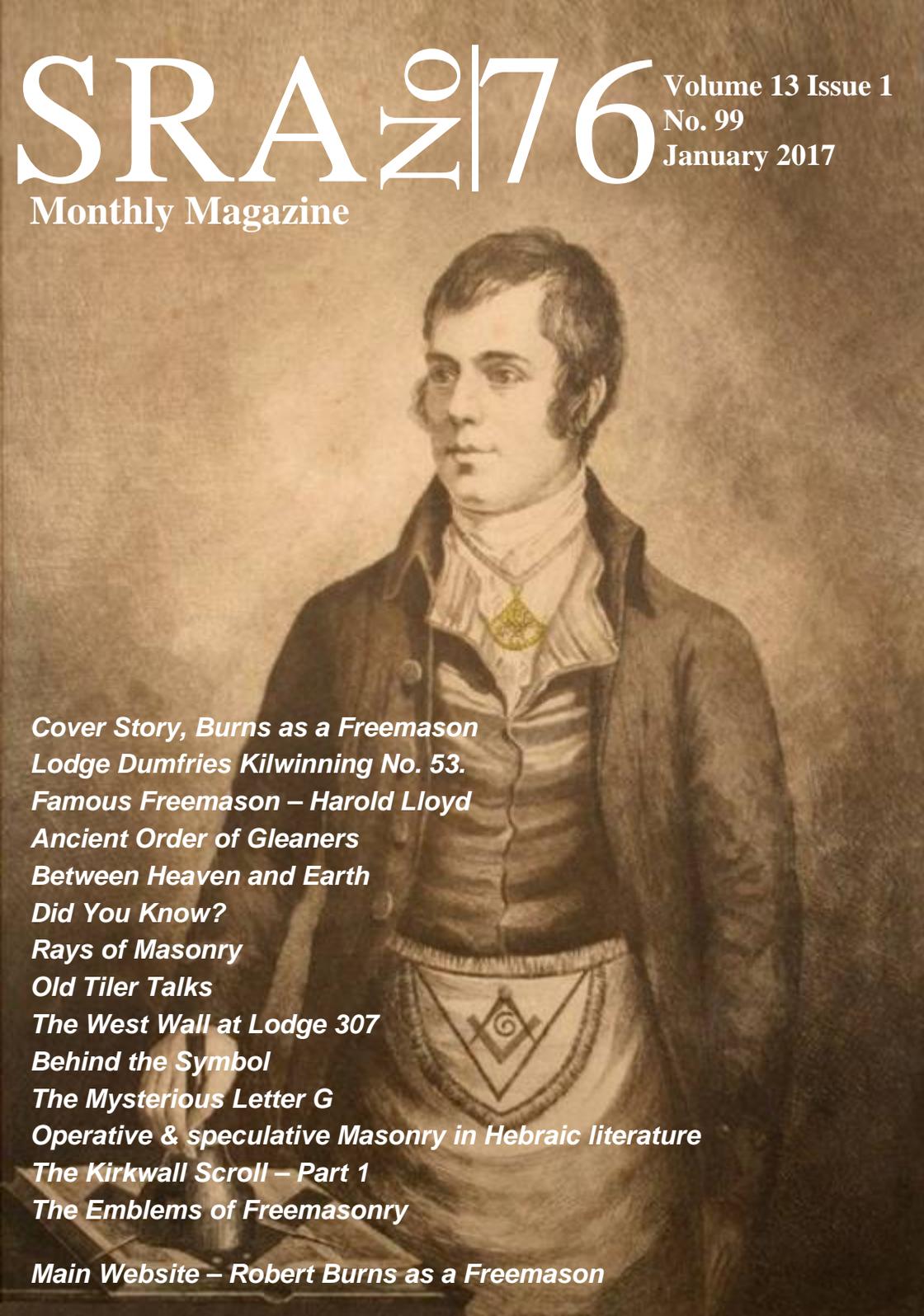


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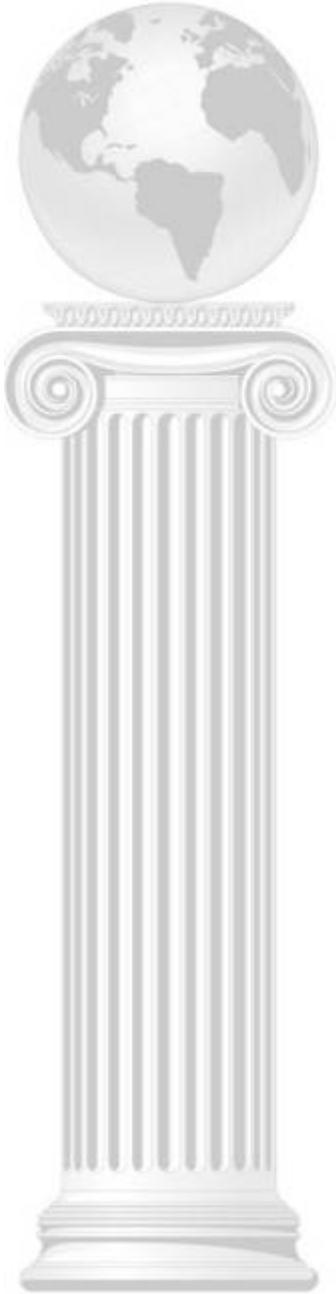
Monthly Magazine

A sepia-toned portrait of a man, likely a Freemason, wearing a dark jacket over a white shirt and a gold chain. He is holding a book or document. The background is a textured, mottled brown.

*Cover Story, Burns as a Freemason  
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Ancient Order of Gleaners  
Between Heaven and Earth  
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Rays of Masonry  
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Operative & speculative Masonry in Hebraic literature  
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*The front cover artwork is a stock picture of Robert Burns as the Depute Master adapted by the Editor.*

# Burns as a Freemason

Burns became a Mason in 1781. His mother lodge was St. David's, Tarbolton, now Lodge St. David's, Tarbolton, Mauchline, No. 133 on the roll of Grand Lodge. Either at, or very shortly after, the date of his initiation, Lodge St. James's, Tarbolton, No. 135, had been working in combination with St. David's; but at the end of 1781 the two lodges separated again, Burns holding with those who went in for the restarting of St. James's on its own account. Henceforward, therefore, it was with the latter that—so far as Ayrshire is concerned—Burns figured most prominently as a Mason.

The minutes of three of its meetings were written in full with his own hand—which would argue that for some time he had been either appointed or acting secretary—while about 30 other minutes are signed by him as Depute-Master. And it scarcely needs recalling that it was to his brethren of St. James's that, when his chest was already on its way to Greenock, and he had, in his own words, penned "the last song he should ever measure in Caledonia," he addressed the pathetic Farewell, "Adieu! a heart-warm, fond adieu." The minute book of St. James's, it may be mentioned, is jealously preserved by the lodge, despite many approaches made to them from time to time by Burns Museum authorities, and other relic hunters, to induce them to part with it. The genuineness of the treasure is attested by a holograph certificate on the fly-leaf from

Mr. James M'Kie, of Kilmarnock, by whom it was carefully rebound nearly forty years ago.

Burns was 22 years of age when he "first saw the light "in a Masonic sense, and some six months subsequent to his initiation he had attained the degree of Master Mason. As Robert Chambers has observed, "he entered into Freemasonry with all the enthusiasm which might have been expected from his social and philanthropic character," and the minutes of Tarbolton Lodge show that he was one of the most regular attenders at its meetings, whereat, as the "Farewell" lets us know, "oft, honoured with supreme command," he presided. By-and-by the time came when he was to be honoured by brethren not only practising Masonry under more august conditions than those obtaining in the Tarbolton public-house where he had been "made," or, again to quote Robert Chambers, in the "little stifling cottage-room" at Mauchline of later-date meetings, but amongst whom were to be found men of the highest repute for worth and ability in Scotland.

It was on 28th November, 1786, that Burns first set foot in Edinburgh. He had arrived there, on his own statement, without a single acquaintance or a single letter of introduction. But, happening in course of a solitary ramble around to meet with an Ayrshire Masonic brother, Mr. James Dalrymple of Orangefield, he was by him taken to a meeting of Canongate Kilwinning Lodge, held on 7th December—nine days after his arrival in Edinburgh—and there and then introduced first to a brother of no less eminence than the Hon. Henry Erskine, Past Master of the lodge, and then to the Earl of Glencairn, who was a brother-in-law of Mr. Erskine.

That same night, before going to bed, Burns wrote to his friend Gavin Hamilton in Mauchline, stating, *inter alia*, that "My Lord Glencairn and the Dean of Faculty, Mr. H. Erskine, have taken me under their wing; and by all probability I shall soon be the tenth worthy and the eighth wise man in the world." At this same meeting, moreover, the poet must have seen others of the biggest Edinburgh celebrities of the day. Because it so happened that the night in question was that of the annual invitation to Canongate Kilwinning of Grand Lodge, among the officials of which at that time were the Duke of Athole, the Earl of Balcarres, Lord Haddo, Sir William Forbes, the Hon. Colonel James Murray, Sir James Hunter Blair, the Earl of Buchan, John Clerk of Eldin (Lord Eldin), Mr. Grant of Monymusk, Francis Lord Napier, Dr. Nathaniel Spens, the Earl of Morton, James Wolfe Murray (Lord Cringletie), etc.

This was Burns's first experience of Masonry in Edinburgh; and another, no less memorable with him, took place a few weeks later on. Concerning this, he writes, under date 14th January, 1787:—"I went to a Mason Lodge yesternight, where the Most Worshipful Grand Master Charteris [afterwards Lord Elcho] and all the Grand Lodge of Scotland visited. The meeting was numerous and elegant; the different Lodges of the town were present in all their pomp. The Grand Master who presided, with great solemnity, and honour to himself as a gentleman and Mason, among other general toasts gave 'Caledonia and Caledonia's Bard — brother Burns,' which rung through the whole assembly with multiplied honours and repeated acclamations. As I had no idea such a thing would happen, I was downright thunderstruck, and, trembling in every

nerve, made the best return in my power. Just as I had finished, some of the grand officers said, so loud that I could hear, with a most comforting accent, ' Very well, indeed ' — which set me something to rights again."

