaching,^{xxxviii} and there are a total of five scenes: Scene I, A Chapter of Grand Pontiffs; Scene II, Journey to the Shades; Scene III, The Return; Scene IV, Spirit of Evil vs. Spirit of Masonry; Scene V, The Anointing of a Grand Pontiff.

In the last scene, after Philetus is anointed a Grand Pontiff, the Senior Prelate quotes Revelation 21:2-3: "And I saw the Holy City, New Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband. And I heard a great voice out of heaven saying, Behold, the tabernacle of God is with men, and he will dwell with them, and they shall be his people, and God himself shall be with them and be their God." Then the Grand Pontiff gives the masonic explanation: "The vision of the Holy City, the New Jerusalem, cherished by all Grand Pontiffs, is a symbol of God's ultimate triumph in the hearts of men and in the councils of mankind. It is a summons to high adventure and to spiritual conquest. ^{xxxix} To sow that others may reap, to work for those who shall labor after we are dead, to be an inspiration in the lives of men yet unborn, to bless with the glorious gifts of truth and light and liberty those who will never know the giver--this, Philetus, is the true office of a Mason and the proudest destiny of a man." Then Philetus, lifting the globular mirror from its pedestal and holding it aloft, facing West, exclaims,

"Alleluia! The Lord God omnipotent reigneth. The kingdoms of this world are become the kingdoms of our Lord and of his Anointed, and he shall reign forever and forever. Amen and Amen."^{x1}

Toward the end of the 19th Century, the Scottish Rite Lodges incorporated new technologies in their degree work. These rapidly expanding institutions built special theaters and auditoriums for their enactment that included novel varieties of audio-visual effects and scenic backdrops. But despite the prevalence of the Holy City image in the material ritual equipment of the Southern Jurisdiction, in the revised Northern degree of 1953 there are directions indicating why a scenic backdrop or tracing board depicting the New Jerusalem is discouraged in the North. In a short section entitled, "For Officers and Directors of Work," we find, "The use of a Tracing Board or backdrop depicting the New Jerusalem is not recommended. While this is traditional, few of these scenes have artistic merit. The New Jerusalem in the 19th degree is a symbol to be interpreted spiritually."^{x1i} Both jurisdictions, however, continue to emphasize New Jerusalem either visually or through verbal imagery.

John Michael Greer has recently delineated several categories of the futuristic vision in Western history that help us locate Freemasonry vis-a-vis utopian thought. The Arcadian tradition grounds human happiness in a flight from the social realm into a world governed wholly by nature. The Millenarian tradition looks to a final irruption of the transcendent, a deus ex machina, into the world of

social experience as a solution to the problems of suffering and evil. And the Utopian tradition, which envisions human society as perfectible on its own terms, through human action and understanding, as expressed in some system of social arrangements.^{xlii} But while some scholars prefer to limit the scope of utopia to an already perfected place that is discovered by outside adventurers, Frank Manuel has broadened the term from its original literary or fictional connotation in Thomas More's work: "Utopia also came to denote general programs and platforms for ideal societies, codes, and constitutions that dispensed with the fictional apparatus altogether."^{xliii}

Consonant with our purposes, even religiously inspired visions of Heaven qualify: "The Sabbath of the apocalypse, the days of the Messiah, and the millennium were inspired by divine revelation, but it would be difficult to detach them from utopian longing."^{xliv} More distinctly, British scholar Margaret Jacob has observed in her study of masonic utopian visions that, "the British masonic imagination took flight. It became not just speculative but frequently utopian. . . . In its essential optimism masonic literature is utopian; it looks to the secular and social order for perfectibility. But in so looking it exhibits a distinctly practical attitude. Although concerned with the coherence and rationality of the ideal society, British masonic utopian literature imagines that such an order is in some sense possible."^{xlv}

