

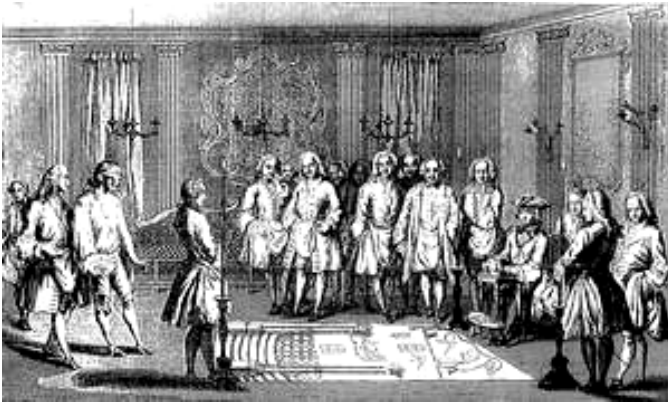
# **Kring Nieuw Holland**



**Circle New Holland**  
**A Masonic study circle with a difference**

**Newsletter articles**  
**From the Year**  
**2011**

**Edited for the Kring by Bro. Fred Vandenberg**

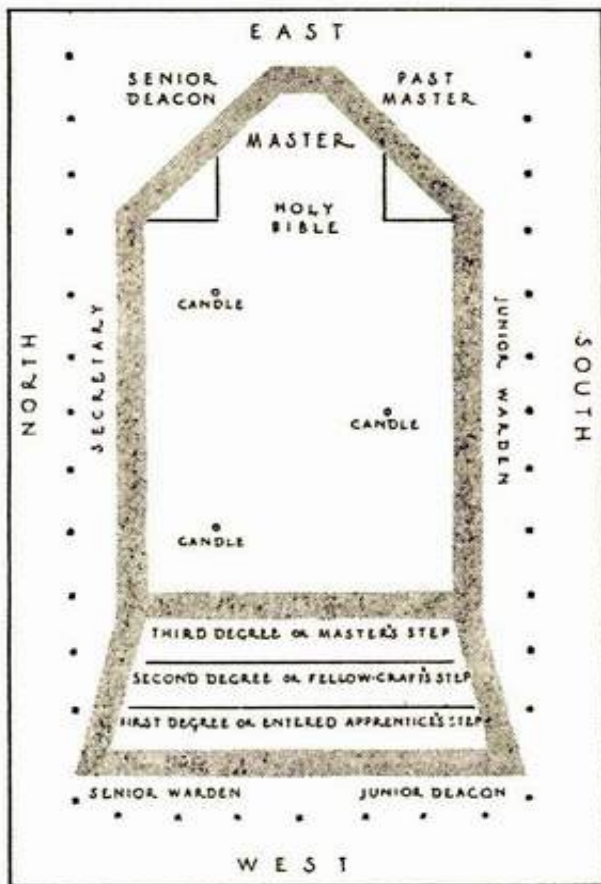


## THE LODGE ROOM

By Wor Bro Fred Vandenberg

Brethren, I like to show you the difference between different Lodge rooms, as we find it when we are visiting other jurisdictions and that no room is furnished the same way.

We will start with an Old Lodge plan and it is suggested that this Lodge plan is from the 'Ancient' order out 1762.



AN OLD LODGE PLAN

Redrawn from a woodcut in an irregular print issued about 1762. The shaded band represents the floor lines.

This plan is a redrawn from the original woodcut, shows the Lodge to be rectangular but ending in the East in a triangle, at whose apex the Master sits.

The tint lines represent the floor lines and not the walls of the room. The Brethren appear to be standing along the side walls, which is rather at variance with the accepted idea that the Brethren are not within the Lodge until they have crossed the floor lines.

The Master and Wardens are more or less in the right position; as we see today in the English Lodges. The Volume of the Sacred Law is in front of the Master, three candles, in all probability supported by the traditional pillars, arranged from a triangle with its apex in the South.

The three steps in the West; on the first of them are the words "First degree, or Entered Apprentice's step, Kneel with the Left Knee", on the second, "Second Degree or Fellow Craft's step, Kneel with the Right Knee", and on the third, "Third Degree or Master's step, Kneel with both Knees".

The Junior Deacon, in the South – West, and the Senior Deacon, in the North – East

Sometimes, trestle tables were erected in the Lodge after the ceremonies, and the brethren sat around them eating, drinking, and smoking, while the catechisms continued.

We find in the Scottish Craft lodges there are other arrangements of the Lodge rooms.

In the picture of the Canongate Kilwinning Lodge, a redrawing from an illustration issued under the auspices of that Lodge in 1903. The room is rectangular, with the Master in the East, and both Wardens in the West, their triangular pedestals being at the points of a triangle.

