

Chapter 7

The Temple of Ezekiel

Ezekiel was a Hebrew prophet during a period when many of the Hebrews were held captive in Babylon. A number of his visions are recorded in the Old Testament, in the Book of Ezekiel, and two of them are of particular interest to us.

Ezekiel 40:1 through 43:27 describes a detailed vision of a temple. This vision begins with the following:

Ezekiel 40:

[1] In the twenty-fifth year of our exile, at the beginning of the year, on the tenth day of the month, in the fourteenth year after the city was conquered, on that very day, the hand of the LORD was upon me,

[2] and brought me in the visions of God into the land of Israel, and set me down upon a very high mountain, on which was a structure like a city opposite me.

[3] When he brought me there, behold, there was a man, whose appearance was like bronze, with a *line of flax* and a *measuring reed* in his hand; and he was standing in the gateway.

[4] And the man said to me, “Son of man, look with your eyes, and hear with your ears, and set your mind upon all that I shall show you, for you were brought here in order that I might show it to you; declare all that you see to the house of Israel.”

[5] And behold, there was a wall all around the outside of the temple area,

and the length of the measuring reed in the man's hand was six long cubits, each being a cubit and a handbreadth in length; so he measured the thickness of the wall, one reed; and the height, one reed.

Any true Master Mason will recognize this "line of flax." In ancient times, operative Master Masons used such lines to measure objects and to find a 90° angle (thus proving the square of their apprentices). This method of proving the square was one of the secrets of a Master Mason. The secret is preserved in the 47th Problem of Euclid, and in the three ritual steps of the apprentice Freemason.

In Ezekiel's vision, the "bronze man" goes on to measure the entire Temple. However, he uses only one of his measuring instruments, the reed, and never uses his line of flax. Thus, the line of flax (a tool of the Master Mason) was important enough to be mentioned, but not as a working tool. This suggests that it was present as a badge of office, identifying the bronze man as a Master Mason.

This raises an obvious question, "What Master Mason is associated with both the Temple and bronze?" For Freemasons, there can be only one answer. The Temple Legend mentions only one Master Mason who was also a worker in metal. He made the Brazen Sea, the Altar, and other Temple implements.¹ Thus, the "bronze man" of Ezekiel's vision represents the Master Mason who built the Temple of Solomon, Grand Master Hiram Abiff.

Identifying the bronze man with the Grand Master provides several clues to the identity of the Temple of Ezekiel. We will explore the Grand Master in more detail in a later chapter. However, we can make a few points now.

¹ These implements were made of brass rather than bronze.

First, like Osiris, the Grand Master was “raised” from the grave, but did not return to his previous life. His work on the Temple of Solomon was complete, and it was time to move on to a greater work, the building of a Temple in Heaven.

We know that Ezekiel’s vision cannot represent the Temple of Solomon, for that great work had already been completed and destroyed. This is a fact of biblical “history”, and whether we believe that history or not, it is still a part of our allegory.

Thus, Ezekiel’s Temple must represent a new structure, built after the raising of Hiram Abiff and the destruction of Solomon’s Temple. This new structure represents a new event in the process of Spiritual Growth and Development, one that is subsequent to the “building” of the Tabernacle and the Temple of Solomon.

In our allegory, each of the Three Aspects of Divinity has its own house or temple. The initiate (Freemason) passes through and dwells in each temple in turn, as she or he progresses along the path of spiritual growth.

As we have seen, the Tabernacle represents the three-fold persona instrument (physical-dense, astral, and mental bodies). This is the house in which the Soul dwells while it is identified with Substance, the Mother Aspect of Divinity.

The Temple of Solomon represents the Light Body of the Spiritual Soul. This is the house in which the Soul dwells while it is identified with consciousness or self, the “Son” or “Daughter” Aspect of Divinity.

The Light Body of the Soul is destroyed at and by the third sounding of the Creative Word. This destruction produces an explosion of purified Light (much like a nova). This explosion gives birth to a new body of perfected substance, known as a

Monadic Body or the Temple of Ezekiel.

Thus, Ezekiel's Temple represents the body of the Spirit, the house in which the Soul dwells while it is identified with Divine Purpose, Power, and Will, the Father Aspect of Divinity.

Thus, in Freemasonry, the Temple of Ezekiel is an allegory for the Monadic Body, the Temple made in Heaven that is the sheath of the Spirit and true home of the Father Aspect.

This view is supported by the mystics who speak of the sky as the "heavenly temple." The four fixed signs of the Zodiac (Aquarius, Leo, Taurus, and Scorpio) are represented by four sacred animals, the bull, lion, scorpion, and man. These signs also represent the four elements of Air, Fire, Water, and Earth.

The four sacred animals are referred to by Ezekiel in Ezekiel 1:10 "As for the likeness of their faces, each had the face of a man in front; the four had the face of a lion on the right side, the four had the face of an ox on the left side, and the four had the face of an eagle² at the back."

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The Sheath of the Spirit is symbolized by the circle and dot. In this symbol, the circle represents the Sheath of Substance, or the Mother Aspect merged with Spirit. The dot represents the spark of Spirit at the center, the point of Divine Will, Purpose, and Life. The space between the circle and dot represents the ocean of consciousness, the group Soul that exists between the polarity of Spirit and Substance.

² The eagle is an ancient symbol of Scorpio.

The Seven Planes

The “planes” may be compared to the seven octaves on a piano. Starting on the left, with the deeper notes, and moving to the right, the first three keys correspond to solids, liquids, and gases. These three are collectively called the Physical-dense plane.

