

# SRA 2017

Monthly Newsletter

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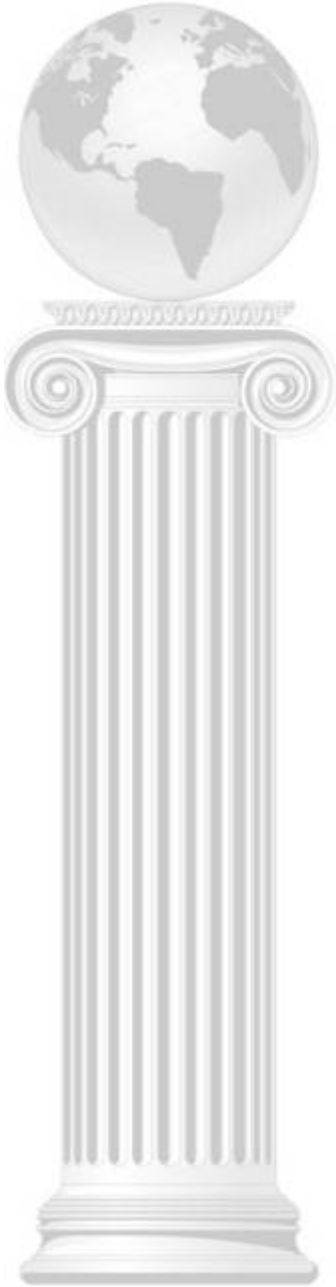
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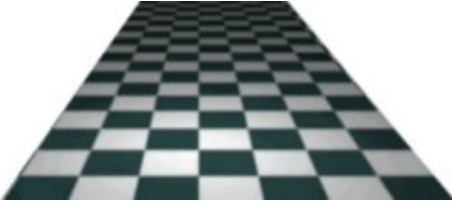
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*The front cover artwork is a stock picture of chess pieces.*

# Chess and Freemasonry



## Introduction

Brethren, my subject for today is chess and its relationship to freemasonry. The idea came from a lecture I read a while ago which explored the esoteric aspects of freemasonry in relation to the chessboard. Now, I am sure you are all familiar with the chessboard, made up of sixty-four squares in eight rows and eight files. In essence, it looks somewhat like our pavement on the floor of the lodge, except that our pavements are generally oblong and consist of a varying number of squares depending on which lodge you visit. In at least one lodge, the squares have been placed diagonally, although I am unable to ascertain why this might be. One of the cryptic degrees in freemasonry tells us that the pavement was originally square, which would make it more or less like the chessboard.

In the first degree, we are told that the floor is one of the ornaments and referred to as the beautiful flooring of the lodge. The blazing star is the glory in its centre. It is said to be beautiful by reason of its being variegated and chequered. This points out the diversity of objects, which decorate and adorn the creation, the animate as well as the inanimate parts thereof.

It may be said that the mosaic pavement is emblematic of human life, chequered with good and evil. Interestingly, if we count the number of black and white squares making up the edge of the board, we have twenty-eight squares, which equates to the number of days in a lunar month.

## Origins

Chess is, without doubt, a game that has its origins in antiquity. Various theories have been put forward as to the country of origin, with the strongest claims coming from India where it is said to have derived from the ancient game of chaturanga and also from China where it was known as liubo. However, there is also a strong link with Egypt where an illustration in the tomb of Queen Nefertari (1295-1255 BCE) shows her poring over what appears to be a chess-type game.

It is quite possible that there was contact between Egypt and China at this time and that the Egyptian game was derived from the Chinese one. Rabbi Abraham ibn Ezra, speaking in the twelfth century, suggested that Moses had invented chess. In the tenth century an early historian, Zakariah Yahya, commented on the mythology of chess history. He reported that he had heard accounts of chess being played in Noah's Ark by Japheth and Shem, by Aristotle, the Greek philosopher, and even by King Solomon. It is the reference to King Solomon that leads us to the Masonic connection with chess, where the allegories and symbolism of chess relate to the moral and ethical teachings of freemasonry.

## Symbolism

The ceiling of the Masonic temple symbolically represents the entire universe. The symbolism of the floor – black and

white squares like the chessboard – represents the connection between the spiritual realm and the physical world. Black and white is also regarded as symbolic, allegorical representations of light and darkness, good and evil, life and death. They further signify such diametrically opposed concepts as heaven and earth and water and fire.

In ancient Egypt, where many early Masonic secrets were known and studied, white was perceived as an expression of goodness, joy and abundance whilst black stood for death, the mysterious underworld and rebirth. Ancient Egyptian thinkers interspersed black and white to symbolize the reunion of spiritual and physical life. For them, as for freemasonry, the chessboard is highly symbolic – and sacred. Thus, the floor of the Masonic Temple may be looked at as a chessboard.

### **The Game**

In the game of chess, black and white each have sixteen pieces, or men, arranged at opposite ends of the board occupying the first two rows. This leaves four rows separating them. Eight pawns are arranged on the second row, whilst a King, a Queen, two Bishops, two Knights and two Rooks (or Castles) occupy the first row.

To compare that to the lodge, we might say that the King represents the Master of the lodge and the Queen is his strongest defender. Some would say this should be the Tyler, as he stands outside the door of the lodge to defend all within.

However, I would suggest that this should be the Director of Ceremonies, the one who supports the Master and gives direction to the lodge.

Either side of them are the Bishops, which of course equate to the Senior and Junior Deacons, then the Knights, which represent the Inner and Outer Guards, with the Rooks at the end, representing the Senior and Junior Wardens.

The Pawns are our Master Masons, ever moving forward to gain the prize of becoming one of the positions in the first row, just as every Master Mason should be seeking to advance in knowledge through the chairs and eventually become Master of the lodge.

The King, limited in movement and needing the constant protection of his fellow pieces, suggests that the Master's power should be used in small doses with the support of his officers. His importance lies in the game itself, for once the King is checkmated, or forced into a position where he cannot avoid capture, the game is lost.

The Queen, moving both diagonally and in a straight line on the board, has the greatest freedom, as does the Director of Ceremonies as he directs the ritual and ensures that each officer does their duty. When chess is regarded as a miniature war game, the Queen is really the King's champion, his most powerful defender, a combination of his bodyguard and his army's commander-in-chief.

The Bishops, too, have freedom of movement anywhere in a diagonal line on the board, just as our Deacons, carrying their wands, have the freedom of the lodge. The Knights, having the ability to move in unusual directions and jump over other pieces have tremendous power on the board, just as our Inner and Outer Guards

have absolute power to defend us both within and without.

The Castles, or Rooks, move only in a straight line, redolent of that straight and undeviating path alluded to in freemasonry. In general there are three parts to the game of chess - the opening, middle and end games. In essence this is like the three degrees of freemasonry.

### **The Opening Game**

The beginning of play in chess consists of a series of carefully pre-planned moves known as the opening game. Both white and black know what is expected of them and quickly seek to gain control of the centre of the board in preparation for the next phase of the game. This can be equated to the birth of life and growth as a child, the forces of good and evil taking their opportunities to gain ascendancy.

Likewise, in the first degree of freemasonry, the candidate is initiated by entering in a state of darkness, like one being born, and as the degree progresses, becomes enlightened by the basic principles of the craft.

### **The Middle Game**

In the next phase of the game, known as the middle game, serious play begins as black and white clash in the middle of the board.

Here is the fight between good and evil, the clash of opposites as each side seeks to destroy the other and neutralize the opposing king.

Here is life as we live it, daily seeking good over evil, light over dark. It is here too, that the mason in the second degree is taught, in passing, to advance his

knowledge and investigate the hidden mysteries of nature and science. Whoever gains ascendancy in this phase will have the upper hand in the next and final phase.

### **The End Game**

Finally the end game is reached, that point in the game where the King can no longer find a place to hide, where his loyal pieces have fought and lost and the game is over. Whether white or black win depends on the skill and knowledge of the player.

Equally in life, the skills we learn, as part of our daily journey will determine the outcome of our life when we finally die, as we all must. Here, the third degree teaches the mason about the end of this life, yet as he is raised he learns that there is a life to come, that there are secrets to be learned and that he is to seek them.

### **Conclusion**

So we have seen that chess has many similarities to freemasonry that each in principle teaches about good and evil, light and dark, and the balance between the two. The best chess players think of their sixteen pieces as one whole organism, or totality, not as individual units.

Freemasons regard themselves in much the same manner. Each brother is part of the Masonic community and family, each does everything possible to help the others. During a chess game, a piece will frequently come under attack from the enemy and a defending piece will be moved up to protect it.

In real life, just as in every other loyal, loving and caring family, freemasons guard and defend one another. On the chessboard every piece has different powers and different ways of moving. In Masonry

# The Lodge of Fort William No.43.

every member is different; we have different skills, different qualifications, different life experiences, etc. Yet, freemasons work together harmoniously and successfully, just as a good chess player employs his pieces to create a closely integrated and unified team.

During a skilful chess game there may be a need for sacrifices; one piece may be placed in danger, and even captured by the enemy, in order to improve the overall position of the remaining pieces, or to checkmate the enemy's King.

Masonic ethics and morals also require sacrifices from time to time, sacrifice of our own time, or finances, to assist others who may be in need. Ethics, morality and integrity come first with every true freemason, closely followed by the altruistic determination to help others, even when that entails sacrifices.

*An Address given by Bro A J (Tony) Ford, Right Worshipful Master of Lodge Montrose No 722 (SC) on behalf of the Hawke's Bay Research Lodge No 305 to Lodge Turanganui No 1480 (EC) in Gisborne on Saturday, 21st July 2012.*



*Masonic Chess Set*

More than three centuries ago the site on which Fort William now stands was selected as the site of a fort at the head of Loch Linnhe. This was planned as a base from which the garrison might patrol to keep the peace in those lands from which routes met and crossed near the fort. The only local Freemason at that period of whom there is any record was John Cameron of Lochiel, Chief of Clan Cameron, who, according to the historian Gould, was in 1696 a member of the Lodge at Dunblane where he met other Jacobite plotters.

