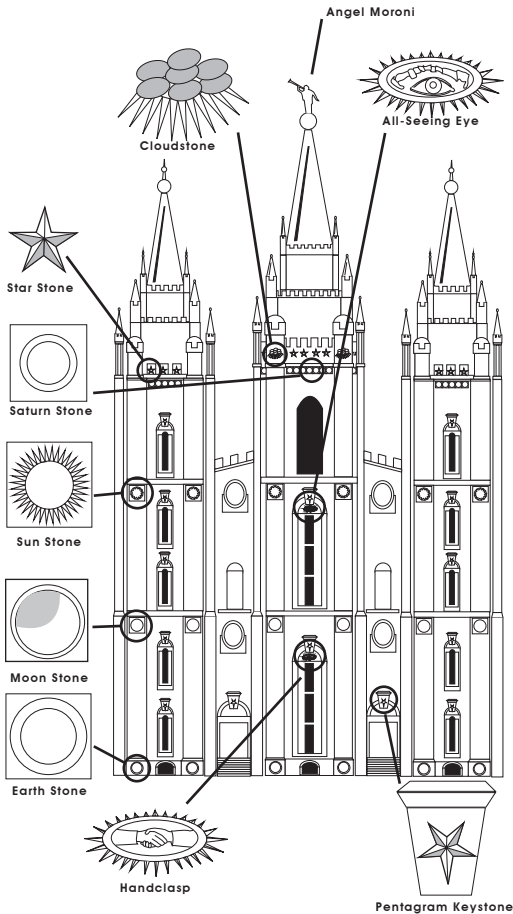


Whited Sepulchers

The Hidden Language of the Mormon Temple

by William J. Schnoebelen
& James R. Spencer



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William J. Schnoebelen
James R. Spencer

Proofreaders Wanted

In 2005, the text of the book was completely reset for publication. This always introduces typographical errors, no matter how careful we are. If you find typos, please email the page number and the error to:

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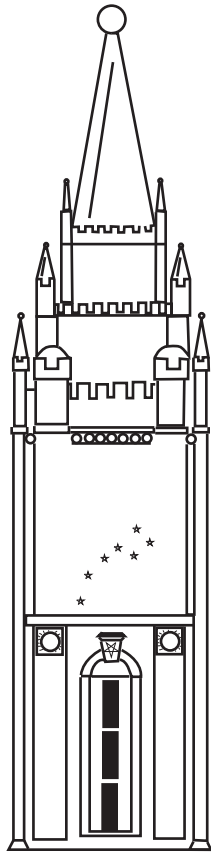
Whited Sepulchers

The Hidden Language of the Mormon Temple

**by William J. Schnoebelen
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West Central Tower
Great Salt Lake Temple

Introduction

Since the publication of our previous book, *Mormonism's Temple of Doom*, sweeping changes have been made to the Mormon temple ceremony. Some of the changes, we believe, are due to the wide circulation of *Temple of Doom*, along with other similar works critical of the temple ceremony.

We are grateful to see the changes because we understand the heavy spiritual price paid by those who participate, albeit innocently, in occult ceremonies. However, we press the issue in this book. We do so not because we want to embarrass Mormons, but because we understand from the Bible that occult ceremonies are shameful and we—as ministers of God's Word—have a responsibility to address abominable practices. (Deut. 18.9-12). We are convinced that practitioners of “hidden things of darkness” must be challenged directly; they must be called to accountability. This bold approach is not always popular even among sincere Christians. We believe God has called us to this confrontational ministry. To do anything less would be disobedience.

Our prayer is that Latter-day Saints will ultimately come to do away with the temple ceremony entirely. We hope the Mormon Church will come to understand that the need for temples ended with the incarnation and death of Christ. (Heb. 9.11; Rev. 21.22)

Virtual Temple Tour

<http://BeyondMormonism.com/temple>

Whited Sepulchers

Temples Past and Present

Some of the most extraordinary architectural relics of our day are pagan temples—The Great Pyramid, Stonehenge, the Parthenon, and even Chichen Itza on the Yucatan Peninsula in the New World.

Temples, like all sacred places, are reverently conceived and executed. They are religious statements in stone. Temple construction is a unique art form using architecture to create a spiritual atmosphere. The ancient temples of Mesopotamia, Egypt, Assyria, Greece, and Rome were constructed for the worship of pagan gods. In ancient Egypt and India, temples were considered the actual residences of the deity.¹ In Greece, temples developed from crude shrines in the woods where oracles divined truth through dream interpretation, incubation (sleeping holes in the ground), “reading” animal entrails, through interpreting the flight pattern of birds, and even through interpreting sneezes.

In earliest times deities were worshipped in awesome places such as groves, caves or mountaintops. Temples already were known in Homeric times and by the end of the 7th Century BC, marble replaced wood.²

Early churches, up until the high Middle Ages, were built in the basilica style. They did not have steeples or spires. As architecture approached the Gothic style, Medieval builders designed their structures to tell a story. In fact, the Latin word *historia*, which is the source for our word “story,” is also the source of the “stories” of a

building:

During the Middle Ages, the separate floors of buildings were delineated by tiers of painted windows or friezes across the exterior, each depicting a narrative from beginning to end. A “three-story” building, in other words, was one that featured three illustrated stories on its façade.³

Temple construction was established as a structured art form by the classic Greek era.⁴ Cathedral construction during the Middle Ages was more occult than a Christian art. Stonemasons working on these religious edifices introduced superstitious symbolism into the design. Modern Symbolic or Speculative Freemasonry evolved from the guilds of stonemasons and cathedral builders of the Middle Ages. With the decline of cathedral building, some lodges of operative (working) masons began to accept honorary members to bolster the declining membership.⁵

Much of the beauty and complexity of the great medieval cathedrals is due, in part, to the stone riddles carved in their columns and buttresses for future generations of stonemasons to unravel. Notre Dame, Chartres, Rheims, and many other mighty cathedrals of Europe are textbooks in occultism and alchemy, written in stone by men frequently illiterate, yet profoundly wise in their understanding of “dark sentences.”

Today, as people gaze upon these churches they wonder at the maze of mythic figures: gargoyles, unicorns, and caryatids capering and dancing along the walls amid the saints of the church. How strange to find such things on the walls of a Christian church!

The celebrated Gothic arches of these cathedrals represent the trees, the pagan groves of ancient

witchcraft—sites of the worship spots of the “Oldest Religion.”⁶ The gargoyles represent demonic spirits. Other symbolism is extremely obscene.⁷

The ornamentation on the cathedrals was to be deciphered only by those initiated into the secrets of the builders. Thus, the stonemasons were, in effect, guerilla artisans, communicating their ideals and secrets in a language only they could understand and using materials paid for by their employer and enemy—the Catholic Church.

Early Mormon temples—especially the Salt Lake Temple—epitomize occult architecture. Brigham Young was a Freemason, and Joseph Smith, his predecessor, joined the Nauvoo, Illinois Lodge on March 15, 1842.⁸ Brigham Young, the mind behind the great Salt Lake Temple, was fascinated by the Gothic architecture of Europe, after he encountered Gothic cathedrals while on a mission in Europe.

Brigham’s mission to England in 1840 had a profound and lasting effect on his life. Enchanted by English history, he found it expressed most poignantly in architectural monuments...He exhibited more than a casual interest in the buildings; he carefully analyzed their style, architectural parts, and historical significance. He spent considerable time appraising Westminster Abbey, and on completion of his visit he purchased an architectural guide to the building. What he saw and experienced became lodged in his memory.”⁹

Temples are designed to create a spiritual atmosphere and tell a spiritual story through the symbols and designs on the walls, doors and windows. They always employ numeric symbolism as well; the number of spires or

towers may be symbolic and the measurements may have numeric significance.

Men like Pythagoras were philosophers and magicians, as well as mathematicians. They pushed numerology to a high art form; many of their principles are still an important part of aesthetics and art.¹⁰

To a sorcerer, the internal and external angles of the space in which he works is of the utmost importance—as are its proportions, ornamentation, and geometry. The laboratory of the alchemist or magician is carefully constructed to aid him in his craft. Temple building employs the use of architectural and artistic skills to create an occult “petri dish” in which diabolic germs can be nurtured. It is also a more abstract science known as “archaeometry”—the science of ancient measurement and use of numbers and their symbolism in the construction of temples. Numbers are a very significant element in the construction of ancient pagan temples.

Occult architecture did not vanish with the Renaissance. “Pyramidology” is a modern example of architectural magic. New Age practitioners believe the precise angles and proportions of the Great Pyramid, when duplicated, produce magic influences. Pyramids are supposed to help preserve food placed within them, improve the taste of wine, sharpen dull razor blades, improve mental acuity, and even give prolonged youth to those who sleep or live within them.

The symbolism on medieval cathedrals is intricate and subtle. Design elements which attempt to generate spiritual power in temples include: the shape of the building; the pattern used in laying down building stones, especially cornerstones; ornamentation used on the building; and the numbers used in the design of the building. The number of pillars, windows, and other design features often have magical significance, as well

as the numbers of and dimensions of the rooms, walls, and objects within the temple.

Magic Symbols

Symbols are instruments of power. Almost everyone would agree the swastika would be inappropriate if hung on the front of a Christian church. Likewise, symbols such as the so-called “peace symbol” and the Satanic pentagram make strong statements. While charms like a lucky rabbit’s foot or a four-leaf clover may seem harmless enough, everyone agrees that some symbols are demonic. Only the most naïve or misguided would knowingly hang a picture of a demon god on the wall of his home. Most Bible-believing Christians would agree that such symbols are powerful and could lead to spiritual oppression. Hence, there is no escaping the fact that there is a relationship between symbols and spiritual powers. Chants and incantations, occult altars, rituals and artifacts, do—in reality—invite demonic oppression.

