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TO ALL
ODD FELLOWS,
“SEEKERS AFTER TRUTH,”
IN THE HOPE THAT IT MAY BE OF
SOME HELP THERETO,
THIS WORK IS MOST RESPECTFULLY
DEDICATED.

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Office of JOHN W. STEBBINS,
Past Grand Sire,
SOVEREIGN GRAND LODGE, I. O. O. F.

ROCHESTER, N. Y., Oct. 19, 1903.

I have just read, in manuscript, with much care and deep interest, the work of Bro. Wm. Henry Ford on the "Symbolism of Odd-fellowship."

It is an exhaustive compilation, I may say a Cyclopedia, of the Origin, Significance, and Meaning of the Emblems and Symbolism of Odd-fellowship; and not only Odd-fellowship but much that pertains to other Orders, the Church, and non-secret Bodies that make use of emblems and symbols in imparting Knowledge. What is readily obtainable in this work would require weeks or months of research elsewhere.

Emblems and Symbols lay at the foundation of all Knowledge. Their significance and true meaning cannot be overestimated, and the book should be in the hands of every one who desires a knowledge of "the why and wherefore" of such things, in regard to which great ignorance prevails even amongst our most learned.

A handwritten signature in cursive script, reading "John W. Stebbins". The signature is written in dark ink and is underlined with a single, long, sweeping stroke.

PRINCIPAL WORKS CONSULTED IN PREPARING THIS BOOK.

- Sod, by S. T. Dunlap.
Science and Literature in the Middle Ages, by Paul De La Croix.
Popular Customs, by W. S. Walsh.
Ancient Pagan and Modern Christian Symbolism, by Thos. Inman.
Old and New Testament History, by Rev. G. F. McLearn, D. D.
Ethnological Reports of the Smithsonian Institute.
Viking Age, by Paul DuChaillu.
Legendary and Mythological Art, by Mrs. Clare Erskine Clement.
Symbolism in Christian Art, by F. E. Hulme.
Symbolic Language of Ancient Art and Mythology, by R. P. Knight.
Heraldry, by S. T. Aveling.
The Koran, Translation of Geo. Sales.
Har-Moad, by Rev. O. D. Miller, D. D.
Smith's Bible Dictionary.
Sacred and Legendary Art, by Mrs. Anna Jameson.
Manual of Odd-Fellowship, (Edition 1868), by Rev. A. B. Grosh.
Seven Great Monarchies, by Geo. Rawlinson, A. M.
History of Ancient Egypt, same.
Light of Asia, by Sir Edwin Arnold, annotated by Mrs. I. L. Hauser.
Life of Christ, by Rev. C. Geike, D. D.
Three Link Fraternity.
Odd-Fellowship, by Theo. Ross, Grand Secy., S. G. L.
Emblems, by L. H. Grindon.
Encyclopedia Britannica.
Century Dictionary.
Aryan Household, by W. E. Hearne.
Nineveh and Babylon, by A. H. Layard.
Egyptian Symbols, by Baron Fredk. Portal
Symbolic Colors, same.

PREFACE.

Some five or six years ago I was called upon to address an anniversary meeting of Odd Fellows, the subject assigned being "The Emblems of the Order." Much to my surprise, upon looking up the subject but very meagre materials could be found outside the paraphrastic platitudes based upon the ritual. Not a thing could be found of the character desired. Even that most excellent little work "Thought Links," by Bro. F. A. Le Huntte, now Grand High Priest of the Jurisdiction of New York, an immense advance though it is in the literature of the Order, was not satisfactory. What was wanted was the *raison d'être*, not only for their connection with the Order, but for being at all. Piqued at this lack, compelled, as most of our speakers are, to fall back upon the platitudes for the time, I determined to find the matter if it was anywhere in print. Books were bought and borrowed, and much time spent in public libraries gathering a few items here and there, and in reading a vast amount at times to obtain but a hint. The task was not an unpleasant one, leading, as it did, to some of the most interesting things imaginable. Like the toil of many a hunter who has tramped miles over hill and dale only to return with but a little tomtit in his bag, the labor could not be counted lost, for if the particular thing sought was not found, the pleasure of ranging through "strange fields and pastures new," replete with instruction, with broadening vistas, with different views of life, the widening, as one might say, of one's horizon, more than made up for the time and labor spent if not even the most trifling item for the purpose sought was discovered. So I kept studying and making notes for use under "Good and Welfare," not thinking of publishing till it was suggested by brother Odd Fellows who heard my papers read.

It was not long after I began the study of the Symbolism of the Emblems, that I found symbolism in other places in the work, and carried these along also. It must be understood that the work is practically a compilation; there being but little original matter in it, though much of it is in my own language. This was necessary in many cases where the needed items were drawn from several authorities, and the best

thought taken from each. Where an idea has been taken from a single author, though the wording may have been changed, the endeavor has been to give credit by proper mention in the text. Where a writer has been directly quoted, the quotation is duly marked and the book and page as well as author's name given.

In compiling this work, the various items were written independently as being most convenient for their original purpose of short talks under "Good and Welfare," and in preparing them for publication it was thought best to retain the same form, arranging them in the form of a cyclopedia, whereby each article indexes itself. To make this more complete, in case a title is transmutable or contains more than one important word, it appears in as many places as its transmutations or important words demand, and reference is given to the particular title under which the article will be found.

I have no excuses to make. If there are any mistakes, it is from no lack of a constant endeavor to avoid them, and if there are inaccuracies of language, it is due to inexperience as a writer, but the intention of every statement can always readily be seen and the idea grasped without difficulty, which is the end sought.

Should the work as printed be one-seventh as interesting to the reader as it has been to the compiler, one of the great ends of publishing it will be fulfilled. And so I send it forth in the hope of its appreciation and its help to the students of the underlying ideas and principles of Odd-Fellowship.

WM. HENRY FORD.

NIAGARA FALLS, N. Y., August, 1903.

SYMBOLISM OF ODD-FELLOWSHIP.

“A.” The character or symbol A is the initial in the alphabets of nearly all languages. In the Accadian, Greek, Etruscan, Pelasgian, Gallic, Samaritan, and Egyptian or Coptic its form closely resembles the English character. In Hebrew it is written א, *aleph*, “ox.” Originally A signified *with* or *together*, but at present it represents *one*. Specifically the one beginning a series. The Hebrew letter is said to typify the Trinity, because it is composed of two י’s, one on each side of a nexus. It is also the initial of the most holy name יהוה אלהים, AÉHeJéH.

Aaron. The first high-priest of the Jews, eldest son of Amram and Jochebed of the tribe of Levi, and brother to Moses and Miriam. When Moses was commissioned to lead the children of Israel from Egypt to the land of Canaan, Aaron was appointed to assist him, principally, it would appear, because of his being possessed to a high degree of a persuasive readiness of speech. Unlike his brother, Aaron lacked firmness of character, as was shown by his weakness in complying with the demands of the people—during Moses’ absence on Mt. Sinai—to provide them with a visible symbolic image of a god. In obedience to instruction given by God to Moses, Aaron was appointed High-priest; his sons and descendants priests; and his tribe, that is, the tribe of Levi to which he belonged, was set aside forever as the sacerdotal caste. Aaron’s incumbency of the holy office of forty years was only terminated by his death on Mt. Hor at the age of 123 years.

The priesthood established under the Mosaic dispensation was so markedly distinct from all others that it is known from the name of its first high-priest as the “Aaronic.” The Magians, the Egyptians, the Greeks all had their priests, but none taught the full extent of their religion to all their people. On the contrary there appears to have been quite a difference between what was taught publicly and that taught in secret to the elect few. With the public it was mostly an appeal to the animal passions. It varied in form in the different countries, but in all it was of the same general character. On the other hand there is much to support the contention that the religion of the one true God, as delivered to the Jews by Moses, was the esoteric religion of

Egypt and of her neighbors; the true religion handed down from the first by the Accadian priests of the plains of Shinar. Such a one as Melchizedek, King of Salem, appears to have been. He was different also from the household priest, the eldest of a family, who preserved the relics and led in the worship or adoration of the family's ancestor. This sort of priest exercised great civil powers as well as religious. He was, as far as his family (clan) was concerned, King as well as priest.

Aaron's Breastplate. See *Breastplate*.

Aaron's Budded Rod. See *Budded Rod*.

Abraham (father of a great multitude), at first called Abram (high father), was the son of Terah, who was of the eighth generation from Shem. Born at Ur of the Chaldees, he accompanied his father to Haran. His wife, Sarai, and his nephew, Lot, were also with him. Their intention seems to have been to go into the land of Canaan. After Terah's death, Abram at the instance of the Divine Will, left his country and his kindred to go to a land which God would show him. With his wife and nephew Lot and all that he possessed he left Haran, crossed the Euphrates, and commenced his journey to the South and West. Reaching Shechem, now Nablous, situated between mounts Ebal and Gerizim, he found the country good, a natural pasture ground for flocks and herds. Here Abram halted. "This land," said the Lord, "I will give unto thy seed;" and at Shechem the patriarch built his first altar to the Lord in the "Land of Promise."

Because of a great drouth and a grievous famine, he went down into Egypt where he remained some time. Returning, still accompanied by his nephew, he found that their interests clashed, and generously gave Lot the first choice of the land which they divided. Lot chose the south of the Jordan, while Abram set up his tent under the spreading oak of Mamre, near Hebron. While peacefully dwelling in this neighborhood he received the news that Chedorlaomer (supposed to have been an Elamitic king), had invaded lower Palestine, and brought several of the smaller states under tribute. Among these were the cities of the plain to which Lot had retired, and that Lot was taken captive with all his house and goods and cattle. Losing no time Abram armed his 318 trained servants, and reinforced by the chief of Mamre and his brothers, went in pursuit of the Elamites by night, and falling suddenly upon them, who were all unconscious of the coming danger, he "smote



Munich.

From the Painting by REMBRANDT

3. ABRAHAM'S SACRIFICE.

them, and pursued them unto Hobah, which is on the left hand of Damascus." Thence with the recovered captives, amongst whom was Lot, he returned, and at the valley of Shaveh, near Hebron, was met by the King of Sodom, accompanied by a mysterious personage named Melchizedek, a King of Salem, and priest of the most high God, to whom Abram gave tithes of all he had taken in his expedition, and received his solemn blessing. Before parting, the King of Sodom pressed Abram to take a portion of the spoil as his reward. This he firmly declined for himself but accepted a portion for his allies, the chiefs Mamre, Eshcol, and Aner. He then returned to his home. Shortly after this a covenant was made between God and Abram (Gen. xv.), in which the patriarch was promised a son and heir. Abram was 99 years of age when God appeared to him and promising him posterity, changed his name to Abraham. The name of his wife was also changed from Sarai to Sarah. At last the time had come for which Abraham, now upwards of 100 years of age, had waited. A son was born unto him and named Isaac (laughter). When Isaac was well grown, at the command of God, Abraham took him to a high mountain, where they erected an altar, and gathered wood for a burnt offering. Everything being prepared, Abraham seized Isaac and bound him upon the altar. As he stretched forth his hand to slay his son, the Angel of the Lord called unto him and stayed the knife saying, "Lay not thy hand upon the lad, neither do anything unto him; for now I know that thou fearest God, seeing thou hast not withheld thy son, thine only son from me." And looking up, Abraham beheld a ram entangled in the thicket by its horns, and he took the ram and offered it up for a burnt offering instead of his son. In memory of this event Abraham named the place Jehovah-Jireh, *i. e.* *Jehovah will provide*, and again received the assurance of the divine blessing upon himself and his descendants, who should be "multiplied as the stars in heaven" and "as sand upon the seashore." This was the culminating point in Abraham's life. Implicit trust in the Most High, and unfaltering obedience to His will had never been more signally displayed, and his faith "was counted to him for righteousness." From this on Abraham's life was calm and peaceful. Abiding in the shade of the oak of Mamre, he lived out the remainder of his life in the quiet pursuits of a herdsman. On the death of his wife she was laid to rest in the Cave of the field of Machpelah, a spot now covered by the Mosque of Hebron, for which Abraham paid Ephron, the Hittite, 400 shekels of silver for a burial place forever.

Abraham married again and by his second wife, Keturah, became the father of Zimran, Johsan, Madan, Midian, Ishbak, and Shua, the ancestors of Arabian and Midianitish tribes.

The Father of the Faithful, the Friend of God, had now reached the term of life allotted him. At "a good old age and full of years," being 175, he was gathered to his fathers, and by Isaac and Ishmael was laid by the side of his beloved Sarah in the Cave of Machpelah.

Abraham was a type, not only of a great patriarch, but of faith in God, of generosity, and of a shepherd militant. "By faith Abraham when he was called to go out into a place which he should after receive for an inheritance, obeyed, and he went out, not knowing whither he went. By faith he sojourned in the land of promise, as in a strange country, dwelling in tabernacles with Isaac and Jacob, the heirs with him of the same promise; for he looked for a city which hath foundations, whose maker and builder is God." Hebrews, xi, 8-10. His generosity was shown when he gave Lot his choice of the land, and again when returning from the defeat of Chedorlaomer he refused to accept any of the spoils for himself, but gave all to the kings and chiefs who accompanied him. As a shepherd militant, he exhibited his soldierly qualities in the rapidity with which he gathered his little band of servants, in making allies, and in the celerity with which he threw his little force upon the invaders.

"The more a religion advances from its origin, the more it materializes itself; and from degradation to degradation it arrives at Fetishism. The adoration of the Negroes is the last expression of the dogmas of Ethiopia and Egypt. Already in the time of Moses, the Egyptian religion evinced the elements of decrepitude and dissolution. The symbol had become the God. Truth, forgotten by the people, was exiled from the sanctuaries; and very soon the priests themselves began to lose the significance of their sacred language. These observations apply equally to India and its corrupt Brahmans, to China and its shameful Bonzes, to those Israelites who sacrificed to the idols of foreigners, and to every form of worship."

"This custom, fatal to humanity, explains the necessity of successive revelations. Judaism and Christianity are divine, by the isolated fact that the intervention of the Divinity was necessary, indispensable. How otherwise can the progress of mankind in spiritual religion be reconciled with the tendency of every people to materialize its worship?"

“The antique religion of Iran is forgotten, its sacred symbols, the light, the sun, the planets, are deified. It is at this epoch when this revolution is accomplished, that Abram goes out of Chaldaea, and revivifies the Truth about to be annihilated.” (Portal.)

Abraham, Seed of. See *Seed of Abraham*.

Abram. Heb. *A high father*. The original name given to the patriarch, which was afterward changed by God to Abraham; which see.

Accolade. The blow given with the flat of the sword upon the shoulder of a candidate for knighthood. This is the essential act of the entire ceremony. According to the particular order of knighthood into which the candidate is to be adopted various acts of preparation and consecration are required of him. Bathing, prayers, vigils, confession, communion, any or all are required, as the case might be. Some entirely religious, others directly the opposite. This in time of peace. In war, usually at the close of a battle, the ceremony was quite simple. The squire to be rewarded for his zeal in the interests of his king, was called to kneel before him, who giving him the accolade, commanded “Arise Sir —.” In the early days of knighthood, the accolade was, as the true meaning of the word indicates, an embrace, it being derived from the Latin *ad*, “about,” and *collum*, “neck,” through the Italian *accolare*, and French *accoler*, to embrace about the neck. The accolade, that is the stroke of the sword, has acquired a symbolic import; being taken as emblematic of the blows received in battle.

Adam. According to Rabbi Gustave Gottheil, “Adam very early in the reflective and speculative period of Judaism, became a symbolic figure of the species man.” The Hebrew word *'Adham* is the same as in the Chaldee, and has the same meanings, *man and red*. The equivalent word in the ancient Egyptian had the same dual significance. The Hebrew word apparently has reference to the ground from which he was formed, which is called *adamah*. Sayce says, that as in Hebrew the word has come to be the proper name for the first man, so too, in the old Babylonian legends, the “Adamites” were “the white race” of Semitic descent, who stood in marked contrast to “the black heads” or Accadians of primitive Babylonia. (*Anc. Mon.* p. 31.)

Adamant. The word which translates a Hebrew name for any stone of firm texture and extreme hardness, such as onyx or jasper. It

is mistakenly rendered "diamond" in the authorized version of the Bible. Adamant is symbolical of boldness. The earliest notice of the word is in Homer who used it as a personal epithet; later it was applied to a very hard metal, such as was used in armor. Here it probably referred to steel. It was used in this sense by Hesiod and other writers who endowed it with supernatural powers of resistance. Plato used it for the name of some metal resembling gold. Theophrastus and Pliny applied it to a gem, probably the diamond, though the latter intended corundum. In Ovid we find it as the name of the magnet. Still later writers use it for an anti-magnet. The word is not used to designate any particular substance, but is applied as a superlative to anything impenetrable or of surpassing hardness, principally in a rhetorical or poetic sense.

Agate. Heb. שֶׁבוּ, *shebo*. The jewel of the tribe of Naphtali; occupying the middle of the third row on the high priest's breastplate. It is a variety of quartz, exceedingly hard and semi-transparent. Its colors are frequently so blended as to resemble mosses. Some have the colors arranged in delicate stripes or clouds. It was a favorite stone for engraving in the olden time; some very beautiful examples having been handed down to us. It is probable that it took its name from Achates, the ancient name for the river Drills, in Sicily, on whose banks large quantities have been found. The agate is symbolical of strength and beauty, and was anciently supposed to make its wearer proof against serpent bites, and conferred on him the qualities that make a speaker. This superstition still exists in the mountains of the Tyrol. It was also supposed to quench thirst if held in the mouth, and it soothed fevers. In the poem of Orpheus on Stones, it is said that "the most precious species of the agate is that of a lion-fawn color, interspersed with yellow, white, black, or green. This stone cures the poison of the scorpion, and enables woman to humanize and sweeten the life of man. The traveller possessing it returns to his home happy and with large gains. It also restores the sick to health; and he who holds it in his hand will never be conquered." (Portal). In old folk-lore, the agate is assigned to the month of June. Shakespeare's mention of the agate in Henry IV, i, 2, refers to "littleness" or "smallness." "I was never manned with an agate till now." See *Breastplate*.


Allegory. A figurative discourse or representation, in which the words signify something beyond their literal meaning; a symbolical

writing; a type; a fable. Every allegory must be accepted in a double sense—the one that is immediate or historic, which is understood from the words or actions directly; the other, that which it is intended to convey. The interpretation of an allegory is not of the words or actions themselves, but of the things signified by them. Almost the entire ritualistic work of the Order is allegorical; and given as it should be, in a dignified and careful manner, will impress not only the candidate, but the witnessing members with the underlying meaning and intention before the explanatory lectures are given by the principal officer. As an example of an allegorical expression, take the words of Christ, “It is easier for a camel to go through the eye of a needle, than for a rich man to enter the kingdom of God.” Here it is not an actual needle, nor its eye, that is spoken of, but a small wicket in the outer gate of the city, used for entrance or egress, after the great gate is closed for the night. This door, figuratively, the eye of the needle, is made low and narrow to allow of but one person at a time to pass through, and when necessary a camel, being unloaded, can be forced to worm its way through upon its belly. So is it with the proudly rich. They must grovel in humility and prayer, ere they can attain the promised kingdom. Allegories are often represented in painting and sculpture, wherein some definite meaning is expressed symbolically.

All-Seeing Eye, The, *enveloped in a blaze of light and glory*, is one of the grandest and most comprehensive of symbols ever devised. The use of the eye as a symbol is probably as old as that of fire, and as extensive. And it meant as much to the early inhabitants of the earth, who were groping about in the darkness of ignorance, seeking for the light that did not come till a short two thousand years ago, as it does to us today, being for them as for us, and the many generations that have intervened, the ideograph of the omnividence of God. From the warm and easy-going Southeast to the chill and vigorous Northwest, and all the nations that lie between, from the dawn of history to the present day, the eye has been used to symbolize the All-Powerful, the All-Knowing, the One above and preceding all others.

In the citadel of Argos there was long preserved an ancient statue of the Olympian Jupiter, the supreme deity of the heathen world, the most powerful of all their gods, the father and king of gods and men, and the governor of all things, which had three eyes to show the triple extent of his power and providence over heaven, earth, and hell. The

third eye of this ancient statue was in the forehead. The Hindus have a god, Siva, or more anciently, Mahadeva, which also was possessed of the third eye, and the Scandinavian deity Thor was frequently represented as having three.

The ancient Egyptians wrote the name of their greatest, and as far as can be ascertained, their only universal god, Osiris, hieroglyphically with an open eye and a figure representing a throne, thus: 

the idea symbolized being "the enthroned creator." Among the titles of this great deity are found "the eternal ruler; the lord of life; the creator of the world," and many others of like import; yet all of them attributes of the living God of the Christian, the Jew, and the Moslem. This idea of creation is also shown in the hieroglyph



ara, "I make,"



arfj, "he makes." The eye

being used in all the various forms of the verb.

The All-seeing Eye was evidently known to the Assyrians. Among other relics found by Mr. Layard in the ruins of Nineveh, was a seal-cylinder showing this symbol, winged, hovering over the sacred tree at which a priest and a king are worshipping.

While it is doubtful that the Jews ever represented the Eye of God pictorially, many instances are found in the Bible of its use in symbolic illustration. For example—"The Eyes of the Lord are in every place, beholding the evil and the good." (Prov. xv. 3). "The Eyes of the Lord run to and fro throughout the whole earth, to show himself strong in behalf of *them* whose heart *is* perfect toward him." (2 Chron. xvi. 9).

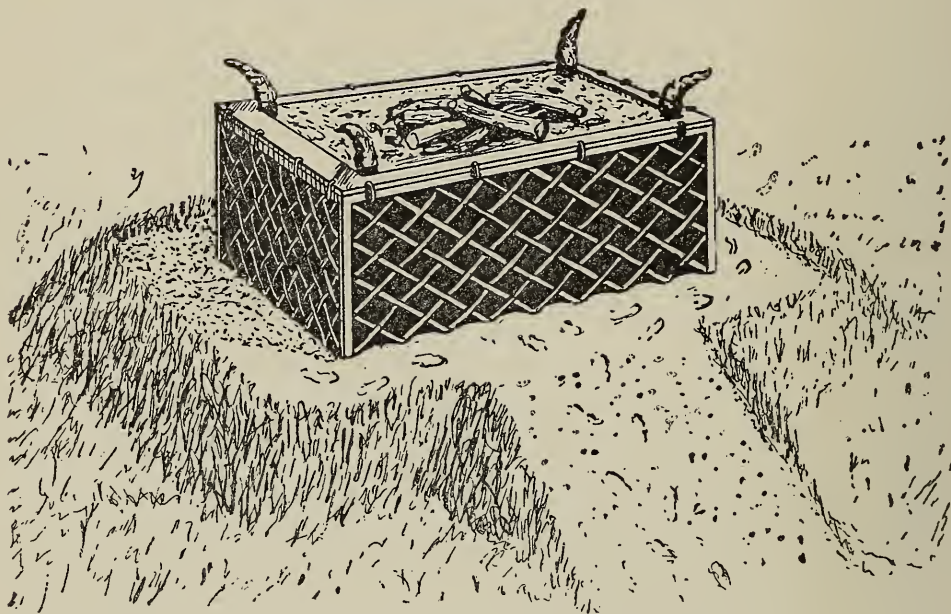
This emblem is not confined to Odd-Fellowship, as other fraternities make quite as extensive use of it. However, there is no reason to suppose that Odd-Fellowship has not as much right to its use as any other society of the present day; there being no known esoteric or other connection between the old Egyptian mysteries and the fraternal organizations of our times. The Odd Fellow, indeed, goes a step beyond the old Egyptian and surrounds the Eye with *a blaze of light and glory*,—he who first did it was certainly inspired,—thereby enhancing its significance by giving it a life and force more penetrating than the flat and deathlike outlines chiseled in cold stone or painted in glaring colors on the mausoleums of the Pharaohs. This blaze of light signifies the

radiancy of God's goodness, which illumines our otherwise dark and dreary path through this world; warming our hearts toward Him and toward our brothers and toward all mankind. "Blessed is thy people that . . . shall walk, O Lord, in the light of thy countenance." (Ps. lxxxix. 15).

When this symbol is shown in colors, the eye should be blue, for blue is heaven's own color, and the symbol of eternal truth, immortality and fidelity. The lashes should be black, to signify disaster and death if the eye be closed against us. The brow should be of a ruddy brown, to indicate the strength and vigor of the Almighty, and somewhat arched to remind us of His covenant with Noah while the glory which surrounds the whole should have the colors of the flaming streamers of the morn, emblematic of the dawn of light, not only upon the world, but upon the souls of men. This All-Seeing Eye, with its blaze of glory, teaches us that we cannot escape God's sight; that His eye pierces every heart and discerns its innermost secrets. None of our thoughts or actions are beyond His view, yet if we so regulate our conduct, that we may not fear His righteous judgment, we may have no fear of the captious scrutiny of ill-minded men.

Altar. When man first began to worship God, he located that most ineffable Being somewhere in the visible heavens above him. How natural then, when he had discovered fire and the means of producing it and saw the smoke ascending to heaven, that he should conceive the idea that in and by that smoke he could communicate directly with his maker. The promptings of his religious nature soon caused him to select some particular spot, away from his usual paths, apart from his flocks and herds, beyond the confines of his fields and orchards, where he could offer up his supplications, uninterrupted and unobserved. Having fixed upon the spot, for convenience in marking it, as well as for keeping his fire in better shape, a rude mound of earth or stones was erected and as he became possessed of tools and proficient in their use, more regular and ornamental forms appeared. As man's feelings towards his Maker must be within the limitations of his own knowledge, surroundings, and desires, the idea that God would not give something for nothing, soon obtained. Hence arose the practice of offering up something of value, and as primitive man was pre-eminently a herdsman, this offering was of the best of his stock. It reached his God by means of fire through the smoke. The altars were then built for the

accommodation of all manner of victims, bullocks, sheep, goats, doves, and even human beings; sometimes, indeed, of the very children of the suppliant. Sometimes where the altar was originally built of turf, the bones and ashes were allowed to accumulate to an immense extent. Among other instances, is the one to Jupiter, at Olympia, which is said to have been twenty-two feet high. The altar of Apollo, at Delos, was made of the horns of deer supposed to have been slain by Diana; while at Miletus, there was an altar composed of the blood of victims sacrificed. The altar used at the festival in honor of Dædalus, on Mount Cithæron, was of wood and was consumed along with the offering.



7. ALTAR OF BURNT OFFERING.

The most ancient altars of which any record has been preserved are those mentioned in the Bible. As sacrifice implies an altar, Cain and Abel must have used them, yet the first mentioned is the one Noah “built unto Jehovah.” (Gen. viii, 20). The patriarchs, Abraham, Isaac, and Jacob, built altars in every place in which they sojourned.

The most remarkable altar building mentioned in Genesis is the one erected by Abraham, upon which to sacrifice his son Isaac. It is evident that this altar was of something distinct from the wood by whose fire the sacrifice was to be burnt, for Abraham “built an altar and laid the wood in order.” There is a notable difference between this sacrifice and those offered later on in the tabernacle, in that the victim (Isaac)

was bound with cords upon the altar, and then was to have been slain, whereas, the practice under Levitical laws was to keep the fire continually burning, and slay the victims before the altar. Both in the tabernacle and in the temple there were two altars required; one for burnt-offering, and one for incense.

The Altar of Burnt-offering for the tabernacle was about eight and one-half feet square and three and one-half feet high, and was of boards of acacia-wood overlaid with brass. (Ex. xxvii, 4-5). So long as the tabernacle rested, it was probably filled with earth, which thus formed the upper side or surface, on which the sacrifices were burnt. Upon each corner was a horn of acacia-wood, overlaid with brass; to these the victims were fastened, and on them their blood was sprinkled at the consecration of the priests, and at the sacrifice of the sin-offering. From each side projected a horizontal ledge, to the outer edge of which was attached a perpendicular grating of brass, resting, like the altar, upon the ground, for the purpose of catching any portion of the sacrifice or the fuel that might fall. The ledge, on which the priests officiated, was approached by a slope of earth.

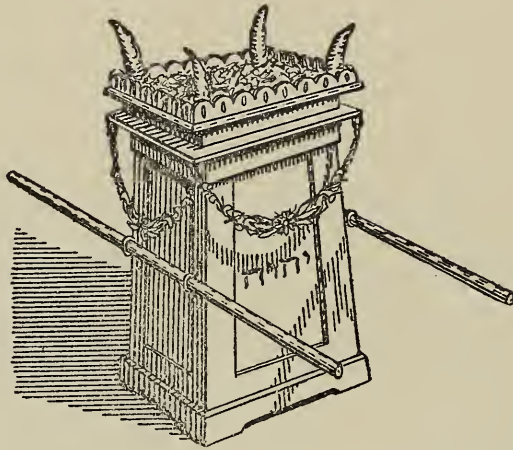
The great brazen altar of burnt-offering in the temple was some thirty-five feet square, and seventeen and one-half feet high. Built, most likely, of stone, it was entirely covered with brass, and had ledges or steps about it to reach its top.

See *Horn*.

Altar of Incense. To distinguish it from the altar of burnt-offering, which was called the brazen altar, the altar of incense was called the Golden Altar. There were two of these altars. The first, that of the tabernacle, was made of acacia-wood overlaid with pure gold. It was square in plan, about twenty-one inches each way, and forty-two inches high. It had an ornamentation of a golden horn at each of its four corners, and was also fitted with rings for carrying staves. This altar stood in the Holy Place, the larger chamber of the tabernacle, "before the vail that is by the Ark of the Testimony." A fire was kept continually alive upon this altar, which was fed with incense by the priests after a burnt sacrifice had been offered up to the Lord, as a symbol of the priestly intercession, accompanying and making efficacious the prayers of the people, as well as being the symbol of the prayer itself. "Let my prayer be set forth," says the Psalmist, "before thee as incense; and the lifting up of my hands as the evening sacrifice."

The permanent altar of incense in the temple was apparently about the same dimensions as that of the tabernacle, but made of cedar instead of acacia-wood. As it was not necessary to carry it about, it was not provided with the rings for the staves. It copied, however, the altar of the tabernacle, in the horns upon the four corners and the golden wreaths that were festooned about it.

See *Horn*.



8. ALTAR OF INCENSE.

Altar of Odd-Fellowship. A symbolic altar used in the ceremonies of the consecration of a lodge room. It is composed of seven stones of symbolic colors, each with the name of one of the virtues of the order engraved upon it. At the proper point in the ceremony, a fire is kindled upon the top. It is also, like its prototype, the altar of incense, provided with horns upon its four corners. The stones in their different colors of white, pink, blue, black, gold, and purple, forcibly remind one of the great tower of Borsippa, the Birs-i-Nimrud, with its variously colored stages. Unlike the tower, which was dedicated to the seven planetary gods, the seven stones of the Odd Fellows' altar are dedicated to the virtues of purity, friendship, love, truth, faith, hope and charity. The great pagan tower is a wreck, and has been for centuries, for it was built of clay, bonded with straw and cemented with slimy asphalt. This altar, however, with its foundation in purity, its walls of the rocks of virtues scorned by the old pagans, its capstone of charity, God's own virtue, will last in the hearts of true Odd Fellows till time shall be no more.

The fire symbolizes that burning zeal, with which the virtues represented by the stones of the altar, are practiced; the horns, the strength, swiftness, and true manliness derived therefrom. The railing about the top, to prevent the accidental falling of the burning embers, typifies the thoughtful mind that allows its energies no chance to waste itself on useless endeavor. See *Altar; Altar of Incense; Fire; the various Colors.*



9. ALTAR OF ODD-FELLOWSHIP.

Altar of Sacrifice. One of the emblems of the Encampment. It is a striking reminder of the pure and simple worship of Patriarchal times, when the head of the family, or the man himself when alone, was a priest, and for every good he received, acknowledged it in prayer and thanksgiving to God, and made it manifest by an offering burnt upon an altar. If the good came to him when at a distance from an altar, he proceeded at once to erect one of stones or turf, not allowing time to wear off his thankfulness, and ungrateful forgetfulness take its place. Odd Fellows should follow his example and upon the Altar of Faith, Hope, and Charity, sacrifice their time, comfort, and ease, to ameliorate the sufferings of humanity. Then indeed will the divine blessing and assistance be given their every enterprise, and happiness here and hereafter be their reward.

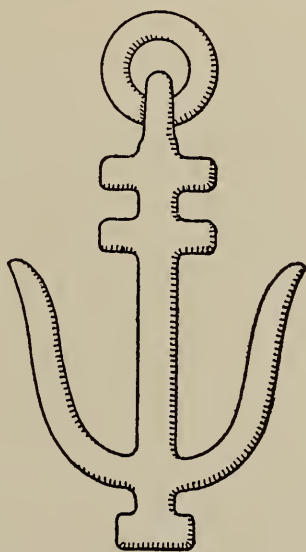
In ancient times, many sacrificial altars were erected of rough, unhewn stones in temples and places where haste or lack of proper implements were the compelling cause. Such rough altars are frequently found in the ruins of temples, whose original finish and beauty would be a credit to the present era. No one knows and it is doubtful whether it ever will be known just why this is. It is only speculation which says it was conservatism; that the rough stone pile was the archetype and others must follow copy. A similar sentiment obtains to this day. That is that the altar should at least be stone. Many Christians object to an altar because it was done away with when Christ was sacrificed for the whole race. A compromise is made by having a small block of stone let into the communion table. Thus it may be but a simple table but it has yet the element of the sacrificial altar; the stone.

See *Altar*.

Amethyst. Heb. אהלמה, *achlemah*. A stone in hardness next to the diamond. Engraved with the name of Gad, it was placed third in the third row of precious jewels, on the high-priest's breastplate. It is named as the twelfth foundation stone, by St. John, in his description of that wondrously beautiful city of the New Jerusalem. (Rev. xxi, 20). Its color is of a deep violet. "The amethyst is a beautiful youth who was transformed into that lovely tinted stone, which is in reality nothing but rock crystal colored by manganese and iron. Bacchus in memory of his love for the youth gave to the stone the color of wine, and at the same time the power to preserve wine-drinkers from the natural results of over-indulgence. The belief that the power of the amethyst, like that of the crown of crocus, could defeat the consequences of too much alcohol, obtained for many years." The amethyst is assigned to February. It is frequently worn as the ornament of episcopal rings, and in ecclesiastical circles is considered to signify humility. With the layman, it signifies love and truth; passion and suffering. In Heraldic blazonry, amethyst was in the early days of the noble art used to designate purple.

Anchor. While not one of the officially named emblems of the Order, the anchor is assigned by common usage to the second of that great triad of celestial virtues, taught in the Encampment. Hope. It is peculiarly a Christian emblem, and was unknown as such to the ancients. In Ionic architecture there is an ornament upon the capitals of the columns called eggs and anchors, "which, in fact, is composed of

eggs and spear-heads, the symbols of female generative, and male destructive power, or in the language of mythology, of Venus and Mars." (R. P. Knight, *Anc. Art.*, p. 110). As a Christian emblem, it symbolizes steadfastness, immovable hope, and untiring patience. The early Christians, looking about for suitable emblems, wherewith to decorate their subterranean tombs and places of worship, and being greatly imbued with the symbolism of the day, conceived "life" to be but a stormy voyage, and their joy great when anchored safely in the harbor of rest. And the anchor, from this and the fact that it was easily cut in stone, soon became a favorite symbol for them. It is, as well, the attribute of St. Clement, being the instrument of his martyrdom;



10. ANTIQUE ANCHOR.

From an old coin in the British Museum.

he being bound to one and cast into the sea. The cut is of an antique anchor, shown upon an old Etrurian coin now in the British museum.

In figurative language, the anchor is used as significant of stability, security, or as something upon which dependence may be placed.

Angel. By the word מַלְאָכִים, *malachim*, "messengers," the Israelites understood a class of spiritual beings who were intermediary between God and man, and though exalted far above man, were infinitely below God. Their office was to do His service in heaven and to bear His messages to man on earth. It was not till after the captivity, that they conceived the idea of the creative ministry of angels,

who had power over earth, water, fire, and air; having, probably, become tainted with the Zoroastrianism of the Babylonians. From all we can glean from the Scriptures, the form of the angels was that of man. Wherever there was a direct meeting between an angel and man, or when the angel was manifest to the sight of man, he was so manlike in form that the man invariably mistook him for one of his own race, and always demanded a sign to prove his celestial character. Manoah and his wife, the parents of Samson, did not recognize the angelic character of the man of God, though "his countenance was like that of an angel of God, very terrible." Not until "the angel of the Lord ascended in the flame of the altar," did they fall "on their faces to the ground." "Then Manoah knew that he was an angel of the Lord." Judges, xii. 3-21.

Angels in painting and sculpture appear almost invariably in the form of beautiful females. Nowhere in the Bible is there any warrant for this. While their appearance varied and at times was brilliant and dazzling (Matt. xxviii. 2-7; Rev. x. 1-2), at other times it was terrible, as in the *man* who appeared to Samson's mother and to the one of whom the Centurion Cornelius was afraid. It could have been no woman nor an ordinary man to have frightened a Roman soldier. Wherever any indication of the sex of the angel is given, it is invariably the masculine. Why the graphic representations so carefully delineate the female face and form can only be explained by the fact that the early artists were not capable of depicting a beautiful man, and our modern artists servilely follow tradition. The number of the appearances of the Angels of the Lord given in the Bible is too great to be given here. See Index and Concordance in any "Teacher's edition."

Anklets. Bands of precious metal were worn on the ankles of both sexes in the East. Like the Tinkling Cymbals and Sounding Brass they are emblematical of vanity. The Oriental mind, it is said, could not rest content with the knowledge in itself that it was possessed of property, but must let it be known of all men. Hence the more jewelry that could be worn the more important they imagined themselves to be. The same feeling is rampant in this more enlightened and civilized day and colder blood of the west (sic.)

Another explanation and one that doubtless bore quite an influence on the custom of wearing so much jewelry, in the opinion of the writer, is that in these countries no locks were known, nor safety deposit vaults,

and any stranger might enter the houses or tents in the absence of the proprietors and make free with what might be found. The only safe place for such valuable material was on the person. This would account for the heavy strings of coins worn as necklaces and bracelets and anklets.

Archetype. The original from which any copy or resemblance is made; an exemplar; a model. In symbolism, the archetype is the thing whence the symbolic idea is derived.

Ark, Moses'. This little basket-like affair floating on the waters of the Nile bearing the child Moses is frequently used as a symbol of death, or, as the child was rescued, it sometimes receives the same symbolic significance as is given to Noah's Ark, that is, regeneration.

It is evident that Jochebed, his mother, after exhausting all other means of concealing the child, disposed of him in the manner described in Exodus, ii. 2, in the hope of still saving him, by thus hiding him by day, while being able to succor him by night. The part played by Miriam, his sister, gave evidence of a quickness of understanding at an early age that showed itself wherever she is mentioned in the later history of the Exodus. The little ark or boat was in no wise remarkable, in being made of rushes. It was a common construction in the East in the olden time, and is still to be seen on many of the rivers of Asiatic Turkey. Any picture of the water front of the city of Bagdad, on the Tigris, will show numbers of circular basket-built boats, the water-proofing of which consists of a heavy coating of bitumen. Some of these boats are hardly large enough for a man to crouch in, yet they are in constant and usually profitable use. In the Rev. J. P. Peter's *Nippur*, vol. i, p. 190, is a fine half-tone reproduction of a photograph of this view taken in 1889, which shows a score of these circular arks, as also a number of clumsy barges built of "crooked tamarisk and mulberry branches covered with mats and wattled twigs, the whole thickly besmeared with bitumen like Noah's Ark." (Ibid, p. 161).

Ark, Noah's. While not directly an emblem of Odd Fellowship, yet indirectly, through its association with the rainbow (see), it is of much interest. In modern church symbolism it is considered as the emblem of regeneration, whereby the world was repopulated. In the catacombs of Rome, the only place in which the early Christians could bury their dead and worship in safety, we find many representations of

“the ark floating upon the stormy waters of the deluge, typifying the Church, riding in safety amidst the strife and turmoil of the world.” It is often found on gems, lamps, and other objects, and it may have a further significance, as it appears “to promise future protection and deliverance to the Church, by a reminder of the past mercies of God, to His faithful followers, in the midst of a world of abounding wickedness.” (Hulme. *Sym. in Ch. Art.*)



II. LANDING OF NOAH'S ARK.

Similarly, it fitly symbolizes the Order of Odd Fellows, and yet more fitly, if possible, it symbolizes the lodge, wherein are gathered so many diverse characters; some friendly by nature, many antagonistic; some quiet and unobtrusive, many boisterous and forward; some weak, many strong; some bright and voluble, others grave and reticent. Yet withal, like unto the ark, wherein all its heterogenous collection, bound as it was by mutual necessities, lived happily, or at least, peaceably, together, the lodge, through its “gentle influence, controls the elements of discord, stills the storm, and soothes the spirit of passion,” the while carrying its membership along in safety, toward that mountain of rest and happiness, where there is but one law, and that, under the Fatherhood of God, the law of “Universal Brotherhood.”

Ark of the Covenant. Ark of the Revelation, or Ark of the Testimony. According to the biblical narrative in Ex. xxv. 10-22; xxxvii.

1-10, this was an oblong chest of acacia (shittim) wood, about four feet five inches long; two feet eight inches in width and in height. It was overlaid, within and without, with pure gold, and was furnished with two rings upon each side, near the corners, through which staves of the same wood were passed, similarly plated with gold, and by which it was carried by the Kohathites. These staves, when once in place, were never removed, and when the ark was in the Holy of Holies, they projected through the veil which intervened between that most sacred chamber and the Holy Place, as the larger room of the tabernacle was termed. The ark, when transported, was enveloped in the "veil," in the curtain of badgers' skins, and in a blue cloth over all, and was, therefore, never seen by laymen. (Num. iv. 5-20). About the top ran a wreath of flowers made of pure gold, and upon it was the *Kepporeth*, or Mercy-Seat. This was made entirely of pure gold, not wood overlaid with that metal. At either end of the Mercy-Seat rose two golden cherubim, with outspread wings, and eyes bent downward. See *Cherubim*.

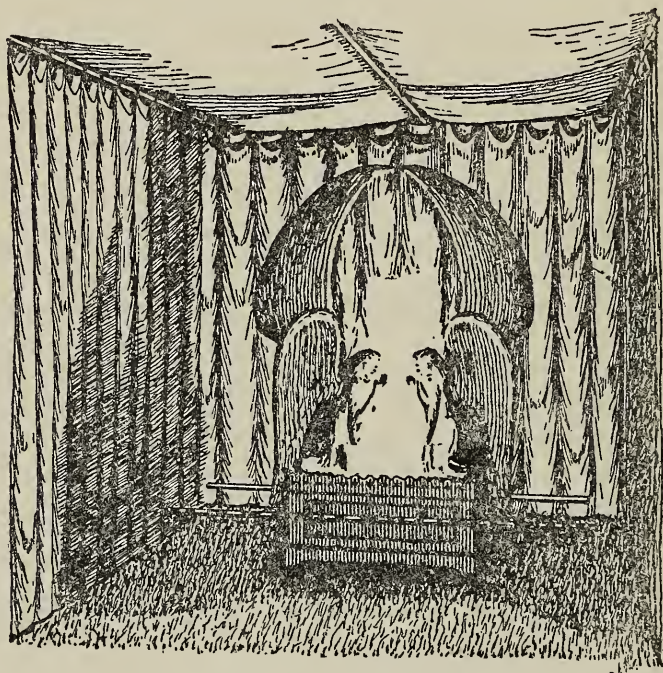
It was through this ark that the notion of the constant presence of the God of the covenant with the people of Israel, found symbolical expression. The religion of the Old Testament, conceiving God as solely spiritual, could not think to secure His presence by the use of images, hence the idea of communication between God and man took the form of a tryst, or meeting. The Jews, in their wanderings, could not realize this Divine Presence, without some definite object to localize, as it were, the place of the meeting, and what object could be more fitting than this chest, which contained the autograph of the Almighty, the tables of stone, inscribed with the ten commandments, which formed the basis of the covenant. The exact spot of the meeting between God and man (Ex. xxv. 22; Lev. xvi. 2) was conceived to be the space between the cherubim above the *Kepporeth*.

It is said that at times the mystical voice of God was heard from between the cherubim upon the Ark of the Covenant. This was called **בַּהֲקוֹל**, *bath-kol*, the daughter of the voice. The Midrashim and the Gemara affirm that the *bath-kol* was the voice heard by Abraham, Moses, David and others.

There was nothing contained in the ark but the two tables of stone. (1 Kings, viii. 9). The idea that the pot of manna and Aaron's rod were stored in the ark, rests entirely on Heb. ix. 4, and rabbinical tradition, and is unsupported by Old Testament evidence. Ex. xvi. 33,

and Num. xvii. 10, states that the rod and the manna were laid up *before* the testimony. This is quite different from "in it." In Num. xviii. 7, the expression "laid up before" is also used in regard to the twelve rods, symbolizing the twelve tribes. See *Rod, Budded Rod*.

That the ark, as an emblem of the Divine Presence, was not original with Moses, is fully proven by researches in Egypt. This, however, does not detract in the least from its sacred character, any more than that the sanctity of a modern church edifice is affected by the fact that similar structures were used by the ancient pagans. Sir Gardiner



12. THE ARK OF THE COVENANT.

Wilkinson, in writing of the Egyptian shrines says—"These shrines were of two kinds. One was an Ark or sacred boat, which may be called the great shrine; the other, a sort of canopy. They were attended by the chief priest or prophet clad in the leopard-skin; they were borne on the shoulders of several persons by means of staffs, sometimes passing through metal rings at the side; and being taken into the temple, were placed on a table or stand prepared for the purpose. The same mode of carrying the ark was adopted by the Jews; and the gods of Babylon, as well as of Egypt, were borne and 'set in their place' in a similar manner. Apuleius (*Metamorphosis*, xi) describes the sacred boat,

and the high-priest holding in his hand a lighted torch, an egg, and sulphur, after which the scribe read from a papyrus certain prayers in presence of the assembled pastipori, or members of the sacred college. Some of the sacred boats, or arks, contained the emblems of life and stability, which when the veil was drawn aside, were partly seen; and others contained the sacred beetle of the sun, overshadowed by the wings of two figures of the goddess, Thmei, or Truth, which call to mind the cherubim of the Jews. The god Horus, the origin of the Greek Charon, is the steersman *par excellence*, of the sacred boats, as Vishnu is of the Indian ark."

It is very apparent how the ark itself became "the emblem of the Presence of the Most High God" and how appropriately it has been adopted as the emblem of the highest degree of Odd-Fellowship.

Arrows, Three. In all ages the arrow appears to have been pre-eminently the emblem of war. Up to the time of the invention of gunpowder, it was the most effective missile in use. The Greeks placed it in the hands of their statues of Apollo, the sun god, as a symbol of the sun's rays and their destructive action in dispelling the power of the night god, Python. In Hindu temples, dedicated to the incarnation, Vishnu is represented as a perfectly beautiful young man holding a bow and arrows. The American Indians declared war by sending to their enemies a sharpened arrow, smeared with blood; or, sometimes, three arrows tied with a snake skin.

The Egyptians had a goddess who was worshipped, particularly in Upper Egypt, as the Queen of Heaven. Her name, Sati, signifying

"Sunbeam," was written



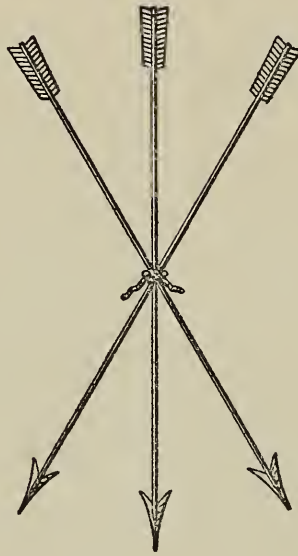
The arrow, being of necessity made perfectly straight, came to signify uprightness, thence truthfulness. The sharp point, the sometimes piercing effect of that virtue. Its flight from the bow, the direct and unswerving character of an upright man. Well may the "Three Arrows" stand as a symbol of one of Odd-Fellowship's greatest aims; the extermination of vice; representing as they do, that Friendship that prompts the contest—that gentle influence of Love—and the Truth which crowns the effort.

From the ancient custom of using arrows for transmitting messages, was taken the idea of using them for one of the emblems of the old

second, or Covenant Degree, where they refer to the method adopted by Jonathan to apprise David of Approaching danger.

Under the present ritual, the three arrows are a component of the "Bow, Arrows, and Quiver," of the Degree of Brotherly Love.

In displaying the arrows out of their quiver, as when used in the old Second Degree, the rules of Heraldry require that they should be shown with their points downward. A bundle of arrows is called a sheaf, and when but three are shown, one must be vertical, the others diagonally across it. See the sheaf displayed upon the shield that forms the central portion of the seal of the Sovereign Grand Lodge.



14. SHEAF OF ARROWS.

In ecclesiastical art, a flame-tipped arrow, piercing the breast of a saint, symbolizes the fervor of divine love, which possesses the soul. As with other emblems, the arrow has an adverse symbolism. The destroying Angel of 2 Sam, xxiv. 16, is represented with three arrows in his hand, signifying war, pestilence, or famine. Arrows are frequently spoken of in the Bible. In Rev. xxv. 18, the arrow is significant of the sharp and wicken tongue of a false witness. Mrs. Jameson, in *Sac. and Leg. Art. II*, 23, says that "Arrows have been from all antiquity the emblems of pestilence; Apollo was the deity who inflicted plagues, therefore was invoked with prayer, and sacrificed against."

The Rev. S. Baring-Gould in commenting on the story of William Tell, remarks;—"though it is possible that Gessler or Harald may be

the power of evil and darkness, and the bold archer the storm-cloud with his arrow of lightning and his iris bow, bent against the sun, which is resting like a coin or a golden apple on the edge of the horizon, yet we have no guarantee that such an interpretation is not an overstraining of a theory. . . . I must protest against the manner in which our German friends fasten rapaciously upon every atom of history, sacred and profane, and demonstrate all heroes to represent the sun, all villains to be the demons of night or winter; all sticks and spears and arrows to be the lightning, all cows and sheep and dragons and swans to be the clouds." (*Cur. Myths of the Mid. Ages*, 126).

See *Quiver*; *Seal of the Sovereign Grand Lodge*.

Ass. Sometimes used in the work when special occasion requires elaboration. It is ordinarily emblematic of stupidity and ignorance and sometimes of obstinence. Again it is significant of humility. Note the "royal" entry of Jesus into Jerusalem on the Sunday next before His crucifixion. At times the ass becomes the symbol of servitude or labor, as when, heavily burdened, it is used as the badge or cognizance of the tribe of Issachar.

See *Samaritan*.

Attribute. In symbolism an attribute is an object of symbolic character, relating to and accompanying the representation of some person or other object. For instance, the anchor is the attribute of St. Clement, and is invariably present in representations of that saint. It is not the symbol of the man, but symbolizes his martyrdom, as it was the instrument by which he found death, being bound to one and cast into the sea. In the same way the Three Links is an attribute of an Odd Fellow, yet does not symbolize the man, but his principles. In the distinction or underlying notion, it is difficult to differentiate the badge and the symbolic attribute; particularly when the badge has a symbolic character. The collar and jewel of an officer are his attributes.

Aureole. A conventional symbol of sanctity, confined almost exclusively to ecclesiastical and symbolic art, to glorify, or make more prominent, the principal figure or object represented. When shown as sharply defined rays it is termed a nimbus. As often seen on ancient coins, radiating from the head of a king or emperor, in the form of small obelisks, they are emblems of light, symbolizing the primary and essential emanations of deity, and indicative of the consecration, or

deification of the person whose portrait they adorn. From this use were derived the spiked antique crowns worn by ancient rulers, and which, later, modified into many ornamental shapes, serve to adorn the crowns of our modern rulers, and so-called nobles. When these rays become so broadened out that their individuality is lost, and the blaze becomes a glory of light, the term aureole is used. While the aureole is part and parcel of that most beautiful emblem of the Initiatory, the All-seeing Eye, surrounded by a blaze of light and glory, yet in the decorative use of the various emblems of the Order, it is a very appropriate adjunct.

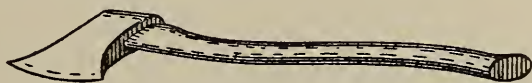
The idea of the radiance of the Divine Glory, is not infrequently suggested in the Bible. A few instances are, the burning (flaming?) bush of Ex. iii. 2-5; the pillar of fire which hung over the Ark of the Covenant during the night, Ex. xiii. 21; the "glory of the Lord was like devouring fire in the eyes of the children of Israel" at Mt. Sinai, Ex. xxiv. 16; and, particularly, that light which shone from the Mercy-Seat upon the Ark between the Cherubim, which was last seen in the person of our Lord, as he stood upon the mountain, in view of Peter, James, and John, "and was transfigured before them; and His face did shine as the sun, and His raiment was white as the light."

In ecclesiastical usage, the aureole is, strictly speaking, the glory that surrounds the whole person or object, (the nimbus is confined to the head), and is the attribute only of the persons of the Godhead. The Virgin Mary, however, is invested with it, when she holds the infant Jesus in her arms, in pictures of the assumption, and as the intercessor for humanity at the last judgment, and when represented as the woman of the Apocalypse. In paintings the color of the aureole is golden or that which represents light.

See *Nimbus; Crown; Ark of the Covenant.*

Axe. This was probably the first implement of value made by man. And crude, indeed, was our ancestors bit of stone, with its handle lashed to it with green sinews, yet it could be used to almost as great an effect as the beautiful and glittering axe of today. As a weapon of offense or defense; as a missile to be thrown at game; as a leveler of forests; or as a mechanic's tool, that same bit of stone was the equal of our steel axe in all but the fineness of its edge, which edge is by no means the only qualification required in an axe. In all ages and countries, it is the axe that makes way for the progress of civilization, and room for the ever increasing population of the earth. It levels the trees of the forest,

and shapes them into ships by which new countries may be reached. It cuts a broad swath through the wilderness, to form runways for the steam-breathing, smoke-snorting hound of a locomotive, so that the interchange of goods, bodies, and thought, may be more rapidly and conveniently made. Truly, the axe is well chosen as the symbol of progress, and as the roads are opened, and new fields brought into cultivation for human needs by its use, so does it represent the Divine Truth that cuts its way through the forests of prejudice and thickets of selfishness, leaving happiness and heartsease in its wake. It further keeps us in mind, that we are the pioneers in the pathway of a brotherhood that has for its aim the union of all tongues, creeds and conditions of men, in one grand fraternity, under a common Father, in which mutual interests will incite mutual help, smooth the rough places, and provide for the weak and distressed.



15. THE AXE.

Crossed axes form the jewel and are the attributes of the warden of the subordinate lodge. In Christian art, the axe is a symbol of martyrdom, and the attributes of certain saints, and signify the manner of their deaths. It is also seen upon the coats of arms of a few families of the British landed gentry.



16. ANTIQUE AXE.

From a bas-relief of Esus, the God of Nature of the Gauls. Celtic monument discovered under the choir of Notre Dame, and preserved in the Cluney museum.
(La Croix, *Sci. and Lit. in Mid. Ages.*)

See *Battle Axe*.

“B.” The second letter of the English alphabet has descended to us from the old Phœnician, by way of the Greek and Latin. The Hebrew ב, *beth*, “house,” has the same Phonetic value. Its form suggests a shelter. As a numeral it stands for 2. Combined with the

first letter of the alphabet it forms the root word אב, *ab*, father, master, one in authority. In this sense it is found in Abraham, *father of a multitude*; in Abner, *father of light*; in Abiezer, *father of help*; and many others. It is found also in R'abbi, R'abboni, *master, my master*. It has the Cabbalistic distinction of being the first letter of the second volume of the law. The name of deity connected with this symbol is אֱהוּא, *Bakour*.

Badge. A mark of distinction, a sign, or token, by which a person is distinguished in a particular employment or place, or designating his relation to other persons or to a particular occupation. It is synonymous with cognizance in heraldry. The family, followers, and retainers of the Dukes of York wear a red rose as a badge; those of the Dukes of Lancaster wear a white rose; while lions, bears, crescents and full moons, birds, beasts, and innumeral other objects are worn by others, showing their connection with some particular family. Even the American Indians have their badges; called by them, however, totems. Each tribe and family was known by its totem, which, usually, was the representation of some animal, such as the bear, the wolf, the turtle, the deer, and so on.

“The badge is said to have been introduced by Henry II, and many royal and other persons wore badges, and used them for the decoration of their military equipments, household furniture, and for every variety of decorative purpose. Like arms, badges are hereditary, and in the early days of heraldry it was considered a great punishment to be deprived of one’s badge. Many of the signs of our old inns are the badges of ancient families, and passing through the streets of London we see many of these referring to the past, such as the badge of Richard II, the *white hart*; the *boar’s head* of Richard III, and the *greyhound* of the Tudors.

In the Second Part of “Henry VI,” (Act V, Scene 1), Shakespeare, with characteristic discrimination, has adverted to the use of badges. He makes Clifford conclude his brief threatening address to Warwick with the words,

“Might I but know thee by thy household badge!”
to which appeal Warwick replies,

“Now, by my father’s badge, old Neville’s crest,
The rampant bear chained to the ragged staff.”

—(S. T. Aveling, *Her. Anc. and Mod.*)

The "Three-Links" (see) is the badge of an Odd Fellow, and is indicative of his connection with the Order.

Balm, or balsam, is an aromatic plant, or the odoriferous sap which is found in such plants. It is now impossible to identify the balm of the Bible with any certainty. Most likely it is the gum of the *Balsamodendron opobalsamum*, which is allied to the *balm of Gilead*. The balm of Gilead trees abounded in the country east of the Jordan. These trees resemble fig-trees somewhat, though growing 12 to 15 feet high, only, with scanty foliage and straggling limbs. The exuded sap is yellowish in color, and pelucid. Its odor has an agreeable resinous, balsamic fragrance. It is sticky and tenacious, being readily drawn into long threads. With other gums and spices it was frequently used in incense, and was supposed to have great healing powers. Hence the symbolic use of the word, as indicating something that heals, a sufficient remedy. See Jer. viii. 22.

"Sleep that knits up the ravel'd sleeve of care,
Balm of hurt minds, great nature's second course."

Shakespeare, *Macbeth*, II, 2

Baton. The short staff or truncheon carried by a marshal as a symbol of his authority, corresponding to the sword of the commissioned officers of the army and navy.

See *Rod*.

Battle-Axe. An unfortunate and ignorant influence appears to be rampant in the design and character of the paraphernalia of the Order. The symbol of the axe is intended to represent the extreme advance guard of civilization, the pioneer, as it were, yet it is in but very few instances made in the form of that peaceful instrument with which forests are leveled, roads opened, and homes set up, where love and happiness may develop. Most of the engravings show it correctly, but almost invariably, the axe on the wand of the Warden is a battle-axe of the fiercest type; a symbol of war and bloody strife. This is not as it should be. Everything in the paraphernalia, regalia, etc., should be absolutely correct symbolically, and historically as well, in its smallest details, or it will misrepresent the part it is intended to illustrate.

See *Axe*.

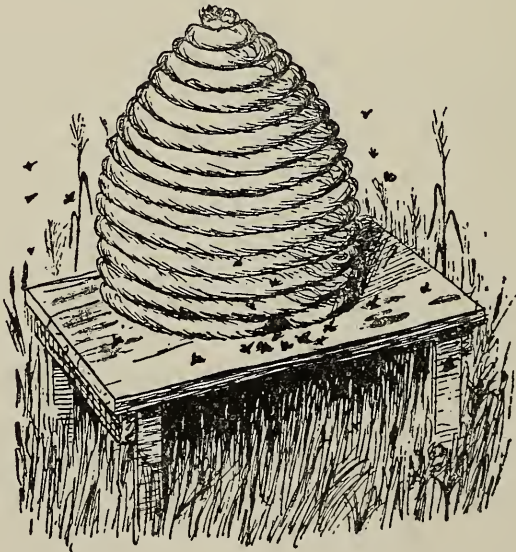
Bee. Alone, the bee is considered as the symbol of busy forethought. It was used as a symbol of Venus, the Greek goddess of

Love, though as far as can be ascertained, it presents no function or relevance, save that the name *melitta*, a bee, sounded very like unto *Mylitta*, another name for Venus.

“An old legend, of non-ecclesiastical origin, asserts that bees derive their origin from Paradise, and are especially blessed by the Almighty; therefore mass ought not to be performed without the wax (candles) derived from these favored creatures.” (W. S. Walsh, *Pop. Cus.*)

“In England it is considered unlucky to buy or sell bees; they must be given, and the donee in return makes a gift of corn, or other equivalent. Stolen bees will not thrive, but pine away and die by degrees. It is even unlucky for a swarm of bees to settle on strange premises, unless they are subsequently claimed by the owner. When bees die, or even when they remove or go away from their hives, there will be a death in the owner’s family.” (Ibid).

Beehive. An emblem of the Rebekahs, which formerly belonged to the old First or White Degree. As a symbol it represents associated



17. THE BEEHIVE.

industry, system, and unity in working for a common purpose; of busy forethought in making ample preparation for the future; of obedience, because of all the lower forms of life, the bee alone, after the ant, has a supreme ruler. With its queen, its workers, and its drones it is an ex-

cellent figure for a Lodge of Rebekahs with its presiding officer, its working sisters, and its brothers who should never be more than drones in their relations to the sisters in the Lodge.

In ecclesiastical teachings, the beehive is sometimes used as the symbol of eloquence. This is founded upon its eloquent instruction as above. It might thus be termed the symbol of a symbol.

The teaching of these virtues is not confined, however, to the Rebekah Degree alone. The observant Odd Fellow will fully appreciate the fact, that all through the work, from the Initiation to the Degree of Truth, through the Encampment, in the Cantons, and in the Grand Bodies, the idea is ever present "to be doing."

The use of the bee as a symbol is very ancient. The Egyptians used the figure of a bee as a hieroglyph for king.



They recognized that all bees labored for and obeyed what was supposed to be a king, though in fact it was a queen, a female. This mistake may possibly have given rise to the term "King Bee" as applied to some one or thing superior to others.

In the ancient mysteries there seems to have been a much deeper meaning attached to the beehive; it being used as the type of the ark, probably because the hive, like the ark, holds so much life in so small a space. And as the ark was the symbol of regeneration, whereby the world was repopulated, so the hive, when a new queen appears, pours forth its living stream to form a new family. For this reason, says Faber, "both the diluvian priestesses and the regenerated souls were called bees; hence bees were feigned to be produced from the carcass of a cow, which also symbolized the ark." (*Orig. of Pag. Idol.* II, 133). Note the parallel of this in the story of Samson and the lion. "Samson went down, and his father and mother, to Timnath, and came to the vineyards of Timnath; and, behold, a young lion roared against him. And the Spirit of the Lord came mightily upon him, and he rent him as he would a kid, and he had nothing in his hand. And after a time he returned, and he turned aside to see the carcass of the lion; and behold, there was a swarm of bees and honey in the carcass of the lion. And he took thereof in his hands, and went on, eating. And Samson made a feast, and said unto his companions, I will put forth a riddle unto you. And they said unto him, Put forth thy riddle, that we may hear it. And he said unto them, Out of the eater came forth meat, and out of the strong

came forth sweetness." (Judges, xiv. 5-14). "It must not be imagined that the carcass of the lion was corrupt and putrid. It is well known that in that country, at certain seasons of the year, the heat will in the course of twenty-four hours completely desiccate the flesh of dead animals, and that without their undergoing decomposition, their bodies remain, like mummies, long unaltered, and entirely free from offense." (Smith).

Beersheba. *The well of the oath.* This is the name of one of the old places which marked the southern extremity of Palestine. According to all accounts, the wells were dug by Abraham or Isaac, with a little leaning toward the former. Genesis xxi. 25-32, it is said that Abraham digged a well and covenanted with Abimelech as a witness to the digging. In Genesis xxvi. 18, it is said that Isaac "digged again the wells of water which they had digged in the days of Abraham his father." And the first was called Esek, *contention*; and the second was called Sitnah, *hatred*; and the third Rehoboth, *room*. Yet again in verse 32, it appears that Isaac's servants digged another well which is called Beersheba to this day. *Bir es-Sebâ*. Over this well Isaac covenanted with Abimelech as did his father before him. Hence at times Beersheba has been taken as a symbol of a covenant or oath. The name is frequently used figuratively in expressing the extreme limits of a journey or a country, as in the oft-quoted phrase, "from Dan even unto Beersheba." (Judges xx. 1.) Here Dan represents the extreme northern, while Beersheba represents the extreme southern boundary of Palestine.