As indicated in the teachings and degree work, Freemasonry thus

works with a practical vision that utopia on earth is not only possible but in many ways probable, especially as the fraternity continues to expand worldwide. However, it does not subscribe to sudden or catastrophic millennial events, as found in what was called pre-millennialism ("belief in a collective, terrestrial, and imminent salvation that will be total and accomplished by superhuman agents in a catastrophic manner"^{xlvi}), nor to the coming or returning of a Messiah figure, as in certain Jewish, Christian, and Islamic groups or new religious movements. Based on the emerging optimism and belief in progress created in part by the philosophy of Descartes and Newtonian science, and then spread throughout the Enlightenment period, "millenarian thinkers increasingly saw God as bringing about the millennial condition through the gradual operation of natural laws rather than through catastrophic intervention."^{xlvii} Following a lead from religious studies scholar Catherine Wessinger, the masonic view of history might then be more appropriately termed 'progressive millennialism,' in which a peaceful kingdom is established on earth by the efforts of human beings (men) working cooperatively. Indeed, this seems to fit with certain groups suggested by Wessinger in a recent article: . . . "the optimistic belief that the collective earthly salvation will be accomplished by humans working in harmony with a divine or superhuman plan is also found in groups not shaped primarily by Christianity I suggest that the term 'progressive millennialism' more readily expresses the expectation of how the millennium will be

accomplished in this religious pattern."^{xlviii} However, the `progressive millennialism' of Freemasonry does not share the frequent sense of imminence and messiahship that is also included in her characterization: "I suggest that progressive millennialism is characterized by a keen sense of imminence of the millennium and, often, messianism."^{xlix} In Freemasonry, the `divine or superhuman plan' would in fact be a disciplined collective moral imperative enacted solely and gradually in conjunction with the perpetually unfolding designs of the `Great Architect of the Universe.'

Thus, functioning as a certain type of `progressive millennialism,' Freemasonry has employed the image of the city of Jerusalem, New Jerusalem, as a symbol for a future kingdom produced by a succession of many generations of good masons of strict moral conduct who labor for the general welfare of humankind. Parallel to the personal immortality of masons in the celestial lodge above, immortality in masonry is also understood to reflect the charitable and beneficial acts that remain after the demise of the person, such that a conglomerate of brothers around the world performing good deeds over many years is believed to have a cumulative effect of `immortality' that will usher in a `new millennium,' not in a literal sense of an imminent thousand year period presided over by a messianic figure, but a permanent world in which good has gradually and incrementally triumphed over all past evil.

Appendix:

Grand Pontiff

Catechism from the Francken MS of 1783 (edited for clarity):

The Degree of the Sublime Grand Pontiff

Q. What are you?

A. I am a Sublime Grand Pontiff

Q. Where have you received this degree?

A. In a place that neither wants Sun nor Moon to light it

Q. Explain this to me?

A. As the Grand Pontiffs never want any artificial light to light them, in the same manner, the faithful and true brothers the Sublime Grand Pontiffs do not want Riches nor Titles to be admitted into this Sublime Lodge, as they prove themselves in their attachment to Masonry and faithfulness in their obligations, & true friendship to their brethren in general.

Q. What represents the draught of the Lodge?

A. A Square City of 4 equal sides with 3 gates on each side, on the middle of which is a Tree bearing 12 different fruits & Said City is suspended as on clouds, Crushing a Serpent with 3 heads.

Q. Explain this to me?

A. The Square City represents ancient masonry, under the Title of Grand Pontiff, that comes down from Heaven to replace the ancient destructed temple, when Grand Pontiffs come to make it appear, as

is represented by the Ruins and the 3 headed Serpent chained.

Q. How comes Masonry falling to ruin, as we are tied and attached indissolubly by our obligations which cannot be equivocal.

A. As it was decreed in all times, which we learn by St. John, which we know was the first mason that held a perfection lodge.

Q. Where does St. John say this?

A. In his Revelations, where he speaks of Babylon and the Celestial Jerusalem.

Q. What signifies the Tree with the 12 different fruits in the center of Said City?

A. The Tree of Life is placed there, to make us understand, where the sweets of life are to be found; and the 12 fruits signify, that we meet every month to instruct ourselves mutually, and sustain each other against our enemies.

Q. What signifies the fillet or veil, that the candidate is blinded with, and the 12 golden stars, thereon.

A. It procures him the entrance to our lodge, as it did procure the entrance in Celestial Jerusalem to those who wore it - thus has St. John explained himself.

Q. What signifies the 12 stars, on the fillet of the candidate, and those of the brethren?

A. They represent the 12 angels, who watch the 12 gates of Celestial Jerusalem.

Q. What signifies the blue hangings, and golden stars thereon?

A. The Blue is the symbol of Lenity, Fidelity, and Sweetness, which

ought to be the share of all faithful and true brothers, and the stars represent those masons who have given proofs of their attachment to the statutes and rules of the order, which in the End will make them deserving of Entering the Celestial Jerusalem.