The basis for witchcraft is, in fact, the attempt to manipulate “powers” to do the magicians bidding. Much of witchcraft is simply an attempt to draw demons to places or objects in order to tap into their power. Hence, amulets, pentagrams, and temples (whether one room in size or megalithic giants) become physical embodiments of spiritual power. The church of Christ traditionally has had to drive pagan influences from its doorstep. Superstition, relics and idolatry press upon us. The essence of this spirit is described in Dave Hunt’s *Seduction of Christianity*.¹¹

The Second Commandment, “You shall not make for yourself any idol in the form of anything in heaven above or on the earth beneath,” flows naturally out of the First, “You shall have no other gods before me.” God is adamant about idolatry which, according to the

Zondervan Pictorial Encyclopedia, shatters the entire basis of religion and ethics because “idols, though made in many shapes and sizes, really represent the image of man...idols are really examples of self-worship.”¹²

Likewise, Isaiah 3:20 outlaws amulets and other ungodly objects. The Hebrew word which we translate as “amulet,” means “whispering” or “charming,” a metaphor recalling the hissing of the serpent charmer.¹³ Temples are idols on the grandest scale.

Freemasons—and indeed Mormons for that matter—attempt to trace their fascination with temples to the Bible. They point to the Temple of Solomon or to Bible characters, like Nimrod, in the Book of Genesis. Nimrod, indeed, was a “temple-builder,” but his temple was not built for the glory of God:

Come, let us build ourselves a city and a tower whose top is in the heavens; let us make a name for ourselves, lest we be scattered abroad over the face of the earth. (Gen. 11:4)

The essence of sacred shrines, towers, and high places is to declare a *place* sacred. But the practices, ceremonies and rituals which go on in heathen temples make them contemptible. Babylon, in biblical literature, is the consummate symbol of an evil place—“*the habitation of devils, and the hold of every foul spirit, and a cage for every unclean and hateful bird.*” (Rev. 18:2) God, indeed, dwelt temporarily in the temple in Jerusalem, but the writer of Hebrews makes it clear that it was merely a foreshadowing of “something better.” New Testament Christians understand God’s dwelling place is within the hearts of His people. “Know ye not,” Paul asks, “*that ye are the temple of God, and that the Spirit of God dwelleth in you?*” (I Cor. 3:16) We are “lively stones...a spiritual house...a holy priesthood.” (I Pet. 2:5)

In the book of Hebrews (Chapters 8-10), God tells us that the First Covenant, with its earthly tabernacle, was set aside by the Second Covenant when Christ “being come an high priest of good things to come, by a greater and more perfect tabernacle, not made with hands.” (Hebrews 9.11) He sets aside the First Covenant with its man-made temple (10:9) so that we can enter the Most Holy Place by the blood of Jesus (10.19-20).

At Jesus’ crucifixion, the veil of the temple of God was torn in two. God was saying, in a firm way, “I’m through with this.” In 70 A. D. the temple was sacked and has never been rebuilt. But the martyr, Stephen, and the Apostle Paul remind us, “The Most High dwelleth not in temples made with hands.” (Acts 7.48 & 17.24)

It is well to note that when God *did* allow his people to worship in a temple, it was in reality a condescension on His part. Bible scholars recognize that the House of the Lord was primarily built to protect the Israelites from worshipping false gods in demon temples which surrounded them. God worked overtime to keep the Israelites trusting only in Him.

The temple was to be a protective memorial for believing Israel, designed to turn their hearts away from the idols of their Palestinian contemporaries and provide them with an incentive (thus protective) not to practice the iniquities of the Canaanites.¹⁴

The final, glorious intention of the Lord for us is that there be *no* temples of a physical nature. Speaking of his vision of the New Jerusalem, John writes:

And I saw no temple therein: for the Lord God Almighty and the Lamb are the temple of it. (Rev. 21:22)

The isolation of early Mormonism allowed Joseph Smith and Brigham Young to cloud the worship of God by the resurrection of temple worship, which God had declared finished with after the death of Christ.

LDS writers have called the Salt Lake Temple, "... a compendium of LDS Belief."¹⁵ That is indeed true. Nowhere can the pagan beliefs of Mormonism be more clearly seen than in the occult markings of the walls of the Salt Lake Temple.

The Origin of Mormon Temples

Joseph Smith, the founder of Mormonism, initiated temple construction. He built the Kirtland (Ohio) Temple (actually more of an embellished meeting house) and the Nauvoo (Illinois) Temple (where the Masonic temple ceremony first was incorporated into Mormonism). Between the construction of those two temples, Joseph laid the cornerstone for the Independence (Missouri) Temple—the Great Temple where, according to Mormon tradition, Jesus will inaugurate His Second Coming.

After moving the Church to Utah, Brigham Young immediately initiated construction of a new temple. Because Brigham wanted the Salt Lake Temple to make a strong theological statement, he designed it carefully and minutely. No detail was too small for Brigham to take a personal interest in. Though architect Truman O. Angell, sculptor William Ward, Jr., and theologian Orson Pratt helped in the design of the temple, Brigham said the plans came from God:

I scarcely ever say much about revelations, or visions, but suffice it to say, five years ago last July (which would have been 1847, only days after Young's arrival in the Salt Lake Valley on July 24th) I was here, and saw in the Spirit, the

Temple not ten feet from where we have laid the chief cornerstone...I have never looked upon this ground, but the vision of it was there. I see it plainly as if it were in reality before me. Wait until it is done. I will say, however, that it will have six towers to begin with instead of one (as the Nauvoo Temple had.)¹⁶

The beautifully laid out book, *The Salt Lake Temple: A Monument to a People*, says Brigham “synthesized his experiences with an encompassing theosophical perspective to arrive at a visual statement of Mormon belief.”¹⁷

The Salt Lake Temple, then, admittedly makes a theological statement. As we examine the temple, and the designs which adorn it, we are forced to acknowledge the statement is a blackly occult one. What Brigham Young and others chose to make a compendium of LDS theology turns out to be a compendium of Freemasonry, witchcraft and astrology. In *Mormonism’s Temple of Doom* (Spencer Books), we documented the occult roots of the Mormon temple ceremony. As we examine the Salt Lake Temple, we are saddened—but not surprised—to discover it is a suitable package for housing the Satanic rituals conducted within its walls.

Mormon Temple Symbols

Several things immediately come to the attention of those who study the architecture of the Salt Lake Temple:

- 1) There is a total absence of a cross or any other traditional symbol of Christianity.
- 2) A wealth of significant occult symbols are carved into the stone and used as ornamentation in the keystones of arches and pedestals.
- 3) The arrangement of ornamentation and the order of placement of the cornerstones is loaded with occult

significance.

4) The shape of the temple itself is distinctively arcane.

5) Certain meaningful numbers predominate in the Salt Lake Temple, and indeed most other LDS temples.

Mormon Temples display no Crosses or Other Christian Symbol

The cross has been a symbol for professing Christians for at least 1600 years. The Salt Lake Temple is festooned with hundreds of bas-relief carvings, but has no cross. Neither has it any other Christian symbol: no fish or “Ichthus” symbol, no Chi-Rho symbol (the first two letters in the Greek of *Christos*), no Lamb.

When asked about this lack of Christian symbolism, LDS leaders say the Church doesn’t believe in the use of symbols. They say that the cross is a reminder of the dying Jesus and that they prefer to see Him as a risen Jesus. (Mormons will sometimes reply, when asked why there are no crosses on their churches, “If Jesus had been killed with a gun, would you put a pistol on your building?”)

On the other hand, the Apostle Paul speaks triumphantly of the symbol of the cross!

But God forbid that I should glory, save in the cross of our Lord Jesus Christ, by whom the world is crucified unto me and I unto the world. (Gal.6.14)

For the preaching of the cross is to them that perish, foolishness; but unto us which are saved, it is the power of God. (I Cor.1.18)

We must wonder about any church which so vigorously avoids the cross and the blood of Calvary, and yet

chooses to draw symbols from the most ancient and debauched forms of religion.

Mormon Temples are Decorated with Occult Temples

Brigham Young said he received the design of the temple by revelation—supernatural means. He probably had no idea the Big Dipper was an ancient Egyptian symbol of the 7-headed dragon. He probably wasn't trying to disguise occult symbols and slip them in on the Mormon people. Rather, he was confused; he was deceived. He thought these dark images were from God. He was blind to the sophistry of the Devil. He was duped by the master occultist—Satan.

Young had no genuine prophetic insight. He was unfamiliar with blood-washed Christianity. Like Joseph Smith before him, he toyed with the occult so long he lost his innate protection—he was no longer repulsed by it.

The occult markings on the temple architecture parallel the occult ceremony played out within its walls. The visions which led LDS leaders to exalt satanic symbols certainly could not have been inspired by God.

Planetary Stones

Many of the key stones of the Salt Lake Temple are engraved with planetary symbols. These are found on the pilasters on all four walls of the temple. The symbols are (in ascending order from the foundation up) earth stones, moon stones, sun stones and star stones. On the towers of the temple may also be seen cloud stones and stylized Saturn stones.

The figures are more clearly seen in the original plans for the temple. On the side elevations of the temple, stones representing the earth, moon, sun, Saturn, stars

and clouds are distinct.¹⁸

After the temple was designed, the choice of building stone was changed from freestone to granite. Therefore, many of the complex designs (notably earth stones and Saturn stones) could not be executed with the detail called for in the original designs. They appear on the temple in simplified form.¹⁹ The most obvious example of this simplification of design is the earth stones, which went from being detailed carvings of the continents and oceans to being plain bas-relief spheres.²⁰

Saturn Stones

The Saturn stones are some of the most evil symbols on the temple. The Saturn stones of the temple had to be produced in granite in simplified, stylized form. Saturn is a planet of darkness, long associated with grim funereal and evil things. In astrology it is called the “greater malefic” or greater evil. Saturn is named for one of the Greek titan gods of mythology, Kronos. Kronos was a singularly unsavory god who devoured his children.

Magicians invoke Saturn forces for only two reasons: to curse someone to death, or to bring down “karma”²¹ upon the head of a person. Saturn rites can produce depression and madness. It is no coincidence that the name Saturn is so close to the name Satan. Saturn rules the Satanic high priesthood which involves vampirism, intercourse with the dead, and ultimately, ritual murder! The Saturn currents in voodoo are among the most debauched and perverted in the world.²² The planet is almost universally regarded as an ill omen. Not a very wholesome thing to have on a “holy” temple!

It is important to see what the word of God says about Saturn. While the word itself does not appear in the Bible, the planet is clearly referred to at least twice.