Bells. In the authorized version of the Bible, the word bell stands for two different Hebrew words. The one in Zech. xvi. 20, is related to the Hebrew word for cymbal. In the Septuagint, this word is translated by a word meaning a bridle. Probably intended to indicate the cup-like pieces of metal upon a bridle, which we have ample evidence was as customary in the Orient in the olden times as in the present. They were used to give a tinkling sound. The other word, mentioned in Exo., xxviii. 33, indicates the sort of bell we recognize as a sleigh-bell. That is a hollow sphere enclosing a loose ball. Such have been found in the ruins of Nineveh and other ancient eastern cities.

Among the pagan nations of the Orient, when the phallic religions were rampant, the gods were endowed with an androgynous nature, more particularly the creative and greatest gods. Women were not

admitted to the higher priesthood, though many held the same relation to that state as many do now in the Roman Catholic Church. Hence, to properly exhibit the androgynous character, the male priests assumed the garments of women, if indeed their manhood itself was not destroyed. In assuming this dress, they assumed it in its entirety, and particularly the dress of a virgin. In addition to the garments and ornaments of other women, the virgin wore a short chain or cord fastened at the knees or just above, a sort of hopple, restricting the length of stride in walking or running, to prevent accident to their virginity. Small bells or tinkling ornaments were fixed upon this hopple, so that as the wearer went about, their jingling was a sort of advertisement that the lady who wore them was in the market. After marriage, the hopple, being of no further use, was dispensed with. Such hopples with their tinkling attachments, being a universal priestly attribute, were undoubtedly the origin of the bells upon the robe of the ephod. In this, as in other things, there is ample evidence that Moses had not entirely escaped the fashions of his day, nor the influence of his education, and neither himself nor his people could have accepted a high-priest who did not, to some extent, conform to the fashion of such as they had been familiar with. It will be noted that Moses did, however, free them from their offensive phallic character.

“Upon the Robe of the Ephod,” that is upon the high-priest’s robe, “upon the hem (skirt) of it, thou shalt make pomegranates of blue, and of purple, and of scarlet, round about the hem thereof; and bells of gold, between them round about, a golden bell and a pomegranate, a golden bell and a pomegranate, upon the hem of the robe round about. . . . and his sound shall be heard when he goeth in unto the holy place and when he cometh out, that he die not.”

According to Josephus, the pomegranates were symbolic of lightning, and the bells of thunder, and were intended to intimate to the people outside, by the sound that he made as he walked, the particular moment that the high-priest entered the Holy of Holies.

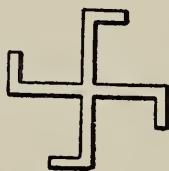
Durandus, in his “Rationale Divinorum Officiorum,” says: “Bells do signify preachers, who ought, after the likeness of a bell, to exhort the faithful; the which was typified in that the Lord commanded Moses to make a vestment for the high-priest, having seventy-two bells to sound when the high-priest entered the Holy of Holies. Also the cavity of the bell denoteth the mouth of the preacher, according to the saying of the apostle, ‘I am become as sounding brass or a tinkling cymbal.’”

The hardness of the metal signifieth fortitude in the mind of the preacher; whence saith the Lord; 'Behold, I have made thy face strong against their faces.' The clapper or iron, which, by striking on either side, maketh the sound, doth denote the tongue of the preacher, the which, with the adornment of learning, doth cause both testaments to sound."

Other nations, besides the Jews, apparently made use of bells in their sacerdotal ceremonies. The chief priests of the Egyptians, as well as the high-priest of Israel had them hung, as sacred emblems, to their garments, and the Brahmans, to this day, continue to ring a small bell at certain intervals in their prayers, and other acts of devotion; which custom also obtains in the Roman Catholic Church at the elevation of the Host. Doubtless, this is a development of the sound of the bells upon the high-priest's garment, though it was, and is, in many instances now, of much practical use; for in many churches it is impossible for more than a very few of the congregation to see the act and respond at the proper time.

At the death of their kings, the Lacedæmonians, beat upon a gong or brass vessel, and we still retain the custom of tolling a bell on such occasions, though the reason of it is not generally known. Lucian says, "There is also a tradition in Northern Europe, that the Trolls and Fairies were driven from those countries by the church-bells." (*Philopatris*, 15).

For this "reason bells were often marked with the *fylfot*, or cross of Thorr, especially where the Norse settled, 'as in Lincolnshire and Yorkshire. This cross was used because it was supposed to resemble Thorr's hammer, and Thorr is the Thunderer."



35. FYLFOT OR SWASTIKA.

The Assyrians used bells of bronze with tongues of iron, which were made of a mixture of copper similar to that used today. They were all small, however, none having been found larger than three inches in height, by two inches in diameter. It cannot be certainly said, whether these bells were used for household signaling purposes.

They were apparently much used as musical ornaments on the trappings of horses, as we may see upon the sculptured ruins of their cities.

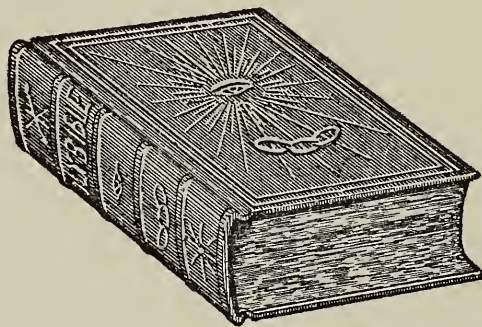
Beryl. Heb. שֵׁרֵט , *tarshish*. The twelfth precious stone upon the high-priest's breast-plate, and consequently engraved with the name of Benjamin, Jacob's youngest son. It is a mineral of great hardness, a variety of emerald, in color a light bluish green, and is semi-transparent. It occurs in long prismatic crystals, sometimes of great size, weighing two or three thousand pounds each. It is given by St. John as the eighth foundation stone of the City of the New Jerusalem. According to Dionysius, the bed of the river Choaspes, in Assyria, produced the Beryl "more precious than gold." The beryl is the lucky stone for October.

Dr. Smith says, "By *tarshish* the modern yellow topaz is probably intended, while in Rev. xxi. 20, a different stone is perhaps referred to, probably the mineral now called beryl, which is identical with the emerald except in color, being a light green or bluish-green." (Bible Dict.)

See *Topaz*.

Bible. *The Book*, from the Greek $\tau\alpha\ \beta\iota\beta\lambda\iota\alpha$, "the books." The word is derived from a root designating the inner bark of the linden tree on which the ancients wrote their books. It is *the* book as being superior to all others. The word Bible, as being applied to the collection of works known as the Old and New Testaments cannot be traced further back than the fifth century of the present era. It has other names applied to it. *The Scriptures*, that is "the writings," as recording what was spoken by God. *The Oracles*, "the things spoken," because the Bible is what God speaks to man, and hence also *the Word*. The *Testaments* or *Covenants*, because it is the testimony of God to man, the truths to which God bears witness; and is also the *covenant* or agreement of God with man for his salvation. And the *Law*, to express that it contains God's commands to men. It consists of sixty-six books, thirty-nine in the Old Testament and twenty-seven in the New. These books are a library in themselves, comprising every form of literature. Twenty-two are historical, five poetical, eighteen prophetic, and twenty-two epistolary. They contain logical arguments, poetry, songs, and hymns, history, biography, stories, parables, fables, eloquence, law, letters, and philosophy. Among the (at least thirty-six)

different authors, who wrote in three continents, in many countries, in three languages, and from every human standpoint, were kings, farmers, mechanics, scientists, lawyers, generals, fishermen, ministers and priests, a tax-collector, a doctor, some rich, some poor, some city bred, some country born—thus touching all the experiences of men—and extending over a period of 1500 years. (Smith). The Bible is the great storehouse of all that is good, and from which Odd-Fellowship draws its lessons; a fountain from whence flow precepts of Truth, Justice, and Morality. To it Odd-Fellowship owes all its principles, and the basis of its teachings. Therein is to be found that greatest of all commands, “Thou shalt love the Lord with all thy heart, and with all thy soul, and with all thy mind.” “And the second is like unto it, Thou shalt love



19. THE BIBLE.

thy neighbor as thyself.” In these two commands, which are but the summary of all God’s laws, is had, not only the cornerstone, but the whole foundation of Odd-Fellowship; that is, the Brotherhood of Man under the Fatherhood of God. In truth “it is a lamp to our path,” a beacon to guide us through storm or calm into the peaceful harbor of rest. Most appropriately, the Bible, as the symbol of the Word of God, is assigned as an emblem to the Degree of Truth. It must be ever present when the Lodge is in session.

In ecclesiastical art, the Holy Ghost is usually represented by the dove, but for a few centuries the custom was to represent Him in human form, in which case He carried a scroll or book, typifying intelligence and wisdom.

The "Book" is also found in Heraldry, where it has the same significance. The Book with Seven Seals (Rev. v. 1-2) appears upon the arms of the University of Oxford.

As one of the essential doctrines of Odd-Fellowship is its universality, whereby it admits to membership all who acknowledge a supreme overruling God, the Bible should not be restricted to that of the Christian. In a Lodge composed entirely of Jews, the Old Testament should be sufficient; or if its membership is made up of Mohamedans, the Koran should suffice. "Whether it be the Gospel of the Christian, the Pentateuch of the Jew, the Koran of the Turk, or the Vedas of the Brahman, it everywhere conveys the same idea, that of the symbolism of the Divine Will revealed to man." (Mackey).

See *Dove*.

Black. The symbol of grief, of silence, of secrecy, speaks of darkness, wickedness and death. When used with white, it signifies humility, mourning, and purity of life. It is the color of the Patriarchal Degree. Its somber shade, suggestive of the material darkness and gloom that succeeds the setting of the sun, makes it symbolical of "that spiritual and moral darkness, unilluminated by the Sun of Truth, through which man gropes his way to a knowledge of himself and his destiny." In all ages, it is apparent, no matter what the details may have been, that the governing principle of initiations into the sacred mysteries was the advancement of the candidate from darkness into light; from the darkness of black despair into the brilliant light of hope and knowledge. Guillim, an old writer, says of black: "It is the color of horror and destruction, for which respect mourning garments are made of that color that most significantly represents the Horror of Death and Corruption." When the Crusaders, after the conquest of Jerusalem, installed a patriarch over the church of the Holy Sepulchre, diametrically different from all other ceremonies of the kind, the feasts of the Virgin were marked by the use of black. "Omnes solemnitates beate Maria cum pannis et vestibibus nigris." Invariably white is called for in all other church rituals. In an old church inventory, dating from about 1540, there is the item "a pair or curteynes black for dirges." (Hulme).

In the middle ages, black was associated with witchcraft. The rooms of the magician and his robes were of this dismal and fear-compelling color. The darkness of the work, its alleged complicity with the "Prince of Darkness," soon brought it the name of the Black Art. In

many ways the color black has an unpleasant association. Should one fail in his desire to obtain membership in some exclusive society, it is because of the black-ball. The black-leg menaces one and takes one's money through blackmail, while, not unlikely, the rascal, if he does not mend his ways, has an opportunity of seeing his judge don the black-cap when sentence is pronounced, and of riding in the wagon called the Black Maria, from the court to his prison. When a prisoner escapes from an English prison, a gun is fired and a black flag displayed to give notice to the neighborhood to watch for the fugitive. Black dog is a slang term applied to a counterfeit coin.

In the days of piracy upon the high seas, a black flag, adorned with a Death's head, was frequently the standard of the buccaneer. It was his symbol of death and destruction, with no quarter and no pity.

The Babylonians, to whom everything had a meaning referable to the stars, assigned black to the distant and almost invisible Saturn, and the first stage of their great tower of Birs-i-Nimrud was of that shade.

The Chinese make use of black to typify the North, as well as water, and they have a god painted black, who rules the North, and grants propitious winds. This goodness, so different from the use of black in other countries, is explained by the fact that the color of mourning in China is white.

The Knights Templar carried a banner, the upper half of which was black, to signify that they were terrible to their foes, while the lower half being white, typified their fairness and generosity to their friends. In Heraldry, sable (black) signifies grief and prudence, and was anciently blazoned—that is, spoken of—as diamond.

The Romans marked auspicious days with chalk, inauspicious days with charcoal. Black wax is used for sealing communications relating to funerals and their attendant mourning and business.

Portal says, That black united to other colors gives them a contrary signification, The symbol of evil and falsehood, black is not a color, but the negation of all hues, and of that which they represent. Thus, red designates divine love, but united with black, it will be the symbol of infernal love, of egotism, of hatred, and of all the passions of degraded man. Among the Egyptians, according to Horus Apollo, the black dove was the hieroglyph for the widow, who remained such till her death. A raven announced to Apollo the infidelity of his lover. This bird was white; a messenger of grief, he and his species were metamorphosed to black. In the incantations of Hecate, a representation of

this goddess was made in wax in three colors, black, white and red, and armed with a burning torch, a scourge, and a sword. These three combined colors signify the love and intellect of hell, or hatred and vengeance.

See *Blindfold; Darkness; Flag; Garter.*

Blindfold. Blindness, as frequently suggested in the Bible, is symbolical of moral and intellectual darkness. John, ix. Particularly in ix. 40. No one can be in greater darkness than he who cannot see. If now, we should wish to impress one whose eyes are equal to all they were designed for, with a deep sense of darkness, while ourselves, being required to guide him by devious paths and dangerous places, must be able to see, for the blind cannot lead the blind successfully, what would be more natural than to blindfold him. When darkness is necessary, to illustrate the lesson to be taught, the blindfold must be, and has been, the means employed upon the candidate, who, in submitting to the restraint, in himself symbolizes the faith which is blind. The blindfold itself typifies not only the physical darkness, but the moral darkness of ignorance and human passions and weaknesses, that can only be removed by the light of Divine Love and Truth.

See *Black; Darkness.*

Bloodstone. A variety of hematite, in color varying from a dark steely gray to a blood red. Not much used at the present day for gems, though it was quite a favorite with the ancients, particularly for intaglio work on seals and the like. It is the lucky stone for the month of March.

Blue. The distinctive color of the Second Degree, as it also was of the old Third, or Royal Blue Degree. Blue was prominent in the vestments of the Jewish high-priest. The robe of the ephod, the ribbon for staying the breast-plate, and for binding the golden plate upon the mitre, were of this color, and it was apparently a favorite color in the Levitical ritual. Many references to it may be found in Exodus. In the book of Esther, we read of Mordecai in royal apparel of blue and white. "Blue, the color of the clear sky, does not carry on its face so evident a meaning as the purity of spotless white, the burning ardor of glowing red, hence it has somewhat arbitrarily been taken to represent eternity, constancy, faith, fidelity, loyalty, truth, spotless reputation." (Hulme).

Many nations of antiquity used blue symbolically. With the Druids, it was the symbol of truth. The Egyptians held it a sacred color, and the body of Amun, the great god of Thebes, was always colored a light blue, to indicate "his exalted and heavenly nature." (Wilkinson). The Babylonians of the time of Jeremiah, decked their idols with blue. "Blue and purple is their clothing; they are all the work of cunning men."

The sixth stage of the great tower of Birs-i-Nimrud, at Babylon, was given an azure tint, to represent the sphere of Mercury, by the vitrification of its brick, the whole stage having been subjected to an intense heat after it was erected.

In the Christian Church, blue is the celestial color. Its effect is softening, cooling, restful, and is the color always used by artists to drape the Virgin, where it typifies innocence and purity.

In Heraldry blue is termed azure and typifies charity. Anciently it was blazoned sapphire.

In English politics, blue is the color adopted by the conservative party, and one who is constant and true to the party is known as "True Blue." And yet familiar as it is in English, this expression is said to be of Spanish parentage, and refers to the blood that fills the veins of the aristocracy of that kingdom, which is claimed to be blue in its color, while that of inferior mortals is more or less black, and the proverb "True blue will never stain," instead of meaning, as is generally supposed, that "a noble heart will never disgrace itself," actually refers to the "blue aprons" worn by butchers because of their not showing blood stains. A far jump this, from the blue blood of the haughty Spanish grandee to the humble apron of the butcher's boy.

The ancient Britons assigned blue to the bards or poets, as the particular color of their dress. The lover who seals his letters to his beloved with wax, uses blue to signify his constancy.

Being the color of the heavens which surround the whole world, it is the proper symbol of Brotherly Love, indicating that it should be as far-reaching, and as constant as the ends of the earth.

In the Bible, the air is the symbol of the Holy Spirit, of the Divine Truth, which enlightens mankind, and azure, or celestial blue, is the symbolic color of air as well as its actual.

In most ancient cosmogonies, the Deity is referred to as the Word or Breath that hovered over chaos. It is in the Word that God has always manifested His power. In Genesis it is the Word (God said), and when

attempts are made to represent Him in the character of the creator, He, or at least His garments, are of blue. The sacred books of Hindustan assert that Vishnu, the creator, was born of a blue color. Kneph, the supreme god of the Egyptians, the creator of the universe, was painted of a sky blue. In Greece, blue is the color of Jupiter. In China, heaven is the supreme god, and in Christian symbolism, the azure vault of heaven is the mantle which veils the divinity. (Portal).

The Savior is robed in blue upon the paintings of the Middle Ages, depicting scenes of the three years of His preaching truth and wisdom.

“Symbolism,” says Portal, “distinguishes three blue colors; one which emanates from red, another from white, and a third allied to black, frequently distinguished by different gradations of color, and sometimes confounded with one alone. The blue emanating from red represents the etherial fire; and its signification is the celestial love of truth. In the mysteries, it relates to the baptism of fire. The blue emanating from white indicates the truth of faith, and relates to the living waters of the Bible, or to the baptism of the Spirit. The blue allied to black conducts us back to the cosmogony, to the Spirit of God moving on chaos. It relates to natural baptism.”

These three aspects of the same color correspond to the three principal degrees of ancient initiation, and to the triple baptism of Christianity. St. John said, “I baptize with water and lead you to repentance, but He who cometh after me is mightier than I; He will baptize you with the Holy Ghost and with fire.” These three degrees are particularized in painting by red, blue, and green. “Green, black, and deep blue, indicate the world born from the depth of the primitive waters, and the first degree of initiation. Azure represents regeneration, or the spiritual formation of man, and red the sanctification.” (Ibid).

Blue in its absolute signification represents Truth Divine; and was the symbol of divine eternity and of human immortality. As a natural consequence blue became a mortuary color. In a MS. of the tenth century, there is a picture of Jesus in the tomb. He is bound with blue fillets; his countenance is blue; while the sepulchre is red. Two angels appear, sitting on a stone; the one to the right has a blue aureole and a violet mantle, symbols of the passion and of the death of Christ. The angel on the left has a yellow aureole and a purple mantle, symbols of the triumphs of divine love and revelation.

A blue stone scarab (beetle) ornamented the rings of Egyptian warriors. These were symbols of the oath of fidelity taken by the soldiers.

The color of the celestial dome, azure, was in divine language the symbol of the eternal truth; in consecrated language, of immortality; and in profane language, of fidelity. (Portal).

See *Colors; Garter; Green; Sapphire.*

Bond. "I drew them with the cords of a man, with the bands of love." (Hosea, xi. 4). As in the quotation, the original word was band, which in the Anglo-Saxon was used solely in its material sense. That is, something tangible that ties or binds, like a cord, a chain, or a strap. The use of the word, however, has been widely extended. The form *band* has been restricted to use in the material sense, while the form *bond* is used to indicate those things which constrain the mind or will; the power or influence that unites men in a common cause, that holds them to their obligations, their covenants, and their duty. In this sense every Odd Fellow is under bonds to cherish and to protect his fellow-man; to perform the offices of Brotherly Love, which is the Bond of Unity. He is bound by the ties of a deathless friendship, by such a sacred tie, indeed, as God has "bound Himself to His creatures on the scroll of heaven, with the rainbow as his seal." No good Odd Fellow ever broke such bonds; the security is always good.



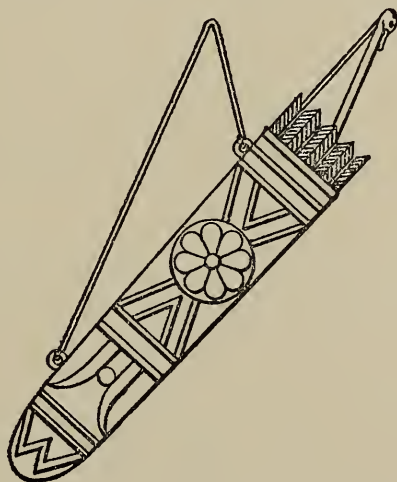
20. ARCHAIC BOW.

Bow. The instrument with which Jonathan shot the arrows against the stone Ezel. (See *Bow, Arrows and Quiver.*) The bow as used in warfare, and in hunting is, probably, with the sling, the oldest known instrument for throwing projectiles, and in the absence of gunpowder, it was an indispensable adjunct to the property of every man. With the crude implements of husbandry, by which the scantiest of crops were raised, it was needful to have the means whereby game could be procured, and as soon as a boy was able to draw a bow, one was placed in his hands. And oft-times it was only by the use of the bow that starvation was averted. All able-bodied men, from the highest to the lowest, were compelled, for their very existence, to pursue the chase. As time went on, and nations were formed, and better methods of

cultivation were devised, still the chase was kept up, if not for food, to destroy the beasts of prey. Numerous illustrations of kings and "mighty men" using the bow in pursuit of and destroying lions and tigers and other beasts, have been found in Assyria, Egypt, and Scandinavia. The Assyrian kings are seldom represented in any of their many pictures, without a bow in their hands or carried by a close attendant.

So often is this the case that it would appear that the bow was an emblem of authority.

Bow, Arrows and Quiver. One of the emblems of the Degree of Friendship. When Jonathan went forth to warn David of his peril, he shot three arrows, as though he shot at a mark, and sent a lad, saying, "Go find the arrows that I shoot." When the lad failed to find them



21. THE BOW, ARROWS AND QUIVER.

quickly, he called "Are not the arrows beyond thee? Make haste! Stay not!" Thus was the warning given. Surrounded by the enemies of David, Jonathan dared not directly approach his hiding place, yet by this simple ruse of shooting the arrows he conveyed a world of meaning. Odd Fellows, being bound by a covenant as holy as that between Jonathan and David, are reminded of the bond by these symbols, and when a brother is in danger, then the warning is to be given, and as taught by this example, to be given in a similar manner. That is, covertly.

The bow, by itself, typical of the rainbow, is symbolical of the covenant between God and Noah, wherein God promised that the

earth should never again suffer from flood. The arrows indicate that whatever aim we have in life, we should follow that aim straight and true to the mark. The quiver, the storehouse for the arrows, signifies that we should have a "place for everything and everything should be in its place" so that when emergencies arise, we need not waste our time in idle search for things mislaid. The peculiar arrows of Odd Fellowship are the signs, grips, and tokens; the quiver is the memory, which should always be full, so that when the hour of necessity arrives, the bow of experience, strained with the strings of the heart, may be sprung with unerring aim.

In the old Second, or Covenant Degree, this symbol was divided; the quiver and bow from the (Three) arrows. The whole combined are suggestive of the warning—"In peace prepare for war." The bow may be unstrung and thereby indicate "the benefit of a relaxation from undue tension of mind or body, when recreation can be safely sought." Further, the well filled quiver will remind us of the necessity of preparing ourselves for action and to be ever ready to guard a brother or further his welfare—a brother ever, in Peace or War. (Grosh).

See *Arrows; Bow; Rainbow; Quiver.*

Brass, Sounding. "Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal." (1 Cor. xiii. 1). This is the great apostle Paul's



22. CYMBALS.

From Rawlinson's "Seven Great Monarchies."

opinion of those long-faced, big-worded talkers, who talk, yet do not act; who preach, but do not practice; who make bombastic promises that are never fulfilled. The source of the figure was the tinkling

cymbals or ornaments of metal, usually of brass, attached to the bridles of horses, or the hobbles worn by young women, (see *Bells*) which were of no other use than to make a pleasant sound.

On one of the many scenes depicted upon the ruined walls of the great palace at Nineveh is shown a eunuch playing a pair of cymbals. As seen in the cut, the cymbals are conical in form, and appear to be elongated from their apexes into handles. They were used in much the same manner as are those of the military bands of today. Rawlinson says, that the "high sounding cymbals of Psalm cl., 5, were probably of the same style." (7 *Mon.* Note 385 to chap. VII).

Bread. In speaking figuratively, the word "bread" is often used as meaning food or sustenance in general; the same as the original meaning of the word "meat." To "break bread" with another, is to eat with, or to partake of his hospitality. In the Orient this is very significant; more particularly, if salt is offered or contained in the food. The expression, "He knows upon which side his bread is buttered," refers to one's making the selection most favorable to him, when one is in a dilemma and must choose between alternative courses.

See *Salt*.

Breast-Plate. Heb. יִשְׁה , *chosen*, or חֹשֶׁן יִשְׁה , *choscn mishpet*, the breast-plate of judgment. This was a part of the regalia of the high-priest, and peculiar to him. It was called the breast-plate of judgment because the high-priest based his decisions relating to the welfare of the people upon the responses he received from it. It was made of fine white twined linen, embroidered with the sacred colors, gold, blue, purple, and scarlet. Its length and breadth was a span or about nine and one-half inches. The cloth was two spans in length and doubled, so as to give it greater strength, as well as to form a pocket, in which was placed the *Urim* and *Thummim*. Further than that these words mean "*Light and Perfection*," we have no knowledge of their character. The breast-plate was furnished with a golden ring at each of its four corners, as points for attaching its supports. Golden chains carried its weight to the shoulder buckles of the ephod, while blue ribbons served to steady the lower corners; these being made fast to the "curious" girdle. Upon the breast-plate, twelve precious stones were mounted in golden settings, in four rows of three each. Each stone was engraved with the name of one of the twelve tribes. Authorities differ as to the particular arrangement of the stones, due to the fact that

the exact equivalents for the original Hebrew words are not now known. The authorized version of the Bible gives it in the following order: (Ex. xxviii. 17), Sardius, topaz, carbuncle; emerald, sapphire, diamond; ligure, agate, amethyst; beryl, onyx, and jasper. The revised version gives it much the same, but gives variants in the margin, as follows; the variants being given in parentheses: Sardius (ruby), topaz, carbuncle (emerald); emerald (carbuncle), sapphire, diamond (sardonyx); jacinth (amber), agate, amethyst; beryl (chalcedony), onyx (beryl), jasper. Other arrangements are found, but the diagram below, taken from the Vulgate translation, appears to be the most preferable, as it was made in Jerusalem, in the fourth century, by St. Jerome, who had the aid of several learned Jews. It differs from that of Josephus, (Ant. III, vii) only in the transposition of the fifth and sixth, and the eighth and ninth stones.

Read from right to left.

Emerald	Topaz	Sardius
Jasper	Sapphire	Carbuncle
Amethyst	Agate	Ligure
Beryl	Onyx	Chrysolite

It is doubtful if the diamond, as we call the brilliant crystal of carbon, was used on the front of the breast-plate, but it is entirely possible, that among the spoils taken from the Egyptians, (Ex. xi, 2) there were at least two of great size. These might readily represent "light and perfection" or truth, particularly if one was in a rough or uncut condition, and the other cut or having naturally perfect facets. The names of the twelve tribes engraved upon the stones were in the order of the respective ages of the sons of Jacob.

Levi	Simeon	Reuben
Zebulon	Issachar	Judah
Gad	Naphtali	Dan
Benjamin	Joseph	Asher

The engraving of the names upon the jewels, some of them exceedingly hard, has excited the curiosity of many students. There is a rabbinical legend regarding a worm called "Shamir" the solvent power of whose blood was so great that it could corrode the hardest substances, and it is supposed that Moses' artisans used it for the purpose. It is possible that the legend is based upon the corruption of the Greek word *smiris*, emery, which was used by the ancient engravers upon their medallions, the word *shamir* being simply the Hebrew form of the Greek word. For description and symbolism of these various stones, see the



23. PECTORAL OF AMENEMHAT.

A Gold Breast-Plate found by M. de Morgan in an Egyptian Tomb.

several titles. The breast-plate of the high-priest typified the bearing within the breast of that vicar of God, the whole religious and political life of the nation, and symbolized the truth. While the individual who alone was entitled to wear it was looked upon as little less than divine when not clothed in his full regalia, he was, when so arrayed with his breast-plate and ephod, and standing in front of the Holy of Holies, with hands uplifted in prayer or reproof, regarded as the real mouth-piece of God himself, and his words, the words of truth.

In degree work, the high-priest Aaron should under no circumstances be represented without a substitute, or imitation, of this most

important adjunct to his costume, for it is pre-eminently the symbol of truth or the Divine Word.

The idea of this pectoral ornament seems to have originated in Egypt, where it is frequently shown in the pictures on the walls of temples, and mausoleums and numbers of the real articles have already been found, and no great museum of archaeology is without at least one. The cut herewith is from a pectoral ornament found by M. Jacques de Morgan, in the tomb of Amenemhat, III, at Dashour, and is of pure gold.

The following is given for what it is worth, it having for some time obtained great credence among a certain school, yet no reliable authority can be found for it. Each of the twelve stones contained in this breast-plate was cut with six facets or sides, and on each of these sides was engraved one of the seventy-two names of God. When necessary to consult the breast-plate the high-priest detached it from his person and placed it upon the Mercy-Seat of the Ark of the Covenant, and lifted up a prayer for enlightenment. The breast-plate was supposed to revolve, and on ceasing so to do, the high-priest observed in the facets of the jewels the reflections of the four cherubim that hovered over the Ark, and reading their significations in combination with those of the name of God on the stones of the tribe regarding which the prediction was sought, cabalistically drew prophetic inferences.

Broken Column. See *Three-Pillars*.

Broken Spear. See *Spear, Broken*.

Brotherhood. When our Saviour, speaking to the multitude and to His disciples, said "all ye are brethren" (Mat. xxiii, 8), he implied that there was a tie of mutual interests that bound them into a fraternity. St. Peter recognized this, and later he adjured his disciples to "love the brethren." Now the word brotherhood means simply the state of being brothers; but in view of the foregoing, that men might be brothers, not merely as sons of the same parents or as blood relatives, but as having mutual and identical interests, then the fraternity of Odd Fellows is, in this symbolic sense, a brotherhood.

Brotherly Love, Degree of. This central link in the chain of Odd-Fellowship is one of the four corner-stones of the Order. The teachings of this degree are so emphatic that symbols, emblems, or words even are not sufficient to impress the candidate with the divinity of its lesson

in humanity. The illustration of its need, of its heartfelt spontaneity, its exploitation, and its results, coupled with the heavenly inspired story, which is the base upon which the work is founded, find symbolism too weak as a medium for teaching it; hence its dramatic representation as the most efficacious method. Rare indeed is the brother who, having received the Divine Lesson of Humanity, has failed to respond to the call of the distressed, whether it be a brother in good standing, in poor standing or in no standing, or whether it is one who has ever been a brother or not. The necessity for assistance shows for itself, and no true Odd Fellow who sees the sign will refuse the answering sign, which is (not so universal) the assistance required. Through Brotherly Love the weak are supported by the strong, the old revered by the young, the poor assisted by the rich, the ignorant instructed by the educated, the sick nursed by the well, and all good men, through this virtue, are imitating the Redeemer of the world.

Bruised Reed. An emblem of weakness; sometimes of misplaced trust. As for example, in 2 Kings, xviii, 21, which reads—"Now behold, thou trustest upon the staff of this bruised reed, *even* upon Egypt, on which if a man leans it will go into his hand, and pierce it; so is Pharaoh, king of Egypt, unto all that trust in him." As used in Isaiah, xlii, 3; Matt. xii, 20, the bruised reed would indicate a weak and afflicted mortal who would not be further oppressed by the severe judgments of God. In the funeral service, it refers to the family of the deceased that is, by its loss, bruised and weakened, and must be supported and defended till time repairs death's injury.

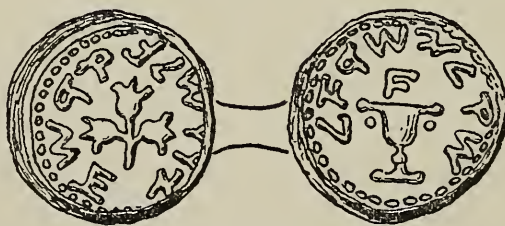
Budded Rod, Aaron's. One of the emblems of the old Fifth Degree. It was dropped in the condensation of the work, but is still seen, however, in the decorations of Odd Fellows' halls, and in illuminations. Emblematic of the high-priest, it should retain its place, at least in memory, in the priestly Degree, as it is a reminder of Aaron, the mouthpiece of Moses, who, although by divine appointment, the viceroy of God, had but a stammering tongue, and a too retiring disposition. Aaron, therefore, was the spokesman to guide and instruct the people; and as the brother, who has attained the Scarlet Degree is qualified to instruct and direct those who are aiming to reach it, this budded-rod should be a constant reminder that the truth only should emanate from the mouth of a brother of the degree of the Imperial Virtue.

It will be remembered, that when the people were clamoring to Moses for a priest, under the direction of the Most High, he had them place a rod for each tribe, within the Holy of Holies before the Ark of the Covenant. Aaron's rod was used to represent the tribe of Levi, and when the rods were withdrawn, behold! all the rods were without change, remaining as they were when placed before the Ark, save Aaron's rod, which alone, had budded and brought forth flowers.



24. AARON'S BUDEDDED ROD.

The Jews held this rod in such veneration that it was, after Aaron's death, preserved in the most sacred of all places, in the ark itself, and by the introduction of the device of budding almond flowers upon the shekels of Jerusalem.



25. JEWISH SHEKEL.

The illustration is that of a Jewish shekel, of about 450 B. C. The device upon the reverse is the pot of manna, which was preserved in company with the budded-rod in the ark.

See *Moses' Rod*.

Bundle-of-Rods. There is no such thing in Odd-Fellowship as a bundle-of-rods. See Bundle-of-Sticks.

Bundle-of-Sticks. Sometimes called the bundle-of-rods. This, in view of the significance given it as an emblem of Odd-Fellowship, is a misnomer. The magistrates of Rome were wont to have lictors—quasi-military officers—march before them, bearing fasces, or bundles-of-rods, usually of birch, with an axe bound in with them, the blade projecting. The axe was bound in at the side, not as exhibited in modern architectural ornamentation, with the haft in the center and blade atop. These fasces were indicative of authority, not an emblem of union, as the bundle-of-sticks is intended to be. The *birch switches*



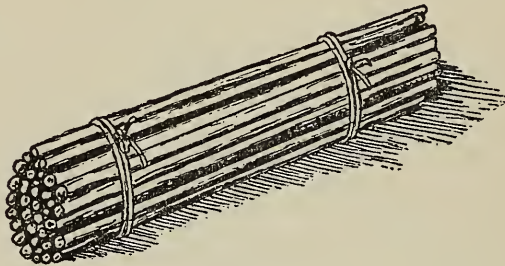
26. ROMAN FASCES.

and axe had also other uses, such as whipping and beheading. In this connection, it is interesting to know that the Indian name, "Thayan-da-ne-ga," of Joseph Brant, the powerful Mohawk chief, who assisted the British in murdering the Americans in northern and eastern New York, in the early years of the Revolution, means, in English, bundle-of-rods. This name, given him as the son and heir of a chief, was most appropriate, for, as with the Romans, the bundle-of-rods was the badge of authority among the Six Nations. The same thing obtained upon the western plains. The Indians of the Kaw used the bundle-of-rods under the name of "Chin-do-win" for the same purpose.

The Bundle-of-Sticks, as far as known, is used by no other fraternal organization as a representative emblem, nor as far as extensive research

can discover, has it ever been used save by Odd Fellows. It can be found, however, upon the coat of arms of an English gentleman who resided in London in the early years of the 18th Century.

In his high estate, as lord of creation, "no man liveth to himself." No man, be he ever so powerful physically, or so strong intellectually, can long keep up the struggle of life, without the aid of others. Hence it is that men combine their energies for their common good, forming societies, communities, states, and nations, which by their union protect each member. The bundle-of-sticks is, therefore, a practical illustration of the strength of union. Bound together by the chain of Friendship, Love, and Truth, fastened with the shackle of Fidelity,



27. THE BUNDLE OF STICKS.

what though there be a weak or dry-rotted stick in the bunch, the weakest, aye! even the dead sticks are an element of strength. With no power of resistance in themselves, they yet form a fulcrum, a brace, a hold or a stiffening about which the strong and supple must be bent to allow of the least deflection. The same we find in the Order. A few members are weak, many others are strong, indeed some are made more strong, because of the need of protecting the weak. Some are afflicted with dry-rot, which has the effect of giving others possessed of the vital fluids of generosity and charity the incentive to put forth greater efforts to assist the needy and ameliorate their condition. The very fact that the dead or dying are constantly with us, also strengthens and makes better men of us. While saddening our hearts, they bring into play those three great virtues: Faith, Hope, and Charity. "And the greatest of these is Charity."

"C." The third letter of the English alphabet is not known in Hebrew. As a numeral in the Roman system C is the symbol for 100.

Carbuncle. Heb. כַּרְבֻּקֶת, *baraketh*. A red variety of garnet. Most writers suppose the baraketh of Mosaic times was a smaragdus or emerald. The Hebrew word is derived from one meaning a bright sparkling gem, which would apply equally as well to the brilliant green of the emerald, as to the brilliant red of the carbuncle. This stone, representing the tribe of Judah, occupied the first place in the second row of jewels upon the breast-plate of the high-priest.

In Christian imagery, the carbuncle symbolizes blood and suffering. Five of them placed in the form of a cross, are emblematic of the five wounds of Christ.

According to the Mohamedans, the sixth heaven, the abode of St. John, the Baptist, is of carbuncle. In Eastern tales, the carbuncle shines in darkness, and spreads its light afar. The ancients consecrated it to the sun. Over the gables of the palace of Prester John, a mythical Eastern potentate of the twelfth century, were hung two golden apples, in each of which were two carbuncles, so that the gold might shine by day and the carbuncles by night. (*S. Baring-Gould, Cur. Myth. p. 45*).

In old time Heraldry, when colors were described under the names of the precious stones, red was blazoned carbuncle. At present, however, an Heraldic carbuncle consists of eight scepters radiating from a central annulet. Doubtless this was intended to represent the angles formed by the facets of a jewel.

Cardinal Points. The north, south, east, and west. So called from the Latin, *cardo*, a hinge, which is evidently derived from the Greek, *Κραδαν*, swing. The ancients considered the universe to be a temple and the earth but a smaller one. They were aware that the earth rotated upon an axis, or rather, supposed that it was pivoted, as upon hinges at the north and the south. Hence when laying out their cities, temples, etc., the agrimensore or surveyor stood facing the south (it being held that the gods dwelt in the north, and he should look over the land in the same direction as they) and laid out the main or principal street of the city or center of the building, as nearly north and south as possible. This, the base line, was termed *cardo*. At the middle of this, a second line, called *decumanus*, was drawn, cutting the line *cardo* at right angles. These lines, making four radii from their intersection, formed the fundamental basis upon which the whole was laid out.

Various attributes were given them in ancient philosophy; among which are the four great virtues, Justice, Prudence, Temperance, and Fortitude, termed the cardinal virtues. It may be interesting to note, that in the far east the magian surveyor derived his cardinal points from the four imaginary turning points in the path of the sun. He faced the east while plotting his land, and reckoned east, west, zenith, and nadir. When his shadow fell due north and south, upon it he set his marks and drew his *decumanus*. The magian built his temple upward, his western cousin spread his flat upon the ground.

Cardinal Virtues. There are four virtues, which, from their importance, were classed in ancient philosophy as being the points upon which good character hinged. They are Justice, Prudence, Temperance, and Fortitude. There can be little doubt that the word cardinal was originally applied to these virtues in the same sense in which it was applied to other things, as synonymous with "principal," that on which a thing hinges (*cardo*), (hinge). Pope Eugenius IV, writing of the Cardinalate, in 1431, says, "As the door of a house turns upon its hinges, so the See of the Universal Apostolic Church rests and is supported upon this institution." (Ency. Brit., vol. V, p. 96).

But the cardinal virtue of Odd-Fellowship is Toleration; that toleration so aptly described by the Divine Teacher when He said: "Whatsoever ye would that men should do unto you, do ye even so unto them." Toleration embraces all the virtues. It demands Justice in all our dealings; it calls for Prudence in our acts; it requires Temperance in our language as well as in our living; and expects Fortitude under affliction.

The key-note of Toleration is struck at initiation, when the candidate is shown that the sacred tolerance of the Brotherhood of Man, under the Fatherhood of God, "by its gentle influence, gathers within its orbit antagonistic natures," and through Friendship, Love, and Truth, "controls the elements of discord, stills the storm, and soothes the spirit of passion."

See *Cardinal Points*.

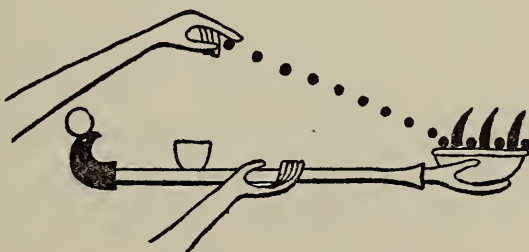
Catharine of Russia. This woman, mentioned in the Rebekah work, is a type of all that is great and bad. Uniting a marvellous intellect and talent for diplomacy and command with an unscrupulous ambition and an extraordinary disregard for virtuous restraint, her management of the affairs of the empire over which she ruled, her enlargement of its boundaries, her practical reforms in its government, her lack

of honesty, her corruptions and briberies in gaining her ends, her immorality and unconcealed liasons, caused the great French writer to call her "the Simiramis of the North."

Born at Stettin, Prussia, May 2, 1729; died at St. Petersburg, Nov. 17, 1796, she usurped the throne in 1762, after having, with the assistance of her paramour, Gregory Orloff, and a few other prominent favorites, deposed her husband, Peter III, who was something of a weakling and as loose in his morals as herself. It is not thought, however, that she was concerned in the murder of the imprisoned Peter, who is said to have been brutally strangled by Orloff and his brother Alexis.

Cement. The emblematic use of this homely material is a good example of the beauties of symbolism. It is typical of a covenanted brotherhood, signifying the "bond" that holds the brethren together in fraternal union here below, and the Divine Love, that in the Father's own good time, will unite them as "living stones in that building of God, an house not made with hands, eternal in the heavens." (2 Cor. v. 1).

Censer. A small vessel of metal carried by chains—in Egypt, by a long handle—in which live coals were placed, and upon which incense was sprinkled by the priests. (Lev. xvi 11-12). Being swung about it gave forth pungent aromatic fumes, which were the symbol of the pure thoughts and grateful feelings due to the great I Am. (Rev. viii, 3-5).



28. EGYPTIAN CENSER.

From Smith's Bible Dictionary.

The censers used in the Tabernacle were sanctified to the Lord, and one not of the house of Aaron was subject to death if he defiled them by merely a touch. (Num. xvi, 36). Nor durst any strange fire be placed in them, other than that from the altar: it was death. (Lev. x, 1-2). See *Incense*.

Chain-gang. A party of political or criminal prisoners under the restraint of chains, either in travelling or at work in the open. The term is good-naturedly applied to a party or lodge of Odd Fellows, referring to the bit of chain formed by the three links, worn by almost every Odd Fellow as a badge.

This is an apt illustration of symbolism as applied to an idea, wherein the literal meaning of the words express one thing, while the underlying reference is entirely different. In this particular case, there is a far deeper meaning than the careless speaker would suppose. Every Odd Fellow well knows that from his first admission, he is truly bound with a chain that so long as he holds himself true to the spirit as well as the letter of his obligations, restrains him from a world of selfishness and binds him hard and fast to his brethren. Yet to him who wears this chain with good grace, comes neither pain, nor fear, nor shame, for it is a chain of Friendship, Love, and Truth.

See *Badge*.

Chain, Mystic. See *Mystic Chain*.

Chains. In ancient times chains, as now, were used for many other than mechanical purposes. For instance, the chain placed about Joseph's neck by Pharaoh was a badge of his authority (Gen. xiv, 42) as also the chain promised Daniel (Dan. v, 7). In Ezek. xvi, 11, the chain is mentioned as the symbol of sovereignty. Ornamental chains were worn by both men and women, while the Midianites adorned the necks of their camels with them, probably for the same reason that our fashionables put chain martingales upon their horses. They were pleased with the rhythmic jingle. The Jews confined their prisoners with chains attached to fetters; much the same as is done today. The Romans handcuffed the prisoner to his guard. The Assyrians held their victims by a leather thong run through the tongue or lip.

To the use of the chain for the security of prisoners, we must look for its symbolism of confinement or restraint. As such confinement was, and is, usually in darkness, its use in this respect is very apt. St. Peter had a practical experience with chains and darkness (Acts xii, 6) and vented himself later in describing the sinning angels. "For if God spared not the angels that sinned, but cast them down to hell, and delivered them into chains of darkness, to be reserved unto judgment." (2 Peter ii, 4). St. Jude also tells us, "The angels which kept not their first estate, but left their own habitation, he hath reserved in everlasting

chains, under darkness. Mohamed in the Koran, Chap. 76, has a similar expression: "We have prepared for the unbelievers chains and collars (pillories?) and burning fire." In Chap. 13, he speaks of unbelievers as "bound in chains of error and obstinacy."

It would appear, in speaking figuratively of the chain, that it is the material of it that is the real symbol in many cases. As above, the metal is of darkness, of error, of obstinacy. Then we hear of the chains of love and of friendship. In fact the figurative chain may be of any of our feelings, moods, or conditions.

Again it is not the chain but the use of it that forms the figure. One who is restrained and harassed by circumstances is said to have a chain about his neck. One may also be chained figuratively by his various emotions, as fear, surprise, and so on, when such emotions cause a temporary paralysis of one's functions.

In ecclesiastical art, slaves with broken chains betoken beneficence, while a broken chain is often used for a simile of severed families, of broken friendships, and of lost love. In Heraldry, the chain is not absent, though it is almost invariably attached to a collar (upon an animal) or to fetters.

See *Badge; Darkness; Mystic Chain.*

Chariot. The ancients being ignorant of the true science of astronomy, and therefore incapable of conceiving the action of the planets and stars, save in a material way, were wont to illustrate the sun and moon as being transported in various conveyances. Thus, the Egyptians carried their representation of the sun in a boat (ark?), while the Greeks imagined the great luminary was borne across the sky in a golden chariot, driven by the sun god Apollo, who, in the character of a chariot-eer, was called "the bright one." The chariot hence became the symbol of the sun. The horses that drew the car were the symbols of the sun's rays.

Charity. The peculiar symbol of this great virtue is the open hand. Open not only for the giving of alms or benevolences, but for reaching out to and reclaiming the erring, for drawing an offender back to forgiveness, and for indicating the spirit of faith and love.

Cherubim. The symbolic figures called cherubim were apparently creature forms, which had parallels in the Assyrian winged bulls, the Egyptian sphinx, and the Persian lion. Cherubim of beaten gold

rested upon the Ark of the Covenant, one at either end, with wings outspread to cover the Mercy Seat, toward which their faces were inclined. Between them appeared the Light, the Shekinah, the Divine Presence. What the actual form of the cherubim was, it is impossible to determine. While explicit directions are given in Exodus xxv, 18—, and in 1 Kings vi, 27, for position, attitude, and material, nothing, save that they were winged, is said regarding their form. Josephus says that they resembled no figure known to man, and in his day their form was entirely lost. Many biblical students accept the idea that they were much of the form of the man-headed bulls that guarded the entrances to the palaces and temples of the Assyrians and Babylonians, basing their arguments upon the description given in Ezekiel i, 1-14. In part he says, "And every one had four faces and every one had four wings, and their feet were straight feet, and the sole of their feet was like the *sole of a calf's foot*." "As for the likeness of their faces, they four had the face of a man, and the face of a lion on the right side; and they four had the *face of an ox* on the left side; they four also had the face of an eagle." The "face of an ox" and the "sole of a calf's foot" would imply that the body between would be after the form of a bull. And we find in Chapter x, verse 14, the expression "the face of a cherub" substituted for the "face of an ox." It is not at all unlikely that they had the bull form, for Moses, who had been educated by and lived in intimate relations with the Egyptians, would be imbued, to a great extent, with their material religious accessories, as well as by his knowledge of what was in use in Assyria. It is quite possible that he may have looked upon those immense alabaster bulls that stood guard at the gates of the great palace of Nineveh; for he fled, after killing the Egyptian, into the country of the Midianites, beyond Sinai, remaining there forty years; returning to Egypt, to again behold the sphinxes and the man-formed idols with heads of hawks, and lions, and jackals.

In Hebrew, the singular form of כְּרוּבִים, *cherubim*, is כְּרוּב, *cherub*; but no definition for it can be found. According to Aben Ezra, the word means all sorts of images in general. Several rabbis assert that the form was that of a child; considering the כ as a servile letter they read כְּרִיא, *chrbia*, which in Chaldee means *like an infant*. From this idea have arisen the little winged heads used in religious paintings, and doubtless the form so familiar upon the substitute Arks used by various orders in their mysteries. The etymology of the word is, however, doubtful. In Syriac כְּרוּבָא, means *strong, power-*

ful, perhaps in allusion to the ox used in agriculture, the root כָּרַב meaning *labor*. Rosenmiller considers that Moses found the figure of the *Chroub* in the sanctuaries of ancient Egypt, where the image of the lion symbolized strength and majesty; the bull, constancy, firmness, force; the man corresponding with humanity and gentleness—*φιλανθρωπια*; and the eagle, with the energy and the sublimity of the Divine nature. (Mackenzie).

The cherubim have also been compared to the *γευψες*, or griffons of the Persians—guardians of the mountain of gold.

“It is not improbable that the cherubim were intended to symbolize the manifold powers of nature—created life in its highest form—their overshadowing wings meeting in perfect harmony, their eyes cast downward toward the divine law, over which, seemingly, so rigid and unbending, was the compassion of *One forgiving iniquity, transgression and sin.*” (Maclear).

The “face of the man” expressed their wisdom and intelligence; the “face of the ox” their strength; the “face of the lion” their imperial authority; while their swiftness and far-sightedness was expressed by the “face of an eagle.”

Another interpretation is that given by combining all that can be found in other parts of the Bible, with the description of the four beasts of the Apocalypse, (Rev. v, 8–14), in which it is said that the cherubim represent God’s redeemed people, and the four faces are their attributes. Their facing toward the four quarters of the globe indicates the duty of the people in spreading the truth throughout all the land, while the wings typify the swiftness of obedience.

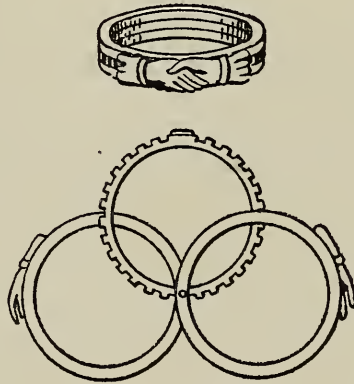
One of the higher ranks of the angels, those occupying the place next to the Seraphim, are named Cherubim.

See *Ark of the Covenant*.

Children of Israel. See *Israel*.

Chrysolite. Literally gold-stone. An olive-green, yellow, brown, or colorless crystal, composed of silicate of magnesium and iron, and differing but slightly from the topaz. It is one of the precious stones which form the foundation of the New Jerusalem (Rev. xxi, 20), and occupied the first place on the fourth row of jewels in the high-priest’s breast-plate, where it was dedicated to the tribe of Asher. The old pagans had the belief that the chrysolite had the power to drive away evil spirits. See *Topaz*.

Circumambulation. Called *deasul* or *deisel* by the Scotch, and *pradahkshina* by the Brahmins, is the marching in a circle about an altar or other object, of a religious procession. It is a formal method of making manifest veneration or regard for the object so encircled. The movement must be made sun-wise. That is, the object must be kept on the right of the walker. To march with the object on the left, or as the Scotch put it, to walk *withershins*, is adverse, and equivalent to a curse. The custom is very ancient, and supposed to have been a part of, or derived from, the worship of the sun. All the ancient ceremonies included circumambulation, and, with few exceptions, it was sun-wise. The Hebrews and Moslems are of the exception to the rule. They moved with the left side toward the object of their veneration. Perhaps, as has been suggested, the Semitic form was due to the rule in connection with worshipping at tombs. Such is the practice of the Mohammedans at the present day. If this was adopted in the work of the Order, “*withershins*” (against the sun) would be correct for initiations, and “*deasul*” (with the sun) for the degrees.

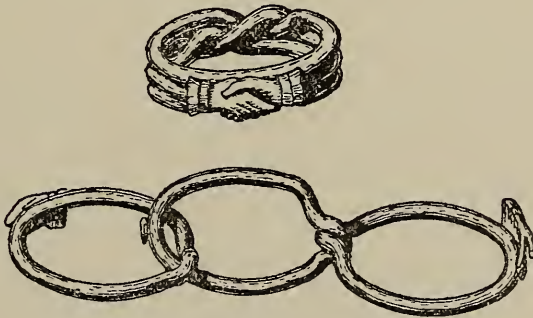


29. GIMMAL RING.

Clasped Hands. An emblem used in the early days of the Order, and abandoned, probably, because of its having come into too common use among other fraternities. It is of Ancient Roman origin, and is symbolical of Fidelity and Trust. Doubtless it was introduced into England at a very early day, as it is found upon not a few very ancient monuments, as well as in other situations equally old. A notable use, the age of which cannot now be ascertained, though known to be over 500 years, is upon the gimmel or twin betrothal ring.

“The invention of the gimmel or linked ring gave greater force to the betrothal customs. Made with double and sometimes triple links which, turned upon a pivot, it could shut into one solid ring. This will be better understood by our cut, which represents one of these rings. It is shown first as it appears closed; to the sides of each outer loop a small hand is attached, each fitting into the other as the hoops are brought together, and enclosing a heart affixed to the central notched ring. It was customary to break these rings asunder at the betrothal, which was ratified in a most solemn manner over the Holy Bible, and sometimes in the presence of a witness, when the man and the woman broke away the upper and the lower rings from the central link, which the witness retained. When the marriage contract was fulfilled at the altar, the three portions of the ring were again united, and the ring used in the ceremony.” (*Chambers’ Book of Days*, I, 220).

The writer had once the pleasure of examining another form of this ring. Its owner claims that it had been in the possession of his immediate family over nine generations. Of gold and very heavy, it showed little signs of wear, which is accounted for by the fact that it was not worn except during the ceremonies of betrothal and marriage. This ring is not pivoted together but the three links are interlaced as a chain, and are so neatly adjusted that when the hands are engaged it requires a little force to open them.



30. INTERLINKED GIMMAL RING.
A Prototype of the “Three Links.”

The curious combination in this particular ring of the “Three Links,” the “Heart and Hand,” and the “Clasped Hands,” would lead one to suspect that here we have not only a possible, but a very probable, solution of the question, “Where did our forefathers find these three emblems.” Such rings were very common in the 18th century, and,

coupled with the sentiments they were supposed to represent, their adaptability for the use in the order would be too patent to pass unnoticed.

See *Hand; Left Hand; Right Hand*.

Clean Hands. Clean hands are a symbol of Purity and Innocence; and the washing of the hands is emblematic of internal purification or spiritual renewal. The washing of the hands was invariably a part of the ceremony of initiation in the ancient mysteries. It was also a religious rite. Praying to the gods with unclean hands was considered too dangerous to risk. The Jews carried the practice to an extreme, and to this day, the orthodox among them will not enter the synagogue, or offer up prayers at home without first washing their hands. The priests of the temple, on arising in the morning before daylight, always bathed, and again, on entering it, those appointed to the service for the day, bathed their hands and feet. And yet again, when the watchers on the roof of the Temple announced the break of day, the hands and feet were washed before the service began. There seemed to be a superstitious dread of ceremonial uncleanness among all classes of Jews, for they were constantly washing vessels, as well as their persons. None ate without washing the hands, and every guest had his feet washed in entering a house, and only naked feet touched the floor, the sandals being left at the door. Christ, Himself, when acting as Host at the Last Supper, condescended to act the part of a slave, and washed the feet of the disciples. When Pilate, having exhausted all his resources up to that which would make him liable to Cæsar, in the vain endeavor to save the life of the Christ, he called for a basin of water and publicly washed his hands, as a symbol of his innocency of "this Man's blood."

In the Eleusinian mysteries, the initiated purified themselves by washing their hands in holy water; and were admonished to present themselves with minds pure and undefiled.

In the sense it is used in the past grand's charge, the expression "clean hands" is symbolical of a pure soul, untainted with crime or lust.

"Who shall ascend into the hill of the Lord? or who shall stand in his holy place? He that hath clean hands and a pure heart; who hath not lifted up his soul unto vanity, nor sworn deceitfully." (Ps. xxiv, 3-4).

See *Hand; Heart; Heart in Hand*.

Cleopatra. This is the name of several Egyptian princesses of the house of the Ptolemies. The one referred to in the Rebekah work was

the last queen of Egypt (Born B. C. 69; died B. C. 30) and was daughter Ptolemy of Auletes. For two years she was joint ruler with her brother, who expelled her from the kingdom. In 48 B. C. Cæsar assisted her in regaining her throne, induced thereto by her personal charms and active and cultivated mind. With Cæsar she spent two years at Rome. On his murder she returned to Egypt. Later when Antony was sent to the East as governor, she visited him in the most gorgeous and magnificent manner possible to imagine in a country and an age in which spectacular pageantry was not unusual. Captivated by her voluptuousness, Antony divorced his wife, for a life of sensual pleasure. Octavianus, his brother-in-law and general of the Roman forces, defeated the combined forces of Antony and Cleopatra at the battle of Actium, which was decided by the flight of Cleopatra, followed by that of Antony, who killed himself on hearing a false report of her death. Cleopatra, realizing that the end was near, poisoned herself to avoid being carried captive to Rome, where she would have been dragged through the streets at the tail of a chariot to exhibit the Roman triumph. The story of the asp is discredited by the best authorities, for she was found "dead in all her royal ornaments, and with no mark or suspicion of poison on her body." A serpent's bite would certainly have greatly disfigured the beauty for which she was celebrated and which was the cause of so much war, and the loss of life and an empire.

She is the standard type of voluptuous beauty and profligacy.

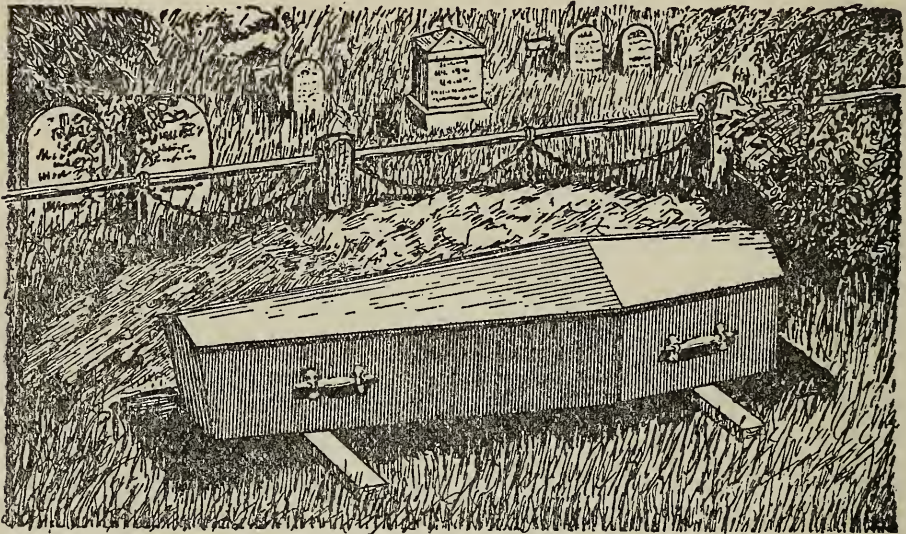
Club. This is not an emblem of Odd-Fellowship. In fact it is the opposite; yet as it is used in the work at times, it has its interest. It is an emblem of violent death, and, ecclesiastically, a symbol of martyrdom. It is the weapon of savage tribes, and is shown in Heraldry sometimes in the hands of one.

Cockle-Shell. See *Scallop-Shell*.

Coffin. One of the emblems of the Degree of Truth, is symbolical of mortality. The coffin and symbolic death appears to have been a favorite allegory in the rituals of the ancient mysteries; usually the introductory one, for a candidate could not attain the highest secrets until he had been placed in a sarcophagus or coffin. This was the symbolic "death" of the mysteries, and the deliverance the "raising of the dead." The whole was typical of death and the resurrection, for the notion of the resurrection was not confined to Christianity, but

obtained among many nations and tribes thousands of years before the crucifixion.

The phrase "to drive a nail in one's coffin" means to do something which tends to shorten one's life. In old English the word "coffin"



31. THE COFFIN.

was applied to a basket, and to the crust of a pie, not to the chest used for burial purposes. The old word for the burial chest was *Coffer*.

Colors. Among all nations of high antiquity colors had practically identical significations. This would imply a common origin, and in fact many students argue from this that all races, tongues, and creeds sprang from a common stock, after that stock had developed a greater or lesser degree of intellectual capacity. Intellectual effort is required in reasoning out small things as well as large, and the reference of one thing to another of entirely different character, as for instance the development of the idea that the color yellow was connected with Deity, because yellow was the representative of gold, and gold the emblem of the sun, while the sun was the symbol of God himself, is proof sufficient that while possibly lacking in other respects, the brains of our distant ancestors were not idle in reasoning out a system of religion. The history of color symbolism is somewhat fragmentary, yet sufficient is known to satisfy the most skeptical that this statement is correct. It would appear that color symbolism was first formulated among the almost prehistoric nations which preceded the Chaldeans in the valley

of the Euphrates. From thence it was carried East, West, and North, into India, Egypt, Greece, and as far as Scandinavia. The great diversity of a color's symbolism, the seeming directly opposed uses of a color, would, at first sight, appear to confute this, but when we realize that all symbolism sprang from religion, and that all ancient, and certainly a few existing religions, have as many as three distinct languages these opposed significations are readily understood, and cannot be mistaken. It is known for a certainty that the Egyptians had three different styles of writing, which were the development of but one; and we find in the history of religions three epochs, marked by three languages. These three languages were written in colors as well as in words. The divine language was that given to man direct from God, and as formal religions under a priesthood apart from the family head (the Patriarchal form) became general it was reserved, stored away as it were, for the exclusive use of the priests in the innermost precincts of the sanctuaries. The consecrated language was used in the ceremonies of worship. It regulated everything connected therewith, and at the same time confined the divine language under an impenetrable veil. The profane language was the language alone understood of the people. As the Egyptian writing was hieroglyphic, hieratic, or demotic, so was the language of symbolism sacred, consecrated or profane.

Portal says, "According to symbolism, two principles produce all colors, light and darkness. Light is represented by white, and darkness by black; but light exists but by fire, the symbol of which is red. On this basis, symbolism admits two primary colors, red and white. Black was considered the negation of all colors, and attributed to the spirit of darkness. Red is the symbol of Divine Love; White the symbol of Divine Wisdom. From these two attributes of God, love and wisdom, the creation of the universe emanates."

"Secondary colors represent different combinations of the two principles. Yellow emanates from red and white. It is the symbol of the revelation of the love and wisdom of God. Blue also emanates from red and white. It indicates divine wisdom manifested by life, by the spirit, or the breath of God (air, azure), and is the symbol of the Spirit of Truth. (St. John, xiv, 17, and xvi, 13). Green is formed by the union of yellow and blue. It indicates the manifestation of love and wisdom in action, and was the symbol of charity, and of the regeneration of the soul by works."

“In this system three degrees are recognized:

1. Existence in itself.
2. Manifestation of life.
3. The act which results.”

“In the first degree love rules the desire or the will, marked by the red and the white. In the second appears intelligence, speech, or the word, designated by yellow and blue. In the third, the realization, or the act, finds its symbol in the green color. These three degrees, which recall the three operations of the human understanding, the will, the judgment and the act, are found in every color.”