The Secretary is on the Master's left and the Treasurer on his right. This is still used in

many American Lodges today, as we will see later.

The Master's and Wardens' triangular pedestals are at the points of a triangle. The Senior Warden in the North West and the Junior Warden in the South West.

two large pillars which flank the entrance inside. ( J & B).

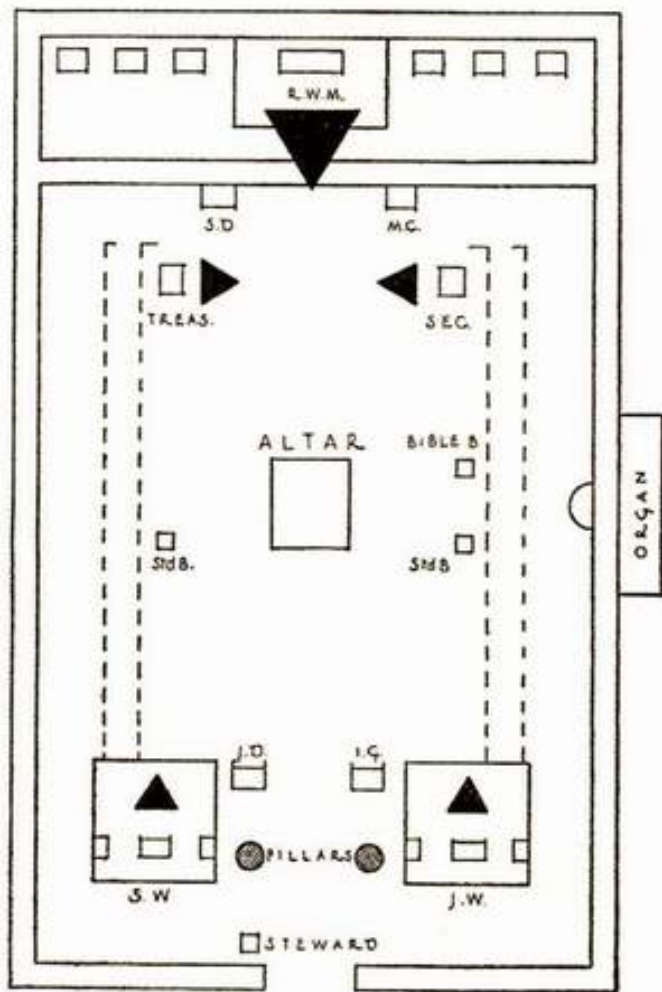
We find this also in the French, German and Dutch Lodge rooms, only the names of the pillars can be sometimes reversed.

The Brethren then occupy the seats along the sides of the Lodge. Entered Apprentices in the North, and Fellow Crafts in the South, Master masons can sit on both sides.

**Cruciform Lodges**

There is a possibility that some of the early Lodges may have been cruciform in arrangement. Reliable evidence on this point is lacking, but there are students who believe that in some cases Lodges were of this pattern, impracticable though it would appear to be in regard to the ceremonies with which we are familiar.

It may be that, if there were Cruciform Lodges, they maybe consist of inner Lodges denoted by floor lines, within which certain parts of the ceremony were worked.



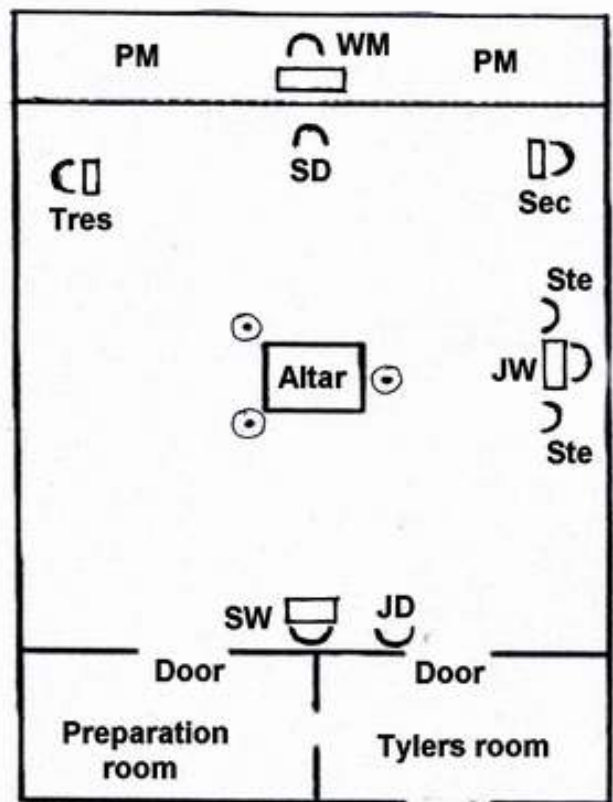
PLAN OF THE  
CANONGATE KILWINNING LODGE—

The Master of Ceremonies is on the Master's left, the Senior Deacon on his right. The Junior Deacon is near the S.W. The Inner Guard near the J.W. A Steward is near the door in the West.