First, Amos in his denunciation of Israel, thunders

against their idolatry: “But ye have borne the tabernacle of your Moloch and Chiun your images, *the star of your god*, which ye made to yourselves.” (Amos 5.26) Stephen paraphrases Amos in his sermon in Acts 7.43 saying, “Ye took up the tabernacle of Moloch, and the *star of your god*, *Remphan*, figures which ye made to worship...” For years, Bible scholars have identified Remphan as pertaining to Saturn.²³ Not only is Saturn especially sinister to the occultist, it is also a repugnant icon to the Living God.

The Pentagram (Five Pointed Stars)

The most sinister and obvious occult ornamentation of the Salt Lake Temple is the pentagram. This symbol is almost universally recognized as a symbol of witchcraft—even in its upright form. With the single point down it is called an inverted pentagram. When the lower point is longer than the others, we have the most generally recognized of all satanic symbols—the inverted, elongated pentagram. The inverted pentagram is, in fact, the official emblem of the Church of Satan and has been associated with evil for centuries.²⁴

Both forms of the star are found in *abundance* on the Salt Lake Temple. In fact, it might well be said that, with the exception of the beehive (also an occult, Masonic symbol), *there is no more common motif in Mormonism architecture from the Young period than the inverted pentagram*. The inverted pentagram was also a strong part of the Nauvoo temple design.

Ultimately, the pentagram can be traced back to being a symbol of the star, Sirius (from the Greek “scorching”). Albert Pike, premiere Mason and master occultist of 19th century America, identified the “blazing star” which is at the center of every Masonic lodge as the star, Sirius.²⁵

Sirius is the brightest star of the heavens and is part

of the constellation *Canis Major* (“Great Dog”).²⁶ For this reason, among others, it is called the “dog star.” Because of its brilliance, it was worshipped by the ancient cults of both Sumer and Egypt as a god. It was the center of the stellar tradition in Sumeria. This cult was so evil and debauched that later rulers, including the pagan pharaohs of Egypt, did everything they could to wipe it out; destroying its temples and defacing its obelisks and monuments.²⁷

The Star is Set

Sirius was known to the Greeks as *Sothis* and to the Egyptians as *Set*.²⁸ Set is ancient Egyptian’s devil,²⁹ and is represented as a dog-headed man.³⁰ He is called by Masons and Rosicrucians the “Argentium Astrum” or Silver Star, and is the patron of the highest three degrees (or spheres) of the magical Tree of Life.³¹ His evil reputation extends back in literature to the time of the Greek writer, Herodotus.

Sirius rises due east in Egyptian latitudes. Hence, it is known as the “Eastern Star” among occultists because of its prominence and magic power.³² Masonic lodges and most occult lodges are oriented toward the east because of the esoteric belief that their power ultimately flows from Sirius or Set. Today the emblem of The Order of the Eastern Star is an inverted pentagram.

The ancient worship of Set was so vile and debased that most pagans even shied away from it. It has only come to the fore again in the past two centuries or so, and involves acts of homosexuality and bestiality. The celebrated Satanist, bi-sexual and Freemason, Aleister Crowley did much to bring Set’s worship back into prominence through his anti-Christian Thelma Cult which still exists to this day—40 years after Crowley’s death.³³ Set’s (or Satan’s) power is invoked or “turned on” by the inverted pentagram, and there are literally

dozens all over the Salt Lake Temple! Those who visit the “Christus” room of the Salt Lake Temple Visitor’s Center are unaware that as they view the statue, they are surrounded from behind, by a ring of inverted pentagrams.

The magical use of the inverted pentagram is to draw the kingdom of Satan into manifestation on earth, to implement Satan’s power more fully in the lives of those invoking it, and in the lives of people everywhere. It can thus have no other use than that of black magic!³⁴

Other Occult Symbols

The Big Dipper

Chiseled into the upper part of the west tower of the Salt Lake Temple is a familiar constellation from the night skies, the Big Dipper, or *Ursa Major* (the “Great Bear”). Constellation names originated in the ancient discipline of astrology. Many of these constellations had deep religious significance to the pagan devotee. This is certainly true of the Big Dipper.

In the ancient Egyptian civilization, the Big Dipper was called the “Dragon of the Seven Stars or the Great Dragon of Space.”³⁵ For centuries, black magicians have identified the constellation with the black goddess of space, Nuit, who presides at the witches’ Sabbath over the infernal “dark moon” rituals.³⁶ This dubious deity was regarded as the mother of Set, the Egyptian god.³⁷

Jewish Cabalistic mystics identified the Big Dipper with the mythical first wife of Adam (prior to Eve) called Lilith, also known as “the goddess of the night” in the Sumerian pantheon.³⁸ Lilith is a very sinister figure. She is a major figure in Satanist theology, being the queen of demons and often spoken of as a consort of Lucifer himself.

The Big Dipper became known in the 2nd and 3rd centuries A. D. as the Seven-headed Beast, and was specifically identified with the seven-headed *beast of Revelation 13:1* the arch-enemy of the church of God!³⁹

...behold, a great red dragon, having seven heads and ten horns, and seven crowns upon his heads. And his tail drew the third part of the stars of heaven, and did cast them to the earth; and the dragon stood before the woman which was ready to be delivered, for to devour the child as soon as it was born. (Rev. 12.4)

...the dragon, that old serpent, which is the Devil and Satan, and bound him for a thousand years... (Rev.20.2)

The Egyptians of later years also identified this constellation with the demon-god, Set. Medieval magicians called Typhon, the Destroyer.⁴⁰

Why would Mormon leaders place this constellation on the west tower of their temple? LDS authorities have stated that "It is the absolute symbol of the priesthood!"⁴¹ There is absolutely no legitimate reason for a Christian church to identify its priesthood with any constellation. Such identification forces us to raise serious questions about the source of the Mormon Church's priesthood.

The ancient fascination with the constellations was formulated into what we now call astrology. This discipline is soundly condemned in the Bible. (Deut. 18.9-11, Lev. 19.26)

The All-Seeing Eye

This symbol is found over the highest window of the east central tower.⁴² It is familiar to most Americans

because of its presence on the dollar bill and is vaguely regarded as some Masonic symbol of the eye of God. Unfortunately, nothing could be further from the truth.

It is the *Utchut* (or *Wedjat*) Eye and is associated with both Horus and Osiris, ancient Egyptian gods of war and death respectively.⁴³ It is regarded by all Satanists as the symbol of Lucifer, the “*mal ochio*” or evil eye. An Egyptian coffin text even refers to it as the “all-seeing eye of Horus.”⁴⁴ Its use in occult objects and literature is too prolific to even touch upon. Suffice it to say that it was Satanist Crowley’s favorite symbol.⁴⁵

Handclasps

Although perhaps innocent enough appearing, and by no means the most worrisome icon on the temple, the handclasp is featured on the east central tower below the aforementioned all-seeing-window.⁴⁶ To one familiar with the endowment ceremony, the meaning of this carving is obvious. It is doubtless a representation of one of the first two tokens of the Aaronic priesthood. The Masonic grips and the grisly penalties associated with them makes this carving subtly sinister—perhaps even more so to those who lived in the days when the temple was built and who shuddered under the rein of terror of the Danites, the “avenging angels” of Brigham Young.⁴⁷

The Beehive

Certainly no symbol is more associated with Utah than the Beehive (with the possible exception of the Angel Moroni). The beehive, a symbol of industry, is featured as the centerpiece of six “sun-wheel” type designs on the the main doors of the temple. In the Book of Mormon, the honeybee is called “Deseret,” a term found throughout Mormondom. (Ether 2.3) Obviously, a beehive, by itself, would be a harmless symbol. But *in context*, with

all the other occult symbols on the Salt Lake Temple, its occult significance must be considered.

The beehive also is a Masonic emblem, found on the “Master’s Carpet.” Its significance is explained to the new Master Mason in the third-degree lecture.⁴⁸

The bee symbolism is integrated into witchcraft and Masonry. For example, as the drone bee leaves behind his sexual organ when he fertilizes the queen, Hiram Abiff—the key figure in Freemasonry—loses the Master’s Word, a veiled reference to his sexual power. Likewise, in the legend of Osiris, Osiris is ritually castrated. The bee is a common symbol of sexual-phallic cults of Asia Minor, especially in the city of Ephesus.⁴⁹ The bee symbolism is integrated into witchcraft and Masonry in a particularly gruesome fashion: when a queen bee is fertilized, the drone’s sexual organs are mutilated and he is left to die.

This parallels remarkably with the legend of Osiris, which involves his castration; the initiation of a witchcraft priest, which involves a symbolic castration.⁵⁰

This sort of ceremonial wounding was practiced originally in the LDS endowment, where the marks on the temple garment were actually cut into them with knives, causing bleeding to occur in the skin beneath.⁵¹

The bee is also a symbol of the Egyptian goddess, Sekhet. Kenneth Grant, head of the Satanic-Masonic organization, the OTO, writes of the bee and Sekhet:

*The bee is the specific symbol of Sekhet, whose name means ‘a bee.’ She is the goddess of intoxication and sexual passion...The bee, which is the copula between the male and female elements in flowers, was a type of the soul which...guides the soul of the dead en route for the fields of heavenly mead or honey.*⁵²

The Arrangement of Occult Symbols on Mormon Temples

Design and patterns are at the heart of witchcraft. Spatial arrangement is of primary importance. Remember, witchcraft is an attempt to manipulate the gods to do our bidding:

Aleister Crowley defined magick as ‘the art or science of causing change to occur in conformity with Will.’ In other words, making something happen you want to happen.⁵³

Central to all witchcraft is the “temple.” A popular book on witchcraft instructs initiates in the construction of their temple:

The area you need, in which to perform your rituals and work your magick, could be a whole building, a single room, or a small section of a room. Whatever its shape or size, it is your Temple...first of all, take a compass and establish the alignment of the room. Mark the north, east, south and west...When entering or leaving the Circle, before and after a ritual, you will do so from the EAST.⁵⁴

The Cornerstone Pattern

In Freemasonry, the laying of cornerstones is of prime importance. We are not surprised, then, that LDS founder Joseph Smith gave specific instructions on how the cornerstones in the Mormon temples were to be laid out.⁵⁵ The cornerstones of the Salt Lake Temple were laid out to give it a distinctive spiritual flavor, beginning with the laying of the Southeast cornerstone by the First Presidency of the Church and continuing in clockwise

motion until all four corners were laid.