“In the symbolism of compound colors, the predominating hue gives the general signification, and the subordinate tint the modified meaning; consequently, purple, being a red color graduated with blue, indicates the love of truth, while hyacinth, being of blue modified by red, indicates the truth of love.”

“The great fact of the unity of religion among men is fully proven in the significance of symbolic colors, which is the same in every nation and in every age. Religion and the symbolism of colors follow in the same track. The one is typical of the other. The history of all religions recognizes the fall of man; and the three epochs, divine, sacred, and profane, are reflected in the triple signification of colors.”

“The language of colors teaches us that the God of Moses was the God of the Pharaohs, of the Brahmans, and of the Chaldees. He created for happiness, but man forsaking the path marked out for him, fell into evil. The redemption of the world became subsequently the universal creed. Christianity, hidden or revealed, was the centre of every worship before and after God ‘was made manifest in the flesh’.”

“The unavoidable conclusion is, that Christianity is the consequence and bond of all religions, that by the Divine Power the whole world will be united in one common brotherhood, and in the preservation of various exterior forms the light which emanated from Divine Truth may be discerned.”

See the various colors and precious stones.

Column. In ancient times and apparently wherever man had formulated a religion; aside from their structural use in architecture, columns were symbolical representations of certain predominant ideas. In Egypt, columns in the form of great obelisks represented directly the rays of, and thereby carried the mind of the beholder up to, the

great and life-giving sun (obolus); the sun being itself worshipped as a representative of "Ra," the father and giver of light and heat. In Persia and the far east we find columns set up as *phallae*, or representatives of the male generative organ. In those countries generation was for centuries the basis of religion. Mysterious and wonderful, the impossibility of explanation, the regularity with which certain acts were followed by additions to the species, all tended to bring out a vast amount of mysticism and sophistry that did not fail to attract and deceive the comparatively ignorant people of those days. In some few cases the columns were fairly good likenesses of what they were intended to represent, but oftener they were simply conical in form. Columns were much used to commemorate great victories, or momentous incidents, as were triumphal arches. It would appear, however, that such columns were used, not particularly as monuments themselves, but as supports whereon to hang the trophies of victory.

While columns used as structural supports have rarely been accorded a symbolic character in themselves, they are almost invariably ornamented with symbolic decorations. The so-called Corinthian is but an elaborated form of an earlier Egyptian capital, with its ornamentation copied from acacia leaves; so chosen because the acacia was so very prolific as to make it extremely noticeable as a representation of reproduction.

With the Hebrews, columns signified princes or nobles—pillars of the state. The same idea is expressed to-day when the principle supporters of a church are spoken of as the pillars of it.

See *Three Pillars*.

Cord, Silver. The Silver Cord is said to be the spinal marrow; the Golden Bowl the brain, or, according to some, the whole body of man containing the spirit; the Pitcher, the great vein conveying the blood to the right ventricle of the heart, which is denoted by the Fountain; while the Wheel is the great artery receiving the blood from the left ventricle. (Eccles. xii, 6). Aben Ezra says that this is a proof that the spirit and the Ruach or Gust, *ghost*, is not an effect of chance, for chance returns not.

See *Golden Bowl*.

Corn. This is a general term applied to all cereals known in Biblical times. Wheat, barley, oats, spelt, fitches, and millet. Indian corn, or maize, was unknown in those days. It is emblematic of plenty,

and when used for purposes of consecration it symbolizes that strength which is given by a plenteous supply of what is necessary for sustenance. With wine and oil it has been used for such purposes for many centuries. At Benares, the holy city of India, the pilgrims, to gain "merit," circumambulate the place, scattering corn as they go along. The circuit is traversed sunwise, that is, they keep the city on their right. The custom is in honor of the god Siva. The circuit as made, has a solar symbolism, and represents the yearly cycle; the scattered corn may possibly typify the food that is annually produced by the power of the sun, and scattered over the earth for the good of all mankind.

See *Wheat*.

Corner-Stone. In buildings, the stones which lie at the intersection of two outer walls are specially selected for size and figure, for as the corner is built so must the rest of the building be. The stones of the corner, moreover, must, from their very situation, withstand more of the varied strains that come upon the building than any other, and being at the corner, if they fail in their support, two walls and half the whole structure may collapse. In the foundation of a building having a continuous periphery some salient point is taken for a start in laying out and erecting. This point is invariably the most prominent corner, and upon it the best stone is laid. As the level of the foundation is reached, a particularly well-formed or specially cut stone is placed, as the base from which all other levels and distances are taken. This is the "chief corner-stone." In large public and religious buildings, the laying of the chief corner-stone is attended with ceremonies, more or less elaborate, consecrating it, and through it, the building to which it belongs. This is a very ancient custom. That it was practiced by the Jews is evidenced by the frequent though indirect references to it in the Scriptures. In these references it is used as synonymous with foundation, as the Psalmist sings: "The stone which the builder refused has become the head stone of the corner." (Ps. cxviii, 22). Isaiah, also, used it in this sense. (Is. xxviii, 16). The Church considers these references to apply to Jesus Christ, in which it follows St. Peter. (1 Peter, ii, 6).

"Corner-stone" in the past grand's charge is emblematical of Fraternity, and is symbolical of stability and strength.

Cornucopia. See *Horn of Plenty*.

Corona. Literally crown, which see. This is simply the Greek word *Κορωνα*, and is used as a scientific term for most everything that is circular in form. In ecclesiastical language, it is the band about the lower edge of a mitre, surrounding the wearer's head. Its most frequent and general use is to designate a halo or luminous circle about one of the heavenly bodies, and specifically the grand blaze of light which appears, during a total eclipse of the sun, outside the region of colored prominences. The nimbuses (see) about the heads of the saints in pictures, were, in olden times, called a corona.

The symbolism for corona is the same as for crown, which see.

Covenant Degree. This was the predecessor, in the old work, of the present Degree of Friendship. It is a moot question which of the two titles is the most indicative of the character and the lessons of the work.

As a type of friendship, the story illustrated is unsurpassed by any, while the perfect and lasting agreement, which was the outgrowth of that friendship, is also unexcelled in either its comprehensiveness or its conciseness. The words are few, yet they bear a world of meaning, and can never be forgotten. This is a typical covenant of that rare kind where nought is written down, no penalty attached, and yet continues after death, with conscience the only surety. It is a covenant analogous to that in which God bound himself when he set the rain-bow in the sky as a token of an everlasting friendship.

See *Mephibosheth*.

Crescent. Under the name of crescent, the moon appears only in the Encampment work, though it is represented as a crescent in the Rebekah emblem and the jewels of D. G. Masters. With the Tables of Stone and the Cross, the crescent is symbolical of that toleration of creeds, which is one of the inherent tenets of the Order, and wherein it is the representative of the Moslem faith.

Like many other emblems, the crescent was originally used as such by the old pagans. It was particularly the emblem of Diana, the goddess of the moon. It is said that when Philip, the father of Alexander the Great, was besieging the city of Byzantium, in the fourth century before the Christian era, the sudden appearance of the moon from behind a cloud betrayed the details of an intended assault; and the citizens, grateful for their deliverance, erected a statue to Diana, and took her symbol, the crescent-moon, for their device. When the Turks

took the city in the fifteenth century, A. D., they found this device still in use, and in turn adopted it, and it remains to this day the symbol of the city and of Turkish sway. (Hulme).

As the Turk is the dominant figure in Moslemism, his symbol is used as the emblem of his faith.

The crescent is often found upon ancient coins, and usually accompanied by a star which is representative of the sun. They here symbolize the great powers of nature, heat and moisture.

In Heraldry the moon is almost invariably displayed as a crescent, and with the horns turned upward.

See *Moon; Moon and Seven Stars; Tables of Stone; Cross.*

Crest. See *Seal of the Sovereign Grand Lodge.*

Crook. For ages the crook has been the staff of the shepherd of the Orient, where flocks, ranging over rocky and precipitous hills, make it necessary. In countries where fences prevent the straying of the flock, the ideal shepherd is unknown, and such staffs are lacking, as well as on the pastures of level countries. The peculiar curve, at the head of the crook, is to reach after, and draw back to safety, animals in dangerous places. In the "Land of the Book" the crook was an essential accompaniment of the shepherd; hence it early became the emblem of a pastoral life.



32. THE CROOK.


The Patriarchal Degrees being founded upon a shepherd's life, the crook was naturally taken as the symbol of watchful care.

In pagan art, the *pedum*, or pastoral staff, was the symbol of attraction. It appears in English Heraldry usually on the arms of a bishop, or the descendent of a bishop. The early Christians adopted it as an emblem of Christ, the Good Shepherd. It soon became the distinctive emblem of the bishops, by whom it is borne in holy ceremonies. In the first prayer-book of Edward VI is given this form of presentation of the pastoral staff to a bishop—"Be to the flock of Christ a shepherd, not a

wolf, feed them, devour them not: Hold up the weak, heal the sick, bind together the broken, bring again the outcasts, seek the lost." How well this adjuration accords with the teachings of the Encampment! It represents, not merely the instrument whereby the shepherd directs his flock in its migrations, and protects his sheep from the wolves, but that higher reality of which the shepherd's crook is but an emblem—the guiding wisdom and protecting power of the Great Shepherd, who has led and defended us that we, in turn, might be good shepherds unto all those placed under our care, or control and influence. (*Grosh*, O. F. Imp. Man. 1868).

Cross. As a religious symbol, some form of the figure known as the cross has been in use since history began. There are four principal forms of crosses; the Latin cross, or *crux immissa* or *capitata*, in which the transverse beam is shorter than the upright, and is placed above the center of it; the cross of St. Andrew, or *crux decussata*, made in the form of an X; the cross of St. Anthony, or *crux commissa*, in the form of a T, and usually termed a tau cross; and the Greek cross, in which both upright and transverse beams are of the same length. There are many modifications of these forms, invented for special purposes, in ecclesiastical, hierarchic, and similar use.

The most ancient form of which we have definite knowledge is that of the Egyptian *Ankh*, or *crux ansata*. This is much the same as the one now known as the tau, or St. Anthony's cross. The *ankh*, sometimes called the key of the Nile, is a cross of three arms with a ring or

handle at the top, as  . It is held by the ring in the hand of almost

every divinity depicted upon the walls of ancient Egypt, and indicates the Eternity of Life which is attribute of Deity. The Greeks adopted it in a similar sense, but omitted the handle ring. The early Christians of Egypt also used it at first, instead of other forms. Being taught that Christ was hanged upon a cross, and this being the only one with which they were familiar, this was quite natural. The Rev. Baring-Gould says, "Several theories have been started to account for the shape. The Phallic theory is monstrous, and devoid of evidence. It has also been suggested that the tau (T) represents an altar or table, and that the loop symbolizes a vase or an egg upon that altar." "These explanations are untenable when brought into contact with the monuments of

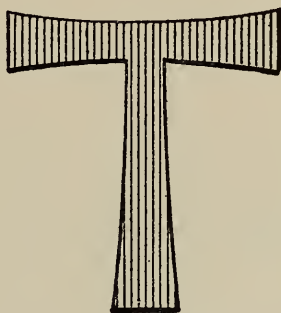
Egypt. The ovoid form of the upper member is certainly a handle, and is so used. No one knows, and probably no one ever will know, what originated the use of this sign, and gave it such significance." (Cur. Myths).

The ankh was also a sacred emblem of the Babylonians. It occurs repeatedly on their cylinders, bricks, and gems.

There is another Egyptian cross, similar in form to a Latin rising out of a heart, like the mediæval emblem of "Cor. in Cruce, Crux in Corde." It is the hieroglyph for goodness.

The T or tau cross is frequently termed the "anticipatory or type cross" from the confusion of the Greek letter tau (τ) with the Hebrew letter tav (τ) which has the same phonetic value, and which was used to signify an instrument for the same purpose, namely, capital punishment. As this tav (τ) in its written form has no resemblance to the tau (τ), in their endeavor to prove something, the authors of the idea of "anticipatory or type," went back to the archaic Hebrew and found that tav originally, had the form of **X**. How they could harmonize this **X** with τ , is difficult indeed, to understand. As an argument for this, they offer Ezekiel, ix, 4: "Go through the midst of the city, and set a 'mark' upon the foreheads of the men that sigh and cry for the abominations that be done in the midst thereof." Such a mark would naturally be an **X** or **+**; just such a figure as the archaic tav, and not τ . It is also pretended that the same mark was used upon the door-posts and lintels of the houses of the Israelites, at the first Passover. Exodus xii, 8. In this instance one would doubt the **X** mark, yet would readily perceive the modern form of tav in the two posts and the lintel. In using a bunch of hyssop for a brush it would be very difficult to make a distinct cross upon a narrow beam, while a dash down each post and along the lintel would correctly outline the form of a cross which there are strong reasons to suppose was used in the case of the hanging of the seven sons of Saul; sons by his concubines Rispah and Michal. See 2 Samuel xxi, 8-11, wherein it is said, "all seven fell together." Why the tau should be preferred as the anticipatory or type, simply because of the phonetic value of two letters in different alphabets, is inconceivable, when one can see a nearer approach to the passion cross in the very instances cited in support. The mark upon the forehead; the same supposed mark upon the lintels and the posts; the appearance of the faggots carried upon Isaac's shoulders (if they were laid upon both they crossed behind his head), which caused the angel of the Lord to restrain

Abraham, and provide a ram, would all indicate a type of which the archaic tav would be the exponent.



34. TAU CROSS.

The tau cross was also used by the Druids of Gaul and Brittany in their religious rites. As far as known, however, it was a rather crude affair, being simply a timber hanged across the crotch of a tree. The tau cross of the Scandinavians is not a cross at all, but the hammer of Thor, their god of thunder, and with which he destroyed his enemies. "It is curious that the τ should have been used on the roll of the Roman soldiery as the sign of life, whilst the θ designated death." (*Baring-Gould*, *Cur. Myths*).

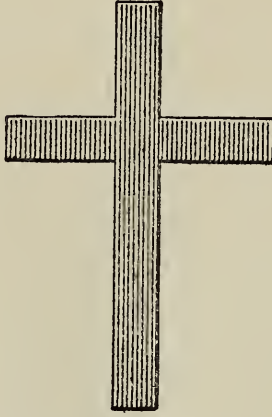


35. FYLFOT OR SWASTIKA.

There is an East Indian form of the cross called swastika. This is a frequent ornament upon the Eastern temples. The word is of Sanscrit origin and signifies happiness, well-being, or good-luck. It is from the roots *su*, good, and *asti*, being, with the suffix *ka*. No one knows when, where, nor how it originated. Neither students nor antiquaries are able to throw any satisfactory light upon the subject. Long before history this emblem was used throughout the world. It is found among the remains of every ancient people, in both hemispheres, in the land of the midnight sun, as well as at the Equator.

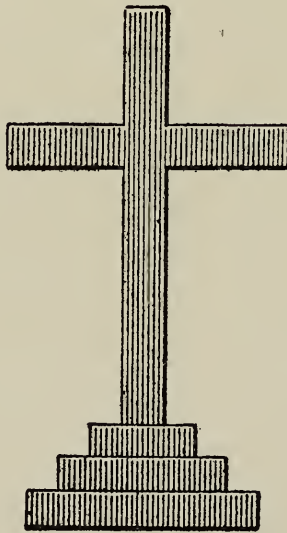
In the particular form shown above, and known as the *fylfot*, the swastika was used by the early Christians, and from its resemblance

to two rough S's or Z's, crossing each other,—S and Z in old writing being often interchangeable—it is supposed that it was, probably, the cross represented as *Signum*, the sign, i. e. of faith in Chirst. In the use of this figure the Christians adopted for their own purposes the



36. PASSION OR LATIN CROSS.

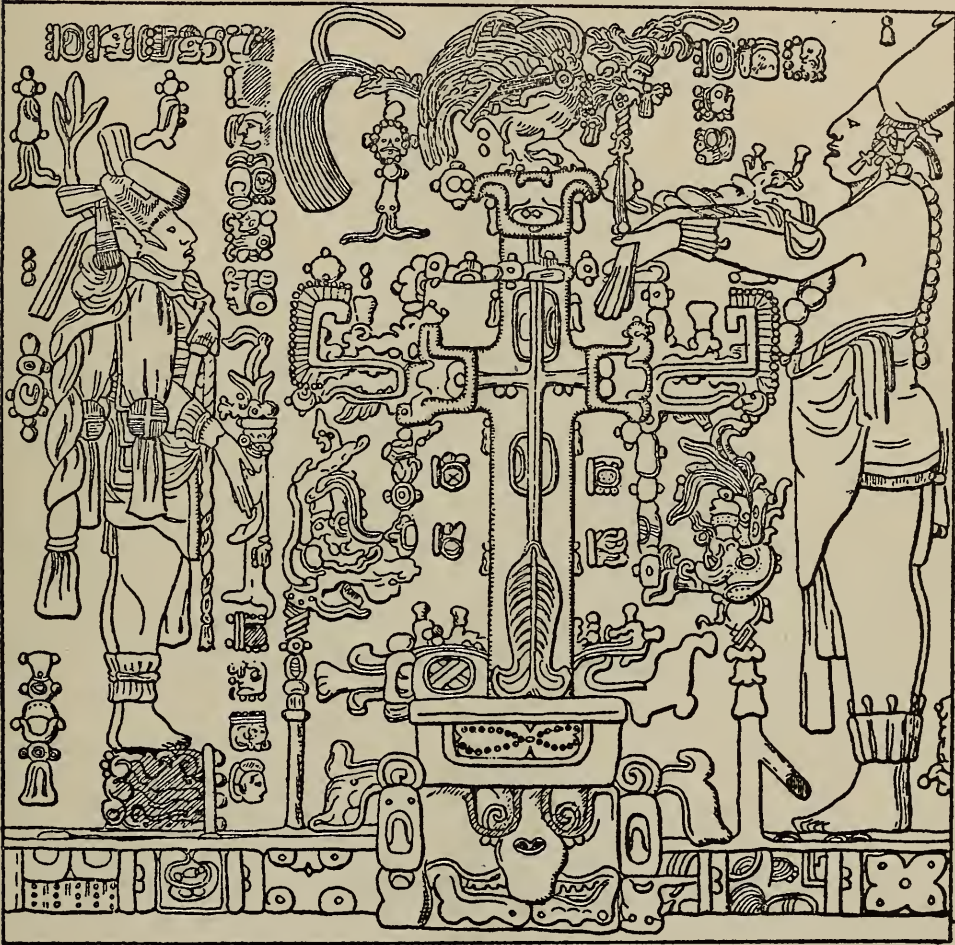
symbol of earlier and pagan times. According to Max Müller it is an abbreviated emblem of the solar wheel, with spokes in it, the tire and the movement being indicated by the “crampons.”



37. CROSS OF CALVARY.

The Latin and the Greek crosses were at first used indiscriminately, and both forms are found in the catacombs. Later the Latin became the one most used. This is also termed the “Passion Cross,” as it is

the supposed form upon which Christ suffered. When this cross is shown mounted upon steps, it becomes the cross of Calvary. The Christian history of this cross is too well known to give it space here. There is, however, a representation of this cross, which has defied the efforts of archaeologists for the past seventy years to determine its

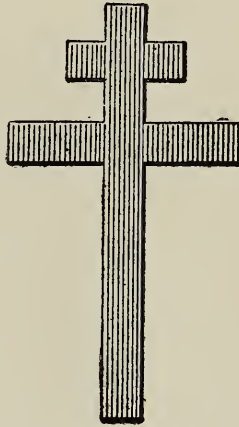


38. ANCIENT MEXICAN ALTAR PIECE.

Showing a cross of beautiful design. Found in the ruins of a prehistoric city near Palenques, Mexico, in 1837, by Mr. John L. Stevens.

origin and its meaning. At Palenque, in the province of Chiapas, Mexico, there are ruins of a large city. These ruins lay concealed in the depths of a vast and almost impenetrable forest. Cortez, the Spaniard, in his invasion of Mexico, in 1519, must have passed within 20 or 30 miles of this city. "If it had been a living city at the time, its fame

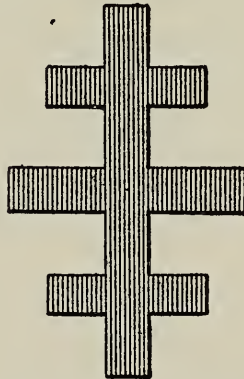
would certainly have reached his ears, and he would have turned aside from his road and plundered it. It seems, therefore, but reasonable to suppose that it was at that time desolate and in ruins, and even the memory of it lost." (*Stephens*, Cent. Am., Chi., & Yuc. II, 357). Mr. Catherwood, who accompanied Mr. Stephens on a visit to the



39. PATRIARCHAL CROSS.

ruins in 1839, made a most beautiful drawing of this cross, a reduced copy of which is here given. The priest on the right holds an infant in his hands, but whether as a sacrifice or for consecration is not known.

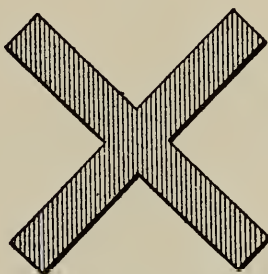
At the top of the cross upon which our Savior suffered, was nailed a scroll bearing an inscription, and suggested by this, the Latin Cross



40. PONTIFICAL CROSS.

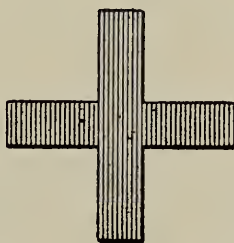
has frequently an added transom. This is the Cross of Lorraine, and of the Knights Hospitaller. Being borne by a patriarch of the Roman Church, it is better known by the name of Patriarchal. Further modified by the addition of a third transom, it is borne before the Pope, and

hence called the Pontifical or Papal Cross. The middle transom is somewhat longer than the others. The lower transom is said to represent the block that supported the body of the sufferer, so that his weight would not tear his hands loose from the torturing nails. This cross is also at times called the Cross of Salem. Salem was an ancient name for Jerusalem.



41. ST. ANDREW'S CROSS.

The Diagonal Cross, called St. Andrew's, as it is the form upon which that saint is believed to have suffered, is called, in heraldry, a Saltier. It appears in the union of the British flag as the emblem of Scotland, St. Andrew being the patron saint of the Scot.



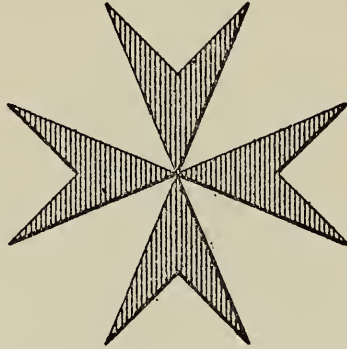
42. GREEK CROSS.

The Greek Cross, or that of equal arms, is the idealized form of the cross, the Romans being an essentially matter of fact people, and the Greeks an equally essentially artistic and poetic race. (Hulme).

The Maltese Cross is one of eight points. The example given was drawn from the portrait of Phillippe de Villiers de L'Isle Adam, forty-third Grand Master of the Knights of St. John of Jerusalem, A. D. 1521. The picture is in the possession of the Earl of Clarendon. The Knights of St. John of Jerusalem were at various times entitled Knights Hospitallers, Knights of Rhodes, and lastly, Knights of Malta.

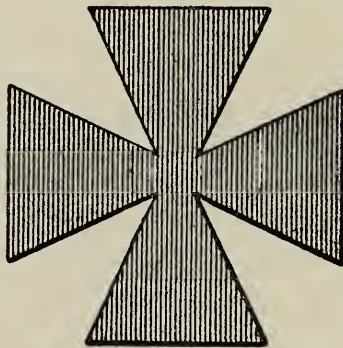
The Cross Pattee so often seen in ecclesiastical work, both in architecture and in books, is frequently and mistakenly called a Maltese.

The Cross Pattée was the badge of the Knights Templar, almost from the institution of that order of crusading soldiers, and was conferred upon them by Pope Eugenius III, probably about the year 1147, as a symbol of martyrdom, to which they were constantly exposed.



43. MALTESE CROSS.

The Labarum of Constantine is not a cross, though often accepted as such, and is always classed as a symbol with the crosses. It is a monogram of the word Christ, using the first letters of the Greek word, *χριστος*.

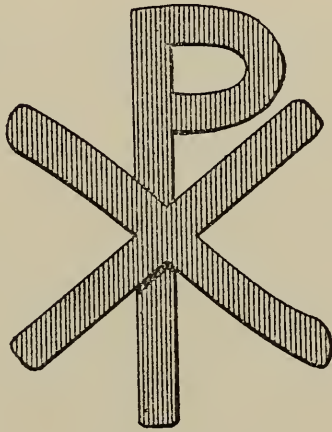


44. CROSS PATTÉE.

When made of Metal, the cross frequently has five carbuncles, or rubies, set in it; one at the extremity of each arm, and one in the center. These jewels represent the five wounds of Christ.

At the present day the cross is found in use by the red men of South-western United States. Not as a Christian symbol, yet withal a religious one. Upon the surface it appears simply as a symbol of the four winds, but the underlying religious significance is not difficult to understand. The American Indian, like all other people who live near to nature, personifies all objects and impressions, giving them a spirit, if, indeed,

not endowing them with imaginary physical form. The Navajos are particularly happy in depicting with colored sand their many symbolic ideas. Mr. J. Stevenson (Bu. Eth., Repts. 1886-7), presents a most beautiful cross, among other emblems. It is of the Greek type, that is, having equal arms. There is a blue spot for a center. The four arms were laid out according to the cardinal points, in heavy black lines, which represent pine logs. A narrow line of white borders, these to represent the froth of water, while another of yellow denotes vegetable debris, gathered by the logs. Outside these are yet two other lines of red and blue to indicate sunbeams. Four gods, Hostjoboken, and four goddesses, Hostjoboard, sit, a pair upon each arm of the cross.



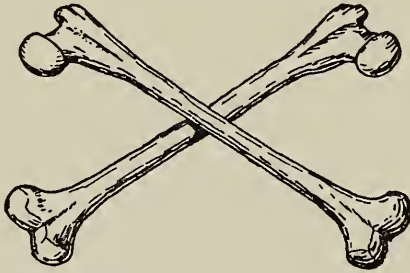
45. LABARUM.

The gods carry rattles in their right hands, and sprigs of pinon in their left, while the goddesses carry pinon sprigs in both hands. The design is to symbolize that the rattle brings male rains, and the pinon female rains; these rains meet upon the earth, conceive, and bring forth all vegetation.

“The shamrock of Ireland derives its sacred character from its resemblance to the form of a cross. In the mysticism of the Druids the stalk or long arm of the cross represented the way of life, and the lobes of the cloverleaf, or the short arms of the cross, symbolized the three conditions of the spirit world, Heaven, Purgatory and Hell.” (Baring-Gould).

Cross-bones. One of the numerous emblems of death. The thigh bones are usually indicated, probably because of their more marked

form. Beside being a symbol of death, it was also regarded, when used upon monuments, as signifying that the departed had passed to heaven.



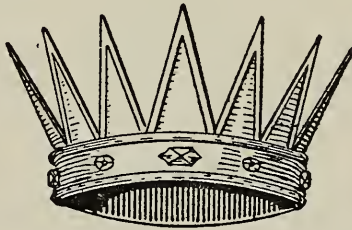
46. CROSS-BONES.

The English family, Newton, bore for their arms: "Sable, two shinbones, saltierwise, the sinister surmounted by the dexter, argent. See Skull and Cross-bones.

Cross-keys. See *Keys*.

Cross-pens. See *Pen*.

Crown. The crown is significant primarily of power, of sovereignty. It may also be commemorative of acts of valor, of specific triumph, or of feats of strength. Hence the many forms and characteristics which it assumes. Evidently this ornament or headdress is an evolution of the fillet, the cord or thong of leather tied about the head to prevent the dishevelment of the hair, or as shown by the Bedouins, to retain



47. ANTIQUE CROWN.

their keffieh or head kerchief in place. This fillet gradually developed by ornamentation of precious metals and gems until it assumed the form now known as a crown. In the form of an ornamental fillet it was worn by both the high and ordinary priests of the Jews. The first mention of the crown in Holy Writ is in 2 Samuel i, 10, where

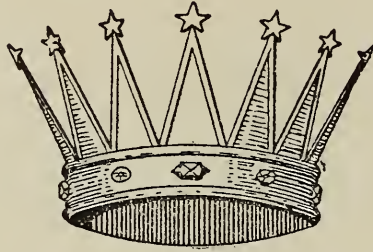
the Amelekite brings Saul's crown to David. It is doubtful, however, that this was other than a richly decorated and bejeweled turban. If it was a crown proper, it was most likely of the form called the "Antique" or Eastern crown. This is a band having numerous and rather high projecting points or rays. This is sometimes called a "radiated crown." The ancient kings who wore this type of crown were considered to be the personification of the sun considered as the symbol of the deity. The tall spikes represented the rays of the sun. Many ancient coins show this detail placed upon the heads of personages, whom it is almost certain never wore it in life, as an indication of deification.



48. ATEF CROWN.

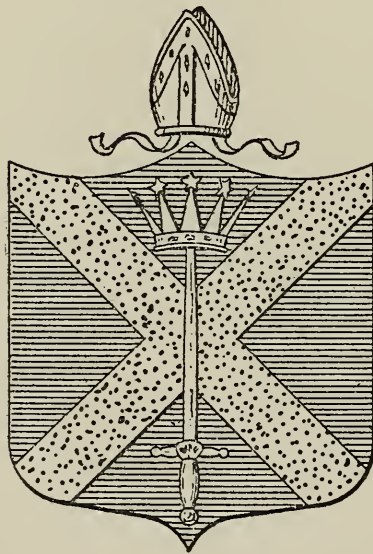
The Atef Crown, which was more of a headdress than a crown, is regularly represented upon the heads of the Egyptian gods Knem and Osiris, and sometimes on those of other deities. It consisted of a tall white conical cap, flanked on either side by an ostrich feather. It also bears the solar disc, and the uraeus (serpent). As a whole, it is emblematic of the wearer's sovereignty under the attributes of light, truth and divinity.

The Celestial Crown is similar to the Antique, but has the spikes tipped with stars of pearl. This is essentially an ecclesiastical symbol, and indicates the reward of the especially good. It is frequently seen



49. CELESTIAL CROWN.

in conventional pictures of the Holy Mother and other saints, held above their heads by angels. This crown is displayed upon the arms of the See of St. Albans, surmounting a sword. The whole emblazon-



50. SHIELD OF ST. ALBANS.

ment signifies that the great proto-martyr, slain by the sword for his steadfast faith in the cross, has received the reward of a Celestial Crown.

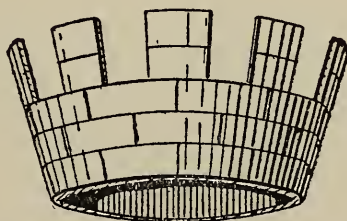
The Civic Crown of ancient times, was a garland or wreath of oak-leaves bestowed upon a soldier who saved the life of a citizen.

The Ducal Crown is a conventionalized form of a monarchical crown, and is the one used in the emblems of the Patriarchs Militant.



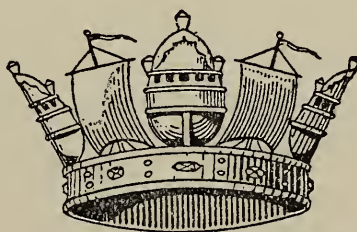
51. DUCAL CROWN.

When not specifically described otherwise, it is the one displayed in Heraldry.



52. MURAL CROWN.

The Mural Crown is one representing a tower, and was conferred upon the commander who captured a castle or walled town. On the same principle, the Naval Crown, which consisted of a band surmounted



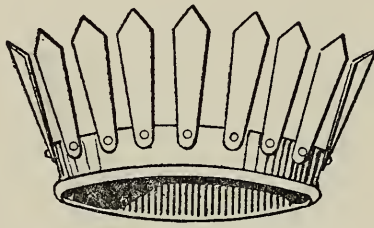
53. NAVAL CROWN.

by alternate representations of the sterns and mainsails of ships, was conferred upon successful naval commanders.

The Obsidional Crown, of grasses and wild flowers, was bestowed upon him who held out against or raised a siege.

The Papal Crown, or *Tiara*, a very peculiar affair, is a rather high cylinder, drawn to a point at the top, encircled by three distinct crowns,

and surmounted with the mound (globe) and cross of sovereignty. It has been held that the three crowns refer to the Trinity, but this can hardly be the case, as the second was placed upon it in A. D., 1295, long after the date of the placing of the first was forgotten. The third did not appear until as late as A. D., 1334. They are considered now, to denote the three-fold royalty of the pope; "one being the symbol of his temporal power over the Roman states, another his spiritual power over the souls of men, and the third assumed as the ruler over all the kings and potentates of Christendom. A third explanation is, that the three crowns denote the lordship claimed by the papacy over Heaven and earth, and purgatory." (Hulme).



54. CROWN VALLARY.

The Crown Vallary, consisting of a band of gold having palisades riveted to the rim and rising above it, was bestowed upon the soldier who first mounted a stockade and forced an entrance into the enemy's camp.

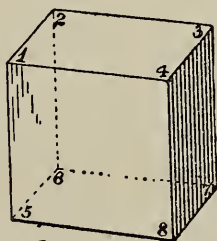
Crowns or wreaths of bay or wild olive leaves were given to the victors in the Olympian games.

In ecclesiastical art, a crown at the feet of a martyr signifies that he was a king who gave up his kingdom for Jesus Christ's sake. If the crown is worn upon the head, it is a sign that he was still a king at the time of his death.

See *Globe; Ostrich Feather; Serpent; Sun.*

Cube. While there is no direct reference to the cube in the work of Oddfellowship, it does bear some little relation to it, inasmuch as Oddfellowship is a type of the pseudo-religious fraternities of old. In a measure the cube is the symbolic form of the lodge, as in ancient times it was the symbolic, if not the actual, form of the temples. "*Akman* denotes a 'stone,' as well as 'heaven,' in which case it is evident that the stone is a symbol of heaven. But a rough, unhewn stone would never

be taken as such symbol; hence it is almost necessary to conceive an eight-cornered stone. Finally we are to consider here that an inclosed cubical space, like the stone dressed in this form, usually represents heaven in ancient architecture.” (*Rev. O. D. Miller*, Har. p. 75.) The Assyrian temples, as at Birs-i-Nimrud, were in seven stages, quadrangular in plan, and each somewhat smaller than the next below it. At the top was placed the sanctuary, which was invariably a cube. This same idea was doubtless dominant in the design of the Tabernacle, in which the Holy of Holies formed a perfect cube; being ten cubits in length, breadth, and height. The sanctuary of Solomon’s temple was like unto it, but of double the dimensions,



55. EIGHT-CORNERED STONE.

and the New Jerusalem promised in the Apocalypse, is equal in length, breadth and height. “For the superior sanctuary of a cubical form representing heaven, and constituting the eighth stage of the pyramid, the tabernacle substituted the Holy of Holies, also of cubical form, representing the celestial region.” (*Ibid*, p. 141.)

The holy house at Mecca is known from its shape as the Kaaba, or Cube. This house contains the famous black stone said to have fallen from heaven. It is very possible that it is an aerolite, but there is so much dirt adhering to it that it is difficult to determine its actual character. Portal says: “The cube was, like white color, the symbol of truth, of wisdom and of moral perfection.”

See *Tabernacle; Eight*.

Cymbals, Tinkling. See *Brass, Sounding*.

“D” is the fourth letter of the English alphabet and it has its phonetic equivalent in nearly all alphabets. As a numeral in the Roman system, D stands for 500. The Hebrew ד, *daleth*, has the

!L. of C.

significance of *door*, and its numerical value is 4, while the divine name of which it is the initial is דַּגּוּל, *Daghul*, Insignis.

Dais. A platform or elevated floor at the end or side of an assembly hall or reception room, upon which are seats for distinguished persons, or the chief of the company; particularly, such a platform covered with a canopy. In the meeting room of a fraternity it is the station of the presiding officer. It is an attribute of rank, power and authority.

Ofttimes the lodge room is likened to a ship, the members present being the crew, the presiding officer the captain; then the dais becomes the quarter deck, and it is as rigidly reserved for his sole use as is the quarterdeck of a man-o'-war for its captain. In some places reference is made to "the dais," instead of to "the chair," as is the commoner expression. This is to express the impersonality of an unbiased presiding officer.

Dan. The eighth son of Jacob (Israel). The word means a judge, and his father so called him in his death-bed blessing, yet added the further title of the "serpent." "Dan shall be a serpent by the way, an adder in the path that biteth at the horse's heels, so that his rider shall fall backward." (Genesis xlix, 17).

Darkness. "In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters." (Genesis). "God created the universe in His love, and ordered it by His wisdom. In all cosmogonies, divine wisdom, eternal light, subdues primitive darkness, and makes the world issue from the bosom of chaos. Genesis assigns to light and to darkness a separate empire. The ancient Persians attached every idea of the good and the beautiful to the first principle, and of evil and disorder to the second. This dualism is found in every religion, according to an observation of Plutarch, confirmed by the discoveries of science. The Persians named the one Ormuzd and the other Ahriman."

"Ormuzd," says the Zent-Avesta, "is raised above all. He was with sovereign knowledge, with purity, in the light of the world. This throne of light, this place inhabited by Ormuzd, is that which is called primitive light. Ahriman was in his darkness with his law, and the dark place which he inhabited is that which is called primitive darkness. He was alone in the midst of them,—he who is called the wicked."

“These two principles, isolated in the bosom of the boundless abyss, unite themselves, create the world, and then their powers received limits.”

“China adopts the doctrine of Persia, or the combat of the good and evil genii, of light and darkness, of hot and cold, and reproduces it under the names of perfect and imperfect matter.”

“The Scandinavians revived this doctrine in the Eddas: “in the beginning there was neither heaven nor earth, nor waters, but the open abyss; to the north of the abyss was the world of darkness, and in the south the world of fire.” (Portal).

Λητω, *Leto*, in Greek mythology, was a personification of the night, and the primeval darkness that preceded the creation, and the mother by Zeus, of Apollo and Artemis, the twin deities of light. She is usually represented in ancient art as a large and comely woman with a veil upon her head. In paintings this veil is always black. In gems, the artists always availed themselves of a dark streak in the stone for the purpose. God, Himself, is spoken of as being encompassed round about with darkness, and from which He spoke. Ex. xx, 21; 1 Kings viii, 12. Mayhap it was the darkness in which the children of Adam were enfolded, preventing their seeing the light. May not this have been the same darkness that attended the crucifixion?

Frequently darkness is used figuratively, for ignorance and unbelief in antithesis to “light.” John i, 5; iii, 19. As a symbol of ignorance and doubt, darkness has been used in all systems of initiations into mysteries, either practically or by blindfolding. Opposed to this is light. Hence it is the rule that the candidate shall not see until he fully grasps the nature of the allegories in which he is a passive participant. The duration of this darkness varied in the different mysteries. Among the Druids, nine days were sufficient; in the Greek mysteries, twenty-seven days were required; while the Persian magi were content with no less than fifty days and nights of darkness, solitude and fasting.

Oddfellowship makes use of symbolic darkness, as being the best possible condition for a state of preparation; the mind being more receptive, and the other senses more alert, when the eyes of the candidate are closed.

See *Black*; *Blindfold*; *White*.

David. Son of Jesse, slayer of Goliath, minstrel and son-in-law to King Saul, general in Saul’s army, the friend and beloved of Jonathan,

the anointed of the Lord, king of Israel. Space cannot be spared here for his story so replete with interest and importance in its relations to Israel and the world at large. Hardly one of the many incidents of his life as recorded in the books of Ruth, I and II Kings, and I Chronicles, but has some bearing upon the world's history, through Israel and the God-man, the Messiah who came of his line.

With all his advantages and glories, and in a way his capabilities as a leader, it would yet appear that he was something of a coward at heart. It required but a little courage for him to stand at a distance and hurl defiance and a stone at the giant. Realizing that he himself was young, light, nimble, quick, and unencumbered with heavy armor, he advanced boldly to striking distance, which might be anything within a hundred yards, with nothing to fear from the lumbering and heavily armored opponent. If he missed he would have a good start and could readily escape. Again in the height of his power, he was afraid to meet Uriah, whose wife he had seduced, and had him put in the lead of a forlorn hope. And Uriah never returned. Yet again we find him fleeing from his palace, for fear of his son Absalom, who had rebelled and sought the crown.

Withal, however, he was the ideal king of Israel, the exemplar, the standard by which all his successors were gauged, and the prototype of that perfect King of the Jews, the Savior, who was not only called the son of David, but at times simply "David."

In connection with Jonathan, David is the type of a "Deathless Friendship."

Death. From time immemorial there appears to have been a belief in the resurrection of the dead. Even though many writers, all along the ages, have advocated the idea that death was annihilation, yet man, in general, clung tenaciously to the notion of a continuance of life in some condition, and all forms of the ancient mysteries, knowledge of which has come down to us, set forth in some manner, the conception of immortality. This was done by causing the candidate to pass through an initiatory ceremony, wherein death was first brought strongly to his attention, followed by a development of the idea, in bright and pleasant exercises. In some cases the neophyte was encased in burial wrappings and deposited in a tomb, from which he was "resurrected," and instructed by further practical illustrations in immortality. Other forms simply exhibited the symbols of death. All, how-

ever, conveyed the doctrine of immortality, whatever the peculiar conceptions of that state might be, which were as various as the many different religious beliefs.

The Christian church, up to a very late day, placed the various emblems of death in close proximity to those of celestial import. The religious writings of the sixteenth and seventeenth centuries teemed with the weakness, sinfulness and misery of man, and "fiery denunciations and glowing descriptions of the torments of the unregenerate," were hurled at him; while, to keep him well in mind of the horrors to be expected, death's-heads and cross-bones, and like objects were placed at every point controlled by the priesthood. As if this were not enough, the churches had elaborate paintings representing death in the form of a skeleton busy at his work. One such picture represents upon a battlefield, a soldier, with sword uplifted to strike an enemy, being run through from the back with a spear in the hands of death. In another, death leads a wealthy lady aside from a group of pleasure seekers, and shows her that her next step is into the grave. In yet another, the student, poring over his books, is mocked by the gift of the elixir of life at the hands of death. There are several illustrations still to be seen in Europe of the "Dance of Death." The most noted of these is the one by Hans Holbein, painter to Henry VIII, of England. Death is shown, with violin in hand, gaily leading a whirl of mad dancers to their destruction.

In Scandinavian mythology, death was personified by an ogress called Hel. Her abode was supposed to be beneath the great tree Ygdrasil, and is thus described in the later Edda: "Her hall is called Eljudnir; her plate, famine; her knife, hunger; her thrall, lazy-goer; her bondswomen, idlers; her threshold, stumbling-block; her bed is the couch of one bedridden; her bed hangings, the glittering evil." (*Du Chaillu*, Vik. Age, I, p. 33.)

Deborah. A prophetess who judged Israel. Her story is related in Judges iv, 4ff. She was by virtue of her inspirations "a mother in Israel."

Decalogue. See *Table of Stone*.

Degree of Brotherly Love. See *Brotherly Love, Degree of*.

Degree of Friendship. See *Covenant Degree*.

Degree of Remembrance. See *Remembrance, Degree of*.

Degree of Truth. See *Truth, Degree of.*

Device. A term often used in Heraldry, meaning "heraldic representation." This is scarcely exact, as it is too comprehensive. The Century Dictionary says: "It differs from the badge, or cognizance, in not being necessarily public and used for recognition, although the device or part of it was often used as a cognizance." It is the representation of some object or objects, usually accompanied by a motto. Frequently it contains a rebus or puzzle, or has an allusion to some event in the bearer's life, or that of his forbears. Otherwise it is emblematic. For example, the device of a sword signifies honor; of an eagle, royalty; of a lion, courage; of an oak, strength.

Diamond. Heb. יהלום, *yaholom*. The diamond is named in the authorized version of the Bible, as being the third in the first row of jewels upon the highpriest's breast-plate. It is very doubtful, that the diamond is meant by the Hebrew word. Jasper is now accepted as the proper translation of *yaholom*. Both pearls and rubies are classed above diamonds. The word diamond was derived from the Greek word for unconquerable, because of its hardness, or the supposed inability of fire to melt it. But if *adamus* does mean invincible, the older account tells that it was not so named from its resistance to fire, or to the anvil, but from the inability of the gods to resist any suppliant who carried it with him. The Greek myth is as follows: Adamus was the name of a Cretan youth, who, for his careful attendance upon Zeus, was transformed into a beautiful stone, and also placed among the stars, as were the nymphs and goats, who helped to rear that great deity in his infancy.

Sir John Mandeville, writing in 1356, says: "He who carries the diamond upon him, it gives him hardness and manhood, and it keeps the limbs of his body whole. It gives him victory over his enemies, in court and in war, if his cause be just, and it keeps him that bears it in good wit, and it keeps him from strife and riot, from sorrows and enchantments, from fantasies and illusions of evil spirits. And if any cursed witch, or enchanter, would bewitch him that bears it, all that sorrow and mischance shall return to the offender, through the virtue of that stone; and also no wild beast dare assail the man who bears it on him. It makes a man stronger and firmer against his enemies; heals him that is lunatic, and those whom the fiend pursues or torments. And if venom be brought in presence of the diamond, anon it begins

to grow moist. Nevertheless it happens often that the good diamond looses its virtue by sin, and for incontinence of him that bears it, and hen it is of little value."

Portal in his work on color symbolism recognizes three significations according to the degree of light. "In the first degree, white light will denote Divine Wisdom, which is goodness itself; in the second degree the diamond will be the symbol of spiritual wisdom, which possesses the interior intellect of the Divinity; and lastly, in the third degree, the white and opaque stone, and the vestments of linen, will signify natural wisdom, or external faith, which produces works."

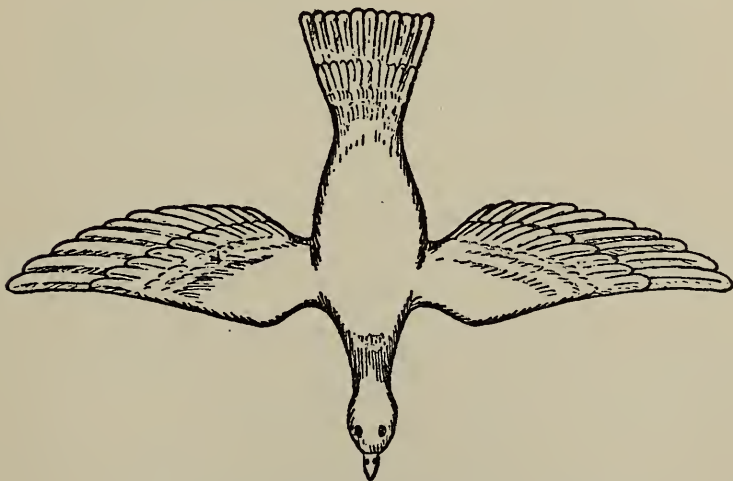
In Heraldry, sable or black was blazoned diamond.

The Mohamedans believe that their Prophet, on his journey through the heavens to reach the throne of God, found the fifth heaven was of diamond, wherein dwelt Moses, with whom he had an interview.

The diamond, says superstition, calms anger, binds the married in union, and is called the stone of reconciliation. "Wisdom, innocence and faith, indicated by the whiteness and purity of this stone, appease anger, bind conjugal affections, and reconcile man with God, and is the symbol of constancy, of power, of innocence, and other heroic virtues." (*Noël*, Dict. de la Fable).

The diamond is the proper jewel for the month of April.

See *Adamant*; *Breast-Plate*.

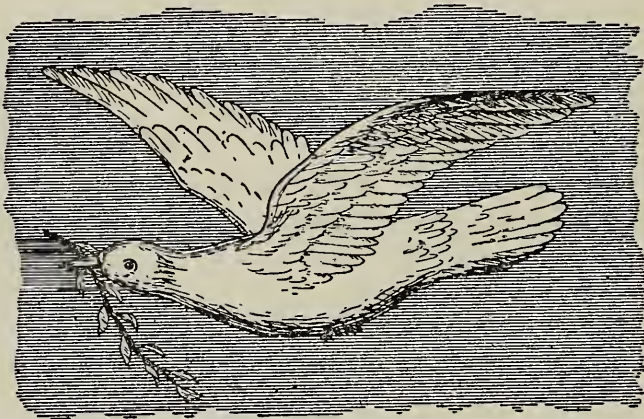


56. CONVENTIONAL SYMBOLIC DOVE.

Dove. In antiquity this beautiful bird was considered an emblem of purity and innocence, and, as such, it is held to this day. In Christian

art it "is the emblem of the soul when represented as issuing from the mouth of the dying; an emblem of purity when given to the Virgin and certain female saints; and also the symbol of the Holy Ghost and of spiritual inspiration." As the symbol of the Holy Ghost, it is invariably represented as descending or "hovering." That is, with wings outspread and head downwards. As an emblem, its head is often surrounded by a nimbus, but it is frequently entirely surrounded by an aureole. "Doves in the Bible are generally spoken of in significance of gentleness, innocence and faithfulness. In the catacombs of Rome, doves figure largely as emblems of believers. As significant of conjugal affection, two are sometimes placed together." (Hulme).

The dove bearing an olive branch in its beak signifies deliverance, prosperity and peace, and is a reminder of the recession of the waters of the deluge, the preservation of life in the ark, and the covenant



57. THE DOVE WITH OLIVE BRANCH.

between God and man, wherein God promised man never again to destroy the earth with water, and as a token, He set the rainbow in the sky. The dove with its olive branch is a most appropriate emblem of that branch of the Order of which it is so beautiful a type, in its innocence, gentleness, purity, and weakness.

The dove was the only species of bird permitted to be sacrificed upon the Jewish altars. The Egyptians also sacrificed doves, but did not hesitate to offer up ducks, geese and wild water fowl as well.

"E," Hebrew א, *He*. The fifth letter in the English and Greco-Roman alphabets, as well as in the Phenician and Hebrew. In the

Roman system of numerals E represents 250, while 𐤅 stands for 5. The very similar Hebrew letter 𐤅, *Cheth*, has the value of 8, but its phonetic value is that of the German *ch*. The Hebrew letter as well as its Phenician equivalent signifies *window*. *He* is also the initial of the fifth name of God; 𐤇𐤅𐤇𐤅, *Hadour*, Firmosus, Majestuosus.

Eagle. The great bird of freedom appears only upon the jewels of the Grand Sire and the Deputy Grand Sire, and a few old charters to Grand Lodges. It is very fitting that these offices, the highest in the Order, should be ensigned with the seal of the United States. The Jewel is the seal, of gold, with the addition of a broad border of silver. The dominant device upon the seal is the eagle. And here again, those worthy Fathers of the Order builded better than they knew. Hardly one of the representatives who legislated for this jewel lived to see the progeny of that No. 1, Washington's Lodge, develop through the Grand Lodge of Maryland and the United States and the Grand Lodge of the United States into the Sovereign Grand Lodge.

It was a significant act, this placing of the eagle, the bird of Jupiter, the symbol of creation, preservation and destruction, and of sovereignty and power, in the hands of those whose duty it is to execute the laws of that grand body, constituted and empowered by the united desires of a million of intelligent members, to control the destinies of the greatest exponent on earth of the principles of fraternity. That the Grand Lodge of the United States should have placed the arms of the United States of America upon the charters granted by it, is not only proper and right, but is a very natural selection, having a precedent in its own charter from the Manchester Unity, of that order's use of the arms of its country, Great Britain. It is rather singular, however, that the device and motto, "pluribus unum," of the United States, should adorn the charter granted by Duke of York's Lodge, of Preston, England, to No. 1, Washington's Lodge, of Baltimore.

The eagle appears quite frequently in English Heraldry, where it ranks as one of the most noble of bearings, and from which, doubtless, the designer of the great seal of the United States obtained his arrangement, as it is in perfect accord with the herald's art.

Claimed to have been the badge or symbol of the tribe of Dan, in Christian art the eagle is the sympol of the Evangelist St. John, and from this came the idea of the eagle-formed lectern or reading desk. Ezekiel i, 10, and Revelation iv, 7, are probably the foundation for the

symbols of the evangelists. Another theory of this, in connection with the other evangelistic emblems—the man, the ox, and the lion,—is that it symbolizes the ascension of our Lord into heaven, and the lofty flights of St. John's inspiration.

The Scandinavians placed the eagle upon the head of their god Thor as the symbol of the supreme god, with the same attributes, as were given to Jupiter. This was also the Grecian usage for Zeus. The classic nations called it the bird of Jove, and the Romans bore it on their standards, as did also the Assyrians and the Persians. The Bonapartes adopted it in imitation of imperial Rome. It appears now upon the standards of Austria, Prussia, and Russia as the national emblem of those states.

See *Cherubim; Gold; Lion; Silver.*

East. There is much in Odd-Fellowship to draw the attention toward the land of the East. Palestine, Egypt, Syria and Chaldee, all call for study; so that the true inwardness of the many lectures and illustrations of Friendship, Love, and Truth, and of Faith, Hope, and Charity, may be the better understood. The customs, character and environment of the people of the Bible give an emphasis to the work, which is not fully brought out in the necessarily limited time taken in conferring the degrees.

As a direction, no attention is paid in the ritual or by usage, to the East, yet in almost every mind there is an ill defined feeling, which appears to draw the thoughts toward that cardinal point (see). Besides the thrill of pleasure, which courses through the nerves of everyone who witnesses the sunrise, the breaking of the morning light upon the earth, there is a sense of something lost and to be regained, like unto a half-forgotten pleasant dream of childhood; an apparently inherited notion of something left behind.

Since history began, a deep regard for the East has always obtained. The reason for this may very possibly be, as both sacred and profane history tells us, that the human race came from that direction. To within a few years, the biblical narrative given in Gen. x, and xi, was held in great doubt, all other evidence indicating that Cush went *to* the East from Egypt. Recent discoveries in Chaldee and Assyria, together with the ancient writings of the Hindus and Chinese, seem to almost positively confirm this Mosaic statement. The Rev. O. D. Miller, in his wonderful book, "the Har-Moad," argues this out at length. It is

not surprising that we venerate the East. Almost every generation since the deluge has been able to say "My father came from (a little to) the East."

In all the ancient mysteries, the East was particularly sacred. The sun being the object of adoration, his revolutions and courses through the various seasons were held as symbolical of the life of a God. The rising of the sun being typical of the god's birth, the place of his rising soon became sacred, and was adored accordingly. Devout worshippers wakened before dawn, and awaited the first fiery rays, to pour forth their prayers and praises for the—to them—divine light. Even among nations that abhorred the worship of the sun, the greatest care was taken in the orientation of their places of worship. The tabernacle of the Jews, in the wilderness, as well as the great temple in Jerusalem, was placed due east and west, with the only opening into the holy place toward the East, so that the rising sun could look into it. As a mark of distinction the tribe of Judah was assigned the eastern side of the camp.


Doubtless the custom of their fathers and of many of themselves, to turn toward the East in prayer, influenced the early Christians to build their churches with the altars toward the east. Or it may have originated from the same feeling that prompted Daniel, the prophet of the Lord, to open his windows towards Jerusalem while he prayed to his God, in the full knowledge when he did it, that by the decree of Darius the King, he was in danger of his life.

As the Christian church spread toward the West, the thoughts of all good Christians went back to that land where God was made manifest in the flesh, and their feelings of veneration naturally caused them to turn their faces in the direction of their thoughts. In effect following the example of the prophet, in opening the windows of their souls toward Jerusalem.

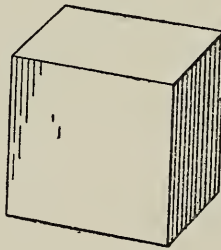
See *Tabernacle; Water; Cardinal Points*.

Eight. There seems to have ever been a divinity clustered about the number eight. Far beyond history, tradition handed the fact along. Through research in the far East, it is known that eight gods were anciently recognized, sometimes called the Cabiri. Seemingly there were but seven Cabiri, (great ones) but these seven were blessed with a father, making the eighth. The father was named Sydak, (Justice) by the Phoenicians. These "great ones" were the personified

planets. "There are eight Gods, five (Jupiter, Saturn, Venus, Mars, Mercury,) which are named among the wandering stars, one (the World) which (made up of all the stars that stud the heaven, as from dispersed members, it is thought) is to be regarded as *one god*; the seventh Sol, the eighth Luna." (*Cicero N. D. I, 13.*) Further it appears that there was an order of Accadian priest-kings, who took, or had thrust on them, the title of Cabiri, and who preserved the traditions of the creation and other wondrous happenings, until the invention of writing. Much has been found during the past few years in old Babylonia, by diligent and intelligent excavation to prove this. An eight-

rayed star  constituted the Accadian hieroglyphic for the

center of rotation of the superior heaven, the heaven par excellence, associated with the mount of paradise, the Su-Meru, the pole-star. These Accadians divided the heavens into eight celestial regions. Eshmun, the eighth Cabiri, represented "heaven." Eshmun is the Phoenician equivalent for the Accadian Akman or Aktan, meaning both "heaven" and "eight." But, as Mr. Miller says in his *Har-Moad*, Akman denotes also a "stone" as well as "heaven," hence a stone is the symbol of heaven. "But a rough, unhewn stone would never be taken as such symbol; hence, it is almost necessary to conceive here an eight-cornered stone, a cube."



59. CUBE.

It may have been from this that Pythagoras, who was an initiate of the Cabirian mysteries of Samothrace, and one of the greatest mathematicians of his day, esteemed the number so highly. Beside being the cube of the first moment, as $2 \times 2 \times 2 = 8$, it is an axiom that

there are no more and no less than eight angles or corners on any cube, no matter what number represents the side.

An earlier name for Hermopolis, now Syra, in Greece, was Sesum. In the Egyptian language, Sesum designates the numeral eight, and relates to the eight gods who assisted Thoth in his character as creator of the world. Eight was represented in the great tower at Borsippa, with its seven stages retreating, the one upon the other, whose different colors have been interpreted to denote the seven planets. Above all and constituting the eighth story, was placed a small cubical structure dedicated to Nebu, or Mercury, symbolical of heaven.

The Hindus have eight rules: Right views, high aims, kindly speech, upright conduct, harmless livelihood, perseverance in well-doing, intellectual activity, earnest thought. And eight high gates of purity: Correct ideas upon religious subjects, correct thoughts, correct words, correct life, correct endeavors, correct judgments, and correct tranquility. (*Sir E. Arnold*, Light of Asia).

In church symbolism, eight is the number of regeneration, and by far the greater number of fonts and baptisteries are octagonal. This is derived from the fact that Christ rose upon the eighth day, that is, the day after the Sabbath, which was the seventh day. Another derivation of its mysterious character is, that it was taken from the numerical value of the letters in the Greek word for Jesus, the sum of which is, as follows

$$\begin{array}{cccccc} \iota & \eta & \sigma & \omicron & \upsilon & \varsigma \\ 10 & + & 8 & + & 200 & + & 70 & + & 400 & + & 200 & + & 888. \end{array}$$

Eight was sacred to the worshippers in the Arkite rites, because eight people were saved by means of the Ark. (see)

There are eight degrees (properly so called) in Odd-Fellowship, and the significance of the number, friendship, prudence, counsel, justice, and equality, are well taught in them all.

See *Cube*.

Eleazer. Pronounced *el-ee-ay-zer*, Hebrew, "God hath helped." The eldest son of Aaron, and his successor as high-priest. He is only mentioned here to differentiate him from Eliezer the servant of Abraham

Eliezer. Pronounced *el-i-ee-zer*. Hebrew, "God is help." In Genesis, xv, 2, called Eliezer of Damascus. The chief servant of the Patriarch Abraham, and by him sent into the land of Canaan to find a wife for his son Isaac. The story of his transaction is found in Genesis xxiv. He is a type of a reliable, god-fearing family servant.

Elizabeth. Daughter of Henry VIII and Anne Boleyn, was born in 1533, and Queen of England 1556-1603, succeeding her sister Mary on the throne. The years of her reign were notable for commercial enterprise and intellectual activity. While brought up in the Protestant faith, there is reason to suppose that her tendencies were toward the Roman Church. Outwardly she was a Protestant, and it was necessary that she should be, so that she might retain her crown, as under the laws of the Roman Church she was illegitimate; her father having divorced his first wife, Catharine of Aragon,—and that without the consent of Rome,—to marry Anne Boleyn. Still, during her sister's reign, she conformed to the ways of that Church, opening a chapel in her house at Woodstock, and keeping a large crucifix in her room. As long as she lived she retained at least a portion of the old belief, having a crucifix with lighted tapers before it in her private chapel, and put up prayers to the Virgin. Being a virgin herself, she said, she saw no harm in this. (Ency. Brit. 9th Ed. Vol. viii, p. 143.)

Elizabeth gloried in the title of "Virgin Queen," though several times she was near to marrying, particularly the handsome Lord Dudley of her times. Her character was a strange admixture of masculine wisdom and vigor, and of vanity and womanly weakness. At times a good soldier riding at the head of her troops; at times showing great shrewdness and political ability in her council; in love many times, and with different men; high tempered, she could swear goodly, round and manlike oaths, and soundly box a favorite's ears for turning his back upon her. Pomp and display were very dear to her, and she endeavored to fasten the elaborate ceremonies of the old church upon the one of which she was the titular head. To the end of her days Elizabeth affected all the airs of a coy beauty and coquette. Fond of dress, she appeared in a new costume every day, and left over two-thousand at her death. She was jealous of the charms of other women and expected continually the fulsome flattery of her intimates. It was jealousy more than the fear of treachery that caused her to lend a too ready ear to the accusation of Mary, Queen of Scots, and to sign the fatal warrant for her execution. It is as the type of vanity and jealousy Elizabeth is mentioned in the Rebekah work.

Emblem. An object or picture of an object representing one thing to the eye, but another to the understanding. The meaning of emblem rests upon its secondary, not its primary signification. Emblem is often

used in a sense synonymous with symbol. Thus, the soaring eagle is the emblem of freedom; to the Odd Fellow, the "three links" are the emblem of Friendship, Love and Truth. Emblem is used more generally than symbol, which has become confined, for the most part, to sacred and mysterious purposes. A flag is the emblem of a country or ship, and a view of it instantly calls up the accompanying idea it is in a measure intended to represent. The "corn and water" used in consecrating the altar of Odd-Fellowship (see Book of Forms), are symbolical in character, representing material and temporal prosperity, together with purity of purpose.

Emerald. Heb. **יָפֶן**, *caphak*. A precious stone of a rich green color, which occupied the third place in the first row of jewels on the high-priest's breast-plate; and was engraved with the name of Levi. It is named by St. John as one of the foundations of the New Jerusalem. (Rev. iv, 3)

The Mohamedans say that the fourth of their seven heavens was made of emerald, in which Joseph dwelt.

The emerald is the stone of the month of May, and was supposed to strengthen the sight and the memory, promote friendship and constancy of mind, and has ever been held symbolical of hope and tranquil peace. Portal says that for a long period, to the emerald was superstitiously attributed the miraculous virtue of hastening childbirth; and that powdered emerald cures the bite of venomous animals, was a popular legend.

Epaulet. The ornament worn upon the shoulders of the military, now but a fancy affair of bullion or worsted which, under some regulations, bears the insignia of the rank of the wearer. They were originally of metal plate, stout enough to resist the blow of a sword. Some were made up of a number of plates covering the whole shoulder and a portion of the upper arm. These were articulated, or jointed so that they would slide over each other to permit of the free use of the arm. They are a medieval contrivance, and are symbolical of protection.

Ephod. Heb. **אֶפֶד**, *ēphōd*, a vestment; from *aphad*, to put on, to clothe. One of the garments worn by the Jewish priest when at service in the temple. It was made somewhat after the form of a child's bib, but was double, covering the back as well as the front of the person, and comparatively much larger, reaching the middle of the thigh, both front and back. Where the two halves connected upon the shoulders,

ouches (brooches, clasps) were placed. While all the priests wore ephods, those of the underpriests were simply of plain white linen; but the ephod of the high-priest was a gorgeous garment of blue, purple, scarlet, and fine white linen, with golden embroidery. The ouches or clasps were of gold set with precious stones. Upon the stones were engraved the names of the twelve tribes of Israel, six names upon each. The priests of the "Western Church," when celebrating the sacrament, wear a vestment somewhat similar, called an amice. The Koptic and Armenian Churches use what is called a kavass or gavass, which approaches very closely to the form of the Jewish ephod. These all may have been, in a way, an evolution of the leopard skin worn by the Egyptian priests.