There is little doubt, we fancy, that with his masonic experience, superadded to his native gifts of address, the poet's reply must have confirmed the *impresment* of the "multiplied honours" to which he refers. The next recorded "honour "paid to him by the brethren, is to be found— somewhat clumsily worded—in the minutes of a meeting of Canongate Kilwinning Lodge, held on 1st February, 1787. It goes thus:—"The R. W. Master having observed that Brother Robert Burns was at present in the lodge who is well known as a great poetic writer, and for a late publication of his works which have been universally commended — submitted that he should be assumed a member of this lodge, which was unanimously agreed to, and he was assumed [affiliated] accordingly." But what, it may fairly be presumed, was regarded by Burns as the chief compliment paid to him by his brother masons of the Scottish metropolis was received one month later than this.

At an extra full meeting of the lodge, held on 1st March, 1787, he was formally appointed Poet-Laureate of the Lodge Canongate Kilwinning No. 2. The honour was conferred on him at the hands of the then R.W. Master, Alexander Ferguson of Craigdarroch, advocate, whose powers in a well-known contest, Burns was a year or two afterwards to commemorate in his poem of "The Whistle," in which, as will be remembered, the winner is described as : — " Craigdarroch, so famous for wit, worth, and law."

This appointment to the Laureateship, as many masons are aware, was afterwards made the subject of a large and ably executed picture, in which the poet is represented advanced to the Master's chair to receive from the latter the laureate wreath or chaplet, and in which are introduced between fifty and sixty of the distinguished of the fraternity of the day members of the Lodge or visiting brethren, for obtaining correct likenesses of whom, the artist. Brother Stuart Watson, R.S.A., was afforded every facility. After these Edinburgh experiences, there remains but little in the later masonic career of Burns that calls for reference in detail. About a couple of months after the last mentioned incident he proceeded on his Border tour, with his young friend Robert Ainslie, in course of which both were received into the royal arch, the minute of the event, which took place on 19th May, 1787, being as follows :—" At a general encampment of St. Abb's Lodge, the following brethren were made royal-arch masons—Robert Burns, from the Lodge of St. James, Tarbolton, Ayrshire; and Robert Ainslie, from the Lodge of St. Luke, Edinburgh. Robert Ainslie paid one guinea admission dues, but, on account of Robert Burns's remarkable poetic genius, the encampment agreed to admit him gratis, and considered themselves honoured by having a man of such shining abilities for one of their companions."

On 25th June following, he was back in Edinburgh, and attended the meeting for the annual election of officebearers of Canongate Kilwinning; and after his Highland tour, he attended several meetings of the same; always, to his evident gratification, being recognised as Poet-Laureate of the Lodge, and always occupying the same seat, in the corner

below the dais, to the left of the president. He left Edinburgh finally in February, 1788, and in June ensuing took possession of the farm of Ellisland, on the Nith; and thereafter, as all men know, got an appointment in the Excise, and settled in the town of Dumfries. Here, in his own words, he continued his "mason-making practice;" and in the words of his contemporary and biographer. Heron, "had soon the fortune to gain the notice of several gentlemen better able to estimate the true value of such a mind as his than were his fellow-peasants."

*This somewhat short article about Robert Burns as a Freemason was written by John Dawson Ross and appeared in his book - Burnsiana Vol 5 – 1895.*

*His Brother Peter Ross wrote a far more complete version of Burns and Freemasonry in his book, "Scotland and the Scots" published in New York in 1889 and is reproduced on the Lectures website, and can be read at this link.*

[Robert Burns as a Freemason](#)

## The Vision

***''And wear thou this,' she solemn said,  
And bound the holly round my head;  
The polish'd leaves and berries red  
Did rustling play,  
And like a passing thought she fled  
In light away.'''***

*The last stanza of the poem by Robert Burns.*

# Lodge Dumfries Kilwinning No. 53

*Edinr., 9 Nov., 1736  
Brother,*

*As a great many of the Lodges in Scotland are determined on this Election of a Grand Master to give their vote and interest for William St. Clair now of Rosline, Esqr., to be the first Grand Master whose predecessors for many years enjoyed the same by patent from the King as appears by a Declaration Signed by Several Regular Lodges about 153 years agoe in favor of that family, and again Ratified about 50 years after. Furder lest it should Humble any of the Brethren The present Roslin notwithstanding from the face of the Inclosed Declarations he appears to have a hereditary right thereto does not that by electing him the same should be continued to his heirs. On the contrary he is willing upon his being elected the first Grand Master to Declare the same Annual in all time coming. This with the Inclosed you will signify to your Lodge and you will much oblige.*

*Your affect. Brethren and most humbl  
Servts.,  
GEO. FRAZER, Cannongate Kilwinning  
WM. MONTGOMERY, Leith Kilwinning  
JAMES CARMEHAELL, Lanark*

No mention of this communication is made in the minute, and so we are without the expressed opinion of the Brethren at this point. The Grand Lodge of Scotland was formed at this time when William St. Clair of Roslin filled the Throne and demitted office the following year.

In 1742, His Grace Charles Duke of Queensberry and Dover was chosen and elected Master the Lodge; but the appointment was necessarily of an honorary character, and His Grace does not

Being so long ago, and with scarce records, it is impossible to say with absolute certainty when the formation of Lodge Dumfries Kilwinning No.53 took place. We know from the Lodge minutes that the brethren were celebrating the tri-centenary on 27th December 1815, placing the Lodge's formation at 1515. However, there is no evidence to corroborate that this date is the true one. The Lodge charter was granted by The Grand Lodge Of Scotland in 1750 and in it was the text, "the said Lodge of Dumfries having been constitute in a just and perfect Mason Lodge as a pendicle of the Ancient Mother Lodge of Kilwinning about the number one hundred and seventy five years ago". This would place the formation around 1575 (the charter did say "about" 175 years ago). The brethren of 1750 accepted the date of formation to be literally 1575, and this is the date which we now celebrate.

The oldest existing Lodge minute dates from May 1687. It minuted the appointment of Brother James Tod as the new Master of the Lodge. We have no records of who occupied the Master's chair (or, for that matter, anything else that went on in the Lodge) prior to this. The original minute book is held at Grand Lodge in Edinburgh.

In 1736, just prior to the formation of The Grand Lodge of Scotland, a letter was received by the Lodge, which, by today's terms could only be seen as canvassing. It read:

appear to have been able to attend any of the meetings during the years he filled the office.

As previously mentioned, the Lodge was acting under a charter granted from Mother Kilwinning for the first 175 or so years, before one was received from The Grand Lodge Of Scotland in February 1750. The Lodge was originally known as "The Old Lodge" until 1755, when the present title of "Kilwinning" was adopted. Doubtless the formation of the "Journeymen" (now Lodge Thistle No. 62), in 1754 made them desirous of departing from this vague, though in some respects, unique title they had previously held. However, the name "Ye Olde Lodge Of Dumfries" is still in use on letterheads, etc.

One prominent member of the Lodge was Robert Burns, son of the bard. He filled several offices in the Lodge and was Master in 1845. He was a clerk in the Stamp Office, London, and after twenty nine years in this position, he retired to Dumfries (the place of his father's death), on a Superannuation allowance in 1833.

In 1847, the Lodge seemed to be in a fairly prosperous state, with 8 brethren initiated. However, for some inexplicable reason, the meetings ceased and the Lodge slipped into dormancy. Even the minutes give no clue as to the reason. The Lodge was reopened on 19th March 1874 at a meeting of the Provincial Grand Lodge with members of Lodge Thistle No.62, Lodge St Michael No.63, Lodge Operative No. 140 and Lodge St John's, Thornhill, No. 252.

Since then, the Lodge has gone from strength to strength, passing through two World Wars in the process. Many celebrations have taken place over the

years and we are fortunate enough to be able to celebrate two beginnings: the (supposed) birth of the Lodge in 1575 and the granting of our Grand Lodge charter in 1750. We can only hope that this fine old Lodge goes on for many more centuries to come, giving countless men the pleasures of the virtues of Brotherly Love, Relief and Truth.

A number of Lodge papers, documents and books (including the Old Charges) are held in storage at Grand Lodge in Edinburgh. They may be inspected by brethren who avail themselves of prior written consent from Brother Secretary.

### **The Masonic Life of Robert Burns**

The Masonic life of Robert Burns began on July 4, 1781 when he received the first Masonic degree. He received the next two degrees in October 1781, thus becoming a full member of the Fraternal order through St. David's Lodge in Tarbolton. With few exceptions, almost all of his close male friends were to be members of the Craft. He was elected Deputy Master on July 27, 1784. This is a very short time for anyone to advance in a Masonic lodge. That could happen only to a very active member that was well liked.

Burns wrote The Farewell when he thought he was leaving the Lodge to emigrate to Jamaica. However, when his path led to Edinburgh instead, he became an honorary member of St. John Lodge #22; this lodge was the first to admit an honorary member. On February 1, 1787, he became a member of Canongate Kilwinning #2, that met in the oldest Masonic lodge room in the world. On March 1, 1787, he was made Poet Laureate of this lodge 2. On May 19, 1787, he became a member of the

Consistory or a 32nd Degree Mason. On December 27, 1788, he moved his membership to the St. Andrew Lodge #179 in Dumfries.

### **Masonic Portrait of Robert Burns**

Burns' membership in Masonic lodges and his devotion to Masonry enabled him to meet people normally out of reach to a poor Scottish farmer in the eighteenth century. Friends he made as a result of his Masonic activities were a great influence on him. Two of these men were: Dr. John MacKenzie, who wrote *Origin of Morals and Common Sense*, and Sir James Hunter Blair, grand master of Scotland, after whom Hunter Street and Blair Street are named.