The Timing or Astrology of Mormon Temple Construction

Another element of witchcraft is timing, especially Luna (moon) timing. One author discusses the rudiments of witchcraft:

First among these is TIMING. You may know that the Moon is frequently associated with Witchcraft, but you may not know why. One of the reasons is that the phases of the Moon are important to the proper working of magick.⁵⁶

One of the more intriguing elements in the Salt Lake Temple exterior is the cycle of moonstones around the temple. People have noted that the different phases of the moon are represented in the stones, but few realize that the stones were laid out according to precise plans drafted by LDS apostle Orson Pratt.

Pratt was noted for his interest both in the forbidden art of astrology⁵⁷ as well as legitimate astronomy. Pratt built an observatory right on the temple grounds, just to the south of the actual temple.⁵⁸

Monument to a People says:

The plan of the temple's exterior was purposely drafted to plot the exact location of 50 moonstones according to the lunar phase, month and year. This was determined by observation made that year [1878] in anticipation of the next season's building...when the moonstones were to be laid.⁵⁹

On the basis of Orson Pratt's research, the moonstones were meticulously laid out in faithful emulation of the phases of the moon for the year 1878.

How strange that there should be such slavish attention to detail in this area. How strange that a supposedly Christian building would be festooned with such an expression of the phases of the moon. Fastidious concern for moon phases is at best focusing on a shadow—a faint image of the glory of God. It is strange, indeed, that the cross is spurned and astrological elements and moon phases are chiseled laboriously into granite.

The moon and the sun are the two principle deities of most pagan religions, including witchcraft. The phases of the moon are scrupulously observed by modern astrologers, witches and magicians for the proper execution of their rites and devotions. The moon is a symbol of the Queen of Heaven (Jer.7.8), the supreme deity of witchcraft known as Isis, Ishtar, Astarte or Diana. The sun is a symbol of the sun god Baal (I Kings 18 and elsewhere) also known among witches as Lucifer, Cernunnos, Herne or Pan. These deities were the chief rivals of the true God of the Bible for the attention of the children of Israel. It is heartbreaking to see their symbols embellishing a supposedly Christian building.

The Arrangement of the Planetary Stones

We mentioned that the original plans for the temple called for an arrangement (from bottom to top) of earth, moon, sun, Saturn, stars and clouds. Most Mormons, were they to guess, would probably say that the moon, sun and stars represented the Three Degrees of Glory. But that doesn't explain the order of the symbols. Nor does it explain the Earth, Saturn and cloud stones.

To explain Brigham Young's choice, we need to examine a basic occult diagram, The Tree of Life—a paradigm of ceremonial magic. (See Tree of Life diagram) Cabala is a Medieval system of Jewish mysticism. The Tree of Life is, among other things, a diagram of the layout of the solar system according to ancient esoteric thought which has its

roots in the Chaldean system of astrology.

The Tree of Life is used as a diagram for meditation and for astral projection in magical exercises. This process is called a “path working.”

Since ancients did not have telescopes, they only allowed for six planets in their system, including the Earth. The moon and sun brought the total to eight. You will note on the chart that eight of the ten spheres (or *sephirot*) on the Tree of Life are attributed to planets. The top two spheres were traditionally given to the entire starry canopy of the Zodiac (*Mazloth*) and to the “primal swirlings” (*Kether*).

Thus, the Tree has eight planet spheres, one sphere of stars and one sphere of clouds. The Tree is divided into three pillars. The middle pillar is the one which most concerns occultists.

The three lower spheres represent the earth, the moon and the sun. The magician’s task is to rise by meditation and magic from earthly consciousness through lunar and solar consciousness and finally to god-consciousness.⁶⁰

The stones on the Salt Lake Temple, especially in their original design, precisely pattern the sorcerer’s game plan for attaining godhood! The pattern of those strange stones doesn’t fit normal Mormon theology, or astronomy, but they fit perfectly into the blueprint for how a sorcerer can become a god!

The Shape of the Temple Spires The Sign of the Nail

Controversy has arisen concerning the appearance of the sharp, needle-like spires on the LDS temples and meeting houses throughout the world. Although steeples certainly are an architectural element of many Protestant churches, there is nothing in Christian architecture which compares with the use of those nail-like spires in association with Mormon buildings. They are truly unique and

phenomenal.

Some of this controversy began when we released what has finally become known as *Mormonism's Temple of Doom*. (Spencer Books) In that book we said the term “Nail” actually was a code word for Satan. We noted that the two highest tokens in the temple endowment are “The Sign of the Nail” and “The Sure Sign of the Nail.”⁶¹ We allege these are Satanic signs and that Mormons, however unknowingly, are participating in Satanic rites in the temple ceremony.

Interesting circumstantial evidence links the spire in LDS architecture to the “Nail” of occultism and, therefore, to Satan himself. The ubiquity of the spires, their exaggerated sharpness, and the fact that they are often constructed as separate towers apart from the building itself, forces us to ask what their architectural significance really is. We conclude that the ungodly references to the nail in the temple ceremony may have their counterpart in the “nails” on the temple towers and on the meeting houses.

The use of the spire, obelisk, or standing stone as a religious symbol is common in antiquity. These are the Ashteroth poles of the Bible. A modern counterpart is the Totem Pole of the Indian tribes of the far North. These ancient poles were phallic symbols and were used to honor gods of the harvest. These fertility cults practiced “sympathetic magic.” To ensure a bountiful harvest, the devotees would engage in sexual orgies in or near the grain fields. In addition, they would erect phallic poles near the field.

True Hebrew worship was intended to be free of such idols. Prophets, like Gideon, were called to cut down the Ashteroth poles. (Judges 6.25) New Testament writers like Paul echoed the Old Testament prophets in their scorn for any sort of idol—especially idols which glorified sexual promiscuity!

Church fathers, most notably Clement of Alexandria, wrote against phallic idol of any sort.⁶² For this reason, early church up until the late Middle Ages did not have any sort of steeple or spire, but were built in the basilica style (larger worship rooms) of architecture. Of spires, one evangelical writer has said:

Originally, the obelisk was associated with sun-worship, a symbol of “Baal!” (which is the sun-worship of Nimrod). The ancients—having rejected the knowledge of the true creator... looked upon the sun as a god, the great life giver. To them, the obelisk had a sexual significance. Realizing that through sexual union life was produced, the phallus (the male organ of reproduction) was considered (along with sun) a symbol of life. ...When the Israelites mixed heathen worship into their religion in the days of Ezekiel, they erected an “image of jealousy” into the entry of the temple.⁶³

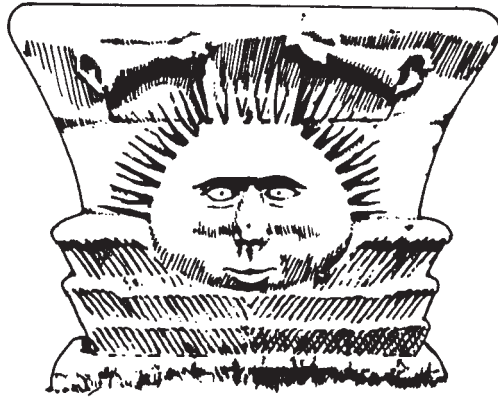
Egyptian obelisks—phallic symbols to the sun god—were imported to Christian sites and erected during the Middle Ages. The obelisk from Heliopolis in Egypt stands in St. Peter’s Square on Vatican Hill in Rome. In 1586, under the direction of Pope Sixtus V, the spire was moved to its present location. The pope set the death penalty as punishment if it were dropped and broken during moving!⁶⁴

The Numerology of the Temple

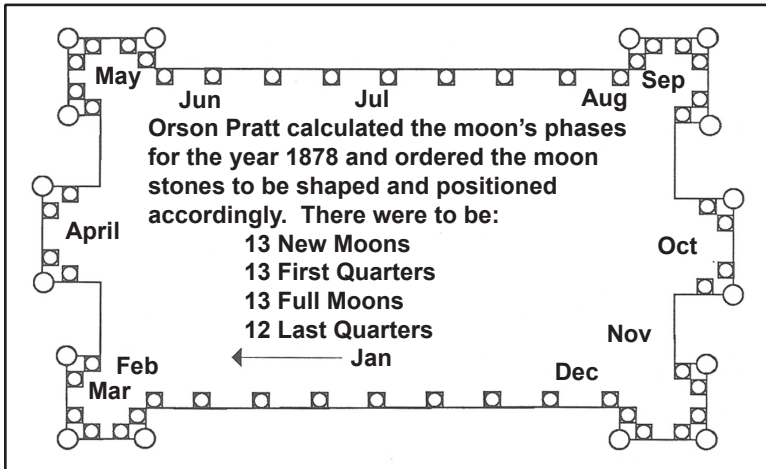
The Encyclopedia Britannica says this of numerology:

(It is the) use of numbers to interpret a person’s character or to divining the future, based on

Astrological Foundations in Temple Architecture



**The Sun Stones as they appeared
on the Nauvoo Temple**



Moon Stones on the Salt Lake Temple



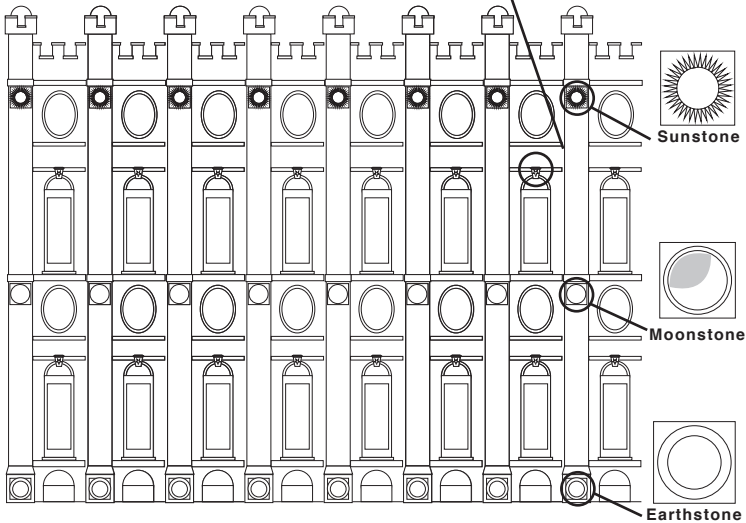
The "goat of Mendez":
One example of an
intricate pentagram
used in witchcraft

The pentagram
is the consummate
symbol of Satan.

