

TITLE

New Temples

What's New

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WHAT'S NEW?

"Hast thou not heard? Isa. 40:28

#### I. Introduction--News

A. I listen to the news at 11 P.M. then I listen at 7:30. I buy a paper when I get downtown in the morning. The evening paper is brought to me at night. In case I miss something I read Time.

B. One of the most frequent questions is--"What's new?"

C 1. News ticker turning out reports  
2. Scores of reporters hunting up news

C. I got a shock recently when I picked up Henry David Thoreau's "Walden."

1. "Hardly a man takes a half hour's nap after dinner but when he wakes he holds up his head and asks, "What's the news?"

He goes on, "And I am sure I never read any memorable news in a newspaper. If we read of one man robbed, or murdered, or killed by accident, or one house burned, or one vessel wrecked, or one steamboat blown up, or one lot of grasshoppers in the winter,--we never need read of another. One is enough. If you are acquainted with the principle, what do you care for a myriad instances and applications? To a philosopher all news is gossip... What's news! how much more important to know what that is which was never old!"

*Increasing  
the value  
of news  
is  
increasing  
the need  
for coffee*

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2. Then I remembered the book of Ecclesiastes: "The thing that hath been it is that which shall be; and that which is done is that which shall be done: and there is no new thing under the sun." Ecc. 1:9  
a. Here is the cry of a disillusioned soul  
b. This is an echo of the mood of our day.

#### II. What is the mood of our day?

A. We are not talking about brave new worlds. In spite of the adventures of space we are human.  
B. We have discovered that we are human

1. We can be hungry  
2. We can suffer  
3. We can fail  
4. We trot round and round, faster and faster, getting no place.  
5. The great white charger which we mounted to go on a quest, is to our dismay, attached to a merry-go-round and we keep coming back to our defeats.

C. It is as bad as that and it is the same old story.

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#### III. Egyptian temples

##### A. The principle

1. Some were sun temples -- some were star temples  
2. The object was to have the light of the heavenly body illumine the image, at a particular moment  
3. This was done by a careful orientation of their temples

##### B. In a study of Egyptian temples a strange fact appears

1. The axis of some temples has been changed or twisted  
2. In some cases new temples have been built  
3. Why?

Evidently those ancients had no idea that a star ever changed its position and they imagined that they were just as safe in directing a temple to a star as they were in directing a temple to the sun. But with a star changing its declination in an average way the SAME temple could not be used to observe the SAME star for more than 200 or 300 years; so that at the end of that time, if they still wished to observe that star they must either change the axis of the old temple or build a new one.

C. Describe the tragedy of a night when the worshipper waited and waited for the god to manifest himself but the light never came because the orientation of the temple was wrong!



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New Temples

"The next day John saith Jesus coming unto him, and saith, Behold the Lamb of God, which taketh away the sin of the world." John 1:29

I. Introduction

A. Egyptian temples

1. Some were sun temples
2. Some were star temples

B. The principle

1. The object was to have the light of his heavenly body illumine the image, at a particular moment.
2. This was done by a careful orientation of their temples.

C. In a study of Egyptian temples a strange fact appears

1. The axis of some temples has been changed or turned
2. In some cases new temples have been built.
3. Why was this done?

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D. Evidently these ancient people had no idea that a star ever changed its position and "they imagined that they were just as safe in directing a temple to a star as they were in directing a temple to the sun. But with a star changing its declination, or an oblique way, the same temple could not be used to observe the same star for more than 200 or 300 years, so that at the end of that time, if they still wished to observe that particular star, they must either change the axis of the old temple, or build a new one."

"Once a solar temple, a solar temple for thousands of years; once a star temple, only that star temple for something like 300 years."

New Temples have been

built to meet the new conditions of time.

II. Describe the tragedy of a night when the worshiper waited and waited for the god to manifest himself but the light never came because the orientation of the temple was wrong.

III. Contrast this with the experience of John.

- A. Behold the Lamb of God
- B. This is the man I've been seeking about.

IV. Illustration from Brown's columns on Richard B. Harrison

- A. The first night of Green Pastures
- B. The tenth man up when Gabriel shouts, "Gateway for the Lord God Jehovah!"