Another of Burns' Masonic friends was the Rev. Dr. Mathew Stewart, a noted geometrician and Professor of Mathematics at the University of Edinburgh; in 1785, he became a Professor of Moral Philosophy at that same institution. Gavin Turnbull, another Masonic Friend, wrote a poem to Burns, *To Mr. R. B.*

When Burns became friends with the Masons of his time, he found himself in a rare company of men. Major William Parker was a banker and the Master of Kilmarnock Kilwinning Lodge. He knew Sir John Whiteford, Master of Lodge St. James, who in 1766 became Senior Grand Warden of Scotland. He was friends with John, Duke of Atholl, 32nd Grand Master of Scotland and Sir William Forbes, Grand Master of Scotland from 1776 to 1778. The 34th Grand Master of Scotland, the Earl of Buchan, was another friend.

It is impossible to assume that these men had no influence on Robert Burns, who

found the most educated men in Scotland associating with him at meetings and social events. It was a challenging and vibrant society.

It is also interesting to see how the men he met in the lodge changed the course of his life and brought his work to the notice of the world. Henry MacKenzie, author of *Man of Feeling*, was a member of Canongate Kilwinning Lodge and one of the first to extend to Burns kindness on his arrival in Edinburgh. Later, Burns was to say that, after the Bible, MacKenzie's book had the most influence on him and that he wore out two copies carrying them in his pocket. Captain Francis Grose did a drawing of Burns' father's grave; in return, Burns wrote *Tam O'Shanter* for him.

Gavin Hamilton, a Master of St James Lodge, suggested Burns collect and publish his poetry. James Earl of Glencairn introduced Burns to William Creech, who became his publisher. Later Burns said of James of Glencairn, He is a stronger proof of immortality of the soul than any philosophy ever produced. A mind like that can never die. Professor Dugald Stewart and Dr. George Lawrie introduced Rev. Thomas Blacklock to Burns' work. The Reverend gave Burns the money for paper to make the second edition of his poems.

Even after Robert Burns' death, it was Masons who helped keep alive the memory of Burns' life and works. John Ballantine, Master of Ayr Kilwinning Lodge in 1801, instituted the Alloway Club to celebrate annually the anniversary of the poet's death. On the 25th of January, 1820, a monument was erected in Alloway to the honor and genius of Robert Burns. This effort was led by Alexander Boswell, son of Samuel Johnson's biographer.

# Famous Freemasons

## Harold Lloyd

### “The King of Daredevil Comedy”



Harold Lloyd is best remembered today as the young man dangling desperately from a clock tower in the 1923 classic *Safety Last*. At the height of his career, Lloyd was one of the most popular and highest-paid stars of his time. While his achievements have been overshadowed by the work of contemporaries Charlie Chaplin and Buster Keaton, he made more films than the two of them combined. With hits like his 1922 film *Grandma's Boy*, Lloyd became a strong force in bringing about the advent of the “feature-length” film.

Not only was Robert Burns attracted by the Masonic works but his brother Gilbert also became a Mason on March 1, 1786, and in 1845 Burns' son, also named Robert Burns, became the RWM of Dumfries Kilwinning Lodge.

In light of this information, it is not out of place to say that the Masonic Brotherhood had a strong lasting effect on Robert Burns. His membership in the Masons brought him in contact with people he would not otherwise have met, and the efforts of his fellow Masons hastened the acceptance and recognition that Robert Burns so well deserved

Robert Burns junior was the eldest of a family of five surviving children. He was educated at Dumfries Grammar School and at Glasgow and Edinburgh University. He obtained a position in the Stamp Office in London offered to him by the Prime Minister and retired to Dumfries in 1833.

In 1845 Robert Burns Jr., became RWM of Dumfries Kilwinning Lodge No.53, *pic below*.



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

Born in Nebraska in 1894, Lloyd's stage career began at the age of 12. Although he had none of Chaplin's or Keaton's childhood Vaudeville training, Lloyd had a natural talent that led him to make the most dangerous tumbles and falls seem effortless. In 1913 Lloyd moved with his father to Los Angeles, where the motion picture industry was still in its infancy. There he tried desperately to break into show business, taking any small part he could get. He soon made friends with another extra, Hal Roach, who was putting together his own production company. In a short while the company had taken off and was making movies featuring Lloyd as "Lonesome Luke," a Chaplin-inspired bumbler. While "Lonesome Luke" was popular, Lloyd knew his mimicry of Chaplin was an inevitable dead end.

In 1917, Lloyd began work on a new character, one that was to remain a signature through out his career. With round glasses, a straw hat, and an unkempt suit, this new invention still had many of the qualities associated with Chaplin's Little Tramp, but something was different. He seemed both the fool and the fox, able to outsmart the bad guy, but only by a hair. In 1919, at the height of his acclaim, a tragedy struck. While posing for a photograph he grabbed what he imagined to be a fake bomb and lit it with his cigarette. The bomb went off in his hand, costing him a thumb and a forefinger. The story was front-page news and it seemed the end of this daredevil's career. Never the quitter, Lloyd bounced back and made dozens of more films, among them his best and most highly acclaimed, including *Safety Last* (1923) and *Speedy* (1928). Even into the time of the talkies, Lloyd persisted while many other silent movie stars threw in the towel. In 1971, twenty-

three years after his last feature film, he died in his Hollywood mansion.

From his early black-and-white shorts to his full-length talkies, Lloyd recognized that humor was nothing without a sense of play. Athletic and rigorous, he could fall from a window as well as he could scale a wall. It was said that Lloyd was not a natural comedian, rather, that he was a great actor playing comedic roles. His ability to create multi-dimensional characters, both funny and moving, has helped to shape our contemporary view of what a comic actor can be.

Lloyd also understood the role fear could play in heightening comedy. One day while on his way to the studio, he watched a man scaling the side of a building. Crowds had gathered around and were completely consumed by the sight of the climber. Lloyd knew that if he could keep an audience on the edge of their seats like this, he could make them laugh even harder. So, using the tricks of photographic perspective, he began to shoot scenes that looked as if they were happening on the sides of buildings, on scaffoldings, or hanging from clocks. These acrobatic hijinks seemed amazingly real in a time before special effects. More than simply renewing the audience's interest in his work, these progressive techniques earned him the respect of others in the film industry.

Looking at the other films of the time and at the progress of comic acting and cinematography since, it is clear that Lloyd's inspired work was an essential part in the growth of the industry. In his brilliant 1923 epic *Girl Shy*, Lloyd employed many of the high-action comic bits that made him famous. In its climactic

chase scene, we recognize the beginnings of the action film genre, and can see the influence on movies from Ben Hur to Speed. While Harold Lloyd's name has all but been forgotten and great films like Girl Shy and Grandma's Boy are no longer in the public eye, Lloyd's spirit lives on in the movie industry he helped to create.

Inspired by having overcome his own serious injuries and burns, he was very active as a Freemason and Shriner with the Shriners Hospital for Crippled Children. He was a Past Potentate of Al-Malaikah Shrine in Los Angeles, and was eventually selected as Imperial Potentate of the Shriners of North America for the year 1949-50. At the installation ceremony for this position on July 25, 1949, 90,000 people were present at Soldier Field, including then sitting U.S. President Harry S Truman, also a 33° Master Mason. In recognition of his services to the nation and Freemasonry, Bro. Lloyd was invested with the Rank and Decoration of Knight Commander Court of Honour in 1955 and coroneted an Inspector General Honorary, 33°, in 1965.

*Sources. Grand Lodge of the State of Illinois*



## Fraternal Societies Of the World

### 'Ancient Order of Gleaners'



The Gleaners was founded in 1894 in Cairo, Michigan, as a fraternal insurance society for men and women over 16 "of good moral character, who furnish satisfactory evidence of insurability" and who "believe in the existence of a Supreme Being, the Creator and Preserver of the Universe." When the order was first organized, it admitted only persons who were actively engaged in farming, gardening, and related occupations or small-town (up to 3,000 people) residents. These restrictions no longer apply. There were 43,000 members in what is now the Gleaner Life Insurance Society in 1994, ten years later the society boasts a record high membership of 77,300 members in sixty-one active arbors (lodges).

The Gleaners took its name from the biblical book of Ruth and was at first militantly committed to the values of rural and small-town America. It would admit only people who were actively engaged in farming, gardening, or like activities, or who lived in towns of under 3,000 people. It later changed its rules, though, to admit anyone as defined above.

There are three classes of membership: Beneficiary, Junior and Cooperative. Juniors can graduate automatically to Beneficiary membership by staying in the organization for a certain period. "Cooperative" membership is social membership, without financial benefits, but with fraternal participation.

Although it has always been a beneficiary society, it involved the following degrees: Introductory, Adoption, Ruth, and Dramatic.

The Introduction degree is required of all new members. After a brief instruction the candidate takes an obligation promising to obey the society, be faithful to the society's principles, and not bring harm to any members.

The Adoption degree consists of lectures pertaining to the society's basic principles. A good portion of this degree's moral instruction is drawn from the Biblical story of Naomi, Ruth, and Boaz. (The reader probably recalls that Ruth and her mother-in-law, Naomi, are gleaners mentioned in the Old Testament.) Symbols of the initiatory degree are the sheaf, sickle, and hourglass.

The second degree (Ruth) appears to be a rite for women. It too draws from the Book of Ruth in the Old Testament. The

Dramatic degree ritual requires the candidate to be hoodwinked. In part, this degree also points to Ruth, Naomi, and Boaz; however, other items are also included. The outsider figure played by the candidate for admission is a "Moabitish stranger."

The ritual employs a fair amount of religious symbolism. For instance, the room where the Gleaners meet has an altar in its centre; prayers are spoken and hymns are sung. The ritual also contains an installation format and a funeral ceremony. The symbols draw on obvious sources; the emblems of the first degree are the sheaf, sickle, and hourglass. Lodges are called Arbors; there appears to be only two tiers, with the Supreme Arbor above the local lodge.

The Gleaners is very strong on the family, and, indeed, its emblem shows an "ideal family" of father, mother, son, and daughter, with the parent holding stalks of grain across which are the words "Prudens Futur" which might best be translated as "thought for the morrow."

The Gleaners is not particularly involved in charitable works. The Gleaner blood bank operates at local Arbor level "as a health guard to Gleaner members," and the organization stresses such all-American activities as bowling, baseball, and square dancing. There are also "great Gleaner picnics." The Gleaners provides for the orphans of deceased fellows and also provides a number of college scholarships and loans. It encourages its employees to study, reimbursing expenses to them.