Why does it appear
on the Mormon
Temple?



Pentagram
keystone
as it appears
on the
Salt Lake Temple



South View of the Salt Lake Temple

Use of the Pentagram is nearl always Sinister



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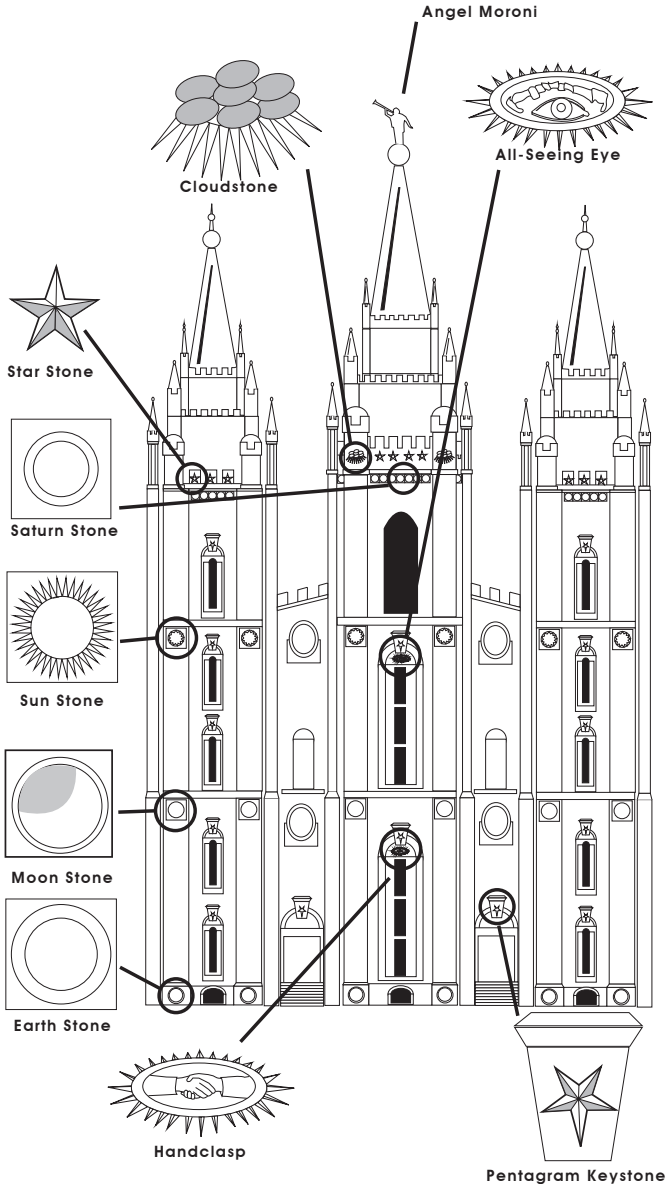
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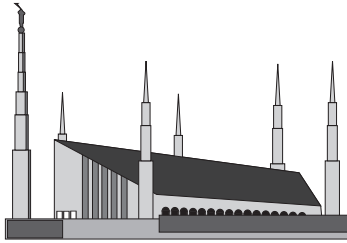


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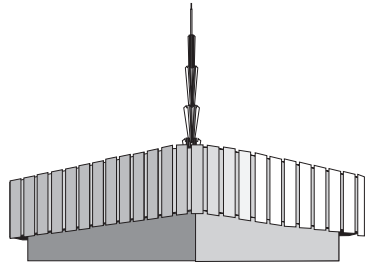
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East View of the Salt Lake Temple Showing Hierarchical Arrangement of the Astrological Symbols



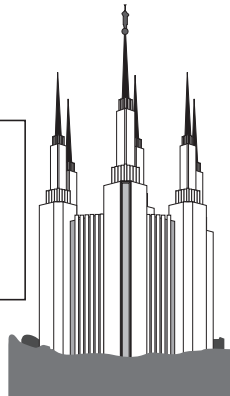


Boise Temple

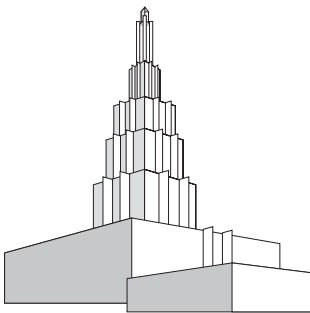


Provo Temple

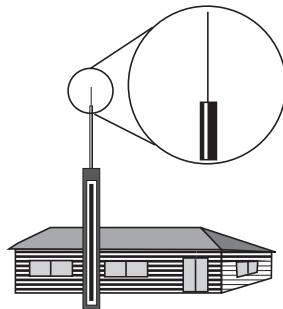
The use of the “Nail”
and the “six” motif
in Mormon construction



Washington D.C. Temple



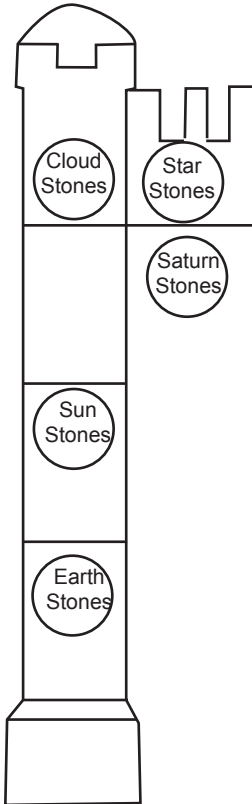
Idaho Falls Temple



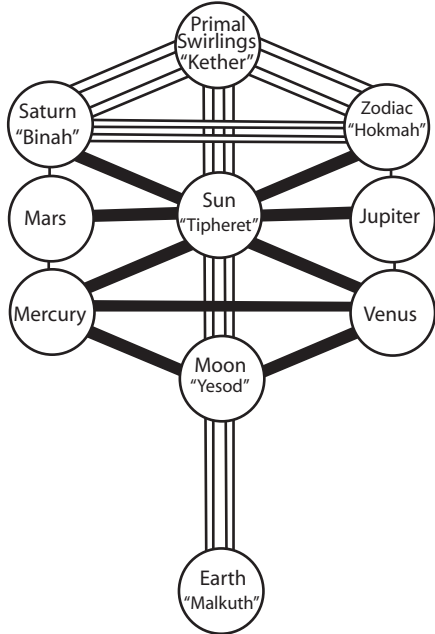
Typical Church (Ward) Building

Arranging the Planetary Stones

Salt Lake Temple



Witchcraft Tree of Life



*expressed in numerical terms.*⁶⁵

Numerology is a form of divination. It is often associated with Tarot Cards (which, by the way, are laid out on a Tree of Life pattern):

...one of the most common, and most popular, tools (for divination)—used by witches and non-witches alike—is the Tarot...The tarot deck itself consists of seventy-eight cards, in two parts...The Major Arcana, otherwise known as the Trumps Major, has twenty-two cards; each an allegorical figure of symbolic meaning. These figures are, by many occultists, attributed to the twenty-two letters of the Hebrew alphabet...⁶⁶

Numerologists recognize that Hebrew, for example, each letter of the alphabet has a numeric value and represents an object. Aleph, for example, is the first letter of the Hebrew alphabet and also stands for the word “ox.” Beth is number two and means “house.” Interestingly, the number six is the Hebrew word vau and means “nail.” Nine is teth—serpent.

Pagan temple builders used these numbers in construction. Following the Pythagorean idea that everything has a numeric significance, nothing they constructed was random choice. The number of towers and their height, the number of doors and windows and their dimensions—everything had numeric significance.

The Number Six

Nearly all LDS temples are designed to emphasize the number 6. The Bible identifies the number 6 with the carnality of man’s nature. The Beast of Revelation is identified with the number 666. (Rev. 13.18) Six basically

is the number of the flesh and the fallen world system. Multiplied by three—the number of perfection—666 epitomizes the ultimate human evil.

- As stated above, in Hebrew the number 6 is vau and means “nail.”

- Also, the number of the Canaanite sun god, Baal, is 6.

- The number of Set, the Egyptian devil-god whose worship was so debauched, also is 6.

- The priesthood of Satan in magic is conferred in the 6th degree—Adeptus Major.

- The most evil demon in the Greek pantheon of magic was Sorath, whose name added up to 666.

- The ceremonial magic square used to invoke the sun god adds up to 666.

- Six is also the number of the most evil star of Chaldean astrology, our old friend Sirius, often called the “Eastern Star.”

- The numbers used in the temple design are as significant as the pentagrams or other symbols actually used on it. In LDS temples, there is an apparent obsession with the number 6. For example:

- At least 15 of the new, small temples have 6 spires on them.

- The Salt Lake and Washington, D. C. Temple both have 6 spires.

- The new West German Temple has a spire emerging from a thicker spire (2) supported by four smaller spires. ($2+4=6$)

- The Provo and Ogden Temples have a single spire which is actually a thick bottom spire with five even-smaller spires emerging from it—again, 6. The same spire-within-a-spire motif to the 6th level is found in the New Zealand Temple, the Idaho Falls Temple and the Los Angeles Temple.

- Six pairs of columns adorn the walls of the Mesa

Temple, the Alberta Temple, and the New Zealand Temple. Columns are, of course, another form of the obelisk.

- Six columns surmounted by six sunstones and six inverted pentagrams (666?) adorned the front of the Nauvoo Temple until its destruction.

- The six major towers of the Salt Lake Temple each has 12 final spires surrounding a central spire—for a total of 13.

- In numerology, numbers are reduced in an interesting mathematical way called Cabalistic Gematria. The major temple spires are counted— $6 \times 13 = 78$. The 7 and 8 of 78 are added = 15. The 1 and 5 are added = 6.

Such a fastidious reduction seems contrived to the uninitiated. It's sort of like trying to add up the numerical values of Hitler or Henry Kissinger to get 666. But we must understand the mind of the occultist. The occult mind is continually haunted by numerology. Joseph Smith and Brigham Young were consummate occultists. In fact, Brigham Young University history professor D. Michael Quinn, has written a 300-page book documenting the occult atmosphere of early Mormonism—*Early Mormonism and the Magic World View* (Signature Books).