By the Altar in the centre of the room, you find two Standard Bearers, and a Bible Bearer, whose duty is to have the Bible ready for the Candidate.

The Brethren enter the Lodge through the porch in the West, but are not actually within the real Lodge until they have passed between

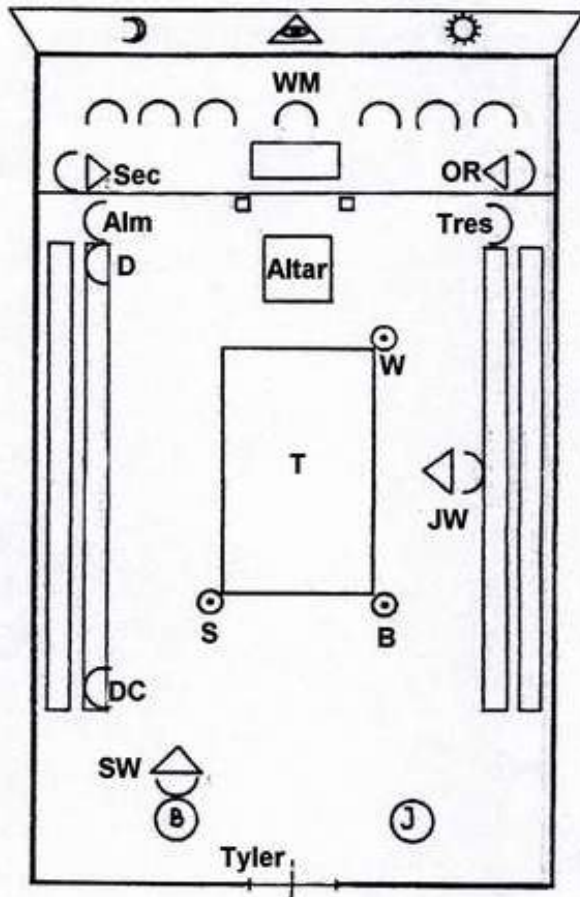
*American Lodge Room*



We see in front of the W.M. the Senior Deacon and by the S.W. the Junior Deacon. The J.W. having one on both sides of his pedestal a Steward.

By the Altar, in the centre of the Lodge room, we find the Three Lesser Lights, North East Wisdom, North West Strength, and South Beauty, and West side is the place where the Candidate kneels and has his obligation taken.

### *The Grande Loge Nationale Française*



*French Lodge room*

In the East we see the Wor. Master but also the **Secretary** on the North side and the **Orator** on the South side. The **Almoner** and **Deacon** sit beside each other, and the **Treasurer** in the South. In front of the Master's pedestal, left is the Rough Ashlar, and right the kneeling stool, in front of the Altar we have the Tracing Board or **Tableau** with the Three Lesser Lights.

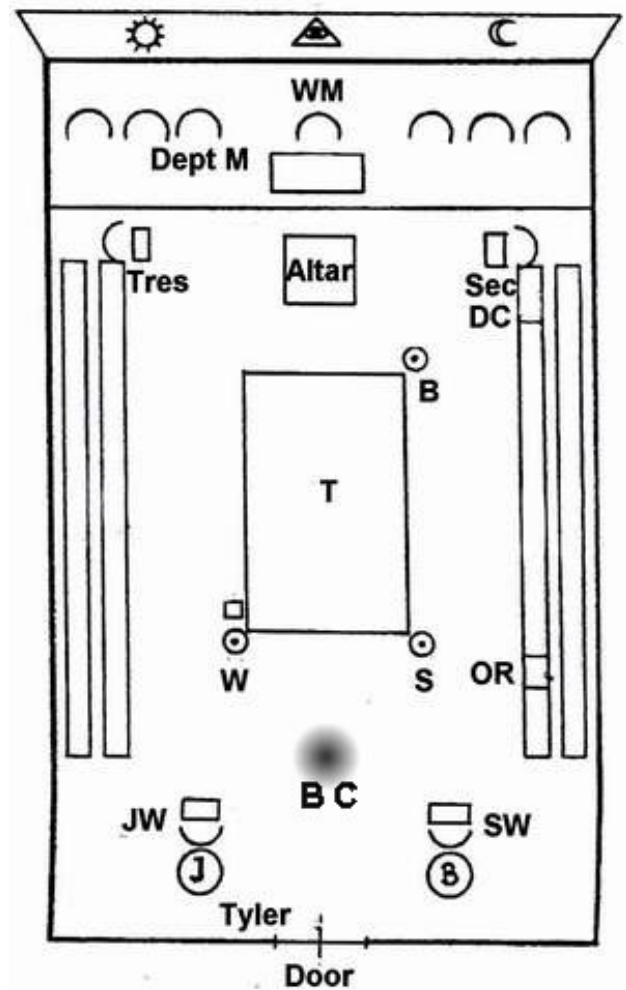
The Lesser Lights are set differently as in the Dutch lodges. Here we find the Pillar **Strength**