*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.*

## Between Heaven and Earth.



Admitted to the Middle Chamber, the Fellow Craft knows that he has reached a state precisely between the two extremes of apprenticeship and mastery. Further, he stands in the Middle Chamber of King Solomon's Temple indicating that there is a more remote chamber from which he came, and a more inward chamber which he desires to penetrate. And on the pathway to the Middle Chamber, the Fellow Craft passes between two symbolic pillars, differentiated only by the globes that cap them. They remind him of the two distinctive spheres of existence in which man resides: one terrestrial, one celestial.

He then mounts the winding staircase that ascends from earth toward heaven, a symbol of progress from profane to divine knowledge.

The distinction of knowledge into worldly and divine can be found in many sources. Plato made the distinction between divine ideas and worldly expressions of ideas. Hermes Trimegistus stated "as above, so below." Christian scholars distinguished between *logos* (the idea itself) and *rhēma* (the expression of an idea for example in form of words). In the Bible we read that in the beginning there was a divine word that effected the creation of the world. In Masonry, we find this distinction in the form of operative masonry that aimed to understand the world of stone and speculative Masonry that aims to understand the world of abstract moral and philosophical ideas.

Every Mason begins his work in mundane darkness. As an Apprentice, learns to manipulate earth by fitting stones using the working tools of his degree.

The second degree teaches additional worldly knowledge: for example, the Fellow Craft learns about receiving wages, the physical forms of which Corn, Wine, and Oil can only remind him of earth. Additionally, he receives practical knowledge about architectural styles. As an Apprentice, his work focused on smoothing stones to fit them for the builder's use. Now, as a Fellow Craft, he learns how to calculate and measure the placement of stones using the working tools of the Plumb, Level and Square. Further, the Fellow Craft is again reminded of earth by the two pillars prominently emphasized that were made from metal extracted from earth.

Beyond worldly knowledge, the second degree urges the initiate to pursue divine knowledge. This is a kind of knowing that is not immediately available to man. As Saint Augustine taught, “God is more truly imagined than expressed, and He exists more truly than he is imagined.” <sup>1</sup> By studying the book of nature and ourselves, we can only approximate the sacred knowledge that lies within the very substance of nature.

The seven liberal arts aim to describe nature in all its different forms, and pursuing them allows the contemplative Mason to, as it were, triangulate the divine order through nature. In the past, the liberal arts denoted the education worthy of a free (liber) person. Being freeborn is a prerequisite to Masonic initiation. The liberal arts align well with the transition from the operative to the speculative art, and certainly they denote a curriculum that imparts general knowledge and aims to develop rational thought and intellectual capabilities. Preston’s lecture from 1775 illustrates the worldly power of knowledge of the liberal arts, and geometry in particular, which taught the architect to construct his plans; the general to arrange his troops; the engineer to mark out the ground for encampments; the geographer to give us the dimensions of the world, delineate the extent of the seas, and specify the dimensions of Empires, kingdoms, and provinces; and the astronomer to make his observations, and fix the duration of times and seasons. <sup>2</sup>

Preston wrote in his *Illustrations of Masonry* (1775): “At your leisure hours you are required to study the liberal arts and sciences, and by that means, with a few private instructions, you will soon attain a competent knowledge of our

mysteries.” <sup>3</sup> Moreover, we understand that the knowledge of liberal arts has meaning beyond worldly control and power. W.Bro. Carl Claudy, *fps*, poetically explained the true scope of these studies:

When we rise by Grammar and Rhetoric, we must consider that they mean not only language, but all methods of communication. The step of Logic means not only of a method of reasoning, but of all reasoning which logicians have accomplished. When we ascend by Arithmetic and Geometry, we must visualize all science; since science is but measurement, in the true mathematical sense, it requires no great stretch of the imagination to read into these two steps all that science may teach. The step denominated Music means not only sweet and harmonious sounds, but all beauty poetry, art, nature, loveliness of whatever kind. Not to be familiar with the beauty which nature provides is to be, by so much, less a man; to stunt, by so much, a starving soul. As for the seventh step of Astronomy, surely it means not only a study of the solar system and the stars as it did in William Preston’s day, but also a study of all that is beyond the earth; of spirit and the world of spirit, of ethics, philosophy, the abstract of Deity. <sup>4</sup>

The seven liberal arts form a bridge between worldly and divine knowledge with geometry as the keystone of the bridge. Our superstructure is built on the basis of geometry. Geometry acts as a keystone in both ways. Ascending from the ground up, it allows the construction of geometrical figures and the construction of buildings. Descending from the ideal realm downward, it allows understanding the order and symmetry of the universe. Geometry, and sciences building upon it,

aim to find underlying patterns in our seemingly chaotic world. Craft tradition informs us that Geometry and Masonry were considered synonymous terms. Our ancient brethren viewed Geometry as the keystone between sacred and profane knowledge.

Geometry was used by operative masons to construct buildings. Geometry, which led to modern mathematics and science, allows us to understand nature, from how the planets move to predicting the return of a season and planning a mighty cathedral. Understanding geometry allows us to observe the beautiful proportions, symmetries and order of nature. Indeed, geometry allows the contemplative Fellow Craft to discover the power, the wisdom and the goodness of the Great Architect of the Universe.

Masonic knowledge builds on ancient knowledge and is proud of its traditions. This might make our ways appear to be static and antiquated. Yet, Masonry refers to itself as a “progressive science,” indicating the progressive advancement that each of us may make. All of us work “on the level” to reflect upon the teachings and make personal interpretations. Without this provision, the Craft would simply be an authoritarian, dogmatic system, but its lasting success has been because it is much more than that. As Preston explained, “Masonry is a progressive science, and is divided into different classes or degrees, under particular restrictions and injunctions of fidelity, for the more regular advancement of its professors in the knowledge of its mysteries. According to the progress we make, we are led to limit or extend our inquiries; and in proportion to our genius and capacity, we attain to a greater or less degree of perfection.” 5

The Craft’s usage of the term “science,” of course, is under its traditional meaning of a systematic body of knowledge learned by study, rather than the more restricted modern sense that is connected to concepts of “the scientific method,” and so on. But Masonry does indeed share many characteristics with the natural sciences. Today, science is considered the concerted human effort to understand the behaviour and structure of natural world through systematic observation and experimentation. Science aims to construct models of the world that approximate the underlying order. Masons similarly aim to find order out of chaos and to build a “house not made with hands eternal in the heavens.”

Masonry can be seen as a progressive science in two ways: First, our knowledge continues to develop and evolve with every new member, every essay, poem, song or lecture. Second, the Craft promotes and supports ongoing personal development. Masonic knowledge is taught by degrees, and a brother grows and learns with each degree. Masonic education does not end after becoming a Master Mason. Similar to the Japanese method of kaizen, Freemasonry is best conceived as an art of continuous lifelong improvement.

The path toward more light needs to be supported by both worldly and divine knowledge, both of which are needed to create and find order. Order is the mark of a Mason. To achieve order, the lodge and each of the lodge’s brethren must become a kind of bridge between worldly and divine knowledge. Masonry uses worldly tools, such as geometry and science, for the more noble and glorious purpose to gain more understanding of moral truth and the divine order. The Fellow Craft, standing on the

winding flight of stairs, finds himself between heaven and earth\_looking for more light and more light greater still.

*Article by Beat Schwendlmann on The Pathway That symbolically leads the fellow Craft deeper Into Solomon's Temple*

notes

1. De Trinitate 7.4.
2. Colin Dyer, *William Preston and His Work* (Shepperton, uk: Lewis Masonic, 1987), 251.
3. William Preston, *Illustrations of Masonry*, 2nd ed. (London: J. Wilkie, 1775), 67.
4. Carl H. Claudy, *Foreign Countries* (Washington, D.C.: Masonic Service Association, 1925), 69–70.
5. Preston, *Illustrations of Masonry* (1775), 19–20. Sourced from; *Between Heaven and Earth in the Fall 2011 Issue of Philalethes, the journal of the Philalethes Society.*

## DID YOU KNOW?

**Question: Cowans and Intruders' or 'Cowans and Eavesdroppers'. When was the wording changed and which is correct?**

**Answer.** There is no evidence that the words were ever changed and the question of which is correct does not really arise, because the words are used synonymously, despite their widely different meanings. The O.E.D. traces the use of the word 'eavesdropper' in the Borough Records of Nottingham as early as 1487, and it means 'One who listens secretly to conversation'.

The same authority quotes the word 'entrewder' (= intruder) in an Act of Henry VIII, in 1534. So far as the Craft is concerned, to intrude means 'to thrust oneself in without warrant or leave; to enter or come where one is uninvited or unwelcome'.

In our modern practice, both words are used. In the 'Opening' ceremony, most workings speak of 'intruders', but in the Investiture of the Tyler, Stability, Logic, Universal, West End, and most of the other widely used versions prefer 'eavesdroppers'. Emulation, however, speaks of 'intruders' in both places.

Instead of asking 'which is correct?' it seems that we may arrive at a better solution if we try to ascertain which word is more appropriate to the circumstances of the Craft. For example, a Cowan, in operative times, was certainly an intruder - from the trade point of view; he could not have learned very much of the trade if he merely listened under the eaves.

In Speculative Masonry, it is likely that the eaves-dropper, the secret listener, would be the greater source of danger. So it is not surprising, perhaps, that when the relevant words begin to appear in our ritual documents, c. 1710-1730, the eavesdropper forms come first.

The first hint of that word in the ritual is in the Dumfries No. 4 MS. of c. 1710, where there is a question:

*'is ye house cleen' [i.e., is the room tiled?], and if the answer is 'it is dropie or ill-thatched . . . you are to be sillent'. The word 'dropie', here, is part of the word 'eavesdroppers'.*

In 'A Mason's Confession' of c. 1727, there is a note to one of the questions:

*... the secrets of the Lodge are hid from the drop; that is, from the unentered prentice, or any others not of their society, whom they call drops.*

The earliest appearance of our 'cowans and eavesdroppers' is in Prichard's *Masonry Dissected*, 1730:

*Q. Where stands the Junior Enter'd 'Prentice?*

*A. In the North.*

*Q. What is his Business?*

*A. To keep off all Cowans and Eavesdroppers.*

Another question followed, implying that our Brethren in those days were very willing to let the punishment fit the crime:

*Q. If a Cowan (or Listner) is catch'd, how is he to be punished?*

*A. To be plac'd under the Eves of the Houses (in rainy Weather) till the Water runs in at his Shoulders and out at his Shoos.*

Incidentally, the phrase 'cowans and intruders' does not appear in our ritual until the late 1700s.

