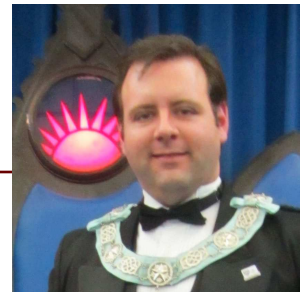




# Kilwinning 565 News

## From The Chair



### The Big Ones are done!

Brethren, it looks like we have *almost* gotten away without a winter. With two of our largest events now behind us (our annual Burns Night which saw a lot of visitors to Kilwinning, and our Official Visit by the District Deputy Grand Master R.W. Bro. Jan Kawenka), it is time to get to work to perfect our ritual and bring our message of Relief, Truth and Brotherly love back out into our community.

As always, the best lodges are always supported by strong officers. Kilwinning is again taking the helm and providing a positive example to our own members and to the rest of the district through our involvement.

We have hosted a number of education events (a lecture on the Deeper Meaning of the first Degree delivered by W. Bro. Rob Lund, and an interesting lecture on the Working Tools of Operative Master Masons), as well as hosting the Wardens association meeting.

I would like to thank the officers and members for their support so far this year and I look forward to continuing our visiting and spreading good cheer around the district.

Sincerely and fraternally,  
W. Bro. Alex Thomson



On the evening of the Official Visit by the DDGM, Kilwinning put on a Second Degree.

The candidate was Bro. Richard Steller who proved himself well in the First Degree and was Passed to the second degree. Bro. Steller joined Kilwinning Lodge in the Spring of last year.

We hope to see Bro. Steller, Fellowcraft Mason, a little more often now.



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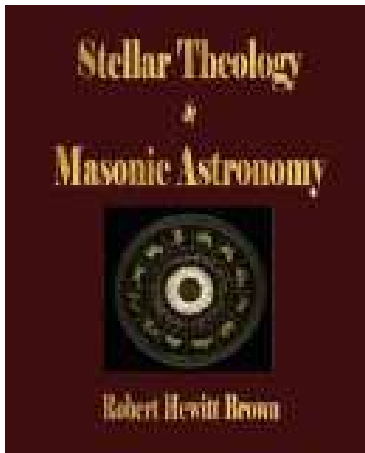
#### Special points of interest:

- *What's been happening*
- *Educational Articles*
- *Book Reviews*
- *What's coming up?*
- *Ancient Mysteries*
- *News*

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## Stellar Theology and Masonic Astronomy by Robert Hewitt Brown

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This book, written in 1882, starts off by showing the importance of Astronomy to the ancients and what it meant to them. Some of it may be deemed Astrology but, in those days, there was no distinction between the two. It tells of how the rites of the ancient mysteries which taught the myths of the old gods were allegories contain knowledge of Astronomy. Since we know that our Masonic ritual has its roots in those ancient

mysteries, it follows that that knowledge may be incorporated into our ritual.

The author proposes that these are also contained in allegorical form in Jewish, Christian, and Muslim mysticism, and explains some of the mysteries of the ancient mysterysystems and the early forms of worship. Egyptian, Indian, Eleusinian, Bacchanal, Ceres, and Dionysiac mysteries are mentioned. Many pages are devoted to providing some astronomical facts, without which knowledge, the next part could not be under-

stood.

The next part goes into detail about what the author calls Masonic Astronomy, in the architecture, words and ritual of Freemasonry. He reveals relationships between Masonic ritual and symbols and the Temple of Solomon, and identifies these with Hiram Abif.

He then shows an astronomical allegory of the death and resurrection of the sun (which was a symbol of the god of old). This allegory, in poetic form can be found in another part of this newsletter.

The last part of the book contains further explanations of the emblems, symbols, and legends of the mysteries, the Zodiac and the relationships between Masonry and astronomy.

This is a very detailed work and scholarly work, and is extensively illustrated, which makes understanding the concepts a lot easier.