In 1690 General Hugh MacKay strengthened the fort and changed its name from Inverlochy to Fort William after the King. The town growing up beside it he named Maryburgh after the Queen. In this town of Maryburgh, a frontier garrison town, lived the masons and other tradesmen who came, mainly from Edinburgh, to carry out part of the work planned by General Wade. They brought Freemasonry with them, opened their Lodge in Maryburgh and were represented by proxies at the inaugural meeting of the Grand Lodge of Scotland. An entry in the minutes dated 22nd. December 1749 records that Alexander Watt had been "made long ago at Glenelg and entered a member of our Lodge". This minute is probably the only record of the Lodge at Glenelg which must have been held, like Lodge Maryburgh, by operative Masons from Edinburgh engaged in work in

Wade`s buildings - the Bernera Barracks at Glenelg completed before 1722.

Maryburgh developed, had the trading rights of its merchants protected by an Act of the Scottish Parliament in 1698, became the headquarters of a Customs establishment with a Collector, Tide Waiters and other officials and saw the rule of law strengthened by the appointment of the first Sheriff in Lochaber. The Governor of the Fort, General Alexander Campbell, was a Freemason, as were the Collector of Customs, William Cowan and the Sheriff, George Douglass.

The Master of the Lodge was John MacLachlan, Baillie of Maryburgh, who was not on entirely sympathetic terms with the local "Establishment"; indeed, he was later suspected of having "comforted the Prince with brandy and oatmeal" when the Prince was in the heather in 1746.

According to the Lodge Minute of 6th. March 1743, John MacLachlan was still Master although soon after that he agreed not to take the Chair at any meeting, but to leave it to his Deputy. At this time new, comprehensive Regulations were made and approved by the Lodge, and arrangements were made to obtain from the Grand Lodge of Scotland a Charter of Confirmation. A final effort to assert his authority failed, and John MacLachlan submitted to the new regime, and on 30th. November 1743 the new Charter was presented, naming William Cowan, Master of the Lodge.

That Charter still hangs in the Lodge room at every meeting, and in it the Lodge is named the Lodge of Fort William which is stated to have held regular meetings "for several years bygone".

Under its new name, new regulations, new Charter and new Masters, the Lodge in the years after 1743 proved vigorous and active, holding frequent meetings, observing strict discipline and keeping excellent records. Its members at that time included the Governor of the Fort, the Collectors of Customs, the Sheriff, the Parish Ministers of Kilmallie and Kilmonivaig, a writer, merchants, many operative masons and other tradesmen and a salmon fisher.

The first major difficulty to face the Lodge was the Jacobite Rising of 1745 which is referred to in the minutes in the following terms:

"27th. December 1746, Saint John`s Day, The Lodge being mett by order of the Right Worshipful Master Thomas Johnston, agreeable to our Constitution and by virtue of our Charter, with intent to renew our Annual Election of Master, Wardens, etc.

And seeing our Monthly Meetings was interrupted by the late most wicked and unnatural Rebellion against our most Gracious Sovereign King George which was happily extinguished by his Royal Highness The Duke of Cumberland who gave the Pretender and his Rebel Forces a Total Rout and Defeat at the Battle of Culoden last April: and now that by the blessing of God ....."

But the old Master, John MacLauchlan , "comforted the Prince with brandy and oatmeal".

This was a period of intense interest in Freemasonry among soldiers, and many officers from the Fort joined the Lodge. They may have been encouraged by

General Campbell, but their membership was not merely formal because Military Lodge Charters were subsequently granted to Freemasons in those Regiments whose officers joined Lodge Fort William.

The first soldiers to join the Lodge were members of General Roger Handasyd's Regiment, later the 16th. Foot. In the next year, 1744, officers from Colonel the Hon. Thomas Murray's Regiment (the 46th. Foot) were initiated and in 1752 this Regiment obtained an Irish Warrant No. 227 under the name "The Lodge of Social and Military Virtues."

Then Brigadier Daniel Houghton's Regiment (24th. Foot) which subsequently obtained a Charter from the Grand Lodge of England. Colonel Murray's Regiment (the 42nd. Foot, The Black Watch) makes a brief appearance in 1749, and in the same year Sir Peter Halket's Regiment (44th. Foot) both of which subsequently obtained Military Lodge Charters. In 1750 Colonel Husk's Regiment (23rd. Foot) was in the Fort. Its officers joined the Lodge in 1751 obtained a Charter from the Grand Lodge of Scotland. The most interesting military connection is with Colonel Herbert's Regiment (14th. Foot) later West Yorkshire Regiment. Several members of his Regiment joined the Lodge Fort William and took an active part in its meetings. The Minute of 4th. October 1749 runs, "The Lodge being met and opened in dew forme it was offered to the Body that our worthie Brother Captain Corniel of the Hon. Colonel Herbert's Regiment on behalf of himself and other Brethren in said Regiment that they would Incline to have a Power from our Lodge to form themselves into a Regimental Lodge as they are now to leave the Fort which request the whole Body thought reasonable

and order the Secretary to make out a Power to the said Brothers for that purpose until they could conveniently apply for a Charter from a Grand Lodge".

Col. Herbert's Regiment, the 14th. Foot, obtained a Charter from the English Grand Lodge No. 58. Mackey's Revised Masonic Encyclopedia gives some information on this Lodge. In 1768 the 14th. Foot arrived in Boston and a Scottish Lodge in Boston, Lodge St. Andrews, secured the support of Lodge No. 58 (Ancients), the Lodge 14th. Foot, in petitioning the Grand Lodge of Scotland to request the appointment of a Grand Master of Masons in America. Dr. Joseph Warren was appointed Grand Master of Masons in Boston and a hundred miles round in 1769.

By a further Scottish patent in 1772 Joseph Warren was appointed Grand Master of the Continent of America. He was later killed at Bunker Hill fighting in the American Army. Boston and Bunker Hill are a far cry from Lochaber where in 1775 the Brethren of Lodge Fort William were quietly settling down in the new building they had erected and in which they were to meet regularly until they replaced it with another on the same site a hundred and thirty years later, unaware, in all probability of the fact that the successors of their Brethren of the Hon. Colonel Herbert's Regiment were playing such a stirring part in Masonry and in war half across the globe. All the documents relating to the building of the Masonic Hall in 1775 were carefully filed and preserved. These papers show that the old name "Lodge of Maryburgh" was still in use although the official name had been "Fort William" since 1743.

The minutes throughout throw light on the life of the community as well as on the



## Famous Freemasons

### Nat 'King' Cole



Nat King Cole was born Nathaniel Adams Cole on March 17th 1919. One of four brothers all of whom who had careers in Music. When Nat was four years old, the family moved to Chicago, where his father had become a Baptist minister. His mother was the church organist, and it was during this period that Nat began to learn to play the organ from his mother. At the age of 12 he took formal piano lessons and would eventually play anything, Gospel, Jazz, Classical music to the hits of the period.

During these early formative years, Nat would regularly sneak out of the house and hang around outside Jazz clubs listening to the performing artists, such as Louis Armstrong and Earl Hines. And it would be from the performance of Hines that Nat would take his inspiration and began performing in the mid 1930's. Nat and his brother Eddie formed a band and soon

affairs of its members. In November 1830 they refer to "the situation of the village owing to the death of several members by the Cholera Morbus, and of others by that disease to the number altogether of forty individuals for the last three months". In 1840 it was found that the previous years members lists "contained several members who had emigrated to various places abroad". On St. John's Day in 1854 the minute runs, "The Brethren regret to record that from the great emigration from this country to Australia and the sister colonies and the rapid depopulation from this country of members and eligible persons to become members of the Craft, the number of members on this occasion was comparatively small, and that therefore they did not feel themselves in a position to make a public procession as usual through Fort William." In 1829 certain Brethren were elected to the "Degree of Past Master" At a subsequent meeting it was decided that this procedure was regular and lawful, and thirteen more Brethren were elected to this Degree. Some of these Brethren had never held office, yet in the absence of Master, the Chair was usually taken by "one of our Past Masters". At one meeting the Degree was conferred on an affiliate on the night of his affiliation. In 1867 in a Lodge opened in the "Fourth Degree" it was resolved that only Office Bearers should be raised to the Degree of Past Master. After 1869 there is no record of conferring this Degree except on the elected and installed Right Worshipful Master. The Mark Degree was first worked in the Lodge in 1897.

*This History of Lodge 53 was sourced from their website, which can be viewed by clicking [here](#). Our thanks go to the Lodge No. 43 whom the editor and the newsletter acknowledge to be the copyright owner of this History. © Lodge Fort William No .43.*

became regular performers at Jazz clubs, and it was during this period that he acquired the nickname, "King." Sources say that the nickname came from the children's nursery rhyme, "Old King Cole!" In the late 30's he formed the Nat King Cole trio along with Oscar Moore and Wesley Prince, which resulted in the beginning of many radio shows. Cole was the pianist and leader of the trio, and occasionally sung between the instrumental numbers, when people start to notice his voice he began to sing more numbers during their set.

After WWII began, the Nat King Cole Trio signed for a new record label, Capitol Records in 1943, Cole was so successful with the company, and sold that many records, that the Capitol Records building near Hollywood which was completed in 1956 became known as, The House that Nat built!"

First and foremost, Nat King Cole was considered to be a Jazz pianist, his trio line-up was revolutionary and in 1943 they recorded his first vocal record which was Nat's own composition, "Straighten Up and Fly Right." Johnny Mercer had invited him to record it for the fledgling Capitol Records and it sold over 500,000 copies.

In 1946 the Cole Trio paid to have their own 15 minute radio program, this was the first radio program to be sponsored by a black artist. During those years, the trio recorded many broadcasts, which were later released as commercial records, and in the late 40's Nat recorded more pop songs than Jazz, accompanied often by a string orchestra. This was the period of 'Route 66', 'Nature Boy', 'Mona Lisa', 'Too Young' and his signature song, 'Unforgettable.'

On November 5th 1956, the Nat King Cole Show made its debut on the NBC TV Channel. This variety show was the first to be hosted by an African American, starting as a 15 minute show then expanding to a 30 minute show in July 1957. However, despite some of the top names in the music industry appearing on the show, sometimes working for nothing, the show was unable to attract a National Sponsorship deal and eventually folded in December. Cole would later say the reason for this was, "Madison Avenue is afraid of the dark!"

During the 50's, Nat King Cole continued to record successive hits, selling millions of records throughout the World, including, 'Smile', 'Pretend' and 'If I May.' In 1953 he released his first LP record, and the song, 'Love is the Thing', hit number 1 on the Billboard Chart in 1957 remaining there for eight weeks, Nat's only Number 1. In 1959 he received a 'Grammy' for the Best Performance by a top 40 Artist for his recording of, 'Midnight Flyer.'