*The above answers were given by W. Bro. Harry Carr, a former Secretary of Quatuor Coronati Lodge No. 2076.*



## Rays of Masonry “The Obligation of the Worshipful Master”

Perhaps there is no obligation more sacred than that taken by the one who is to become Worshipful Master.

The traditions, the tenets and principles, and all the precious possessions of Masonry, and even the responsibility vested in the lodge by the Grand Lodge, are placed in the hands of the Worshipful Master.

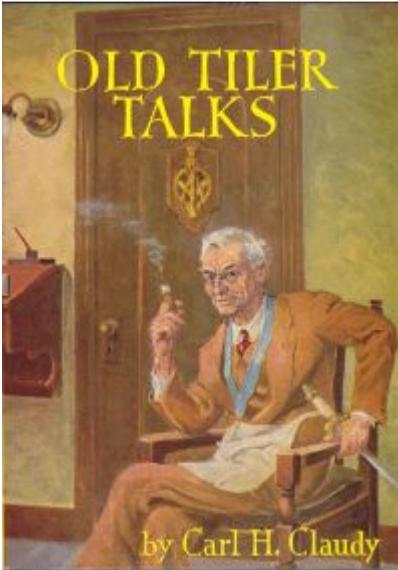
To be a good man and true, and strictly to obey the moral law, is the basis for all other of the Ancient Charges to which the Master-elect must give his assent. Every officer "in line" should read these questions many times before he is asked them officially. They will serve in some measure to answer the question: "Will I be able to live up to the regulations as Masters have done in the past?"

The weight of the true answers to these questions exceeds beyond the lodge room. The responsibility is to society and to country, in addition to the accepted responsibilities which are connected with degree work and the regular business of the lodge.

What relation is there between the obligation of the Worshipful Master and the brethren? When any brother takes upon himself such a sacred obligation, it is the duty of every other brother to give him every cooperation in helping him to discharge that obligation.

The Worshipful Master should have our good wishes, our prayers, and the work of our hands and heart in all his laudable and important undertakings.

*Dewey Wollstein 1953.*



## Music

It's a shame! Our music! We don't get nearly what we pay for!" complained the New Brother.

"Is that so!" exclaimed the Old Tiler."I thought Brother Henderson trains and leads a very good quartette."

"Brother Henderson, I suppose, is a competent musician," answered the New Brother, "but he hasn't much voice. People who can't sing ought not to. Why did the Master appoint him? We pay for our music; why can't we get it.

"I take it, then, if you were Master, you would not have re-appointed Brother Henderson director of the choir?"

"I certainly would not."

"And how would that have affected Brother Henderson?"

Oh, I'd be sorry for the poor old chap, of course. But age must give way to youth. He can't expect to sing forever."

"How would it affect the membership of the lodge not to have him there?"

"It would affect them pleasantly. We'd have good music, without his quavery voice."

"My son," answered the Old Tiler. "You are right in theory and all wrong as to practice. Perhaps I can make you see better. Brother Henderson's voice is not what it once was. But Brother Henderson is still Brother Henderson.

"Not long ago I was so unregenerated as to go to a ball game. A once great pitcher was on the mound and they pounded him all over the lot. When they took him out to give place to a younger man, there was heartier cheering than when the game was won. The cheers were for what the old pitcher was in days gone by; the joy he had given, the work he had done, the manly way he played the game.

"John L. Sullivan was more famous in defeat than in victory; fight fans revere the memory of Lanky Bob Fitzsimmons, no less that he was finally supplanted in the ring by a younger man, because of the fair, square, hard hitting, honest fighter he always was.

"Brother Henderson has done something for Masonry. Year after year he has directed the choir and sung in this lodge. We pay him a pittance, but what he has given is not paid for by money. Never the funeral, no matter how cold or dreary the day, that Brother Henderson hasn't given the comfort of his voice to those who

mourn. Never the entertainment for charity that Brother Henderson has not sung himself hoarse for. Never the sick man getting well that Brother Henderson didn't appear at his house to sing some cheery songs.

"I have seen Brother Henderson at a funeral sing with dry eyes when I knew his heart was breaking for some brother he loved; why? To comfort those who remained. I have known him to sit up many a night with the ill. He is first to respond to any call of distress. He is a Mason through and through. And I'll tell you a secret he doesn't know I know. The checks he gets from lodge for singing he signs over to the charity fund.

"Brother Henderson has not a good voice now. But we are a lot of old timers. We take in new members slowly. All the old timers love Brother Henderson. They would rather have Brother Henderson on the job than the shade of Caruso to lead the choir. For every cracked note he sings, they see a cracked heart he mended. For every false note he sounds they remember a false step he corrected for some wayward brother. For every husky note he whispers, they see the husky strength with which he has served the Craft through nearly sixty years.

"If you want to be unpopular, just say something to any of our membership about Brother Henderson retiring.

"Brother Henderson isn't perfect.. He's human. And, like all singers, he hates to admit his voice isn't what it was. But what does it cost us? We pat him on the back and tell him how beautiful his voice is, and how we enjoy it, and Brother Henderson is

heartened and encouraged in his declining years.

"He would work just the same if we took him off the choir, but he would be cut to the heart to think we didn't like his voice any more; the voice he wore out in our service and for the comfort and the strengthening of his brethren.

"If we were a commercial organization we might have to think of value received! But we are brethren who love and comfort each other. What Brother Henderson has done entitles him to whistle in the choir, if wants to; and he could direct and never sing a note, and we would still tell Brother Henderson that his voice is lovely! For that kind of a lie the Great Architect loves, my son; even as He must love Brother Henderson and . . . where are you going in such a hurry?"

"To a committee room, to see how many times I can kick myself in five minutes, and then to tell Brother Henderson his solo touched my heart . . . only, Old Tiler, it is you who touched it!"

The New Brother gulped as he went to kick himself; but the Old Tiler grinned.

*This is the fifty sixth 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 West Wall

## Lodge Union and Crown No. 307.



## The West Wall at No.307.

“We may have to put up a Health and Safety notice to all Brethren entering the Lodge room advising them not to sprain their neck on entering the temple as they suddenly turn to look up at the new mural on our West wall.

Copied from the original painting “The Inauguration of Robert Burns as Poet Laureate of Lodge Canongate Kilwinning 1st March 1787” by William Stewart Watson. The painting itself has caused some controversy, with some saying the event did not take place and I will not comment further on that particular debate, suffice to say, in my opinion, that it is an excellent painting as well as a fine depiction set during an historic phase in Scottish Freemasonry.

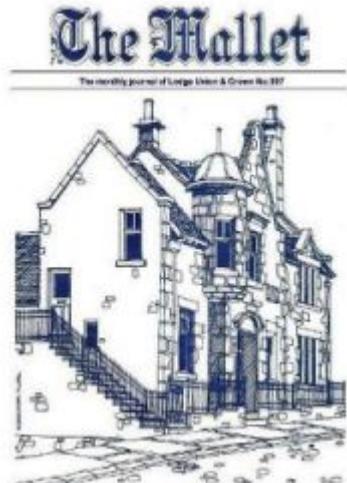
It was in 1845 that James Marshall, a member of Lodge Canongate Kilwinning suggested that the Inauguration would make a fitting subject for a painting. To undertake the work, he recommended William Stewart Watson, also a member of the Lodge. James Marshall also offered to pay for the commission but that he would have the right to sell limited edition ‘engravings’ of the painting. William Stewart Watson was given access to all the relevant documentation and had access to members verbal accounts so that he was able to build up an image of the event. The finished painting was ultimately donated to Grand Lodge in 1864 on behalf of the Late Chevalier James Burnes who was also a member of the Lodge and a descendant of Robert Burns.

Another interesting fact is that this is not the only version of the painting, there is a second and it is only with a second glance one sees that some of the characters have moved and some have left the scene entirely.”

*The painting reproduced on the West Wall of Lodge 307 looks magnificent, and the Lodge really needs to be congratulated. This is definitely on my list of Masonic Lodges to visit. Last year when I was visiting Grand Lodge in Edinburgh on research with Bro. Pat Givan of Lodge Canongate Kilwinning, We went to have another look at the original painting, and met members of Lodge 307 when they were taking photographs of the painting. They explained that they wanted to reproduce it on a wall in the Lodge, and now we see the result. The story behind the second painting is available from the Lodge, by visiting this link; <http://www.lck2.co.uk/new-Shop.html>*

*This article was sourced from the April 2016 edition of the newsletter of Lodge Union and Crown No.307 – “THE MALLET.” [Click here to go to their site.](#)*

*SRA76 magazine published the history of the Lodge in the December 2013 issue and their newsletter can be reached by clicking on the link below;*



# Behind the Symbol

Archaeologists have discovered many old cities, built on the ruins of still older cities, which in turn were erected upon the remains of cities still older.

These several cities were built, existed for a time, were destroyed and forgotten and new cities built above. The artefacts found at the top are totally different from those found at the bottom of the complete excavations, as in nature, since the several cities may have been thousands of years in building, life, destruction and rebuilding.

Many common words in English must be read in context if they are to be understood, which is one of the reasons those who speak other languages from birth find English so difficult. The "good" man may be either the moral man or the physically strong man. The "good" earth is that which grows crops well, while "good" credit is trustworthiness of him who possesses it; a "good" game may be either one which men like to play, or so well played that men like to watch it.

Masonic symbols are like the many buried cities of Ur of the Chaldees; similar to the many words which mean different things at different times to different people when used in different ways. It may be too much to say that all Masonic symbols have more than one meaning, but it is certainly true that most of those objects or ideas or practices which we call symbols have at least two and most of them many meanings.