I recommend this book to any Mason who has an interest in ancient mysteries, Masonic history, and Astroarchaeology.




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## The Relationship between Astronomy and Freemasonry

### Article by Rob Lund

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There are some Lodge buildings that have a Zodiac painted on their ceilings. When asked why this is so, and what it represents, many, or most, Masons are at a loss to explain it. This article attempts to shed some light on the subject.

In the previous edition of this newsletter, I review the book "*The Secrets of Solomon's Temple*". The author, Kevin L Gest, shows that the Temple may have incorporated into its design an astronomical calendar which marked the solstices and equinoxes, allowing the people to know important

times of the year, such as when to plant seeds for their crops. The two pillars were placed in such a way as to show the solstices, and the equinoxes were marked by light in the Sanctum Sanctorum.

There are various references in our ritual to the sun (rising in the East and setting in the West) and the moon, and the seven stars (which may be a reference to the seven planets, although some say it points to the Pleiades). The circumambulation

*Continued on page 3*

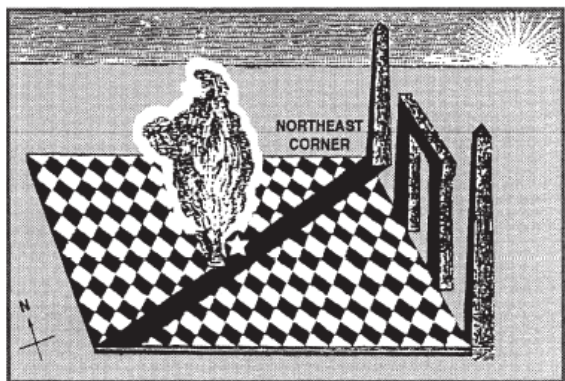
## Did you know.....?

The earliest known Masonic text is the Halliwell Manuscript, also known as the Regius Poem because it was written in poetic form. It consists of 64 written pages. It begins by telling of Euclid and his invention of geometry in ancient Egypt, and its subsequent spread. This is followed by a number of points for the Master concerning morals and the operation of a building site, and some points directed at the Craftsmen. The general consensus on the age of the document dates it to the late 14th century, and seems to have been written by an English clergyman. It also states that Freemasonry was brought to England during the reign of King Athelstan (924 to 939 C.E.). An extract is shown alongside.

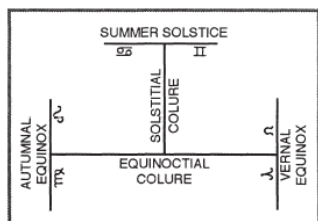
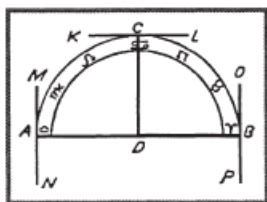


*Thirteen articles - per per solstion -  
And fifteen points - per per theozion -*

THE RISING SUN OF THE SUMMER SOLSTICE



shows the direction of the apparent movement of the sun, with the JW representing the sun's meridian, when it was time to call everyone from labour to refreshment. The absence of an officer in the North indicates the lack of light coming from that direction. Another part of the ritual says that the sun is the centre of our system and the Earth revolves on its axis. Jacobs Ladder, the three principle steps, the winding staircase, the Triple Tau, the Royal Arch, the keystone, the three pillars of Wisdom, Strength and Beauty, the point within a circle, the signs in the three degrees, the sprig of Acacia, all have astronomical connections. Space does not allow for an explanation of these here.



The basic knowledge, mentioned above, was incorporated into many of the ancient mysteries and religions, and their rituals. It was also incorporated into many of the myths of old in allegorical form. What follows is a synthesis of these allegories. Master Masons will recognize the parallels with the legend of Hiram Abif.