In was during 1958, that Cole went to Havana in Cuba to record and album sung entirely in Spanish, this album became so popular throughout Latin America, that he recorded another two in Spanish to follow on. Then in the late 50's, musical tastes changed, with the advent of Elvis Presley and Rock n Roll. The youngsters of America had moved on from Nat's ballad type of music, along with performers such as Frank Sinatra, Dean Martin and Tony Bennett. The swinging 60's had happened and left the Ballad singers behind!

During the 1960's, Nat recorded a few top ten hits including, 'Let There be Love', 'Ramblin' Rose' and 'Those Lazy-Hazy-Crazy Days of Summer', which was his

last hit, reaching number 6. He began performing in films, and appeared on a number of TV Shows. In January 1964, he made one of his final Television appearances on the Jack Benny Show, when he sang, "When I Fall in Love." His final film was 'Cat Ballou' in 1965, which Nat never got to see, as it was released several months after his death.

Nat King Cole married his first wife Nadine when he was just 17, the marriage ended in divorce in 1948, and just 6 days later he married his second wife Maria, with whom he had 5 children, one of which, daughter Natalie would have a very successful career as a singer.

In August 1948, Cole had bought a house in the all-white neighbourhood of Hancock Park in Los Angeles. The Ku Klux Klan placed a burning cross on his front lawn. Members of the property-owners association told Cole that they didn't want any undesirables moving into the neighbourhood, Nat responded by saying, "Neither do I. And if I see anybody undesirable coming in here, I'll be the first to complain." Nat King Cole had problems with racism throughout his musical life, in 1956 he was assaulted on stage during a concert in Birmingham Alabama, when members of the Ku Klux Klan attempted to kidnap Cole whilst he was performing. Five attackers ran down the aisles of the theatre towards Cole and the band, local lawmen quickly stopped the invasion, but in the ensuing skirmish, Nat was toppled from his piano seat and injured his back. He was unable to continue with the performance due to his injury. All members of the group in on the attempt were tried and jailed.

In September 1965, Nat King Cole was suffering from back pain and began losing

weight. His health started to decline and after appearing at the Sands in Las Vegas he was eventually persuaded to visit a doctor in December. A malignant tumour was found in an advanced state of growth on his left lung during a chest X-ray. Nat who was a heavy smoker, smoking three packs a day, was expected to have only a few months to live, but he continued work against his doctor's wishes and made his final recordings during the first 3 days of December. Cole entered the hospital in Santa Monica on December 7, and the treatment started on December 12. His condition gradually worsened and on January 25 his left lung was removed. He died at the hospital on the morning of February 15, aged just 45.

Jack Benny delivering the eulogy at Nat's funeral on February 18 said, "Nat Cole was a man who gave so much and still had so much to give. He gave it in song, in friendship to his fellow man, devotion to his family. He was a star, a tremendous success as an entertainer, an institution. But he was an even greater success as a man, as a husband, as a father, as a friend." Nat King Cole was interred at Freedom Mausoleum at Forest Lawn Memorial Park, in Glendale, California.

*Brother Nat King Cole was a member of Thomas Waller Lodge No. 49, PHA, Los Angeles, California. He joined in 1938. The lodge was founded by a group of African-American musicians who were members of Musicians Local 767, and Cole joined with his friend and drummer Lee Young. Nat King Cole remained faithful to Masonic principles his whole life—he saw himself as a builder of musical architecture, but he built more than music. His music helped to bring people and races together. Masonic info sourced from Todd E. Creason website, From Labor to Refreshment.*

*All other information freely available from various other websites.*

## DID YOU KNOW?

**Question: When did gauntlets come into use in the Craft, and have they any symbolical significance? (I do not refer to the gloves worn by operative masons in the course of their work.)**

**Answer.** The word `gauntlet' has undergone several stages of meaning. The O.E.D., for its earliest definition, c. 1420, says:

A glove worn as part of mediaeval armour, usually made of leather, covered with plates of steel.

Later: In recent use, a stout glove covering part of the arm as well as the hand, used in driving or riding, fencing.

In modern usage, it becomes `The part of a glove, intended to cover the wrist', but it is still a part of the glove, not a separate piece of apparel.

In our modern Masonic usage we may safely regard gauntlets as a legacy from early operative times, because the operative masons all wore sturdy gauntlets as a necessary part of their protective clothing.

The frontispiece to Anderson's Constitutions, 1723, shows a Tyler (?) carrying aprons and a pair of gauntlet gloves, and a hundred years later gauntlets were still a part of the gloves. There is a portrait of William Williams, Provincial Grand Master for Dorset, 1812-1839, which shows him wearing a gauntlet attached to the glove, the glove being white, and the gauntlet of much the same colour as in use today.

Rural Philanthropic Lodge, No. 291, owns a set of gauntlets, all of white linen (now much discoloured), bearing emblems of the various offices, and made to tie round the wrist with tapes.

In an old Lodge at Blandford, the members all wore white leather gloves with gauntlet extensions, like modern motoring gloves. The gauntlets, originally, had no special significance, i.e., in the eighteenth century days, when almost all gloves for dress occasions were made with gauntlets, any member of a Lodge would have worn such gloves as a matter of course.

The Lodge of Unanimity and Sincerity, No. 261, on 24 September 1817, required the Treasurer `to provide Gloves and Gauntlets for each member of the Lodge conformable to the pattern pair approved of by the Provincial Grand Master . . .' Note: They were to be provided for each member; this was a voluntary adoption of a fashion proposed by the Prov. G.M., and it had no Grand Lodge authorization.

Gauntlets did not become prescribed Regalia until 1884, when the Book of Constitutions added a new paragraph to the list of Regalia, under the heading `Gauntlets'. It prescribed garter-blue for Grand, Past Grand, Provincial and District Grand Officers, as obligatory, but for Private Lodges, `... gauntlets of light blue silk with silver embroidery may be worn by the Officers . . .' In June 1971, the Grand Lodge resolved that gauntlets are no longer obligatory for Grand Officers wearing full dress regalia; they are also optional for Officers of Private Lodges.

Finally, gloves as such have a range of symbolical meanings, but the loose gauntlets are regalia, and they have no special symbolical significance.

# Fraternal Societies Of the World

## 'Anti-Horse Thief Association'



The Anti-Horse Thief Association (AHTA) was first organized in 1854 by David McKee, a farmer and stock raiser, in Clark County, Missouri. McKee envisioned an organization for the protection of property, especially horses, which were often stolen by thieves living in the border area between Missouri, Illinois, and Iowa, where he lived. The AHTA quickly grew, and soon there were chapters and suborders in several states. In spite of its name, the basic principle of the organization was opposition to law violations of any kind, not just horse theft. Members were to bring criminals to justice, not through vigilantism, but through the court system. AHTA's emblem, the horseshoe, stood for Humanity, Charity, and Justice.

The first charter of AHTA in Oklahoma Territory was granted on July 27, 1894, with headquarters in Arapaho. Members

had to be at least eighteen years old and of good character and public standing. Individuals enlisted for four years and paid annual dues of ten cents. The AHTA gave them protection from thieves but also required that they assist other members in times of need. The Grand Order of AHTA of Oklahoma was organized in 1895. The order was financed by an annual fee of twenty cents per member of each suborder.

Every year the suborders' presidents would appoint members to serve on pursuing committees, otherwise known as posses. If a theft or other crime occurred, the pursuing committee tracked the offender until his capture. In addition to pursuing committees, AHTA developed vigilance committees whose members kept suspicious persons under surveillance by watching their homes and sometimes following them. In order to obtain evidence, members would occasionally spend days watching the home of a certain thief, as well as a trail or river crossing suspected of being used by criminals.

One of the more notable manhunts involving AHTA members was the protracted search for outlaws Dick Yeager and Ike Black during the summer of 1895. Both were wanted for numerous offenses, including robbery. They had a knack for eluding the law. For two months posses of various deputy sheriffs, constables, and AHTA members pursued the duo over much of Oklahoma Territory and eventually fatally shot Black and mortally wounded Yeager.

There are many accounts of horse thievery during Oklahoma's frontier era. Dick Yeager and Ike Black were just two of the many outlaws who roamed the Indian and Oklahoma territories. In some areas horse

thievery was so common that citizens hesitated to leave a horse tied to a hitching post in town. The AHTA quickly gained a good reputation for apprehending and convicting horse thieves.

In 1916 AHTA had over forty thousand members in Oklahoma, Kansas, Missouri, Iowa, Illinois, Arkansas, New Mexico, Colorado, and South Dakota. By 1933 AHTA members noted that thieves were stealing fewer horses and other stock but observed that many other types of petty thefts were being committed with greater regularity. As horses ceased to be the primary mode of transportation, the organization changed its name to the Anti-Thief Association (ATA). In subsequent years AHTA, and later ATA, became more of a social and fraternal group than an arm of law enforcement. Most lodges held annual family picnics with planned activities such as horse races, roping events, and other competitions.

The importance of AHTA to early Oklahoma cannot be overstated. The organization played a major role in bringing law-abiding citizens together for the common purpose of protecting everyone's property. It served the interest of its members by being a law enforcement arm unhindered by local or state boundaries. Members could, and often did, pursue criminals into other states, capture them, and return the stolen property to its owners. From 1899 to 1909 the Oklahoma AHTA recovered stolen livestock valued at \$83,000, apprehended more than four hundred suspected thieves, and obtained the conviction of 272 thieves.

*These societies which are featured in the newsletter do really exist; there are virtually hundreds of them throughout the World, and you can see from the ritual they were mostly all based on Freemasonry.*

## The Sound of the Gavel.



The Common Gavel, it is a symbol both of labour and of power. As the square is no doubt the oldest instrument of our science, so the Gavel is its oldest working tool — some trace it back to the rude axe of the Stone Age. How simple it is — just a piece of metal with a beating surface at one end and a cutting edge at the other, with a handle for better effect in use. Every Mason knows by heart the explanation of its meaning, given him in the First Degree:

"The Common Gavel is an instrument made us of by Operative Masons to break off the rough and superfluous parts of stones, the better to fit them for the builder's use; but we, as Free and Accepted Masons, are taught to make use of it for the more noble and glorious purpose of divesting our minds and consciences of all the vices and superfluities of life, thereby fitting ourselves as living stones for that spiritual building, that house not made with hands, eternal in the heavens."