As a rule only one - and that the simplest-- is described in the ritual. The rest, the individual brother is supposed to hunt out for himself.

A large book would be required to list all Masonic symbols and even suggest the several meanings of each. All that may be attempted here is a suggestion of the "symbol behind the symbol" in a few of Masonry's pictures. The word "pictures" here refers to the oft quoted definition of Masonry. "A beautiful system of morality veiled in allegory and illustrated by symbols".

The symbol, then, is a picture. But it is not a mirror, which shows only what stands before it. It is an illustration which has more than one meaning.

The first, and among the most impressive symbols of Masonry to confront the candidate, to most initiates, is the apron. The candidate is told that it is "an emblem of innocence and the badge of a Mason".

What is "innocence", as the word here is used? Surely not ignorance! The lamb, the baby, the lily are "innocent", in the sense that they know nothing, especially nothing of evil. But a man grown - and no male less than a man grown may be a Mason - must know evil to distinguish the good.

Therefore, "innocence", as taught by the apron must be other than ignorance.

Originally, the Masonic apron was a skin, worn to protect both the clothing of the workman and the body beneath the clothing from injury, and perhaps to provide a pocket in which to carry tools. The operative apron was not necessarily white. When it gave way to the smaller and "token" apron of lambskin (because that is a soft and pliable material), white, the colour of "innocence", became associated with the apron., It is still associated, but the innocence is that of intent not to do evil, not of knowledge of evil. The Mason is "innocent" when his heart is gently towards weakness, chivalrous towards those dependent upon him, tolerate of his fellows'

weaknesses, forgiving of his brethren's mistakes.

Beneath this is the really great meaning of the apron; that of the dignity and worth of labour, the honour of being a workman, the glory of being a contributor to life and living. Perhaps this attitude toward labour and the labourer which in the early middle ages were considered mean and of no account, is Masonry's greatest contribution to a modern philosophy of life.

That Mason who reads into his newly acquired lambskin the thought that it is a badge signifying that it is an emblem of the real value of that which is "more ancient than the Golden Fleece".

In the Entered Apprentice Degree, an initiate learns the importance of the cornerstone, but so little stress is laid upon it ritualistically that many remain in ignorance of its principal significance - the "symbol behind the symbol" which is the necessity of sacrifice in any well ordered life.

The whole subject of cornerstones, cornerstone laying's, cornerstone ceremonies, is bound up in the dreadful "foundation sacrifice" rites of the dark Ages when superstition ran rife and it was believed that buildings would fall if not protected by "good spirits" in the Other World. To provide these "good spirits", human beings were buried alive in hollow cornerstones, there to die a hideous death by suffocation, that their released spirits might guard the building to be erected upon the stone, against the evil work of the powers of darkness.

The rite survives only in the beautiful modern Masonic ceremony of laying the cornerstones of buildings. We are no longer superstitious about it, but we still hollow out the cornerstone and place therein small objects for posterity to see; the list of those who

erected the building, coins of the day, a book, a photograph, a daily newspaper - whatever the imagination of the committee in charge may suggest.

We have the ceremony; we forget, most of us, its origin, but in freemasonry he who hunts for the symbol behind the symbol will find in the emphasis upon the cornerstone the need of sacrifice; the sacrifice of time, of effort, of thought which all good men in general and all good

Masons in particular must make if they are to play other than a selfish part in the lives of their communities.

Few Masonic symbols are less understood - and the fault is that of the ritual and not the philosophy which is Masonry - than the "certain point within a circle".

Both its derivation and its real meaning have become obscured with the passage of years and with, alas, good will but poor execution of the ritual tinkered - those good men and true who have altered ritual to "make it nearer to the heart's desire" with the best of intentions but without much knowledge of what they did.

Masonically, the point within the circle was the beginning of the process in which the King's Master Mason, overseeing and managing the building of a great Cathedral, tried the squares of the workmen that they might be true ninety degree angles.

Every school boy knows the simple geometrical demonstration, but in days when only the few could read and write, this was the great secret - the "secret of the square."

Draw a circle. Put a dot upon it, anywhere. Draw a line through the centre of the circle so it crosses the circle on both sides. Connect the dot with the points where the straight line crosses the circle. The result is a right angle.

It was thus that the King's Master Mason tested the wooden squares of his stone Masons. Originally, "While a Mason kept his tools circumscribed by the point and circle, they could not materially err". Today the line across has become two; we have added the Holy Saints. John and the Holy Scriptures and we now circumscribe our passions and not our tools, thus losing the old significance of the symbol.

But the meaning is still there; the symbol behind the symbol is the need of true tools for our work, whether the tools be of wood and metal for labour upon material, of science and wit for work upon the affairs of life.

In other words, the symbol behind the symbol is the need for standards known to be correct to which to hew, and a right pattern to follow during all of Masonic life.

*"...and they went up the winding stairs into the middle chamber." (I Kings VI-8)*

The Winding Stairs is one of the great symbols of the Fellowcraft Degree. It has a hidden, a covered, a buried meaning not easily to be seen without some intensive looking and not even hinted in the ritual. William Preston, who was more "father of the ritual" of the Fellowcraft Degree than any other, hoped to make this ceremony in Freemasonry a vehicle which would create a desire for a liberal education in those who received it; hence the emphasis upon the liberal arts and sciences, the orders of architecture, etc.

But philosophers of Masonry have seen a deeper meaning in the stairs. as the Fellowcraft Degree as a whole is one of manhood-- as opposed to youth in the Entered Apprentice Degree, and old age in the Master Mason Degree - they find in the winding stairs that incentive to courage

without which no man successfully combats the evils, dangers and misfortunes of life. The point is that the stairs wind.

It does not take courage to climb a straight stair, on which every step can be seen from the one before and the top is in view from the beginning. If there are perils on the way on a straight stair, they can be noted and preparations made. But on winding stair, but one or two steps ahead are visible. What is around the corner? to what difficulties or dangers does progress on an unseen stairway lead?

It takes courage to ascend. The Angel of Death may stand with sword drawn around the next bend. There may be lions in the path, difficulties to surmount, dangers to overcome.

Yet man climbs - aye, he climbs because he is a man, a man grown, a man self-sufficient, and willing, and able to face what life brings. The Fellowcraft Degree as a whole is a preparation for successful manhood; nothing within it has a greater incentive for him who can see with mental eyes the symbol behind the symbol of the winding stairs, than this thought of the courage a real and whole man must have if he is to reach the Middle Chamber...

The second great symbol of the Fellowcraft Degree is the letter G. Of its obvious meanings the degree is sufficiently explanatory. But why the emphasis upon geometry?

*"Prove all things - hold fast to that which is good (I Thessalonians V:21).*

There is no such thing as a proof of a belief which has no evidence; man cannot "prove God" in the same way in which he can "prove" an algebraic equation. Faith is a matter of the heart; geometry is a matter of

the mind. But there is a meeting point where mind and heart touch. And there is a meeting point where faith and science touch.

Geometry proves the visible universe to be a great watch. Geometry can predict the future, just as a watch can predict the interval of elapsed time before a certain hour. As, obviously, man did not create the solar system, or the laws by which geometry can predict the eclipses, the sunrise and sunset, the phases of the moon, the tides, they must have had another, not a human creator. Geometry proves that the universe runs according to law.

Masons name the creator Great Architect of the Universe. Other men have a thousand different names for Him. But it is Geometry which produces the nearest possible "proof" of His existence. Hence the symbol behind the symbol of the letter G is the scientific demonstration not only that "order is heaven's first law" but that there is a Creator, name Him as you will.

One of the many mysteries which Freemasonry presents to those who love and follow her in the absence of comprehension, on the part of the many, of the real content of the Master Mason Degree. It is, apparently, being unable to see the forest because there are so many trees; an inability to see the ocean because there are so many waves and so much foam!

No greater ceremony to express man's longing for and belief in immortality has yet been conceived; no more beautiful mental rainbow has ever arched through the skies of the mind than "The Search for That Which Was Lost".

Yet too many see only the literal story of the tragedy of Hiram and thus fail to see, as their personal own, a vista which has for a far horizon the realization of the dearest hope of

all mankind. The histories of all peoples reflect a belief in an ancient and lost Golden Age; an Arcady; a Fairyland; a Lost continent in which all men were happy and all joys were constant; a place and time of contentment before evil came to the world.

It is the basis for all the "searches"-- for the hope of the recovery of the Holy Grail; the wish for a faith which cannot be undermined; the longing for a certainty about life here and hereafter.

Had we lost merely a word - one or more syllables - how easy to invent another, but the "word which was lost" is the memory in man's consciousness that there is a Something Beyond his senses, the knowledge they bring him, his understanding of the life he lives. It is his longing to possess this again - as racial memories demonstrate that he once possessed it - which is Masonically expressed in The Search.

This is the symbol behind the symbol of the Master Mason Degree.

Happy the brother - if he exists - who following this thought, finds his Masonic pot of gold at the end of the rainbow which is the Lost Word.

*This article was sourced from the website of the Provincial Grand Lodge of East Lancashire.*

Freemasonry is a science of symbols, in which, by their proper study, a search is instituted after truth, that truth consisting in the knowledge of the divine and human nature of God and the human Soul.

**DR. A. G. MACKEY.**

# The Mysterious Letter "G"

## A Short Story



I found that, as I grew up on my grandfather's farm in Habersham, Georgia, at the foothills of the Blue Ridge Mountains, just below the Tennessee line, strange and mysterious things surrounded me. Like, for example, the mystery of the cows knowing just the right time to come back to the pasture gate for milking each evening. Or why "If it thunders before noon, it'll rain before dark." Or why "If the wind's from the east, the fishing's the least, and if the wind's from the west, the fishing's the best." Although I was a hungry-for-knowledge nine-year-old boy, I found that many things had no explanation. They were cloaked in ominous secrecy, known only to some long-forgotten author, or to nature itself.