**ASTRONOMICAL ALLEGORY OF THE DEATH AND RESURRECTION OF THE SUN**

According to all the ancient astronomical legends, the sun is said to be slain by the three autumnal months—September, October, and November, each assaulting him in succession, in his passage around the zodiac toward the winter solstice, or "southern gate of the zodiac", that point the sun has reached his lowest southern declination. The summer sun, glowing with light and heat as he reaches the autumnal equinox, enters *Libra* on the 21st of September. All through that month, and until the 21st of October, he declines in light and heat, but emerges from *Libra* without any serious harm from the attack of September. The assault of October is far more serious; and the sun, when he leaves the venomous sign of the *Scorpion*, on the 21st of November, is deprived of the greater part of his power and shorn of more than half his glory. He continues his way toward the southern tropic, and in November

encounters the deadly dart of *Sagittarius*, which proves fatal; for when the sun leaves the *third* autumnal sign, on the 23rd of December, he lies dead at the winter solstice. That is the shortest day of the year. The sun now seems to be quite overcome by "the sharpness of the winter of death." Amid the universal mortality that reigns in the vegetable kingdom, the sun, deprived of light, heat, and power, appears dead also.

As the sun continues his course in the zodiac, he appears to be carried west by the wintry signs. This seems to be done at night, because the sun then being invisible, his change of position is only discovered by the stars which precede his rise at daybreak.

The body is seemingly buried beneath the withered fruits and flowers—the dead vegetation of summer—in the midst of which, however, yet blooms the hardy *evergreen*, emblematic of the vernal equinox, giving a sure token that the sun will yet arise from the cold embrace of winter and regain all his former power and glory.

The following is a poetical version of the foregoing portion of the solar allegory:

**Part I — The Death of the Sun.**

WHEN down the zodiacal arch a  
 The summer sun resumes his march,  
 Descending from the summit high  
 With eager step he hastens by  
 The "lordly lion" of July ☉  
 And clasps the virgin in his arms.  
 Through all the golden August days  
 The sun the ardent lover plays,  
 A captive to her dazzling charms. ♍  
 But when the harvest time is o'er,  
 When the gathered grapes perfume the air  
 And ruddy wine begins to pour,  
 The god resumes his way once more;  
 And, weeping in her wild despair,  
 He leaves the royal virgin there.  
 What cares he now for Virgo's woes,  
 As down the starry path he goes  
 With scornful step, until, at last,  
 The equinoctial gate is passed?  
 Two misty columns black with storms,  
 While overhead there hangs between  
 A lurid thunder cloud, which forms  
 The frowning archway of the gate—  
 The gloomy equinoctial gate, ♊  
 An evil place for travelers late,  
 Where envious *Libra* lurks unseen;  
 And near the portal lies in wait  
*September*, filled with deadly hate.  
 With stately step the god draws nigh,  
 Yet, such is his majestic mien,  
 That whether he shall strike or fly,  
 The trembling ruffian hardly knows,  
 As Phoebus through the gateway goes.