The words are simple; their meaning is plain — searching, too, when we think of

the rough and superfluous things which need to be broken off and polished away from the best of us, before we are fit to be used by the Master of all good work. Alas, the words are so familiar that we, too, often forget how pointed and practical they are, teaching us the first necessity of the Craft — its need of clean and square men.

As we listen to those words for the first time, we did not realize how much meaning they held. No one can. There are so many delicate touches in Masonry, so many fine arts, that time is needed to see and appreciate them. Its business is to build men, taking the raw stuff of us and shaping it into forms of beauty and use. Before us it holds an ideal and plan of a Temple, into which it seeks to build our lives as stones. So it begins by using the Gavel, cutting away rough edges and breaking off ugly vices. Any man who knows himself at all knows how much it is needed, if he is to be a true man.

Nor did we notice, in the surprise of initiation, that the Gavel is also used by the Master of the Lodge. With it he opened and closed the Lodge; with it he ruled. It is the symbol of his power. It is wonderful, if we think of it, how the humblest tool is put into the hand of the highest officer. So rough an instrument, the commonest in the quarry, hardly seems to typify a ruler. Yet in the three principal offices of the Lodge it is the symbol of authority. The Lodge is ruled not by a Square, still less by a Sceptre, but by the sound of a common Gavel — only Masonry could have thought of a thing so beautiful.

Nor it is too wondered at, because no tool in the kit of the Craft is used so often, and in so many ways, as the gavel. Yet, as some one has observed, in all its variety of

uses it remains the same. It is like a moral principle; it changes not. When the trough ashlar is first taken from the quarry, the first tool applied to it, in the process of making it fit for its place, is the gavel. Later, when the chisel must be used on the stone, the Gavel — is employed to carry into effect the design of the worker. The Gavel is used in breaking large stones, or for chipping off tiny fragments; and it is equally effective for both ends.

While the Square, the Level and the Plumb has each one use and office, the Gavel is used in many ways, either by itself or with other tools all the time. Cutting, chipping, driving and setting it is always busy, always close to the hand of a Mason. Alike for suppression and for construction, its work never ends. It is the first tool of the Craftsman, and the last he uses as Master of the Lodge, if he is counted worthy of that honour by the merit of his labour and the trust of his Brethren. The Gavel is capable of doing great work, or of spoiling good material; it is at once the test and the triumph of a Mason.

So, naturally, the Gavel is an emblem of power. It is an emblem of the power for good or ill in the hands of each man, being the commonest of tools; and also of the power of the Lodge in the hand of the Master. If wielded roughly, it means ruin. If wielded weakly, it means failure. If wielded wisely, and in the spirit of brotherly love, it is a wand of magic and a sceptre of good will. Man is tempted and tested by power as by nothing else. Few are the men able to use it and not abuse it.

No man is a Master Mason, or fit to be the Master of a Lodge, until he has learned to use the Gavel with dignity, self-control and gentle skill.

Since the Gavel is a symbol of the power both of Masons and of Masonry, it behoves us to ask how it is being used. Is the Gavel only an emblem and nothing more, like many another? Do we actually use it to cut away the vices and superfluities of life which unfit us for the use and service of the Master Builder? Or, to put it otherwise, do we take our Masonry seriously, as a way of learning noble ways of thinking and living? Or is it a thing of rote, to be neglected when anything gets in its way — just another order to belong to? In short, is Masonry the power it should be in our lives and in the service of mankind?

As the Gavel sounds in the East, calling us to another year of Masonic Labour, each of us ought to ask himself such questions as these, and answer them honestly in his own soul. What kind of a Lodge would my Lodge be if all its members were like me? What value would Masonry be to the world, if every one of its sons made the same use of it as we do? Do we answer the signs and summons sent to us by the Lodge, as we vowed to do at its Altar? If not, what is a Masonic Obligation worth, and what does it mean — nothing? Such questions tell us where we are in Masonry, and why we do so little with it.

Surely it only fair to ourselves, as well as to the Craft, to ask ourselves such questions point blank. The Lodge opens on a new year, and we need to take stock of our Masonic life and duty. What we lack more than anything else in America today, as citizens and as Masons, is a sense of personal responsibility for our laws and institutions, which enshrine the spirit and genius of our nation. If Masonry had a great place in the early days of the Republic, it was because Masons gave it a great place by serving the nation in its

spirit. Truth wins if we are true to it and make it win.

Just now cynical writers in Europe are saying that American Democracy must fail — that it cannot win. Of course it has not failed, else there would be more kings and more slaves in the world. But American is still on trial, and it will win only in as so far as the village church, and the Lodge over the store, become real centres of brotherly love and neighbourly cooperation and good will. When this sort of friendly and practical fellowship is abandoned by more than half of us, then our American Democracy will fail and go to pieces, or else be only a shadow of itself.

Hear now some amazing facts which ought to make us ponder. Less than half of our people ever attend, support or are in any way associated with any kind of church — a fact to make a man stop and think, if he is aware of what happens to society when the influence of religion fails or grows dim. Not less amazing is the fact that hardly fifteen per cent of the Craft ever attend Lodge, or pay any heed to the sound of the Gavel in the east. It is appalling, such sheer neglect, by indifference and carelessness, of matters so vital to the well being of the nation.

The remedy, so far as Masonry is concerned, is not far to seek. It lies not far away, but nearby, asking each of us to take a new vow in his own soul to make his Masonry more real, more active, more in earnest both in his Lodge and in his life. Any other way there is none, and it must begin with you and me.

It is not Masonry that is at fault, but Masons who forget and fail of their duty. It is time for each of us to take up the



common Gavel, the first tool of a Mason, and divest our own soul of its apathy, ignorance, lack of zest and zeal.

What can we do to help the Master of our Lodge in the Masonic year now opening? At least we can go to Lodge and be a worker in the quarry; and our presence will increase, by so much, the influence of Masonry, and it will teach us to be helpers in the encouragement of brotherly love and fellowship. No man knows how far a simple act may go, gathering power as it goes. Our loyalty may be a tower of strength to fifty men who otherwise may lose heart and fall away. Our faithfulness will be an inspiration to the Master, who is human like ourselves, and pledged to bear many burdens in his heart. If each does his part, the sum of our labour will be very great, and the craft will increase in usefulness and power among men.

At the end of the day, when the lodge of our life is closed, and the sound of the Gavel is heard no more, the one thing no man will ever regret is that he lived in the fellowship of our gentle Craft, and laboured in its service. Our life here amid sun and frost has meaning to ourselves, and worth to the Master of all Good Work, only as we invest such power as we have of light and leading to make the hard old world a little kinder for those who come after us.

The New age stands as yet  
Half Built against the sky,  
Open to every threat  
Of storms that clamour by.  
Scaffolding veils the walls  
And dim dust floats and falls,  
As moving to and fro, their tasks The  
Masons ply.

*Article from Vol. III No. 10 — October 1925 STB*

## Speculative Masonry What Landmarks Are

AMONG masons there is no word more common, and less understood, than that of "landmarks." The importance of knowing these is acknowledged by all; a knowledge of them is held but by few. As ignorance is the prolific mother of evil and the sure barrier of progress, so, no doubt, the prevalent ignorance of them within our Order is a hindrance to its well-being and advancement. In a period like the present, full of rapid changes and unexpected developments, correct conceptions of our landmarks are especially needed.

Everywhere within our Craft we see the stirrings and the strivings of a new life seeking an enlarged environment. This energy has to be guided that it may not dissipate itself in building sand-castles, which the fluctuating tides of life will wash away; and that it may be conserved, concentrated and consecrated in building up the Great Temple of Humanity for which end the mason lodge exists.

A knowledge of the landmarks, it seems to us, will be of service in guiding the new forces which have been developed in our midst, and this consideration induces the choice of this subject at the present time; in the hope that we may be helpful to our less experienced brethren, in forming in their minds some definite idea of these landmarks; in guiding their energies towards much needed reforms, and in preserving the fundamental principles and features of our ancient institution.

In all ages stones, pillars, or other things have been erected to show the boundary

lines between different countries, between the territories of different tribes, and the possessions of different individuals. These stones were called landmarks and, as their preservation was of importance, severe penalties were attached to their illegal removal and alteration.

A landmark had not only to be put up, it had also to be recognised as such. This recognition formed the essence of its authority, and the longer it remained, the more sacred it became.

In the course of time, a change in the boundary line between the possessions of two individuals, or of two nations, becoming mutually desirable, the old landmarks were removed and new landmarks were erected.

It was not necessary that a landmark, in the first place, should be marked by official authority. It often happened that the place was, for generations, a mutually recognised boundary line by the interested parties, and the setting up of the official landmark afterwards was simply the legal form of recognising an established fact.

In speculative masonry, landmarks are certain established usages and customs, occupying the position which usage and custom do in a community. Politically, these are termed "common law"; masonically, they are termed "landmarks."

As in common law, no usage nor custom can overrule the principle of Equity; so, in masonry, no custom nor usage can overrule the fundamental principle of the Square.

Common law in a community has all the force of statute law, and the landmarks in

masonry have all the force of a Grand Lodge Law.

But, while a landmark must be an established usage or custom, it does not follow that an established usage or custom is a landmark. It must, in addition, perform the function of a landmark; that is, mark out, more or less clearly, a boundary or dividing line between two territories or possessions. This is an important point and should be carefully noted, and all the more so, as some writers on the subject have failed to notice the distinction and have taken landmarks to be synonymous with usage and custom. A custom may have existed from time immemorial among masons, and it may continue to the end of time, and never become a landmark.

For instance, it has doubtless been a custom with masons, from the time of Moses, to blow their noses, but that custom does not make the blowing of the nose a landmark. It is not the custom in itself; it is the purpose it serves the function it performs that makes it a landmark. The stone set up at the boundary of a country may, in kind and character, be quite common. It is the purpose it serves that gives to it importance, and entitles it to the name of landmark.

From these observations, the landmarks in masonry may be defined as certain established usages and customs that mark out the boundary lines of the masonic world, in its internal divisions and in its external relations to the outer world.

To pursue this enquiry, it is necessary to keep in view the motive idea and the process of the evolution of masonry. Any one acquainted with it, if at all of a thoughtful disposition, must have observed

that its organisation is remarkably well adapted to the object it has in view. This adaptation has been the result of gradual growth, and has not been the conception of any individual, age, or race.