From the context, the ephod spoken of in Judges, viii, 27, it is evident, was not a garment, but an image. Micah's ephod—Judges, xvii, 5,—is also supposed to have been an image, though it is not certain.

The ephod was a distinctively priestly garment, worn by no other person, nor by the priests outside the temple; hence it was the symbol of sacerdotal service.



60. PATRIARCHS MILITANT ESCUTCHEON.

Escutcheons of the Patriarchs Militant. There are two of these used in the decoration of the baldric, where they are of embossed metal, gold or gilt. When displayed upon the banners of Cantons they are

given color, and, very appropriately, the principal one with its challenge "Peace or War" is placed upon the front; while the subordinate, bearing the motto of "Universal Justice," indicative of the character and methods of the P. M., is placed upon the back.

These escutcheons are modified forms of Heraldic shields, and can be blazoned thus:—The principal; *On a chief sable, three links of a chain, or (gold), below an eye, rayonné of the same; the field party per pale and chevron; the first quarter azure, a lamb lodged of the second (gold); (the lamb should be argent, silver, and is so on many banners); second quarter gules, (red), a lion rampant, or; the third quarter purpure (purple), eight swords or, crossing as many crooks of the same, five, one, three; over all a chevron or, with motto "Pax aut Bellum" gules.* The subordinate; *Or, a crook and sword in saltier, ppr. (proper); an inescutcheon purpure, a bend or, in the sinister chief a crown of the same lined gules; over all a bendlet red with motto "Justitia Universalis," of the first.*



61. PATRIARCHS MILITANT ESCUTCHEON.

It is hardly necessary to go over the symbolism of these escutcheons in this place as every detail has been duly considered under its separate title. As a whole they convey the full story of the good citizen who desires naught but "universal justice," and while that obtains keeps to his peaceful avocations, yet ever ready to combat for his ideal with the restraining arguments of reason symbolized in the crook, or if necessary

with the more vigorous and sanguinary weapons of war typified by the sword. The lodged lamb is the figure of his peaceful character, while the rampant lion betokens his spirit when roused by injustice.

See *All-Seeing Eye; Crook; Crown; Lamb; Lion; Sword; Three Links.*

Esther. The Hebrew queen of Ahasuerus, king of Persia. The name is the Persian for star. Her Hebrew name was Hadassah, or Myrtle. This beautiful woman succeeded in saving her people from extermination by the exercise of those fine qualities of love and tact that are best developed in woman. Her interesting story is fully related in the Book of Esther. By the church, as are some other good women of the old Testament times, she is considered as an emblem of Mary, the Virgin Mother of God, the Son, because she brought deliverance to Israel.

Evergreen. See *Green.*

Eye, All-Seeing. See *All-Seeing Eye.*

Ezel, The Stone. See *Stone Ezel.*

“F” The sixth letter of the English Alphabet as also of the Latin and Phenician. The sixth letter of the Hebrew alphabet is not related phonetically to the English F, but has the value of W. פ, or ף, *pho*, the seventeenth in the Hebrew, and Φ, *phi*, in the Greek represent the sound of the English F in those languages. As a Roman numeral in the middle ages F stood for forty, and with a dash over it \bar{F} , for 40,000.

Faith. There is an old legend of the Greeks, that St. Sophia (i. e., Heavenly Wisdom) had as daughters, St. Faith, St. Hope, and St. Charity. It is a beautiful truth that Faith, Hope and Charity are the offspring of Heaven's Wisdom, which is but another name for God. The emblem of Faith is the cross. See.

Falchion. A broad, short sword, having its widest part about one-third its length from its point and with but a single cutting edge. It is sometimes curved, but oftener straight on the back.

See *Sword.*

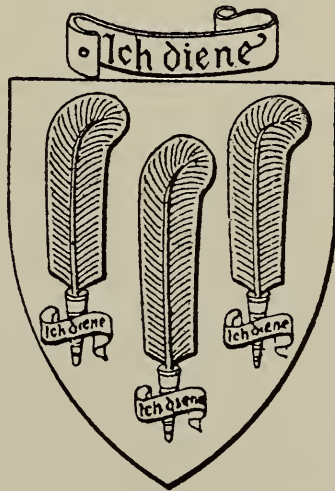
Falling Leaves. See *Leaves, Falling.*

Feathers. Ostrich feathers, such as are worn on the chapeaux of the Patriarchs Militant, have their symbolism. Far back in the distant past,

the Pharaohs adorned their head-dresses with ostrich plumes.



Usually they are shown on the monuments singly, though two are often met with, and, rarely, three. To the Egyptians these feathers represent truth. It was not until A. D. 1346, that the triple-feathered badge was adopted into British Heraldry. Edward, the Black Prince, who commanded the English troops at the battle of Crecy, defeated the French with their allies under the King of Bohemia. This King, being blind, was led into battle between two knights, and bore on his shield, as his cognizance, three ostrich plumes, with the motto *Ich dien*, "I serve." Edward was so taken with the almost melancholy action of the poor king, and the aptness of the motto, that he assumed the device and motto for his own. It has ever since been the peculiar badge of the Princess of Wales.



63. THE BADGE OF THE PRINCE OF WALES.

From the above, one can readily deduce the fitness of the three plumes that adorn the chevalier's head-gear. A plume, itself, representing the Truth; the three signifying Service; the combination indicating the beautiful sentiment "I serve the Truth." A further extension of the symbolism may be had in the colors of the feathers; the white being

the symbol of Purity and Innocence, the purple or scarlet, of Imperiality.

See *Purple; Scarlet; White*; also *Atef Crown*, under *Crown*.

Fidelity. The peculiar emblem of fidelity is a pair of "Clasped Hands." See *Clasped Hands*.

Fifth Degree. See *Truth, Degree of*.

Fire. Only appears in Odd-Fellowship upon the altar of dedication, but it is ever present where the principles of the Order are practiced. The fire upon the altar is symbolic of that other fire which is continually glowing in the hearts of true Odd Fellows, with Friendship, Love and Truth. The early Persians used fire as the symbol of their God. Hence they were called fire worshippers. This was a great mistake. Their God was our God, and was but symbolized by the fire, as the Christians now symbolize the body and blood of the Lord, in the bread and wine of the sacrament. In the Bible "Fire is represented as the symbol of Jehovah's presence and the instrument of His Power, in the way either of his approval or destruction." Ex. iii, 2; xiv, 19. There can be no better symbol for Jehovah than this of fire, it being at once immaterial, mysterious, but visible, warming, cheering, comforting, yet also terrible and consuming. Parallel with this application of fire and with its symbolical meaning are to be noted its similar use for sacrificial purposes and the respect paid to it, or to the heavenly bodies as symbols of deity, which prevailed among so many nations of antiquity, and of which traces are not even now extinct; e. g. the Sabian and Magian systems of worship. Isa. xxvii, 9. Fire for sacred purposes obtained elsewhere than from the altar was called "strange fire," and for the use of such Nadab and Abihu were punished with fire from God. Lev. x, 1-2; Num. iii, 4; xxvi, 61." (*Smith-Peloubet, Bib. Dict.*)

The Chaldeans called fire a principle, intellect, splendor uncreated, eternal; figurative expressions equally consecrated in the Bible. Jehovah appeared in the burning bush; a luminous column conducted the children of Israel in the desert. The sacred fire of the tabernacle was the symbol of the presence of God in Israel. The lightning flashed, the thunder rolled, and the Eternal, surrounded by a flaming fire, descended on Mt. Sinai, as in the smoke of a furnace. The throne of God, said the Prophet Daniel, was "like the fiery flame, and His wheels as burning fire, a fiery stream issued and came forth from before Him."

The third attribute of divinity, or the Holy Ghost, the love of God and worship has the same symbol, fire, which is translated in the language of colors by red. The miracle on the day of pentecost (Acts, ii), when the apostles "were filled with the Holy Ghost," describes it as "a mighty rushing wind, with cloven tongues as of fire." St. John, the Baptist, says (Matt. iii and xi) "I, indeed, baptize you with water unto repentance; but He that cometh after me is mightier than I, whose shoes I am not worthy to bear; He shall baptize you with the Holy Ghost and with fire."

Fire the symbol of the purification and the regeneration of the soul explains the custom of burning the bodies of the dead, the barbarous superstition of which constrained the Hindu widows to consume themselves on their husbands funeral pile, and the fanaticism of the Gymnosophists, who condemned themselves to this punishment to gain heaven, according to Strabo.

There is a tradition prevalent amongst all nations, that fire has created and will destroy the world, for the soul emanating from the love of God must return into his bosom. One of the names of the divinity in Hebrew is אֵשׁ, *ash*, fire. In Indian mythology, Siva is the fire which created the world and must consume it. (*Portal*).

The name and form of the pyramids, or columns of fire, used by the kings of Egypt, are not the effect of fancy, or chance. Jupiter appears identified with the Indian God Vishnu. Fire, which creates and animates the universe, is the symbol of these two divinities. Fire in all ancient religions was the symbol of divine love; the history of sacrifices evinces it; everywhere victims consumed on the pile of wood formed the basis of worship, as love is the basis of all religions. Self-love, egotism, the principle of all crime and vice, that devouring intenseness of hatred and the passions should have the same symbol—fire. The infernal fire, in opposition to the divine, had smoke and ashes for particular symbols. "Impiety," says Isaiah, "burneth as the fire; it shall devour the briars and the thorns, and shall kindle in the thickets of the forests, and they shall mount up as the lifting up of the smoke. The people shall be as the fuel of the fire; no man shall spare his brother." Thus wickedness finds its symbol in the devouring earthly fire, and arrogance in the smoke which is inseparable from it. (*Ibid.*)

First Degree. The present first degree, called also the Degree of Friendship, was originally the Second or Covenant Degree of the old

work. In the first or White Degree of the old work, the allegories presented to impress the candidate were illustrative of Benevolence, Brotherly Love, and Charity, the great lesson taught being "the importance of association for philanthropic purposes. By such associations, the combined operations of the many are rendered more effective; and all actuated upon by emulation in good works, are rendered more zealously active in well-doing, and the world is benefitted, and ourselves improved and blessed." (*Rev. A. B. Grosh.*)

See *Covenant Degree; Mephibosheth.*

Five. The Navajo Indians have a tradition that "this world was destroyed five times. The first time, by a whirlwind; the second, by immense hail stones; the third, by smallpox, when one pustule covered a whole cheek; the fourth, all was destroyed by coughing; the fifth time, Nayenesgony and Tobaidischinni (demons) went over the earth slaying all enemies." (*J. Stevenson*). The fifth stage of the great tower of Birs-i-Nimrud, at Borsippa, was colored yellow, and was assigned to the planet, Venus, the fifth from the sun. The traditional Mt. Meru, the sacred mountain, and the geographical center of the earth, the pivot upon which it turned, had five summits; that is, the mount itself, and four others flanking it. When Mohamed made his momentous journey into the heavens, he found the fifth was composed of adamant. Here Moses resided, and with him, Mohammed had a conference. This holy chap could tell great fish stories. Among others he told of Jesus calling on heaven for food, when there descended "a fish, ready dressed, without scales or prickly fins, dropping with fat, having salt placed at its head, and vinegar at its tail, and round it all sorts of herbs except leeks, and five loaves of bread, on one of which there were olives, on the second honey, on the third butter, on the fourth cheese, and on the fifth dried flesh." Verily, the "prophet of the Lord" had a glutton's imagination.

The Pythagoreans held the number five in great regard. As in other numbers, in their superstition, they attached a mystical notion to it. Being the union of the first odd number, rejecting unity, with the first even, it symbolized to them the mixed conditions of order or disorder, of happiness and misery, and of life and death. As odd and even it was the emblem of marriage. The odd—three—signifying the male, the even—two—the female principle. The Greeks, because it indicated ether and the four elements of earth, water, fire, and air, con-

sidered it the symbol of the world. Five was considered by the Hermetic Philosophers, the quintessence of matter. That is, the fifth element or essence, or the substance, according to Aristotle, of the heavenly bodies. It was, beyond the four terrestrial elements, endowed with a circular motion, and was bright and incorruptible.

In the old ritual, the Subordinate Lodge had five degrees, and five members compose a legal quorum for a meeting, and five can hold a charter.

Five-pointed Star. This emblem, peculiar to Past Grands, when charged with the "Heart and Hand," is one of the most beautiful symbols of the Order. It has a deal of significance, not only in its entirety, but in its details. As an official jewel it must be made of white metal. Under the name of Pentalpha, it was a favorite diagram of Pythagoras, who gathered to himself a great store of general knowledge from Egypt and Babylonia, and made much of the permutation of numbers, while geometrical figures were his delight. Taking the occult powers of the planetary seven, the zodiacal twelve of Babylonia, the spiritual arithme-



64. PENTAGRAM OF HEALTH.

tic wherein deities were recognized in whole numbers, and evil spirits in fractions, he developed a philosophy as nonsensical as it was attractive to the unenlightened minds of his contemporaries. The Pentalpha is a diagram of a regular five-pointed star. Taken from Euclid, iv, prop. 11, familiar to all schoolboys, it was so wonderful with its five triangles or alphas, its suggestion of the figure of a man, with head, legs, and extended arms, as well as its representing the five principal planets, that it was used as a badge of fellowship, and the talisman of health when the letters 'ΥΓΕΙΑ (*hygeia* = health) were placed one each within a triangle.

As a talisman it is found all over the east, as well as in Europe. It is seen on antique coins of Britain, Gaul, Scandinavia, on those of

Greece and of Southern Asia. The Druids wore it on their sandals as a symbol of deity, probably as an emblem of the sun.

The early Christians held it in reverence as signifying the five wounds of Christ. The Magians according to the positions of the planets about which they described an imaginary five-pointed star, (Pentalpha) decided whether the horoscope was evil or good. If it pointed upward with a single ray, it represented the good principle; if with two rays upward the evil was indicated. They read further antitheses, such as the blessed lamb of Ormuzd, or the accursed god of Mendes; initiation or profanation; victory or death; light or darkness; in fact, any or all things were decided pro or con, according to position.

In Heraldry, a five-pointed star is called a mullet, and is used for "differencing." That is, when several branches of the same family use the same blazonry, the mullet is placed over the shield to indicate that it is of the third son's branch.

See *Five; Heart-in-Hand; Star; Sun; White.*

Flag. A piece of some light material, usually of bunting, and mostly rectangular in form, attached to and hanging freely from a pole, to convey certain ideas to persons at a distance. According to the color or colors, and its position on the pole, many different ideas may be transmitted. Every nation has its flag divided by colors in its own peculiar manner, and it ordinarily signifies that what is beneath it belongs to the country it represents. Under some circumstances, it indicates a desire to honor such country. Its position on a sea-going vessel conveys to other vessels at a distance the information as to where bound and where from. A ship with the American flag at the stern, a French flag at the fore peak, the line flag at the main, would be recognized at a glance as an American of the line indicated bound to France. Should two vessels be passing, and their commanders desire to be very polite, the national flags at the stern are dipped; that is, run down and up three times. This is a universal custom when merchantmen pass a war ship. Flags are also raised over public buildings to indicate that business is under way. The school houses in many of our states are now by law required to hoist the beautiful flag of America while school is in session. In case of mourning for some prominent citizen, flags are run up to half-staff. This is supposed to have been derived from the custom of the sea, where the same is done, with the addi-

tional arrangement of tying it in a knot when there is death on board. Should a vessel be in distress, the flag is displayed upside down, which denotes an urgent need for help. In case of the surrender of a fort or vessel, its flag is hauled down, struck. There are several flags with universal meanings, such as a black one, plain, or with some device, as of a death's head and cross-bones. This indicates piracy. A red flag was used by the Romans as a signal for battle, hence it later became the signal for blood or danger, and also the standard or symbol of a revolutionary party, who intend to obtain their ends by bloodshed and havoc. It was the flag of the commune in France, and is in a way the rallying flag of anarchy. Again, a red flag may be and is often used, as a protective warning against danger. When carrying or unloading powder or high explosives a vessel always displays such a signal of danger. It is also shown at target practice, and to stop railway trains. A white or flag of truce, conveys an intimation to the enemy that a conference is desired, and the detail carrying it is rarely fired upon. All nations endeavor to prevent such action and condemn it as the most heinous crime known. A white flag bearing a Greek cross in red is the particular emblem of the Red Cross Society, and protects the field hospital and relief corps on the battle field from the fire of all civilized troops. A yellow flag is used as a sanitary signal. Displayed from a vessel it indicates that contagious or infectious disease is on board. It is also carried by the boats of the Quarantine officer and upon the buildings of his station.

Flambeau. See *Torch*.

Flowers. Fragrant beautiful flowers are a general symbol of Faith, Hope, and Charity, those celestial virtues to which all Odd Fellows are loyal. Both flowers and virtues "fill the air with fragrance; beautify and adorn all on whom they fall." "The flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in the land." (Cant. ii, 12). How well does this from the Song of Solomon, represent the appearance of the bearer of these three graces, in the fulfillment of that law which commands "visit the sick, relieve the distressed, bury the dead, educate the orphan."

Forty. As frequently used in the Bible, forty is an indeterminate quantity, as one would say in these days, "three or four weeks," or "several months." A few instances of this use are: The forty days' pro-

bation of Adam and Eve in the Garden of Eden; the forty days' rain of the deluge; Moses' exile of forty years in the Land of Midian; and his forty days' sojourn upon Mt. Sinai; the forty years' wanderings of Israel; the forty days spent by Elias in the wilderness; the forty days' grace given to the people of Nineveh by the prophet Jonah; The fasting of Christ, and His forty days' temptation by the Devil. Also the forty days between the crucifixion and the ascension. Later we have in commemoration of some of this the forty days of Lent.

The number forty was held sacred by the Pythagorians, because the two perfect numbers 4, and 10, multiplied produce that number.

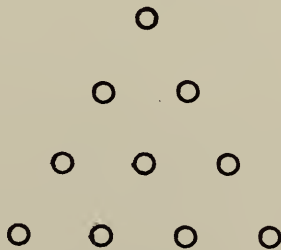
See *Four; Ten.*

Four. A four-sided figure was held in great esteem by the Chaldean Magi, whose learning, while superstitious and in a way mythical, yet was the fountain head from whence came the leading thoughts on religion and mythology of the classic nations of antiquity. Four being related to the four cardinal points, was symbolical of the universe, the world, the temple, and the home. In the dogma of the zodiacal temple, the "under world, the region of darkness, the infernal abodes, the Greek hades, and the celestial earth, were referred to the nadir, or Fourth World." (*Miller, Har.*) The ancients recognized four elements only; earth, water, fire, and air. These elements had the attributes of generation. Fire and air appertain to the male principle, water and earth, to the female, yet the two sexes appear in different relations, causing not a little confusion. Air, while male in relation to the two inferior elements, is female in relation to fire, and water, female in relation to the superior elements, is male in respect to the earth. In Chinese astronomy, there are four great constellations, corresponding to the four cardinal points. To the East there is a Blue Dragon; to the West there is a White Tiger; at the South the Red-Bird; while at the North is the Tortoise or Black Warrior.

The Hindus have the same cardinal points placed under four regents. Kuvera is the regent of the North, and the god of riches. Yama is the regent of the South, and the god of the dead. Indra is the regent of the East, and god of the clouds or heaven, while Varuna is the regent of the West, and the god of the ocean or waters. (*Arnold, L. of A, p. 38, note*). They reckon also on four fearless virtues: Humility, Purity, Wisdom, and Charity. (*Ibid, p. 117*).

The fourth heaven of the Mohamedans is of emerald; Joseph was interviewed by the "prophet" therein.

The American Indians also have a superstitious regard for the number four. Algonkins, Hidatsas, and the Mexicans all appear to believe that the ghosts of the dead haunt their wigwams and graves for four nights after death, and use various incantations to prevent them harming the living. The Hidatzas assert that there are four seasons in the other world, but these seasons are reversed. One of the titles of the Mexican God, Quetzalcoatl, was Lord of the Four Winds, the North, South, East, and West winds. In the Navajo ceremonials the number holds a most prominent place. The priest is assisted by four men. Most of the objects used are in groups of four. The incantations are made by four passes. Their god Hasjelti seems to be the god of the winds, and he is depicted four times in every picture, holding the emblem of the four concentrated winds. This emblem is a "square," ornamented with turkey feathers at the corners. Four is also used by the Blackfeet in their ceremonials. At their great feasts, when all branches of the tribe meet in general council, a medicine-lodge is always erected. First, however, four "sweat-houses" are set up, so that the medicine men and the chiefs may be clean. Then four days and four nights are consumed in erecting the great lodge. Four lines of braves dance to and from the center while chanting "The Raising of the Pole." While cutting a hide into thongs, four "coups" or narratives of daring, are recited by braggadocia warriors.



65. TRIANGLE OF FOUR.

Pythagoras, who gave so much time to drawing inferences and occult meanings from numbers and geometric diagrams, found the figure called tetrachtys in Babylonia, and gave it a symbolic character, based upon the name of deity. Many of the nations of his day spelled

the name of God with four letters. The Greeks wrote $\theta\epsilon\omicron\varsigma$; the Romans Deos; the Egyptian Amun; the Hebrew יהוה, and so on.

This symbol, though a triangle, being made up of 10 points, has four to a side; hence the name tetractes, from the Greek *τετρακτος* - four. Pythagoras held that the single point symbolized the active principle, or the creator, the two signified the passive principle or matter, the three represented the world proceeding from the union of the one and the two, while the four symbolized the liberal arts and sciences which perfected that world. The sum of these points, $1+2+3+4=10$, was emblematic of perfect harmony, as it showed the power of Four, which is deity. The number four being also a square, typified firmness of mind, fixed steadfastly on the four cardinal virtues, Justice, Prudence, Temperance, and Fortitude.

In the church this number relates to the four evangelists, the four beasts of the Apocalypse, the four-headed beast seen in Ezekiel's vision, the four dogs of Mercy, Truth, Justice, and Peace, the four considerations that influenced the Savior to undertake the salvation of men.

Fourth Degree. See *Remembrance Degree*.

Friendship, Degree of. See *Covenant Degree; Mephibosheth*.

Frozen Garb. "That repulses approach and closes the ears to the call of humanity." There is not a metaphor in all the work, either written or unwritten, that is so apt, comprehensive, and concise as the two words "frozen garb." No one, but he that has suffered, can fully appreciate the exactness of the phrase, and how well it expresses that, not imaginary but actual, physical chill which rushes through the breast of the suppliant when compelled to ask help of the selfish. It does not mean cold charity, for there is no such thing as cold charity. Mere giving is not charity. Charity is loving help, the greatest, grandest of the celestial virtues, and though there may be degrees of love, charity never falls below zero. Some heat there must be, or ever that celestial virtue shows forth. It is a sad commentary on the things of this life to observe that it is oftenest he who "possesses a captivating person and manners" that wears the "frozen garb," while he with the "rough and unseemly exterior," has the readiest sympathy and most generous and charitable heart.

"G." The seventh letter of the English and the Roman alphabets. In the Hebrew and many other alphabets it occupies the third place.

The Hebrew, ג, *gimel*, is of the numerical value of 3, and signifies *camel*. It is the initial of the third sacred name of God, גִּדּוּל *Ghadol*, "Magnus." As a Roman numeral, in medieval times, G stood for 400, and with a dash above it, \overline{G} , 400,000.

Garnet. A beautiful crystal, mostly red in color, though brown, black, green, white, and yellow are not infrequent. The deep-red transparent garnet is highly prized as a gem, as is also the brilliant bright-green sort found in Siberia. In folk-lore the garnet is assigned to January. Typical of the glowing sunset, it is emblematic of wild-fire.

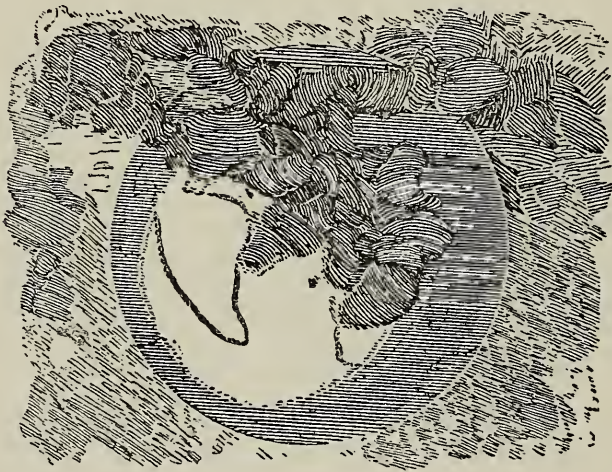
Garter. The following from the "Times," is given for the benefit of the Rebekah sisters, who may accept it for what it is worth. Of course, it is to be understood that the writer knows nothing whatever upon the subject. "A young girl, blushing faintly, remarked at a theatrical performance, one evening, about the garter of a pale blue silk, that a dancer wore below her knee. It is bad luck to wear one's garter in that way. It is also untidy, but principally it is bad luck, and I for my part, would not do it. It is also bad luck to wear white garters—they signify death—and yellow ones signify jealousy and love troubles. Garters tied in a true-lover's knot, are the most fortunate ones, and if they are jeweled, that makes them still more fortunate. Suspender garters have no bad luck attached to them, but they are not very pretty. After the true-lover's knot, the black garter, fastened with a gold buckle, is the luckiest. My own garters always match my stockings, but you could never induce me to wear stockings of white or yellow."

Gauntlet. See *Steel Gauntlet*.

Gavel. As defined in the Century Dictionary, a gavel is "A small mallet used by the presiding officer of a legislative body or public assembly to attract attention and signal for order." This dictionary gives no intimation whatever that the word is applied to a mason's single-peened hammer. Its derivation from the Cornish *gavel*, a hold, a tenure, refers to land matters; while the derivation from Old French *gavelle*, or Provençal *guavella* makes it a sheaf of wheat. When the small mallet was first adopted for use as a gavel, or how the name gavel became applied to it, is now impossible to determine. It possibly may have been suggested by the auctioneer's hammer, or mallet, thereby saving the wise chairman's knuckles and voice. The use to which it is put, that of

directing and announcing determinatively, gives it its emblematic character; though a hammer in the hands of Phthah, one of the old Egyptian deities, is also regarded as a symbol of authority. The Scandinavian god Thor also had a hammer, with which he struck the clouds, causing thunder, and with which he fought his enemies. This hammer is frequently found graven on stones along with runic writing, where it not infrequently has been taken for the tau cross. (see Cross). There is ample evidence to satisfy the most sceptical, that a hammer is intended, and not a cross. Quite a few highly ornamented pendants in silver, bronze, and other materials, have been found in Sweden and Norway, representing this hammer. (*Du Chaillu*, Vik. Age.) The gavel appears on the Great Seal of the Sovereign Grand Lodge.

Globe. The special emblem of the old First or White Degree, and now one of the emblems of the Degree of Brotherly Love. The globe is significant of world-wide influence, "the earthly home of man, the field of our life efforts and labors, the nursery of immortality. (*Grosh*).



66. THE GLOBE.

The classic nations in their strenuous efforts to worship something, appeared to have worshipped everything that could by any means be personified. Among such, the earth took from the earliest times a conspicuous place. In the Eleusinian mysteries, Ceres was a most prominent goddess, called by the Greeks Demeter, that is, Mother Earth. This personification of the earth was not of the brute matter that com-

posed it, but of the passive productive principle supposed to pervade it. (*R. P. Knight*).

“Then the Omnipotent Father, great Æther, (Jupiter) with fecund showers, descends into the bosom of his rejoicing wife, and united in love with her great body, nourishes all her offspring.” (*Virgil, Georgics, ii, 324*).

The Babylonians, conceiving the earth as a sphere, used it as a symbol of the cosmos, that is, the universe as an embodiment of order and harmony. From this they developed the symbolic idea of the division of the sphere into a superior and an inferior hemisphere, which represented the particular heaven and earth known to primeval man, imagined as a celestial and a terrestrial paradise.



67. THE GLOBE IN FULL LIGHT.

The arms of Dryden are charged with a globe, as are also those of Hope and Hopetoun, broken or fractured. In Heraldry, the globe is termed a mound; particularly when surmounting a crown as a base for a cross.

In Christian art, the globe, wrapped in the coils of a serpent, symbolizes the world fallen through sin. Placed beneath the feet of the Virgin, it is symbolic of her triumph over the sinful world.

The Rev. Thomas Maurice says, “The Egyptian triad was represented by a globe, a serpent, and a wing. The globe was the emblem of God, because that His center was everywhere, and his circumference immeasurable. The serpent designates eternity and likewise wisdom. The wing was the emblem of the air or of the spirit.”

Globe in Full Light. An emblem of the Royal Purple Degree before the revision of the ritual. Rev. A. B. Grosh says—*Emblem of the Regenerated World*:—"It represents 'the world, and they that dwell therein,' as beheld in its Creator's purpose, when 'God saw everything that He had made, and, behold, it was very good!'"—as seen by the heavenly host in visioned future, when 'the morning stars sang together and all the sons of God shouted for joy'—and as it will be seen in *reality*, when purified from selfishness and sin, by the spirit of the Most High breathing over and into it the sanctifying influences of Friendship, Love, and Truth, and of Faith, Hope, and Charity."

"By contrast with the world in clouds, it reminds us of the world *as it is*, with the world *as it should be*, and of our solemn duty, to 'go on,' and still 'onward,' under such guidance as will bring us through all darkness, temptation, and trial, to light, and virtue, and victory, at last." (*Manual*, p. 292, ed. 1869).

Glory. A representation of light surrounding a person or other object, thereby symbolizing divinity. Properly it combines a light with rays streaming in all directions, which rays signify, further, the dispersion, as of the rays of the sun, of the goodness of that divinity to all the earth. The ancient pagans used rays as symbols of the sun, which itself symbolized their greatest gods.

"Then I beheld, and, lo, a likeness as the appearance of fire; from the appearance of his loins even downward, fire; and from his loins even upward, as the appearance of brightness, as the color of amber. And, behold, the glory of the God of Israel was there, according to the vision I saw in the plain. (Ezek. vii, 2 and 4).

Gloves. See *Steel Gauntlet*; *White Gloves*.

Goat, Riding the. A slang expression for "being initiated." This is a correct, though somewhat coarse, example of symbolic language, wherein a certain expression is used to convey an entirely different idea to that contained in the words. The notion of "riding the goat" has, however, its basis in fact, for in the Egyptian and some of the classic mysteries, a goat was used, as a symbol of procreation, the animal being very prolific. It is hardly likely it was the candidate's saddle beast, however. In the Scriptures the goat is used as a symbol of the wicked. According to Horapollo, in Egypt the goat was the symbol of sharp hearing. (II, 68).

Gold. This noble metal has, since history began, had a hold on the minds and feelings of man, for its peculiar properties of ductility, fixedness, and resistance to destructive agents, no less than its beauty and brightness, for which it has been likened to the sun. For as the sun is the most prominent of the planets, and the most useful to man, so is gold the most prominent and useful metal. In the design of the *ziggurat* or tower of Birs-i-Nimrud, the Chaldeans sought to symbolize astronomy. They recognized seven spheres in which moved seven planets. Hence, the tower was built in seven stages and each stage was of a color appropriate to a particular planet. The first stage, assigned to dim and distant Saturn, was black; the second, allotted to Jupiter, was of an orange shade; the third, the stage of Mars, was of a martial red; the fourth, devoted to the Sun, appears to have been actually plated with gold,—gold-leaf not having been invented at so early a date. The fifth stage, accorded to Venus, was of a pale yellow color. The sphere of Mercury in the sixth stage was of blue, while the seventh stage, the sphere of the Moon, is supposed to have been plated with silver. In this case the colors were simply emblematic or representative. If there was any hidden symbolism, it has not come down to us.

In Heraldry, gold is said to represent wealth and generosity, and is blazoned "Or." An old writer seems to have been greatly distressed over this same metal. He complained that it enchanted the hearts of fools, but forgot that it brought comfort to the wise, though he was afraid that the wise were blinded by the color.

Gold, in Scripture, is used greatly as symbolical of "faith triumphant in adversity and suffering, while its value and brightness are as frequently used as symbolical of majesty and honor." According to Solomon this most precious of metals signified wisdom, more to be desired than riches and power. The three symbolic gifts offered the Babe of Bethlehem were gold, and frankincense, and myrrh. There is an old legend that the Magi presented these three gifts to the mysterious child, to whom they were guided by the wonderful star, in the hope, or rather desire, of ascertaining whether He, whom they were about to worship, was a king, a prophet, or God Himself. Were He a King, he would choose the gold; were He a poor prophet, He would accept the myrrh; and if He were God, then the frankincense would be selected. All three being accepted, they perceived that He was both God and man, as well, also, the King of Kings Himself. Some writers assign gold to the family of Shem, the myrrh to Ham, and the frankincense to Japheth.

Apollo, the sun-god of the ancients, was frequently called *Chrusaor*: *chrusos* referring to the golden color of the sun's rays, and *aor*, from *æiro*, to hold up anything. Hence the significance of the title would be, "He who holds up the rays of the sun."

According to the Koran, the second of the Musselman's seven heavens was of pure gold, and gold rained down upon the threshing floor of poor Job, on his return to health and prosperity, to express the magnitude of his newly acquired riches. It is also said that when the great day of resurrection comes, the earth will be turned to silver, and the heavens to pure gold. Gold in Christian symbolism, besides being the emblem of faith, signifies the goodness of God, marriage, and fruitfulness. Portal says that gold is the symbol of divine love revealed to man; brass or copper, false gold, denotes degraded love, or religion materialized.

"Gold corresponds with the son, and with the heart, and the same relation exists between silver, the moon, and the brain. Yellow and gold corresponding to the heart, designates love; white or silver, emblem of the brain, signifies wisdom." (*La Colombière*, *Science héroïque*, p. 31).

Gold in coats of arms, says the same author, indicates of the Christian virtues, faith; of mundane qualities, love and constancy; of the precious stones, the carbuncle; of the four elements, fire; of the complexions of men, the sanguine; of the days of the week, Sunday.

Gold is the color assigned to the Golden Rule Degree, and its symbolism of royalty, of wealth, of power, and of generosity, peculiarly fits it for the emblem of that most precious of virtues, charity, evinced in toleration.

See *Black*; *Red (Scarlet)*; *Blue*; *Silver*; *Seven*; *Yellow*.

Golden Altar. See *Altar of Incense*.

Golden Bowl. Figuratively the life of man. In the poetic sermon of Solomon, it is said:—"Man goeth to his long home, and the mourners go about the streets; or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern. Then shall the dust return to the earth as it was; and the spirit shall return unto God who gave it. Ecc. xii, 5-7.

The loosened cord, the broken bowl, the fractured pitcher, the wrecked wheel, and the lifeless body are equally symbolical of usefulness. Let them be cast away.

See *Cord*, *Silver*.

Golden Rule Degree. No better illustration of the allegorical teaching of this degree can be found than the following by the Rev. Friedrich Adolf Krummacher, a noted German divine of the early part of the nineteenth century, and published by him in his *Parabeln*.

THE PERSIAN, THE JEW, AND THE CHRISTIAN.

A Jew entered a Persian temple, and saw there the sacred fire. He said to the priests: "What! do you worship the fire?" "Not the fire," answered the priest; "it is to us an emblem of the sun, and of his animating light." Then the Jew asked: "Do you adore the sun as a deity? Do not you know that he also is a creation of the Almighty?" "That we know," replied the priest; "but the sensual man needs an outward sign to comprehend the highest. And is not the sun the emblem of the invisible incomprehensible light, which preserves and blesses all things?"

Then the Israelite answered: "But does not your nation distinguish the image from the original? They call the sun their god, and sinking even from this to the lower image, they kneel before the earthly flame. You dazzle the eye of the body, but darken that of the mind; and, in presenting to them the terrestrial light, you take from them the celestial. 'Thou shouldst not make to thyself any image or likeness.'"

"How then," asked the Persian, "do you name the Supreme Being?" The Jew answered: "We call him JEHOVAH ADONAI, that is, the Lord who was, who is, and who shall be."

"Your word is great and glorious," said the Persian; but it is terrible."

Now a Christian approached and said: "We call him ABBA, *Father*."

Then the Gentile and the Jew regarded each other with surprise, and said: "Your word is the nearest and the highest. But who gives you the courage to call the Eternal thus?"

"Who," said the Christian, "but the Father himself?"

Then he expounded to them the mystery of the manifestation of the Father and the Son, and the tidings of the redemption. And when they heard him, they believed, and lifted up their eyes joyfully to heaven, and said, full of fervor and of the spirit: "Father, dear Father!" And they all three joined their hands and called each other *brethren*. (*Parables*, p. 266, Bohn, London, 1858).

Golden Spur. It was part of the ceremony of making a knight in the days of chivalry, after the dubbing, and the knight arose, to present him

a pair of golden spurs, as a visible sign that he had done deeds worthy of reward. Hence the expression—"He has won his spurs." It is emblematical of intrepid courage combined with honor. In those days it meant physical courage. In its use in Odd-Fellowship it refers more particularly to moral courage; for it oft requires a braver man to withstand temptation, or to bear up against adversity, than to oppose physical force with brawn and muscle.

Good Samaritan. See *Samaritan*.

Gourd. Travellers in the Orient for ages have carried water in the rind of the bottle gourd, *Lagenaria Vulgaris*. This is a climbing, annual plant with downy heart-shaped leaves, and beautiful white flowers. The peculiar fruit, with its woody rind, begins to form in the shape of an elongated cylinder, but soon the bud end begins to swell till it becomes of a flask shape, with a slender neck. When ripe the pulp is removed from the neck, by scraping, and that in the bulb by soaking with water. The rind, being perfectly water-proof, is then used for holding water and other liquids. From its form it is very convenient for carrying. They grow at times to a length of seven feet, and will hold that number of gallons of water. Very small ones are used for wine and other special liquids. It was no doubt a small gourd in which the Samaritan carried the balm with which he bathed the wounds of the stricken Israelite. As a symbol, the gourd is typical of refreshment and healing.

Green. The Heraldic *vert*, wherein it is said to represent youth. The ancient Britons assigned this color of the woods and fields to the compounder and dispenser of potions, lotions, and what not of the herbalist's skill. In this sense, it is in frequent use today. The official decoration of naval and military surgeons and their staffs, in most civilized countries, is green.

In the mystic ceremony called "Gorsedd," with which the Welch open their Eisteddfod, or congress of bards and musicians, there are three divisions of characters represented. The first are dressed in blue, as a symbol of their celestial aspirations; the second in white, as typical of purity; the last in green, to represent grass which is emblematical of growth and progress. (Walsh).

As the spring opens and the buds burst, and "all nature becomes with verdure clad," its freshness, liveliness and strength, all indicate youth, with its hope and promise of a glorious future. Green is also, at

times, used to typify contemplation, more particularly that of the melancholy sort, probably because the lover of nature is usually of a thoughtful temperament. Shakespeare speaks of a "green and yellow melancholy," and more than once, has he used "green" to qualify jealousy. In the folk-lore of the middle-ages, green was looked askance upon, because of its supposed use by the fairies.

The Egyptians colored green the flesh of their god Phthah, he who was the "opener" or "revealer," the god who brought everything out of the ideal into the actual, who made the previously hidden deity manifest.

Green under the form of *Evergreen*, has always been the symbol of Hope in Immortality and remembrance. As, when the sprig is dropped upon the brother's grave it seems to give certainty to our expectations to "meet him in the better land," for "He is not dead, but sleepeth; thy brother shall rise again."

Portal finds three degrees in the symbolic generation of colors; first self existence; second manifestation; third the action resulting therefrom. In the first, love or the will presides, indicated by red; in the second, intellect appears, designated by blue; in the third, action exhibits its symbolism in green. According to the prophets, three spheres emanate from God, which occupy the three heavens. The first, or sphere of love, is red; the second, or sphere of wisdom, is blue; the third, or sphere of creation, is green.

In Ezekiel, i, 26-28, the Eternal is represented as seated upon an azure throne, surrounded by a flaming sphere. In Revelations iv, 3—, He appears in the center of an emerald rainbow.

Green is consecrated to Ganesha, the Hindu god of wisdom and marriage. He is also the Remover of Obstacles, and propitiated at the beginning of important undertakings. Green is also consecrated to Janus, to the Egyptian Jannes, to St. John, the Evangelist, and to all the divinities of Paganism who represent the good and the true in actions of life.

Previous to initiation in the ancient mysteries of pagan religion and philosophy, the neophyte underwent four proofs of purification by water, earth, air, and fire, indicated by the colors, green, black, blue, and red. The symbols of the first degree were the colors black and green. The black referred to the primitive waters and chaos, as the green recalls creation. The earth also had the same symbolic colors; for as dark matter, black was its attribute, and as the principle of vegetation, green.

“Christianity reproduces the doctrines taught in the mysteries. Jesus said (John, iii, 31), ‘Unless a man be born again, he cannot see the kingdom of God.’ The symbol of regeneration was the re-birth of nature in the spring time, and the vegetation of plants, of trees, and verdure of the fields. The Messiah, going to execution, consecrated this symbol, as he had already established it by the parable of the sower. Bearing His cross, He said to those who followed Him, (Luke, xxiii, 31), ‘For if they do these things in a green tree, what shall be done in the dry?’ The green tree represents regenerated man, as the dry tree is the image of the profane who are dead to spiritual life.”

“In China, green typifies the East and spring, a tree and charity. In Christianity, green is the symbol of regeneration in action, i. e. of charity. The Messiah reminds man of the two commandments,—the love of God and of our neighbor. Offering Himself as a sacrifice, He gave an example of that divine charity, which became the hope of mankind. Christian painters of the middle ages painted the cross of a green color, symbol of regeneration, of charity, of hope. Sometimes it was bordered with a red band, and the sepulchre and instruments of the passion were often painted green.”

“Among the Arabs, green had the same signification. It was the symbol of initiation to the knowledge of the Supreme God, revealed in the Koran. Mahomet saw legions of angels, clothed in white and with green turbans, by whom he was succored. White and green became the colors of Islamism. The principle ensigns of the Turkish emperor are green and white. The green turban is exclusively reserved to all emirs, descendants of Ali. The character of Islamism, amongst Oriental religions, is that of initiator of the knowledge of the One God. Ali, the initiator by conquest, wears a green robe like St. John, the initiator by spiritual arms.” (*Portal*).

“Like the other colors, green had a nefarious signification in opposition. The Swedish theosophist, Swedenborg, gave green eyes to fools in hell. Satan has green eyes and skin in a window of the Cathedral of Chartres representing the temptation of Christ. La Mothe le Vayer says that in ancient Florence green was the blazon of fools, and we find the same significance in the English phrase ‘rather green.’

“Green symbolizing spiritual victory, later represented material victory, and finally, amongst the Greeks, defeat and flight.” (*Ibid*).

Green was the color of the old Fourth, or Remembrance Degree, and it was a happy thought to allot the color to the Rebekahs. Where

rests Hope and Charity in greater measure than with our wives and daughters? Whence can we turn for strength, freshness, and liveliness, if not to them? Are they not our natural nurses and comforters? And as to jealousy; let the brothers give cause for it, and they must take the consequences. Nay! they must be jealous of their own good names; jealous also of their husband's good names; jealous still of their branch of the Order, with all its possibilities for good to themselves and to others.

Grip. A general emblem of friendship, it has, besides being a test of membership, a much deeper meaning as used by Odd Fellows, being symbolical of Fidelity, of Eternal Unity, and of the Bond of Friendship. Compare the Initiatory and the First Degree with the "Three Links."

See *Hand; Clasped Hands; Three Links.*

"H." The eighth letter of the English alphabet was derived from the Phœnician by way of the Greek and Latin. In the middle ages H stood for 200, and with a stroke over it, \bar{H} , for 200,000. Its phonetic equivalent in the Hebrew, \aleph , *he*, holds the fifth place in that alphabet, and as a numeral it represented 5. The eighth place in that alphabet is occupied by \aleph , *keth*, which has the sound of the German *ch*, but no equivalent in English.

Half-moon. The jewel of the Deputy Grand Master. Hardly a half-moon, yet it is over heavy to be termed a new moon. For symbolism see Crescent.

Hammer. See *Gavel.*

Hand. The infinite variety of ways in which the human hand may be used, its flexibility, its strength or weakness, its expression, its wrinkles, make it second only to the eye in its indication of character, temper, passion, in fact any and all of the moods or feelings of its owner. It is not strange, that early in the history of man the hand became symbolical of many things, according to its action. It forms by turns the signal for peace or war, for help or rebuff, for love or anger, for commendation or disapproval. Ordinarily, when represented without adjuncts the hand signifies trained or directed power.

According to ancient writers, to the Egyptians, the hand was the symbol of a builder, as all labor proceeds from the hand; while hands

joined were the symbol of concord. (*Horap.* II). The open hand, as an hieroglyph, has the phonetic value of "D."

In early Christian art, and for many centuries, the eye, hand, or arm issuing from a cloud were the only symbols used for representing the Almighty. The sign of the Trinity as given by the priests of the Latin Church, in benediction, antedates the Christian era many centuries. Amongst the pagan nations it was a sign used in the phallic rites.

"The lightning-flashing cloud was also supposed to be a flaming hand. The Greek placed the forked dart in the hand of Zeus, and the ancient Mexican symbolized the sacrificial fire by a blood-red hand impressed on his sanctuary walls. The idea may have been present in the mind of the servant of Elijah when he told his master that he saw from the top of Carmel rising "A little cloud rising out of the sea, like a man's hand. And it came to pass, that the heaven was black with clouds and wind, and there was a great rain" (1 Kings xviii, 44). In Finnish and Esthonian mythology the cloud is a little man with a copper hand, who, rising from the water, becomes a giant." (*Rev. S. Baring-Gould, Cur. Myths, 412*).

The hand is not a stranger in Heraldry, as it appears on the arms of not a few European families. It is displayed in various ways. Sometimes it is the right, at other times the left hand that is blazoned. It may be erect or grasping some object. When open it is termed *apaumée*. The badge of Ulster is blazoned "argent, a sinister hand, coupé at the wrist, and erect, gules." This is the bloody hand of Ulster, and is borne by baronets of England and Ireland on an escutcheon, or on a canton placed upon the family coats of arms. Maynard of England bore three sinister (left) hands, coupé (cut off) at the wrist.

See *Clasped Hands; Clean Hands; Heart-in-Hand; Left Hand; Right Hand*, and below.

Hand Clapping. The common expression of applause and approbation. A single clap of the hands is significant usually of attention.

Hand of God. The hand has ever been a favorite symbol of the Almighty. The many allusions in the Old Testament to the hand of the Lord; the diversity of its application in a symbolic sense, gives it a first place as an emblem of His sovereign power. "From his right hand went a fiery law for them." (Deut. xxxiii, 2), and "The hand of God

was very heavy there." (1 Sam. v, 11; Isa. vi, 25), show the sternness of the Lord to evil doers. As a refuge—"Let us fall now into the hand of the Lord." (2 Sam. xxiv, 14; 1 Chr. xxi, 13). As a help—"According to the good hand of the Lord upon him." (Ezek. vii, 9). Of the power of creation—"Thy hands have made me and fashioned me." (Job x, 8).

In ecclesiastical art the hand of God is usually shown emerging from a cloud, and often in the act of benediction. In the Latin Church, the form of benediction is to raise the hand, the first and middle fingers being extended, the thumb parallel with the first finger, the third and little finger folded upon the palm. This is the sign of the Trinity. The Greek form of benediction is to extend the fore finger, half close the middle finger, cross the thumb over the middle finger, and half close the little finger. This forms the initial and final letters of the Greek words *Ιησους Χριστος*; that is I C X C.

See *Hand*.

Hands, Clasped. See *Clasped Hands*.

Hand Washing. See *Clean Hands*.

Hannah. One of the wives of Elkanah, an Ephrathite, and the mother of the prophet Samuel. Her hymn of thanksgiving for the birth of her son is so pronounced in its resemblance to that of the Virgin Mary, that she is taken as emblematic of the Holy Mother.

Heart. The heart for many centuries was supposed to be the seat of all, or nearly all, the mental faculties. The emotions and affections, whether for good or evil, were, therefore, considered as proceeding from the heart. Hence its use in figurative language. Hippocrates, the great physician of the ancients, (B. C. 460-377) says—"The mind which was regenerated in the left ventricle of the heart of man, and is the first principle of the soul, is nourished neither by food nor drink by the belly, but by pure and luminous ideas evolved from the secretions of the blood." (*The Heart*, viii).

"Ye shall eat the blood of no manner of flesh, for the life (soul) of all flesh is the blood." Lev. xvii, 14.

"The heart as the receptacle of the blood thus came, by figure of speech, to denote the person as to his moral character; and in the New Testament, the evil acts denominated 'works of the flesh,' (Gal. v, 19-21)

are also spoken of as proceeding out of the heart. (Mk. vii, 20-23). But in contradiction to this, the works of the spirit or interior principle are described as good and above law; and persons born of the spirit are declared to be unable to sin, being born from above. 1 John, iii, 9. (A. W. Note, p. 119, Sym. Anc. Art.)

A hard stern character is said to have a stony heart. On the other hand, a tender sympathetic character is considered to have a tender heart. It is particularly as to the better sensibilities that the heart is used emblematically in Odd-fellowship, whereby good-feeling and love and kindness are symbolized. Ofttimes the "big heart" of a generous man will open his pocket to his own detriment. Sometimes one may be stirred by strong emotions that reach the "cockles of the heart." That is, its inmost recesses.

The "Sacred Heart" of the Roman Catholic Church is the physical heart of our Lord, considered as the symbol of His love and spiritual life. In like manner the "Immaculate Heart" of the Virgin is significant of her charity and virtue. The "Flaming Heart" is an emblem of divine love or fervent piety, as it may be the attribute of the Savior or of some saint.

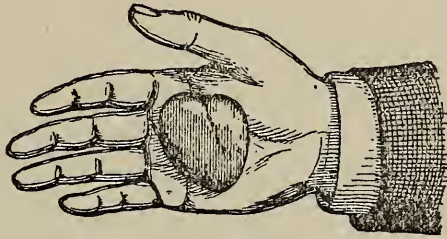
In the Egyptian "Book of the Dead," we find that before the soul is passed to the celestial courts, the heart must be weighed in the Balance. In one pan of the scale is placed an ostrich feather, the emblem of Truth; while in the other pan is placed the heart of the deceased contained in a vase. As the heart, which represents the good and evil actions of its owner, o'erweighs the feather with its good, or is o'erweighted, so must the owner's soul pass to celestial bliss or to oblivion.

See *Ostrich Feather; Scales and Sword.*

Heart in Hand. This beautiful symbol, while a part of the badge of the Past Grand, is really an emblem of the Initiation, and as such should be impressed upon the candidate's notice, in all of its significance. When the officer greets him, his hand should be offered with his heart in it. That is to say, with a cordiality and sincerity that would show that what had been said was not with the lips only, but with the whole-heartedness of the speaker behind it. Candor and frankness and sincerity, the true symbolism of this emblem, should be ever present in all dealings between Odd Fellows.

The hand in this emblem is always displayed with the fingers turned upwards. This is the correct heraldic position, and a good argu-

ment that the idea, or, at least, the emblem itself, was drawn from Heraldry. It is so shown on the great general charter granted Grand Sire Wildey by the Manchester Unity, and doubtless it will be so displayed for all time. It is a pity, however, that it is not shown in the position it would naturally assume, had its symbolism and evident lesson been its only suggestion. See the cut.



68. THE HEART AND HAND.

Helmet. Defensive armor for the head and neck, particularly that made of metal. From its function of saving the life of its wearer from sure death from a blow it early received the signification of salvation.

Rev. S. Baring-Gould, in his closing remarks on St. George, the patron saint of England, says; "S. George is any Christian who is sealed at his baptism to be 'Christ's faithful soldier and servant unto his life's end,' and armed with the breastplate of righteousness, the shield of faith, marked with its blood-red cross, the helmet of salvation, and the sword of the Spirit, which is the word or power of God."

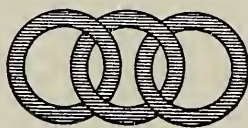
Heraldry. Particularly English Heraldry, in the opinion of the writer after much investigation and study, is the source from whence were derived the majority of the many beautiful emblems of the Order. The balance came, undoubtedly, from ecclesiastic art.

In England, where the amenities of life are such as to separate men into two general classes—the one powerful, the other directly or indirectly, dependent, and the powerful divided into parties or cliques—it is impossible to conceive the dependents to be other than divided through inclination, self-interest, or absolute necessity, in the same manner. With the deference paid to rank by such dependent people, and the loyalty with which they look upon their patrons, it is not unnatural that they should avail themselves of some badge or token to show whom they served or favored. As every family of the patron class is pro-

vided with a "coat of arms," some portion of which is readily adapted for use as a badge, it is not unusual for the friends and indirect dependents, as well as the immediate retainers of such a family to wear it. The fashion of wearing family badges at times is as universal as the wearing of campaign badges just before a general election in the United States. Again there were at the time of the inception of the Order, many guilds or associations of tradesmen, such as the Stationers, Ironmongers, Blacksmiths, Shoemakers, and the like; and all had their coats of arms and their badges.

When the first lodges were instituted, they derived much of their working structure from these guilds, and as they began to teach the work in a practical way, it became necessary to provide visible objects to fix the attention of the candidate upon, and about which to weave the lessons of humanity. What then was more natural than to take such as they were most familiar with? Nearly every emblem of the Order can be found upon the arms of British families, if, indeed, they did not grace the sign-boards of the taverns at which the meetings of the lodges were held. It is safe to say that every emblem was derived either from the Church or from Heraldry.

In looking over Fairbank's "Book of Crests," the standard work of reference in such matters, there will be found nine families having an Open Eye for their badge, while fourteen other families display an Open Hand with an Eye in the palm thereof. It appears possible, however, that the idea of the "All-Seeing-Eye" was derived from the Bible. The "Three Links" appears also, seven times at the least, in the form of *three annulets interlaced*. See the cut.



69. THREE AMULETS INTERLACED.

A Possible Prototype of the "Three Links."

This may be a better solution of the origin of this emblem than that advanced under the title of "Three Links." It is interesting to note that the family of Salt bore as their crest, "Three annulets, interlaced, *sable*; thereon a dove holding in the beak an olive branch, *proper*."

While the Scythe appears in the work but once, it is but fair to assume that it was a familiar object to our English forefathers, from its frequent use in the decorations of tomb stones and memorial tablets. Thirteen families bear the horrid "Skull and Cross-bones" for their badge.

As many as eighty-two families have "Three Arrows" upon their crests, while three bear a "Quiver and Arrows," and yet again, some fourteen display the "Bow and Arrows."

Twelve families are represented by a "Bundle of Sticks," while seventy-four bear "Axes," both singly and crossed, and there are as many as one hundred and nine with serpents. At least a hundred present the "Open Hand," while twenty-four bear a "Heart in Hand." Justice is represented by nine families with "Scales and Sword." Fifty-seven attest their characters as clerks by bearing the "Bible" for their badge. Seventy-seven families boast of the travels of their founders by displaying a "Globe." Twenty-one acknowledge the passing of time by showing an "Hour Glass." "Crescents" there are, and "Crosses," innumerable; "Pillars" singly and in groups of three; "Tents" are not rare, and several altars may be found. The "Bee-Hive" is not absent, and as for "doves," with and without "Olive Branches," there are upwards of three hundred.

The foregoing, it must be remembered, was taken from "Crests," only. Not the coat-of-arms. Would time permit the investigation, the number of instances of each of these emblems could be vastly increased by the reading of the shields themselves, when it would be found that every emblem, received by the Independent Order of Odd Fellows, from the Manchester Unity, had its prototype in English Heraldry.

Holy of Holies. See *Tabernacle*.

Hoodwink. See *Blindfold*.

Hope. See *Anchor*.

Horeb, Mount. The name Horeb, (Heb. desert), is applied, by many, to the range of mountains which includes Mount Sinai. Others claim that Horeb is the mountain, and Sinai should be applied to the range. Dean Stanley suggests that there is no distinction, and that both names apply to the same place. It is located toward the south of that part of Arabia styled the Sinaitic peninsula. The country is a

wilderness, abounding in "grim, barren, rocky mountains," between whose dry and parched sides were found, of old, many verdant valleys, wherein numerous flocks were pastured.

Hor, Mount. Hor, *mountain*. This mountain, about 4800 feet high, lies on the border of Canaan and Edom. It is recognized as being the thirty-sixth resting place of the Israelites during their wanderings, coming here from Kadesh. From its summit, Aaron is supposed to have had his only view of the promised land. Here he died and was buried. His tomb upon the summit can be seen from a great distance, a gleaming white spot upon the dark red sandstone of the mountain. The present name, Djebel neby-Haroun, the hill of the prophet Aaron, attests the Arab belief in the legend. It may be interesting to the Patriarchal branch to know that from Mount Hor to Mount Horeb, the distance in a straight line is something over 160 miles.

Horn. A horn was by the Assyrians, as well as by the classic nations, considered as symbolical of strength, honor, and impetuosity, and more or less expressive of sovereign authority, especially the horns of the *taurus* (bull) and the buffalo. One element in the title *Pa-te-shi*, of the old priest-kings, (of whom Melchizedek, king of Salem, was a type), was *shi*, "horn," to strike with the horn, to accomplish, to fill out. In constructing the Altar of Sacrifice, for the Tabernacle, some support must necessarily have been had for the planks of which it was composed. Naturally posts or stakes were driven into the earth at the corners, and the planks clamped or framed to them. As these posts were doubtless a little high, it would not have been unlikely that the horns of some of the sacrificial victims were stuck upon them. From their well known symbolism and their usefulness, as well as their decorative effect, it was not long ere horns of metal replaced those of animals. Having adorned the Altar of Sacrifice with horns, it was but a step to apply the same decoration to the Altar of Incense. That the symbolic use of the horn was not unknown to the Jews of the time is shown by Deut. xxxiii, 17, where Moses, in blessing the house of Joseph, said, among other things, "his horns are like the horns of unicorns; with them he shall push the people together to the ends of the earth." Here strength is implied. In 1 Sam. ii, 1, the idea expressed is of honor; while in 2 Sam. xxii, 3, we find it used as a defence. As indicating honor, see Job xvi, 15 and Lam. ii, 3. In Dan. viii, 2-25, and Zech, i, 18-21, the horns typify the supreme

power of God. It may have been, however, the outcropping of latent memories of Egypt, where so many of the gods were depicted with horns, that suggested these metaphors and similes.

In the archaic days there was a custom, handed down from the earliest times, whereby the hearth was a sanctuary. Fleeing from an enemy, or the law, if one could reach the hearth of some powerful chief or patriarch, he was safe for the time being. Some such custom must have been attached to the altar, as we read in 1 Kings, i, 50, and ii, 28, that Adonijah and Joab "fled to the tabernacle, and took hold of the horns of the altar."

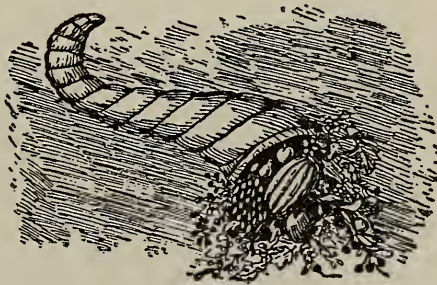


70 "RAYS OF THE SUN."

"On the monuments of Egypt, horns are the sign of the idea, *to be radiant, refulgent, to shine*, because, says Champolion, the Eastern people found a marked analogy between the horns and the rays of the sun. In writing these lines he had in mind, doubtless, the significations of the Hebrew word קרן, *qrn*, which signifies a horn, to be radiant, resplendent, to shine." (*Portal, Egypt, Sym.* 27).

See *Altar of Incense; Altar of Sacrifice; Crown, Atef.*

Horn of Plenty. The emblem of the old Fourth or Remembrance Degree, is symbolical of a memory stored with knowledge, wisdom, and goodness. (Grosh).



71. CORNUCOPIA, OR THE HORN OF PLENTY.

The origin of this symbol is given in the ancient myth of the nursing of Jupiter by the goat Amalthea. Jupiter broke off one of her horns, and gave it the power of becoming filled with whatever its possessor might desire; hence it was called *cornucopia*, *i. e.* horn of plenty.

The ancient Greeks and Egyptians made use of this emblem to signify the reproductive powers of the earth. Many of their principal gods were represented holding cornucopiæ, particularly those gods who had husbandry under their care; notably Hades, the god of the nether world, who sent corn from beneath the earth, and therefor was called Pluto, (wealth) because corn was the wealth of early times. On some of the coins of the Seleucidae, the elephant is represented with the horns of a bull, carrying in his proboscis a torch, (the emblem of fire) and in his tail a cornucopia; the whole symbolical of the power of thunder through fire, (lightning) which fructifies the earth by projecting rain thereon. (Anc. Art., p. 136). Cybele, called Rhea by the Greeks, the goddess of the earth, is usually represented with two cornucopiæ, to signify the result of her operations upon the two hemispheres of the earth.

It appears to have been one of the customs of the ancients to deify heroes, priests, kings, and others, who were benefactors of the people, or otherwise thought worthy, by placing their busts upon an inverted obelisk, a lotus-flower, or upon a cornucopia. (Ibid, p. 173).

Horns of the Altar. See *Horn*.

Horse-Shoe. While not an emblem of the Order, the horse-shoe is frequently used in combination with the various emblems that are; usually as a frame or support. It is in good company when so used, and is quite appropriate as well. Its place in folk-lore makes it symbolical of good luck; and what better luck can a man have, than to be an Odd Fellow in good standing?

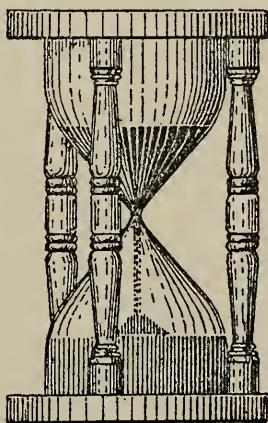
One explanation of the use of this prosaic piece of ironmongery as a talisman, is that the Russian peasants used to paint outside their doors a picture of the Blessed Virgin. The nimbus about the head was usually gilded. Eventually the paint, worn away by the rain and snow, left only the gilding in the form of a horse-shoe, yet the peasants regarded it with the same reverence as they did the whole picture. Travellers from Russia brought stories of the peasants having horse-shoes at their doors as a protection against evil fortune, and so the superstition of the horse-shoe spread over the world.

Another explanation, and probably the true one, is, that the symbol is of a far more ancient origin. The Greeks and the Romans who pinned their faith to the goddess Diana, used to wear as a badge of their loyalty

to the divine huntress, her symbol of the crescent moon. (see). As the ages rolled around the crescent became a horse-shoe. One is at liberty to accept or reject either or both of these explanations; yet whatever the origin of the belief in the horse-shoe as a portent of good luck may be, whether the symbol of the heathen goddess Diana, or the attribute of the Christian Virgin, there are hundreds of thousands of people throughout the world who would "never take the horse-shoe from the door."

Among the Italians, a horse-shoe is supposed to be a protection against the evil eye, and when they feel in need of such an amulet, and do not have a horse-shoe at hand, they point out with the first and little fingers, tucking the second and third fingers under the thumb, thus making a sort of a horse-shoe of the hand. They always do this in the rural districts of Italy when they meet a foreigner, a man with a camera or anything of a character they do not understand.

Host. The inn-keeper, or guest-master. He is the symbol of attention to man's needs, and the emblem of hospitable entertainment.



72. THE HOUR GLASS.

Hour-Glass. An instrument known better today from its representations in pictures and models, than by the actual thing. It was made of a glass tube constricted in the middle, so as to form two chambers with a very small connecting aperture. A proper quantity of dry dark-colored sand being introduced, and all of it being in one chamber, the instrument was inverted, permitting the sand to run down into the other chamber. As soon as the sand was entirely run out, the glass was

again inverted, and so on. The time was when preachers had them placed upon their pulpits, to regulate the length of their discourses. As will readily be seen, it was but a clumsy device at the best, and soon after the invention of watches and house clocks it was relegated to the dust heaps of the past.