But of all the abstruseness that surround me, the most intriguing was the prominent display of an emblem painted in striking green on the bright white gable of my grandfather's house. This painting of a carpenter's square and a draftsman's compasses surrounding a capital letter "G" could be seen from as far away as the county road a quarter of a mile from the house. The square and compasses was easy for my acute

nine-year-old mind to discern. It had to be that Grandpa was proud of his work in designing and building the house, so he announced his accomplishment to the world by painting the emblem in the most prominent part of the house. That told everyone that he was a proud master builder. But why the letter "G"? That was easy. It stood for Grandpa.

"Not so," said my Aunt Inez, when I proudly boasted of my interpretation. "That's a Mason's sign." Right away, that started the wheels turning in my mind. Mason? I knew some people by the name of Mason who lived over in the mill village, but why would Grandpa want to put their sign on his house? Another mystery to tax my youthful mind. I finally determined that Mr. Mason must have helped Grandpa build the house, and Grandpa, a fair and generous man, had put their sign on the gable of the house in gratitude for the assistance. But, to let everyone know it was his house, he put the big letter "G" (which I was still convinced stood for Grandpa) in the middle to show who was in charge and who the house belonged to. But just to be sure I was right, I asked Aunt Inez, who had painted the sign. "Why? Why did Grandpa want that Mason's sign painted on his house?" "It's to keep them there Yankees from a-burning the house," she replied. Now, that worried me. This was the 1940's. Was there still a danger that the Yankees might burn the house? I decided to ask no more questions and went about nature's business of growing up.

Many years later, and many miles from the little farm in Habersham, I noticed a ring on the finger of a good friend. It had the same emblem on it as was on my grandpa's house! I was amazed! Was Grandpa's work known even here... even now? It was then that I learned that the emblem of the square and compasses enclosing a capital letter "G" was the symbol of the Masonic Fraternity.

Although I didn't know why it contained the square and compasses, at least I knew what they were used for. But there was still the question. What did the letter "G" stand for?

Some time later, after curiosity had prompted me to ask a friend about the Masonic Fraternity, I petitioned the lodge and was about to receive the Entered Apprentice degree ... the initiation, they called it ... I felt I had finally solved the mystery of the "G". I was told that I would have to ride a goat during the initiation. So, that was it. The "G" stood for goat, the goat I would have to ride during the initiation. I lost all interest in pursuing the question of the meaning of the letter "G" the evening I went to the lodge for initiation.

There were two candidates that night... an older gentleman and myself. The older gentleman was chosen to receive the degree first. I waited anxiously, and somewhat nervously, in the hallway outside the door with a man armed with a sword. A sword?! Now, that bothered me. That fellow looked serious. I racked my mind, trying to remember if I had read of an instance where someone in town had been run through by a sword. I hadn't. I studied on that for a bit, but soon dropped the thought when the old man sat down beside me and leaned the sword against the wall between us. Surely, I thought, with that lackadaisical attitude, he had no intention of using it. I finally concluded that it had to be just a ceremonial prop.

Somewhat relieved, I sat in silence, but still anticipating all sorts of things that might be going on inside. I strained to try to hear of what I thought would be the clatter of a goat's hooves behind that closed door. I was suddenly surprised by a loud knock on the door from the inside. Jolted from his resting position, the old man quickly grabbed the sword, jumped up, and hurried over to the

door to answer the knock. The door swung open. A voice from inside said, "Here, this belongs to Brother," (he called the first candidate's name). Put it on the shelf with his hat for him. He'll get it later." The temptation to try to see inside the room was abated by what was handed through the door. It was a glass of water, and at the bottom of the glass, rolling gently in pitiful motion from side to side, sadly staring at me during the tumbles, was an eye! An eye! They took his eye!?! The eye! I had seen that somewhere too, but it had also remained a mystery. Did this allude to that? Was this what's behind one of the other mysteries I had not yet solved, The All-Seeing Eye? Were they thinking of doing that to me, too? I tried to shrug it off, but they had said it belonged to the candidate. It was his. He's still inside and it's out here in the glass of water.

I suddenly had the urge to visit the restroom, which fortunately, was downstairs. I didn't stop until I got home and I certainly didn't talk about the experience with my wife. When asked how the initiation went, I laconically replied, "Fine, just fine." My friend, from whom I had asked the petition for the lodge, visited me the next day. When asked why I didn't stay for the degree, I answered that I had a stomach problem and had suddenly felt the urge. It wasn't exactly a lie. He smiled as he asked if I had seen the eye that they had sent out. I didn't lie about that. He said that was very unusual, for the candidate had just one good eye, and had just recently been fitted with a glass eye, which he had not become accustomed to.

Somehow, during the degree it came out and fell onto the floor. Of course he couldn't put the eye that had rolled on the floor back into the socket, so he asked the secretary to place it in a glass of water and put it near his hat outside until after the degree. I was relieved by the explanation and agreed to return to the lodge the following week for my initiation.

# Operative & speculative Masonry in Hebraic literature

It didn't take long to disprove the theory about the goat, but the experience of the degree had once again taxed my mind about the letter "G"... this time with ardent determination to get to the bottom of it. I was a Mason and I felt it was not only time to get to the truth, but it was my duty. Some of the answers I toyed with seemed to make sense, and, in my mind, could have been correct.

After taking the first degree, I thought the answer could have been that the letter "G" stands for "Great." I mean, after all, it was a great fraternity. Then, from the impression the second degree made on me, "Glorious" would have also been appropriate. Or, after the third degree, maybe it was "Grand." Still, another thought was, judging from the age of most of the members of the lodge, especially the Past Masters, I might have been right all along. That letter "G" really could stand for "Grandpa."

The second degree brought me into more light and finally to the conclusion of my long search to solve the mystery of enigmatic letter "G."

As a Mason, and after getting to know the brothers of the lodge, the friendship, the morality, and the brotherly love exemplified by each of them, I knew I had finally found the right answer. It stood all things that are good - the Supreme Good. Still there was somewhat of a mystery surrounding it. You see, I think it should be a double "G", because there is no longer a question in my mind about the meaning of that letter "G." Notwithstanding any other allegory given to it, it certainly would be appropriate that the ubiquitous letter "G" simply stood for... "Good Guys."

*This short Story was written by Bro. Charles T. Addis, PM and sourced from The Missouri Lodge of Research.*

"To build" is one of the commonest verbs in Hebrew Scripture. Because the world was made out of nothing it is described as being created, but soon afterwards the word building is introduced.

A significant illustration is in the second chapter of Genesis where God builds Adam's rib into a woman (Gen. 2:22). The root meaning "to build" – banah – resembles the word for understanding – binah – which led the rabbinic sages (Talmud Niddah 45b) to say that when God built woman, He endowed her with more understanding than He gave man (the origin of woman's intuition?).

The Bible constantly speaks of what Freemasons would call operative Masonry. Buildings are planned and put up – some to honour God, such as the Tabernacle and the Temple; some to defy Him, such as the Tower of Babel. Building materials are described. Architects and artisans are named, such as the designer and artisan Betzalel. External decorations and interior décor are reported in detail. We discover how many masons were used on major building projects and how long the task took.

The great Builder is God, the Builder of Jerusalem (Psalm 147:2). God is also the great Healer (Ex. 15:26), the Judge of all the earth (Gen. 18:25), and the paradigm of countless other activities.

With all this there are also references to building in a figurative or metaphorical sense: a sort of ancient speculative Masonry. The Book of Proverbs, central to Biblical Wisdom literature, declares, “Wisdom has builded her house” (Prov. 9:1).

Wisdom’s house has seven pillars (the source of the concept of Seven Pillars of Wisdom), allowing ethicists and homileticists much scope for speculative analysis.

Speculative Masonry is developed in a number of colourful discussions in post-Biblical rabbinic literature. The verse in Isaiah, “And all your children (banayich) shall be taught of the Lord and great shall be the peace of your children” (Isa. 54:13) is subjected to a play on words: “Read not ‘your children’ – banayich – but ‘your builders’ – bonayich” (Talmud B’rachot 64a and parallels).

This is an example of a rabbinic device whereby the plain meaning of a verse is given an added level of meaning. In this case the notion is that children are the builders of the future, though there is an interpretation by Rabbi Isaac Alfasi that bonayich is to be read as “men of understanding”, i.e. scholars and teachers. Thus Isaiah may be saying that knowledge (of God and His will, of the nature of man, and the structure of Creation) facilitates peace, harmony and equilibrium.

An important piece of analysis addresses the rabbinic Hebrew word banna’i which means a builder or mason, from the root banah, “to build”. One view sees the plural banna’im as a contraction of ben na’im, a person (literally “son”) of becoming conduct: a refined character.

Others revert to the root banah and link it with scholars “who build up civilisation all their lives” (Talmud Shabbat 114a).

In Freemasonry the move from operative to speculative Masonry involved similar questions, especially what the idea of building can symbolise for thinking people who are determined to find the ethical principles necessary to help make a better world.

*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.](#)*

## SECRETS

We seek for genuine secrets that were lost  
Which time or circumstance may yet restore

While some there be prepared to count the cost

Too few persist to reach the Central Core.

This Centre, which we seek, is whence we came,

Also the goal to which we turn our eyes  
By yearning towards the Sacred Mystic Name

In manner which is known to all the wise.

The Centre reached, the secrets too are found,

It is a point from which we cannot stray,  
No need remains for us to look around  
Full near at hand it is, not far away.

Circumference nowhere, everywhere the Centre

The door is there for all who will to enter.

# KIRKWALL SCROLL

## Part one

Brethren, I present to you my thoughts on the "Kirkwall Scroll", a drawing with a measurement of 18 feet 6 inches in length, and 5 feet 6 inches in width. The Scroll is of strong linen (some suggest sailcloth).