The eastern three towers of the Salt Lake Temple are 6 feet higher than the western towers. The walls of the Salt Lake Temple at their thinnest point are 6 feet thick.

Thus, the ultimate number 6 of the Salt Lake Temple is the number 6. Even Mormon scholars recognize the number as significant in the temple architecture:

The six tower-spire configuration is emblematic of (the priesthood) authority on earth and therefore presides in architectural complexity over the temple. (The three towers on the east) represent

the higher or Melchizedek Priesthood...The west towers...represent the lower or Aaronic Priesthood...⁶⁷

In other words, to the Mormon, the 6 tower pattern symbolized the authority of the Mormon priesthood on earth!

In Summary

As noted earlier, the Salt Lake Temple has been called a compendium of LDS belief. As A Monument to a People puts it:

The Temple has become more than the physical symbol of the Church. It has become the 'spiritual ensign to the world.'

The Salt Lake Temple truly is a monument to a people. Unfortunately, it cannot possibly be a monument to the God of the Bible. The pentagrams and other symbols, the numerological and astrological design, the number and shape of the spires—all are symptoms of a deep spiritual problem in Mormonism. The occult symbols carved into the granite walls of the Salt Lake Temple are running sores which reveal the spiritual decay within. The Salt Lake Temple is truly a “whited sepulcher.”

Mormon temples are focal points of the faith for millions of Mormon people. Latter-day Saints who frequent the temples are unfortunately and ignorantly steeped in an occult brew prescribed in hell and concocted by Joseph Smith and Brigham Young.

We call our Mormon friends to shake off the chains of the temple experience. To look, not to the temple, but to Jesus Christ.

Looking unto Jesus the author and finisher of

our faith; who for the joy that was set before him endured the cross, despising the shame, and is set down at the right hand of the throne of God. (Hebrews 12.2)

Is He not more beautiful than any building? Why look to buildings and prophets and priesthoods when you can look to “the fairest among ten thousand, altogether lovely?” (Song of Solomon 5:10)

You cannot expect Him to be found within the diseased walls of the temple. But you can encounter Him immediately through prayer, worship and submission. He is Jesus—Almighty God come in the flesh!

*Turn your eyes upon Jesus,
Look full in His wonderful face.
And the things of the earth will grow strangely
dim.
In the light of His glory and grace.”*

*Little children, keep yourselves from idols. Amen.”
(I John 5.21)*

The End

Footnotes

1. *The Encyclopedia Britannica*, Chicago, 1981, Vol. 5, p. 1090.
2. *The Encyclopedia Britannica*, Vol. 8, p. 409
3. *The 1988 Story of Words Calendar*, Workman Publishing; as cited in *Writers Digest*.
4. *The Zondervan Pictorial Encyclopedia of the Bible*, The Zondervan Corporation, Grand Rapids, 1975, Vol. 5, p 668.
5. *The Encyclopedia Britannica*, Chicago, 1981, Vol. IV, p. 402. See also Waite, Arthur Edward, P.M., P.Z., *A New Encyclopedia of Freemasonry*, Weathervane Books, New York, p. 351.
6. The “Old Religion” is, or curse, witchcraft and shamanism. What God intended for His children was not religion at all, but fellowship. When this fellowship was broken in the Garden of Eden, the Deceiver quickly moved in with his false fellowship of “religion.”
7. See *Fulcanelli: Master Alchemist*, 'Le Mystere des Catherdrales, trans. Mary Sworder, prefaces by Eugene Canseliet, 1971, Neville Spearman, Suffolk, UK, for a detailed discussion of the use of Masonic and alchemical symbols in European cathedrals.
8. *History of the Church*, Deseret Book Company, Salt Lake City, 1978, Vol. 4, p. 551.
9. Cutrbus, C. Nina and Hamilton, C. Mark, *The Salt Lake Temple: A Monument to a People*, 1983, University Services Corporation, Salt Lake City.
10. Their more innocent concepts can be seen today in principles such as the Golden Section, a geometrical construct whose influence can be seen in many buildings intended to imitate the Classical style, such as the federal government buildings in Washington DC. The Golden Section principal is employed in many of the paintings of the great masters of the Renaissance.
11. *The Seduction of Christianity*, Hunt, Dave and McMahon, T. A., Harvest House Publishers.

12. *The Zondervan Pictorial Encyclopedia of the Bible*, Vol. H-L, pp. 242-248.
13. *The Zondervan Pictorial Encyclopedia of the Bible*, Vol. A-C, p. 151.
14. *The Zondervan Pictorial Encyclopedia of the Bible*, Vol. Q-Z, p. 624.
15. Hamilton and Cutrubus, p. 147.
16. Hamilton and Cutrubus, pp. 50-51.
17. Hamilton and Cutrubus, p. 58.
18. Hamilton and Cutrubus, p. 158—original drawing by Truman O. Angell.
19. Hamilton and Cutrubus, p. 54.
20. Hamilton and Cutrubus, p. 162 for comparison between actual temple earth stone and architect's rendering.
21. Karma is the occult concept of justice. It is a blind, mechanistic force in the cosmos and comes from the Hindu religion. It states that everything you do, good and bad, will one day come back to you in some fashion. It is utterly merciless and actually a very hopeless philosophy, since there is no apparent escape from the "wheel of karma" except through utter oblivion.
22. Bertiaux's M., "Monastery of Seven Rays" course material on the Ghuedeh Nebo currents of Voodoo (*The Cult of the Black Snake*) 1971, private publication.
23. *Smith's Bible Dictionary*, p. 134; and *The Ryrie Study Bible* (NKJV); Moody Press, Chicago, 1985, p. 1698 (note on Acts 7.43)
24. For further information and documentation, see Schnoebelen and Spencer, p. 46-50 and notes.
25. Pike, Albert, *Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry*, Charleston, 1871, 1917, pp. 14-15.
26. *Oxford American Dictionary*, Oxford, 1980, p. 636.
27. Kenneth Grant, *The Magical Revival*, Weiser, 1970, p. 70.
28. *ibid*, pp. 43-44, 65.
29. Gardiner, Sir Arthur, *Egyptian Grammar*, Ashmolean Museum, Oxford, 1927, 1978, p. 624. See also Budge, Sir E. A. Wallis, *An Egyptian Hieroglyphic Dictionary*, Dover,

New York, 1920, 1978, vol. ii, p. 627.

30. For an illustration of Set, see Lehner, Ernst, *Symbols, Signs and Signets*, Dover, New York, 1950, p. 19, #19.

31. Grant, p. 15.

32. Michell, John, *The City of Revelation*, Ballentine Books, New York, 1972, p. 4.

33. See Crowley's official biography, *The Great Beast*, by Symonds, John,—if you can stomach it.

34. For extensive treatment of the relationship between Sirius, the Crowley cult, Satanism, drug cults and ancient religions, see Wilson, Robert Anton, *Cosmic Trigger*, Berkeley Press, 1977, and/or Temple, Robert K.G. *The Sirius Mystery* (a sort of “thinking man's” Chariots of the Gods) St. Martin's Press, New York, 1976.

35. Grant, Kenneth, *Aleister Crowley and the Hidden God*, 1974, Samuel Weiser, p. 123.

36. *ibid*, p. 132.

37. *ibid*, p. 61.

38. *ibid*, p. 155.

39. Grant, p. 181.

40. See Arthur Lyons, *Satan Wants You*, Mysterious Press, New York, 1988, illustrations facing page 104 for an ancient representations of Set—also Regardie, Israel, *The Golden Dawn*, 1978, Llewellyn Publications, p.49. vol.1.

41. Hamilton and Cutrubus, p. 145.

42. Hamilton and Cutrubus, p. 156.

43. Gardiner, p. 451, also Budge, vol. i, p. 23, 501.

44. Cited in Clark, R.T. Rundle, *Myth and the Symbol in Ancient Egypt*, Thames and Hudson, London, 1959, 1978.

45. See cover of Crowley's *Equinox*, vol. iii, and also note the title of another of Crowley's biographies, *The Eye in the Triangle* by Regardie, Israel, Llewellyn Pub. 1973.

46. Hamilton and Cutrubus, p. 157.

47. Schnoebelen and Spencer, pp. 37-41

48. Duncan, p. 128.

49. McQuaig, C.F, *The Masonic Report*, Answer Books, Norcross, GA., 1976, p. 53.

50. Johns, June, *King of the Witches*, Coward-McCann, New York, 1969, p. 15. This is a modern muted version of

the ancient sacrifice to the goddess Diana in Sparta, where all men who wished to be priests of her were required to be castrated—thus made into women. See either the *Alexandrian or Garderian Book of Shadows*, for oblique reference; “At mine altars, the youth in Sparta made due sacrifice...” also the Alex Sanders Lectures.

51. Geer, “Granny,” in her 5th edition of *Mormonism, Mama and Me*, Moody Press, 1986, p. 212, documents how at least one mark was cut into the flesh of the temple patron above the right knee—which is symbolically very close to the scar made on the perineum of all male witch priests.

52. Grant, *Nightside of Eden*, Frederick Muller, Ltd., London 1977, p. 35.

53. Buckland, Raymond, *Complete Book of Witchcraft*, Llewellyn Publishers, St. Paul, p. 157.

54. *ibid*, p. 19.

55. Hamilton and Cutrubus, p. 143. Also Talmage, James E., *The House of the Lord*, Deseret Books, 1912 & 1968, pp. 105-107.

56. Buckland, p. 157.

57. Quinn, D. Michael, *Early Mormonism and the Magic World View*, Signature Books, 1987, p. 214. According to Quinn, there was an ambivalent fascination on the part of the early Utah Mormons with astrology. Both Pratt and Brigham Young alternately endorsed it and condemned it.

58. Hamilton and Cutrubus, p. 143.

59. *ibid*, p. 142.

60. Regardie, Israel, *The Middle Pillar*, Samuel Weiser, 1974, pp. 131-140.

61. Schnoebelen and Spencer, pp. 31-32, 38-39.

62. “Exhortation to the Heathen” from THE ANTE-NICENE FATHERS, Eerdmann’s Publishing, 1979, vol. ii. p. 189.