In the sixteenth century the great religious reformation took place in Europe. Religious forms had become so degraded, and so overlaid with superstition that the human 'mind revolted from them. The demand for reformation set up a spirit of enquiry and freedom that spread itself in every direction. The light of knowledge moved on the face of the deep of humanity, and a new epoch in history began. Out of old forms and dogmas theological and scientific higher and nobler forms were evolved, and human thought and life ascended to a higher plane.

It is in this period the old Craft mason-lodges first appear in history proper. Previous to that, our knowledge of them is of a very meagre and vague character, but, immediately after the Reformation, we find them with non-operative, as well as operative members; and, in some cases, with the majority of their members' non-operative.

It is scarcely possible to believe that, amid the commotion and upheaval produced by the Reformation in Europe, the influence of its spirit did not penetrate and make itself felt within the inner circle of these old lodges. It seems more than probable that, during the interval between the Reformation and the beginning of the modern organisation in 1717, there was a gradual evolution of the present speculative, out of the old operative, system; and that the spirit of the Reformation was an important factor in this evolution.

Although, in almost every detail, the masonic order has undergone changes from time to time, there is one point on which it has never changed the central motive idea of its existence the building of a divine Temple and, for that end, the formation of a human lodge. This idea is no longer that of a material Temple. It has become idealised and spiritualised. It is no longer of stone, nor is its glory that of King Solomon's at Jerusalem. It is a Temple more glorious still an" Ideal Temple of ennobled humanity, wrought into perfect form and made a dwelling-place for The Most High.

This motive idea has created round about itself our present organisation, and what we call the landmarks are certain customs which have been formed and established in the process. To be understood, therefore, all our landmarks must be viewed in relation to the primary motive idea of the Order; and it may be held, as an infallible guide in this enquiry, that anything not in harmony with it cannot be a landmark in masonry. As of old, the first thing towards the erection of a sacred structure was the formation of a lodge, or workshop, in which the material was prepared and wrought into form fit for the building ; so, to-day, the first thing in speculative masonry is the formation of a human lodge, in which to prepare the material for the Ideal Temple.

The conditions of human society at present are not in harmony with the masonic ideal. Hence it is necessary to exclude "the outer world," and to create a new environment. This inner world, or lodge, embodies an ideal of universal brotherhood and peace. It has east and west, north and south, to indicate the world-wide, all-embracing, character of its purpose. Its principles of

union are not those that bind ordinary human society, viz.: selfish instinct, interest, and force they are Love, Benevolence and Truth.

The idea presented to us in masonic symbolism, is that the material for the Temple should be selected from the quarries of ordinary humanity and, in the lodge, worked into the form suited for the building. By degrees, these living stones are prepared and shaped until they reach the stage of immortal mastership, wherein the rough desires and earthly passions die and disappear, and then, like perfect ashlar, they are raised to their place in the great Temple.

*This article was sourced from the book, Speculative Masonry Its Mission, its Evolution, and its Landmarks by A.S. MacBride; Part 111 – Chapter 1; The Nature and Divisions of the Landmarks.*

## DID YOU KNOW?

**Question: One often hears the outgoing Master, at the beginning of the Installation ceremony, `... declare all offices vacant'. Is this correct?**

**Answer.** One would hesitate to describe a purely local Masonic procedure that is not governed by the Book of Constitutions as being correct or incorrect, but it seems that the W.M. has no such powers. It is his right and his duty to appoint the Officers, but he has no right to remove them, or to declare the offices vacant (except in the special conditions governed by Rule 120 of the B. of C., when he must lay `... a complaint before the Lodge ...').

As a matter of convenience, the Wardens and other Officers at an Installation

meeting may vacate their seats or hand over their Collars a few minutes before the new Officers are appointed, but the Officers, like the W.M., are appointed for the ensuing year, and their tenure of office terminates at the moment when their successors are appointed. For these reasons, the W.M. should not `declare all offices vacant'.

Another point arises in this connection. During the Investiture one often hears the new Master announce: `Bro. A.B. . . . appointing you my Senior Warden' (or any other office). The officers are officers of the Lodge, not of the Master, and it always seems to me, simply out of politeness, or a proper respect for my colleagues, that the word `my' is out of place in this context.

Against this view, it could be argued that Rule 104 of the current Book of Constitutions speaks of `the Master and his two Wardens' and the first B. of C., in 1723, also referred to `the Master and his Wardens' and several modern English rituals use the same words. Of course one S L cannot quarrel with these authorities, but I can never suppress a feeling of embarrassment when I hear the expression `my Senior Warden' etc., because of the somehow patronizing sense of ownership which it conveys. These are purely personal views, but I believe that the only Brethren who really have the right to use the word `my' in this connexion are those eminent Grand Officers, e.g., Grand Masters, Princes of the Blood Royal, etc. who are empowered, by the B. of C., to appoint a Deputy; needless to say, they invariably speak of `The Deputy ...'.

*The above answers were given by W. Bro. Harry Carr, a former Secretary of Quatuor Coronati Lodge No. 2076. (Please remember this is English Lodges)*

## Rays of Masonry “The Other Fellow - He’s Your Brother”

The other fellow has a penchant for brown ties. You like blue. He goes to a certain church. Yours is a different one. It is one of God's blessings that we have a variety of things. Yes, but the Other Fellow persists in doing so many unusual things, so different from the way you do. Or, should we say that your way is so different from the way he does things.

But remember? There was a time in lodge when a motion was made and seconded. The matter was quite clear to you, but the Other Fellow failed to see it your way.

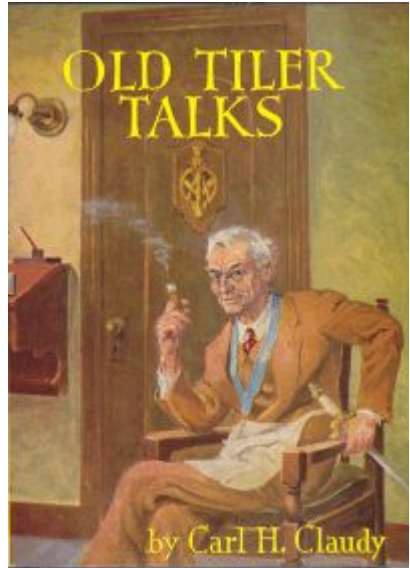
However, there are many things that you have in common with this Other Fellow if you just think about it. When you visited a sick brother just the other day, this Other Fellow was there with you. When you attended the funeral of a brother, this Other Fellow was there, too.

Yes, you are together on the important things. Why stress the differences that make little difference? There was a time when the lodge was not doing so well and you had to buckle down and do a lot of hard work. Do you remember? This Other Fellow was there by your side.

If everyone liked brown ties, or blue ties, it would be a dull world.

Isn't it true? The Other Fellow is often you. If not, You and the Other Fellow are surely brothers.

*Dewey Wollstein 1953.*



### Foolish Questions

"Jones is a nut!" remarked the New Brother to the Old Tiler. "I went with him yesterday to look up an applicant for membership. I didn't know much about such things, so I let him do the talking. And the questions that man asked!"

"What did he want to know?"

"First, he wanted to know what kind of job the applicant held, how long he had been there, where he had worked before, was he satisfied, did he like his boss, how much he made and whether he saved any of it or spent it all!"

"Quite right, too," commented the Old Tiler. "He wanted to know if the applicant was a solid citizen, able to pay his dues and unlikely to become a charge on the lodge. Chap who holds a job today and leaves it tomorrow for another is apt to be an applicant for charity."

"But that's one of the things a lodge is for-  
charity," said the New Brother.

"To its members who are in need, yes,"  
answered the Old Tiler. "But no lodge  
willingly takes in members who may need  
charity. Masonry is not a crutch for the  
indigent. It is a staff for those who go lame  
in life's, journey, but when a man starts out  
lame he has to get crutches from some  
other institution."

"He asked, 'Why do you want to become a  
Mason?' that seemed to me an  
impertinence. A man's reasons for wanting  
to join Masonry are no business of ours."

"Is that so!" answered the Old Tiler. "Son,  
you know so many things that are not so! I  
have been on the petitions of a great many  
men and that is always my first question. I  
have heard many answers. Some men want  
to join because their fathers were Masons.  
Some think it will help them in life.

Some frankly say they want to make  
friends so they can be successful.

Others think that Masonry will help them  
in their religion. Still others want to be  
Masons because they want to belong to a  
secret society."

"But why is that our business?"

"A man who wants to join a fraternity  
because his father belonged, is good  
material," answered the Old Tiler. "He  
wants to imitate his father. As his father  
was a Mason it is probable that he was a  
good man. If the applicant desires to  
imitate a good man, and thinks we can help  
him, his motives are worthy. The man who  
wants to become a Mason to stiffen his  
religious belief is not a good candidate.

Masonry demands no religion of its  
applicants, merely a belief in Deity. A man  
with religious convictions which are  
slipping and looks for something to prop  
them up, should go elsewhere than the  
Masonic Altar. Asking nothing but a belief  
in God, we have a right to demand that that  
belief be strong, well-grounded,  
unshakable, and beyond question.

"The man who says he wants to join the  
Masonic order because he wants to belong  
to a secret society doesn't get asked and  
more questions! He is through right there.  
Masonry is no haven for curiosity seekers.  
The chap who thinks Masonry will make  
him friends who will help him in his  
business gets nowhere with a good  
committee. Masonry is not a business club.  
Imagine a man going to a minister and  
saying: 'I want to join your church so I can  
sell lawn mowers to your members.' Would  
the minister want him? Masonry is not a  
church, but it is holy to Masons. Masonry  
is a bright and shining light in a man's  
heart which must not be sullies by profane  
motives. To attempt to use Masonry for  
business is like using the Bible to sit on  
diverting from the proper purpose that  
which should be held sacred.

"The man who answers that question by  
saying, 'I have always heard of Masons as  
men who receive help in being good men; I  
would like to have the privilege of  
becoming a member,' is approaching the  
matter in the right spirit. Masonry doesn't  
hunt the man, the man must hunt the lodge.  
And he must hunt with a pure motive, or  
cannot join any good lodge, with a good  
committee. The motive is vitally important.  
We want to know if he can afford \$50 for a  
fee and \$5 a year for dues. If they have to  
rob their children to join we have no use  
for them. We want to know if a man stands

well with his fellows outside the lodge; if so he is apt to stand well with them inside. If he has few friends and those of doubtful character, the chances are he is not good timber for us.