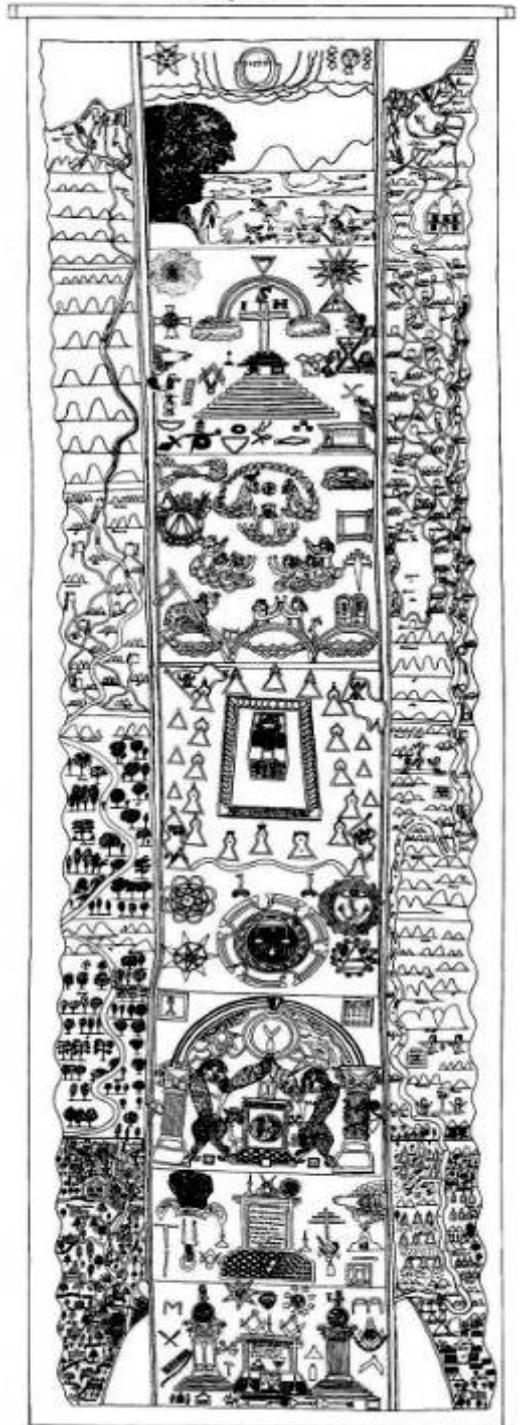
It is very roughly painted in oil: the emblems down the centre being mainly in pale blue, but the top panel shows some attempt to imitate nature, the hills being brown, the sea green, the trees brown, the ground reddish, Eve and the animals and fishes pink.

On each side of the centre strip runs a ribbon of three colours, blue, yellow, and green, the blue being inside. On the left side the rivers and cities are green, the trees and hills brown, and the same may be said of the other side, the tents and symbols being however blue.

The margin all round is a dark slate colour. The border on the spectator's left hand would seem to represent a map of the wanderings of the Hebrews until their settlement in Egypt. The rivers Tigris and Euphrates run down the centre, through a pastoral country almost devoid of cities, but in the lowermost panel is the land of Egypt, with the "Nillus" running through it, and many cities and buildings depicted. The right hand border should be read from the bottom to the top. It seems to portray the wanderings of the Israelites in the desert.

The central strip is not a river but evidently a road and is marked off in years, beginning at year 1, and ending at year 40.

The Kirkwall Scroll.



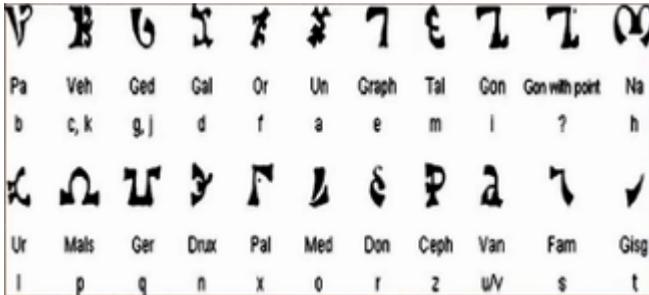
We start, in the Land of Midian, then Mount Sinai, and show the first camp, the fall of Manna, a graveyard, the Waters of the Rock, the worship of the Golden Calf, Sepulchre of Sarah, of Aaron, the elevation of the Serpent, and while at the 46th year the road branches into numerous smaller paths, one leading to a building which probably is intended for the Temple at Jerusalem.

The middle part is dividing in seven departments, with Masonic symbols on it, and refers to different Masonic Orders.

**But what is the Kirkwall Scroll?**

Was this painting a Tracing Board hanging on the wall or was it used as a floorcloth? As I say before, it has around a hundred Masonic symbols on it.

Many inscriptions are also written in an old Masonic code widely used in Scotland on gravestone inscriptions.



It is sometimes known as the Enochian Alphabet, in certain degrees of the Ancient and Accepted Rite.

**Where did it come from, and when was this Scroll Painted?**

The middle part, have a carbon dating of between; 1400 – 1500, whereas on the sides have a carbon dating from 1780 – 1840. So here we see that the sides are put on about 380 years later, this is also the time that the side Orders start to come in sight, the

Rituals are based on the stories of the Old and New Testament in the bible.

That is maybe the reasons that we see the side paintings tell a story of the wanderings of the Hebrews to Egypt, and Moses taking them back to the Promised Land and there settlement in Jerusalem.

The story goes that, and George William Speth (1847 – 1901) of Quatuor Coronati Lodge, supports this rather absurd story;

That a group of bored gentlemen in 1717, toured the local building sites asking the workmen if they had any interesting rituals which they could use for moral improvement – a theory with all the charm and credibility of a comedy script.

In 1920, another member of the Quatuor Coronati, Bro William Reginald Day had this idea that the Kirkwall cloth was a modern work of art, and an Orcadian

Mason called William Graham who worked in London as a house painter and later returned to Orkney, painted this Scroll himself. Bro Graham presented in 1786 the Scroll to the Kirkwall Kilwinning Lodge.

But as we see the radiocarbon dating tells a different story. Maybe he added the outer strips and painted them to improve it or to change it in some way, we will never know.

But if this Kirkwall Scroll is an early Masonic floorcloth showing the steps on a spiritual path, where was it created, and how

did it become into the ownership of William Graham?

A geographical study of the earliest mentions of Masonic Lodges shows them to have spread out from a centre near the Firth of Forth, where William St Clair built the Rosslyn Chapel.

The earliest written reference to a Masonic Lodge was found in 1483 in Aberdeen. At this time the choir of the burgh church of St Nicholas was being rebuilt. The estates of William St Clair had been broken up after his death on 3 July 1480, and the masons who worked on the Rosslyn Chapel were dispersed from the village of Roslin. It does not seem impossible that some of the masons would have sought work in Aberdeen. At least six masons were part of a Lodge in Aberdeen at this time. In the minutes of the Aberdeen Burgh Council was recorded, that the Burgh Council was called on to settle a dispute between 'six masownys of the Lurge', and fines were laid down for the offenders.

In 1599, James VI's Master of Works, William Schaw, set up a formal Lodge system to encourage the Lodges to write down their governing statutes. Those drawn up by Aberdeen show that the Lodge was familiar with the Masons Word, and this, well over a hundred years before London Freemasons learned the rituals from their building sites.

This is evidence that a Lodge of Masons existed in Aberdeen at the time the middle section of the Kirkwall Scroll was created. But I think it is highly unlikely that St Clair had anything to do with the creating of this scroll. The way the Chapel is build with the carvings well done and the way the Scroll, is crudely and simply painted, it is far more

likely the work of the operative masons, who formed the early Lodge of Aberdeen, so they could continue to practise the teachings of the rituals that had been taught during the building at Roslin!

Could the Kirkwall Scroll be an ancient floorcloth from Aberdeen? The date of the earliest record of the Lodge in 1483 fits with the radiocarbon dating of 1400-1500. But how did this scroll created by early Masons come into the hands of William Graham, so that he could pass it on to the Lodge in Kirkwall?

We will see this next month in part two.

*This fascinating article of an explanation of the Kirkwall Scroll was put together by the Secretary, W.Bro. Fred Vandenberg of lodge Kring Nieu Holland in Melbourne Australia, a Masonic Study Circle. It was sent to the Editor of SRA76 by one of our readers, WBro. Iain Taylor PGStdB - Education officer Baxter Lodge No. 934. Iain thought it might make a good article for the Magazine, and it does!*

*We will run the article over 8 parts during this year, 2017. I'm sure you will enjoy this and many thanks to Iain for sending it and allowing SRA76 permission to reproduce it.*

*For those that would like to know more about Lodge Kring Nieuw Holland (Circle New Holland) and the work they do, click; <http://www.kringnieuwolland.org.au/>*



# THE EMBLEMS OF FREEMASONRY

## The First Degree

### **The Furniture**

The Furniture of the Lodge consists of the V... S... L..., the Compasses and the Square. The Sacred Writings are a gift from God to man to rule and govern his faith, and on them all Freemasons are obligated. The Compasses and Square when united are to regulate our lives and actions. The Compasses belong to the R.W.M. in particular, and the Square to the Craft in general.

### **Charter.**

Every properly constituted Lodge holds a Charter from Grand Lodge, empowering it to enter, pass, and raise Masons, and to collect the necessary fees. This Charter is produced to every candidate as an authority, and must at all times be open in the Lodge for the inspection of the Brethren.

### **Laws and Constitutions.**

A copy of the latest edition of "The Laws and Constitutions of the Grand Lodge" must be in the possession of every daughter Lodge, and must be accessible to the brethren.

### **The Moveable Jewels.**

The Moveable Jewels are the Square, Level and Plumb-rule. They are called moveable jewels because they are worn by the R.W.M. and his Wardens, and are transferable from them to their successors on nights of installation. The R.W.M. is distinguished by the Square, the W.S.W. by the Level, and the W.J.W. by the Plumb rule.

### **The Immovable Jewels.**

The Immovable Jewels are the Tracing Board, the Rough Ashlar, and the Perfect Ashlar. They are called immovable because they lie open for the brethren to moralise upon at ~h times, and are thus regarded as permanent and enduring.

### **The Tracing Board.**

The Tracing-Board is for the R.W.M. to lay lines and to draw designs on, by all of which he may teach the brethren to pursue the path of virtue. It is an emblem of the Book of Life in which the Great Architect of the Universe has laid down the lines which guide us in the work of erecting a spiritual temple. By following the Divine Laws and Moral Plans therein laid down the Mason will at last succeed to a mansion not made with hands, eternal in the heavens.

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

Until next month,

Keep the faith!