As a symbol of the Fleeting of Time, the hour-glass is probably the best, if not the only one. As one watches the little grains of sand falling so rapidly, and in so constant a stream, and sees how quickly the upper chamber is emptied, the truth of the aphorism that "one's life, like the sands in the glass, is fast passing away," is impressively forced upon one; and when life's hour has all run out it is the hand of the Almighty alone that can start it running anew in the life to come.

The Hour-Glass was formerly an emblem of the Royal Purple Degree, but in the revision of the work it was transferred to the Degree of Truth. It is also the Jewel of the Vice Grand, and adorns the wands of his supporters.

Hyacinth. See *Jacinth*.

"I." The ninth letter of the alphabets of most European languages. Its nearest phonetic equivalent in the Hebrew is י, *yod*, which as a numeral stands for 10. It is much used as a symbol of the sacred name of God, יהוה, *Jah*, "Deus." The numerical equivalent for I is 1.

Inconology. The science or art of representation by means of statuary or pictures; the description of such. The term is mostly restricted to art of a religious character. The word is derived from the Greek εἰκων, (*eikon*) a *figure* or *image*, and λογία, (*logia*) *speaks*. The Russian "icon" is simply a religious picture.

Imperial Virtue. Truth. Without truth there can be no virtue whatever, no faith, no love, no charity, no friendship, no hope. Hence the appellation "Imperial" for truth is the sovereign, the supreme, the particular virtue which dominates all others.

Incense. In ancient times, it appears that no religious ceremony, certainly none that was enacted in a building devoted to religion, was complete without the use of incense. The remains of Egypt and Assyria give numerous illustrations of censers and their use.

"The heat of eastern and southern countries, by its unpleasant physical effects, doubtless first led to the practice of burning odorous

substances, though luxury and mere indulgence soon adopted it. Ultimately, not only chambers, clothes, and furniture were thus perfumed, but the beards and whole persons of guests, in great houses, at their coming and going. Burning censers were waved before princes, and altars, on which incense was burned, were raised before them in the streets, when they entered towns and cities. Thus esteemed a mark of the highest honor, the custom was early transferred to religious worship, in the belief that the Deity delighted in the odors thus offered. Hence it became a part of the recognized worship of Jehovah, the Mosaic law requiring incense to be burned upon the altar with many offerings." (*Geike, Life and Words of Christ*).

Incense was offered daily upon the Altar of Incense, at the time of trimming and kindling the sacred lamps, in the morning and evening. Yearly, on the great day of atonement, the high-priest offered the incense in the Holy of Holies.

"The daily incense offering required the ministration of two priests, one of whom bore the incense in a special vessel; the other glowing embers, in a golden fire-pan, from the Altar of Burnt-Sacrifice before the entrance to the Holy Place, and these he spread on an altar within. The first priest then sprinkled the incense upon the burning coals, an office held so honorable that no one was allowed to perform it twice, since it brought the offering priest nearer the Divine Presence in the Holy of Holies than any other priestly act, and carried with it the richest blessing from on high, which all ought to have a chance of thus obtaining. Like the rest of the sacred functions, it was determined daily by lot."

"During the burning of the incense, each morning and night, the worshippers remained in silent prayer, their faces toward the holy spot where the symbol of their devotions was ascending in fragrant clouds toward heaven; their fond hope being that their prayers might, like it, odorous and well pleasing, rise up toward Jehovah." . . . "The atoning sacrifice, and the clouds of incense, the outward symbols of the prayers of the people, were indissolubly associated, and so holy were they in all eyes, that the hours sacred to them were known as those of the morning and evening sacrifice." (*Ibid*).

The incense used in the service of the Tabernacle was composed of stacte, onycha, galbanum, and frankincense, and it was forbidden to use an incense of any other composition.

"The Egyptians used various substances as incense. They worshipped Ra at sunrise with resin, at midday with myrrh, and at sunset,

with an elaborate confection called *kuphi*, compounded of no fewer than sixteen ingredients, among which were honey, wine, raisins, resin, myrrh, and sweet calamus. While it was being mixed, holy writings were read to those engaged in the operation. According to Plutarch, apart from its mystic virtues arising from the magical combination of 4 x 4, the sweet odors had a benign physiological effect upon those who offered it." (Enc. Brit. xii, 719).

See *Censer; Altar of Incense; Altar of Burnt Sacrifice*.

Initiation. "There existed in the more civilized countries of Greece, Asia and Egypt a secret or mystic system, preserved generally by an hereditary priesthood, in temples of long established sanctity, and only revealed under the most solemn vows of secrecy, to persons who had previously proven themselves worthy of the important trust." (Knight). Among these, the best known was that called Mysteries of Eleusis, in Attica. As far as can be learned, the members being bound to secrecy by the most solemn oaths, the idea was to induct the candidate, by means of symbolic objects and representations, into "the knowledge of the God of Nature; the first, the supreme, the intellectual; by which men had been reclaimed from rudeness and barbarism to elegance and refinement, and been taught not only to live with more comfort, but to die with better hopes." (Ibid). This is essentially the basis upon which all initiations are founded. Be the symbols what they may, the representations as different as black and white, the forms as complex as a problem in differential calculus or as simple as common addition, the general principles of all that taught or teach morality are as the Eleusinian. This is practically the same as the explanation given by the Noble Grand in his lecture to Initiates.

Says Cicero, (*de legibus*, II, 14), "Nothing is better than those mysteries by which, from a rough and fierce life, we are polished to gentleness (humanity, kindness) and softened. And Initia, as they are called, we have thus known as 'the beginnings of life' in truth; not only have we received the doctrine of living with happiness, but even of dying with a better hope." (Dunlap).

Honor to parents was enjoined and kindness to animals. A criminal could not be initiated. Not even Nero, the great and terrible Roman emperor, dared present himself at the Eleusinia. The murder of his mother stood in his way.

From the above, it is evident that these mysteries, though without Christianity, or its Mosaic antitype, taught morality of the highest grade. The fact is known, though the manner in which it was imparted is lost, that within the highest circles of the mysteries a religion was also taught. Some claim, with very good reason, and with most convincing arguments, that Moses had been initiated into the Egyptian mysteries, and had a perfect knowledge of the religion therein taught, and what in Egypt was entirely esoteric, was made exoteric in the wilderness about Sinai. He, Moses, developed a ritualistic religion, which it has been discovered, through excavations in the Egyptian ruins, had many points of resemblance to the Egyptian hieratic.

Baron Portal says there were three principle degrees in the ancient initiations. The first degree was represented by the colors green, black, and deep blue, to indicate the world born from the depths of the primitive waters. Blue color associated with black is the attribute of the initiator (conductor) destroying the gates of spiritual death by the power of Truth. Three days of regeneration corresponding to the three celestial spheres are also found in the ancient initiation, with their three symbolic colors, red, blue, and green, indicative of fire, air, and earth.

To die, says Plutarch, is to be initiated into the great mystery. A passage in Themistius, cited by Stobeus, states likewise that the mysteries were the image of life and death. In Egypt, as elsewhere, this took place in the night. In the Isiacs, the recipient was first conducted to the bath and purified by certain ablutions; after ten days' probation, he was introduced by the priest into the adytum of the sanctuary. "I have approached the confines of death," says Apuleius, "Having crossed the threshold of Proserpine, I have repassed all the elements. At midnight, the sun appeared to me shining with a brilliant light." The initiated, by becoming regenerate, die to all carnal passions. The baptismal waters signify the temptations, or spiritual combats, against falsehood and evil, struggles which precede all regeneration. Baptism took place at night, because it represented the primitive and dark waters which gave birth to the world. Thus the moral creation of the neophyte had its emblem in the creation of the universe.

The second degree of initiation, figured by the color blue, indicated spiritual regeneration. The neophyte received the baptism of the Spirit, marked on the Egyptian anaglyphs, by blue color.

The third degree was the baptism by fire. In the paintings on the temple of Thebes, the names which enter into eternal life receive on their heads baptismal waters, red and blue. This triple baptism appears also in the Gospels. St. John, the Baptist, says (Matt. 3rd and 11th), "I, indeed, baptize you with water unto repentance; but he that cometh after me is mightier than I, whose shoes I am not worthy to bare; he shall baptize you with the Holy Ghost and with fire." (Symbolic Colors).

While initiations employ symbols and symbolic actions and words, the act itself is also symbolical, being almost invariably a search for truth, or more specifically, the knowledge which is derived from truth. It also typifies deliverance from the darkness of ignorance, to the sublime light of the knowledge of self, of duty, and of destiny.

Inn. The Hebrew word *malon*, translated inn, signifies literally "a lodging place for the night." Inns, in the sense we use the term, were and are unknown in the East. The well-known hospitality of the Eastern people precludes the necessity for such places of entertainment, except when great caravans are to be accommodated. For these are provided, usually at the expense of some very wealthy sheik, great caravansaries, which are hardly better than uncovered stock yards, having, however, roofed-in, shallow booths about their four sides. In these, the only attention the traveller has is that he gives himself. There is little in common between such inns and the "lodging place for the night" in the story of the good Samaritan, which doubtless was a private house, and which has become among Christian people the symbol of refuge, shelter, and safety.

See *Samaritan*.

Insignia. The jewels of officers. While insignia, as jewels, have no symbolical meaning, and are but attributes of the officers wearing them, they, in themselves, are still more or less emblematical.

See their titles as emblems; see *Attributes*.

Isaac. Hebrew יִצְחָק, *he laughs*. A patriarch, son of Abraham, and father of Jacob and Esau. Two incidents in the life of the patriarch Isaac are interesting to Odd Fellows. One in which Isaac figures as a sacrifice to the Lord has been beautifully depicted by the artist Rembrandt. The painting, now in the Hermitage Museum, St.

Petersburg, shows Isaac lying bound upon the heap of fagots; Abraham, kneeling, with one hand upon his son's face, is about to give the fatal blow, when the angel of the Lord strikes the knife from his hand. A large ram is seen in the background, entangled in a thicket. The other incident relates to the obtaining of a wife. This appears to have been done in the usual Oriental fashion. Neither of the most interested parties have any choice in the matter. The whole affair is arranged between the parents, and executed by a trustworthy friend or servant.

Isaac is, by general consent of the Christian church, taken as a representative of the unobtrusive, restful, piously contemplative type of human character. Later Judaism, with its attention fixed upon the altar scene, regards him as the pattern and prototype of all martyrs. The German symbolist Goldziher, attempting a mythological interpretation, sees in Isaac a personification of the smiling light of the ruddy evening sun. (Ency. Brit.)

Isabella. It is difficult at this time to determine from the ritual just which Isabella is there referred to; there being several queens of that name of more or less note. It may be that Isabella who was Queen of Spain, 1833-1868, whose moral character approximated that of the other queens with whom she is classed, but whose greatness does not by any means accord her the appellation of "earth's mightiest." Nor does any other one of the historic Isabellas. That Isabella, however, who was conjointly with her husband, Ferdinand, monarch of Castile and Leon, 1474-1504, is the one to whom all thoughts turn at the mention of the name. Surnamed "the Catholic," that is "the pious," she was as good as she was beautiful. Mised, in her extreme piety, she made some great mistakes of a religio-political character which, doubtless, would not have been committed under other influences than those with which circumstances surrounded her. As a world influence in the sense Elizabeth, Cleopatra, or Catherine were she was indeed insignificant. As a world influence for good and for the benefit of mankind, she towers above all modern historic women. The name of the one who recalled the scorned Columbus, and said, "I will assume the undertaking for my own crown of Castile, and am ready to pawn my jewels to defray the expense of it, if the funds in the treasury should be found inadequate," will never be erased from history's rolls. To the end of time, whatever else she may have been, her name will shine as of gold alongside that of the great discoverer.

Israel. See *Jacob*.

Israelite. Specifically a descendant of the patriarch Jacob, who was called Israel because of his night-long wrestle with the angel of the Lord. The "certain man," spoken of in our Lord's parable of the Good Samaritan, is very frequently referred to as "the Israelite," not only to differentiate him from his "neighbor," but emphasize the fact of his being of the same people as the priest and the Levite. Christendom has taken this unfortunate victim of robbers as the symbol of suffering humanity.

See *Good Samaritan*.

"J." The tenth letter of the English alphabet. It is frequently interchanged for I. The Hebrew י, *yod*, occupies a similar place in that alphabet, but is never sounded as J, its pnoetic value being identical with the English Y.

Jacinth. A precious stone which forms one of the foundations of the New Jerusalem. Rev. xxi, 20. By some it is identified with the ligure of Ex. xxviii, 19. The revised version of the Bible has it Hyacinth, which is but another rendering of the same Greek word. The jacinth is one of the many varieties of zircon, being the red, while others are of a pale green, yellowish, reddish-brown, gray, or white color. The fetish of the Mohamedans, the Kaaba stone, at Mecca, is, by a legend, said to be a jacinth, which fell from heaven at the fall of man, and was recovered from the slime after the deluge, and presented to the Patriarch Abraham, while its color was changed from the whiteness of purity to the blackness of sin. It has, however, the appearance of being of volcanic origin, and it may have been an aerolite.

See *Ligure*.

Jacob. Hebrew, יַעֲקֹב, *one who seizes the heel*, or *supplants*. He was the younger of the twin sons born to Isaac by his beloved Rebekah. The other was Esau, who, by a scurvy trick, at the instigation of their mother, was cozened of his inheritance and his father's blessing by Jacob. Doubtless these things would have come to Jacob without such deceit, as God's promise had been given him, but he and his mother were distrustful and impatient and sought the blessing in a manner that brought with it trouble, sorrow and fear.

Genesis, from Chapter xxv, Verse 24, to the end is devoted to the history of Jacob and his sons. In the life of Jacob two incidents stand in high relief as indicating his nomination by God as the progenitor of His chosen people. One, the vision of the ladder with its ascending and descending angels, and the Lord standing above it blessing him, occurred when Jacob was hastening from the parental home to escape the wrath of Esau, and incidentally seek a wife among his relatives in Padan-aram. The other happened him while on his return to Canaan. Having sent his family and stock ahead in the night, "Jacob was left alone; and there wrestled a man with him until the breaking of the day. And when he saw that he prevailed not against him, he touched the hollow of his thigh; and the hollow of Jacob's thigh was out of joint as he wrestled with him. And he said, Let me go, for the day breaketh. And he said, I will not let thee go, except thou bless me. And he said unto him, What is thy name? And he said, Jacob. And he said, Thy name shall be called no more Jacob, but Israel; for thou hast striven with God and with men." (Gen. xxxii, 24-28). Israel, the prince that prevails with God.

Jacob's Ladder. See *Ladder, Jacob's*.

Jasper. Heb. יָשָׁפָה, *yashpah*, a precious stone dedicated to the tribe of Zebulun, and therefore occupying the third place in the second row on the jeweled breast-plate of the high-priest. Its characteristics as specified in Rev. xxi, 11, are that it was "most precious" and "like crystal" and in Rev. iv, 3, that it was a stone of brilliant and transparent light. The stone we call jasper does not answer this description, which the diamond does, for our jasper is of a dull greenish color. It was the pagan belief that the jasper would win its owner a favorable answer to prayer. The mediaeval lapidaries supposed that the jasper was obtained from the head of an asp, or as they called it aspis, hence the word jasper.

Jewels of Officers. These are all symbolic in character, yet with few exceptions do not have any emblematic reference to the officer himself, but are merely attributes or badges, arbitrarily chosen to distinguish the wearer. Their symbolism is treated in detail under the titles of the objects they represent, not the officers.

See also *Attributes*.

Jerusalem. Hebrew, יְרוּשָׁלַיִם, *Yerushalayim*, city-of-peace.

Said to be the ancient royal city of Melchizedek, the priest-king, which was taken by King David from the Jebusites. It is built upon the two ridges of a mountain in the central part of Palestine. The western ridge or peak is called Zion, the eastern Moriah. It was upon the bald top of the latter that Isaac was offered by Abraham in sacrifice, that Aruanah had his threshing floor, that David offered expiatory sacrifices to stay the destroying angel, and where Solomon erected his temple. Here was the center, about which revolved the religious life of the Jews, and here close to their one holy place were congregated the most powerful and intellectual of that people, and here Jesus suffered ignominy and torture. To the Jew, to the Christian, and even to the Musselman, Jerusalem is the "Holy City."

Jesse. Hebrew, יֵשׁוּ, *wealthy*. The father of David, and through him the ancestor of Jesus Christ. He is sometimes mentioned as the type of a well-to-do agriculturist, at other times as the father of kings.

Jonathan. *The gift of Yahveh.* The eldest son and presumptive heir of King Saul, and commander in his army. He was famous as a warrior, and much beloved by the people, as was evinced by their interposition when Saul would have sacrificed him for eating honey during a day of battle; Saul having uttered a rash curse upon any of his army who should stop to eat while the battle was on. 1 Samuel iv, 24. The most interesting part of Jonathan's life, that which most exhibited the greatness of his character, was his intimacy and friendship for Young David. From the day the young shepherd slew the giant Goliath, the champion of Gath, there was nothing that Jonathan would not do to further the interests of his friend. Knowing well, that while David lived (1 Sam. xx, 30-33), he never would be king, Jonathan risked his own life more than once in securing the safety of his father's particular aversion. The story of his ruse of shooting three arrows against the side of the stone Ezel, is told in 1 Samuel xx, 19 ff. The beauty of Jonathan's behaviour towards David has caused him to be acknowledged as the supreme type of unselfish generosity and friendship.

Journey of Life. "In journeyings often, in perils of waters, in perils of robbers, in perils by mine own countrymen, in perils by the heathen, in perils in the city, in perils in the wilderness, in perils on the sea, in

perils among false brethren; in weariness, in watchings often, in hunger and thirst, in fastings often, in cold and nakedness." (2 Cor. xi, 26-27). Truly a rough and rugged journey was that of St. Paul's, but not an exaggeration of the weary way of life to many. The rugged journey is symbolical of the journey from the cradle to the grave. While the greater part of the way is rough and bitter, much of it can be smoothed and sweetened by a cheerful heart and a determined spirit, upheld and supported by Faith, Hope, and Charity.

Judith. Hebrew, יְהוּדִית, "jewess." The heroine of the apocryphal book of the same name, wherein she is represented as an inhabitant of Bethulia, and described as very beautiful. Her native city being besieged by an army of Assyrians under Holofernes, in great distress, she made her way to the enemy's camp, under the pretence of wishing to betray her people. Gaining admission to the general's tent owing to her extraordinary beauty, she made it pleasant for him for four days, leaving the camp at night under pretence of praying. The fourth night she beguiled the general into allowing her to spend the night with him, when, after he had fallen into a drunken stupor, she decapitated him with his own sword. She and her servant then made their escape, carrying the head with them, her practice of going without the camp each night favoring them. Her people encouraged by the sight of Holofernes' head, made a sudden onslaught upon the Assyrians, who fled at once, leaving much spoil behind them. In the Book, Judith appears as an ideal type of piety, ch. viii, 6; of beauty, ch. xi, 21; of courage and of chastity, ch. xvi, 22 ff.

"K." The eleventh letter of the English alphabet was derived from the Greek K, *kappa*. In the middle-ages it was used as a numeral of the value of 250, and with a line over it, \bar{K} , 250,000. The Hebrew phonetic equivalent ק, *koph*, stands for קֹדֶשׁ, *Kodesh*, "Holiness."

Keys. While simply the badge of the treasurer, the key has long been emblematic of security. Crossed keys are the attribute of St. Peter, signifying that he is the keeper of the gates of heaven. (St. Matt. xvi, 19). The pope assumes the same as a badge of similar power.

The key, in heraldic use, is frequent in the arms of ecclesiastical institutions dedicated to St. Peter. Keys are also symbolical of con-

cealed knowledge. Mohamed uses them in this sense. "God," he says, "well knoweth the unjust. With Him are the keys of the secret things; none knoweth them beside Himself." (Koran, chap. vi. See also chap. xlii.)

With the Jews, the key is the symbol of authority; for he who holds the key, holds the house and all there is in it.

Cross-keys were the badge of the Roman pilgrim, as the cross was that of the pilgrimage to the Holy Land, and the scallop-shell of that to Compostello, Spain.

The classic nations considered the key a symbol of silence. Sophocles alludes to it in the *Œdipus Coloneus*, where the chorus speaks of the "golden key which had come upon the tongue of the ministering hierophant in the mysetries of Eleusis." The priestesses of Ceres, according to Callimachus, bore a key as the ensign of office, and the key was, in the Egyptian mysteries, symbolical of the opening or disclosing of the heart and conscience before the forty-two assessors of the dead. A key was presented by a Roman to his bride, as a symbol of her authority in the house, and only reclaimed by him on the occasion of a divorce. (Mackenzie).

King of Salem. See *Melchizedec*.

Kneeling. We bend the knee only to the Great Author of our existence, and to Him in reverence for His all-comprehending love, and as a sign of gratitude for its exercise towards us. It was not the custom in ancient times to assume this attitude towards men, nor was it till the rulers had assumed the attributes and prerogatives of deity that kneeling was introduced, and rendered peremptory upon worshippers. True humility needs assume no special form, but the act of kneeling has been for thousands of years associated with submission. As God does not demand it of us, it is superfluous to pay such deference to man, and it can only be interpreted as an impulse of instinctive adoration.

The wisest of the ancients were the Egyptians, and upon their monuments, the act of adoration is always depicted as in a standing posture. They had no fear of God, but desired and expected His love, and loved him in return. In the case of the Pharisee and the Publican, in the New Testament, a standing posture is implied.

Knife. As a symbol, the knife signifies, ordinarily, murder or martyrdom. In a better sense, it is emblematic of sacrifice, and is

particularly the attribute of Zadkiel, the archangel who stayed the hand of Abraham from sacrificing his son Isaac. Zadkiel (righteousness of God,) is, according to the Jewish rabbins, the name of the angel assigned to the planet Jupiter; there being seven angels assigned to as many planets.

“L.” The twelfth letter of the English alphabet, has a numerical value of 50, and with a dash over it, \bar{L} , equals 50,000. The Hebrew equivalent ל, *lameth*, represents as the name of God, לַמְּלָךְ, *Limmud*, “Doctus.”

Ladder, Jacob's. This is an old and discarded emblem of the M. U., and it is doubtful if it was ever used by the Order in America, though numerous charts published during the early days exhibit it. The vision of Jacob, wherein he saw the angels of the Lord ascending and descending a ladder, and the Lord, himself, standing at the top thereof, appears to be a reference to that sacred “mount of assembly” mentioned by Isaiah. The traditions handed down by the priest-kings of the Mesopotamian plains indicate the existence of a great and sacred mountain to the north-east, which was supposed to unite the heavens and the earth, while the blending of its summit with the sky gave rise to the phrase “celestial earth.” This mountain was the prototype of the many pyramidal structures which dotted that region and Egypt. It also explains the ancient desire to worship upon “high places.” The far eastern pyramids were built in stages or platforms, usually seven in number, decreasing in regular progression from the bottom to the top. Such were not unknown in Egypt. Indeed, the Egyptians had an hieroglyph for it. A ladder having seven rounds. Says Dr. Miller, “The pyramids in stages, like the tower of Borsippa, were an express imitation of the traditional mount, which was thus regarded as a mountain of degrees or stages. The Egyptian hieroglyph of such a pyramid signifies “a ladder,” and was only another mode of reference to the paradisiacal mountain. According to Scandinavian mythology, the bridge *Bifrost* unites the heaven and earth. At the destruction of the world the final ruin of everything is when the giants jump upon the bridge of Bifrost, breaking it down. But afterwards, a new heaven and earth appear. . . . The Scandinavian mythology, derived from the ancient Asgard, has preserved perfectly the notion attached to the primitive *Har-Moad*. Long since the doctrine of ‘a succession of

worlds' extensively prevailed in antiquity, and it obviously arose from the idea of successive reconstructions or reorganizations of the heaven and earth on the principles of the primitive cosmos, thus replacing the ladder of communication between God and man. (*Rev. O. D. Miller, Har-Moad, p. 423*).

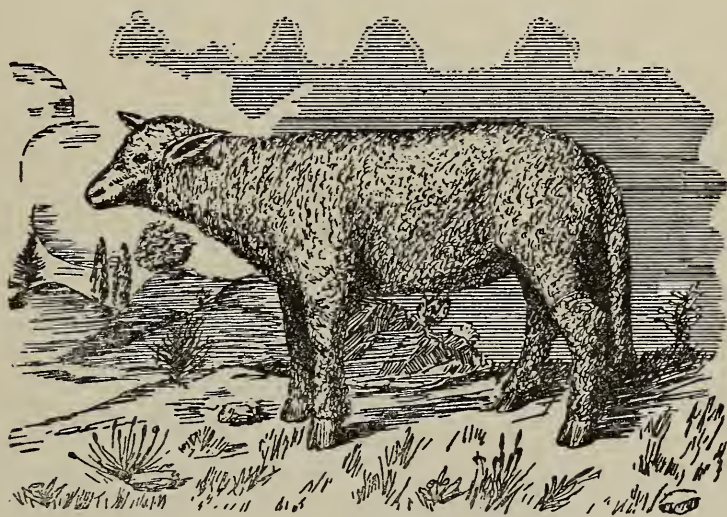
The Persian mysteries had a ladder of seven rounds, the passage over them being symbolical of the soul's approach to perfection. The rounds of this symbolic ladder were made of different metal, increasing in value as they ascended. Each was dignified with the name of its corresponding planet, and its symbolic sphere, as follows:—Lead, Saturn, First World. Quicksilver, Mercury, World of Pre-existence, Copper, Venus, Heaven. Tin, Jupiter, Middle World. Iron, Mars, World of Births. Silver, Moon, Mansion of the Blessed. Gold, Sun, Truth.

In the Brahman books we find a ladder of seven steps, wherein there is also the allusion to the cosmos. The first step was the Earth; the next the World of Pre-existence; the third was Heaven; the fourth represented the Middle World; the fifth the World of Births, or Regeneration; the sixth, the Mansion of the Blessed; while the seventh, the highest round, was the Sphere of Truth, and the abode of Brahma.

Lamb. From the first the lamb has been the symbol of the Saviour. It was his prototype in the Old Testament days, and the title "Lamb of God" was given Him direct by St. John, Baptist. As a general symbol it signifies modesty, purity, innocence, and meekness.

The lamb formed a very important part of almost every sacrifice of the Jews. *Cf.* Ex. xxix, 38-41; Num. xxviii, 9-11; xxix, 2, 13-40. The peculiar feast of the passover was celebrated by the sacrifice of a lamb, or kid, with whose blood the side-posts and lintel of the house-door were sprinkled. (See Cross). The lamb was roasted, whole, and the entire family, girded as if for a journey, with staves in their hands, and their shoes upon their feet, partook of the flesh. It would appear that it was eaten standing, and in haste, as if ready to depart. The whole was to be eaten if possible. If not, then what was left had to be burned in the morning. Not the smallest morsel was to be carried out of the house. Ex. xii, 1-; xiii, 3-; xxiii, 14-; xxiv, 18-; Lev. xxiii, 4-; Num. ix, 1-; xxviii, 16-; Deut. xvi, 1-. The slain lamb typified Christ, "the Lamb of God," slain for the sins of the world. Christ "our passover is slain for us." 1 Cor. v, 7, "Not a bone of him shall be broken."

The lamb was to be a symbol of unity—of the family, of the nation, of God with His people, whom He had taken into covenant with Him. From being the antitype, the lamb, after Christ appeared, became His symbol. St. John, Baptist, greeted Jesus on his first appearance in His character of Redeemer, with the remarkably symbolic words—“Behold the Lamb of God, which taketh away the sins of the world.” Symbolic, because the lamb, as above, was sacrificed as a propitiation for the sins of the people; symbolic, because Christ was also to be sacrificed for the same purpose; symbolic yet, in its character of gentleness, innocence, meekness, and purity, in which it was a type of Christ’s character.



73. THE LAMB.

The lamb was an emblem of the old First or White Degree. Bro. Grosh says—“It represents the primal state of man, and reminds us that if we would enter the paradise yet left us, we must regain, as far as possible, that primitive state of soul—‘a conscience void of offence toward God and toward men.’”

The Church, recognizing the beauty of the symbolism, as well as its adaptability, early introduced St. John’s aphorism into the ritual, and many small medals, having a lamb bearing a flag impressed thereon, have been blessed by the priests and worn upon the breasts of the people as a defence against physical danger. To a small extent this device, called the “Agnus Dei” is used in Heraldry.

As an emblem of the Patriarchs Militant, the lamb is displayed in opposition to the lion, (see) and symbolizes the peaceful side of the motto "Pax aut Bellum."

Among the many old superstitions of the English, it is a good omen on Easter morn to see a lamb on first looking out of the window, especially if it is looking toward the house. It is not so good, however, if its head is turned from the house, or if it is lying down. It is lucky at any time to meet a lamb, for it must be remembered that the devil can take any other shape or form but that of a lamb or dove.

See *Escutcheons of the Patriarchs Militant*.

Lance, or Spear. In eastern Asia lance-heads are emblematic of the power of reason, which is the spiritual weapon of the will. With the classic nations, a lance was symbolical of male destructive power, and emblematic of Mars, the god of war.

See *Spear*.

Leaves, Falling. "I have seen the leaves fall and lie thick upon the ground." A most beautiful metaphor of decay and death. As man grows old he loses vigor and strength, his flesh shrinks, his skin shrivels, he weakens, and finally, losing his hold upon life, as the leaf loses its hold upon the tree, he falls to the ground, and soon with the leaves, "the wind sings a sad requiem over his decay."

Christian symbolism, following that of the ancients, makes use of the fallen leaf and its color as emblems of death. By experience, says La Colombière, we perceive that when the herbs and the leaves of the trees begin to wither, they fade from their verdure into a yellow. The blue, the color of heaven, which gives them life, is evaporated, they become of a dark yellow, and for this reason we term them dead leaves. The dead leaf is also the symbol of moral degradation, as the green leaf is that of regeneration.

Left Hand. The agrimensor, or land surveyor of the classic nations, when starting his work always stood with his back toward the North so that he might look over the ground in the same direction as the gods, whose abode was supposed to be towards the North. For this reason the term left hand was applied to the East. The same obtained in Egypt, probably for the same reason.

The left hand was considered generally among the ancients the symbol of equity and justice. Apuleius says that one of the priests of

Isis in the procession “bore the symbol of equity, a left hand, fashioned with the palm extended, which seems to be more adopted to administering equity than the right, from its natural inertness, and its being endowed with no craft or subtility. It may be noted here that the “Hand of Ulster,” the insignia of the British baronets, is a left hand, open and palm to the front.

Level. The result of the relations of Odd Fellows to one another in the work and duties which bind them to a common cause, is that they “stand upon a level.” The rich and the poor; the learned and the unlearned; the brilliant and the slow, are all equal as men and brothers in this great fraternity. “A common level of interests and social standing fosters unconventional ways of thought and speech, and friendly human sympathies.” (*J. R. Lowell, Among My Books, 2nd, Ser. p. 205*).

Levi. Hebrew, לֵוִי, *joined*. The name of the third son of the patriarch Jacob by his wife Leah. From him descended Miriam, Aaron, and Moses, the great leaders of the Exodus. Their descendants under the name of Levites formed the powerful priestly order of the Jews. Jesus Christ was not of the line of Levi, hence He is spoken of by Paul as “a priest forever after the order of Melchizedek.” (Heb. v, 6; 10; vi, 20). Levi with his older brother Simeon are named by Jacob on his death bed, “weapons of violence,” because of their cowardly cruelty to the Schechemites. (Gen. xxxiv).

Levites. Hebrew לְוִיִּים. The descendants of Levi, the third son of the patriarch Jacob. At times, however, the eponym was restricted to the priestly caste alone, that is, such as were descended through Aaron, who had the sole right to act as priests. At another time it distinguished that portion only of the tribe who were not priests. In the wilderness, the formation of the priest-craft, as arranged by Moses, was:—

The priests, direct descendants of Aaron, who was himself the grandson of Kohath. The Kohathites, who as nearest of kin to the priests, held the highest offices, and had in charge all the vessels of the sanctuary, bearing them, as well as the ark of the testimony, on their wanderings. The Gershonites, who bore the tent coverings and the curtains. The heavier appurtenances, such as boards, bars, and pillars of the tabernacle, were carried by the children of Merari.

The tribe was not supposed to do any secular labor, but was supported by tithes levied upon the produce of the other tribes. Upon entering the promised land, they were assigned to some forty-eight cities. The wanderings having ended, the service of the sanctuary fell upon the sons of Aaron only. Under the Monarchy there came a complete reorganization. The Levites became the gatekeepers, vergers, sacristans, choristers, of the tabernacle and the temple. Their duties were "to wait on the sons of Aaron for the service of the house of Jehovah, in the courts, and the chambers, and the performing of all holy things." (1 Chron. xxiii, 24-32); "to stand every morning to thank and praise Jehovah, and likewise at even." Also "to offer all burnt sacrifices to Jehovah on the Sabbaths, and on set feasts." That is, to assist the priests.

Having greatly increased in numbers, they were divided into twenty-four courses, each in turn serving in the temple for a week. Outside the temple their principle business had become that of scribes, teachers, and transcribers and interpreters of the law.

Liberty. "Restored to liberty" does not mean liberty to do as one pleases, regardless of the rights of others. It does not mean liberty to fall into excesses, either of the stomach or lust. As St. Paul says, "Brethren, ye have been called unto liberty; only use not liberty for an occasion to the flesh, but by love serve one another. For all the law is fulfilled in one word, even in this; Thou shalt love thy neighbor as thyself. But if ye bite and devour one another, take heed that ye be not consumed by one of another." (Gal. v. 13-15). This is sufficient evidence that the great apostle was an Odd Fellow. One may take the whole ritual, and in boiling it down find the sum total contained in this extract, which, explaining the symbolic act of "restoration to liberty," sums up the entire law of the Order, as it does the law of Christianity, which Paul preached to his martyrdom. It may be asked, why then is it necessary to spread this law over so many pages of ritual, and divide it into so many degrees, with so much display and talk? We answer with another question. Does the navy use a tack-hammer to drive a rail-spike into an oak tie? It is said that dropping water wears the hardest rock away. Yet it takes many, many more than a single drop. The bald statement of the golden rule will not cause one to immediately act upon it. One must absorb the idea, digest and assimilate it. It must pass into his blood, into his heart, aye, into his soul, so that it is

a part of his very nature, before he can give up his self to another in the spirit of the rule. Therefore, is it, that we have our degrees, our emblems, our symbolic representations and lectures, to the end that by the constant dropping of ideas, by the heavy sledging of precept and example, we may "imbue a man with proper conceptions of his capabilities for good; enlighten his mind; enlarge the sphere of his affections; and lead him to the cultivation of the true fraternal relation designed by the Great Author of his being."

Light. The extinguishment of a candle-light is a portion of the much dreaded excommunication ceremony of the Latin Church. It symbolizes the casting out into utter spiritual darkness of the person so treated. Throughout the Greek Church candles are lighted when the Gospel is read, not for the sake of the light; for it may be mid-day, but as a symbol of spiritual joy. The Roman order always celebrates the communion with lights, typifying that light, without which one gropes as in darkness, even though it be broad daylight. This use of light has obtained from the first centuries of the Christian era. Most writers believe it to have been adopted from the necessities of the persecuted disciples of the infant church being compelled to worship secretly in caverns and catacombs, and the beautiful significance then given them was accepted and their use continued when no need for illumination was required.

Light, in a symbolic sense, is that which diffuses knowledge, instruction or information, or these may be the light itself. In the ancient mysteries a reverence for light, as an emblematical representation of the Eternal Principle of Good, was predominant, and the neophyte was carried through darkness while receiving preparatory instructions, to be finally "restored to light" when he was invested with full knowledge of the divine truths which had been the object of his labors. (Mackey). In all these initiations, doubt, weakness, ignorance, evil, anything, in fact, that was disagreeable was classed as and represented as darkness, while all things good and true, wisdom, knowledge, emanated from and was light. Our Lord used it in this sense when He said—"Let your light so shine before men that they may see your good works." (Matt. v, 16). In other words, tell what of good you know, show what good you can do, so that others may know and do good also.

When Moses came down from the mountain, after his interview with the Most High, his face shone with so glorious and intense a light

that he was compelled to don a veil, for all the peoples' eyes were blinded. Mohamed sought to imitate this, but he was so clumsy at it that but one, the apostate monk Bahira, alone could see it. Not a soul else in all that crowded market place was aware of anything extraordinary about him. Later he, Mohamed, announces that he has ordained the Koran "for a light." (Koran, xlii).

Genesis assigns to light and to darkness separate empires. "And God divided the light from the darkness." The ancient Persians attached every idea of the good and the beautiful to the first, and of evil and disorder to the second principle. This dualism is found in every religion. Plutarch observes this in his Treatise on Isis and Osiris, and it has been confirmed by modern students. The Persians named the one Ormuzd, the other Ahriman. "Ormuzd," says the Zend-Avesta, "is raised above all. He was with sovereign Knowledge and purity, the Light of the world. His throne of light,—this place inhabited by Ormuzd,—is that which is called primitive light. Ahriman was in the darkness with his law, and the dark place which he inhabited is that which is called primitive darkness. He was alone in the midst of them,—he who is called the wicked." (Boun-Dehesch, p. 344).

These two principles, isolated in the boundless abyss, unite themselves, create the world, and thence their powers received limits.

The laws of Manou taught the Indians that the world was plunged in obscurity; that the Lord, self-existing, shining with the purest brightness, appeared and dissipated the obscurity. The Pimander, a work upon Egyptian doctrines, exhibits the same dogma. The light appears, it disperses the darkneses which change into the humid principle. In the traditions preserved by the Greeks, Osiris is the luminous god, the god of light. His name, according to Plutarch, signifies "he who has many eyes." Amon was the light revealed, the word divine, Iamblichus says that in the Egyptian mysteries, the Supreme Being, the God of Truth and Wisdom, took the name of Amon when He revealed Himself to the world in His divine light. (*Portal, Colors*).

See *Aureole; Darkness*.

Figure. Heb. לְשֵׁם, *leshem*. This stone occupying the first place in the third row of jewels on the high-priest's breast-plate was inscribed with the name of Dan. What the real character of the stone designated by the term *leshem* might have been it is impossible to say, but the concensus of opinion makes it the red variety of tourmaline, known

as rubellite. Rubellite, being a hard stone, is frequently mistaken for sapphire. It is probable that the jacinth, a precious stone forming one of the foundations of the New Jerusalem, (Rev. xxi, 20), was identical with the figure.

See *Jacinth; Sapphire.*

Lily. Wherever seen in Christian art, there is but the one signification to this symbol, charity and purity. It is an attribute of the angel Gabriel. They tell a queer story of one of the Burgundian princes, who, after resisting Christianity for a long while, was eventually converted and at his baptism an angel brought him three lilies, as emblems of purity and regeneration. From this time three fleurs-de-lis were charged upon the arms of France, in place of the three toads (crapauds) which had been there.



74. THE LILY.

Another story, given by the "Ancient Heraldry," says Newton, "tells us that the Franks of old had a custom, at the proclamation of their king, to elevate him upon a shield or target, and place in his hand a reed or flag in blossom, instead of a sceptre, and from thence the Kings of the first or second race in France are represented with sceptres in their hands like the flag with its flower, and which flowers became the armorial figures of France." (Aveling's *Boutel*, 148). The lily is also used as the attribute of the Virgin Mary.

As the Rev. John W. Venable, Chaplin to the Sovereign Grand Lodge, puts it, in his Eulogium on the Golden Age of Odd-fellowship,—“the lily, as an emblem of purity, is a virtue emanating from the Spirit of God, and, as a symbol of His manifestation to humanity, it fittingly adorns our Temple.”

The name lily seems to be given in the Bible, to any brilliantly colored flower of lily-like form. An anemone, a ranunculus, or a tulip passed under the general name of lily.

Links. See *Three-Links*.

Lion. This is another symbol of Christ, as the Lion of the Tribe of Judah. It is also a symbol of the resurrection. This significance is derived from an old Eastern tradition, which says that the cub of the lion is borne dead, and is licked by its sire until on the third day it comes to life. The lion is also the attribute of St. Mark, for several reasons. As he declares himself at the commencement of his gospel, “the voice of one crying in the wilderness;” and he makes apparent also, the royal dignity of Christ, of which the king of beasts is a type, as well as the resurrection of the cub, which is recalled by the resurrection of the Lord, and of whom the saint was the historian.

The lion is variously referred to in the Scriptures as emblematical of strength, courage, fierceness, and vigilance. Reference is frequently made in the Old Testament to Judah being a lion. Such indeed was Judah’s in comparison with the other tribes. Judah was the backbone and main-stay of the army, and the lion is a fitting badge for the best of fighters.

Like many other emblems, the lion symbolizes characters diametrically opposed. As we have seen, it is a symbol of our Lord in Revelations, who “prevailed to open the book and loose the seven seals thereof.” On the other hand, its fierceness and cruelty cause it to be used as a symbol of a fierce and malignant enemy. Ps. vii, 7; xxii, 21; lvii, 4; 2 Tim. iv, 17. “Your adversary, the devil, as a roaring lion, walketh about seeking whom he may devour.” (1 Pet. v, 8).

Among the old pagan nations, the lion was among the “accessory symbols of Bacchus, though most commonly the emblem of Hercules or Apollo, it being the natural representative of the destroying attribute. Hence it is found upon the sepulchral monuments of all nations, both of Europe and Asia; even in the coldest regions, at a vast distance from

the countries in which the animal is capable of existing in the wild state.” (*R. P. Knight, Anc. Art.* 75).

In Heraldry, the lion ranks first among the animals employed. He is supposed to symbolize nobleness of character, courage, and generosity. Again he represents command and monarchical dominion. Upon the Dispensation of the Grand Annual Movable Committee of the Manchester Unity, confirming the Duke of York Lodge’s Charter to Wildey, *et al*, may be seen a lion, as the dexter supporter to the royal arms of Great Britain.



75. THE LION.

Pugin, a great student of Heraldry, says of the different poses in which the lion is displayed in arms, that “*couchant*, the lion is the emblem of sovereignty; *rampant*, magnanimity; *passant*, resolution; *guardant*, prudence; *salient*, valor; *sejant*, counsel; *regardant*, circumspection.

As an emblem of the Patriarchs Militant, displayed opposite the lamb, the lion symbolizes “war.” Together they illustrate the motto, “Pax aut Bellum.”

See *Lamb*.

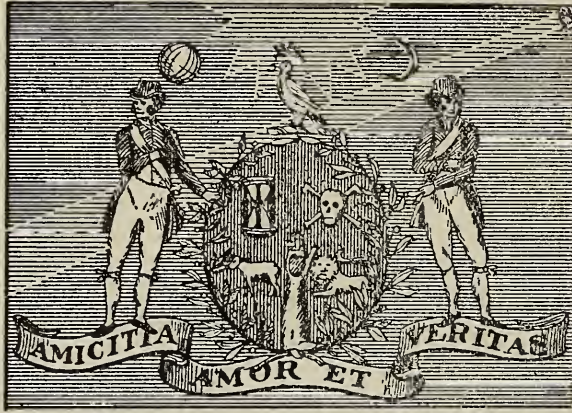
Lodge Room. See *Ark, Noah’s*.

Love, Degree of. See *Brotherly Love, Degree of*.

“**M.**” The thirteenth letter in the English alphabet stands as a Roman numeral for 1000, and with a stroke over it, \overline{M} , for 1,000,000. The Hebrew מ , mem, signifying water, is used for the numeral 40. It

is also used in Latin and Hebrew for an indeterminate (usually large) number. The Hebrew sacred name for this letter is **מְבֹרָךְ**, *meborach*, "Benedictus."

Manchester Unity Coat of Arms. As an indication of the heraldic source of the emblems of Odd-fellowship, the arms of the Manchester Unity are worth study. It is most likely that the emblems were in use long before they were combined in this achievement, but the education, prejudices, and inclination of all Englishmen are more or less favorable to heraldry, and as every emblem not heraldically derived, has its match in heraldry, (see) it is but a natural step to put them in heraldic conjunction.



76. MANCHESTER UNITY COAT OF ARMS.

The shield is red, with a bordure of oak-leaves, and bears the Heart-and-Hand, Hour Glass, Skull and Cross-bones, the Lamb, and the Lion upon it. For supporters, it has two Odd Fellows with white sashes. (Scene Supporters). The Crest is the Dove with Olive Branch, upon either side of which is displayed a Globe and a Crescent. The motto is "*Amicitia, Amor, et Veritas.*"

For the symbolism see the various titles.

Manna. Hebrew (*manhu*), *What is this?* A miraculous deposit found by the Israelites upon the ground, every morning during their wanderings about Sinai. (Exodus, xvi, 14-36). It was almost their only food for the forty years, and failed at once on their reaching the corn fields of Canaan. It fell during the night. "And when the dew that

lay was gone up, behold, upon the face of the wilderness a small round thing, small as the hoar frost on the ground. And when the children of Israel saw it, they said one to another, What is it? For they wist not what it was." (v. 14-16). "It was like coriander seed, white, and the taste of it was like wafers made with honey." (v. 31).

Some modern commentators identify it with the exudations of the tamarisk tree. Others claim it is a lichen, which, torn from its native rock and carried immense distances by the wind, is today gathered and eaten by the Bedouins of the Sinaitic peninsula. Most students, however, accept the idea of its being a special and miraculous creation, for there is no thing now known that will answer fully the description given in the Bible.

The word manna is now applied to any delicious food for either the body or the mind. In the Christian Church, manna is often considered as symbolical of divine or spiritual food.

See *Ark of the Covenant*.

Meat. As used in the ritual, as well in the Bible, the word meat has the significance of food in general. This, its original meaning, has become almost obsolete, being now used with rare exceptions, only in reference to the flesh of mammals.

Melchizedek. Heb. מֶלְכִּי־צֶדֶק, *king of righteousness*. In the Old Testament history, a king of Salem and a priest of the most high God, who entertained and blessed Abram, and received presents from him. (Gen. xiv, 18-20). His relation to Christ as type and anti-type is discussed at length in the Epistle to the Hebrews, v-vii. Their likeness appears in that each was a priest, but not of the tribe of Levi; both were superior to Adam, the friend of God; the beginning and ending of neither are known; while both were not only priests, but kings of righteousness and of peace.

Memento. Something used to freshen memory, or to remind one of some certain thing; specifically a souvenir. Mementos are very often, though not necessarily, emblems. On the other hand, all emblems are mementos.

Men. Certain men are often used as emblematic of others, or as typical of certain nationalities or characters. For instance, Samuel Pepys, an English politician and diarist of the eighteenth century, is

used as a type of a gossiping man. Julius Caesar is the great type of an emperor.

See *Adam; Melchizedek; Moses.*

Mephibosheth. To Odd Fellows the type of the helpless orphan. He is not mentioned by name in the ritual, yet as the "seed" of Jonathan, the story of his life has so direct a bearing upon the teachings of the Order, that it is worthy of noting here.

Mephibosheth was the son of Jonathan and grandson of Saul. His life seems to have been an unfortunate one. When but five years old, his father and grandfather were slain on the mount of Gilboa, in a battle with the Philistines. His nurse, hearing the ill tidings of Saul and Jonathan, took him up and fled. In her haste she let him fall and he lost the use of both feet, becoming a cripple for life. (2 Sam. iv. 4).

He found a home with Machir, a powerful Gaddite, the son of Ammiel, who was some time in alliance with Saul. Machir brought him up and saw him married, and evidently supported him entirely, as from his crippled condition he was incapable of such employment as comported with the dignity of the son of a king. Neither as a husbandman nor as a soldier could he make himself useful, and the business of the household could not be expected of him, as that was woman's work entirely.

When Jonathan and David met beside the Stone Ezel, and weeping, renewed their vows of Friendship and Love, in the name of the Lord, it was a covenant, not for a day, not for a year, but for eternity. Not only for their immediate selves, but for their children and their children's children for all time.

"Between my seed and thy seed forever," was a part of the bond. That it was meant and that it was remembered is clearly shown in David's treatment of Mephibosheth. (2 Sam. xvi, 1-4; xix, 24-30).

After David was firmly fixed upon the throne, he remembered his vow, and calling his councillors, he demanded: "Is there any yet that is left of the house of Saul, that I may shew him kindness for Jonathan's sake?" They brought him a man named Ziba, who had been a servant to Saul, and who told him of Mephibosheth, and of his circumstances and condition.

David sent at once for the son of his friend, and gave him "all that pertained to Saul and to all his house," and made Ziba and his whole family, some twenty in number, servants unto him. Furthermore, to

show his love for Jonathan, David made Mephibosheth one of his own family, giving him a home in his house and requiring him to eat at the royal table, as one of the king's sons.

Later when David became a fugitive during Absalom's rebellion, and Ziba slandered his master to the king, telling him a very plausible tale, in his sudden anger, David commanded that all that belonged to Mephibosheth should be given to Ziba. But the king's gentle, loving spirit could not allow it to remain so for long. Soon he sought and heard the other side, and at once restored the orphan to favor and to his property.

And yet again, when the Gibeonites demanded the lives of seven of Saul's descendants as an atonement for Saul's persecutions, David spared Mephibosheth, and found the son of one of Saul's concubines to take his place.

That Odd-fellowship, in fact, though perhaps not claimed as such, is more than a modern invention, is particularly well shown in this beautiful example of brotherly love and patriarchal kindness. The dealings of both Machir and David with Mephibosheth well illustrate that portion of the Golden Promise of the Order, "To be a father to the fatherless."

Mercy Seat. See *Ark of the Covenant*.

Miriam. Sister of Aaron and Moses, called in the Ritual a "vestal prophetess." She is a type of zealous devotion. Her title in Exodus xv, 15, is "Miriam, the Prophetess." Her prophetic power was of the same order as that of Samuel and David; poetic, musical, and dramatic. The term *vestal* refers to the virgins who were consecrated to the service of Vesta, one of the divinities of ancient Rome. During their thirty years of service, they were bound to chastity and religious work. Probably the author of the ritual used the term in the sense that this implies; that is, a woman of spotless chastity, devoted entirely to the service of religion. He surely did not intend to rate her as a pagan. It may not be quite so euphonious, but *virgin prophetess* would have been more correct, as not affecting the peculiar character of her religion, nor involve an anachronism.

Moon. According to the Medieval astrologers the moon influences melancholy, and causes wounds, robberies, and dreams.

The seventh or last stage of the great tower of Birs-i-Nimrud, at Borsippa, was dedicated to the moon, and was evidently plated with

silver, the color assigned to that orb in the fancy of the ancient Chaldæan astronomy. The classic nations considered the moon (in Greek, Selene) as the sister of the sun, (Helios) and personified it in Diana, the goddess of hunting. As the twin sister of Apollo, the sun, she was the daughter of Jupiter and Latona, or the night. Seemingly "she was both male and female, both heat and humidity; for the warmth of the moon was supposed to be moistening, as that of the sun was drying. She was called also the Mother of the world, and the daughter as well as the sister of the sun; because the productive powers with which she impregnated the former, together with the light by which she was illuminated, were supposed to be derived from the latter. By attracting or heaving the waters of the ocean, she appeared the sovereign of humidity; and by seeming to operate powerfully upon the constitutions of women, she equally appeared the patroness and regulatress of nutrition and passive generation; whence she is said to have received her nymphs, or subordinate personifications from the ocean; and is often represented by the sea-crab." (*R. P. Knight, Anc. Art.*)

"Nine changes of the watery star have been
The shepherd's note, since we have left our throne
Without a burden."

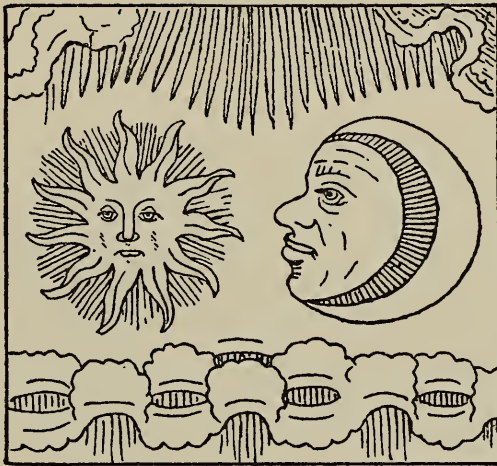
—*Shakespeare, W. T. i, 2, 1.*

The Egyptians used the cat as a symbol of the moon, both because of its fecundity and its power of seeing in the night. For the same reason the Hindus utilize the hare for their symbol of the same deified planet.

"Throughout paganism, in every quarter of the globe, there appears to have been a singular notion of the inter-communion between the earth, the moon, a ship, and a floating island. The earth was a greater world; the ark a smaller world; the earth, a greater ship or floating island. But the lunette was the astronomical symbol of the ark; therefore the moon became at once a ship, a floating island, and a celestial earth." (*Dr. G. S. Faber, Or. Pag. Idol. iii, 13.*)

"On the seventh day of the feast of tabernacles . . . they walk out in the light of the moon to learn what will happen to them during the year." (*Hospinianus, de Fest. Iud. I, 53.*) That the Jews believed in the moon's presaging of events, there is ample evidence in the figurative language of the Bible. *Cf.* Isa. xii, 10; Joel ii, 31; Matt. xxiv, 29; Mk. xiii, 24.

“The sun and moon are often introduced together in representations of the crucifixion, as symbolical of the great powers of nature adoring the Lord of the universe; or veiled and eclipsed in the darkness that was over all from the sixth to the ninth hour, when the earth did quake and the rocks were rent, and all nature shuddered at the deed enacted. Though the face often represented in sun and moon is sufficiently, though involuntarily, grotesque it bears record to the belief current in the Middle Ages, that each was the home of an archangel, who was in turn the leader of thousands of the angelic host. Thus the



77. THE SUN AND MOON.

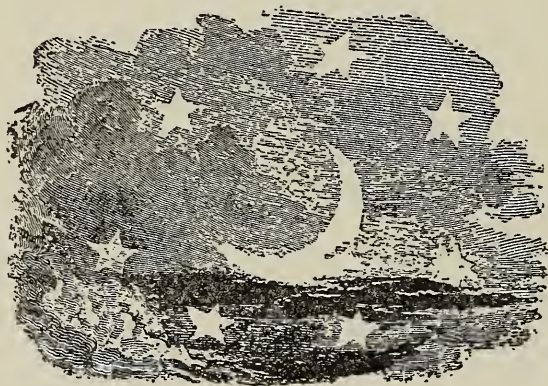
From Hulme.

sun was the abode of Michael and the moon of Gabriel.” (*Hulme, Sym. Chr. Art.* 214).

The health, growth, and development of children and animals were years ago supposed to be influenced by the moon. If the sign was right at the time of birth, they would be well formed and intellectual, but if it was wrong there was no telling what sort of creatures they would become. Every worthless fellow, every ill-tempered dog, rooting hog, fence-jumping cow, or kicking horse was believed to have been born under an unfavorable phase of the queen of night. Queer people or such as were of hateful disposition were children of the dark moon, with the sign below the heart.

See *Crescent; Moon and Seven Stars; Silver: Sun.*

Moon and Seven Stars. The starry host of heaven is often used as the emblem of the universe; and in times when men believed in the stellar influences, the presence of the stars had a deeper meaning than now appears, as they would represent to them a watching, guarding, and guiding Providence. This emblem of the Rebekah degree is evidently an old landmark of the Order. One of those received from the old English Order with many other good things- It is not known from whence it was originally derived, though at least one English family displayed a crescent and seven stars upon its shield, yet it is entirely probable that it was taken from the sign of the inn, at which one of the original lodges first held its meetings. It is a curious coincidence that the mother lodge (No. 1, Washington's) met first at "The Seven Stars," in Balitmore.



78. THE MOON AND SEVEN STARS.

This emblem symbolic of the "music of the spheres," typifies order, exactitude, and harmony. Like the moon and stars, which have their individual paths through space so arranged, that while giving mutual light and heat in all directions, there is no interference, no obstruction, no discord, all being subordinate to the controlling sun; Odd Fellows live and act, without interfering with the rights and happiness of others, always having in mind that they are subordinate to the control of the "Great Author of their being."

Moriah, Mount. Moriah, chosen by Jehovah; hill of the Lord. One of the hills of Jerusalem, and upon which Solomon's temple stood in all its gorgeous beauty; where God appeared to David "in the threshing floor of Araunah, the Jebusite." Josephus says, that upon this same mountain was the very spot of the sacrifice of Isaac.

Mount Moriah is often referred to, emblematically, as “the mount of the assembly,” the Har-Moad, of Isaiah, xiv, 13.

Mortality, Emblems of. Besides those used in the Order, there are quite a number of such emblems used in art, both ecclesiastically and lay. The favorite emblems, as in the Order, seem to be bones, few or entire skeletons.

“An uncouth, hideous thing, nothing but bones,
Flesh being turned to dust, and bones to sticks.”

—*George Herbert.*

Then there is the “reaper, Death, who with his sickle keen,” mows down the rich, the poor; the learned and the unlearned; the young and the old. Sometimes he is drawn as a fairly healthy and vigorous elderly gentleman, but usually as a most hideous and disgustingly shriveled living skeleton. The scythe, his symbol, is often shown alone. A broken column well symbolizes the broken life, the ruined support of the family. A loosened cord, a broken bowl, a shattered pitcher, are all indicative of the uselessness of the clod that was once a useful and valued man. A riven tree is also a fine emblem of this kind. The urn refers to the Roman custom of preserving the ashes of the dead after cremation, as well as the later custom of preserving the heart. The torch, when held erect, an emblem of eternal life, becomes the symbol of death when reversed. As a symbol of eternity, the serpent is often seen with his tail in his mouth, thus forming a complete circle, the accepted emblem of everlasting life. As a rare symbol, the shrouded chrysalis with the soaring butterfly just above it, presents a beautiful illustration of death and the resurrection.

Moses. Hebrew מֹשֶׁה, *moshe*. The leader and law-giver of the Jews, learned in all the knowledge of the Egyptians, the adopted son of the Pharaohs, the intimate—as far as man ever was—of God, by his self-sacrificing devotion, and the subordination of himself, is taken as the type of unselfish meekness. “At a subsequent epoch he became the unattainable ideal of a prophet.” (Graetz).

He was a man, who, considered merely in an historic light, without reference to his divine inspiration, exercised more extensive and permanent influence upon the destinies of his own nation and mankind at large, than any other individual recorded in the annals of the world. To his own nation, he was chieftain, historian, poet,

law-giver. And he was more than these; he was the founder of their civil existence. Others, who are credited with the foundation of republics, had somewhat of an established community from which to build, or may have been voluntarily invested with authority through choice of the people who were suffering the disagreeable incivilities of anarchy. Moses had first to collect his people; to free them from bondage; to train them for years, that they might be able to govern themselves; and finally, to lead them to a country in which to settle, before he could form his commonwealth.

The principle trait of his character was meekness (Num. xii, 3), or rather, as the word meekness should be rendered in these days, disinterestedness. In all that we read of him, we find no case where he failed to forego his own personal interests for his nation, for his brother Aaron, for someone else, thus showing himself as the most perfect of Jewish patriots. He was a slave with his people; he forgot his own safety to avenge their wrongs; he desired all of them to be endowed alike and himself no more than others. When God offered to destroy his nation, and proposed making of him a great nation, he prays (Exo. xxxii, 32) that they be forgiven. "If not, blot me, I pray thee, out of Thy book which Thou hast written." Even when convinced that he would have no share in the glorious settlement of the land promised to Abraham, he let not his zeal for his people abate, in the least.

Moses was intrusted with the whole household of God (Heb. iii, 2, 3), and spake mouth to mouth with Jehovah, while other prophets saw, or heard Him only in dreams or visions. He was at once Deliverer, Law-Giver, Priest, Teacher, Leader, and Judge. His prophetic gifts controlled, provided, inspired, and regulated all these functions, and he was an eminent type of a still greater prophet to be raised up in Israel from among the brethren as a Redeemer of his people; as a Mediator between them and God; as a Teacher, and a Law-Giver; as receiving the fullest communications from the Father; as the Revealer of a new name of God; and as the founder of a new religious society.

Moses' Ark. See *Ark, Moses'*.

Moses' Rod. This is an emblem of the old Third or Royal Blue Degree. It is symbolic of authority and power.

Rev. A. B. Grosh says: "It represents the rod used in the wonders which Jehovah wrought, by the agency of Moses, for the deliverance of his people; and thus reminds us of that great law-giver—the virtues

he illustrated, and the true friendship and self sacrifice he manifested on so large a scale." (Manual, 135, edit. '69).

Mother of Samson. A "mother in Israel," whose meeting with the angel whose name was wonderful is recorded in Judges xiii. She is a type of abiding confidence.

Mount Hor. See *Hor, Mount*.

Mount Horeb. See *Horeb, Mount*.

Mount Moriah. See *Moriah, Mount*.

Mouth. The mouth covered by the hand signifies secrecy; when one finger only is placed over it it indicates silence. The Hebrew word פֶּה, *pe*, signifies both mouth and door. The Egyptian hieroglyph for mouth is also used as a symbol of door. The same occurs in the Coptic, a modern language derived from the old Egyptian.

Mystic Chain. To form the mystic chain the brethren stand in a circle and each crosses his arms in front of his body, grasping with his right hand the left hand of his left hand neighbor, and with his left hand the right of the neighbor on the right. Which arm is atop is highly important, yet dependent upon the particular organization in which the ceremony is enacted. It is a symbol of close fraternity in a common brotherhood.

"N." The fourteenth letter in both English and Hebrew alphabets. The Hebrew נ, *nun*, signifies a fish, and as a numeral 50. In medieval Latin N was the Roman numeral 900, and with a line over it, \bar{N} , 90,000. The Hebrew appellation connected with נ is נִרְנָה, "Formidabilis."

Naomi. The wife of Elimelech and mother-in-law of Ruth. The name is translated both as "my delight" and as "sweetness." Naomi, in a time of famine, went with her husband and two sons into the land of Moab, where the sons took unto themselves wives of the Moabites. The three men died, and Naomi returned to her own land, accompanied by Chilion's widow Ruth, who could not be persuaded to remain away from her mother-in-law. Naomi on leaving Moab desired to be known as Marah, which is "bitterness," instead of Naomi, "pleasantness."

Neighbor. See *Samaritan*.

Night. See *Darkness*.

Nimbus. A variant of the aureole or glory. It has the signification of sanctity. While the aureole surrounds the whole person, the nimbus is confined to the head, and is the attribute of canonized saints, the aureole being an attribute of the Godhead only. The use of the nimbus appears to be world wide. All the European nations, both ancient and modern, have and do use it. It is found on the monuments of Mexico, and is invariably placed about the heads of their gods and goddesses, by the Navajo Indians of the Southwest. In early times, the nimbus, instead of sanctity, was emblematical of dignity and power, and in some Byzantine work even Satan is represented as wearing one.

There is a fresco of the Last Supper, in the apse of a Greek church, in which all the apostles, save Judas, have nimbi of a bright color. He, poor lost betrayer, has a nimbus as black as the gloomy path of Erebus, the valley of the shadow of death that leads to Hades. (Hulme).

As the symbols of sanctity in Odd-fellowship are confined to the particular emblems of the Almighty, it is an aureole, not a nimbus, that forms the "Blaze of Light and Glory."

See *Aureole*.

Nine. The Chinese, conceiving the world as a celestial earth,

divided it into nine squares



In allotting the soil, nine lots

formed a *well*; four wells made an enclosure; and four enclosures constituted a community. In the grand divisions of the empire the same thing obtained, as it was divided into nine provinces, ruled by eight mandarins and the emperor who governed the central square. They have nine orders of mandarins, and nine great canals, as well as in their large temples and public buildings three doors in each of three walls.

Mohamed, when endeavoring to recruit his following from Christian people, averred that he had Jesus lower a table from heaven laden with nine cakes of bread and nine fishes.

The ancient Scandinavians seem to have held the number nine in some veneration. They named nine worlds; Muspel, Asgard, Vanaheim, Midgard, Alfheim, Mannheim, Jötunheim, Hel, Niflheim. Heimdal had nine sisters for his mothers. Ægir had nine daughters. Nine

Valkyrjas helped Helgi in a storm and saved his ships. Halfdan, the old, had nine + nine sons, of which nine were born first and nine after. And so on, instances too numerous to mention here are found in the sagas of the Vikings of old. (Du Chaillu).