63. Woodrow, Ralph, *Babylon Mystery Religion*, Ralph Woodrow Evangelistic Association, Inc., Riverside CA, 1981, pp. 39-40.

64. *ibid*, pp. 40-41

65. *The Encyclopedia Britannica*, Vol. VII, p. 441.

66. Buckland, p. 111.

67. Hamilton and Cutrubus, p. 144.

Appendix I

A Mormon Response?

The LDS community is well aware of the fact that some Christians are concerned about the occult symbols employed on the Mormon temples. Some Mormons, themselves, not knowing what these strange markings are all about, have tried to come up with answers. Because the temple ceremony is shrouded in mystery and participation in it is accompanied with strong oaths of secrecy, speculations from within the Mormon community are executed gingerly.

About ten years ago the intellectual Mormon journal, *Sunstone*, ran an article about Mormon architectural symbolism.¹ The article attempted to offer some explanations for the strange symbols. Since our first book, *Mormonism's Temple of Doom*, was published in 1987, more and more LDS are confronted with the temple imagery. In this appendix, we look briefly at Mormonism's attempts to rationalize the presence of these symbols in their architecture.

In the *Sunstone* article, for example, a bizarre explanation is cited for the huge amount of Masonic symbols on the Salt Lake Temple. LDS leader Franklin D. Richards inquired of architect Truman O. Angell about the use of Masonic symbols, and Angell replied in a letter that they had *nothing* to do with Masonry, but were derived by Brigham after an intensive study of the scriptures, especially the Old Testament.² However, in searching the Bible in general for references to the planet Saturn, the "Big Dipper," inverted pentagrams, suns, moons, earths, handshakes, and all-seeing eyes,

we discover these items are mentioned only peripherally in the Word of God. They certainly are more closely associated with cabalism, magic, Masonry and astrology— as has been amply demonstrated in the main body of this book. The close resemblance between the temple symbolism and Masonry has been unofficially denied by LDS writer Anthony W. Ivins.³ He asserted that the astrological figures and constellations represent “groups of heavenly bodies,” but that these symbols “are without significance to Church members.”⁴

Visitors to Temple Square who inquire about the engravings are met with either stunned silence or else the assertion that those objects were simply placed there at the whim of the stone carvers on the spur of the moment. This certainly is difficult to comprehend since hundred—perhaps even thousands of man-hours were spent chiseling these symbols into granite, at the specific request of the prophet of the Church, Brigham Young. Why, we must ask ourselves, would useless, meaningless carvings be executed on the surface of the structure? Anyone who knows anything about Mormonism, past or present, knows that nothing of any consequence is done without consultation with higher authorities. Individual initiative is not encouraged, and a rather rigid authority structure insures that the hand of Church leadership is guiding every area of importance. Therefore, we must dismiss out of hand the assertions of Temple Square guides that these architectural oddities are the work of haphazard chance.

In addition, we must wonder why traditional Christian symbols are wholly absent from the Mormon temples. Non-LDS authors are more frank. Laurel Andrew has

noted:

“Since Mormons did not embrace conventional Christian theology, normative architectural forms and symbols necessarily underwent some transformation or were entirely supplanted by those having more appropriate associations for Latter-day Saints.”⁵

In other words, since Mormonism is not orthodox Christianity, it should not draw upon Christian symbols.

LDS scholar Hugh Nibley, is cited in the *Sunstone* article as theorizing that Mormons created for their early temples “an integrated system” of ideas which describe Mormonism’s concepts about God and the Creation:⁶

The “cosmic plan,” i.e. the symbolic concept that the earthly temple is an “intellectual image of the celestial pattern, the earthly exemplification of celestial regions in their revolutions, the supernal Jerusalem...” is to Nibley essential to the true “Temple idea.” The Salt Lake Temple, says Nibley, “perfectly embodies the temple idea: because of its three levels, orientation as the center of Zion, monumental battlemented architecture, the North Star, font on the back of twelve oxen, and series of sun, moon and star stones.⁷

Other LDS authors wrestle with the various symbols in unique ways. Allen Roberts, in his *Sunstone* article,

puzzles over the Saturn stones:

A mysterious symbol—the planet Saturn and its rings—was originally designed to occupy a high position on the buttresses above the sunstones on the south wall of the Salt Lake Temple.... Saturn has no apparent significance to Mormon theology. It was, however, an object of great interest to Thomas Dick, a philosopher contemporary with and possibly influential on Joseph Smith. For what reason were the Saturn symbols planned to occupy places higher on the temple than the other symbolic stones?⁸

He notes that Laurel Andrews feels Saturn may have been intended as a reminder of “the ultimate destiny of man, which was to become a god himself and rule over his kingdom.”⁹

Another more recent writer has cautiously speculated that the Saturn stones may well symbolize the star Kolob, which in LDS scripture, is the star nearest to the throne of God (*See Pearl of Great Price, Abraham 3.2-9*).¹⁰ This has no support from the Bible, which identifies Saturn as an evil, idolatrous luminary. (Amos 5.26; Acts 7.43) The image of Saturn is sinister to the occultist who associates it with Satan, death, madness and depression.

The inverted (point down) pentagram is, by all accounts the consummate satanic symbol. Nevertheless, some LDS writers are determined to try to make them holy. N.B. Lundwall, compiler of *Temples of the Most High*, says:

The five-pointed star as the lesser seal of Solomon initiates the individual into the mysteries of Godliness... After meditation and instruction, they become adept, and then as they master the gospel they become priests and priestesses after the order of Melchizedek, and as they master the spiritual laws, they advance to the six-pointed star or the great seal of Solomon, where the physical and spiritual become inseparably connected, in the Celestial Kingdom of eternal life.¹¹

However, that concept is virtually lifted bodily out of the *Ancient and Hermetic Order of the Golden Dawn* which was the occult incubator of Aleister Crowley, the premier satanist of the 20th century!¹² There were no pentagrams or hexagrams on Solomon's temple and none are mentioned in the Bible. Such fictitious attributions were only ascribed to Solomon by medieval sorcerers trying to make their workbooks sound Biblical and to keep from being burnt at the stake.¹³ "Stars" don't initiate us into the "mysteries of Godliness." The Holy Spirit does that through His Word. This explanation only serves to support our own contentions that these temples are citadels of necromancy and sorcery, with *nothing* of the Almighty God in them. The "order of Melchizedek," in its scriptural sense, is held only by Jesus Christ, our great High Priest. (Hebrews 7.24) His work on Calvary was the perfect and final sacrifice for sin. (Hebrews 9.7-14). As has been shown elsewhere, there are occult and magical "orders of Melchizedek," but they are spurious because they attempt to appropriate for themselves what is Jesus' alone.¹⁴

Today some of these LDS apologists cite the opinions of occultists,¹⁵ anthropologists, and/or liberal Christian churchmen in an attempt to justify the architectural madness of their temples. This may seem comforting to the Mormon who reads and believes these things without taking the time to check out the sources of these opinions. However, all the opinions of men, whether occultists or theologians of some form or other, must bow before the Word of God. Men can be wrong, either through honest error or through deliberate deception. As is evident from the Bible and from history, men and women continually are tempted to creep back into some form of idolatry, however subtly. Therefore, in even the best people, we must not trust their judgment as much as we trust the commandments of God in His Word.

No amount of whitewash can conceal the peril within the sepulcher; those who enter it are in danger of being dragged to eternal damnation. The explanations offered by Mormon apologists are insufficient to explain the idolatry in the Mormon temple ceremony and architecture.

1. Allen D., "Where are the All-Seeing Eyes?" *Sunstone*, MaRoberts, y-June 1979.
2. *ibid.*, p. 26, citing a letter from April, 1886, John Taylor Letter Book, letter from Truman O. Angell to President John Taylor, LDS Church Historical Archives, Salt Lake City, Utah.
3. Ivins, Anthony W. , *The Relationship of Mormonism and Freemasonry*, The Deseret News Press, Salt Lake City, Ut., p.92, cited in Roberts, p. 27.
- 4.00Ivins, p. 93.
5. Andrews, Laurel B., *The Early Temples of the Mormons*,

the Architecture of the Millennial Kingdom in the American West, State University of New York Press, Albany, 1978, p. 175.

6. Nibley, Hugh W., *What is a Temple? The idea of the Temple in History*, BYU Press, Provo, 1970, p. 230, cited in Roberts, p. 30.

7. Nibley, *op. cit.*

8. Roberts, pp. 30-31.

9. Andrew, Laurel Blank, "The Nineteenth-Century Temple Architecture of the Latter-day Saints," University of Michigan, Ph.D. Dish., 1973, p. 171.

10. Barber, Allen H., *Celestial Symbols*, Horizon Publishers, BountBarberiful Utah, 1989, p. 144.

11. Lundwall, N.B., compiler, *Temples of the Most High*, Zions Printing, Salt Lake City, 1945, p. 242.

12. Regardie, Israel, compiler, *The Golden Dawn*, vol. 3, Llewellyn Publications, St. Paul, MN., 1971, pp.9-13 & 18-31.

13. The best known example of this sort of fraudulent redaction is *The Greater Key of Solomon*, trans. by S.L. MacGregor Mathers, DeLaurance Co., Chicago, 1914, which claims to be written by Solomon, but is actually probably no older than the 14th century.

14. Quinn, D. Michael, *Early Mormonism and the Magic World View*, Signature, 1987, p.180; Schnoebelen & Spencer, *Mormonism's Temple of Doom*, pp. 63-64, 71.

15. Barber, pp. 22-23.

Appendix II

The Law of the Trapezoid

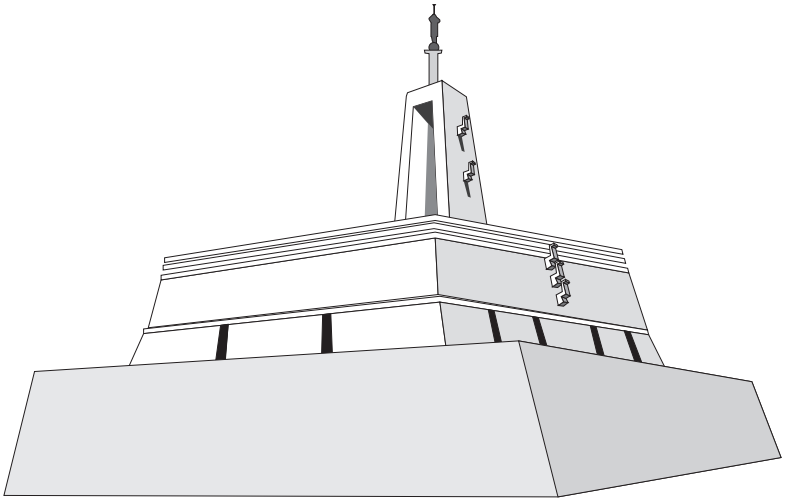
Architecture, décor and setting are powerful emotional elements. Certainly, architecture is recognized by all religions as an important component of worship. What is harder for some people to understand is that evil emotions and spiritual messages may also be conveyed by architecture.