But, as the shining form came near,  
 The wretch's hate subdued his fear,  
 And, nerving up his arm at length,  
 He aimed a blow with all his strength  
 Full at the god as he went by.  
 In anger Phoebus turned his head—  
 Away the trembling coward fled.  
 The god, though smarting with the blow,  
 Disdains to follow up his foe;  
 And down the zodiacal path  
 Pursues his gloomy way in wrath.  
 Still blacker turn the autumn skies,  
 And red *Antares*, evil star,  
 Points out the place, more fatal far,  
 Where fell *October* ambushed lies.  
 The SUN, as if he scorned his foes,  
 In pride and glory onward goes. **♄**  
 Not he from deadly *Scorpio* flies,  
 Nor pauses he, nor backward turns,  
 Though redder yet *Antares* burns,  
 And darker yet his pathway grows.  
 Meanwhile *October*, from his lair,  
 On Phoebus rushes unaware,  
 His murderous purpose now confessed,  
 And smites the sun-god in the breast.  
 A ghastly wound the villain makes—  
 With horrid joy his weapon shakes;  
 And, as he sees the god depart,  
 His hand upon his bosom pressed,  
 Believes the blow has reached the heart.  
 Along his way the sun-god goes,  
 Unmindful where the path may lead,  
 While from his breast the life-blood flows.  
 The clouds around him gather now,  
 The crown of light fades from his brow.  
 And soon, advancing 'mid the night,  
 The *Archer* on his pallid steed, **♏**  
 With bended bow, appears in sight.  
*November*, bolder than the rest,  
 Hides not behind the gloomy west;  
 But, striding right across the path,  
 Defies the god and scorns his wrath;  
 And, raising high his frowning crest,  
 These haughty words to him addressed:  
 "September and October, both,  
 You have escaped and still survive;  
 But I have sworn a deadly oath,  
 By me you cannot pass alive.  
 That which I promise I perform.  
 For I am he who, 'mid the storm,  
 Rides on the pallid horse of death."  
 While even thus the spectre spoke,  
 He drew his arrow to the head—  
 The god received the fatal stroke,  
 And at the *Archer's* feet fell dead.  
 Soon as the sun's expiring breath  
 Had vanished in the ether dim,  
*December* came and looked on him; **♐**  
 And looking, not a word he saith,  
 But o'er the dead doth gently throw  
 A spangled winding sheet of snow.

And when the winding sheet was placed,  
 Comes evil *Janus*, double-faced, **♊**  
 A monster like those seen in sleep.  
 An old "*seafaring man*" is he,  
 As many others understand,  
 Who carries water from the deep  
 And pours it out upon the land.  
 Now *February* next appears,  
 With frozen locks and icy tears,  
 A specter cruel, cold, and dumb,  
 From polar regions newly come.  
 These *three* by turns the body bear  
 At night along the west, to where  
 A flickering gleam above the snows  
 A dim electric radiance throws,  
 A nebular magnetic light,  
 Which, flashing upward through the night,  
 Reveals the *vernal equinox*,  
 And him whose potent spell unlocks  
 The gates of spring. An evergreen  
 Close by this spot is blooming seen.  
 'Tis there they halt amid the snow—  
 Unlawful 'tis to go farther go—  
 And, having left their burden there,  
 They vanish in the midnight air.  
 Yet on this very night next year  
 Will this same *evil three* appear,  
 And bring along amid the gloom  
 Another body for the tomb.  
 But still the *evergreen* shall wave!  
 Above the dark and dismal grave,  
 For ever there a token sure  
 That, long as Nature shall endure,  
 Despite of all the wicked powers  
 That rule the wintry midnight hours,  
 The sun shall from the grave arise,  
 And tread again the summer skies.

Master Masons will perceive the parallels  
 with the legend of Hiram Abif.

#### Notes:

<sup>8</sup> The acacia.

### ***The Raising of Osiris, an Allegory of the Resurrection of the Sun***

The sun was released from the grave of winter, and finally restored to life and power by the vernal signs *Taurus* and *Gemini*, and the first summer one, *Cancer*, aided by the second one, *Leo*; or, in other words, by April, May, and June, aided by July.

When the sun arrives at the *vernal equinox*, he first gives unequivocal tokens of a return to life and power. In April he enters *Taurus*, and in May *Gemini*. During these two months he greatly revives in light and heat, and the days rapidly lengthen. The

sun, however, does not attain the summit of the zodiacal arch until the *summer solstice*, in June, when he enters *Cancer*, the first summer sign and the *third* from the vernal equinox. Nor does he regain all of his energy and power until he enters *Leo* in July. On the 21st of June, when the sun arrives at the summer solstice, the constellation *Leo*—being but 30° in advance of the sun—appears to be leading the way and to aid by his powerful paw in lifting the sun up to the summit of the zodiacal arch. April and May are therefore said to fail in their attempt to raise the sun; June alone succeeds by the aid of *Leo*. When, at a more remote period, the summer solstice was in *Leo*, and the sun actually entered the stars of that constellation was more intimate, and the allegory still more perfect.