Among the classic nations, nine also was accounted sacred. Pythagoras noticed many of its peculiar permutations in mathematical calculations, and philosophized upon it. He noticed the manner in which it reproduced itself by the addition of the digits in the results of multiplication, and made it the symbol of the circumference of a circle, because every circle has 360 degrees, and $3+6+0=9$. As the symbol of versatility and change, and the emblem of the frailty of life, the ancients held it in great fear, considering it a bad presage, as do many of the superstitiously inclined hold the number thirteen today. Hence, they avoided numbers wherein nine appeared, and were particularly averse to the number eighty-one, the square of nine.

There were, in ancient cosmography, nine spheres. There were also nine muses or goddesses who ruled over poetry, art, and music. They were the daughters of Jupiter and Mnemosyne. Calliope was the muse of epic poetry; Clio, of history; Erato, of erotic poetry and mimic imitation; Euterpe, of lyric poetry; Melpomene, of tragedy; Polyhymnia, of the sublime hymn; Terpsichore, of choral song and dancing; Thalia, of comedy; and Urania, of astronomy.

According to the great theologians, there are nine choirs of angels in heaven. Dionysius, the Areopagite, divided them into three hierarchies, in this order; 1. Seraphim, Cherubim, Thrones; 2. Dominations, Virtues, Powers; 3. Princedoms, Archangels, Angels.

Odd-fellowship has nine working degrees; four in the subordinate Lodge, three in the Encampment, one in the Rebekah Lodge, and one in the Patriarchs Militant.

Noah. Hebrew, נֹחַ, *rest, or comfort*. The son of Lamech, and the second father of mankind, the representative of the human race. St. Peter calls him "a preacher of righteousness." (2 Pet. ii, 5).

Noah's Ark. See *Ark, Noah's*.

Numbers. The fascination, or predilection, for the use of certain numbers, is a curious outgrowth of the practical application of them to some important purpose, now almost, if not entirely, lost sight of. It can usually be accepted, however, if no other reason is known, that they

have an astronomical bearing. Their symbolism is confined to no age, and to no nation. The almost divine sanctity allowed the number seven, the great regard for the number three, is sufficient alone to attest the attention paid by many eminent scholars to their symbolism. All the philosophers of old used them in their teachings, while the mysteries were to a great extent based upon or controlled by them. All the ancient religions held certain numbers as sacred. The Christian religion with its prototype, the Mosaic, is permeated with them, and in the everyday life of the layman, certain numbers have their important influence.

Of all the teachers of the symbolic characteristics of numbers, probably Pythagoras was the greatest, though he was not the originator of this class of philosophy, having derived the greater part from Egypt and the East, where he had spent many years in study. It is from his disciples that we know his work, as he only taught orally. His theory was that numbers contain the elements of all things, not excepting the sciences. They are the invisible coverings of things as the body is the visible. Being the primary cause upon which the whole universe rests, he who knows numbers, knows at once the laws through which nature exists, for all things proceed from numbers. Plato, also, philosophized upon numbers, and called him a happy man who comprehended their spirituality, and understood their mighty influences. Numbers, he claimed, are the "cause of all harmony, and of the production of all things." Iamblichus and the Neo-platonists expanded upon this theory. The Gnostics took it up, and school after school followed. The great doctors of the early Christian church appear to have believed in "the wonderful virtue and efficacy in numbers, as well for good as for evil." (*C. Agrippa*, Oc. Phi).

Any one familiar with the Bible, will realize the many instances of certain numbers occurring in connection with things or happening of a familiar character. The question as to whether this was coincidental or from supernatural design, was much discussed by the Fathers of the Church, and the disposition was to admit its supernatural origin.

In Christianity the peculiarity of the application of numbers is very noticeable. "One is the numeral indicating the Unity of the God-head; Two points to the hypostatic union; Three to the Blessed Trinity; Four to the Evangelists; Five to the Sacred Wounds; Six is the number of sin; Seven that of the gifts of the Spirit; Eight that of the Beatitudes; Ten is the number of the Commandments; Eleven speaks

of the Apostles after the loss of Judas; Twelve, of the complete college. Rev. S. Baring-Gould).

See *Three; Seven; Nine; Ten; Twelve; Thirteen; Forty.*

“O.” The fifteenth letter in most modern alphabets. It is said to have been derived from the Phenician *'ain*, which had a “very peculiar and to us unpronounceable guttural” sound. It had no equivalent in the Egyptian or the Hebrew. As a Medieval Roman numeral O stood for 11.

Oak. A sprig or leaf of oak is in many parts of England a badge of loyalty. Particularly on May 29th, such badges are worn to commemorate the restoration of Charles II, which occurred in 1660. It refers to his concealment in an oak-tree while making his escape from a band of Cromwell’s men. Not only the character of its timber, its strength, hardness, durability, and its usefulness in construction, but the very form and habit of the tree, upright and sturdy, with limbs thrown straight out from the bole in defiance of gravitation, demand a respect that those who are familiar with it do not hesitate to allow. It is a frequent emblem of strength and sturdiness, and as such, oak trees or their branches are often borne as charges or crests in Heraldry. It is in this sense that British sailors are called “Hearts of Oak.”

The Druidical oracle of Dadona, perhaps the most ancient of all Greek sanctuaries, was situated in a sacred grove, and the priests pretended that the responses came from the oaks that composed it. According to Livy, Jupiter was, in ancient Rome, originally worshipped in the form of a lofty oak tree which grew upon the Capitoline Hill. The tree was the earliest symbol of their great god amongst the Greeks, and we find it frequently represented as such on ancient works of art. “To have partaken of the acorns of Zeus was a vernacular expression for having acquired wisdom and knowledge.” (Philpot). “Whence art thou?” demands Penelope, in another tradition, of the disguised Ulysses, “for thou art not sprung of oak or rock, as old tales tell.” (Odyssey, xix, 162). Virgil also speaks of

“Nymphs and fauns, and savage men, who took
Their birth from trunks of trees and stubborn oak.

Jove’s own tree
That holds the world in awful sovereignty.”

Ænied, viii, 315.

In the Eleusinian mysteries the initiates crowned themselves with the oak-leaves of Zeus and the myrtle of Aphrodite.

The oak being the largest and strongest vegetable production of the North, it was also employed by the Celtic tribes as a symbol of the supreme God. Pliny derives the name Druid from $\delta\rho\upsilon\sigma$, an oak, others connect it with *darach*, the Celtic word for the tree. "The principal god of the ancient Prussians was supposed to dwell by preference in the great oak at Remove, before which a hierarchy of priests kept up a continual fire of oak logs. The oak was veiled from view, like the pictures in a modern continental church, and only shown from time to time to its worshipers. The grove where it stood was so sacred that only the consecrated were allowed to enter and no branch in it might be injured. It is said that the Druids, when an oak died, stripped it of its bark and shaped it into a pillar, pyramid, or cross, and continued to worship it is an emblem of the god. In Finland, to this day the oak is called God's tree." (Philpot).

The great oak of Mamre, that sheltered the patriarch Abraham, is claimed to have been a terebinth, or turpentine tree. It lived to an enormous age. Its legendary site is now occupied by an offshoot of Abraham's original, and is at the present day an aged tree, still held in reverence by Mohamedans, as well as by Jews and Christians.

From its spreading character, which gives a broad and grateful shade in the hot climate of the East, it is quite the custom for the semi-nomadic people to receive and entertain their friends and visitors under an oak. Hence its symbolic character of hospitality.

Oil. One of the Hebrew sacrificial elements, used in the *meat-offering*, or the "unbloody sacrifice." It symbolized that "the fulness of life is of the Lord." It was also used in the anointing of kings, prophets and priests by the Jews, which custom has been handed down to the present day. The title Messiah, or Christ, meaning anointed, was derived from this act. The oil used by the Jews for the sanctuary, and for the unction of the priests, was mixed with myrrh, calamus, cassia, and cinnamon. (Ex. xxx, 22; 33). In the Christian church, the anointing of inanimate objects signifies hallowing or dedicating them to God, and the unction of persons symbolizes the bestowal of the gifts or graces of the Holy Ghost and personal consecration to God's service.

Olive Branch. The olive-branch is the symbol of "peace on earth, good will to man." Mrs. Jameson says: "peace and reconciliation," which accords well with the incident upon which its origin as a symbol is founded; that of Noah's returning dove with the olive-branch in its beak. The great value of the olive to man, has caused it to be considered also as the emblem of plenty. In many countries where the olive is not a native, the branch appears upon the coins in one or more of these symbolic senses.

The classic nations seem to have thought the olive possessed the properties of health and immortality. Hence they crowned the statues of their great gods with it, while the victors in the Olympian games also had chaplets of it placed upon their heads, as an indication that they were consecrated to immortality.

Athena and Poseidon, being at variance as to which of them should name the newly founded city of Athens, referred the question to the gods, who in general assembly decreed the privilege to that claimant who should give the most useful present to the inhabitants of the earth. Poseidon struck the ground with his trident and a horse sprung forth, But Athena "revealed the spray of gray-green olive, a divine crown and glory for bright Athens." And the gods decided that the olive, as the emblem of peace, was a higher gift to man than the horse, which was a symbol of war. So Athena named the city after herself and became its protectress. (Philpot).

The olive-branch or tree, in Heraldry, is considered as the symbol of peace and concord.

The olive tree grows slowly, but attains a great age. Its appearance is indicative of tenacious vigor. This is the basis of the Scriptural idea of its "greenness" being emblematical of strength and prosperity.

See *Dove*.

One. Pythagoras taught that each number had its own particular character, virtue, and properties.

"The unit, or the monad," he says, "is the principle and the end of all; it is this sublime knot which binds together the chain of causes; it is the symbol of identity, of equality, of existence, of conservation, and of general harmony. Having no parts, the monad represents Divinity; it announces also order, peace, and tranquility, which are founded on unity of sentiments; consequently *one* is a good principle."

Onyx. Heb. **סָהָם**, *shoham*. There is a difference in the opinions of writers regarding the *shoham*. Some believe that the "beryl" is intended, while the majority favor the onyx. The English equivalent of *shoham* is "nail," that is, the finger-nail. It would seem natural that the stone formed of alternate striae of red and white is the proper one. As usually cut with the semi-transparent white on the surface, we find the red shows through with the same delicate effect as does the red blood through the grayish-white nails of the human body. It takes a high lustre when polished, and is quite a favorite with the gem engraver. The Greeks had a legend that Cupid one day finding his mother, Venus, asleep, cut her nails with the point of his arrow, and flew away. The nails fell on the Indian sands, where the Fates, lest anything pertaining to the gods should be lost, transformed them into onyx.

In Christian symbolism, Onyx is indicative of sincerity, and by the old pagans was held to be a sure talisman of victory over one's enemies, and could dispel grief. It occupied the middle of the fourth row of jewels on the high-priest's breast-plate, and was engraved with the name of Joseph. Two onyx stones were set in the golden ouches or buckles of the ephod, and were engraved with the names of the tribes. "Six of their names on one stone; and the other six names of the rest on the other stone, according to their birth."

During the Middle ages, the onyx was considered as a diamond imprisoned in stone, which waked only at night, causing terror and disturbance to the sleepers who wore it, therefore many would not wear or even become possessed of one.

Opal. A beautiful precious stone of many varieties. Under different angles of light, the best exhibit a marvellous variety of shades of green, blue, yellow, and red. Some emit a firelike reflection, yet at times, becoming dull and porcelain-like. Although at the present time many people have a strong superstitious prejudice against wearing an opal, it was in bygone days held in the highest estimation, for it was supposed to combine the virtues of several other gemstones. Under the name of thunder stone it was believed to possess the magical virtue of conferring invisibility upon him who carried it wrapped in a bay-leaf.

Open Hand. See *Hand*.

Ordeal. The ordeals required of candidates in modern fraternal societies are practically figurative only, except in very few instances,

and these are not to be compared in severity with such trials of strength, endurance, patience, and courage as are indicated by the word *ordeal*. Ordeal means a trial of physical endurance, ordinarily as a mode of determining guilt or innocence. The form varied in character, as much as the people varied who practiced it, and it was practiced by all nations. It is but a few centuries since the most civilized nations required it, while it is yet found in parts of the East, and among savage tribes.

An ordeal consists in testing the effect of fire, water, poison, or something normally very hurtful, upon the accused, or compelling him to some particularly dangerous feat. Sometimes it was to battle for his life against odds. In England a common ordeal was to cause the victim to handle red-hot irons, or to walk over red-hot ploughshares. If innocent no harm came to him, but if guilty, he burned, and received other punishment. At other times he was thrown, bound, into deep water; if he floated, he was adjudged guilty; while if he sank, he was known to be innocent. It is well to remark, that if the accused had any friends a rope was attached to him by which to rescue him if he sank. The "ducking of witches," was doubtless a survival of this custom, and the phrase "going through fire and water," had its origin probably in the same practices.

Ordeals were abolished in England in the time of Henry III, except that of battle, which, strange as it may seem, having lapsed into desuetude for more than three centuries, was suddenly brought up in 1818, when a demand for such a trial was made by one accused of a high misdemeanor. Needless to say, the law permitting it was at once repealed.

In Africa, the ordeal is by poisoned water; in Burma, by burning candles; in Siam, by eating rice, and till a very short time ago, the Amerind practiced stake-burning and gauntlet-running.

Ostrich Feathers. See *Feathers*.

Ouch. An ornamental brooch or clasp, or any jeweled ornament. It is emblematic of connection, of security, of emplacement. Many a jewel of beautiful metaphor is set in an ouch of solid fact.

Owl. The owl appears among other emblems upon the dispensation granted Grand Sire Wildey by the Manchester Unity. It is considered as the emblem of wisdom. A small brown owl was particularly common in and about the city of Athens, and thereby became

the emblem of that city, and an attribute of its patron goddess Athene. In Chaucer's time the cry of an owl was thought to forebode death, and it was an evil omen if an owl shrieked at a birth.

“P.” The sixteenth letter of our alphabet stood for 400, and with a dash over it, P̄, for 400,000. The Hebrew equivalent, פ, *pe*, or *phe*, has the numerical value of 80, and also denotes a mouth. The Hebrew sacred name connected with it is פִּדְיָה, Phodeh, “Redeemer.”

Palm. “That row of green trees marks the course of Jordan.” A scene in Palestine at the present day would hardly be recognized because of its lack of palms. In Bible times, its dark grayish-green tufted head was a most prominent and frequent object in the landscape. In a pilgrimage, today, to the Holy Land one sadly misses this tree, which in all the stories, legends, and the Bible, was once so plentiful, but now only too scarce. In the days of the Crusader and when Jerusalem was under Christian guardianship, pilgrims to the Holy City were numerous, and as souvenirs, as well as proof of their journey, they always carried home a palm-leaf. Hence the title “Palmer” given them.

The Egyptian moon-god, Thoth, is frequently depicted with a palm-branch in his hand, and his priests wore them in their sandals, supposedly as a badge of immortality; for the tree is noted, not only for its longevity, but because it never drops its leaves.

Among the Jews, palm-branches were tokens of victory and peace, and it was a favorite decoration on the tombs in the catacombs, probably because of Rev. vii, 9, wherein are described the glorified of all nations “clothed with white robes and palms in their hands.”

The palm-branch as an attribute of the saints of the modern Church, is indicative of martyrdom.

Paran. Or El-paran, *place of caverns*. A great wilderness to the Southwest of Palestine, now, and for ages, known as *Bedu et-Tih*, “the wilderness of wandering.” It was the scene of the wanderings of the children of Israel before they were permitted to enter Canaan. The first mention of this wilderness is in Genesis, xiv, 6, as the place where the kings met who raided Canaan as far as Mamre, and took Lot, his family, and his goods, which stirred the patriarch Abraham to arm his servants and go in pursuit of the raiders. Abram's success and generosity are related in the same chapter. This region is usually con-

sidered a desert, but there are many green valleys and slopes amongst the hills, and at this day great herds are driven from pasture to pasture, as were the Israelites by Moses during their wanderings. The German symbolists make El-paran symbolical of homelessness.

Patriarchal Degree. The word patriarch means "the father and ruler of a family; one who governs by paternal right." The principal use of the title is to indicate Abraham, Isaac, Jacob, and the sons of Jacob. The heads of families that lived before the deluge are termed antediluvian patriarchs. It would appear that the title "pastoral" would be more appropriate for this degree than "Patriarchal." The candidate is certainly initiated as a herdsman, and not at all in the character of a father.

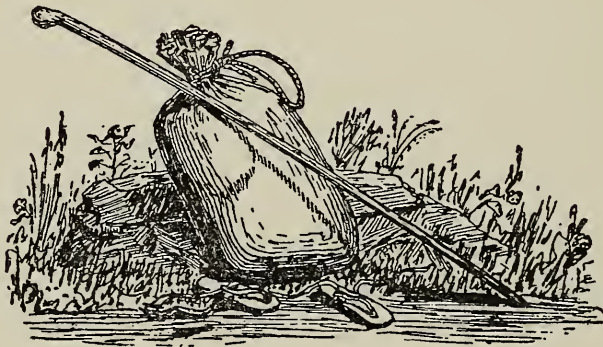
The action of the degree, while being entirely pastoral in form, through its metaphorical, as well as its direct lessons, is symbolical of duty to God, to our fellow man, and to ourselves. The Wisdom, Strength, and Beauty of Religion, symbolized by the Three Pillars of Faith, Hope, and Charity, the guiding and protecting power of the Great Shepherd, represented by the Crook; the entertainment of strangers, illustrated by the Open Tent, all direct attention to the fundamental laws of God as laid down in the Decalog, to obey which brings happiness and a hope in a joyful future, while to reject it exposes one to misery and despair.

Patriarch of the Patriarchs. This refers to Jacob, called Israel. At his father's death he became the patriarch of his family; that is "the ruling father." As Jacob's sons, in course of time, reared such large families, the one great family of Israel became divided into twelve, each under its own patriarch or father and ruler, and later developed, by their natural increase and by marriage with outsiders, into great tribes.

Patriarchs Militant Escutcheons. See *Escutcheons of the Patriarchs Militant*.

Pen. As an emblem, the pen usually represented is the goose-quill, because it more readily lends itself to the picturesque, and if of small dimensions, it can the more easily be recognized. It is symbolic of "record," or writing, and is the attribute in Christian art of such disciples and saints as were known for their writings.

Pharisees. This was a religious party or sect among the Jews at the time of Christ. The name is derived from the Hebrew, פְּרִשִׁים, *perushim*, separated. They were the Formalists of their times. Their every thought, word, and action was required to be absolutely in accordance with rules and regulations provided therefor. These laws were said to have been formulated by Moses and handed down orally. They were so elaborate and minute in their directions, that the observance of them was a burden and a pain. Indeed, they were so onerous, it was held that most of the Pharisees relaxed their observance in private, only to make them more obtrusive in public. Dr. Smith, says, "the whole spirit of their religion was summed up, not in confession of sin and in humility, but in proud self-righteousness at variance with any true conception of man's relations either to God or to his fellow creatures." (Dict.) The Pharisees were so intent upon the rigid observance of the external forms and rites of their religion without regard to real piety, that the name has become a by-word for the canting hypocrite.



80. THE PILGRIM'S SCRIP, SANDALS AND STAFF.

Pilgrim's Scrip, Sandals and Staff. Together with the gown, the outfit of a pilgrim of the Middle Ages to one of the great Christian shrines. An ampulle, or water-bottle should also be enumerated. These are the emblems of a long journey, and symbolize one which cannot be gauged in miles, nor days, nor can its import be known till the journey is over, and its results for good or ill be judged. It is the "journey of life" that leads from the cradle to the grave.

See *Scrip; Sandals; Staff*.

Pilgrim's Staff. See *Staff, Pilgrim's*.

Pilgrim's Weeds. The dress of a pilgrim. The word weed is derived from the Anglo-Saxon word *waede*, "garment." The peculiar costume of the pilgrims to the Holy Land was so distinctive that it became practically symbolical of the character of the wearer, or at least of his journey.

Pillars, Three. See *Three Pillars*.

Pine. A symbol of immortality and regeneration. Of such are "those pines that cluster on the mountain top." The pine-tree could not have been a very prominent object in Bible times as we find it mentioned only twice in the Scriptures, and then as something desirable to have. (Isa. xli, 19; lx; 13). It is not, however, infrequent at the present day.

Because of its never failing greenness, the pine obtained its character of immortality, while the fact that the needles drop in the spring, giving way to the new, after the manner of mankind which continues to live while continually dying, gave it its character of regeneration.

The classic nations used the pine-cone as their symbol of regeneration. Bacchus is rarely represented without the "thursus," or wand tipped with a pine-cone.

Pink. The color of the Degree of Friendship, as also one of the colors assigned to the Rebekah branch. It was the color of the old Second Degree. The strongest and most irrefragible ray of the prismatic spectrum is red, and pink is midway between that and white. Emblematically it may be said to be a combination of both. The purity of the white being blended with the fire of the red, it takes its place in poetry as the tint of life's spring time, when friendships are founded on love, ardent and faithful, fervid and pure.

The symbolists say that pink (rose color) derives its signification from red and white. Red being the symbol of divine love, and white of divine wisdom, the union of these colors will signify the love of divine wisdom. Rose also indicates regenerated man, who receives the holy word. In the Bible the rose is used as significant of dew, only the rose-tree is the image of the regenerated, while the dew is the symbol of regeneration.

Plenty. See *Horn of Plenty*.

Pomegranate. "Upon the robe of the ephod, upon the hem of it, thou shalt make pomegranates of blue, and of purple, and scarlet, round about the hem thereof; and bells between them round about." It may be doubted that these pomegranates had really any significance, or were placed upon the robe for other than ornamentation. Josephus says that they were symbolical of thunder. Other nations did give them a positive symbolic character. The classic nations as well as Egypt, and those of the far east, considered them as emblematic of generation. They were consecrated to Proserpina, Pluto prevailed upon her to eat of them, and she was therefore compelled to spend one-third of the year in the under world, and part of the Greek ceremony of marriage still consists in many places, in the bride's treading upon a pomegranate. (E. P. Knight).

In some of the mysteries, based upon death and the resurrection, the pomegranate when bursting open with ripeness and showing the seeds, was emblematic of the future, of hope in immortality, and in this sense it is yet used in Christian art.

See *Bells; Blue; Purple; Scarlet.*

Pommel. So named is the knob at the top of the grip of a sword or dagger as is also that upon the horn of a saddle. The word is derived ultimately from the Latin *pomun*, apple, fruit. While its design is for the eminently practical purpose of aiding the hand in retaining the sword when in action, its form when made plain and smooth like the apple, has been used as symbolical of discord. In medieval times, the pommel held an important place in the general symbolism of the hilt. The hilt with a straight guard was a symbol of the cross, and the pommel represented the head of it, and a little less directly, the board containing the inscription. Many pommels had the initials I. N. R. E. engraved upon them. Later the crusaders had their pommels made in the form of a celestial crown, the emblem of Jerusalem, the symbol itself of heaven. Again many knights had pommels in the form of helmets, the attribute of the knightly rank.

Potsherds. These are symbolical of uselessness. See *Golden Bowl.*

Prototype. The original or first form of which others are the copies. It may be of a character or of an inanimate object. Thus it is said that Melchizedek was the prototype of Christ, in that he was a priest of the most high God, a King, and not of the line of Aaron.

Again, the tabernacle was the prototype of the temple, because, although the temple was much larger, its proportions were identical; its rooms were the same; its furniture as well, as also its purpose in the worship of God.

Purple. Heb. אַרְגָּמָן, *argaman*. The color of that Encampment Degree called Royal Purple, is one of the secondary colors of the spectrum. Being a compound of red and blue, it partakes of the qualities of both; both in its tint and in its symbolism. As a compound of the two colors it is emblematic of union. Much that has been said under the title "Scarlet," applies as well to purple. Since the day when the term purple was definitely applied to the tint now recognized as such, this color has been appropriated by royalty. It was indeed, in olden times, very expensive. Obtained principally from a small shell-fish found upon the shores of the Mediterranean, its manufacture was a matter of much time and trouble, as well as its application to fabrics. This put it beyond the reach of the commonality, and therefore it was almost entirely reserved for royalty and the very rich. Other shades of purple, such as amethyst, hyacinth, violet, and those made from madder, the cochineal insect or the Arabian *kermes* (carmine) were not so difficult to obtain, and, consequently, were not so expensive, nor were they so gorgeous in the depth and beauty of their tints. Royalty, therefore, having practically monopolized the tint, it early became the accepted sign of imperial power. In ancient Rome, the toga of the emperor, or of a conqueror on the day of his triumph, was purple. The old pagan nations of the East arrayed their gods in purple robes, while from Homer we learn, that purple garments could only be worn by princes.

Quite a different significance is given to purple or violet when used by the Church; being in this case typical, not of imperialism but of penitence and fasting, passion and suffering, or love and truth.

Purple, most probably of the shade now known as violet, was much used by the Jews in the decoration of the Tabernacle and Temple, also in the high-priest's vestments. Josephus says, in this use it symbolized the element of water. Portal says, "that purple, in the language of colors, signifies constancy in spiritual combats, because blue denotes fidelity and red, war."

Letters expressing sympathy and condolence are sealed with violet (purple) wax.

"Q." This, the seventeenth letter of the early Greek, the Latin, and the English alphabets, was derived originally from the Phœnician. As a Roman numeral of the Middle Ages it stood for 500.

Quail. Hebrew שִׁלּוֹ, *schlu*. Great clouds of quail were once sent to the Israelites in the wilderness in answer to their complaints of the lack of flesh food. (Exo. xvi, 13; Num. xi, 31, 32). They being so abundant many of the people surfeited themselves, and quite a few died of it. With the Hebrews, the quail was significant of security, because, says the Commentators, it lives in the security of the harvest. That is, it effectually conceals itself in the standing grain.

Quiver. A box or case for carrying arrows and sometimes the bow as well. From Job's description of the war-horse, one would infer that the custom in his day was to carry the bow in the quiver. "The quiver rattleth against him, the glittering spear and the shield." (Job, xxxix, 23). Here is named all the artillery of a trooper, save the arrows and the bow. Had the bow been carried separately, it doubtless would have been named with the spear and the shield. In Psalm cxxvii, 5, we find quiver used as symbolical of the family, the children being the arrows. Isaiah xxxix, 2, makes it a place of hiding.

The representations of the quiver in both Assyrian and Egyptian remains indicate that they were flat, not round. By footmen they were slung by a cord over the back, so that the arrows could be reached over the right shoulder. Large quivers containing many arrows are shown often on the sides of chariots, both in battle and in hunting scenes.

The quiver is a component of one of the emblems of the Degree of Friendship; the Bow, Arrows, and Quiver. With the bow it formed an emblem of the old Second or Covenant Degrees. It is symbolical of preparation and readiness. It is also an emblem of memory, wherein to store information for future use. A vacant mind is often likened to an empty quiver. In Jeremiah it is also referred to as an open sepulchre.

"R." The eighteenth letter of the English alphabet is sometimes called the canine letter because of its resemblance to a snarl. As a Roman numeral, it formerly stood for 80, and with a dash over it, \bar{R} , for 80,000. The Hebrew equivalent, ר, *resh*, which has the numerical value of 200, indicates as a name of God, רַהוּם, *Rahum*, "Clemency."

Rachel. The beautiful wife of Jacob, and the mother of Joseph and Benjamin, is used as a type or rather a symbol for all the mothers of Israel, in Jeremiah xxxi, 15.

Rain. Among all nations, tribes or peoples, and at all times, moisture has been recognized as one of the elements of production, the other element being heat. Heat is the active principle and moisture the passive, hence rain, which has always been regarded as the source of moisture, is taken as the emblem of nourishment.

Rainbow. In the thirteenth verse of the ninth chapter of the book of Genesis we read:—"I do set my bow in the cloud, and it shall be for a token of a covenant between me and the earth." The correct interpretation of this, according to the most prominent Bible exegetes, is not that He then first made it, but took what had been to man aforetime simply an unmeaning, if beautiful object, and consecrating it as a sign of His love, and the witness of His promise, made it the token of His purpose to never again destroy mankind with a flood. Hence it became the symbol of God's faithfulness and mercy.

The "rainbow around the throne," of Revelation iv, 3; is the symbol of hope, the emblem of mercy and love." (Smith.)

Mr. J. W. Powell says that in *Shoshoni*, (Am. Indian) the rainbow is a beautiful serpent that abrades the firmament of ice to give us snow and rain. In Norse the rainbow is the bridge Bifrost spanning the space between the earth and heaven. In the Iliad, the rainbow is the goddess Iris, the messenger of the king of Olympia. In Hebrew, the rainbow is the witness to a covenant. In science the rainbow is an analysis of white light into its constituent colors by the refraction of the raindrops. (Rep. Smi. Inst., Bu. Eth. 1879).

Ram. The animal slain and sacrificed by Abraham, after he was restrained by the angel of the Lord, from offering up his son Isaac. (Gen. xxii, 1-19). Some commentators put forth the theory that as "Abraham took the wood of the burnt-offering and laid it upon Isaac, his son," in being placed upon both shoulders, it would naturally lay in the form of a decussate cross, and this being an antitype of the cross of Calvary, the Lord could not permit the sacrifice of Isaac under its protection. Therefore He sent the angel to prevent, and furnished the young ram. (See Cross). A young ram occupied a prominent place in the sacrifices of the Israelites. It signified for them "The Lord will provide."

Rebekah. (Ensnarer). The daughter of Bethuel and sister of Laban, was the wife of the Patriarch Isaac. The beautiful story of her marriage is told in Genesis xxiv. Being the wife of a patriarch and the mother of Jacob, afterward called Israel, from whom all Jews are descended, she is at times alluded to as an antitype of the Virgin Mary.

Red. See *Scarlet*.

Remembrance Degree. The Fourth Degree of the old work. It was practically the same as the present Degree of Brotherly Love, with some insistent lessons in regard to remembering what had been taught in the preceding degrees.

See *Brotherly Love, Degree of*.

Right Hand. The presentation of the right hand is the general emblem of friendship; while among brothers it is the symbol of Fidelity. In the ancient Roman *Collegiæ Fabriorum*, the Goddess Fides was worshipped. The act was symbolically represented by two hands clasped together, or by two female figures holding each other's right hands. The ancient Persians considered the pledge of the right hand as inviolable, and any infringement of a promise thus solemnly given, as most infamous. In the same manner the right side was, in antiquity, as at the present day, esteemed the place of honor.

See *Clasped Hands; Clean Hands; Hand; Heart in Hand; Left Hand*.

Riding the Goat. See *Goat*.

Road from Jerusalem to Jericho. It is a singular fact that the word "road," meaning a travelled way, does not occur in the Authorized Version of the Bible. When a travelled way is referred to, "path" or "way" is used. From the story of the Good Samaritan, "the way from Jerusalem to Jericho" has become symbolical of the "way of life." The country between these ancient cities was greatly diversified. Hills and plains, rocks and soft earth, dust and grassy reaches presented themselves in turn to the traveller. To the people of ancient times, the rough travelling was not the worst part of the journey. They knew no better method of transportation than by camel, which was rough in itself, or by the slow-going ass, and most travellers went afoot, but all were in constant dread of attack by robbers, and in the days of Roman supremacy by soldiers. It is needless to draw the comparison to the life of man, the simile is too obvious.

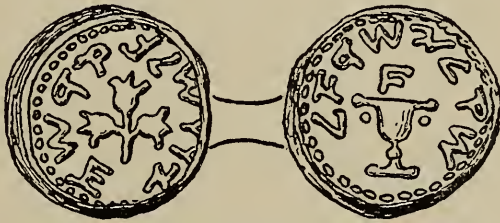


Royal Musee, Madrid.

81. REBEKAH AND ELIEZER.

From the Painting by MURILLO.

Robbers. One of the principle occupations of the nomadic tribes of the East for centuries is robbery. When Ishmael was banished from his father's house it was prophesied that his seed should prey upon his brothers for all time. To this day, his children, the Bedouins, have succeeded in making the prophecy good. The Mosaic law on the subject, Exo. xxii, has never been repealed, and man-stealing was punished with death. Exo. xxi, 16; Deut. xxiv 7. In the days of Jesus, robbery was not confined to the children of Ishmael. The Roman regime, together with the many great caravans which crossed the country of the Jews, brought into it many of the worst classes of men. Men who cared little for human life could they but secure booty. It is of such characters the Messiah spoke in the parable of the Good Samaritan. These robbers are often regarded as typical of such at the present day who not only boldly waylay the traveller, but by shrewdness and so-called "business" methods relieve their unsophisticated dupes of their money.



82. SHEKEL OF JERUSALEM.

Rod. The rod, staff, or wand has been from remote ages a symbol of power and authority. The hands of the Pharaohs of Egypt always held a rod, and down to the present day it has been in constant use. The sceptre of the king; the baton of the marshal; the staff of the tipstave; the crook of the bishop, are all examples of the use of the rod as emblematical of authority.

Though almost every man of the Jewish host, during their wandering in the wilderness, was a soldier, their leader, Moses, carried but a rod. It will be remembered that when the Children of Israel were sore pressed by Pharaoh's host, Moses at the command of God, lifted up his rod, and the sea parted and they passed over dry shod. (Ex. xv, 16). Again, when Amalek came up against Israel at Rephidim, it was only while Moses held up his rod that the Israelites prevailed. (Ex. xvii, 8-12).

When it became necessary to prove beyond doubt the high-priesthood of Aaron, the great miracle of the budding of his rod was performed (Num. xvii), the memory of which was perpetuated, not only by the preservation of the rod, but by placing the device of budding almond-flowers upon the shekels of Jerusalem.

A most prominent example of the use of a rod as a badge of office is that of the Black Rod of the English parliament. This is a rod of black ivory tipped with a golden ball, borne by the official who carries messages to the houses from royalty. He has other duties in connection with the House of Lords; in fact he is greatly in evidence when some unusual function occurs. His rod being always in hand, in default of a better title the official has received as such the name of his badge. Another prominent official in English court life is the Gold-Stick-in-Waiting.

As emblems of authority, the rods of Moses and Aaron and their successors are represented, today, in the crooks and crosiers of the church. Care must be taken not to confuse these, for they are entirely distinct. The crook or pastoral staff is an official badge borne by a prelate of the church in his left hand. The crosier, or processional cross, is never carried by the prelate, but is borne by a lower grade ecclesiastic, if indeed not a lay-brother, in front of him.

See *Bundle of Rods; Crook; Ark of the Covenant; Moses' Rod; Budded Rod.*

Royal Blue. This was most probably a trade name for the particular shade of color obtained by treating common glass with protoxid of cobalt. This, being ground to powder and made into a pigment, produces a fine and brilliant blue. Sometimes the deep shades of Prussian blue, produced by the action of light on a solution of ferro-prussiate of potass in combination with ammoniated ferro citrate, receives the term "royal."

Royal Blue is the color of the Degree of Brotherly Love, and of the old Third of Royal Blue Degree.

Royal Blue Degree. The Second Degree or Degree of Brotherly Love is so called from the color assigned to it. No particular interest attaches to the adjective "royal" as it is but a trade name for the color, while the material is called smalt. In the old work. the third degree bore the title "Royal Blue Degree." Its lessons and metaphors were almost entirely carried over to the present Degree of Brotherly Love.

See *Blue; Brotherly Love, Degree of.*

Royal Purple. See *Purple*.

Royal Purple Degree. The highest Degree of the Encampment Branch of the Order, is symbolical of Faith, and its lessons are emblematical of the Pilgrimage of Life. For the symbolism of its title of Royal Purple see under Purple.

Ruby. In old folk-lore the ruby is the lucky stone for the month of July. It is a beautiful red crystal, prized as highly as the diamond, and in some instances valued above that noble stone. In Heraldry, the ancient term or blazon for red, now called *gules*, was ruby. The episcopal rings of the Middle Ages were jeweled, and the stones were chosen for their significance. The ruby, in the ritual of the Latin Church, was indicative of the fervency of burning zeal.

In antiquity, the ruby was the popular emblem of happiness. If it changed its color it was a sinister presage, but it again took its purpled tint when the misfortune was past. It banished sadness and repressed luxury; it resisted poison, preserved from the plague, and dispelled evil thoughts. The materialization of the symbol of divine love, "Red," is here very apparent.

The ruby of the English crown is famous in popular estimation, but aside from its history, the connoisseur has grave doubts as to its value. Is it a ruby, or is it only a fine and large spinel? Some people call a spinel a spinel-ruby, but a spinel is not a ruby. The ruby, when it is more than $3\frac{1}{2}$ carats in weight and flawless all through, is more precious than a perfect diamond of the same size. When it is considerably larger its value is not to be estimated, and may be anything, according to the passion of the collector. But the spinel—a much less hard crystal,—even when it reaches the weight of four carats, is valued at but half the worth of a four-carat diamond. There are many famous rubies, but that which flames in the royal crown is, according to a common rumor among experts, the lowlier spinel.

Rugged Journey. See *Journey of Life*.

Ruth. The great-grandmother of King David and the wife of Boaz, is sometimes considered an emblem of the Virgin Mary, because she was, in the line of David, an ancestress of the Christ. She is also taken as the female type of that intense friendship represented in the lives of David and Jonathan, because, with no more apparent reason

than personal preference, she cast her lot with her dead husband's mother, and followed her into a strange land.

See *Women*.

“**S.**” The nineteenth letter in our alphabet had, in the Middle Ages, the numerical value of 7, and also 70. With a stroke above it, \bar{S} , it stood for 70,000. The Hebrew equivalent, ס, *samech*, denotes 60, while the sacred name connected with it is שְׁמֵי־סָ, *Somech*, “Fulcius, or Firmas.”

Salt. This ancient symbol of the preserving power, was, if possible, more indispensable to the old Jews than to us; for it was a necessary accompaniment to all their sacrifices. Lev. ii, 13. It was as a covenant between them and their God. Among, them, as well as among the peoples who occupied the neighboring countries, salt, as an essential article of diet, was the symbol of hospitality and binding unity, and no guest was permitted to leave without tasting bread and salt; unless indeed the entertainers had evil designs against him. The guest leaving without having tasted salt therefore took measures for protection, as it was a sufficient warning that only by having the power of resistance, would he be able to protect his life and save his property. This practice prevails to this day. As late as 1878 a traveller with much baggage, wishing to cross the Arabian desert, sought a local sheik, or chief, to procure an armed escort. He was received very graciously, and as the dinner hour was at hand, was invited to partake of the meal. Noticing that his food tasted rather flat, he took from his saddle bag a small jar of salt. It being lumpy, and also perfectly white, the host became interested in it, supposing that it was sugar, the native salt being of a dirty yellow color, due to impurities. Perceiving his host's interest, our traveller offered him a lump, and he thrust it in his mouth. No sooner had the sheik tasted it than a look of anger and chagrin overspread his face. One of his retainers asked if it was sugar, and received in the most disgusted tone the answer, “No! Salt!” This was a most fortunate accident for the traveller, for his servant soon discovered that the sheik's intention was to have him led astray to some secluded wady, there to be killed and his goods appropriated. But thanks to the inviolability of the covenanting salt, the sheik was compelled to not only permit him free passage, but protect him from others.

In the Middle Ages, churches were consecrated with water, wine, salt, and ashes. Water signifying the outpouring of tears, wine the



Musee de Luxembourg

83. THE GOOD SAMARITAN.

From the Painting by J. J. HENNER.

exaltation of the soul, salt symbolizing discretion, and the ashes humility.

In the Scriptures salt is often used as the symbol of wisdom. "Let your speech be seasoned with salt, that ye may know how ye ought to answer every man." Col. iv, 6. Christ said to His disciples, "Ye are the salt of the earth; but if the salt have lost its savour, wherewith shall ye be salted?" "Your lordship hath some smack of age in you, some relish of the saltness of time." (*Shakespeare*, King Henry IV., part 22, Act II, Sc. 2).

Spilling the salt once meant the worst of bad luck, and today there are many people who throw a pinch over their left shoulder "to break the charm" if they happen to tip over the saltcellar. The phrase "worth his salt" means worth his salary, and the word salary itself means "salt money." Because it was so important, old time usages placed the saltbox in the middle of the table, so that it might be within the reach of all. The "gentles" sat above the salt and the "simples" below it.

Some trace the beginning of the superstition against salt to the picture of "the Last Supper," by Leonardo da Vinci, in which painting the saltcellar is represented as overturned. But the superstition is older than the picture, and it was undoubtedly because of the superstition that Leonardo introduced the overturned salt in his picture.

One of Pythagoras's aphorisms is: "Always put salt upon the table." That is to say, never lose sight of Justice, but practice it always. Dacier, in his life of Pythagoras, says, "As Pythagoras required that men should be true and faithful in their words, he required likewise with special care that they should be just in all their Actions. He said that *Salt was the Emblem of Justice; for as Salt preserves all things, and prevents Corruption, so Justice preserves whatever it animates, and without it all is corrupted!* He therefore ordered that a Saltcellar should always be served on the Table, to put Men in mind of this Virtue. And doubtless this was the Reason that the Heathens sanctified the Table by the Saltcellar, which Custom was perhaps taken from the Law that God gave to His People; You shall offer Salt in all your Offerings. And who knows but this Superstition that was so ancient, and that reigns to this Day, concerning the spilling of Salt, came from this Opinion of the Pythagoreans, who regarded it as a Presage of some Injustice."

Samaritan. The Good Samaritan of the Parable of our Lord is held by all to be the highest type of self-sacrificing benevolence. The purest charity or love for humanity is here combined with open-handed

benevolence. The little story told by Jesus in answer to the lawyer's question "Who is my neighbor?" contains but little in its words of the great depth and intensity of its covert meaning to the questioner.

"And Jesus answering, said, A certain man went down from Jerusalem to Jericho, and fell among thieves, which stripped him of his raiment, and wounded him, and departed, leaving him half dead. And by chance there came down a certain priest that way; and when he saw him, he passed by on the other side. And likewise a Levite, when he was at the place, came and looked on him, and passed by on the other side. But a certain Samaritan, as he journeyed, came where he was; and when he saw him, he had compassion on him, and went to him, and bound up his wounds, pouring in oil and wine, and set him on his own beast, and brought him to an inn, and took care of him. And on the morrow, when he departed, he took out two pence, and gave them to the host, and said unto him, take care of him; and whatsoever thou spendest more, when I come again, I will repay thee."

"Which now of these three, thinkest thou, was neighbor to him that fell among the thieves? And he said, He that showed mercy unto him. Then said Jesus unto him, Go, and do thou likewise," Luke x, 30-37.

There is not a word in this of the intensely bitter enmity which had existed for centuries between the Jews and the Samaritans; not a word as to the customs of the Jews themselves, which prevented the priest and the Levite giving succor to the poor victim, yet to the pharisaical lawyer it was clearly patent that Jesus, while illustrating the common law of humanity, was administering a reproof to the hypocrisy of those Jews, who, by their actions, proved that their religion was merely ritualistic, and on the surface alone; not having the spirit and essence of the Truth in God.

Let us first consider the relations of the Samaritan to the Jews. It will be remembered that on a time, Jesus, being athirst, said to a woman of Samaria, "Give me to drink." And the woman in turn asked, "How is it that thou, being a Jew, askest a drink of me, which am a woman of Samaria? for the Jews have no dealings with the Samaritans. John iv, 9. Samaria was for about two hundred years the capital of the Northern kingdom, or that portion of the Jews called Israel. In B. C. 721 Samaria was captured, after a three years' siege, by Shalmonsesar, king of Assyria, and the kingdom of the Ten Tribes was at an end. Some years later, the country of which Samaria was the center,

and which had become literally a howling wilderness, void of inhabitants and the lair of wild beasts, was repeopled by Esarhaddon. Colonists from Syro-Macedonia, from Babylonia, and Cutha, and from Ava and Hamath, and Sepharvaim, "possessed Samaria, and dwelt in the cities thereof." Of course all these colonists were idolaters, with many deities, and no apparent knowledge of the one true God. They were greatly annoyed by the beasts of prey, whose numbers had increased enormously during the many years the land had lain uninhabited. The King of Assyria, being informed of their miserable condition, supposing, as was natural in those idolatrous times, that it was a punishment sent them by the god who presided over that particular locality, sent them one of the captive Jewish priests to teach them "how they should fear the Lord." History is silent regarding the Samaritans from this time until Judah returned from the captivity. They then desired permission to assist in the rebuilding of the "House of the Lord." Being refused because they were not of the "seed of Abraham," they became the enemies, and did all in their power to frustrate the designs of the Jews to rehabilitate themselves as a nation, through the reigns of the Persian kings, and were not effectually repressed till the reign of Darius Hystaspes, B. C. 519. The feud grew with years. B. C. 409, Manasseh a man of priestly lineage, was exiled from Jerusalem because of an unlawful marriage. He obtained permission from the Persian king to build a temple on Mount Gerizim for the Samaritans with whom he had taken refuge. The Samaritans were at this time in possession of a copy of the Pentateuch, which they held as containing all the law they required, and as being a sufficient authority for setting up a temple and a sect of their own. This, and the act of receiving and honoring Manasseh only served to widen the breach between them and the Jews, who did all in their power to make things unpleasant. From time to time other Jewish renegades took refuge in Samaria, and by degrees, the Samaritans claimed to partake of Jewish blood, particularly if an occasion happened when it was to their interest. This blood relationship was strongly resented by the Jews. "There be two manner of nations that my nature abhoreth, and the third is no nation: They that sit upon the mountain of Samaria, and they that dwell among the Phillistines, and that foolish people that dwell in Schechem." Eccles. 1, 25-26. The Samaritans though living in the midst of the Jews and claiming kinship, believing in a sort of Mosaicism, though their temple on Mt. Gerizim had fallen, and their city destroyed time and again,

at the time of Christ their nationality was as distinct from the Jews as it might be, and they still retained their peculiar tenets of religion, still worshipped with faces turned toward their sacred hill and could not amalgamate with their ancient enemies.

To show the lengths to which religious enmity will carry a vindictive people the following, which is said to have occurred when Jesus was about twelve years old, is given: Under the Romans, internal feuds were repressed, yet at the same time greater liberty of the individuals was permitted. "The Samaritans seeing their opportunity, raised their heads more boldly. On the night before the Passover, the Temple doors, as was the custom, being opened at midnight, before the feast, some Samaritans, knowing this, and having previously smuggled themselves into Jerusalem, crept up to the Temple in the darkness, and strewed human bones in the courts, so that the high priest Hannas had to turn away from the polluted sanctuary, the worshippers who in the morning thronged the gates. Nothing remained for the vast multitudes but to go back to their embittered homes; leaving the Temple to be purified, but nothing is said of any punishment of the Samaritans. The procurator seems only to have told the Jews that they should have kept a better watch. (*Dr. C. Geike, Life and Words of Christ, Vol. 1, p. 277*).

On the other hand, the Jews were wrapped up in a mass of ceremonial laws and ritualism which were to them the great essentials of salvation. Of these, ceremonial cleanliness was not only next to godliness, but it was godliness itself. A Jew dared not eat save that which was by the law declared clean. No flesh, even such as allowed by the law, could be eaten unless it was killed in a certain way, and by a certain class of the priesthood. Nor could food be eaten before the hands were washed. That is, ceremonially bathed. This ceremony consisted of simply pouring water over the hands. Special vessels having spouts were provided for this purpose. The priests laved their hands and feet before entering the Temple, and frequently in the course of the service. A highpriest named Simon is famous in Rabbinical annals for a misfortune that befell him in the night before the Day of Atonement. To while away the long hours, during which he was not permitted to sleep, he amused himself by conversation with an Arab sheik, but, to his dismay, the heathen, in his hasty utterance, let a speck of spittle fall on the priestly robe, and thus made its wearer unclean so that his brother had to take his place in the rites of the approaching day. (*Ibid.*) The rules, or Laws, as they were termed, for the obser-

vance of this so-called cleanliness reached almost every and the most insignificant act. To touch a dead body consisted defilement for seven days, and to soil the hands with blood or with the dust from an injured or sick person put one out of the congregation for the same time. The very act of stepping upon or over a grave constituted as great a defilement as could well be. Hence gravestones and tombs were kept well whitewashed so they could be avoided in the dark as in the light, there being no fences in the country, and persons travelling at night were apt to wander from the ill-defined paths called roads.

Here then we see something of the great breadth and of the occult meaning of the story. Neither the Jewish priest, nor the Levite could open their hearts, to the call of suffering humanity, even though the sufferer was of their nation, and mayhap of their own family, for fear they might defile their (surface) purity. A purity which we of today would call a grimy one, for there is no hint of soap or other deterative being called for in "the Law." "No! let the man die: his life is of no consequence compared with our cleanness." But the Samaritan, an hereditary, and bigotted enemy, one who under other circumstances would be only too ready to spit at, to injure, to revile, and deny, could sink the bitterness of generations in compassion, could open his arms in charity, and give not only sympathy, but immediate and practical relief. For "after all is he not my brother" in the family of Man.

Samuel. The son of the Kohathite Levite Elkanah, and his wife Hannah. For the reasons assigned in the first chapter of the first book of Samuel, our subject was dedicated to the service of God from his birth. Samuel was a power in his nation, and his functions were many and various; being by turns Highpriest, Judge, Captain of the Army, Prophet, Educator, Maker of Kings, and was eminent in all. Even after anointing Saul as king, it appears that he still retained, to a great extent, his authority as judge; and after Saul was rejected by God and David anointed in his place, Samuel became the spiritual father of the shepherd-king.

"Samuel represents the independence of the moral law, of the divine Will, as distinct from legal or sacerdotal enactments, which is so remarkable a characteristic of all the later prophets. He is also the founder of the first regular institutions of religious instruction, and communities for the purpose of education." (*Smith, Bi. Dict. Art. Samuel*).

Sandals. As far as known the sandals worn by the Hebrews were simply flat pieces of leather under the sole, and held thereto by means of thongs, the "shoe latches" of Genesis xiv, 23; and Mark i, 7. The Assyrian and Babylonian sandals appear to have had a low counter to prevent them from slipping forward. The Romans wore a sort of shoe, made much after the style of the moccasin of the American Indian, though it did not cover the top of the foot nor the front of the instep.

The sandal of the East was never worn within the house, being left at the door on entering. On approaching a place or person of great sanctity, the sandals were cast off as a mark of reverence. As an indication of mourning, the sandals were not worn at all, and it was a menial duty to loose another's sandals.

See *Script, Sandals and Staff*.



84. SANDALS.

Sapphire. Heb. סַפִּיר, *sappir*. A very precious stone of a bright blue color; the second in the second row of jewels upon the high-priest's breast-plate. It was the representative jewel of the tribe of Issachar. The deep blue crystalline variety of corundum, which we recognize by the name of sapphire, is not the stone so named by the ancients. They applied this name to our *lapis lazuli*. The sapphire was one of the many beautiful jewels that bedezened that King of Tyre so scathingly rebuked by Ezekiel. Ezek. xxviii, 13. It is also named as one of the foundation stones of the New Jerusalem.

Innocent III, in the twelfth century, ordained that sapphires should be the stones used for the rings with which bishops at their investiture were wedded to the church, for one of the chief virtues of the ancient stone was that of its inducing the gods to lend a favorable ear to their owner's petitions. When sacrifices were offered, and responses sought from Phoebus, in the hope of pleasing him, the sapphire was exhibited as it was thought the request would be the more readily granted. In Roman Catholic symbolism, it indicates faith, and, like the diamond,

impels to good things. It is commonly held to signify heaven, heavenly love, truth from a celestial source, (true blue) constancy, and fidelity.

It is strange that this stone, which in the Middle Ages, also possessed the merit of keeping a man safe from the influences of fraud, fear, and envy, should have come in modern superstition to hold the position of an unlucky one.

“The grand-priest of the Egyptians wore a sapphire on his breast. This image, says Ælian, is named the truth. The Jews term the Bible Sepher.” (Portal).

In folk-lore, the sapphire is dedicated to the month of September, and insures its bairns a fine sense of justice and a philosophic temperament, favoring peace and ease of mind.

Sarah. The wife and half-sister of Abraham. She is referred to in the New Testament (1 Peter iii, 6), as a type of conjugal obedience, and (Heb. xi, 11) as one of the types of faith. Originally her name was Sarai, which means “my princess.” This was probably a pet name given her by Abram. The form Sarah, meaning “princess,” was conferred upon her at the time Abram’s name was changed to Abraham.

See *Abraham*.

Sardius. Heb. **סַרְדִּיּוֹס**, *odem*. The stone engraved with the name of Reuben, and placed first in the first row on the high-priest’s breastplate, is probably that variety of agate now called carnelian, and has long been a favorite of the engraver as a gem. It most likely received its name from Sardis, a city in Asia Minor, as Pliny suggests, or it may have been derived from *sered*, the Persian for yellowish-red. Being symbolical of sincerity and truth, it is a most appropriate gem for the heart in the hand on the Past Grand’s jewel.

See *Scarlet; Heart in Hand*.

Sardonyx. In folk-lore the sardonyx is placed for August and September. It is a stone combining the qualities of the sardius and the onyx, and from which its name is compounded. It is in good demand for signet rings, as it comes in strata, or layers, of alternate opaque white and semi-transparent red. The sardonyx implies for that person within its sphere a strong love of family and many of the domestic virtues. Pride is indicated, but no arrogance.

Saul. Son of Kish, of the tribe of Benjamin, was the first king of Israel. Conformably to the character of his tribe his nature was fierce, wayward, and fitful; so much so that he is held as the great type of royal capriciousness. His story, apart from its connection with David, is of little interest to Odd Fellows. Saul, upon a time, in his impatience at the delay of the prophet Samuel to appear and offer sacrifice to the Lord, had the temerity to perform the duties of worship which pertained to the high priest alone. For this act of sacrilege, he was informed by Samuel that the sceptre should not continue to his posterity. From this time he became moody and irritable, and of a temper that often reached frenzy. In this crisis, it was thought that music and bright companionship would relieve him and for this purpose David, as being the best singer and harpist known, was brought to him. The experiment was for a time successful, but David had to return to his father's sheep. Some years later they met again at the time when David had his encounter with the giant Goliath. Saul heaped honors, riches, and a wife upon the champion of Israel. From the position of armor-bearer, 1 Sam. xvi, 21; xviii, 2, David was advanced to be captain over a thousand, xviii, 13, and on his marriage with Michal, Saul's second daughter, he was raised to the high office of captain of the king's body-guard, making him second only, if indeed not equal, to Abner, the captain of the host, and Jonathan, the heir apparent. Such were the relations between Saul and David, at the time of Saul's disaffection, which was caused, not so much by the king's jealousy of the praise and honors accorded David by the people, as that he, Saul, had had a further warning that the sceptre would depart from his family at his death, and also a strong presentiment, if indeed not direct information, that the crown was to fall on David's head. At this period, David was a soldier, not a shepherd; a full grown man and married, not a beardless stripling; armor and the decorations of a great general were his, not the shepherd's scrip and crook. Driving him in violent rage from his presence, Saul spoke to David but once after this, and then he shouted across a wide ravine his desire for David's return. David refused, fearing another outbreak of Saul's frenzy. Shortly after this incident, occurred the battle of Gilboa. The Philistines drove the Israelites with great slaughter. The three sons of Saul were slain, and he himself wounded. In his despair, Saul ordered his armor-bearer to kill him. On being refused, and determined not to be taken alive by the enemy, Saul fell upon his own sword. See *David*.

Scales and Sword. The symbol of justice. The scales representing the trial and its determination; the sword indicating the punishment.

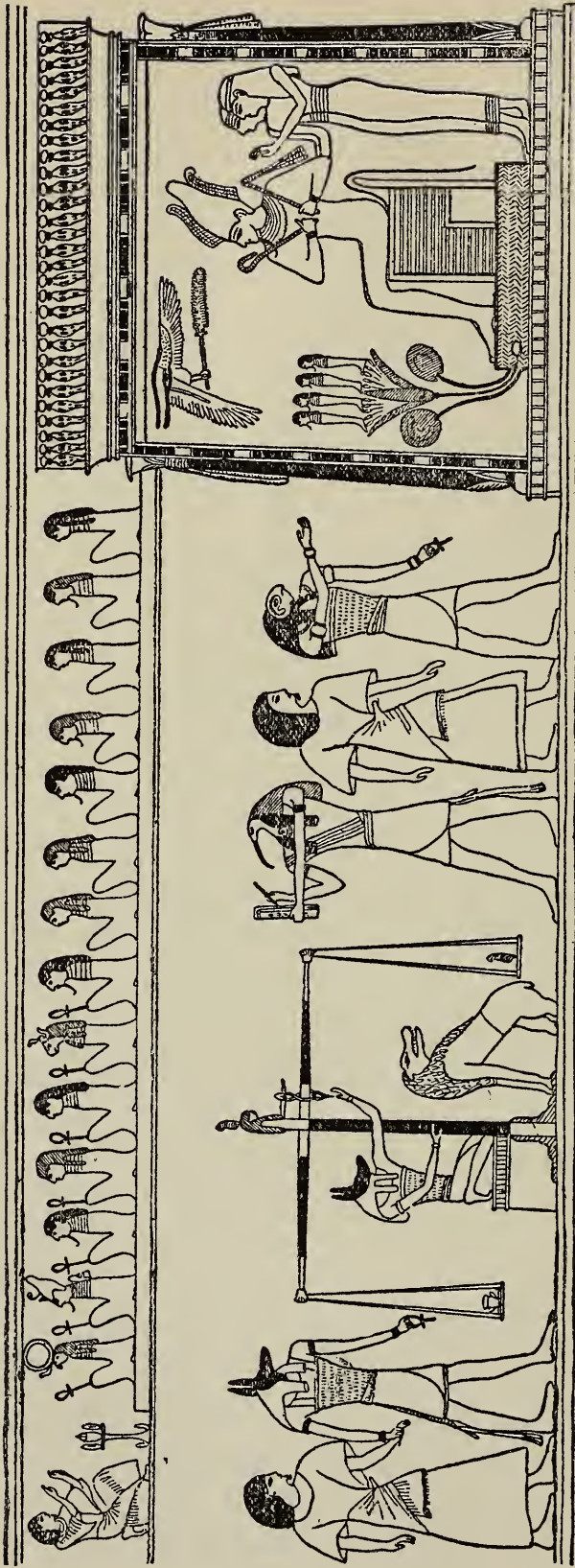
The classic nations placed the symbol on their houses of justice. Sometimes the symbols are borne in the hands of a dignified female figure, who is also blindfolded to signify the impartiality of one unable to recognize friend or enemy. The symbol is far more ancient than the days of the greatness of either Greece or Rome. While neither Belsazzar nor his learned men could interpret the supernatural writing on the wall of his banquet hall, he realized at once the meaning contained in Daniel's interpretation. (Dan. v). The judgment of the balances



85. THE SCALES AND SWORD.

could hardly be less known to the Babylonians than to the Jews. Three thousand and more years before Christ, the Egyptians had a writing called "The Manifestation to Light" but now spoken of as "The Book of the Dead," or "Ritual of the Dead." This book was the bible of the Egyptians, and among other things it described the judgment of the soul.

The soul after death is conducted to the judgment chamber. Here Osiris sits as chief justice, while behind or above him are represented the forty-two assessors, usually in two rows, each crowned with an ostrich feather, the emblem of truth. A large balance stands in front of Osiris, in one pan of which is placed an ostrich feather, the symbol of Truth and Justice, while in the other is placed a vase containing the heart of the one under judgment; the heart being supposed to hold all



86. THE JUDGMENT OF AMENTI.

From the "Book of the Dead" (Papyrus of Hunefer) in the British Museum.

the virtues and the sins of the departed. The virtues bore the scale downward, while the sins were overweighted by the feather. If the virtues predominated so that the feather was lifted, the soul passed on to happiness, but if the feather was the heavier, the heart and soul were thrown to the forty-two assessors, who soon made away with them, being not only judges but executioners.

“The weighing of men’s actions on that day shall be just; and they whose balances, laden with good works, shall be heavy, are those who shall be happy; but they whose balances shall be light, are those who have lost their souls.” (Koran, VII).

Scallop Shell. *Pectens Jacobaeus.* This is one of the emblems of pilgrimage. It represents the medieval pilgrimage of good Christians to the shrine of St. James, at Compostella, Spain, and cannot be said to have been worn by any of the Jewish patriarchs or their contemporaries. It is mentioned here in the hope that it will never be introduced in the costumes of the Order. There are already too many misfits as to style, color, historic character, in fact nothing too bad can be said of the many incongruous and meaningless absurdities called costumes, at the present time.

It is curious to find that a “scallop shell” is worn at the present day by pilgrims in Japan. In all probability, its origin as the badge of a pilgrim, both in Europe and the East, was derived from its use as a primitive cup, dish, or spoon. This idea is corroborated by the crest of Dishington, an old English family, being a scallop shell,—a punning allusion to the name and the ancient use of the shell as a dish. (Walsh, *Pop. Cus.* 561).

Scarlet. The imperial color of the Third Degree. “The prophetess Argos, became possessed of the knowledge of futurity by tasting the blood of a lamb offered in sacrifice; and it seems probable that the sanctity anciently attributed to red or purple color arose from its similitude to that of blood; as it had been customary, in early times, not only to paint the faces of the statues of the deities with vermilion, but also the bodies of the Roman consuls and dictators, during the sacred ceremony of the triumph; from which ancient custom the imperial purple of later ages is derived.” (R. P. Knight).

The use of scarlet was quite general in the sacred garments and edifices of the Jews. While the lower priests wore garments of white bordered with blue, the particularly holy investments of the high-priest

were of gold, blue, purple, scarlet, and fine twined linen. In 2 Sam. i, 24, we read of the daughters of Israel being "clothed in scarlet with other delights" and the good wife described in Prov. xxxi, clothes her household in scarlet. So we find throughout the Bible, that scarlet is the symbol and sign of honour and prosperity and dignity, of creative power and heat.

It is a great question, as to what the exact shade or tint the ancient scarlet was; it being difficult to determine just what the terms *purpureus*, *hyacinthus*, and *coccineus* conveyed to those who used them. The color so referred to in such works of art as have been handed down to us, have so changed or deteriorated by time and the elements, as to make it practically impossible to use them for a guide. It would appear that the ancients were lacking in the differentiation of colors, or were limited in their vocabulary, when we find that they had but one word—*purpureus*—to describe the color of the sea, the poppy-flower, the ripe fruit of the fig, the sunrise, the blood, the hair and what not of other things.

In Christian church usage, scarlet also entered largely. In the catacombs of Rome are found numerous paintings of the departed Christians attired in white or scarlet surplices, the scarlet to symbolize that they had been washed in the blood of the Lamb. Whatever may be the ritualistic color of the day, the pope is always clothed in scarlet vestments when he hears mass. The color of the Cardinal's robes and hat also is red.

The familiar phrase "a red-letter day," referring to a day of good fortune and happiness, alludes to the old custom of printing the saint's days in the calendar, in red ink. Conversely, a red-flag is the symbol of insurrection, anarchy and terrorism. In the dark ages of superstition red and black combined were the colors of purgatory and the devil. And strangely enough, a red Phrygian cap is the emblem of liberty.

Among the Chinese symbolical colors we find that red is appointed to fire, and corresponds with the South.

The Hebrew equivalent for the "fire of love, which burns in the South" appears to be another indication of the brotherhood of man. The same general idea appearing in both the Chinese and the Hebrew seems to show a common origin in the far distant past.

In Heraldry red is blazoned *gules*, and is said to represent courage. Guillim, an old writer on the subject, says:—"Red representeth fire,

which is the chiefest, lightest, and clearest of the elements. This color inciteth courage and magnanimity in persons that do grapple together in single or publick fight.”

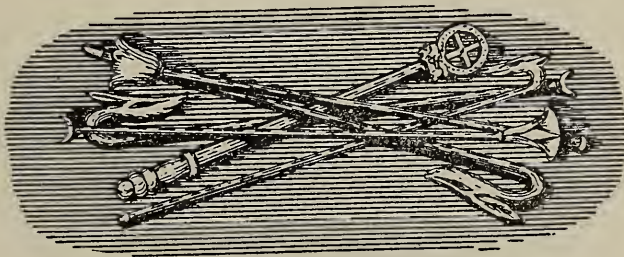
In the symbolism of everyday life, red is significant when referring to the spiritual virtues, of an ardent love and a burning zeal for the faith; referring to the mundane virtues, it implies energy and courage; in an evil sense, it represents cruelty and bloodthirstiness and aggravated sin.