One Satanic writer, Anton LaVey (founder of the Church of Satan) speaks of an occult principle known as the “Law of the Trapezoid.”¹ His writings underscore the existence of a magical science of geometric angles and spaces. For LaVey, architecture can enhance an evil, spiritual atmosphere.

This was seen in the “pop” culture in the mid 1970’s in so-called “pyramid power.” This was a two-fold notion which held two supposed facts as premises:

1) That the Great Pyramid of Cheops (long an icon of occultists) was built with secret principals hidden in its measurements. Cultists sought to find prophetic meaning in the measurements of the King’s Chamber regarding the Second Coming of Christ.² In fact, Mormon apostle Orson Pratt, already mentioned for his interest in the occult practice of astrology, very much believed in the eschatological significance of the Great Pyramid. He went the “Pyramidniks” one better by teaching that the measurements of the King’s Chamber prophesied the restoration of the Mormon church in April, 1830 and said it foretold the Second Coming of Jesus 61 years later (in 1891).³ This “prophesy,” like most other utterances from LDS apostles and prophets, proved utterly false. That this same man’s input was a major component in the design of the temple, to say nothing of the 19th century LDS theology, indicates the aberrant and occult spirit which ran through Mormon doctrine.

The dimensions of the pyramid itself are said to mimic significant geological and planetary values: i.e., the precise distance between earth and sun reduced several powers of ten, or the precise circumference of the earth. This last concept is known as “Earth commensurate measurements” —



Mexico City Temple

measurements which relate to the earth's dimensions in some way. This will be dealt with in more detail below as it applies to the Salt Lake Temple.

2) *More significant to our discussion here is the "pop" notion that the shape of the pyramid had an influence on the things contained within it.* Simply, this concept taught that the proportion and angles of the pyramid can be used to produce certain physical results.

This led to a rash of "pyramid products" and the claims that small plastic or metal pyramids (always the precise angles and proportions of their giant prototype) would preserve fruit or food, improve the taste of inferior wine, and even sharpen razor blades.

Pyramid-shaped tents were sold for meditation or rest. Even pyramid hats were sold which supposedly improved mental acuity. A man in Zion, Illinois built a gigantic, multi-story home in the shape of the Great Pyramid and covered it with gold foil. Construction workers who worked on his house swore that the drinking water in it was "energized" by the pyramid and drinking it gave them more stamina and alertness than coffee.

This same kind of thinking is behind LaVey's Law of the Trapezoid, which teaches that the spatial geometry of architecture affects energy within the structure. The trapezoid is supposedly the most powerful and dangerous geometric shape.

It should be noted that the Great Pyramid, especially as it appears in Masonic art, as in the Great Seal of the United States, is actually a large trapezoid. The top of the trapezoid, which "finishes" it, is a large triangle containing the Eye of Horus or Osiris. An unfinished pyramid is a uniquely unsettling shape. In fact, in architectural geometry, the cutting off of the top of a pyramid is called a "frustrum," deriving from the same Latin source as "to frustrate."⁴ The trapezoid has long been regarded by occultists as the most satanic of shapes, especially adapted to enhance demonic manifestation. Indeed, the middle order of the satanic

brotherhood is called “The Order of the Trapezoid.”⁵ LaVey writes:

Angles and space-planes that provoke anxiety—that is, those not harmonious with natural visual orientation—will engender aberrant behavior...I've always been interested in allegedly haunted houses, strange places where unease was present, where murders and suicides were frequent, uninhabitable but seemingly innocuous areas and buildings, abodes of consistent failure to dwellers or occupants whose lives had previously been tranquil. Since my earliest years, I've been drawn to such places...I was fascinated by scenes of Mayan and Aztec temples, of oil drilling rigs, of trestles and wartime bunkers, of lighthouses and buildings with mansard roofs.⁶

All of the shapes mentioned contain the trapezoid. LaVey worked for some years as a police photographer, and became obsessed with the environments of the many suicides, murders and other grisly phenomena he had to photograph. He noted that:

In each case, angles were present that violated either topographical or architectural symmetry and perfection. “Comfortable” or psychologically secure configurations were either lacking or subservient to what seemed to be hostility and fear-inspiring planes.

...I had ample evidence that spatial concepts were not only able to effect those who were involved in visual confrontations, but far more insidiously, other parties with whom a view came into contact...The most tranquil and stoical person can be drawn into a chaotic situation if his surroundings are sufficiently disturbing. Often, I discovered that subtle aberrations had a more profound effect than readily recognizable and overt spatial distortions.

A room, apparently perfect in its rectangular form, would be a habitual scene of violence. Other rooms in the same building would be conspicuous because of their lack of disturbance. The “mad” room would be discovered to have one wall slightly off vertical. The other walls might be in perfect alignment.

...Where an entire building would be blighted, it would either have rooms replete with odd and obtuse angles, useless or impractical ell's and nooks...or else an erratic, asymmetrical, or foreboding exterior, affecting those who entered and left the premises on a regular basis or lived in visual proximity. In many examples, a structure would appear to be crouching, almost like some strange beast waiting to spring, yet not be seen as such by multitudes. Other buildings hinted as faces.⁷

Of course, this sounds melodramatic. However, like many black magicians who have gone in to print, LaVey reveals more here than most people would realize, by writing with tongue in cheek. He is obviously neither a scholar nor a Christian, yet this kind of information is often taken seriously by esoteric Masons; men like Joseph Smith and Brigham Young who were steeped in the occult literature of their day.

LaVey recalls the distorted settings of the great masters of the early German cinema, Murnau and Lang, who, in their schauerfilmen (horror films) used bizarre, expressionistic sets featuring wild angles and twisted, torturous halls and stairwells to generate occult sympathy. Watching these films, even today, produces an inordinate degree of eerie, nerve-wracking emotion.

The bottom line of all this is that the consummate architectural form of the Satan-worshipper is the trapezoid; and that he believes that this shape will create a spiritual “cloud-chamber” of sorts across which he may track the hoof prints of the demons he wished to invoke. It is believed to be

the perfect atmosphere for the manifestation of the unholy and the cursed.

Trapezoids and Illusions

After all the, the reader may inquire, “What does this have to do with the Salt Lake Temple?” First of all, the most obvious connection is that the six major spires on the temple are trapezoids.⁸ Both in occult lore and in the Bible, six is associated with the devil. These trapezoids represent virtually the pinnacles of the temple.⁹

Recalling the Masonic trapezoid/pyramid mentioned above, it is interesting to note that on the tallest tower of the temple, the trapezoid is surmounted by the idol Moroni rather than the All-seeing Eye of Lucifer; but the effect is the same.

Why were these towers built with their deliberately “frustrated” pinnacles? If one remembers the profound necromantic content of the Mormon temple rites, the answer readily presents itself. The temple is a satanic housing for satanic rituals. It is not surprising that Mormons routinely report visits from dead relatives while performing the secret ceremonies in the temple. Mormon prophet, Wilford Woodruff, had even gone so far as to say that most of the dead heroes of American history visited the temples seeking ordination and endowment work.¹⁰

The Bible states that God does not permit such contact with the dead. (Is.8.19, Dt.18.11-12) These apparitions are actually demon spirits who masquerade as departed loved ones to validate the Mormon temple experience.

Why does the temple have such a disturbing effect upon many of the people who see it, who know little of its content or ritual? We have heard people (simply tourists in the town for holiday) comment that the temple reminded them of “Castle Dracula” or that it “gave them the creeps.”

Naturally, Mormons find the temple beautiful, but then that is not surprising. It is an extraordinary structure and more unique than they realize. However, they must realize that *all* cultists find their idols beautiful; and sad though it is to say, the temple is an idol. There are Satanists who find

graveyards beautiful.

The Salt Lake Temple is a truly disturbing theological statement. A “House of the Lord” emblazoned with the escutcheon of Satan; and capped with the trapezoids of hell and a golden idol! A temple built of monolithic stone to last into eternity, which is, in reality, a granite house of cards.

If architecture is, as Goethe said, “frozen music,” then the Salt Lake Temple might fittingly be labeled as a frozen scream.

1. LaVey Anton, “The Cloven Hoof,” vol. VIII, #6 (November-December XI A.S.)
2. The most infamous of these early “pyramidologists” was Charles Taze Russell, founder of the Watchtower Society (AKA Jehovah’s Witnesses), who based his entire faulty eschatological dating system on the measurements of the passage to the King’s chamber.
3. Orson Pratt, *Fifteenth Annual Conference Report of the Church of Jesus Christ of Latter-day Saints, 1880*, pp.86-87.
4. *Oxford American Dictionary*, comp. by Eugene Ehrlich, Stuart Flexner, Gorton Carruth and Joyce M. Hawkins, Oxford U. Press, 1980, p.262.
5. Schnoebelen & Spencer, *Temple of Doom*, p.75.
6. LaVey, p.2
7. *ibid.*, p.2-4
8. Cutrbus, C. Nina and Hamilton, C. Mark, *The Salt Lake Temple: A Monument to a People*, 1983, University Services Corporation, Salt Lake City, pp.76-77, 152-153 and 168 for clear pictures of the trapezoidal nature of the major spires of the temple.
9. It is interesting to note that the recently built Mexico temple of the Church carries the trapezoidal shaped altars—the Mexico temple has the trapezoid almost exclusively as its central architectural theme.
10. See *Journal of Discourses* 19:229 and *Wilford Woodruff Journal*, Book 12 (1873-1880) 27 August 1877, p.88.

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