Lodge closes by saying Alpha and Omega and striking 12.

Endnotes

ⁱ .Henry Andrew Francken. Francken Manuscript 1783 (Kila, MT: Kessinger Publishing, n.d.). Typescript of 1783 handwritten manuscript. Paraphrase from pp. 219-220.

ⁱⁱ .Albert G. Mackey. An Encyclopedia of Freemasonry and its Kindred Sciences, Comprising the Whole Range of Arts, Sciences, and Literatures as Connected with the Institution. New & Revised Edition (NY: Masonic History Company, 1924), v. II, 769.

ⁱⁱⁱ .Mary Ann Clawson, Constructing Brotherhood: Class, Gender, and Fraternalism (Princeton, NJ: Princeton University Press, 1989), 4-5.

^{iv} .Ibid., 13.

^v .Margaret C. Jacob, Living the Enlightenment: Freemasonry and

Politics in Eighteenth Century Europe (New York: Oxford University Press, 1991), 155.

vi . Clawson, 76.

vii .See the recent book by Christopher Knight and Robert Lomas, The Hiram Key: Pharaohs, Freemasons, and the Discovery of the Secret Scrolls of Jesus (Element Books, 1997), which details some of the new findings, adding a few speculations. But it suggests new information on scrolls outlining secret mystic rites (derived from Egypt) of the Essenes and the Jerusalem Church of Jesus's brother James that was discovered by the Templars and that formed the basis for their own rituals.

viii .Clawson, 57.

ix .Jacob, 56.

x .Ibid., 147.

xi .Mackey, 767.

xii .Alexander Horne, King Solomon's Temple in the Masonic Tradition (Wellingborough, Northamptonshire: The Aquarian Press, 1972), 26.

^{xiii} .Ibid., 45.

^{xiv} .Ibid., 29, quoted from Knoop, Jones, and Hamer, The Two Earliest Masonic MSS (Manchester: 1938), Introduction.

^{xv} .Jacob, 55.

^{xvi} . Their use is explained in the ritual manuals as follows: "The 24-inch gauge is an instrument made use of by operative masons to measure and lay out their work; but we, as Free and Accepted Masons, are taught to make use of it for the more noble and glorious purpose of dividing our time. It being divided into 24 equal parts, is emblematical of the 24 hours of the day which we are taught to divide into 3 parts, whereby we find a portion for the service of God and the relief of a distressed worthy brother, a portion for our usual avocations, and a portion for refreshment and sleep. . . The common gavel is an instrument made use of by operative masons to break off the superfluous corners of rough stones, the better to fit them for the builder's use; but we, as Free and Accepted Masons, are taught to make use of it for the more noble and glorious purpose of divesting our minds and consciences of all the vices and superfluities of life, thereby fitting us, as living stones, for that spiritual building, not made with hands, eternal in the heavens." Malcolm C. Duncan, Duncan's Masonic Ritual and Monitor (NY: David McKay Company, 1866), 41.

^{xvii} . As these are interpreted, "The plumb is an instrument made use of, by operative masons, to raise perpendiculars; the square, to square their work; and the level, to lay horizontals. But we, as Free and Accepted Masons are taught to make use of them for more noble and glorious purposes: the plumb admonishes us to walk upright, in our several stations, before God and man; squaring our actions by the square of virtue; and remembering that we are travelling, upon the level of time, to that undiscovered country from whose bourne no traveller returns." Duncan, 82.

^{xviii} . This is interpreted by the ritual writers as follows: "The trowel is an instrument made use of by operative masons to spread the cement which unites a building into one common mass; but we, as Free and Accepted Masons are taught to make use of it for the more noble and glorious purpose of spreading the cement of brotherly love and affection; that cement which unites us into one sacred band, or society of friends and brothers, among whom no contention should ever exist, but that noble contention, or rather emulation, of who best can work and best agree." Duncan, 99-100.