"Masonry is what we make it. Every good man who comes into a lodge helps the fraternity. Every insincere man, every scoffer, every dishonest man who gets into lodge, injures the fraternity. Masonry can accomplish good in the hearts of men only as it is better than they are. When it becomes less good than the average man, the average man will not want to join, and Masonry's power will be gone.

"The price of liberty, so we are told, is eternal vigilance. The price of quality in a lodge is eternal care by the investigation committee. An important job, it should be approached with the idea that the future of the lodge and of Masonry to some extent rests on the man making the investigation.

"Hm. Thanks. See you later."

"You're welcome- but what is your hurry?"

"Got to find Jones and tell him I'm the nut. Then ask the Master to let me go with him again and see if I can't see something else in his questions besides foolishness!" answered the New Brother.

*This is the fifty eighth article in this regular feature, 'The Old Tiler Talks,' each month we publish in the newsletter one of these interesting and informative pieces by Carl Claudy.*



## The Mystery of the Mosaic Pavement

Alternating squares of white and black traditionally form the symbolic floor of every Masonic Lodge. This Mosaic Pavement is among the most important and fundamental teachings of the first degree. It belongs to that special class of core symbolism that can be traced to the earliest days of speculative Masonry. The first printed reference to it may be within a list of symbols found in an advertisement entitled "Antediluvian Masonry" from around 1726. It mentions "lectures on Ancient Masonry" to be given on the Feast of St. John, including "an Oration in the Henlean stile, on the Antiquity of Signs, Tokens, Points . . . Bibles, Compasses, Squares . . . Mosaick Pavements, dented Ashlers, broached Turnels," etc.

More context as to its meaning can be found in the classic exposure of 1730, Masonry Dissected. There we read that the Lodge is erected "Upon Holy Ground," situated "Due East and West," and has the "clouded Canopy of divers Colours" for its covering. The antiphonal lecture then informs us:

Q: Have you any furniture in your Lodge?

A: Yes.

Q: What is it?

A: Mosaick Pavement, Blazing Star and Indented Tarsel.

Q: What are they?

A: Mosaick Pavement, the Ground Floor of the Lodge, Blazing Star the Centre, and Indented Tarsel the Border round it.

Another early reference to the form of the lodge floor comes from Bro. John Coustos,

who was initiated in England but relocated to Portugal in 1743, where he founded a lodge and was promptly arrested by the Inquisition and tortured for Masonic secrets. According to the official Church record:

The floor of the . . . Lodge has a design in white chalk wherein are formed several borders serving as ornament together with a blazing star with a 'G' in the middle, signifying the fifth science of Geometry, to which all Officers and Apprentices should aspire.

While early sources refer to these symbols as lodge “furniture” or as the floor itself, eventually they would be standardized as the “internal ornaments” of the lodge. The Blazing Star is one of these internal ornaments, represented on the lodge floor in America, and in the center of the ceiling in English Constitution lodges. Regardless of their physical placement, these three interlocking symbols represent some of the oldest symbols in Craft Freemasonry, well established from the dawn of the Grand Lodge era. As one might expect, the earliest references bear only the faintest trace of the esoteric meanings that have been associated with these three intimately connected symbols. It would be a mistake, however, to imagine their meaning is simple or easily exhausted. It can be argued that they hold valuable secrets and profound implications \_ especially for the Masons of today.

For a variety of reasons, our familiarity with these important hieroglyphical emblems has been impeded. In thousands of American lodges, the internal ornaments are no longer physically present, and in the ritual work of many jurisdictions, the only description of it is relegated to monitors or

education pamphlets. Yet, the Mosaic Pavement is the foundation of our beloved Temple and the sacrosanct form upon which each of us took his first steps in the lodge \_ first the halting step of a blind and uncertain traveler, soon after the confident regular step of a just and upright Mason. Today's Entered Apprentice is instructed:

The Ornaments of a Lodge are the Mosaic Pavement, the Indented Tessel, and the Blazing Star. The Mosaic Pavement is a representation of the ground floor of King Solomon's Temple; the Indented Tessel, of that beautiful tessellated border, or skirting, which surrounded it, \_ the Blazing Star was in the centre. The Mosaic Pavement is emblematical of human life, chequered with good and evil; the Indented Tessel which surrounds it, of the manifold blessings and comforts which surround us, and which we hope to enjoy by a faithful reliance upon Divine Providence, which is hieroglyphically represented by the Blazing Star in the centre.

This explanation is virtually identical in all American Masonic work. In it we see the emblem as a spiritual and moral paradigm. The centre of the lodge is marked by the Blazing Star of divine Providence, whose power we can easily imagine radiating outward, providing grace in the otherwise bleak and equally-mixed world of good and evil; finally providing a kind of “silver lining” in the rewards and blessings of the outer border, safely received through the medium of the black and white squares. We see here a microcosm of the universe as suffused with the love of a God involved and ever-present, a radiant Benefactor who for His own reasons has woven an alternating tapestry that is at times cruel from our perspective, but who actively crowns it with a special grace or



Glory, finishing his work at the edges \_ perhaps unnoticed by some \_ with evidences of His nature and care, translated into tangible effects. Thus, two worlds are balanced and reconciled, and in some mysterious way, man perceives them both. Here on this floor one discovers his situation in the grand scheme, and learns that the Lodge is grounded in a numinous vision of reality, in the notion of a universe as intimately fraught with the Holy as it is with right and wrong. This direct representation of the reality of Good, Evil and the Transcendent comes to us in contrast to more popular \_ or at least more forcefully expressed \_ views that suggest these qualities are quaint delusions of the past. Unfortunately, the framers of our ritual could not have anticipated a future in which Good and Evil were generally considered to be outmoded concepts. We must understand the challenge that this situation represents, and we should remember, in our Masonic education and formation efforts, to express the symbolism of Freemasonry undiluted by errors of a culture that has become perhaps too uncomfortable with moral questions. Shakespeare said that “The web of our life is a mingled yarn, good and ill together.”

Through the symbolism of the Pavement, and as other elements of the degrees, Freemasons learn that a man can and should be able to distinguish those threads, no matter how knotted they appear to be. It is part of the mystery of the squares of black and white that only here, in the ideal bosom of the Lodge, do we see them so clearly and unmistakably. In the less orderly context of mundane life, their natures are intricately woven into every event. The black and white are ever-present, but difficult to discern. The

enlightened verse of Bro. Alexander Pope addresses this point:

*This light and darkness in our chaos  
join'd,  
What shall divide ? The God within the  
mind.  
Extremes in Nature equal ends produce,  
In Man they join to some mysterious use;  
Tho ' each by turns the other 's bound  
invade,  
As, in some well-wrought picture, light and  
shade,  
And oft so mix, the diff 'rence is too nice  
Where ends the Virtue, or begins the Vice.  
Fools ! who from hence into the notion fall,  
that Vice or Virtue there is none at all.  
If white and black blend, soften, and unite  
A thousand ways, is there no black or  
white?*

This is a potent reminder to us today. Often, we are taught that there are only “grey zones,” and no way to form an ethical system beyond whatever our own preferences may seem to be. But via the Mosaic Pavement., the Craft traditionally acknowledges good and evil as fundamental aspects of reality. In British Freemasonry, the explanation of the Pavement and its related symbolism is different. In the Emulation Rite, which was developed in the years following the 1813 union of the Antients and the Moderns, and which most of our English brethren will find familiar, the symbols are interpreted this way:

[ . . . ]The Mosaic pavement is the beautiful flooring of a Freemason's Lodge, the blazing star the glory in the centre, and the indented or tessellated border, the skirtwork round the same. The Mosaic pavement may justly be deemed the beautiful flooring of the Lodge by reason

of its being variegated and chequered. This points out the diversity of objects which decorate and adorn the creation, the animate as well as the inanimate parts thereof. The blazing star, or glory in the centre, refers us to the Sun, which enlightens the earth, and by its benign influence dispenses blessings to mankind in general. The indented or tessellated border refers us to the planets, which in their various revolutions form a beautiful border or skirtwork round that grand luminary, the Sun, as the other does round that of a Freemason's Lodge.

Where the American work presents a moral scheme, the English ritual represents what seems instead to be a physical scheme, where the centre represents the Sun, the outer border the planets, and the floor between them both lively and lifeless matter. The circumambulation around the Altar becomes a microcosm of the paths of the worlds around that star that is the source of sustenance for earthly life. It is an interesting poetic image: as the planets collect energy from the sun as they make their orbits, so we collect blessings from the Deity as we make our circumambulations. Both are vividly represented by the Tessellated Border.

Most notable is the identification of the Blazing Star with the Sun, rather than with God. Although elsewhere the Emulation Rite frequently refers to the Sun as "the Glory of God," here this meaning is not at all explicit. So, one tradition presents a symbol of the connection between God and man through the matrix of Good and Evil, while the other offers a cosmic map of the solar system, a swirl of matter and occasionally of living things, bound together by light and gravitation. Despite the apparent distance between these

traditions, they are both children of a common parent, and each is as correct as the other. In the last decades of the eighteenth century, W. Bro. William Preston wrote and refined seminal lectures on the Masonic degrees. Although lectures existed prior to his work, Bro. Preston is credited with skills both of harmonization and innovation, and his work formed the basis of all later English-language lectures – particularly of the American work, and to a lesser degree the English. Preston's lecture eliminates the confusion that may result from comparing the American and the British work. It is given here in a lightly edited form to de-emphasize its original catechetical format:

[ . . . T]he internal ornaments of the building . . . consist . . . [o]f the mosaic or chequered pavement; the blazing star; and the indented skirting. . . . The first is the beautiful and variegated floor on which we tread; the second is the centre of the covering, which is the first object of our attention; the third is the finished border, which surrounds the building, unites the separate parts in harmony, and gives strength and stability to the whole. [ . . . The] moral picture . . . they convey to the mind [ . . . is . . . ] a curious delineation of all the beauties of nature and art agreeably blended: so as at once to attract the eye, and captivate the mind.

[ . . . T]he first ornament exhibit[s] [a] true emblem of the variety that is displayed in the works of the creation; and of all the vicissitudes to which the life of man is exposed in the midst of that creation . . . exemplified . . . [b]y adverting to the instability of human events; as today we may tread the flowery mead of prosperity; and tomorrow we may totter on the rude track of adversity.

[ . . . T]he second ornament exhibit[s . . . ] [a] lively emblem of the omnipresence of the Deity, who superintends with love and beneficence, the various works he has created . . . exemplified . . . [b]y our beholding in that figure, infinite goodness, overshadowing the whole system and darting, as it were, from his beneficent bounty, beams of love and mercy, to the beings of every species formed by him.