The remaining four keys in the first octave correspond to the physical-etheric plane. The matter of this plane is vibrating more rapidly than the matter of the physical-dense plane. A portion of our personality is made up of this form of matter. This portion of our persona is sometimes called the physical-etheric body. The electrical energy associated with our physical bodies is actually the densest portion of our physical-etheric bodies. In the movie “Ghost” the bodies of the ghosts would be made of physical-etheric substance.

The next higher octave corresponds to the astral or emotional plane. The matter of this plane is vibrating more rapidly than physical-etheric substance. On this plane matter takes shape and form as emotions (such as aspiration) and glammers (distortions on the astral plane). The portion of our persona associated with our emotions is made of astral substance.

The third octave corresponds to the mental plane. The matter of this plane vibrates more rapidly than astral substance. On this plane matter takes shape as ideas, thought-forms and illusions (distortions on the mental plane).

The part of our persona that is made of mental substance is the mind. The denser portion of the mind is sometimes called the intellect or concrete-rational

mind. The higher portion of the mind is sometimes called the abstract mind. The abstract mind is very good at understanding relationships and is, in its very highest portion, the connection between the persona and the soul. This is why the soul is sometimes mistakenly called the mind.

The fourth octave corresponds to the buddhic plane. The substance of this plane is vibrating more rapidly than mental substance. The substance of this plane does not take on a shape or form that our persona can recognize. This is the plane on which the Spiritual Soul has its being.

These bodies interpenetrate each other. The physical-etheric corresponds closely in shape with the physical-dense, but extends one or two inches beyond it. The astral body extends even further beyond the physical-dense, and is ovoid in shape. The mental body extends beyond the astral, and is shaped more like a globe.

Thus, the Temple of Ezekiel is the final achievement of the Master Mason. After completing that Great Work, the true Master Mason passes on to other tasks in the universe, such as the work of the higher lodge on the star Sirius. However, the work of that Great Lodge is far beyond the scope of our humble allegory.

Now that we have examined the settings of our Legend, we can examine the characters who inhabit it, beginning with the murderers of the Grand Master.

Approaching the Veil

Our previous exercise led into the heart of the middle chamber of the Temple, infused the persona instrument with Divine Love and aligned the persona with the source of that Love. In this technique, we prepare the intellect for the coming work.

- ◆ Opening alignment:
 - Sit in a comfortable chair and place *The Temple and The Word* in your lap.
 - Close your eyes and relax your physical body, finishing with your consciousness focused in your head.
- ◆ Review your progress thus far: Imagine yourself in the shadow of the wall, before the gate.
 - Knock, step into the courtyard, gaze into the Laver and calm your emotions.
 - Remove your raiment and rub your body with salt.
 - Pour water over your head and shoulders.
 - Pick up your raiment and lurch over to the Altar.
 - Light the altar, burn your raiment, and clarify and focus your mind by concentrating on the flames.
 - Burn your old raiment, and climb to the eleventh step.
 - Don your new raiment, including the robe, sandal, and knotted cord.
 - Step onto the porch and stride up to the central door.
 - Knock on the door and step forward.
 - Silently cry out for delivery.
 - Three sparks of light spring to life, illumining the altar in the great hall.

- Rise from your knees, walk up to the altar, and bow.
 - Get the shewbread and incense, light the incense, and hold the bread over the incense.
 - Imagine a blue-white light, illumining the shewbread with Divine Love.
 - Consume the loaf of bread.
 - Direct love forward to the Ark, and through the Ark to the source of love.
- ◆ Imagine yourself back inside the middle chamber. You are standing in front of a brazen altar. Atop the altar are a thurible (incense burner), a snifter, and a taper. Facing you, as you ascend to the east “YHWH,” engraved into the altar, is glinting in the light of the four lit candles on the candleholder to your right.
- Bow to the altar, down to about shoulder height, keeping your back straight and your eyes on the altar. Straighten and step two paces to your left, without turning away from the east side of the Temple.
 - Walk straight east, toward the far side of the middle chamber. As you approach you notice, slightly to your right, the arched entrance to the inner chamber, the Holy of Holies, veiled by a deep violet curtain.
 - Immediately ahead of you, near the east wall, is a wooden drafting table. The slanted tabletop holds a chalk tracing board, pieces of chalk, a square, compasses, and a crumpled rag.
 - Stop as you reach the table. Looking down at the tracing board, you notice that it is covered in designs, over writing, over designs, until nothing can be seen for the confusion.

- Pick up the chalk-dust laden rag, straighten it, and fold it neatly down to hand size. Wipe the tracing board clear with the rag and place the rag back on the table, near the square and compasses. Put the chalk atop the rag, ready for use.
 - Still facing the east, take two steps to your right, placing yourself back on the central column, directly in front of the veil of the Holy of Holies.
 - Standing before the veil, aspire to the idea of the Soul.
- ◆ When that aspiration has reached its height, audibly state the seed-thought:
- “I am the Soul, Child of God, born in the chamber of the intellect to know and express Divine Love.”*
- Hold this thought, without thinking about it, for at least three minutes.
- Project streams of loving, helping thought and feeling to everyone within your environment.
- The fifth candle in the candleholder flickers alight behind and to your right as you step forward and stretch out your right hand toward the veil.
 - Take a deep breath, drop the image, and open your eyes.

Continue to the next chapter.

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