^{xix} . In masonic lore, the mosaic pavement is a "representation of the Ground Floor of KST, with a blazing star in the center; the indented tassel, that beautiful tassellated border which surrounds it. . . The mosaic pavement represents this world, which, though checkered over with good and evil, yet brethren may walk together thereon, and not

stumble." Duncan, 52. Likewise, the rough ashlar is a "stone in its rough and natural state; the perfect ashlar is also a stone, made ready by the working tools of the Fellow Craft, to be adjusted in the building; and the trestle-board is for the master workman to draw his plans and designs upon. . . By the rough ashlar we are reminded of our rude and imperfect state by nature; by the perfect ashlar of that state of perfection at which we hope to arrive by a virtuous education, our own endeavors, and the blessing of God; and by the trestle-board we are also reminded that, as the operative workman erects his temporal building agreeable to the rules and designs laid down by the Master on his trestle-board, so should we, both operative and speculative, endeavor to erect our spiritual building agreeably to the rules and designs laid down by the Supreme Architect of the Universe, in the great book of Revelation, which is our spiritual, moral, and Masonic trestle-board. . . The square teaches morality; the level, equality: and the plumb teaches rectitude of life." Duncan, 52-53.

^{xx} . Mackey II, 621.

^{xxi} . Ceremonials (New Delhi: Grand Lodge of India, 1992 Reprint of English original), 222-223.

^{xxii} . The first biblical reference to what would become the city of Jerusalem is found in Genesis 14:18, where we find King Melchizedek of Salem (Urushalem in Egyptian sources) offering blessings to the

Prophet Abraham. Thereafter King David conquers a Jebusite fortress and founds the actual city of Jerusalem (sometimes called Zion) in around 1000 B.C.E. While David built up the city and installed the Ark of the Covenant (2 Sam 6:12), making it both a religious and political center, the walls of the city were extended to include the hill of Mt. Moriah (where Abraham is said to have offered his son Isaac for sacrifice) so that a temple could be built by Solomon, David's son, who began construction of a temple in 966 B.C.E., and completed it in seven years (I Kings 6) with the aid of Hiram King of Tyre. After the death of Solomon in 931, the city went into decline and became the capital only of a divided kingdom. Over the next 200 years the city was plundered and ransacked several times by invading forces such as the Assyrians and the Babylonians, who completely destroyed the city and the temple in 587 B.C.E.. Under Persian domination, in 535 B.C.E., a second temple was built after a period of captivity of the residents. From 322-165 B.C.E., Jerusalem was under Greek domination, the temple suffering humiliation under Antiochus IV. Revolts by Jewish rebels succeeded in reclaiming Jerusalem, as celebrated in the festival of Hanukkah. There was relative peace in the city for about 200 years until, after a series of Jewish uprisings, the Romans under Titus completely destroyed the city and temple in 70 C.E.. Despite the unfortunate fact that Jerusalem has suffered more desecration, destruction, and rebuilding throughout its history than any other city on earth, the Bible contains many optimistic prophecies about the future of Jerusalem, the most extensive found in Isaiah 60-61,

Zechariah 12 and 14, and, for Christians, Revelation 21-22. While there is said to be no separate temple structure among the buildings contained in the 1500 mile square celestial city of New Jerusalem as it rests between the new heaven and new earth, in effect, the entire city is a temple, an eternal sanctuary for God, Christ, the martyrs, the 24 elders, and the 144,000 in the redeemed community. There would be no need for a `sacred' temple apart from the `profane' surroundings since the entire city is radiating God's shekhinah or glory.

^{xxiii} . Rare Esoteric Reprints and Freemasonry Books, 9-10. The earlier account of Mackey is given: "In 1758 a body was organized at Paris called the Council of Emperors of the East and West. This Council organized a rite called the Rite of Perfection, which consisted of 25 degrees, the highest of which was Sublime Prince of the Royal Secret. In 1761, this Council granted a Patent or Deputation to Stephen Morin (said by several writers to be a Jew), authorizing him to propagate the Rite in the Western continent" (Mackey, II, 671).

^{xxiv} . Other names among the eleven founders are Rabbi Abraham Alexander, Dr. Isaac Auld, Dr. James Moultrie, Emanuel De La Motta, Major Thomas B. Bowen, Jean Baptiste Marie Delahogue, Moses C. Levy, Israel De Lieben, and Comte Alexandre Francois Auguste De Grasse. The first Supreme Council met upstairs in Shepheard's Tavern, on the NE corner of Church and Broad Streets, which had served as a Blue Lodge since 1736, named Solomon's Lodge #1. For further information on the

eleven founders, see Ray Baker Harris, Eleven Gentlemen of Charleston (Washington D.C.: Supreme Council, 1959).