Red is the physical color. It appeals to the senses; it is warming and vital. In its use in Odd-fellowship it covers the ground in a double sense, for it is emblematical of both the imperial quality of that purity of truth symbolized by white, and the dignity and glory of the Priestly Order.

Scarlet Degree. The Third Degree of the Subordinate Lodge; the Fifth Degree in the old work. The proper title of degree is “the Degree of Truth.” The degree is called “scarlet” because of the color of its decorations,

See *Truth, Degree of*.

Sceptre. Like many other emblems, the sceptre represents at times the object itself, instead of being an attribute of the object. In most cases the sceptre symbolizes sovereignty and power, yet it is often used as a synonym for king. “I shall see him, but not now; I shall behold him, but not nigh; there shall come a Star out of Jacob, and a Sceptre shall rise out of Israel.” Num. xxiv, 17.



87. SCEPTRES.

The sceptre is a more ancient emblem of royalty than even the crown. The Pharaohs and the kings of ancient Mesopotamia, wore no such head-dress as we call a crown. A turban, ornamented, to be sure, or a kerchief bound with a thong, was the nearest approach then made

to a crown, but they all carried staffs of some sort, and as becoming kings, these staffs were frequently highly ornamented. It is an incongruous anacronism, to furnish King Saul with a sceptre having a globe surmounted by a cross, as is often done. This is an attribute of Christian monarchs, and was not introduced till about the fourth century A. D. The sceptres of the ancient kings were not so much for show as for belaboring slaves and other attendants. According to the historian Justin, the old kings of Rome had no other ensign of their royalty, while the Greek poets place sceptres in the hands of the gods, and declare that no other oath was as solemn as that taken upon the sceptre. Sometimes a spear is used as a sceptre, and Homer describes them as big walking staffs, intended to indicate that the monarch ruled only by acknowledged right, and not by force. The sceptre of the French kings was formerly topped with a *fleur-de-lis*.

“The *pure sceptre*, or staff without ornament, represented the instrument with which the guilty were stricken, and the scourge of God. The pure sceptre was, consequently, the sign of the right to punish and of the power of chiefs.” (*Portal*, Egypt, Sym. 56 Tr. by S. W. Symons).

Scrip. A leathern bag, carried by a strap from the shoulder, and used for much the same purpose as the soldier’s haversack of today, by peasants upon a journey, and by shepherds afield with their flocks. In it were carried the provisions for the day, and it was symbolic of distance from home. David, when, as a shepherd boy, he visited his brothers in Saul’s camp before the Philistines, carried such a bag.

See *Pilgrim’s Scrip, Sandals, and Staff*.

Scrip, Sandals and Staff. See *Pilgrim’s Scrip, Sandals, and Staff*.



88. THE SYTHE.

Scythe. An emblem of the end of time. Death, the reaper, swings his scythe, and in the swath he cuts, are found the flower and the grass,

the weed and the useful herb. The best and the worst, the learned and the ignorant, the rich man and the pauper, must all fall before the relentless stroke. Yet must we remember that it is but through death that Time is left for Eternity; that through death only may we attain Immortality.

“There is a Reaper, whose name is Death,
And, with his sickle keen,
He reaps the bearded grain at a breath,
And the flowers that grow between.”

—*Longfellow*, The Reaper and the Flowers.

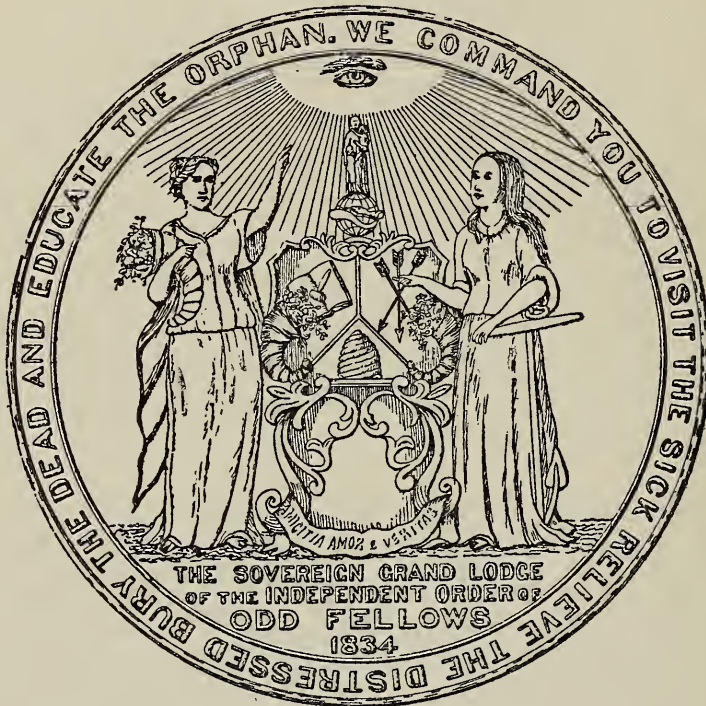
In classic times the scythe was an attribute of Saturn, the god of time; assigned to him because it is said that he taught men the use of agricultural implements. In medieval and later symbolic art, Time is represented as a bald-headed old man, with but a single lock of hair above his forehead, winged and carrying an hour-glass and a scythe. The wings symbolize the swiftness as of the flight of an eagle; the hour-glass, the limit of life; and the scythe, the cutting off of time.

See *Hour-glass*; *Wings*.

Seal of the Sovereign Grand Lodge. This seal, which is intended to be a copy of the old seal of the Grand Lodge of the United States, if it is at all like the supposedly fac-simile affixed to all S. G. L. official documents, is not only lacking in artistic finish, but a poor copy in which the artist entirely lost sight of its symbolic meaning. The charges upon the shield have been reduced and slurred and indeed partly covered up, so that it is with great difficulty that they can be deciphered. What the two great kidney-shaped blotches that decorate the upper portion of the shield are intended for it is impossible to make out. Had the copyist but one-half the sympathetic feeling of him who designed the old seal or had he any artistic feeling at all, the greatest fraternal order on earth would have had a seal befitting its character and importance.

On the Seal of the G. L. of the U. S. will be found a shield, party per pale and chevron. The first quarter is charged with a gavel upon an open book, to signify the authority of the Word of God, from which the Order derives its entire Wisdom. The second quarter is charged with a sheaf of arrows, the weapons of war against vice. The base is charged with a bee-hive, the emblem of associated industry. The whole signifies that “with the authority of wisdom the war against vice

must be industrially carried on. The crest is a figure of Charity caring for two orphans, and standing upon a globe enveloped by a snake, emblematical of the great truth that "Charity covereth a world of sin." As supporters of the shield, Faith stands at the dexter side, holding a cornucopia (horn-of-plenty) in one hand, and with the other pointing heavenward, where the All-Seeing Eye appears in its glory; while Hope



89. SEAL OF THE SOVEREIGN GRAND LODGE.

on the sinister side, resting upon her anchor of "trust in God," uplifts her eyes to the same celestial object. The motto of the Order, "Amicitia, Amor, et Veritas," is below the shield, while encircling the whole is inscribed the imperative instruction given every member of the Order;—"We command you to visit the sick, relieve the distressed, bury the dead, and educate the orphan."

For the symbolism of the details see the various titles.

Second Degree. See *Brotherly Love, Degree of; Covenant Degree.*

Seed. The dictionaries define this word as "the fertilized and matured ovule of the higher, or flowering plants. It is a body within the pericarp, or seed-vessel, containing an organized embryo, or nucleus,

which, on being placed under favorable circumstances, developes into an individual similar to that from which it came." In a scriptural and figurative sense the word represents progeny, offspring, descendants. In such use the word is always singular in form, whether it be applied to one person or to any number collectively.

Seed of Abraham. The children or descendants of Abraham. Practically, this term refers to the Jews only; that is, to Abraham's descendants through Jacob, (Israel). Abraham had other descendants but they were lost sight of by the sacred historians.

Seed of Levi. The children or descendants of Levi who formed the priest caste. The term Levite has a varied application in the Bible. At times it includes the whole tribe. At other times it is applied to that portion of the tribe who were not priests, and were distinguished from them. Yet again it is added as an epithet of the smaller portion of the tribe, and we read of "the priests the Levites." But the term "seed of Levi" embraces the whole tribe and each individual of it.

Serpent. The use of the serpent as a symbol of sly, artful cunning was doubtless derived from Genesis iii, 1,—“Now the serpent was more subtle than any beast of the field which the Lord God had made.” Throughout the East the serpent was used as an emblem of the evil principle, of the spirit of disobedience, and of contumacy. As such it is found pictured on the ruined monuments of Egypt. It is often shown in early Christian art coiled about a tree bearing large fruit, its head that of a woman, and often with the bust of one. At other times it is placed beneath the feet of the Blessed Virgin, where it signifies her triumph over sin. At times it is placed at the foot of the cross as typical of the overthrow of sin.

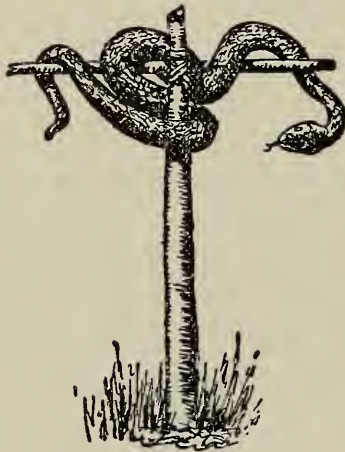
The serpent is frequently represented as winged to signify the speed with which evil travels abroad. No matter how it is depicted, winged, footed, with woman's head, or with both head and bust, with one or a dozen heads, or as a plain everyday snake, its appearance of malignant subtlety and evil power always presents the sad symbol of enmity to good and to God.

“Some flow'rets of Eden ye still inherit,
But the trail of the serpent is over them all.”

—*Moore*, Paradise and Peri.

The book of Revelation speaks of "the dragon, that old serpent called the Devil, which deceiveth the whole world." St. Augustine states that the Manichæans used the serpent as a direct type of Christ; but its employment was ordinarily antagonistic to Deity. Various sects in the early part of the Christian era regarded it, not only as the symbol of wisdom, but also of goodness, and its form was largely used in charms and amulets, and is often seen at the present day in the metal adornments of women. The older faiths of Phœnecia and Egypt revered the serpent as a beneficent being, and it was an attribute of Thoth and Hermes.

As a talisman against evil and sickness, the serpent was the companion of the physician, the magician, and the soothsayer. It may be seen at the foot of the tripod at Delphi, and twined about the staff of Esculapius, the god of the art of healing, who sometimes appears in the ophidian shape himself; while Cassandra, licked behind the ear by a



90. THE SERPENT.

serpent, became gifted with prophecy, and foresaw all the evil that would befall Troy. Blind Plutus, after one had licked his sightless eyes, saw clearly all the past, the present and the future; and strange powers of healing and mysterious insight were ascribed to those who had come within the influence of the serpent's power and fascination. (Hulme, 16).

Serpent worship is widespread over many lands and through many ages. It is an interesting subject, but space forbids dilating upon it here.

Marguerite de France, daughter of King Francis I, called the mother of her people, had charged upon her arms an olive branch en-

twined with serpents. The motto was "Rerum sapientia custos,"—wisdom, the guardian of affairs.

Sometimes the serpent is represented as a circle, with the tail in the mouth, in which case it is a symbol of eternity.

In ancient mythology, organic substance was symbolized by an egg, and the principle of life, by which it was called into being, by the serpent, which having the habit of casting his skin, and apparently renewing his youth, was taken as such principle.

The Shoshoni Indians of the Western plains believe the rain-bow to be a beautiful snake that abrades the sky, which is of ice,—surely it is the very color of ice,—and the particles of ice-dust fall in the winter as snow, while in summer they are melted and form rain.

Portal, in his *Symbolism of Colors*, has much to say about other things; in particular he has the following observations regarding the serpent. "A learned Englishman states that the Egyptian triad was represented by a globe, a serpent, and a wing. The globe was the emblem of God, because His centre was everywhere, and His circumference immeasurable; the serpent designates eternity and likewise wisdom; the wing was the symbol of the air, or the spirit."

"On a monument of Thebes, (Tom. iii, pl. 34, French Govt. Work on Egypt), the globe is red, the two serpents are golden, and the wings are red and azured. The red is the symbol of love divine; the gold, or golden yellow, indicates the word, revelation; the azure the air, or divine breath; the green was the last divine sphere, which is again found in the emerald rain-bow of the Apocalypse. The interpretation of the hieroglyph becomes easy. God in His unity, which embraces the universe, is love; He reveals Himself by wisdom and goodness, signified by the two serpents and gold; He recalls creation to Him by truth and love, designated by the two wings and by the colours red and blue."

"On a monument described by Junker, the body of Jupiter is surrounded by a serpent, marked with the twelve signs of the zodiac. The serpent, symbol of the sun's course, was the hieroglyph of the Word. Thus in Greece, as in Egypt, and in Christianity, the Trinity was represented by a red globe, or crown of flames, by wings, and by the serpent."

"The Egyptian symbolism reproduced not only the Mosaical types, but it reappeared in Christianity. Typhon, the evil genius, of a red color, took the form of a serpent, as the red dragon, who is the Devil and Satan in the Apocalypse. That the neophyte must gain the victory over

his passions was prefigured in the books of Genesis, and Zends, and the Eddas, by the serpent." (*Portal. Sym. of Col.*)

Servant of the Altar. See *Levite*.

Seven. The number seven is remarkable for its wide and peculiar use as well as its symbolism.

Pythagoras called the number seven the perfect number, in which he was not alone, as the words for seven in Hebrew, Syriac, Persian, Phoenician, Chaldean, and Saxon, all signify full and complete; though Pythagoras founded his idea upon the addition of the triangle "three" to the square "four." \triangle He also identified the number with the "opportune time," and called it light. It was also termed "motherless," which may have been derived from the "seven spirits" which were the personifications of the seven planets of Chaldean astrology, and which were said to be fatherless and motherless.

Referring this number to the life of man, we find that in seven months a child may be born and live, but not before. The Jews waited seven days before naming a child, under the idea that it was not fully alive until that time. In the seventh month the teething begins, and they are renewed about the seventh year. With the second term of seven years, comes puberty, which is not fully developed till the end of the third term of seven years. At four times seven years, man is in full possession of his strength. At thirty-five he is fully fit to battle with the world. He becomes grave and wise at forty-two. At seven-times-seven, he is at the zenith of his powers, and from that time he begins to weaken.

At fifty-six he arrives at his first climacteric, while nine-times-seven, the grand climacteric, is the most dangerous period since youth. At ten-times-seven, he reaches the limit declared by the Psalmist to be the full term of natural life.

There is a Mohamedan tradition that God created man from seven handfuls of earth, obtained from as many different depths, hence the different colors of mankind.

Ecbatana, the chief city of Northern Media, in later years known as Gaza, had, as defenses, seven walls. Herodotus says that they were colored differently. Beginning at the outermost, they were white, black, scarlet, blue, orange, silver, and gold. As the city was built upon a

conical hill, the sight must have been striking indeed. The seven stages of the ancient temple of Nebo, the *ziggurat* of Birs-i-Nimrud, were also colored, but in a different order. (See Gold). Commencing with the black base, they were respectively orange, blood-red, gold, pale yellow, blue, and silver. Nebuchadnezzar styled this pyramid "the temple of the seven lights of the earth;" referring to the seven planets. The Chinese have a legend of a tortoise, whose back bore the images of the seven stars of the Chariot. (Dipper, or Charles Wain). In Rome it will be found that the Pantheon was located with reference to the same seven stars. The city itself is built upon seven hills, named Capitoline, Palatine, Aventine, Caelian, Esquiline, Quirinal, and Viminal.

The Oriabi Indians have a legend that their god Matcito taught seven maidens to weave a magical fabric from seven baskets of cotton-bolls, which when finished, he held aloft and the breeze carried it away to the firmament, where it was transformed into a beautiful full-orbed moon. But it was yet cold, and Matcito, calling for seven buffalo skins, wove another wonderful fabric from the densely matted hair, which a storm carried away to the sky, where it became the sun. (J. W. Powell).

Mohamed, in the Koran, says that "God visited the skies and formed the seven heavens."

In the Middle Ages seven was much esteemed. Seven great planets only were accounted: the sun, the moon, Mars, Mercury, Venus, Jupiter, and Saturn. Seven arts were reckoned: grammar, logic, and rhetoric, and arithmetic, music, geometry, and astronomy. Again there were the seven bodies or elements of Alchemy—attributes of the planets—as gold for the sun, silver for the moon, iron for Mars, quicksilver for Mercury, lead for Saturn, tin for Jupiter, and copper for Venus. The seven senses of sight, hearing, smell, taste, touch, muscular, and that which has within the last few years received the name of telepathy. There were also "the seven sleepers of Ephesus," who were seven Christian youths, said to have concealed themselves in a cavern near that city, to escape the persecutions under Decius, about A.D. 250, and falling asleep, did not waken till some two or three hundred years later, when they found that Christianity had become the religion of the country. Then there were in ancient times the seven sages of Greece; Bias, Chilo, Cleobulus, Periander, Pittacus, Solon, and Thales, all famous for their practical wisdom. Also the seven wonders of the

world: the pyramids of Egypt, the Pharos or lighthouse of Alexandria, the walls and hanging-garden of Babylon, the temple of Diana of Ephesus, the colossal statue of the Olympian Jupiter, the mausoleum of Artemisia, and the Colossus of Rhodes.

The most ancient religion of which we find a trace is that of the seven sons of Saduk, the Kabiri, who founded a race of priest-kings, by whom all knowledge of primitive worship is supposed to have been handed down. The story of creation in the Bible allows seven days for the work. Recent finds in Chaldea corroborated this in a parallel account. The Jews considered the number perfect, which is not surprising when note is taken of the many instances of its use in their sacred writings. There were seven days respite before the flood. Seven of all clean animals were loaded into the ark. The years of famine and plenty were in cycles of seven. Every seventh year, like every seventh day, was sabbatical. The feasts of unleavened bread, and of tabernacles lasted seven days. On the seventh day of the feast of tents, the priests compassed the altar seven times, with branches in their hands. The many trumpet signals from the temple consisted of seven blasts from seven horns. Jericho was circumambulated seven days by the hosts of Israel, and on the seventh day the circuit was made seven times, when at the last seven priests blew as many trumpets ere the walls fell. Jacob served seven years for each of his wives. Samson celebrated his nuptials seven days, and later shorn of seven locks of hair was easily bound with seven withes. The golden candle-stick in the tabernacle and in the temple had seven branches, represented today in many churches by the seven candles on the altar. The "stars of God" (the seven stars of the Chariot), mentioned in Isaiah xiv, 13, are doubtless the basis of this symbol.

There are seven Sacred Books, representing the seven-principle religions, the Bible, the Koran, the Eddas, the Tripitaka, the Five Kings, the Three Vedas, and the Zend Avesta. Seven Archangels; Michael, Gabriel, Raphael, Uriel, Chamuel, Zaphiel, and Zadkiel. The Apocalypse tells of the seven mysterious seals, the seven stars, seven trumpets, the seven-headed dragon, as well as of the seven churches of Asia; Ephesus, Smyrna, Pergamos, Thyatira, Sardis, Philadelphia, and Laodicea. There are seven gifts of the Holy Ghost; wisdom, understanding, counsel, ghostly strength or fortitude, knowledge, godliness, and the fear of the Lord. Seven sacraments; baptism, confirmation, the eucharist, penance, holy orders, matrimony, and extreme unction. Seven joys of Mary;

annunciation, visitation, nativity, adoration, presentation in the Temple, finding Jesus among the doctors, and the assumption. Also Her seven dolours or sorrows; the prophecy of Simeon, the flight into Egypt, the three days' loss of Jesus, the meeting with Jesus on the way to Calvary, the crucifixion, the descent from the cross, and the entombment. It will be remembered that Jesus admonished Peter that he should forgive his brother not only seven times but seventy times seven. There are seven deadly sins recognized by the church: pride, covetousness, lust, anger, gluttony, sloth, and envy. Seven corporeal works of mercy; to bury the dead, to clothe the naked, to feed the hungry, to give drink to the thirsty, to shelter the houseless, to visit prisoners, and to administer to the sick. There are seven chief virtues: faith, hope, and charity, termed the holy or theological virtues; and justice, prudence, temperance, and fortitude, called the moral or cardinal virtues. Seven spiritual works of mercy; to admonish sinners, to bear wrongs patiently, to comfort the afflicted, to counsel the doubtful, to forgive offenses, to instruct the ignorant, and to pray for the living and dead. There are seven holy orders in the Roman Catholic Church; bishops, priests, and deacons (major or holy), readers, exorcists, acolytes, and doorkeepers (minor or secular). Seven canonical hours or fixed hours of prayer; named respectively matins, prime, terce, sext, nones, evensong or vespers, and complin. Seven great Latin hymns; Dies Irae; Hora Novasimma; Jesus, dulcis memoria; Stabat Mater; Veni, Creator Spiritus; Veni, Sanctus Spiritus; and Vexilla Regis. Seven penitential Psalms; vi, xxxii, xxxviii, li, cii, cxxx, and cxliii. There were also seven champions of Christendom: St. George of England, St. Denis of France, St. James of Spain, St. Anthony of Italy, St. Andrew of Scotland, St. Patrick of Ireland, and St. David of Wales.

In common with other nations old Egypt had a law enjoining rest on the seventh day, because it was held to be a *dies infaustus*; that is, a day on which justice could not be administered. It was also considered unlucky or inauspicious to labor on that day.

The lyre of the old Greek gods was of seven strings, according to some writers to correspond with the number of the principal gods, or of the planets. Why the ancient should not be credited with as tuneful ears as the moderns who recognize seven intervals in the musical scale is not apparent.

Seven is rarely used in metrology. Probably its sole occurrence was in the seven handbreadths of the Egyptian cubit.

Shamír. The ancients, constantly endeavoring to discover reasons for the innumerable phenomena of nature, advanced many, to us of the present enlightened day, eminently absurd and preposterous explanations. The lack of a knowledge of writing whereby descriptions of many remarkable incidents and things might be accurately recorded, may also be assigned as a reason for the distorted ideas of our distant forefathers. Most of our very ancient history was handed down by word of mouth. And these traditions, like the mutations of the story of the "Three Black Crows," lost and gained in every retelling, so that but few generations passed after a certain event occurred ere its story was unrecognizable. Thus, this Shamir, the supposed stone with which were engraved the lettering upon the jewels worn by the highpriest, has as many variations in character, action, and locality, as there were nations. It was a stone, a worm, a twig, a flower, a leaf, a root, a liquid. It was found on the surface of the earth, dugged from far beneath the surfaces, found in the waters of a well, on the sea-shore, high up the mountain side, in a hoopoe's nest. It might be anything, found anywhere, and it was able not only to scratch the hardest stone or shatter it, but it could restore animal life. This breaking of stone and the restoration of life are the only points of similarity in the hundreds of its legends. Out of facts distorted in the repeated telling came the vast number of myths, interesting from their very absurdities, yet marvelously instructive when studied for their foundation facts.

The Jews were no exception in distorting facts. Even Josephus, their great historian, could warp the story of a fact into an almost impossible form. As an instance, it is said of King Solomon's temple, "the house, when it was in building, was built of stone made ready before it was brought thither; so that there was neither hammer, nor axe, nor any tool of iron, heard in the house while it was in building." (1 King's vi, 7). The reason given for the prohibition of tools of iron is that iron is used to shorten life, (weapons of war are made of iron), the altar to prolong it. So says the Mishna. The altar was the symbol of peace between God and man, and therefore the metal employed in war was forbidden to be used in its erection, and Solomon extended the idea to the whole temple. The Bible does not say that tools of iron were not used in preparing the stones beforehand, simply they were not used on the site of the temple. Now Josephus lived some thousand years after the temple was built, and moreover he was in Rome, when he wrote, "The whole edifice of the temple is, with great art, compacted of

rough stones, which have been fitted into one another quite harmoniously without the work of a hammer or any other builders' tool being observable, but the whole fits together without the use of these, and the fitting seems to be rather one of free will than of force through mechanical means." Here is a statement of what might be termed almost a miracle. Let us examine this a little. There is no doubt that building stones can be cut and perfectly fitted for their places at a point far distant from the place they are intended to occupy. It is the common practice of these days, and there is but little noise of the hammer and chisel at the erection of a modern building. In exploring beneath the site of the temple during the last century, antiquarians found great stones which undoubtedly formed part of the foundation of that structure, and these stones, while very unequal in size, were thoroughly squared and fitted together in the highest style of the mason's art, and showed unmistakable evidence of tooling. But Josephus wrote from hearsay, and probably gave but little original thought to the details.

A little story in the English *Gesta Romanorum* relates that the Emperor Diocletian desiring to determine which of all birds was the most kindly affectioned towards its young, and discovering one day while walking in the forest, the nest of an ostrich, in which were the mother with her young, carried the nest with the poults to the palace and placed them in a glass vessel. The mother-bird followed, and being unable to reach her little ones, returned to the wood, and after three days came back with a worm in her beak, called *thumare*. This she dropped on the glass, and by the power of the worm it was shivered, and the young flew after the mother. On observing this, the Emperor highly commended the affection and sagacity of the ostrich. We may remark that a portion of that sagacity was wanting in those who applied this myth to that bird which of all others is so singularly deficient in the qualities credited to it by Diocletian.

"Gossiping and fable-loving Gervase of Tilbury says that Solomon cut the stones of the temple with the blood of a little worm called *thamir*, which when sprinkled on the marble, made it easy to split. He obtained this worm by placing the chick of an ostrich in a glass bottle, when the mother ostrich ran to the desert and brought the worm for breaking the bottle." (Rev. S. Baring-Gould).

In Normandy it is a swallow that knows the proper pebble on the beach which will restore the sight to the blind. Icelandic natives tell of a stone which gives its possessor the power of invisibility, and of ful-

filling his every wish. It can also raise the dead, cure disease and break bolts and bars. In Brittany it is a root with little red flowers that restores life. In Lithuania the root is white, the flowers of a rosy hue, attached to a stalk of a purplish tinge. Germany attaches the legend to a little blue flower, the "forget-me-not," while in Switzerland it clusters about the "edelweiss." See *Breastplate*.

Shekinah. The light which glowed between the cherubim, above the mercy-seat of the Ark of the Testimony. It symbolized the presence of the Almighty, and was believed by many of the Jews to be His actual self. It is frequently mentioned in the Scriptures. Psalms, xxvii, 1; cxix, 105; Is. lx, 1; John, i, 9; viii, 12; ix, 5; 1 John, i, 5. "For to find the light is to find the word, and to find the word is to find the truth, and He is the Truth."

See *Ark of the Testimony; Cherubim; Light*.

Shell, Scallop. See *Scallop Shell*.

Shield. Ancient shields, such as were used by the Israelites of the time of King Saul, were ordinarily made of hide stretched over a circular wooden frame. They could be readily destroyed by fire. Ezek. xxxix, 9. They were, however, usually trimmed with metal, either copper or bronze, and often covered with plates of the same. When polished they shone like gold in the sun. "Now when the sun shone upon the shields of gold and brass, the mountains glistened therewith, and shined like lamps of fire." 1 Mac. vi, 39.

In Nahum, ii, 3, the shields of the mighty men are said to have been made red. A tarnished polished copper shield would appear so, without smearing it with blood, as it is supposed by some commentators to have been the method of reddening them.

The shields of kings and high officers only were made of gold, or rather were plated with gold. King Solomon decorated his palace of Lebanon with three hundred shields of beaten gold, putting three pounds of the precious metal into each.

In the Scriptures, the shield is frequently used figuratively to represent the protection of God; Gen. xv, 1; Deut. xxxiii, 29; Ps. iii, 3; xxxiii, 20; lix, 11; lxxxiv, 9-11; xci, 4; Pro. xxx, 5; while in Ps. xlvii, 9, it refers to earthly princes, and in Eph. vi, 16, to faith.

Shrine. This word is used in the Rebekah work only metaphorically; referring to a certain object, which by its associations and history

has become hallowed and consecrated, to the end that it is worthy almost of worship. In ordinary use, the word is applied to a box, case, or casket containing sacred relics, or to an altar, small chapel, or temple peculiarly consecrated and supposedly hallowed by the presence in the spirit of some deity, saint, or hero.

Sign. This word is used to indicate a multitude of methods of conveying ideas without the use of spoken words, principally such as appeal to the eye. It is used figuratively, however, for impressions given by unseen things or events. In a general way it is something which serves to bring up the notion of some other thing in the mind of the person observing it. Consequently it is symbolic. This is well illustrated in a certain position of the hand which instantly attracts the attention of an Odd Fellow, who follows with an apparent adjustment of his clothing. To one not a member of the Order, these simple and commonplace actions are not worth noticing, while to those in knowledge, they convey a world of meaning. So it is, all through the work there are many ideas conveyed by the most simple movements of the hands; and all these movements are signs. Primarily, they signify that he who uses them is an Odd Fellow, and yet each has its individual significance. In daily life, the fore-finger placed over the lips indicates silence. (Don't speak). A similar sign in the lodge-room signifies something a little different. The emblems of the Order also become signs when used in certain ways. For instance, the Three-Links placed over an entrance is a sign that a Lodge of Odd Fellows has its home in the building.

Silver. The trimming of the regalia and material of the jewels and other ornaments of the Subordinate Lodges is confined by law to "white" metal. Hence silver has been taken for the purpose; gold being assigned to the Encampment branch. Silver, under the title "argent," occupies quite a place in Heraldry, as it is one of the only two metals appearing in that peculiar art. Anciently the shield "argent" is said to have represented innocency, and humility, and the shield of a novice before going to the wars was generally white. In the list of symbolic colors used by the Chinese for over three thousand years, we find that white corresponds to metal and refers to the mist.

Silver from the earliest times has been used for ornaments as well as for vessels. Images for idolatrous worship, of the solid metal or plated with it, are mentioned in Ex. xx, 23, Hos. xiii, 2, and other places

in the Bible, while silver shrines for Diana were important articles of manufacture in Ephesus. Acts, xix, 24. Its principal use in the past, as in the present, was as a medium of exchange, and in the Bible we find numerous examples of the use of the word silver as the equivalent of "money."

The topmost or seventh stage of the great tower of Birs-i-Nimrud a Borsippa, was plated with silver, as it was consecrated to the moon. The first of the seven heavens of the Musselman is supposed to be entirely of silver, and at the last great day, when the earth shall give up its dead, it shall be changed into another earth all white as silver. To express the great riches of Job, after his trials and restoration to health and prosperity, the Arabs say that he had two threshing floors upon which God caused to rain down silver upon the one and gold upon the other.

See *Gold; White*.

Silver Cord. See *Cord Silver*.

Sisera. This captain of the army of Jabin, king of Canaan, and whose name is translated *battle array*, headed the hordes of Gentiles who for twenty years harassed and plundered the Israelites. At last, after many years of non-resistance, under the flaming words of Deborah, the prophetess, the tribes of Zebulon and Naphtali rose in their wrath and desperation and, led by Barak, *lightning*, prepared to resist the invaders.

Of the battle which ensued, the Rev. Dr. Maclear says: "At length the heroic Deborah gave the encouraging command to Barak, 'Up, for this is the day in which the Lord hath delivered Sisera into thine hand.' Probably long before it was light the camp of Barak's little army was struck, and the patriot tribes rapidly descending the winding mountain-path fell upon the hosts of Sisera and threw them into wild confusion. As they fled in wild dismay along the plain, not only the troops of Barak, but 'the stars in their courses,' (Judg. v, 20), the elements of heaven, began to fight against the Canaanites. A furious storm of rain and hail gathered from the East and, bursting right in their faces, rendered useless the bows of the archers, and swelled into a mighty torrent the rivulets, springs, and spongy marshes near Megiddo. Before long the ancient torrent of the Kishon (twisted and winding) rose in its bed, and the plain became an impassable morass. The chariots of Sisera were now utterly useless. The hoofs of the horses vainly plunging in the mud and swollen streams 'were broken by means of their prancings'

(Judg. v, 22). The torrent of the Kishon now running fast and furious, swept them away, and the strength of the Canaanites was trodden down. Stuck fast, entangled, overwhelmed they could not stand for a moment before the avenging Barak, and not a man made good his escape to the city of their great leader, *Harosheth of the Gentiles*, before their pursuers had smitten them with the edge of the sword. (Judg. iv, 16)."

"Sisera himself fled on foot to the friendly tribe of Heber the Kenite, where he hoped to find safety. Approaching Heber's tent, he was met and welcomed by Jael, Heber's wife, who also ministered unto him, giving him milk, and covering him up with a rug or blanket as if to conceal him from his pursuers. Thus doubly assured of hospitality, Sisera bade her deny his presence if any enquired after him, and then laid him down and slept. Then Jael, taking one of the wooden sharp-pointed tent-nails in one hand and a mallet in the other, went softly unto him, and smote him with such force that the nail entered into his temples, and fastened his head to the ground, 'for he was fast asleep and weary, and so he died.' Meanwhile the pursuing Barak drew near. Him, too, Jael went forth to meet, and taking him within, showed him his terrible foe, the captain of the nine hundred chariots, lying dead upon the ground, with the nail driven through this temples." (*Rev. G. F. Maclear, Old Test, Hist. p. 240*).

Six. While we should be careful not to read meanings where they were never meant or intended, the number six stands for the attributes of Deity,—power, majesty, wisdom, love, mercy, justice. (Hulme). "In six days God created the heavens and the earth," and thereby established a custom which has ever obtained. Not even the power of the great Napoleon could enforce a longer period without a rest. He tried to make a week of ten days, nine for work and one for rest, but it was soon discovered that the average worker was physically incapable of so prolonged an effort.

The sixth heaven of the Mohamedans was made of carbuncle. The number held an important place in the Chaldean sexagesimal system.

Six-pointed Star. An attribute of the pilgrim to the Holy Land, and called the Star of Bethlehem. Its rays are usually straight like those of the heraldic mullet, but often the rays are wavy like those of the estoile.

The classic nations formed a six-pointed star by laying one equilateral triangle upon another. This is the emblem of the Grand Encampment. It embodies the ancient's idea of the androgynous nature of the

deity, the triangle with the point upward signifying the male principle of heat, and the one with the point downward the female principle of moisture; the two triangles being understood to represent the fire which mounts upward, and water which flows downward. The fire was emblematic of the sun, and water of the passive element of nature.



92. DOUBLE INTERLACED TRIANGLE.

Doubtless the western nations received their inspiration for this from the Hindus. Mr. Edward Moor says in his *Hindu Pantheon*, "The double, or interlaced, triangle is used by the Brahmins to signify the powers of Siva and Vishnu, of fire and water, in conjunction. These are, and always have been, the purifying elements; it has been left to modern days, we believe, to find out the purifying power of earth as well." Amongst the Hindus these interlaced triangles are of most remote antiquity, and from them, probably, have been received by other nations as an emblem of the deity.

Skeleton. As with the skull and cross-bones, the skeleton is a symbol of death. At ancient Egyptian feasts it was not unusual to introduce a skeleton (or rather a mummy, as skeletons were rare in that country) as a reminder of anxiety, care, and grief, and that "in the midst of life we are in death."

The "skeleton-in-the-closet" refers to a domestic trouble, that the interests of the family must keep concealed.

See *Death; Skull and Cross-bones.*

Skull and Cross-bones. One of the many emblems used to symbolize mortality. Perhaps the one used most frequently, in both sacred and profane mysteries, as a means of impressing the mind with a realizing sense of the seriousness of the end of life. From East to West, from North to South, wherever man has made use of mural decorations, may be found this symbol. Among the runes of Scandinavia, on the temple walls of the far East; in the tombs of Egypt; even to the decorations

of the altars of prehistoric Yucatan, the skull and cross-bones stand pre-eminently the representative emblem of death. It is much used as a sign of danger, particularly upon labels of poisonous drugs. In the days of piracy, it was frequently borne upon the flags of the free-booters. The Aghôries, a Hindu sect now nearly rooted out by the English government, carry a pole with a shoe, a water-pot, and a skull and bones on the top.

In ecclesiastical art, the skull symbolizes penance, and sometimes in group pictures of the Savior, the skull represents Adam.



93. THE SKULL AND CROSS-BONES.

Son of Levi. Literally a descendant of Levi, but the term is usually applied in the Scriptures, more particularly, to those of the Levites who served in the temple in a minor capacity, not as priests.

See *Seed of Levi*.

Sounding Brass. See *Brass, Sounding*.

Spear. The spear in general is a symbol of battle or war. With red penon attached it is emblematic of a just revenge. (Walsh). The right hand, in the days when spears were kept bright for use, was called the spear-hand, in contradistinction to the left, which was termed the shield or bridle hand.

The holy spear or holy lance of the Greek church is a knife with a long lanceolate blade and cruciform hilt used for cutting the bread for the sacrament. As St. Adelbert met his death by being pierced with a spear, it has become his regular attribute in art.

“From the beginning, the ancients have worshipped spears as emblems of the immortal gods; and hence, as a memorial of this worship,

spears were set up by the busts of the deities." (Justin, *History*, xliii, 3).

Portal calls spear or lance-heads the emblems of the power of reason, which is the spiritual arm of the will.



94. SPEARS.

1. Canaanitish Soldier. 2. Egyptian Soldier. From Egyptian Monuments.

Spear, Broken. As the spear is emblematic of battle, so the broken spear is symbolic of the end of fight, usually with the further meaning that not only is the battle lost, but he who couched the spear was also lost.

Sphere. See *Globe*.

Spur. See *Golden Spur*.

Square. The geometric figure called the square is an emblem of rectitude of conduct, because its angles are all right angles, and all its sides as well as its angles are equal the one to another. Hence it teaches that in all turnings and dealings with one's fellowmen, not to speak of the brethren, one must be fair and equal to all; neither domineering the poor and lowly, nor currying favor with the rich, but the same to all, giving equal rights, and demanding the same.

Staff, Pilgrim's. Primarily a support for weary travellers, it had the character of a peaceful (?) weapon. Being made of some strong, tough wood, with a generous knob at the top, in the hands of a stout man it was not a weapon to be despised. In Christian art it is the attribute of such saints as had made a journey to some far distant shrine.

The Archangel Gabriel is also accorded, as attributes, the pilgrim's staff and the gourd.

See *Pilgrim's Scrip, Sandals, and Staff; Gourd.*

Standard. A staff with flag or colors under which men are united or bound for some general purpose. The practice of carrying standards is of very remote antiquity. The first Roman standard was a bundle of straw tied to the top of a spear, but the figures of animals replaced the perishable material, and at the last the eagle became the general Roman ensign.

Star. In ecclesiastical art, a star over the head or upon the breast of a saint signifies the divine attestation to his sanctity. "The starry host of heaven" is emblematical of the universe. Sometimes a star is used as a symbol of the Christ. This is based upon Revelation, xxii, 16; "I am the root and the offspring of David, and the bright and morning Star," which is a declaration of the fulfillment of the prophecy in Numbers, xxiv, 17; "there shall come a Star out of Jacob, and a Sceptre shall rise out of Israel." In pictures of the Nativity, and the Epiphany, the Star of the East (Star of Bethlehem) is an invariable feature.

According to Mohamed, the stars were hung by golden chains from the roof of the first of the seven heavens.

The pole-star is used frequently as emblematical of guidance, of an end or aim, of a goal. The Accadians of old indicated the pole-star by a figure of four lines intersecting at their centres, thus forming an eight-rayed star. When shown on ancient coins the eight-rayed star is almost invariably accompanied by a crescent which indicates that the sun was intended and not a subordinate star.

A star is often used without intending symbolism, simply as an ornament, or to call attention to a person or thing; as for instance, on the breast of a constable or policeman.

See *Five-pointed Star; Six-pointed Star; Moon.*

Steel Gauntlet. A leathern glove, covered with plates of steel, which are articulated so as to preserve the flexibility while not permitting the exposure of any unarmored spot. It is a type of firmness. Such was the underlying sense of the German Emperor's instructions to his Admiral of the Pacific squadron, when he gave orders to uphold the German interests even if compelled to the use of the "mailed fist." It is a relic of Medieval Chivalry, which is rapidly disappearing.

Sticks, Bundle of. See *Bundle of Sticks*.

Stone Ezel. This was a well-known stone in the neighborhood of King Saul's residence, and the scene of the parting between Jonathan and David. It was probably a mark of direction, set up by the way-side. The meaning of the word Ezel, "departure," and the marginal reading, "that showeth the way" would appear to bear this out. It is hardly likely that the stone itself formed the hiding place, but some spot near by, as the text has it, "and shalt remain by (that is near) the stone Ezel." It has come to signify concealment under the protection of the Lord.

Storehouse of Wisdom. One of the many names applied to the Holy Bible. See *Bible*.

Sun. The sun is indicated upon ancient coins by an eight-rayed star, usually accompanied by a crescent moon. In ecclesiastical art, the sun, upon the breast of a saint is symbolical of the light of wisdom. It has the same signification when worn as the jewel of Grand Master. According to medieval astrologers, the influence of the sun was always favorable, and from it came hope, happiness, and gain.

The sun was, in early times, a general, and in many cases, the most important object of religious worship. The ancient Egyptians symbolized the providence of God, by a winged sun; and invoked "the one hidden in the embrace of the sun, Osiris." (Plut. *Is.* and *Os.*) They also symbolized the life of man in the course of the sun overhead, and the type of his death in its setting and disappearance below the horizon. Hardly has this moment arrived when Osiris, the nocturnal sun, takes possession of the soul, and conducts it to eternal light.

Over the entrance of a monument at Thebes, there is sculptured and colored a winged sun, by Egyptologists supposed to be an emblem of protection. The globe is colored red, the two serpents are golden, and the wings red and azure. The interval between the two serpents is filled by a green tint. The red is the symbol of love divine, the gold indicates the Word—Revelation,—the azure the air or divine breath, and the green the reflection of the regenerated earth.

"The old Accadian dwellers by the Euphrates, pictured the sky as the counterpart of their own fertile plains, and the sun as a ploughman yoking his oxen to the glittering plough, with which he tilled the heavenly pasture. (*A. H. Sayce, Rel. Anc. Bab. p. 48*).

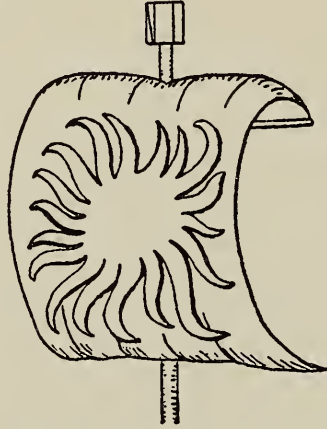
Portal has much to say about the sun. "The sun," he observes, "and gold and yellow were the symbols of the human understanding, enlightened and illuminated by divine revelation. It is in this sense that the prophet Daniel says, that those who are wise shall be shining with light, and that those who shall influence others to do justly shall shine eternally as the stars. Jesus Christ announces that the just shall shine as the sun in the Kingdom of the Father."

"The celestial light revealed to man, finds its natural symbol in the light which shines over the earth. The heat and brightness of the sun designate the love of God which animates the heart, and the wisdom which enlightens the intellect. These two attributes of God manifest in the creation of the world and the regeneration of men, appear inseparable in the signification of the sun, of gold and of yellow. The sun, the gold, and the yellow are not synonyms, but mark different degrees, which it is difficult to determine precisely. The natural sun was the symbol of the spiritual sun, gold expressed the natural sun, and yellow was the emblem of gold."

"The Indian god Vishnu is the divine sun, the eternal mind, the word of God. Identical symbols appear in Egypt. Amon is the divine word, the new sun, the sun of spring. The Fathers of the Church called Jesus Christ the New Sun, the lamb divine, sacrificed to efface the sins of the world and to conquer the spirits of darkness. The Greek goddess Venus Regeneratrix is identified with the sun, the symbol of love and truth emanating from God. Apollo also personified the sun." (Sym. of Col. *Passim*).

We find also among the *Orphic Fragments*, the sun called "the Father of all." The sun itself, as a mere body or mass of fervid matter, does not appear to have been the real object of veneration, for there was always a spirit, or sentient being, who dwelt therein, and from whom emanated the powers of reproduction implanted in matter. This emanation, considered as the male principle, was continuous, and without it the female principle would soon have been exhausted. This continued emanation was doubly personified by the Greeks; one signifying celestial love, the other animal love or desire, while the Egyptians gave it a third personification, from which the two former were derived. Pythagoras taught that the sun was the grand center of the universe, with all the planets moving around it, and was, by its attractive force, the cause of all union and harmony in the whole. Spires and pinnacles and obelisks are relicts of the old sun-worship. The Chinese in their symbolic writ-

ing, place a cock in a circle, as the emblem of the sun, while a Parsee would suffer death rather than kill one, so much does he regard its sacredness to the source of light, which he worships as the symbol of his God." (R. P. Knight).



95. THE SUN IN SPLendor.

A Badge of Richard III., from the illuminated Manuscript No. 1319 of the Harleian Collection. The cut represents the sail of the ship in which the king returned from his unfortunate expedition to Ireland.

In Heraldry, the sun is generally represented with a human face, and surrounded by rays, alternately wavy and straight. When represented with these rays, it is said to be in its glory, or in its splendor. The face represented in the heraldic sun, as well as in medieval religious ikons, is usually grotesque, though not intentionally so. The belief was in those days that each of the seven planets was the abode of an arch-angel, and Michael made his home in the sun.

The sun is often introduced, in company with the moon, in pictures of the crucifixion.



96. THE WINGED SUN.

From the Door of the Chapel of Thothmes a Deir-el-Bakhri, xviii. Dynasty.

As typical of light and heat, the sun was an emblem of the old First or White Degree. Bro. Grosh says, "It represents the universal benefi-

cence and vivifying power of God; and reminds us how constantly He blesses all—"the evil and the good,"—"the just and the unjust." It thus teaches us to imitate that goodness that we 'may be the children of our Father who is in heaven.'" (*Manual*. Ed. 1868, p. 115). "The sun, the great fountain of light, represents Truth in its fulness and glory." (*Ibid.* 159).

See *Circumambulation*, *Crown*; *Gold*; *Moon*; *Star*.

Sunshine. Is emblematic of a condition of cheerfulness, brightness, and geniality caused by influences acting after the manner of the rays of the sun. To be "in the sunshine," or to "have the sun in one's eyes," is slang for having a little too much of that which intoxicates.

Sunsnake. A peculiar figure something like the letter S, but broken in the middle by a circle or other device. It is often found with the bends at right-angles, like one bar of a fylfot or swastika. See under Cross. It was quite a common ornament in Europe during the Middle Ages, and is supposed to be an emblem, but if so its symbolism is lost. It may have had the significance of *sigilli*, "seal."



97. SUNSNAKE.

Sun with Heart and Hand. The Past Grand Master's jewel. See *Hand*; *Heart*; *Sun*.

Sun with Scales and Sword. The Grand Master's jewel. See *Scales and Sword*; *Sun*.

Superstructure. This word is used in the charge of the Past Grand to candidates in a figurative sense, forming a portion of the clause which, in its entirety, presents a beautiful figure representing the principles of the Order as constituting the principal portions of a great building, a building erected not for a day, but one to withstand the shock of centuries. Fraternity is the corner-stone upon and around which the other principles are grouped in a grand superstructure, which depends

like the walls, floors, and roof of a building, upon its foundation, its corner-stone, for its stability.

Sword. In the Church, a sword is a symbol of martyrdom, and is significant of the manner of the death of the saint whose attribute it may be. Alone it may be considered as the emblem of a violent death. See Arms of St. Albans, under Crown. St. Paul, the great missionary and soldier of the Cross, in pictures, “bears the sword in a double sense, signifying his spiritual warfare and the manner of his death. . . . When he leans on his sword, it is his death which is represented; when he holds it aloft, it signifies the ‘good fight’ which he fought. If two swords are given him, both the manner of his life and that of his death are signified.” (Mrs. Clement)

With the Israelites, the buckling on of the sword was a declaration of war, and the whetting of it signified the preparation for a bloody strife. In the Scriptures it is symbolic of the word of God. Exo. vi, 17; Heb. iv, 12; see also Rev.; of prophecy in Isa. xlix, 2.



98. ASSYRIAN SWORD.

Julius Cæsar once lost his sword, and the Gauls, on finding it, placed it in a temple, from which Cæsar refused to take it as it had become consecrated. The sword of King Saul was placed in the temple of Ashtoreth, by the Philistines. Sam. xxxi, 10. The sword of Goliath had also been consecrated by the high-priest Ahimelech, and placed “behind the ephod,” whence it was taken later by David. Attila, the King of the Huns, believed that a sword which had been consecrated would bring him victory and dominion over the Roman empire. The Scythians, Goths, and other pagan peoples worshipped a sword as the symbol or effigy of Mars. An oath taken upon the edge of the sword was the most solemn and inviolable of all, unless we except that taken upon the hilt of the straight sword of later times, in which the guard formed a cross. In this was found a most expressive form, which combined all the ideas of the pagan penalties with that of the “faith in a spiritual reward” for fidelity. As late as the time of the Pretender, the Highlanders of his army “swore by their steel.”

The sword is generally considered as the symbol of power, "of that despotic force, by which alone the rude and chaotic elements of human society were brought into subjection, the principles of order introduced, and the foundations of ancient nations laid. It also has the attribute of the power of sovereignty and overruling justice. At the coronation of some of England's kings, a pointless sword was carried before them as an emblem of mercy." Portal assigns to the sword the attribute of vengeance. One rusting in its scabbard is typical of armored peace, and it is said that one sword keeps another in its scabbard.

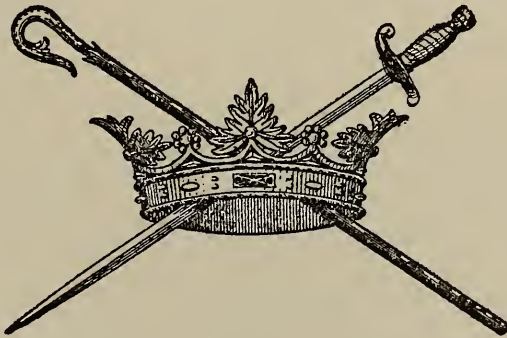
Referring to the red horse of the Apocalypse, to whose rider was given a great sword, Portal says, "the horse is the symbol of quenched love, or good destroyed; where love no longer animates mankind, war arises and people are slaughtered."

In Heraldry the sword is emblematic of power, or by its association with other charges, commemorative of some peculiar incident, as, for instance, the death of St. Alban.

See *Crown; Scales and Sword*.

Sword and Scales. See *Scales and Sword*.

Sword with Crook and Crown. The emblem of the Patriarchs Militant. The symbolism of the details, given under their appropriate titles, is evidence of how well the combination of the three emblems suits the definition given "Patriachs Militant" by Past Grand Sire Underwood. Here the crook, typifying the peace of pastoral



99. THE SWORD WITH CROOK AND CROWN.

pursuits, crossed by the sword, emblem of the soldier, constitutes a representation of the Cross of St. Andrew, or the cross formed by the "wood for the burnt offering" placed upon Isaac's shoulders by his father

Abraham; the antitypal cross of Christianity. These, encircled by the crown, complete the story—"The peaceful ruler serving as a soldier."

See *Cross; Crown; Crook; Ram.*

Symbolism. "Solitude has great and awful instructions. Shakespeare, Chaucer, Homer, and Dante saw the splendour of meaning that plays over the visible world; they knew that a tree had another use than for bearing apples, and corn another than for meal, and the ball of the earth another than for tillage and roads;—they knew that these things bear a second and a finer harvest to the mind of man, being emblems of his thought, and conveying in all their processes and natural history a certain mute commentary on human life." (Emerson).

Symbolism is the reading or the interpretation of an object, action or language, in a much different, yet analogous, form from that which is literally shown. The object may be trivial, barbarous; the action most commonplace, the language simple, but nevertheless, from associations connected therewith, notions of something higher, of greater importance are presented to the mind of the informed. Much the same as the sight of a simple fishing pole, calling to the mind of him who is an adept in the gentle art, days of sunshine, green fields, babbling brooks, shady nooks, wet feet, shining and wriggling prizes; monster fish that "got away," and the glorious feeling of freedom from care, and the lack of interest in passing time, not to speak of the luxury of the couch after the day's sport is over and the last story told.

The Rev. O. D. Miller, in his wonderful work "Har-moad," illustrates in an excellent manner this development of the commonplace article into one of extreme symbolic meaning. He says:—"It cannot be denied that the *shovel* is a concrete object, and one sufficiently ordinary and humble; but who can fail to admire the artistic skill that has raised this common utensil of the household to the rank of a symbol of the primitive worship of mankind—that of the *hearth*. The hearth and the divinity of the hearth, constituted the focus of all the ancient civilizations. It was around the firesides of primeval humanity that those elemental organizations were formed, those social and semi-political customs instituted, and religious conceptions and sentiments nurtured, which subsequently, by the simple process of expansion and reduplication, developed themselves into tribal and national institutions. The hearth was the family altar, the blaze upon it the symbol of the divinity which presided over the household. The altar of the tribe was

its hearth as the national altar was the hearth of the nation; while the shovel was the emblem of the hearth.”

It is well known that the ancient mysteries and religious were taught in symbolic language, as well as by emblems, but because of the reticence of the initiated, who must have been bound by the most fearful oaths not to divulge their meanings, it is practically impossible to either reproduce the mysteries or even to interpret many of the mythological legends. Herodotus, a very prolific writer, who had great opportunities for observation, if indeed he was not an initiate, many times stops short in descriptions of ceremonials, because, as he explains, they belong to the mystic religion.

The symbolism of Odd-fellowship, while not to any great extent expatiated upon in the lectures and charges, outside of the objects denominated “emblems of the Order,” has yet a vast influence upon the minds of candidates, and of the older members as well, in the way of moulding thought and action. Some of these symbols are apparently so insignificant, it might be supposed that they are entirely ignored, yet insignificant as they are, they work quietly and persistently, and ere long one becomes so imbued with their notions that they become a part of one’s nature and being so imbued one cannot act otherwise than after their teachings.

“**T.**” The twentieth letter in the English alphabet, as a medieval numeral stood for 160, and with a line above it, \bar{T} , 160,000. The Hebrew has two equivalents for T. One, ט , *teth*, has the value of 9; the other, ת , *tav*, the value of 400. The latter is interesting from its connection with Christian symbolism, as indicative of an “Anticipatory Cross.” See *Cross*.

Tabernacle. Though not mentioned in the ritual, the tabernacle of the wilderness and the priestly offices connected therewith are the basis of the most important Degree in the Order,—“that which crowns the fabric.” It is thought well to give in this place a short description of this tent; the sanctuary and visible assurance of the Divine Presence in the midst of the people, where the Most High might *meet and speak unto them*, and *they might draw nigh unto Him*. *I will sanctify*, said the Lord, *the Tabernacle of Meeting*, *there will I meet with* *and will dwell among the children of Israel, and will be their God, and they shall know that I am the Lord their God.* (Exodus, xxix, 42-46; xxx, 6, 36).

The area or court, within which the tabernacle stood, was a parallelogram about 150 feet long by 75 feet wide. The walls of this court were formed of curtains of fine linen about seven and one-half feet high supported by twenty posts on each longer side and ten on the shorter, standing in sockets of brass and having their capitals overlaid with silver. These posts were connected by silver rods to which the curtains were hung by silver hooks. The lower edges of the curtains were held in place by brass pegs driven into the ground. The entrance to the court was in the middle of the Eastern side, where three sections between posts were elegantly draped with curtains of fine twined linen of blue and purple and scarlet.

It would appear that the tabernacle itself was placed so that its front rested on the center of the court, leaving a square space, in the middle of which was placed the Altar of Burnt-Offerings. (See). Between it and the tent stood the great Laver for purification, where the priests washed their hands and the flesh of the victims of the altar.

The tabernacle was a magnificent and elaborate tent, 45 feet long by 15 feet wide and high. Its walls were supported by planks of acacia-wood, each plank having two tenons which were fitted to sockets of silver that formed the foundation. The sockets were pointed like the blade of a spear. Cross-bars, also of acacia-wood, united the supports by passing through golden rings. The roof was composed, first, on the inside, of a variously colored fine twined linen cloth adorned with figures of cherubim curiously wrought. Next to this were placed eleven thicknesses of cloth made of goats' hair; then one of rams' skins with the wool dyed scarlet; lastly a covering of badgers' or seals' skins.

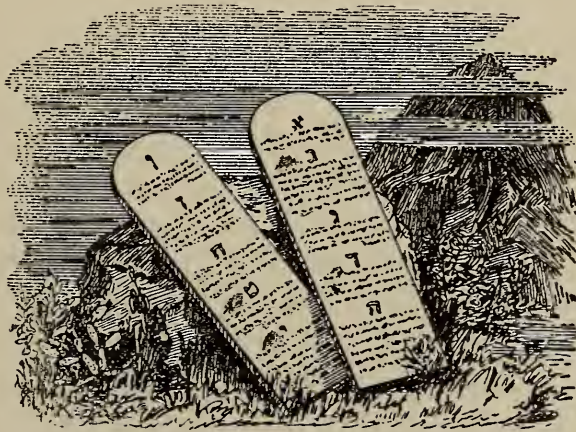
The tabernacle was divided into two apartments; the Holy Place and the Holy of Holies. (Exodus xxvi, 32).

The Holy Place, in which stood the Altar of Incense, the Seven-branched Candlestick, and the Table of Shew-bread, was 30 feet in length.

The Holy of Holies, separated from the Holy Place by a most costly and gorgeously worked veil of gold and purple and scarlet and fine-twined linen, formed a perfect cube, 15 feet in length, breadth, and height. (See Cube). While the Holy Place was without light, save that from the seven lamps of the great candlestick, the Holy of Holies was *in utter darkness*, symbolical of Him whom *no man hath seen, nor can see*. (1 Tim. vi, 16).

“The *Beth-Moad*, or Hebrew tabernacle, was expressly designed, like the pyramidal temples of the Euphrates valley, as an imitation, an architectural reproduction of the *Har-Moad*, or the “mountain of the assembly” in the sides of the North, the traditional abode of primeval humanity. In other terms, the celestial and the terrestrial paradise, united by the sacred mountain, of which Mt. Sion and all the sacred mountains of antiquity were but reflections. (*Rev. O. D. Miller, Har-moad, 227*).

Tables of Stone, Cross and Crescent. A combination symbol of religious tolerance, one of the grandest tenets of Odd-fellowship, and an emblem of the Encampment. The Tables of Stone—the basis of the Mosaic law—is the representative of the religion of the Jews, though accepted by both Christian and Moslem as divine command. The cross is typical of the Christian, and the crescent of the Mohamedan. Together they are indicative of that “sacred tolerance, which, by its gentle influence, gathers within its orbit antagonistic natures, controls the elements of discord, stills the storm, and directs in harmony” the world-wide fraternizing influences of Odd-fellowship.”



100. THE TABLES OF STONE.

“Followers of different teachers, ye are worshippers of One God, who is Father of all, and *therefore ye are brethren* As such, Charity and speaking the truth in love, should prevail among us—*unity in good works*, wherein *all* agree; *toleration in opinions*, wherein we differ. (*Rev. A. B. Grosh, Manual, Ed. 1868, 283*).

See *Ten; Ten Commandments; Cross; Crescent*.

Temple. From the most remote antiquity to the present day the temple has been considered the symbol of the universe with Deity as its center. The sacred fire, symbol of Vesta, who was held equally with Ceres as the personification of the Earth, or rather of the genial heat which pervades it, and to which its productive powers were supposed to be owing, was by the early Greeks placed in the center of a circular temple, as a representation of the Earth, the great center about which the whole universe revolved. More primitive than these were the circles of rude stones like those of Stonehenge in England, whose use, undoubtedly religious, dates back of historic times. These circles are found in most places where primitive man is known to have existed. Such also were the Pyraethea of the Persians, the so-called fire-worshippers.

“The Persians, or Puritans of Heathenism, thought it impious or foolish to employ any more complicated structures in the service of the Deity; whence they destroyed, with unrelenting bigotry, the magnificent temples of Aegypt and Greece. Their places of worship were circles of stones, in the center of which they kindled the sacred fire, the only symbol of their god; for they abhorred statues, as well as temples and altars; thinking it unworthy of the majesty of the Deity to be represented by any definite form, or to be circumscribed in any determinate space. The universe was his temple, and the all-pervading element of fire his only representative; whence their most solemn act of devotion was kindling an immense fire on the top of a high mountain, and offering up in it quantities of wine, honey, oil, and all kinds of perfumes; as Mithradates did with great expense and magnificence, according to the rites of his Persian ancestors, when about to engage in his second war with the Romans; the event of which was to make him lord of all or nothing.” (*R. P. Knight, Anc. and Myth. p. 61*).

Next came the temples of the pyramidal type, also with their symbolism of the universe. These were numerous on the plains of Chaldea, and not unknown in Egypt. Built up as square platforms or stages, each of which was emblematic of and dedicated to one of the planets, they were surmounted by a comparatively small shrine or temple wherein was placed and worshipped some emblem of the Deity.

Following these were the grand and beautiful temples; marvels of engineering and of mural art, with their cyclopean colonnades, their profoundly impressive shadows made more intense by the sharp pencils of sunlight that filtered in through the ventilating openings of the roof;

yet even in these there was one particular space, set apart, where none but the anointed dare tread, for the abiding place of the Deity. Similarly, the Jewish Tabernacle was thus in a measure a representative of the cosmos. Of a size convenient for transportation, its great court was the emblem of the universe which had for its center the Deity, the great Jehovah, whose throne was the Mercy-Seat upon the ark of the covenant, concealed from the profane in the darkness of the Holy of Holies in the farther end of the sacred tent.

The temples of Jerusalem were but enlarged copies of the tabernacle, but built of more permanent materials.

There were three temples built in Jerusalem by the Jews. The first, that of Solomon, was a comparatively small affair as regards the sanctuary itself, being but about 90 feet long by 30 feet wide and 30 feet high. The great court in which the people assembled was a square of about 600 feet. This temple, though the smallest of the three, was held to have been the most magnificent because of the lavish use of the precious metals, which made it fairly blaze in the sunlight. For some 420 years Solomon's temple was the center of the religious and political life of the Jews, till it was destroyed by Nebuchadnezzar, B. C. 586, on the sacking of the city.

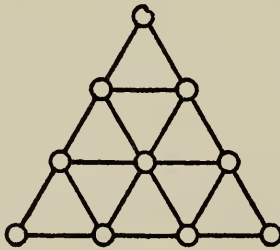
The next temple, that erected by Zerubbabel, we find but little account of. In Ezra vi, 3, we find that this edifice was about one-third larger in each dimension than that of Solomon, but it did not compare in the least with its predecessor in magnificence and Oriental gorgeousness. The exiles returned from their captivity with but little of the world's goods and the country was but a poor place at the time wherein to collect the vast treasure required for such a purpose. This building erected about 520 B. C. remained till about B. C. 9, when it was superseded by the last temple, the one which knew the Christ, and within sight of which, doubtless, Jesus rebuked the cavilling lawyer with the story of the good Samaritan.

Probably as a stroke of policy Herod the Great rebuilt the temple of Zerubbabel upon an enlarged scale. "The new edifice was a stately pile of Graeco-Roman architecture, built in white marble with gilded *acroteria*. The New Testament has made us familiar with the pride of the Jews in its magnificence." (*Smith, Bib. Dict.*) Beautiful as it was, and built by a Roman, by a Roman it was destroyed in A. D. 70, to be superseded years later by a Byzantine church now converted into a Mohamedan mosque.

Ten. The number of perfection, appears to have possessed a significance for the ancients second only to the number seven. We find in the Book of Genesis, that in creating the world and its inhabitants, ten expressions were used in which "God said." Gen. i, 3, 6, 9, 11, 14, 20, 24, 26, 29; ii, 18. There were ten generations from Adam to Noah. Similarly, in the Babylonian genealogy, Berosus gives ten generations from the first to him who survived the deluge. Alorus, Alaparus, Almelon, Ammemnon, Amagalarus, Davonus, Edoranchus, Amemphsinus, Otiartes, and Xisusthrus. From Noah to Abraham was another ten generations. Abraham was proved in his faith by ten trials. Ten plagues were visited upon Egypt before the Israelites were permitted to escape the "house of bondage." Ten miracles were wrought in the wilderness for the benefit of the wanderers, and ten were wrought in the Temple at Jerusalem. Ten commandments were given by God to man on Mt. Sinai.