This *visible* connection between the constellation *Leo* and the return of the sun to his place of power and glory, at the summit of the Royal Arch of heaven, was the principal reason why that constellation was held in such high esteem and reverence by the ancients. The astrologers distinguished *Leo* as the "sole house of the sun," and taught that the world was created when the sun was in that sign.

The following is a poetic version of the second part of the solar allegory:

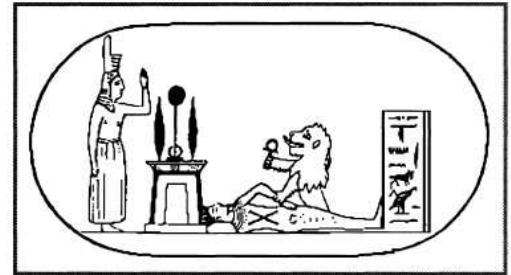
#### **Part II — The Resurrection of the Sun**

IN silence with averted head  
 by night the "*evil three*" have fled.  
 And cold and stiff the body lies  
 Beneath the gloomy winter skies.  
 Yet, had you been a watcher there,  
 That dismal night beside the dead.  
 Had you that night been kneeling there,  
 Beside the dead in tears and prayer.  
 You might have seen, amid the air,  
 A flickering, dim, auroral light,  
 Which hovered on the midnight air,  
 And, seeing in the gloomy sky  
 This mystic strange, celestial light  
 Contending with the powers of night.  
 You might have taken hope thereby.  
 There was, alas! no watcher there  
 To mark this radiance in the air.  
 To gaze with earnest, tearful eye  
 Upon this radiance in the sky.  
 There was no watcher there, alas!  
 To ask in anxious whispers low,  
 "Will not this light still brighter grow,  
 Or will it from the heavens pass  
 And leave me plunged in deeper gloom

Beside this cold and lonely tomb?"  
 Meanwhile the light increased—although  
 Beside the grave no mourner stood  
 Amid the lonesome solitude—  
 And as with tints of blue and gold,  
 And flashes of prismatic flame,  
 It lighted up the midnight cold,  
 Along the plain in beauty came  
 A shining and majestic form,  
 And as it came the winter's storm,  
 As if abashed, its fury checked.  
 No more above and round the path,  
 Beneath the wind's tempestuous wrath,  
 The snowy billows heave and toss;  
 A sacred calm as he draws nigh  
 Pervades at once the earth and sky.  
 His robe was blue, its borders decked  
 With evergreen and scarlet moss;  
 His hands upon each other rest,  
 Due north and south, due east and west;  
 The open palms together pressed  
 As if engaged in silent prayer.  
 He thus had formed with pious care  
 The holy symbol of the cross.  
 A lamb doth close beside him go,  
 Whose whiter fleece rebukes the snow<sup>1</sup>:  
 These things sufficiently proclaim  
 His mystic office and his name.  
 Beside the grave he comes and stands,  
 Still praying there with folded hands;  
 And, while he prays, see drawing near  
 Another shining form appear,  
 His right hand on his bosom pressed,  
 As if by bitter grief distressed,  
 The other pointing to the skies<sup>2</sup>,  
 And, as he weeps, each radiant tear,  
 That from his sad and earnest eyes  
 Falls on the earth, is transformed there  
 To violets blue and blossoms fair,  
 That sweetly perfume all the air.  
 A third one now appears in sight,  
 Arrayed in royal robes of light,  
 A "lordly lion" walks in pride.  
 More glorious far; and at his side  
 And he who came in glory last  
 Between the others gently passed,  
 And, looking down upon the dead,  
 With level, open palms outspread<sup>3</sup>,  
 A holy benediction said.  
 This done, the *first one, by command*<sup>4</sup>,  
 The dead god taketh by the hand:  
 At once through all the body flies  
 The same warm flush that marks the skies.  
 The shrunken features, cold and white,  
 A moment shine with life and light.  
 A moment only—'tis in vain:  
 Unconquered Death resumes his reign.  
 So doth a solitary wave  
 Leap up amid the lonely night,  
 And catch a gleam of life and light,  
 And then sink helpless in its grave.