^{xxv} . A good single-volume history of Scottish Rite Masonry is Walter Fox, Lodge of the Double-Headed Eagle (University of Arkansas Press, 1997). See also James D. Carter, History of the Supreme Council 33. Wash. D.C.: Supreme Council of A.A.S.R. v. 1 (with Ray Baker Harris) 1801-1861 (1959). v. 2, 1861-1891 (1967); v. 3, 1891-1921 (1971); v. 4, 1921-1997 (1997-98, forthcoming).

^{xxvi} . "The earliest 19th degree ritual in the archives of the Supreme Council 33rd degree. A.A.S.R. for the Northern Masonic Jurisdiction, USA, is in a bound volume of manuscript rituals of the Rite of Perfection--4th-25th inclusive--in the handwriting of Henry Francken (1720-1795) and dated 1783. Francken indicates that he received these rituals from Stephen Morin in Kingston, Jamaica."

Nineteenth Degree: Grand Pontiff (Boston, MA: Grand Secretary of the Ancient and Accepted Scottish Rite, Northern Jurisdiction, 1953), 4.

^{xxvii} . Kessinger, 10.

^{xxviii} . Ibid., 18. This is allegedly the version held by Rev. Dalcho. See Ordo ab Chao: The Original and Complete Rituals, 4th-33rd Degrees

of the first Supreme Council, 33rd Degree, at Charleston, South Carolina, dated 1801 and 1802. Anonymous. Copies of the versions of Rev. Frederick Dalcho (Episcopal Church), one of the founders of the first Supreme Council, 446 pages (Kessinger Reprint).

^{xxix} . The reference source for the current Scottish Rite Southern Jurisdiction degree information is Rex R. Hutchens, A Bridge to Light (Washington D.C.: The Supreme Council, Ancient and Accepted Scottish Rite of Freemasonry, Southern Jurisdiction, 1988). For an early set of degrees of the Northern Jurisdiction, see Charles T. McClenachen, The Book of the Ancient and Accepted Scottish Rite of Freemasonry (New York: Macoy Publishing and Masonic Supply Company, 1914 [1867, 1885]).

^{xxx} . The presence of St. John in masonic degrees as a patron saint of the fraternity elicits a series of issues and questions that can only be alluded to here. Acknowledging the masonic legends claiming both John the Baptist and John the Evangelist as successive Grand Masters of masonic lodges in their day, Mackey had already affirmed that, "there is something, both in the life and in the writings of St. John the Evangelist, which closely connects him with our mystic institution. He may not have been a freemason, . . . but it will be sufficient, if it can be shown that he was familiar with other mystical institutions" [such as the Essenes, "whose organization very closely resembled that of the Freemasons"]. While claiming that there is "little doubt that St. John was an Essene," Mackey built his case more

on the "mysterious and emblematic nature of the Apocalypse," examining which one is led to conclude that, "St. John the Evangelist was intimately acquainted with the whole process of initiation into these mystic associations [Ancient Mystery religions]." Quotes are from Mackey, II, 521. Evidences for this are cited: beholding a door opening in the temple of heaven, hearing a voice of a hierophant, unsealing a sacred book, seeing ghastly apparitions (serpent, wild beasts, etc.), conducted by an angel hierophant into the presence of the great mother of pagan idolatry, a beast of 7 heads and 10 horns, special mark of stigma, introduced into a splendidly-illuminated region (New Jerusalem, Paradise). These various symbolic affinities account for Freemasonry displaying affection for St. John that goes beyond his normal Christian association. Remember that many of these surprisingly accurate speculations predate the discovery of the Dead Sea Scrolls which have since shed further light on the Essenian connection to St. John and Jesus.

^{xxxix} . All quotes from Francken Manuscript 1783, 220-221.

^{xxxix} . Albert Pike, The Magnum Opus or Great Work (Kila, MT: Kessinger Reprint of 1857 edition), i.

^{xxxix} . Albert Pike, Liturgy of the Ancient and Accepted Scottish Rite of Freemasonry for Southern Jurisdiction of the United States. NY: J. J. Little & Co., 1878. Pt 1 (1-3), Pt. 2 (4-14), Pt. 3 (15-18), Pt.