Mohamed is alleged to have named ten signs that will precede the "last day;" the smoke, the beast of the earth, an eclipse in the East, another in the West, and a third in the peninsula of Arabia, the appearance of anti-Christ, the sun's rising in the West, the eruption of Gog and Magog, the descent of Jesus upon earth, and fire which shall break out from Aden. (Sales.)

There were ten Dactyli, fabulous beings, originally three in number, but afterwards this number was raised to five, and again to ten; five male and five female. To them is ascribed the discovery of iron and the art of working it with fire.



101. TRIANGLE OF TEN TRIANGLES.

It remained, however, for Pythagoras to develop the symbolism of this number. This he did by arranging nine equilateral triangles into one grand triangle, wherein he found the points of intersection of the lines to be ten in number. The point at the apex, called the *monad*,

which represents unity, also answers to the geometric point; that is, location without any dimension, and was held to symbolize the active principle of life, or the Creator. The two points, termed the *duad*, and representing the extremities of a geometric line, possessing length only, were significant of the passive principle, or matter. The row of three, denominated the *triad*, indicated the two dimensions required for a superficies, and was emblematic of the world, proceeding from the union of the monad and the duad. The row of four points, embracing the three lines or dimensions of a cube, brought the whole into perfect harmony, as the four points symbolized, not only deity, but the cube which represented heaven. In his search for natural phenomena conforming to his harmonic ten, Pythagoras determined that there were ten celestial bodies, eight beside the sun and moon. But as far as could be seen in his day there were but a total of nine, therefore he imagined the tenth, calling it Antichthone, the counter earth. He also counted ten Principiæ, or co-ordinates: The finite and the infinite; the odd and the even; the one and the many; the right and the left; the male and the female; the quiescent and the moving; the right line and the curve; light and darkness; good and evil; and the square and the oblong.

See *Four*.

Ten Commandments. These are termed "Words of the Covenant," in Exodus xxxiv, 28; Deut. iv, 13; the "Testimony" in Exodus xxv, 16, 21; xxxi, 18. The circumstances under which these ten commands were delivered to the people must have filled them with terror and amazement. The black and lowering cloud, the darkness and the flashing of the lightning, the fiery smoke and the trumpet sounding thunder, told them in a manner not to be misunderstood that it was God, not man, who was speaking to them through these awful terrors. Never was other proclamation issued in like manner. No other writings can be said to have been written as were these. Many stones have been inscribed by the hands of men, but none other than these "Tables" were ever written by the "finger of God." In the description, both of the first and of the second set of these laws, stress seems to be laid upon the fact that there were *two tables*. No doubt this distinction was considered important, as dividing the precepts, so that the first contained the "Duties to God," and the second the "Duties to our Neighbors."

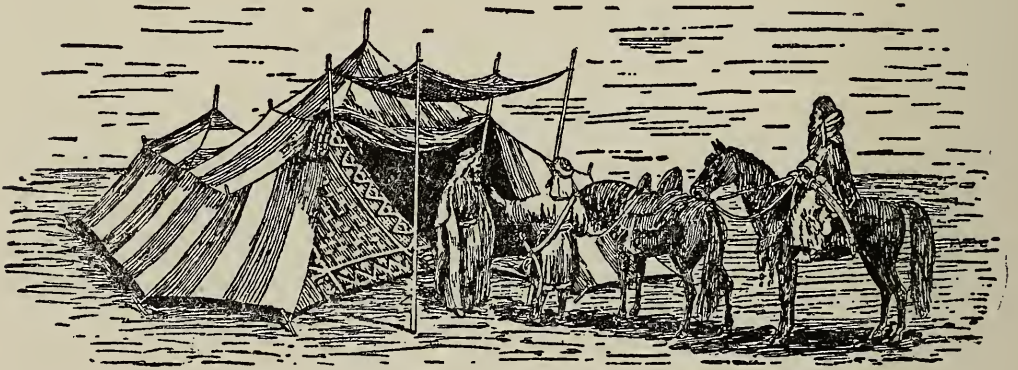
These divisions are, however, variously made. The Jews, according to Josephus and Philo, placed five rules in each. The most familiar

division refers the first four to our duties toward God, and the remainder to our duties toward each other. The Roman Catholic Church puts only three in the first table, and the other seven in the second.

Never has there been a moral code to equal this in comprehensive brevity. It teaches all things good and what should be avoided as evil. From that day of "appalling majesty and sublimity," till now, it has been impossible to improve upon them. The many vain attempts of legislators and dictators have at best simply elaborated upon details, and specified physical punishments for infractions of laws which are no more nor less than paraphrases of those written upon the two tables of stone at Mt. Sinai, and acknowledged alike by Christian, Jew, and Moslem,

See Ten; Tables of Stone, Cross and Crescent.

Tent. An emblem of the Patriarchal Degree, the tent is used also as a badge of the Encampment branch of the Order. It is typical of a humble abode and symbolical of hospitality. In a hot dry country like



102. THE TENT.

From Thompson's Land and the Book.

Syria, where the population is scattered into nomadic bands, always seeking water and food for themselves as well as for their live stock, the tent is a necessity to shield them from the blazing heat of the sun, and as a refuge against the terrible sand storms which are quite frequent. There are no permanent houses because of the frequent removals made necessary by the drying up of the streams and springs, as well as the sparseness of the grass and other vegetation which are rapidly exhausted, and a move to the next desirable spot is required. According to Mr. Layard,

these moves occur on an average of every six weeks. The great lack of water and the constant change of locality, have fostered an interchange of courtesies between the different tribes, or it might better be said households; those who for the time being are stationary entertaining for a few days such as are searching for pasture. It is a sad fact, however, that while the one entertains the other in a most hospitable manner, the chances are that the guest will be hardly on his way ere the whilom host is after him like a pirate; unless indeed they have eaten salt together. Ordinarily the Arab tent is but a great awning under which the women and children lounge in lazy contentment. It is always open save during a storm, and even then the leeward side is kept raised. Always open, it invites the heated and weary traveller to rest in the luxury of shade, even if there is a lack of food. It is this "always open" state that gives it its symbolic meaning.

Third Degree. In the old work the Third Degree was also entitled "the Royal Blue Degree." Its metaphorical teachings are exemplified in the present Second, or Degree of Brotherly Love.

The present Third Degree, or Degree of Truth, is the embodiment of the principles of all the other degrees. Its method is based, in an emblematic form, upon a certain ancient ritualistic priestcraft, the scene being laid in a place of worship wherein the presence of the Most High God was recognized, and in which no foot dare tread save that of His anointed priests; those only, indeed, who were filled with "Truth," knowledge, certain and incontrovertible.

See *Scarlet Degree; Royal Blue Degree; Truth, Degree of.*

Thirteen. This so-called unlucky number has had many explanations as to how it came to be so regarded. That usually accepted as the true one is, that at the "Last Supper" there were thirteen who sat at the table, and one (Judas) came to a bitter end. It is doubtful that the number is more unlucky than any other. Should some other number be selected as an unlucky one, and all the adverse happenings which may fall into its sequence watched for, it would be strange if one could not find sufficient to satisfy oneself of its malign influence. Conversely, if one should watch for the good and the pleasant sequences of the number thirteen, it would be as strange if its benignity would not overshadow that of all other numbers. It is a peculiar trait of the human character to recognize only that which is looked for or expected, failing entirely to notice the opposite.

The ancient Assyrians apparently had no fear of thirteen. In fact they seem to have had a preference for it, even to the furnishing of their sacred pine tree with thirteen cones or fruits. The Chinese reckoned the heavens by the number thirteen, that is, the sun and the twelve signs of the Zodiac. They also divided their country into provinces, over each of which was placed a chief ruler and twelve mandarins to rule the people.

The rotation of the moon about the earth thirteen times in the year does not appear to enter into the superstition attached to the number. At least no record of it can be found.

Regarding the thirteen who sat at the "Last Supper," it may be well to remember that they were the beginning of the Christian Church, which by its teachings of love for God and man has been so potent an influence in civilizing and bettering the condition of humanity. They had their antitype in the patriarch Jacob and his twelve sons, and are symbolized in the Twelve Foundation Stones of the New Jerusalem, with Christ as the Corner-Stone.

There were thirteen colonies in America, which, throwing off the oppressor's yoke, introduced to the world a glorious banner bearing thirteen stripes. Would any one dream that these thirteen stripes could be unlucky! And when the great Union which sprang from these original thirteen colonies has taken into full statehood the few remaining territories, there will be four times thirteen stars in the constellation on that beautiful banner.

Portal, however, says "the number twelve was a perfect and complete number; the number thirteen indicated the commencement of a new course of life, and thence it became the emblem of death, even before Christianity."

Three. This number has from time immemorial been held in great esteem. It seems to pervade almost everything said or done. In geometry three lines are, at the least, required to delineate a regular surface other than a circle, and solids are reckoned by three dimensions. In speaking of qualities of mind or matter, there always appears to be something lacking, a void, if three are not named. Nearly all religions have three principal personifications of the God-head. The Chaldeans had their *Ana*, *Bel*, and *Hea*. The Assyrians had one great god, but he is frequently represented by a winged figure having three heads, while Ormazd the one supreme god of the Medes, appears under the

three titles of Creator, Preserver, and Governor of the universe. "The chief objects of Babylonian worship were Bel, Merodach, and Nebo." (Rawlinson). The great Hindu triad, Brâhmâ, Vishnû, and Shiv, the offspring of Brahm and Maya were left, after Brahm disappeared, to frame the universe. (Light of Asia). The old Northmen had three principal gods as well,—Odin, Freyja, and Thor. It is needless to mention the Trinity of the Christian. Almost all sacred writers have adopted a three-fold division of the human powers,—the spirit, the soul and the body. This probably originally proceeded from the three chief divisions of the cosmos,—the heavens, the atmosphere, and the earth. (Rev. O. D. Miller). The Aryan Cabiri, those indefinite gods—men (which?) appear in a three-fold character. As gods, having creative powers; as priest-kings; and as a temple-craft. It is difficult to distinguish between them. They were pre-eminently founders in every sense; founders of the world, of civil and religious institutions, and of temples and sacred edifices generally. (Ibid). Immortality is reckoned by the Buddhists to be as long as the three regions,—earth, sky, and heaven. They consider also that man has in his heart three fires of lust,—anger, delusion, and the craving from whence they come. They have also a prayer word, "Om," which is divided vocally into three syllables, of which the A denotes Brâhmâ in the form of Vaishwanar, the human soul in its waking state. The U refers to him as Taijasa, in the state of dreaming. The M represents him as Prajna, in the state of deep sleep. The combined syllable Om, *i. e.* AUM, denotes him at once as the supreme invisible, blissful, without a second. They teach that there are three doors, whence proceed that which is good, and that which is evil; the body, the speech, and the mind; and three thoughts on which the mind of the ascetic ought constantly to dwell; impermanency, sorrow, and unreality. (*Sir E. Arnold*, L. of A).

The classic nations had their triads of gods, as did also Egypt. In Samothrace they appeared in the three celebrated statues of Scopas, called Venus, or Aphrodite, Pothos, and Phæthon, or, Nature, Attraction and Light. The Scandinavian gods Odin, Freyja, and Thor comprehended the attributes of Jupiter and Mars, Juno and Venus, and Hercules and Bacchus, respectively. Thor indeed, like Jupiter, was the mediator between heaven and earth, having the general command of the terrestrial atmosphere. Even in the remote islands of the Pacific Ocean the supposed descendants of the Malays have a triad of supreme deities,—God, the Father; God, the Son; and the Bird or Spirit. (E. P. Knight).

The Egyptians signified their divine triad by a simple triangle. "The perpendicular side is compared to the male, the base to the female, and the hypotenuse to the offspring of the two. Osiris represents the beginning, Isis the medium or receptacle, and Horus the accomplishment." (Plutarch, *Isis and Osiris*). The most ancient form of triadic symbol appears to be that of three lines, or three human legs, springing from a central disc or circle, called a *trinachria*, (or *triskele*) and supposed to allude to the island of Sicily, but which is of Asiatic origin. (R. P. Knight). Three armored legs, flexed at the knee, form the device upon the arms of the Isle of Man.

Chinese superstition asserts itself in the number three. There is a triple gateway to each of the great halls of the imperial palace, and the same order prevails at the Ming tombs; while the sacred person of the emperor, when at his Pekin home, could only be approached, even by the highest official, after three times three prostrations. Their temple of heaven has a triple roof, a triple marble staircase, and all its mystic symbolism points to three or its multiples.

To three poor shepherds was the announcement given by the angels of the birth of Jesus. Three wise men came from the East to worship Him who were born King of the Jews. Tradition gives their names as Gasper, Melchior, and Balthazer, and says they were Kings of Cologne. They offered Him gold, and frankincense, and myrrh. This choice of gifts was intended to ascertain whether the mysterious stranger was a king, or a prophet, or God himself. If he were a king he would accept the gold, if he were a poor man he would choose the myrrh, but if God He would take the incense. As both God and man, the King of kings veiled in humanity, He accepted from them all three of their gifts. (Hulme). When Christ went up into the high mountain, he took but three of his apostles with him; and while they stood apart, three men in raiment as white as the light appeared unto them: Jesus, Moses and Elias. Then called Peter and asked to build three tabernacles, one for Him and one for each of the other two. Christ warned Peter that three times he would deny Him; and thrice did Peter swear he knew Him not. Three times in agony of spirit Christ prayed in the garden of Gethsemane, and it was three times ten pieces of silver that Judas received for his treachery. The apostles ascribed to Him as perfect God, creation, omnipotence, and omniscience. There were three Marias who attended Him at the crucifixion and at the tomb,—Mary of Cleopas, Mary Salome, and Mary, the Mother of Jesus.

The Roman Catholic, and some of the Anglican churches, hold upon Good Friday, a three hour service—from noon to three o'clock—commemorative of Christ's suffering upon the cross. The time taken corresponds to the three hours of darkness spoken of in Matt. xxvii, 45; Luke, xxiii, 44.

Mohamed, in his Koran, denies the doctrine of the trinity, and condemns the idolatry of his countrymen who worshipped Alat, Menat, and Al Uzza, whom they claimed to be the daughters of the gods. The Musselman reckons three voices that God delights to hear; the voice constantly reading the Koran; the voice that rises early in prayer, and the voice of the great cock, the angel of cocks, who joins in when the Almighty sings a morning hymn. They name the archangels sent to Abraham with the promise of a son, Gabriel, Michael, and Israfil. Their theological virtues are Faith in one God, Charity to kindred, and Purity of Life.

In classical mythology there were three Parcae, or fates; Clotho, the spinner of the thread of life; Lachesis, the disposer of lots of life, and Atropos, "the inflexible," the fate that cannot be avoided. To these mighty goddesses both gods and men must submit. Sometimes Atropos is represented as cutting the thread of life spun by Clotho. There were also three Furiæ, "Furies." These were the goddesses of vengeance, and were so much dreaded by the Greeks that they dared not speak their names, and so called them "Eumenides,"—gracious or well-meaning ones. Their names were Alecto, Megæra, and Tisiphone. They were the daughters of Earth or of Night, and were terrible winged-maidens, with serpents twined in their hair, and with blood dripping from their eyes. Stern and inexorable, they punished the guilty, both in this world and after death. In the Platonian philosophy, three is used as the image of the Supreme Deity, because it bears the properties of the first two numerals. and contains within itself a beginning, a middle, and an ending. The number is noticeable in the trident of Neptune; in the forked thunderbolt of Jupiter; in Pluto's three-headed dog, Cerberus. The sun had three names Apollo, Sol, and Liber; the moon also, Diana, Luna, and Hecate.

In the incantations of magicians three was also a favorite number. The object used was waved three times. The words of incantation were repeated as many. Circumambulation was thrice made. Indeed, nothing could be accomplished with less than three movements.

“An old Saxon mss. says—Three days there are in the year which we call Egyptian days, that is, in our own language, dangerous days on any occasion whatever, to the blood of man or beast. In the month we call April, the last Monday; and there is the second, at the coming (*i. e.* before the 15th) of the month we call August; there is the third, which is the first Monday of the going out (*i. e.* after the 15th) of the month called December. He who on these three days reduces blood, be it of man or of beast, this we have heard say, that speedily on the first or seventh day his life he will end. Or if his life be longer so that he come not to the seventh day, or if he drink some time in these three days, he will end his life; and he that tastes of goose-flesh, within forty days' space, his life he will end.” (*Walsh, Pop. Cus. 447*).

The Persians derived their three orders of priests, warriors, and husbandmen from the three sons of Zarathrustra, just as the Norsemen derived their three classes of society from Thrall, Karl, and Jarl, the three sons of Heimdal.” (*W. E. Hearn, Aryan House, 144*).

The “three estates” in Great Britain are the lords spiritual, the lords temporal, and the commons; while the “three F's” of Ireland are the demands of the Irish Land League,—Free sale, fixity of tenure, and a fair rent. The shamrock must not be forgotten as the emblem given Ireland by St. Patrick as indicative of the Holy Trinity. “Three L's” is a sailor's phrase for “lead, latitude, and lookout,” signifying that care in using the first in sounding, a knowledge of the second, and an attentive performance of the last, will carry any vessel safely off shore. The expression “three R's” was originated by Sir William Curtis, a somewhat illiterate, yet eminent Lordmayor of London. Having occasion at a banquet to offer a toast, he said—“I will give you the three R's, 'riting, reading, and 'rithmetic. To be “three sheets in the wind,” one must be very tipsy or drunk. “Three trees” refers to a gallows formed of three timbers, two as posts, the third crossing and connecting them on top. The “three mile limit” off shore, which is acknowledged by international law to be under the jurisdiction and a part and parcel of the domain it borders, was, at the time it was originally adopted, equal to a cannon-shot from the shore. The maximum effective range of the great guns of those days rarely equalled that.

Of particular interest to Odd Fellows of the higher degrees are the three Patriarchs of olden-times,—Abraham, Isaac, and Jacob, and the triad of celestial virtues, —Faith, Hope, and Charity, represented by the three pillars of Wisdom, Strength, and Beauty; while all respond

to the grand Motto of Friendship, Love, and Truth. The time was when the Manchester Unity of Odd Fellows laid great stress upon the symbolism of three, which manifested itself in giving all the principle officers two attendants, or supporters, each, so as to have a cluster of three brothers at each station.

See *Three Links; Three Pillars; Triskele.*

Three Arrows. See *Arrows, Three.*

Three-Links. *Sui generis* the emblem of Odd-fellowship, being used by no other Order. At the present time, any attempt at an explanation of its origin is mere speculation. It would appear that its derivation from the interlocking horns of the "three stag-heads,"—one of the emblems of the "Most Noble Order of Bucks,"—as advanced by Past Grand Master Stillson, is somewhat strained. In a country like England, where Odd-fellowship was first developed into a formal fraternity, the excessive use of symbolism ecclesiastically could hardly fail to have a strong influence upon anyone having use for it in other directions. The people breathe it in the atmosphere; their eyes are constantly assailed with its multifarious forms; its explanations and applications are ever ringing in their ears; and of all the symbols used, none are more prominent than the *triquetra*, the three interlaced circles of the Eternal Trinity. In almost every Anglican, Greek, or Roman

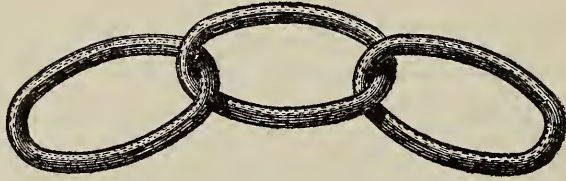


103. TRIQUETRA.

Catholic church these three circles can be seen, not only as mural decorations, but as ornaments upon the altar cloths, the priest's investments, on books, in fact, in every conceivable place. A single circle symbolizing eternity, the three circles interlaced indicate the eternity of the Christian Trinity united in one. If now, as has been and is often yet the case, these circles are worked out in garlands of evergreens, interlaced and held up by one, the stretching out into the elliptic form could not fail to impress its adaptability for use as the trinity about whose shrine a vast army of whole-souled men might cluster to do it

honor. Here we have a more natural derivation; one that appears in every way to fit the case.

This actually happened not a great while ago in a certain church in Watertown, N. Y. The minister—Presbyterian—had been but a little while a member of the Order, when he held a service for Odd Fellows. Upon the platform was a large frame containing three evergreen circles, disposed as in the *triquetra*; each circle enclosing an initial of the motto. The three-links then as with the *triquetra*, represent a triad



104. THE THREE LINKS.

in eternity. Eternal Friendship for fellowman; eternal Brotherly Love, which binds together all nations, tongues, and creeds: eternal Truth, which consecrates the whole in one great and sacred fraternity under the Eternal Father.

See *Heraldry*.

Three Pillars. The usual notion of a pillar is that of a shaft or pile used as an architectural expedient for supporting a superstructure. Its earliest application was possibly for votive or monumental purposes. This was so when Jacob (Gen. xxviii, 18) took the stone which had served him as a pillow and set it up for a pillar, and consecrated it. He also set a pillar over the grave of his beloved Rachel. (Gen. xxxv, 20). There are many instances of this use of the pillar as a memorial. The many obelisks and pillars standing free from buildings in Egypt, inscribed with the history and character of by-gone kings, are memorials. The celebrated Pompey's pillar is a well-known example. Frequently a pillar was set up to commemorate a victory, or other notable event, a modern example being the Column Vendome in Paris.

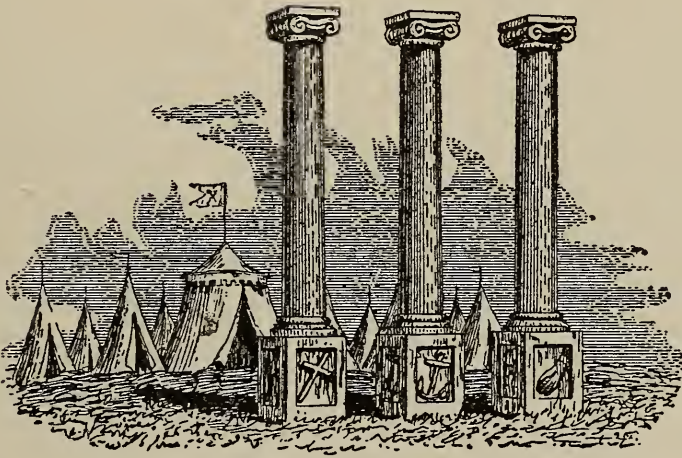
The pillar in the form of an obelisk is emblematic of the sun's rays, or its light. As such it is frequently found upon ancient coins decorating the heads of Kings and emperors whom the artist would deify, or at any rate accord divine attributes.

We find in the Bible, the word pillar used in other senses; as an emblem of strength or support in Jer. i, 18; as descriptive of form in

referring to the pillar of fire and of cloud over the tabernacle, as well as of the feet of the "Mighty angel" in Rev. x, 1.

The symbolism of the pillar is at the present time almost entirely considered as typical of supporting strength. As frequently seen in cemeteries, broken or cast down, the hidden meaning, of the strength and the support of the household having given way, is readily perceived. Often men are spoken of as the pillars of the church or other organizations, because they are the principle stay or support of it.

Students of architecture claim that there are only three distinctive orders, of which columns or pillars are the prominent features. These are the Corinthian, the Doric, and the Ionic; all others being but com-



105. THE THREE PILLARS.

binations or imitations of them. The Corinthian, the most ornate, with its beautifully foliated capital of conventionalized acanthus leaves, is an imitation of the equally beautiful lotus-formed Egyptian style. The lotus is a water lily, the *Nymphaea nelumbo* of Linnæus, and is supposed to be a native of Asia, and is not now found in Egypt. It grows in the water and puts forth a large white flower, bell-shaped and punctuated on top with little cells or cavities in which the seeds grow. The seeds cannot drop from these cells but shoot forth plants in the matrix where they were formed until they acquire such growth as is sufficient to burst them open, when they sink to the bottom of the water and take root. "Being therefor reproductive in itself, and as it were, of a viviparous character among plants, the *nelumbo* was naturally adopted as a symbol of the productive power of the waters, which

spread life and vegetation over the earth. It also appears to have a peculiar sympathy with the sun, the great fountain of life and motion, by rising above the waters as it rises above the horizon, and sinking under them as it retires below. Accordingly we find it employed in every part of the Northern hemisphere where symbolic worship either does or ever did prevail. (R. P. Knight). Regeneration being a fundamental principle of all the ancient religions, this form of onamentation became sacred. The Greeks simply changed the detail but not the general form when introducing the acanthus, which being also remarkable for its power of reproduction, still held the pillar a sacred object. The Doric column, seemingly the only one known to the very ancient Greeks, appears also to have been derived from the *nelumbo*; its capital being the same seed vessel pressed flat, as it is when withered and dry; the only state in which it had probably been seen in Europe. The Ionic capital has no bell, but volutes formed in imitation of sea-shells, which have the same symbolism. Another ornament is introduced into this capital called eggs and anchors, more properly it should be called eggs and spearheads, the symbols of female generative and male destructive powers; or in the language of mythology, of Venus and Mars. The time was when a pillar or column in a portable form was carried before an ecclesiastical dignitary as emblematic of his character as a support of the church.

Some eleven miles from Delhi, in Bengal, stands a very remarkable pillar. It is a solid wrought-iron shaft, about twenty-two feet high and seventeen inches in diameter. Its origin and age are wrapped in mystery. Ancient Hindu mythology says that the spot on which it stands is the center of the earth, and speaks of it as the "Arm of Fame of Rajah Dhava." Rajah Dhava ruled in the early part of the second century of the Christian era, and is referred to in the Sanscrit inscription on the pillar. Authorities differ on the subject, but it is probable that the pillar dates, at least from that time. Considering the appliances available at that period—something like eighteen hundred years ago—it would be interesting to know how this mysterious pillar, the exposed portion of which alone weighs over eight tons, was made.

The pillar or column is not frequent in heraldry, but when used it is generally shown as of the Doric order.

The clustering of three pillars in a symbolic group or triad forms one of the emblems of the Patriarchal Degree. They are here symbolical of Faith, Hope and Charity. As representative of Wisdom,

Strength, and Beauty they should be of the regular architectural forms; Tuscan, Ionic, and Corinthian.

See *Three; Column.*

Timbrel. The Hebrew has *toph*. This was undoubtedly the same instrument now called *duff* or *diff* by the Arabs, and is essentially the same as is known to Western nations as the tambourine. It was used principally to accompany dancing, and as dancing was the highest expression, the timbrel became the symbol of rejoicing.

Time. See *Scythe.*

Tinkling Cymbals. See *Brass, Sounding.*

Token. This is a word of many significations; all, however, conveying the notion of a memorial or a testimony. In the work, where it refers to a "deathless friendship," it is synonymous with "testimony." In reference to certain emblems or symbols in the First and Second Degrees, "remembrance" is its synonym. Its other significations are a sign, symbol, an evidence, a characteristic mark or signification, a memento or memorial of friendship, a keepsake, a souvenir, a love-gift, anything serving as a pledge of good faith, a signal. The word is also applied to coins of small intrinsic value compared with their nominal, issued by private persons during a scarcity of the government's fractional currency; their trade value depending entirely upon the credit of the issuer.

It was formerly the practice of the Presbyterian churches in Scotland for their members to present a token—made of lead or tin—before partaking of the Lord's Supper, as a testimony that they were duly qualified and their tithes paid. These tokens were obtained from the clerk of the parish before entering the "kirk." At present cards have very generally taken the place of the metal tokens.

See *Bundle of Sticks; Rainbow; Moses' Rod.*

Toleration. See *Cardinal Virtue.*

Topaz. Heb. פִּטְדָּה, *pitdah*, The second stone in the high-priest's breast-plate was engraved with the name of Simeon. The stone called topaz by the ancient Greeks and Romans is now considered to have been what is as present known as chrysolite, a silicate of magnesia and iron. According to Pliny, the name of the topaz comes from

an island in the Red Sea called Topazus, derived from a Greek word meaning to seek. It was so named because the island was so beset with fogs, that the sailor could only find it with difficulty. The color of the topaz (chrysolite) is green varying from a pale yellow tint to a deep bottle shade. The old pagan belief in its efficacy to win from the gods a favorable answer to prayer, and to ward off threatening dangers, may have had its influence when Christianity superseded the old faiths. This belief resulted in gifts of faith and homage to shrines, crucifixes and vestments for the glory of God, and the honor of the saints. Pope Innocent presented a gold ring to King John set with a magnificent topaz, as a symbol of good works, one of the four cardinal virtues. The ancients also believed the topaz of the greatest value for all hemorrhages, and that it imparted strength and good digestion. In old folk lore, the topaz is assigned to the month of November.

Torch. The torch was originally a heathen symbol which, when carried upright, indicated life, but when reversed, signified that life had departed. In Christian art it is associated with a few of the lesser saints as an instrument of pain and distress. Its association with Christian funeral ceremonies is derived, without doubt, from its use in the catacombs, where it was an absolute necessity; and to comparatively modern times most funerals were had at night. Its use in the work is peculiarly appropriate.

It is also an attribute of the twelve Sybilla, prophetesses, who foretold the coming of Christ. Here it is the symbol of the light which was to come upon the world through Him.

It is often borne in Heraldry, usually inflamed or lighted.

The classic nations regarded this emblem as the symbol of new life, the resurrection. On the sixth day of the Eleusinia, "Iacchos, son of Demeter, son of Dios, with a Torch (the symbol of Resurrection) in his hand was borne along the sacred way with shouts." (*Anthon*, 396).

"Go then, and for this man display
Your sacred torches to lead the way
On his return to light, O Gods under earth!"

Aristophanes, *Frogs*, 1442 ff; *Wheelwright*.

"The 'reappearance' of the Divine Giver of Joy (Bacchus) was symbolized by the Torch of the Anthesteria." (Gebhard, 160). Hymen, the god of love, is always represented carrying the bridal torch, the emblem of love.

“But love is indestructible.
Its holy flame forever burneth;
From heaven it came,
To heaven returneth.”

Southey.

As with many other emblems, the torch may have, according to its use, a diametrically opposed symbolism. The Jews celebrate the feast of Purim with torches and fires, to commemorate the joyful deliverance of the people from the massacre planned by Haman.

Torrent. Literally, a rushing and boiling stream, as of lava or water. Volume is secondary to violence in the idea. The word is often used figuratively for “a violent or overwhelming flow or flood;” as a “torrent of vituperative expletives.” In its use in the work it is symbolical of the rush and turmoil of life.

Triad. In the philosophy of Pythagoras, three, or the triad, is the first of unequals; it is the number containing the most sublime mysteries, for everything is composed of three substances. It represents God, the soul of the world, and the spirit of man. This number which plays so great a part in the traditions of Asia, and in Platonic philosophy, is the image of the attributes of God. (Baring-Gould).

See *Three*.

Triangle. This emblem, the jewel of the Encampment, is a symbol of the Trinity, and a most fitting companion of the Three-Links. The arrangement of the Three-Links to form a triangle as the badge of the



106. INTERLACED TRIANGLE.

Patriarchs Militant is extremely felicitous in its symbolism. As the Encampment jewel, the triangle, as well as the Three Pillars, symbolizes the three celestial virtues, Faith, Hope, and Charity. It also symbolizes the three patriarchs Abraham, Isaac, and Jacob; the three degrees of that branch of the Order; and three lessons of those degrees, Hospitality,

Toleration, and Rest in Faith. Deeper than all this is its Christian symbolism; the Trinity of the Godhead. "Since the sixteenth century the Godhead has been symbolized by the triangle, which is His 'linear emblem.' In the center is placed the name of the Father in Hebrew, while the whole is surrounded with a blaze of light and glory, as a symbol of the 'appearance of brightness' described by the prophet." (Ezek. viii, 2). It is often seen in the decorations of churches, and on the vestments of bishops, and is essentially an ecclesiastical emblem. Sometimes to symbolize the Trinity more strongly, three triangles are interlaced, somewhat after the same idea as the triquetra, or three interlaced circles.

See *Three-Links*; *Six-pointed Star*; *Aureole*.

Triple-Links. See *Three-Links*.

Triskele. A triadic symbol consisting of three lines radiating from a common center or a small circle or other form occupying the center. The radiating lines are often bent as in the fylfot or swastica, and often take some definite shape as in the device on the arms of the Isle of Man, which consists of three legs, armored and flexed at the knee.



107. TRISKELE.

Truth. This word, used symbolically throughout the work of Odd-Fellowship, is significant of the knowledge and justice of the "Great Author of our existence." It is called "the divine attribute, the foundation of every virtue."

In that memorable scene described by the Apostle John (xviii, 37-38 where Jesus stands before Pilate and is asked "What is truth?") we see a symbol of man's attitude throughout the ages. Many times in jest, but oftener in earnest is the question asked, and it is the function of our teachings to imbue a man with a notion, at least, of its actual meaning. To know all truth is given to no man nor any class of men. The whole

is not found in the halls of science, nor yet in cloisters or cathedrals. Neither can it be found in the sea, nor on the mountain top, nor by the swift flowing rivers of time. Yet much truth useful for us is here and within reach, to be won, however, only through effort. It is an achievement to secure the least part.

See *Feathers; Crown; (Atef)*.

Truth, Degree of. The peculiar function of this degree is to draw attention, not only to the "truth that lies hidden in Symbols, but to the everlasting Truth of the Knowledge and Justice of the Almighty Father, and the character of that knowledge and justice which brings all men to a common level, be they high and mighty or lowly and dependent, whereby we find ourselves at the end, though separated through life by intellectual or by class distinctions, or by the value of our worldly possessions, we are all of one brotherhood, nursed by the same mother, Earth, and gathered together as one family in her bosom to sleep the last sleep.

See *Scarlet; Third Degree*.

Turban. This, the distinctive head-dress of the Moslems, is usually made up of a shawl or cloth wound about a *jez* or *tarboosh*, though the Arabs make theirs by throwing a square kerchief called a *keffieh*, over the head and securing it with a cord called the *akal*. Each one of these Eastern nations has its own peculiar method of arranging and wearing the turban whereby they are easily recognized. Beside being the badge of Moslemism it is also the sign of manhood. No woman or boy is permitted to wear it, and no man is ever seen without it.

Turquoise. In old folk-lore, this is the stone assigned for luck to the month of December. It is opaque and blue or greenish-blue in color. The original source of supply being in the mountains of Persia, it was transmitted to Europe by way of Turkey; hence the name.

Twelve. Among the ancient people of the East this number appears to have been a favorite. The Chaldæan astronomers, or the Akkadian who preceded them on the plains of Chaldæa, having determined the signs of the zodiac to be twelve, twelve became frequent as a significant number. The astronomical lore of Chaldæa did not long remain the property of its people alone, but was disseminated throughout the then known world. An education was confined exclusively to the

priestly classes who sought to deify all prominent objects, particularly such as appeared in the heavens above them, the twelve zodiacal signs were soon personified as gods and thereafter the number twelve became almost as sacred as the number seven. From Akkadia-Chaldæa the sacredness of the number passed to Egypt, and thence to the classic nations. The Jews accepted it from the accidental (?) number of the children of Jacob-Israel.

Many references to the twelve signs are found in the cuneiform inscriptions upon the clay tablets unearthed in the ruins of Ninevah and Babylon. On the wooden cases of a large number of mummies found in Egypt, are to be seen illustrations of the twelve houses of the heavens. One most prominent effect and domination of the number in its relation to the zodiac, is the arbitrary division of the year into twelve months. The most logical division would be thirteen as befitting the luminary from whence was derived the name.

The "Izdhubar or Deluge Tablets" discovered at Nineveh and translated by Mr. George Smith, consisted originally of twelve and are said to be definitely connected with the twelve signs of the zodiac. The Assyrian sacred tree is usually shown on the monuments with six fruits on each side, and one above. This is emblematic of the "tree of life," the date palm, which ripens fruit twelve times every year. The odd one on the top represents the sun.

In the Bible twelve is very much in evidence. The sons of Jacob were twelve and they begot twelve tribes. There were twelve stones on the pectoral ornament of the high-priest, and there were twelve rods laid up before the Ark of the Covenant to decide who should wear it. Twelve loaves of shew bread were always kept in the Holy Place, and twelve brazen oxen supported the great molten sea in the Temple. Under the New Dispensation, twelve apostles received the teaching of Christ and carried it on to others. The City of the New Jerusalem is provided with twelve gates, is twelve thousand furlongs square, is supported upon twelve foundations, and the number of its sealed saints is twelve times twelve thousand.

Mohamed, in the Koran, chap. ii, says that when Moses smote the rock "there gushed thereout twelve fountains, according to the number of the tribes, and all men knew their respective drinking places."

Greek mythology is provided with twelve titans who were taken as types of gigantic size, enormous strength, and lawlessness, and there were twelve superior and as many inferior gods. The number was also

applied to consecrated birds, animals, and trees; thus the owl, she-goat, and olive were sacred to Pallas; the dove, he-goat, and myrtle to Aphrodite; the cock, bull and laurel to Helios; the ibis, dog, and hazel to Hermes; the eagle, hart, and æsculus to Zeus; the sparrow, sow, and apple-tree to Demeter; the goose, ass, and box-tree to Hephaistos; the magpie, wolf, and dog-tree to Ares; the daw, hind, and palm to Artemis; the heron, lion, and pine to Vesta; the peacock, sheep, and ram-thorn to Hera; and the swan, horse, and elm to Poseidon.

Two. The Hebrews often contracted the name Jahveh, God, writing it with two letters יי, Jah. Maimonides, the great Jewish writer of the 12th century, called it the "two-lettered name." It is translated in the authorized version of the Bible by the word "Lord."

The Akkadians, the ancient people of Mesopotamia, considered the universe a sphere and dividing it, the two halves were taken as symbols, the upper being put for the celestial paradise, and the lower for the terrestrial paradise, or really, the heavens and the earth. The Egyptians appear to have conceived two gates in the milky way, one in the northern hemisphere by which souls at birth descended; the other in the southern hemisphere by which they returned at death.

All the ancients seem to have recognized two great principles in nature, which were symbolized by fire and water. These were the active and productive powers of the universe, as through heat and moisture only could they conceive the reproduction of life. In the Pythagorean philosophy of numbers, where unity, the monad, stood for the active or creative principle, two, the duad, stood for passive or receptive. It also represented the extremities of a line, which has no dimension other than the distance between two points. For a list of the co-ordinates forming the Pythagorean principia, see the last paragraph under *Ten*.

It is noticeable that the Ten Commandments compose a duad, wherein the first table contains the duties to God, and the second the duties to our neighbor. Christ, in his summary of the law, divides it by two, saying—"Thou shalt love the lord thy God with all thy heart, and with all thy soul, and with all thy mind. This is the first and the great commandment. And the second is like unto it; Thou shalt love thy neighbor as thyself."

Type. In symbology a symbol or figure which calls to mind something similar though not necessarily identical. An emblem, or anything that has a representative significance. An *antitype* is a prefigurement or

foreshadowing; particularly in theology, a person, thing, or event in the Old Testament, which is regarded as betokening a corresponding reality in the New Testament.

Urim and Thummim. Two mysterious objects, which were placed between the folds of the high-priest's breast-plate. What they were or what their actual use, it is impossible now to say. Josephus and the rabbins, while acknowledging their ignorance upon the subject, supposed that they were two particularly brilliant and precious jewels, diamonds perhaps, and that they gave out oracular answers by their preternatural illumination. *Urim* means "light," and *Thummim* "perfection." It is entirely probable that when the children of Israel were preparing for their flight from Egypt, and taking possession of all the transportable property they could lay their hands upon they may have secured two extraordinarily fine diamonds. One of these, possibly somewhat rough, yet very brilliant, would readily answer to the description "light"; the other may have been a naturally fine and regularly formed crystal, approximating a modern cut form, and this would have suited the term "perfection." But all this is mere conjecture and speculation, and as Godwin (*Moses and Aaron*, iv, 8) observes, "he spoke best who ingeniously confessed that he knew not what Urim and Thummim was."

See *Breast-Plate*.

"V." The twenty-second letter of the English alphabet. This character is the older form of U, and until comparatively modern times was used equivalently with that letter. As a Roman numeral it stands for 5, and with a line above it, \bar{v} , for 5,000. The Hebrew ו , vav, is of the numerical value of 6, while the divine name connected therewith is יהוה , *Vezio*, "Cum Splendore."

Violet. See *Purple*.

Virgin. In the Old Testament, a virgin is used as a symbolic representative of a Nation. Isaiah xlvii, 1; Jer. xiv, 17.

Virtues. See *Cardinal Virtues*.

Walls of the City. In ancient times and up to the invention of heavy cannon all cities and towns of any consequence were provided with walls for defence. Since the use of gunpowder and large projectiles de-

monstrated the fact that they were but trifling hindrances to besiegers, no walls have been built, nor have any old ones been repaired, if indeed, they have not been, as in London, entirely removed as encumbrances. Still the memory of them is retained and allusion often made to them as symbolizing defence and safety. In most cases the ancients closed their gates of entrance at sundown, though there was usually a small port, called in the far East, "the eye of the needle," through which the belated traveller might, after much trouble and bribery, gain permission to enter. These ports were so narrow and low that but one person could pass through at a time, and then only with much lack of dignity. Camels without load or saddle were at times forced to wriggle through on their bellies. It was this passage through the "wall of the city" to which our Lord referred to, when he said, "It is easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of God." Otherwise, unless he humbled himself in the dust he would be denied entrance.

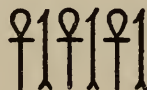
Wand. A light rod or staff carried as a badge of authority. As a rule the word wand is applied only to lighter rods, as a switch is its proper meaning, and it generally refers to a stick that is held up by the hand as a pointer or to direct attention.

See *Rod; Staff.*

Washing Hands. See *Clean Hands.*

Water. "That the world was born from the midst of the waters is taught by the Egyptian doctrines as well as by the first book of Moses; thus the profane is compared to primal matter, damp and without form, over which the spirit has not yet moved, and which is born again from the waters of baptism." (Portal). This doctrine, says Champollion, was professed in Egypt in the most distant times. Water was the mother of the world, the matrix of all created beings. On a monument found in Egypt is depicted the baptism of a neophyte. The gods Horus and Thoth-Lunus are in the act of pouring water upon him. The consecrated water, symbolic of *divine life* and *purity*, is represented by

streams of ansated crosses and hoopoe-headed scepters.



The legend which accompanies the scene is: "Horus, son of Isis,

baptizes with water and fire; Thoth-Lunus baptizes with water and fire." These expressions are repeated sixteen times each.

"Baptism was the symbol of the mystery of the creation; the profane represented the inert and obscure matter; water poured over the head figure the fruitful principle which would regenerate." (Ibid.)

The Greeks, Romans, Hebrew priests, Egyptians, etc., used water for purification as a religious duty. The holy water was the symbol of a new life. (Stiefelbogen, 153, 160 ff.)

The Jews in their many ritualistic ablutions apparently only followed the secret acts of the Egyptian hierarchy. Moses, who was learned in all the knowledge of the Egyptians, simply made public and general that which he received in secret and which was the privilege of but a few. It seems to be the opinion of most students that there were two schools of theology in every nation of antiquity; one for the use of the common people, the other for the priesthood and initiates only. The common religion provided anything and everything for the people, it mattered not how fantastic it might be, so long as it satisfied them, and tended to make them contented and submissive. For themselves the priests and initiates of the mysteries studied the true religion of God; that religion handed down by the Kabiri, and the priests of Akkad, and delivered to the selected few who carried it on through the ancient civilizations. It was a religion within a religion; one held as secret as the most terrible oaths could maintain. It remained for Moses to spread it abroad. Publicly denouncing all forms of profane religion, he offered his people the true one as he had received it in secret. Among the many things he enjoined was the use of water for ceremonial purification. To a greater or lesser extent such use of water obtains among the Jews to this day. It is not within the scope of this work to discuss the relative merits of sprinkling, pouring, and immersion, all of which are in present use; each having its adherents. The use of water as a purification, led at an early age to the blessing of it by the priests, whence it became "holy water." The Mosaic use is fully described in Exo. xxx, 17-21; xl, 30-32, and in Num. viii, 7; xix, 9 ff. "During the feast of Tabernacles, the priests every morning drew three logs of water in a golden vessel from the pool of Siloam and with great and joyful solemnity carried it through the water gate into the temple and poured it out to the southwest of the altar. Some Talmudists claim this ceremony was a symbol of rain, others joy, still others of the effusion of the Holy Spirit. (Jahn, *Bibl. Archae*, 451; Isaiah, xxxiii, 15; xlv, 3).

Every Sunday Holy Water is prepared in the Roman Catholic churches by exorcism and benediction of salt, and exorcism and benediction of water, after which the salt is cast into the water and both blessed again. The use of the Holy Water *stoup* at the entrances of Greek churches has become practically obsolete. The water is blessed in a phiale on the first of every month and used in the houses. At Epiphany there is a general blessing of water.

In the Scriptures, water is used symbolically for trouble; (Psalm, lxi, 1) for multitude, (Isa. viii, 7) for the gospel, (Isa. lv, 1) for the spirit of the Lord, (Isa. xlv, 3; John, iv, 10; vii, 37-38). But the Bible has scores of examples of the symbolic use of water in both good and bad senses.

In the Middle Ages, at the consecration of a church, evil spirits were exorcised by the use of water, wine, salt, and ashes. (See Salt).

In classic mythology, water or moisture, with heat, formed the first things of religions. The basis of almost all the Greek ideas of creation, and all their gods and goddesses were more or less personifications of either the fire or water, as male and female; fire the active, and water the passive or productive principles. Venus, the so-called goddess of Love, was fabled to have been born of the water, or poetically, of the foam of the sea. Hence her Greek name Aphrodite, or "sea-foam."

Should the wind be in the East on Easter day, one must draw water and wash in it, if one would avoid the evil effects of such a wind throughout the year. This is one of the old superstitions of Europe. On Easter morn the maid-servants in the neighborhood of Mechlenburg draw fresh water, or over night spread out linen clothes upon the grass, and in the morning wash themselves with the dew or rain that is upon them, as a preventative against sickness for the whole year. The Sachsen peasants ride their horeses into the water to ward sickness from them. There appears to be no virtue in the Easter water, however, if the wind is not in the East when drawn. (Walsh).

The Negro tribes of South Africa always bathe themselves in water on returning from battle, to clear themselves of the blood of enemies slain by them, for fear the spirits of the dead might haunt them later.

Water is used figuratively in many ways. As applied to precious stones, it is used to describe their comparative brilliancy and purity; involving also their refractive power. From this use the figure has been extended in noting the degree of excellence or fineness of any object of

esteem. When one gets into difficulty, is embarrassed or sore distressed, it is said that he is in deep water; while to be above water—literally afloat—is to be out of difficulty or embarrassment; and at high-water mark he has attained the highest possible limit. A doubtful story is often said not to hold water, because like water in a leaky vessel the truth is liable to escape from it. Again, one by interfering in things not concerning himself is liable to get into hot water. In a race, where a boat slows up and falls behind another, it “takes water.” Hence to weaken in a contest or a dispute, to back out or back down, is rated as taking water. To throw cold water upon a proposal, plan or project is to check it by indifference, reluctance, or unexpected suggestions. Water in one’s shoes notes a sense of discomfort or irritation. To the weak decoctions served to them as tea and coffee, sailors apply the term “frightened water.”

When water is used as a libation in consecrating a building or other object, it is emblematical of purity; symbolizing the purity of purpose to which the object is consecrated. Its use in the Patriarchal Degree is symbolical of refreshment. See *Clean Hands*.

Water Flowing from the Rock. “And Moses cried unto the Lord, saying, What shall I do unto this people? they be almost ready to stone me. And the Lord said unto Moses, Go on before the people, and take with thee the elders of Israel; and thy rod, wherewith thou smotest the river, take in thine hand and go: Behold, I will stand before thee there upon the rock in Horeb; and thou shalt smite the rock, and there shall come water out of it, that the people may drink. And Moses did so in the sight of the elders of Israel. Exo. xvii, 4-7.

The water flowing from the rock is typical, not only of the out-pouring of God’s graciousness whereby the body received refreshment, but of His spirit which refreshed the spirits of all who drank thereof. See I, Cor. x, 4.

Weeds, Pilgrim’s. See *Pilgrim’s Weeds*.

Well. The Mohamedan’s sacred well called Zemzem, at Mecca, which they drink of and wash in, is but a type of many such holy objects. The Jews had their Pool of Bethesda; the tribes of Central America and Mexico had their sacred springs to which sacrifices were made. With awe and reverence, the Coloradan Indians bring their sick to the boiling springs. The Zuñi Indians have their sacred well at which reli-

gious rights are performed, and offerings presented to. In fact, all over the world, where religious rites are performed, wells and springs have ever been the locale if not the object of worship. A good reason for this is found in the fact that many springs have a therapeutic value, either for internal use or as a bath. Another reason may be that in that portion of the world where religion first became a prominent trait of human nature, or rather where the human race first developed, the land was dry for the greater part of the year, and wells were few and far between. When located they were to the caravans that crossed the plains, what the isles of the sea are to ships. The longing and the prayers of thirsty travellers were turned to praises and thank offerings to God when the well was reached and the cool and refreshing water relieved their distress. The well Zemzem mentioned above is fabled to have been the one opened by God for Hagar and Israel in the desert when they were dying from thirst. See Gen. xxvi, 15; 1 Chron. xvii, 18; 2 Chron. xxvi, 10; Isa. xii, 3; John, iv, 6.

Wells in the East were usually excavated from the solid rock. Sometimes they were furnished with steps to descend to the water, but more frequently provided with the *shadoof*, a long pole or lever swung upon a frame at a point about one-third of its length from one end. The longer arm overhung the well and to it was attached the bucket or water-skin; the shorter end being heavily weighted with a lump of clay or other heavy object as a counterpoise. There are many instances where the support is a crotched post and is then nothing more or less than our New England well-sweep. The wells were usually provided with a stone curb or wall, and such as are in use at the present time bear the marks of great age in the furrows worn by the ropes in drawing water. Not all the wells were provided with these conveniences, for many were far from habitations and were uncared for, though used by travellers on their journeys, and by herdsmen when far from home. Many cities were born of the locations of wells. In those Eastern countries where no rain falls for months, and the streams are dry for the greater part of the year, the inhabitants flock about the wells and build villages and towns. It was at a well just outside of the city of Nahor, in Mesopotamia, that the servant of Abraham found the beautiful Rebekah, who became the wife of Isaac and one of the "Mothers in Israel"

As water for all purposes in these arid countries was only obtainable from wells during the greater part of the year, they were the places at

which the people met and gossiped and exchanged the news. Hence the many incidents of the Bible occurring beside or in the neighborhood of wells. At the well the travellers alighted from their camels and asses, removed their dusty sandals, bathed their feet and quenched their thirst, and stretched their weary forms under the grateful shade of the ever young palm trees during the heat of the day. Here friendships were made and unions formed for mutual protection. So what was first the symbol of refreshment only, became the emblem of friendship and union.

Wheat. In laying the corner-stone of an Odd Fellows' building, the grand officer in charge strews wheat upon it three times. This use of wheat, together with wine and oil, for the consecration of buildings, altars and religious structures is very ancient. The wheat (corn) signifies that which supports and strengthens the physical life of man is symbolical of the Truth that supports and strengthens his spiritual life. Further, it symbolizes the growth and development of the building of which the corner-stone is but the beginning, as well as the growth and development of the association for which the building is to be the home. The offering of an omer or first sheaf of the harvest (Lev. xxiii, 10-14) signified deliverance from winter, the bondage of Egypt being considered as a winter in the history of the Jews. A sack of wheat was to the Egyptians the emblem of intelligence and prudence.

See *Corn; Corner-stone.*

White has ever been considered the emblem of purity, virginity, faith, joy, light, innocence, and holiness. "Many shall be purified and made white and tried." Dan. xii, 10. "He that overcometh shall be clothed in white raiment." Rev. iii, 5. From the most ancient times to the present day, white has been the principal garment of the priest and priestess of whatsoever nation or tribe. The priests of Fides, the Vestal virgins, the Druids, the various priests of Egypt, the Babylonian and Persian magi, as well as the priests of the Jewish tabernacle and temple were all arrayed in white robes. White was the color of one of the curtains of the tabernacle, where, according to Josephus, it symbolized the element of earth. The Hebrew word לבן, *laban*, signifies not only "to purify" but "to make white." At the dedication of Solomon's temple, the Levites were clad in spotless white. 2 Chron. v, 12. Isaiah, in i, 18, speaking for the Lord, says—"Though your sins

be as scarlet, they shall be as white as snow." In Matthew xvii, 2, we read that as Jesus stood transfigured "His raiment was white as the light" and in xxviii, 3, it was as white as snow. As part of the reward "to him that overcometh is to be given a white stone" and "in that stone a new name written, which no man knoweth saving he that receiveth it." Throughout the Good Book we find white used in the sense of purity and holiness, and from this the early Christian Church required the candidates for fellowship to be clothed in white garments, and the vestments of the clergy also to be white.

To a great extent in former times, white was used as a type of regeneration of the soul, hence it became the only proper color for covering the dead, from which practice white became the general badge of mourning, and so continued to be as late as the Elizabeth period. Indeed, it is so today in China, where at funerals the chief mourners are clothed entirely in white; while friends don a sash of the same. Among the ancient Britons the official color of the dress of the druid or priest was spotless white.

"Like unto the physical character of the primary colors, which upon combining produces white, so we take white as a symbol of the combination of all the graces and virtues that at once beautify and elevate the character of man." It is this idea that is intended to be expressed in the colloquial language of the day, when we say of a man, "He is white." That is, he is honest, just, and generous, with a little more generosity than justice.

Referring to metals, white is representative of silver. This is particularly so in Heraldry, where white is blazoned argent (silver) though the ancient term was pearl. White sealing wax is used for communications relating to marriage. The Romans used to mark with a white stone (chalk) the days on the calendar which they considered peculiarly fortunate, or such as were held in great esteem.

"Peace o'er the world her olive wand extend,
And white-robed Innocence from heaven descend."

There is a popular superstition in England regarding white coronation robes. It has been noticed that the only persons who wore white robes at their coronation—Richard II, Henry VI, and Charles I—came to violent ends.

"White signifies wisdom in three degrees; in the first, white light denotes Divine Wisdom, which is goodness itself; in the second degree,

the diamond and the crystal are the symbols of spiritual wisdom, which possesses the interior intellect of the Divinity; and lastly, in the third degree, the white and opaque stone, and the vestments of linen, signify natural wisdom, or external faith, which produces works."

"God is life, the unity which embraces the universe. '*I am that I am,*' said Jehovah, 'The white color should then be the symbol of absolute Truth, of Him who is. It alone reflects all the luminous rays; it is the unity whence emanates the primitive colors, and the thousand hues which color nature.'"

"The Moors designated by this emblem, purity, sincerity, innocence, indifference, simplicity, candour; applied to woman, it indicates chastity; to a young girl, virginity; to a judge, integrity; to a rich man, humility." (*Portal, Sym. of Colours*).

Of the four horses of the Apocalypse, the first horse was white, and he that sat on him had a bow, and a crown was given unto him, and he went forth conquering and to conquer. The white horse indicates the power of light over darkness, good over evil, and truth over falsehood.

See *Feathers; Garter; Silver*.

White Degree. The first degree under the old work was so-called because white was the color assigned to it for regalia, etc.

See *First Degree*.

White Gloves. Like unto their color, white gloves are emblematical of purity and innocence, and symbolize the integrity of the wearer.

See *White*.

Widow's Shield. This is a figurative reference to the Almighty, after the same style of language that pervades the Scriptures, where in many places reference is made to God as a shield and defence.

Among many others may be found; "The Lord is the shield of thy help," Deut. xxx, 29; Ps. xxx, 20; cxv, 9, 10, 11; "God is my shield," 2 Sam. xxii, 3; "Thou O Lord art a shield," Ps. iii, 3; lix, 11; lxxxiv, 7; "The Lord is my strength and my shield," Ps. xxviii, 7; "The Lord God is a sun and a shield," lxxxiv, 11; "God is a shield to them that put their trust in him," Prov. xxx, 5.

See *Shield*.

Wilderness. Referring particularly to the great plain of Paran, it must not be understood that it was or is a desert. Being simply an

uninhabited country, where nomadic bands of half-wild herdsmen pasture their cattle, it is emblematical of wandering and homelessness.

See *Paran*.

Wine. The custom of using wine in pledging friendship and in marriage is an outgrowth of a barbaric rite having its foundation in cannibalism. It is the savage rite of blood-brotherhood, in which two are bound by closer ties than that of the family. The blood of each was transfused into that of the other. It is an extremely ancient and widely distributed custom, and is frequently alluded to in the Bible. Probably derived from the notion that the blood is the life, and the heart being its fountain head and the very soul of a person, this transference of the blood is equivalent to an actual transfer of a portion of the soul and thus causes a union of the two natures. As savage life is becoming more and more restricted this bloody custom is giving way to a less strenuous one. The first change was to drop the blood into wine; now the blood is entirely omitted, and the wine alone being used. This blood covenant is symbolized in the Christian sacrament.

As a portion of the meal—or unbloody sacrifice—offered up morning and evening in the Jewish tabernacle, or temple, wine is symbolical of that vigor of life that comes of the Lord.

In the Middle Ages, evil spirits were exorcised at the consecration of a church by the use of water, wine, salt, and ashes. The wine was emblematic of the exaltation of the soul. See *Salt*. In the blessing given to Jacob, “With corn and wine have I sustained him;” the wine which makes glad the heart of man, symbolizes the temporal prosperity which the expression was meant to convey. “Wine, which was so much employed in the sacred rites of the Greeks, was held in abomination by the Egyptians, who gave way to none of those ecstatic raptures of devotion which produced Bacchanalian frenzy and oracular prophecy; but which also produced Greek poetry, the parent of all that is sublime and elegant in the works of man.”

In the Bible we find that to wine is attributed the “darkly flashing eye, the unbridled tongue, the excitement of the spirit, the enchained affections of its votaries, the perverted judgment, indecent exposure, and the sickness resulting from the *heat* (bottles) of wine.”

Wine and Oil. Among the Arabs to this day, as well as in olden times in the same country, wine and oil were freely used not only internally, but as lotions externally. In default of other liniments, such as

the balm of Gilead and oil of Zackum, the ancient people of the East did not hesitate to use that which was intended for refreshment and food. A particular mention of this is made by our Lord in his parable of the Good Samaritan, who poured wine and oil upon the wounds of the half-murdered Jew. (Luke, x, 34).

See *Balm; Wine; Oil*.

Wings. The ancient's conception of the greatest speed was derived from the wind. Nothing known to them equalled it in swiftness. But it was invisible, intangible, and, as with all other notions of things unseen, yet felt, it was symbolized by something more tangible. Hence wings, being the most natural, were selected for the purpose. (Psalms civ. 3; xviii, 10). The expression—"the wings of the wind" is quite frequent in the Bible. The ancients did not fail to observe that the fowls of the air gathered their young beneath their wings when danger appeared, so that as symbolical of protection the word occurs quite as frequently in Holy Writ.

It is said that the wings upon the cherubim that hovered over the Ark of the Testimony, were emblematical of the swiftness of obedience. The sun was often depicted by the Egyptians with wings, as indicative of his soaring flight across the sky. In classic mythology, Hermes or Mercury, and often Isis and Heos, (Dawn) as well as other divinities were provided with sandals having small wings. These were called telaria, as they apparently were attached to the ankles. "They symbolized the faculty of swift and unimpeded passage through space."

Women. Certain women as well as certain men are often used as emblematical of others, or as characteristic types. Thus Abishag, a beautiful Shunemite, espoused by King David, in the hope that she would comfort him in his old age, has become the type of a "comforting nurse." Charlotte Corday who murdered Marat, the leader of the Jacobins or revolutionary party of France in 1793, is a type of misguided heroism, though Lamartine calls her "the Angel of Assassination." The various "mothers in Israel," who are alluded to in the Rebekah ritual are all strong examples of symbolic womanhood, as are also, in their way, the other "great" women there named.

See *Deborah; Esther; Hannah; Miriam; Mother of Samson; Rebekah; Ruth; Sarah*.

“**X.**” The twenty-fourth letter in the English alphabet stands as a numeral for the perfect number 10. When laid horizontally, \times , it stands for 1,000, and with a line over it, $\overline{\times}$, for 10,000. In abbreviations, X stands for Christ, as in Xn, Xmas; Christian, Christmas.

“**Y.**” The twenty-fifth letter of our alphabet. As a medieval Roman numeral Y stands for 150, and with the line above it, \overline{Y} , for 150,000. Y was adopted by Pythagoras as a symbol, and held by him to signify the different paths of Virtue and Vice. The right-hand branch was supposed to lead to Virtue, while the left-hand branch led to Vice. It is often spoken of as the letter of Pythagoras; “*Litera Pythagoræ.*”

Yellow. As representing gold, yellow is the color of the Golden Rule Degree. As gold is used to represent the sun, so indirectly does yellow represent the flaming orb. An old French writer, however, contends that the three are not equal, that is, the sun, gold and yellow, but signify different degrees almost too difficult to define. The natural sun in the ancient mysteries was symbolical of the spiritual God, the Creator and Ruler of the universe, and gold is the representative of only the natural sun, while yellow is the emblem of gold. From this one would say that the symbolical significance of the color is derived solely from its relation as a tint to gold, and can hardly be accepted as the representative of the Almighty. The ancients, however, had a secondary significance for the color yellow, in that it represented the rays of the divine Light or Wisdom; while red represented the rays of divine Heat or Power.

Yellow in Christian symbolism is seldom met with except as representing or as a substitute for gold, in which case it is the symbol for love, constancy, dignity, and wisdom. In everyday use we find yellow representative of far opposite qualities, such as jealousy, treason, or a pest. Judas Iscariot is usually depicted in a yellow robe, while a yellow flag floats over the ship carrying passengers afflicted with contagious diseases, and it marks the pest house.

Yellow is a most vital color, and in a sense is the most opaque. Having no perspective it is the last color to fade in a landscape. Mrs. Jameson, in a note taken from Ford's Handbook of Spain, says—“When a yellow color is communicated to dull or coarse surfaces, such as common cloth, felt, or the like, on which it does not appear with full energy, the disagreeable alluded to is apparent. By a slight and scarcely per-

ceptible change, the beautiful impression of fire and gold is transformed into one not undeserving the epithet foul, and the color of honor and joy reversed to that of ignominy and aversion. To this impression the yellow hat of the bankrupt, and the yellow circles on the mantles of the Jews may have owed their origin. The color proper to the dress of Judas is a dirty, dingy yellow. In Spain this color is always used with images of the arch traitor. In both Spain and Italy malefactors and galley slaves are clothed in yellow. At Venice Jews are obliged to wear yellow hats." (Hist. Sac. and Leg. Art.)

Portal says, "Divine wisdom had white for a symbol as divine love had red; golden yellow reunites these significations and forms them into one, but with the character of manifestation and revelation. Color is the thread of Ariadne, who guides in the labyrinth of ancient religions. The dog initiator, who strikes and repulses the spirits of darkness, had, according to the Zend-Avesta, the eyes and eyebrows yellow, and the ears white and yellow. The yellow eye was the emblem of understanding by revelation, and the ears, white and yellow, figured the instruction of the holy doctrine, which was wisdom revealed."

"The symbolism of the middle ages preserved with purity the traditions of the yellow color. The Moors distinguished in it two symbols, opposed by two different grades of the color. The golden yellow signified *the wise and of good counsel*, and the pale yellow *treason and deception*. The Rabbis pretend that the fruit of the forbidden tree was a citron, by the opposition of its pale color and of its acidity with golden color, and the sweetness of the orange or golden apple, according to the Latin expression."

In blazonry, gold is the emblem of love, of constancy, and of wisdom and by opposition, yellow still, in our day, denotes inconstancy, jealousy, and adultery.

See *Garter; Gold; Red*.

"Z." The twenty-sixth letter of the English alphabet and the last. Its phonetic equivalent in the Hebrew is ז, *zain*, where its numerical value is seven. The Greek equivalent is ζ, *zeta*.

Zacchai. Hebrew זכאי, *pure*. A name also applied to the Deity.



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