To raise the god the first thus failed<sup>5</sup>—  
 The powers of darkness yet prevailed;  
 So to the *second* he gives place,  
 Who, like the first one, by command<sup>6</sup>,  
 The sun-god taketh by the hand,  
 And, looking downward in his face  
 With pleading voice and earnest eyes,  
 On Phoebus calls and bids him rise.  
 Though at his touch the blood unbound.  
 With rapid current red and warm  
 Runs swiftly through the prostrate form,  
 Yet silent on the frozen ground  
 The god lies in a trance profound,  
 Devoid of motion, deaf to sound<sup>7</sup>.

THE LION'S  
 PAW—  
 ANCIENT  
 EGYPTIAN  
 DRAWING



Alas! alas! what doth remain?  
 Shall death and darkness ever reign,  
 And night eternal hide the day?  
 Then said the *third one*, "Let us pray."<sup>8</sup>  
 And full of faith and strong intent,  
 His prayer to IH. VAH. upward went.  
 "Amen" was said—"so mote it be!"  
 And then the last one of the three  
 Arose and stretching forth his hand,  
 Calls on the dead, and *gives command*  
 In IH VAH.'S name to rise and stand.  
 Then up rose Phoebus in his pride,  
 With the "lordly lion" by his side,  
 And earth and sky with his glory shone  
 As again he sat on his golden throne.  
 For the voice of God is nature's law,  
 And strong was the grip of the lion's paw<sup>9</sup>.

Again, Master Masons will see the parallel with the legend of Hiram Abif.

**Notes:**

- <sup>1</sup> The Apprentice apron.
- <sup>2</sup> Fellowcrafts will recognize this.
- <sup>3</sup> Master Masons should think of the Obligation.
- <sup>4</sup> The JW trying the EA grip.
- <sup>5</sup> It proves a slip!
- <sup>6</sup> The SW trying the FC grip.
- <sup>7</sup> It proves a slip!
- <sup>8</sup> Master masons will recognise: OLMGITNHFTWS
- <sup>9</sup> The Master Masons will recognise this.

As long as this allegory is remembered, the leading truths of astronomy will be perpetuated, and the sublime doctrine of the immortal nature of man, and other great moral lessons they are thus made to teach, will be illustrated and preserved.



# The Giza Power Plant

Article by W.Bro.Rob Lund

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The author of the book, *The Giza Power Plant*, Christopher Dunn is a mechanical engineer who has worked at every level of high-tech manufacturing from machinist, toolmaker, programmer and operator of high-power industrial lasers. In 1977, after he read Peter Tompkins' book *Secrets of the Great Pyramid*, his immediate reaction, after learning of the Great Pyramid's precision and design characteristics, was to consider that this edifice may have had an original purpose that differed from conventional opinion. He determined that everything about it suggested that it was a machine. So he set out to reverse-engineer it in order to discover its use. Discovering the purpose of this machine, and documenting his case, has taken the better part of twenty years of research.

His startling conclusions make traditional Egyptology's notions (that the Great Pyramid was built with copper tools by a society that lacked the wheel) seem rather silly. There are some ridiculous theories out there that give the topic a bad name, but Dunn takes into account existing fact and artifact. In fact, he started this book with the point of ensuring that everything he proposed was provable. Dunn points out that not a single original burial has been found in any Egyptian pyramid, and that there is actually no credible evidence that pyramids were built to be tombs.