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1. How would the audience react?
2. Would they catch the change in mood?

Enter Richard B. Harrison.

RICHARD B. HARRISON walked out upon that stage and into a hush as deep as the morning of creation day. Before he uttered a single line he had already given a great performance. He did it with the carriage of his head, the set of his back and shoulders and the glow of the spirit which was within him.

The play went on to win its triumph and acclaim. It was not a particularly smooth first night performance. A few cues were muffed. Gabriel went dry in the middle of a long speech, and Harrison himself made a few minor slips. But this was all tolerably unimportant. When Gabriel called there was a man in the wings who had in his own person some of the aspects of deity.

His faith was profound, and in the days before he died I imagine that Richard B. Harrison must have speculated as to what the second trumpet call might be like. In him, of all mortals, there could flash a vague feeling, "Somehow, some time, this place I have seen before."

And I hope that this fine man and actor died with assurance in his heart that to another old trouper there had come the call to join the original company.

Conclusion--

A. Centuries ago the Jewish captives felt as we feel and then a great genius spoke words that are divine when he said, "Hast thou not known? hast thou not heard, that the everlasting God, the Lord, the Creator of the ends of the earth, fainteth not, neither is weary? He giveth power to the faint; and to them that have no might he increaseth strength. Even the youths etc."

B. This is the news! that the eternal order is revealed in the order of history. We may fail again and again but we are not defeated. We may be crucified but we are not destroyed.

Above the hills of time the cross is gleaming  
Fair as the sun when night has turned to day;  
And from it love's pure light is richly streaming,  
To cleanse the heart and banish sin away,  
To this dear cross the eyes of men are turning  
Today as in the ages lost to sight;  
And so for Thee, O Christ men's hearts are yearning  
As shipwrecked seamen yearn for morning light.

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V. Some of our temples have been about a variable idea or ideal

- A. A method of working
- B. Intellectual foods
- C. Personalities

"What would we do without them."

VI. Our responsibility is two fold

- A. Build our temple oriented toward eternal truth
- B. Let nothing stand in the way of the eternal light.

"And I saw and have record that this is the Son of God" John 1:34



Fi. Another reason for our pessimism is that we feel that religion has failed - We used to get something out of it, but we no longer do.

# I. Introduction

A. Going to Mexico

B. Describe place

C. Describe what happened.

D. The greatest fallacy of the 20th century is that we can do anything.

1. We do not need God
2. We have "know-how"
3. We have resources
4. We have power.

O! He that can with voice command the world to put it into a bag with holes.

## New Temples Lower than the Angels

"What is man that thou art mindful of him?... For thou hast made him a little lower than the angels." Psa 8: 4-5

"And what is man, that thou shouldst think of him?... yet thou hast made him little less than divine." Maffai.

I. This majesty the king of Robbingnag had been talking to Gulliver about his country. Gulliver had told him how Englishmen and Europeans did things. The king finished the conversation with these words: "I cannot but conclude the bulk of your natives to be the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth."

ii. Cabell writes, "man is but a parasite on the epidermis of a midget planet; an ape who chatters to himself of kinship with the archangels while faithfully he digs for ground nuts."

iii. That the intellectuals take such a view is not as important as the fact that the man on the street is also looking at things this way -

A. Mr. Nitzel - "We are in the grip of forces too great for us to withstand."

B. This is strangely like Grayling around me is feeling and intangible destiny descends."

C. There is the common view of the cursedness and depravity of human nature.

iv. This is caused partly by the fact that we are submerged by trivialities

A. My experience is the library - what! No

Card!

B. Mother's kitchen

"Shine in, O sun, on this dull place! Teach me your ways, and we your grace. Teach I grow trivial, being bound to move within a daily round."

"O wind, come in and blow away the dust and cobwebs from this day. Teach I grow peevish, chattering with each small unimportant thing. - Fay Johnson.

v. In order to escape from the tyranny of the trivial we need to widen our horizons and become aware -

James Smith and the sickle.