4 (19-30). Pts. 2-4 reprinted by Kessinger Publishing, Kila, MT, 700 pages.

xxxiv . Albert Pike, Morals and Dogma (Charleston, SC: Supreme Council of A.A.S.R. 33, 1871). Reprinted by Supreme Council, Wash.D.C., 1950.

xxxv .Magnum Opus, XIX . . . 8.

xxxvi . Ibid.

xxxvii . In the complete Morals and Dogma lecture on the degree of Grand Pontiff, Albert Pike elaborates on the Kabbalistic nature of the Book of Revelation, citing references to the number seven and its importance in many ancient mysteries. Relative to the duties, virtues, and qualities of a Grand Pontiff, Pike explains, "The true mason labors for the benefit of those who are to come after him, and for the advancement and improvement of his race. That is a poor ambition which contents itself within the limits of a single life. All men who deserve to live, desire to survive their funerals, and to live afterward in the good that they have done mankind, rather than in the fading characters written in men's memories. Most men desire to leave some work behind them that may outlast their own day and brief generation. That is an instinctive impulse, given by God, and often found in the rudest human heart; the surest proof of the soul's immortality, and

of the fundamental difference between man and the wisest brutes [homo masonicus!] Pike, Morals and Dogma, 312). "It is the dead that govern. The living only obey. (Napoleon still rules France. Plato and other sages of ancient Greece are still the Kings of Philosophy. The law of Muhammad still governs a fourth of the human race). What other men in the past have done, said, thought, makes the great iron network of circumstance that environs and controls us all" (315). "Thus we obey the dead; and thus shall the living, when we are dead, for weal or woe, obey us. The thoughts of the past are the laws of the present and the future. That which we say and do, if its effects last not beyond our lives, is unimportant. That which shall live when we are dead, as part of the great body of law enacted by the dead, is the only act worth doing, the only thought worth speaking. The desire to do something that shall benefit the world, when neither praise nor obloquy will reach us where we sleep soundly in the grave, is the noblest ambition entertained by men. It is the ambition of a true and genuine Mason. Knowing the slow process by which the Deity brings about great results, he does not expect to reap as well as sow, in a single lifetime. It is the inflexible fate and noblest destiny, with rare exceptions, of the great and good, to work, and let others reap the harvest of their labors" (316). "It is enough for us to know that the fruit will come in its due season. When, or who shall gather it, it does not in the least concern us to know. It is our business to plant the seed. It is God's right to give the fruit to whom he pleases; and if not to us, then is our action by so much the more noble. To sow, that others may

reap; to work and plant for those who are to occupy the earth when we are dead; to protect our influences far into the future, and live beyond our time; to rule as the Kings of Thought, over men who are yet unborn; to bless with the glorious gifts of Truth and Light and Liberty those who will neither know the name of the giver, nor care in what grave his unregarded ashes repose, is the true office of a mason and the proudest destiny of a man. All the great and beneficent operations of Nature are produced by slow and often imperceptible degrees. The work of destruction and devastation only is violent and rapid." (317)

xxxviii . As I was unable so far to acquire the original 1886 Northern rituals, I could not examine the `teachings' of Manu as they were included in this section of the degree.

xxxix

x^l . Nineteenth Degree Grand Pontiff (1953), 45-46.

x^{li} . Nineteenth Degree Grand Pontiff, 1953, 17.

x^{lii} . John Michael Greer, "Hermeticism and the Utopian Imagination." In David Fideler, ed. Alexandria 4 (Grand Rapids, MI: Phanes Press, 1997), 381.

x^{liii} . Frank E. Manuel and Fritzie P. Manuel, Utopian Thought in the

Western World (Cambridge, MA: The Belknap Press of Harvard University Press, 1979), 2.

xliv . Ibid., 6.

xlv . Jacob, 52-53.

xlvi . Catherine Wessinger, Annie Besant and Progressive Messianism (1847-1933) (Lewiston, NY: Edwin Mellen Press,), 26.

xlvii . Ibid., 28.

xlviii . Catherine Wessinger, "Millennialism With and Without the Mayhem," in Thomas Robbins and Susan J. Palmer, eds. Millennium, Messiahs, and Mayhem (NY: Routledge, 1997), 50-51.

xlix . Ibid., 54.