He shows that there was a tremendous amount of resources that went into building the Great Pyramid – it would take a modern quarry 87 years to extract the amount of stone required. If one stone was laid every *ten* minutes (and I don't see that being possible), it would take 40 years to construct.

It was built with extreme accuracy – passages, tens of meters long, have a deviance of 3 thousandths of an inch (far more accurate than our building of today). Dunn works backwards from the artifacts, and the very precise measurements taken, of all aspects of the pyramid, by W Flinders Petrie, and shows that only sophisticated machine tools could have produced some of the artifacts created by this civilization.

What he finds is an amazing machine that produced power using the earth itself as the source, the science of vibration and sound, and some chemistry.

He builds his theory on the evidence found inside the Great Pyramid, explaining the purpose of all the passages and "rooms" inside. He draws on some of the observations of researchers who went before him, who have noted the unusual acoustic characteristics inside the pyramid. He uses the detailed notes left to us by Flinders Petrie more than a century ago.

A power plant of this size would likely provide power for a long time, unless a disaster struck. Dunn sees evidence that a destructive force did do damage to the King's Chamber, pushing the walls back. Was it an accident inside the power plant? (Zechariah Sitchin has an explanation in the *Earth chronicles*.)

Dunn does not provide evidence for how it was built but he does mention the Coral Castle in Florida, produced by Ed Leedskalnin back in the 1950s. Somehow, one small frail man was able to move huge blocks of rock by himself. Leedskalnin claimed to have discovered how the Egyptians moved the huge blocks that made up the pyramids, but he died without revealing the secret.

He shows that the pyramid was a large acoustical device, in which the technology of harmonic resonance was used, to convert the earth's vibrational energies to microwave radiation. He demonstrates the fact that the chambers and passages in the pyramid were positioned with deliberate precision to optimize its acoustical properties. When the pyramid was vibrating in tune with the earth's pulse it became a coupled oscillator that could carry the transfer of power from the earth with little or no feedback. The King's Chamber, built of igneous granite containing silicon quartz crystals, served as the power centre while the Queen's Chamber was used to

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## Upcoming Events

- Sat. March 3 8 am —Warden's Association meeting at Annette St. Temple
- Sat. March 10 9am-2pm—Blood Donor Clinic at Brampton Masonic Centre
- Sat. Mar 24 5-7pm -Bowl for Kids Sake at 50 Bramtree Court, Brampton
- Fri. March 30 7:30pm-Lecture on Deeper Meaning of the 2nd degree at Annette Street Temple
- Official Visits : [http://www.torontowestmasons.com/official\\_visits.html](http://www.torontowestmasons.com/official_visits.html)

generate hydrogen, the fuel that ran the plant.

Certain artifacts reveal that the ancient Egyptians used advanced machining methods. The latest discoveries, including the door found in an airshaft by Gantenbrink's Upuaut robot, fits well into this power plant theory and the author also refers to the work of Robert Bauval and Graham Hancock.

One criticism of Dunn's ideas is that there is little representation in Egyptian art of the uses of this power. There is the famous "light bulb" picture in the Temple of Dendera, which seems to show vacuum tubes in use, complete with power cables. There are a few other examples, so the evidence of advanced technology is not completely absent in Egyptian art but, as Dunn points out, different societies would use a power source for different purposes.