"Is there any additional line of evidence beyond the structural conditions of the temples that the Egyptians used these temples to observe the stars? Here a very interesting question comes in: a temple built at one period to observe a star could not go on for ever serving its purpose, for the reason that the declination of the star must change, as we have seen, by precession. Therefore a temple built with a particular amplitude to observe a particular star at one period would be useless later on.

We have here possibly a means of testing whether or not any of these temples were used to observe the stars. In those very early days, 3000 or 4000 years B.C., we must assume that the people who observed the stars had not the slightest idea of these possible precessional changes; they imagined that they were just as safe in directing a temple to a star as they were in directing a temple to the sun. But with a star changing its declination in an average way, the same temple could not be used to observe the same star for more than 200 or 300 years; so that at the end of that time, if they still wished to observe that particular star, they must either change the axis of the old temple, or build a new one. I have mentioned an average time as the change of the star's declination is involved.

Now this change of direction is one of the most striking things which have been observed for years past in Egyptian temples.

As a matter of fact, we find that the axes of the temples have been changed, and have been freely changed; that there has been a great deal of work done on many of the temples which are not oriented to the sun, in order to give them a twist.

Once a solar temple, a solar temple for thousands of years; once a star temple, only that star temple for something like 300 years so that the conditions were entirely changed.



We get cases in which the axis of a temple has had its direction changed, and others in which, where it has been difficult or impossible to make the change in a temple, the change of amplitude has been met by putting up a new temple altogether. We are justified in considering such temples as a series in which, instead of changing the orientation of a pre-existing temple, a new temple has been built to meet the new condition of things. That, I think, is a suggestion which we are justified in making to Egyptologists on astronomical grounds."

## It Seems to Me

By

HEYWOOD BROWN



*Road to Fame and to Glory.  
Harrison Feared to Take It.  
Perhaps the Lord Spoke.  
His Faith Was Profound.*

WHEN the role of the Lord was first offered to Richard B. Harrison he was loath to accept it. The stage was a field unfamiliar to him and he had built up for himself through the course of many years a small circuit of churches and colleges where he appeared as an elocutionist. No one could foretell whether "The Green Pastures" would survive or perish, and it was distinctly possible that there might be public resentment against the theme itself. Some of the Negro churches might very well take offense at Harrison's stepping on a stage and get themselves some other circuit elocutionist.

Mr. Harrison weighed all the factors carefully and decided to refuse the role. At 9 o'clock that night Marc Connelly was to call up for a final answer. Mrs. Harrison was in the room with her husband. She had agreed with him that this venture into the theater was too risky. And so it was all set that Richard B. Harrison should round out his days in doing Shakespeare recitations and readings from the Bible.

### The Ringing of a Bell.

THE telephone bell rang and Harrison picked up the receiver. "Yes, Mr. Connelly," he said, "I'll take the role. Yes, I'll be on hand for rehearsals at 10 o'clock tomorrow morning. I want you to know that you can count on me. I won't fail you."

The old gentleman replaced the receiver on its hook and turned to his wife with an amazed look upon his face. "That wasn't what I meant to say," he explained. "It was all decided. I was going to refuse. That couldn't have been me speaking. It must have been the Lord."

At any rate, they could count on Richard B. Harrison, and he did not fail them. The record was 1,637 times. He missed not a single performance until he was seized with his mortal illness.

### The First Night Performance.

I SAW the first performance, and no actor ever carried upon his shoulders a greater responsibility than did this elderly elocutionist to whom the theater was an unfamiliar place. No player, to be sure, ever had written for him a finer entrance cue than that shout of Gabriel's, "Gangway for the Lord God Jehovah." But the actor who has to walk out after that line is certainly, as you might say, on the spot.

If Harrison had bumped in any way on that first night "The Green Pastures" might very well have closed in a week instead of running for five years. His entrance had to mark a very sudden and violent change in mood. It was all right to laugh at the angels in the fish fry, but now it wasn't funny any more. If the audience chose to identify Harrison as a comic figure the whole enterprise sank on that instant from the misadventure.

The house was filled with what is called "a typical first night audience." It is not the most tender or sensitive sort of gathering. Broadway is sentimental, of course, but it is given to laughing at the wrong things and in the wrong places. And it laughs too loud. And it thinks of the Negro as a funny man.