[ . . . T]he third ornament exhibits [ . . . a] striking emblem of the care of Providence in the preservation of existence, [ . . . e]xemplified [ . . . b]y Divine wisdom concentrating into one mass the disjointed parts of the creation, and cementing the whole in union, for general preservation and protection. What is the Grand Moral? That in contemplating the ornaments of our building we are taught that, in union our system is formed; and in union it must be preserved. That symmetry and proportion grace the general construction, while harmony completes the figure and crowns the labour of the artist, with permanence and durability.

Here, in Preston's full explanation of the matter, we see that the emblem's three symbols actually work together to communicate a profound teaching about the interconnectedness of our world. We are naturally moved by the philosophical synopsis of the Grand Moral, by the positive notion of a fundamental Union in all the universe. W. Bro. W. Kirk MacNulty, the author of *The Way of the Craftsman*, tells us:

Jointly and separately, these three objects embody and communicate the Law of Unity. [ . . . T]he diagram conveys the idea that the entire thing is a Unity, a single, integrated system. This underlying unity

has several very important implications. First, since it is a single system, the same laws operate throughout, governing the most powerful archangel and the least mature human being. . . . The second implication is that in a single, integrated system events do not happen at random. The apparent unconnected events of our everyday experience do actually form a coherent pattern analogous to the Chequered Pavement even though we may rarely perceive it. [ . . . A]ll of existence is "a garment without a seam."

How affirmative and ennobling is the traditional Masonic understanding of the universe in comparison to the discontinuous and fragmented materialistic viewpoint that has asserted itself in recent centuries. In the view of many in our modern world, Deity no longer occupies the center, and ethics are reduced to little more than arbitrary decisions made without any way of application to the whole. This contemporary alienation from a sense of meaningful connection with the universe can lead to a kind of helplessness in the face of larger questions, to frustrated agnosticism and existential despair – perhaps ultimately to a surrender to moral relativism. Ethics, one of the essential building blocks of traditional philosophy, has in some places become "the stone the builders rejected."

Moral cynicism dominates not because it has been shown to be correct, nor even because most people truly have come to believe that right and wrong have no existence outside of individual opinion. It is ubiquitous only because it is a necessary corollary of a materialistic worldview that has rejected the very possibility of natural law. It is a symptom of our misplaced priorities. Masonic tradition, as expressed

in our rituals, directs us toward a brighter perspective. Our emblem vividly portrays an interconnected, orderly universe suffused with Divine wisdom and sustenance. We are free to imagine this vital force as merely poetic, or we may understand it as real as gravity, light or electricity. It is more powerful still if we can understand it as an archetypal image, as we know some of Preston's contemporaries did.

In 1775, for example, William Hutchinson wrote: Whilst this emblem is before us, we are instructed to boast of nothing; \_ to have compassion and give aid to those who are in adversity; \_ to walk uprightly, and with humility; \_ for such is this existence, that there is no station in which pride can be stably founded: \_ all men in birth and in the grave are on the level. \_ Whilst we tread on this Mosaic Work, let our ideas return to the original which it copies and let every Mason act as the dictates of reason prompt him, to live in brotherly love.

Remembering that our lodge Pavement refers to the sacred courtyard stones of Solomon's Temple and to the floor of our idealized "Celestial Lodge Above" opens us to a richer experience of the profound meaning of this symbol. In most Masonic lectures, the candidate is told that the removal of his footwear is due to the lodge floor being "Holy Ground." In the British Emulation working, Masons are informed that "The Square Pavement is for the High Priest to walk upon."

These examples clearly root the Masonic symbolism of the Pavement into the specific context of the Temple of Solomon, which every lodge represents. Our Great Light describes the moment that Temple was completed and dedicated, when it was

transformed from a project under construction to a working Temple of the Most High: All the sons of Israel saw the fire descending \_ the Glory of the Lord was upon the Temple. They knelt down and prostrated themselves, faces to the ground, upon the mosaic pavement, and praised the Lord, "For He is good and the evidence of His mercy is infinite."

Our lodge floor may be seen as a fitting symbol of this moment when the Blazing Star of divine Glory descended from the clouded canopy to the very pavement of the Temple where the builders stood in reverence. It is a snapshot of the moment of the Temple's activation, when it was transformed from a mundane if magnificent work of art into a dwelling of the eternal Presence. Preston's lecture alludes to the above verse and then adds the intriguing comment that, "Thus we close the ceremony of consecration and dedication of the temple of Jerusalem, in commemoration of which we practice the same rite in the structures which are reared in honour of our art."

How can we not be struck by this powerful visual reminder of a Divine Presence dwelling among us? And how can we not be impressed by the infinite scale which our tradition assigns to this geometrical figure? For it has long been taught that: A Lodge is said, symbolically, to extend in length from east to west; in breadth, from north to south; in height, from the earth to the highest heavens; in depth, from the surface to the centre.

When we remember the Blazing Star in the centre of the Lodge, this Masonic teaching strongly resembles the ancient Hermetic maxim adopted by so many philosophers, that "God is an intelligible sphere, whose

centre point is everywhere, and whose circumference nowhere.”

We may stand in awe in contemplation of the Infinite, but more awesome still is the fact that aspects of Infinity are indeed intelligible and may be represented by symbols and referenced by our ritual. It is no small thing to stand on the level together on the sacrosanct floor of the Lodge. We take it lightly and casually only to the extent that the sacred symbolism beneath our feet is misunderstood or unnoticed. We are enjoined to treat this floor as hallowed ground, and bearing that in mind, to “subdue every discordant passion within us.” Such passions naturally dissipate as soon as we become conscious of the meanings of the beautiful symbolism present within every Lodge. Furthermore, we are committed to put into daily practice those Masonic insights we have received in private. We are Masons: we are builders. It is for us to establish some of those blessings of Divine Wisdom represented by the Tessellated Border. Just as the Lodge extends without limit, there will never be an end to our work.

Let Freemasonry’s basis, its philosophical foundation stone, impress us now, more powerfully than ever. It shines before us, a Blazing Star, a reminder of the reality of that Deity in whom the trust of every worthy Mason is forever placed. As surely as the heat and light of the Sun at high meridian nourishes all life, so the sempiternal star surges with that primal energy that generates and vitalizes the Lodge. May it always shed its rays of illumination upon our beautiful ground plan: an orderly universe unforgotten by its Architect.

*Article by Shawn Eyer sourced from the Academia Lodge No. 847.*

## King Solomon and the Worshipful Master

In order to be a movement in which building a man’s character was a sacred task like building a temple, Masonry found a model in the First Temple in Jerusalem and turned King Solomon into a Masonic dignitary, and speculative Freemasonry was on the way. The whole of cultured 18th society was excited about the Jerusalem Temple (see the chapter on Temple), and this reinforced the interest in Napoleon’s Middle East campaigns. But Masonry was not content with what Scripture said; it filled in the details by the copious use of pious imagination, going so far as to declare that Solomon was the Grand Master (one of three, the others being Hiram King of Tyre and Hiram Abif) at the time of the Temple’s dedication. In fact Solomon was neither the Grand Master (and would not have known the term) nor the project manager of the Temple, nor the overseer or officiant at Temple worship. Yet he was re-shaped as a prototype Masonic Master, and the ritual turned every latter-day Master into the “representative of King Solomon”.

What was Solomon’s real role in the Temple? As initiator and sponsor of the project who secured artisans and building materials and was proud of the workmen’s seven years of toil (I Kings 7, II Chron. 2). What was his role in Temple worship? Not as officiant – that was the high priest – but as a benign figurehead like a British monarch at a service at St. Paul’s or Westminster Abbey, or a lord of the manor in his local church: a temporal personage who paying lip-service to the ordained representative of the Most High.

Solomon did have a role at the dedication of the Temple, when he gave a speech and uttered a

prayer “with his hands spread up to heaven” (I Kings 8), a posture which became the Masonic “Sign of Prayer”. Freemasonry also calls it a Sign of Perseverance, using “persevere” in the sense of tenacity. It has no connection with the theology of perseverance as determination to retain a state of grace.

Though Freemasonry refers to the Master being in the Chair of King Solomon, the king actually had no seat of honour in the Temple, nor did anyone else. Everyone stood or sometimes knelt. There was a King Solomon’s Chair, but it was in the royal palace, not in the Temple. Solomon’s role in the Temple was as the sponsor of the project. The original idea was possibly to build a royal chapel and then the plan was broadened to provide a national focus. Not that the ruler necessarily acted out of a royal father’s love for his children, but the building did unify the people as well as showing his power and glory.

Yet the Masonic choice of the Temple and the King Solomon story has a little known pre-history. Solomon and his father David had already figured in operative Masonry in the Cooke manuscript of 1410 which made incidental mention of David encouraging the masons and teaching them their trade (despite the Biblical view that David was a warrior poet, not a builder), and Solomon continuing this tradition. A late 17th century document speaks of the first Lodge being “in the porch of Solomons (sic) Temple”. This may indicate staff meetings at the entrance of the Sanctuary, though once the building was dedicated, non-sacred activities were curtailed. Nonetheless, the Sanhedrin, the supreme court, met for many years in the Chamber of Hewn Stone within the Temple precincts.

Our 18th century Masonic ancestors needed an exemplar which featured the art of building. They could have taken the Biblical references to David and Solomon and upgraded them by turning minor into major. But it was not so simple. The Regius document of about 1390 had a competing “building” story with its own king. This was the story of the building of the

Tower of Babel and of King Nimrod (the manuscript calls him Nemrod), who wanted to create a universal religion. Some sources call him “the first and most excellent Master” and as late as mid-18th century the Thistle manuscript says that he “created the Masons”. Possibly, though, there was more than one Nimrod and the name is a generic royal title like Pharaoh, the title of a king of Egypt.

So by the 18th century Freemasonry had two classical edifice stories, the Tower of Babel and the Temple of Jerusalem, and two kings, Nimrod and Solomon. Could the craft have built itself on twin legends – or would one be chosen whilst the other faded or was pushed into obscurity? The second option prevailed. In the circumstances of the time, when respectability was so important, Babel and King Nimrod were an embarrassment. The Tower, though impressive, it was a heathen edifice designed to storm the heavens and defy the Almighty. Nimrod, though he yearned for a universal religion, that religion was fire-worship (“Nimrod” is from a root that means to rebel). Freemasonry could not jeopardise its credibility by promoting a questionable episode and personage. In contrast, Solomon and the Temple gave it status and became the preferred theme.