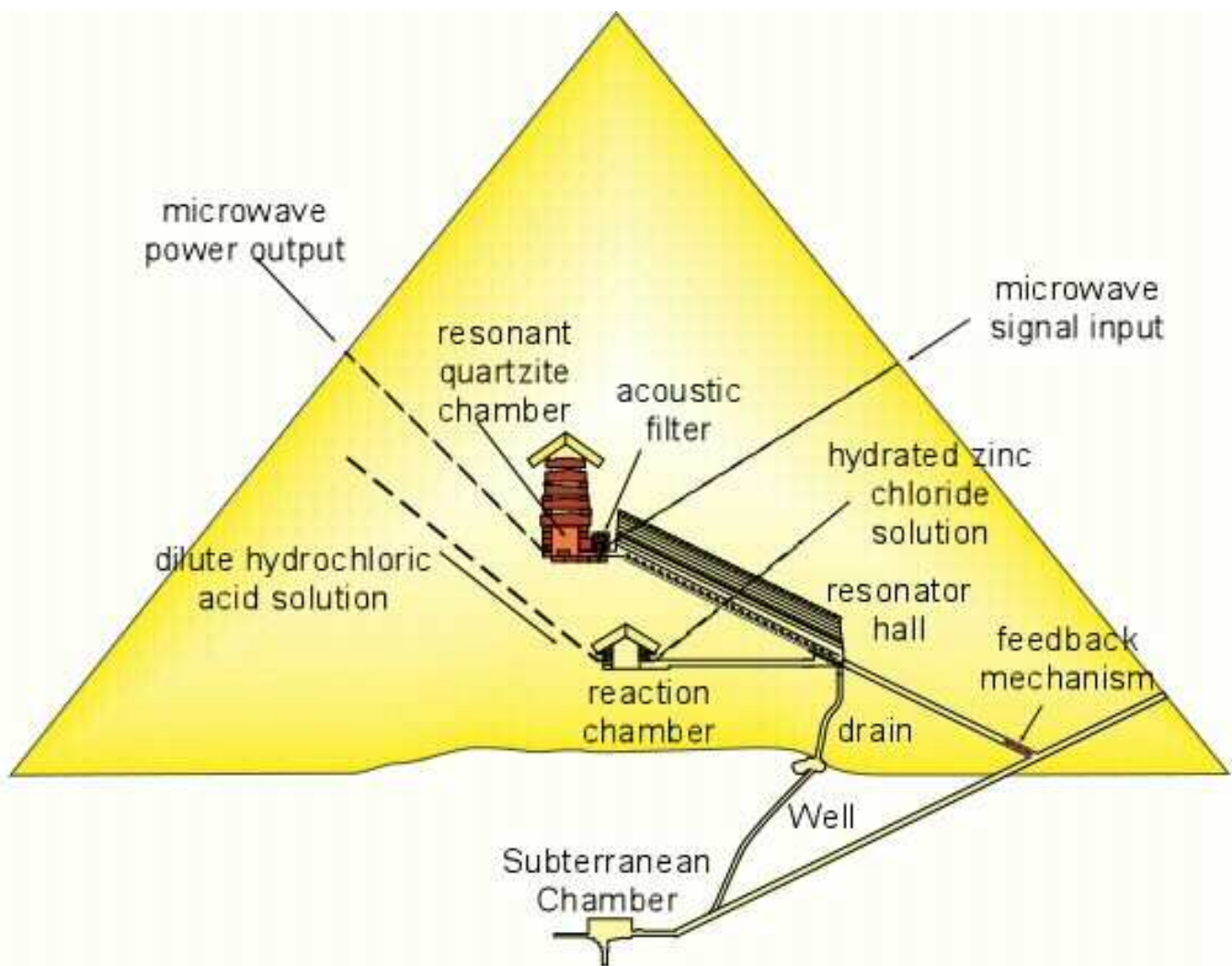
The text is illustrated with black and white drawings and photographs and it concludes with copious notes, a bibliography and an index. The book is well researched, well written and in my opinion the theory is plausible and the evidence is convincing.

Here are some links to further information, including a video of a three dimensional model of the Pyramid and its operation.

<http://www.youtube.com/watch?v=UfFRFPJbsHM>

<http://www.gizapower.com/>

<http://www.grahamhancock.com/forum/dunnChristopher.php>



## The Giza Power Plant

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Send your articles, book reviews, and suggestions for this Newsletter to W. Bro. Rob Lund (robvlund@gmail.com)