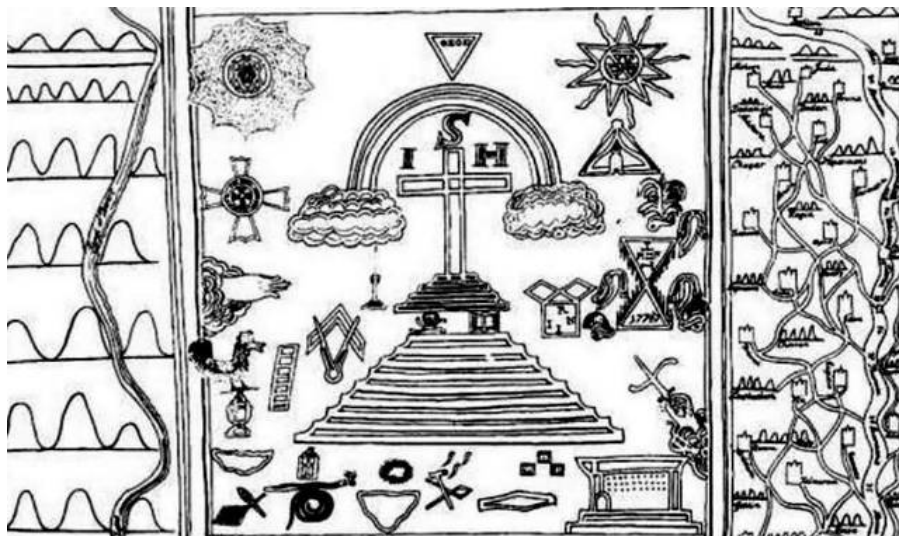
In Masonic parlance, the Temple became a Grand Lodge, because that is the most majestic institution we have. King Solomon was deemed to be a Grand Master, because that is the highest dignity that exists in the craft. The Worshipful Master “holds rule” as the king’s representative. Not merely due to historical precedent, but because the king, already known for his prosperity, power and writings, is reported to have asked God for only one thing – the gift of wisdom. At times his wisdom failed him, but the members of a Lodge should pray for a Worshipful Master whose wisdom is constant and thus improves on the Solomonic model.

*By Rt. Wor. Bro. [Rabbi Dr Raymond Apple](#), AO RFD, Past Deputy Grand Master of the United Grand Lodge of New South Wales & the Australian Capital Territory. [Click the name to go to his website.](#)*

# KIRKWALL SCROLL

## Part Three

The next part or step is very difficult; to explain. Here we see symbols from different Orders. So let us walk through this.



When we look at this picture you see first the middle part, the steps going up to the cross, the rainbow and the letters ISH, and then different symbols. There are nine steps. In numerology we find that the number nine is the completion of the sequence of numbers. Nine is the number that holds the space between the world of today and the world of tomorrow, it is a point where a change in circumstance occurs.

At the top of the steps we find the book of knowledge and the skull and crossbones, this tells us that we are living in two different worlds, the same as the two pillars in our Lodges. Then we see the cross, an emblem of torture (Death), but also an emblem of men praying at sunrise to the Sun God in the

East (Rebirth). Here again we have the two worlds.



Above the cross are the letters ISH. The Jesuits Order uses this symbol inside a Sun;

the letters H and S are reversed as we can see in the picture.



The Egyptian trinity have the Gods, Isis, Horus and Seb. The Egyptians were also Sun -Worshippers. Now we going back to the Church and we find that the form of a monstrance is like the Sun. The Roman Catholic Church even admits the monstrance to be a sunburst: "During the baroque period, it took on a rayed form of a sun-monstrance with a circular window surrounded by a silver or gold frame with rays." We see that same symbol in the right top corner of the painting and on our Tracing Boards.

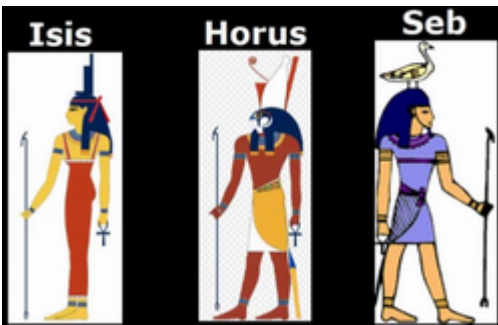
The IHS is a symbolic monogram of Christ used by the Roman Catholic Church. This monogram consists of the Greek letters Iota, Eta, and Sigma, the first three letters of the name Iesous (Greek for Jesus), the letters of which are also used to spell out the Latin phrase "Iesous Hominem Salvator," "Jesus, saviour of man." It relates to the story of Constantine, whose vision of the Chi-Rho was recorded by Church Father Eusebius. In the vision, Constantine was reported to have heard a voice proclaim, "In this symbol, thou shalt conquer." Therefore, the IHS has also stood for "In Hoc Signo," in this sign. As depicted in the Order of Red Cross of Constantine.



*Photo of a Monstrance in the Vatican Museum*

Notice the letters SFS in the small sunburst blaze on the close up of a Monstrance above? Each of the letters is a universal symbol for the number 6 in the pagan mysteries, so to the pagan it reads **666!**

*In Egypt this letters stand for;*



**The letter F:**

*The Hebrew letter Vau (V) has a value of 6. The English letter F is a descendant of Vau and retains the same value. The letter F is also the 6th letter of the English alphabet*

**The letter S:**

*The Greek equivalent of Vau is the letter Stau, which looks like an S, and it also has the value of 6. The number 666 is also associated with what is called the "magic square of the sun".*

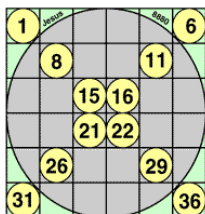


The "magic square of the sun," was one of the most important symbols used to represent the sun in antiquity because of all the symbolism it possessed involving the perfect number "6."

There are six sides to a cube, the numbers 1, 2, and 3, when added or multiplied together are equal to "6," and the sum of all the numbers from 1 to 36 arranged in a 6x6 magic square are equal to the number "666." The square is "magic" because the sum of any row, column, or diagonal is equal to the number "111." After the Church became the state religion of the Roman Empire, possessing the diagram below could get you burned at the stake!

*How the names Jesus and Christ are linked to the number "666"*

1	35	34	3	32	6
30	8	28	27	11	7
24	23	15	16	14	19
13	17	21	22	20	18
12	26	9	10	29	25
31	2	4	33	5	36



When Jesus whose number is (888) is superimposed over the 6x6 grid work of the Magic Square of the Sun some amazing things happen.

The circled numbers on the magic square form the Greek letter "X", which is the "sign" of Christ. The circumference of each circle **by calculation** is 1480 units, the exact gematria value of the title Christ (Χριστος = 1480)!

The sum of all the numbers in the field of the magic square of the sun (666) added to the

sum of the numbers in the twelve Christ circles (222) is equal to the number of Jesus (888)!

Finally, the diagonal of each square that holds a Christ circle **by calculation** is "666" units!!

666 stood also for the triple Goddesses. It's used to represent the Babylonian Goddess Ishtar. And the flaming Sacred Heart located just below the SFS is actually symbolic of Baal. 6 was a sacred number, and today is still a holy number in Hinduism, Buddhism and by Muslims. In Chinese it is a lucky number, but in Christianity it is an evil number.

The rainbow out the two clouds can be the reminders of the big flood and the story of Noah when God made a covenant that he will never again use the big flood to destroy the earth.

"I set My bow in the cloud as a sign of the covenant which I am making between Me and you and every living creature" (Genesis 9: 12).

Next month we will look further on the symbols in this part of the painting, which to me is a mixture of the Red Cross of Constantine, Knight Templar's, and Ancient and Accepted Scottish Rite.

*Part 4 of this Kirkwall Scroll article will continue in the next Issue of the SRA76 Magazine. Again we are thankful to W.Bro. Fred Vandenberg of lodge Kring Nieu Holland in Melbourne Australia, the Masonic Study Circle.*



# THE EMBLEMS OF FREEMASONRY

## The First Degree

### Two Grand Parallels

The two Grand Parallels in Ancient Masonry were Moses and King Solomon, to whom, according to tradition, Lodges were dedicated. In Christian times these Parallels were replaced by St. John the Baptist and St. John the Evangelist, who were perfect parallels in Christianity. These Parallels are represented by the two straight lines which border the circle that symbolises the whole duty of a Freemason, and are emblematical of the Virtues which brethren are taught to reverence and practice. The legend which accounts for the adoption of the two Saints John as the Grand Parallels is as follows: - From the building of the First Temple at Jerusalem to the Babylonish Captivity Lodges of Freemasons were regularly dedicated to King Solomon. From the era of the Captivity to the birth of the Messiah they were dedicated to Zerubbabel, and from that time to the reign of the Emperor Vespasian they were dedicated to St. John the Baptist. Owing, however, to the many massacres that then took place, Freemasonry fell into great decay. Many Lodges were dissolved, and it was frequently difficult to get sufficient brethren to meet to constitute a legal Lodge. At a Meeting held in Jerusalem it was stated that the chief reason for Freemasonry having declined was the want of the patronage of a Grand Master, Accordingly some of the more eminent of the brethren were deputed to wait on St. John the Evangelist, who was at that time in Ephesus, and request him to assume the high honour, St. John, however, answered that as he was very old he feared his abilities were unequal to the task, but recalling that he had been initiated into the Craft in early life, and being a lover of the Fraternity, he consented to take office. While he presided over the Brotherhood he finished by his learning what the other St. John had begun by his zeal, and thus drew what Freemasonry terms a line parallel.

### Lewis.

The Lewis is depicted by certain pieces of metal dovetailed into a stone and forming a cramp, which when used in combination with some of the mechanical powers, such as a system of pulleys, enables the operative mason to raise great weights to certain heights. The word denotes strength. It also denotes the son of a Mason whose duty it is to assist his parents in their time of need, and, by bearing the burden and heat of the day, make their closing years happy and comfortable.

### Rule.

The Rule directs that we should punctually observe our duty, press forward in the path of virtue and, neither inclining to the right nor to the left, in all our actions have Eternity in view.

This monthly feature is taken from William Harvey's book, "The Emblems of Freemasonry" 1918.

Until next month,  
Keep the faith!