(Doric) by the Junior Warden, the Pillar **Beauty** (Corinthian) by the Senior Warden. And by the Wor. Master the Pillar **Wisdom** (Ionic).

The Director of Ceremonies (**DC**) in the North West.

The Junior Warden is sitting in the South; the Senior Warden in the West, behind him is the Pillar **B** and on the other side of the door the Pillar **J**.

### *Grand East of the Netherlands*



*Dutch Lodge room*

In the Dutch Lodge room we see in the East the Wor. Master, but also a **Dept Master**. The **Treasurer** and **Secretary** are sitting in the North East and South East. The Director of Ceremonies next beside the Secretary, and the **Orator** in the South West.

The Altar is in front of the **Tableau** on the floor of the Lodge, the Three Lesser Lights



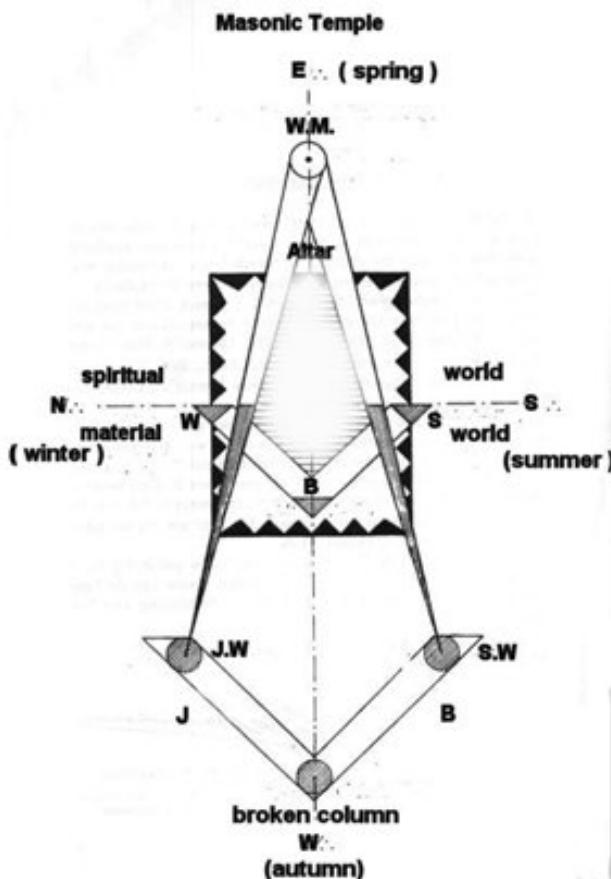
are set as follows; Junior Warden Wisdom, Senior Warden Strength, and the Wor. Master Beauty. The Rough Ashlar is in front of the lesser Light Wisdom.

The Broken Column is between the Wardens and the Tableau, here is the place where Bro Orator gives his lectures in the Lodge room.

The two Pillars J & B are behind the two Wardens, and the Tyler sits inside the room by the door.

The Brethren, when they pass between the two large pillars J & B which flank the entrance on the inside, enter the Lodge which is explained by Bro D. Merens in his book, "Het Geestelijk Ritueel der Vrijmetselaren" (The Spiritual Ritual of Freemasonry).

Here in he writes that the Lodge is formed by the Master and his two Wardens who form the Square and Compasses. So when we enter through the middle of the Wardens' positions, we are entering the Lodge.



Also when we are looking to this picture, we can see that the word *Lodge* coming from the Sanskrit *Loga*, which signifies the *World*, is the symbolic meaning of our Lodge room. That the four sides of the room represent the four sides of the Compass, but also the four seasons, and explained in the lecture of the Tracing Board, (Dutch) "*The Tableau has two realms: that of the material world in the West and that of spiritual enlightenment in the East.*" The Material and Spiritual world.

So when we are speaking of the Lodge in Harmony, or balance, this is Harmony or balance of our world.

We can only do this when we work with Wisdom, Strength, and Beauty.

But Wisdom, Strength, and Beauty, can be replaced with other words, (take a step back when it is necessary, give a helping hand, be positive, don't think always of yourself) to get this harmony or balance back in our world. I think, this is one of the lessons we learn from our Lodge room.

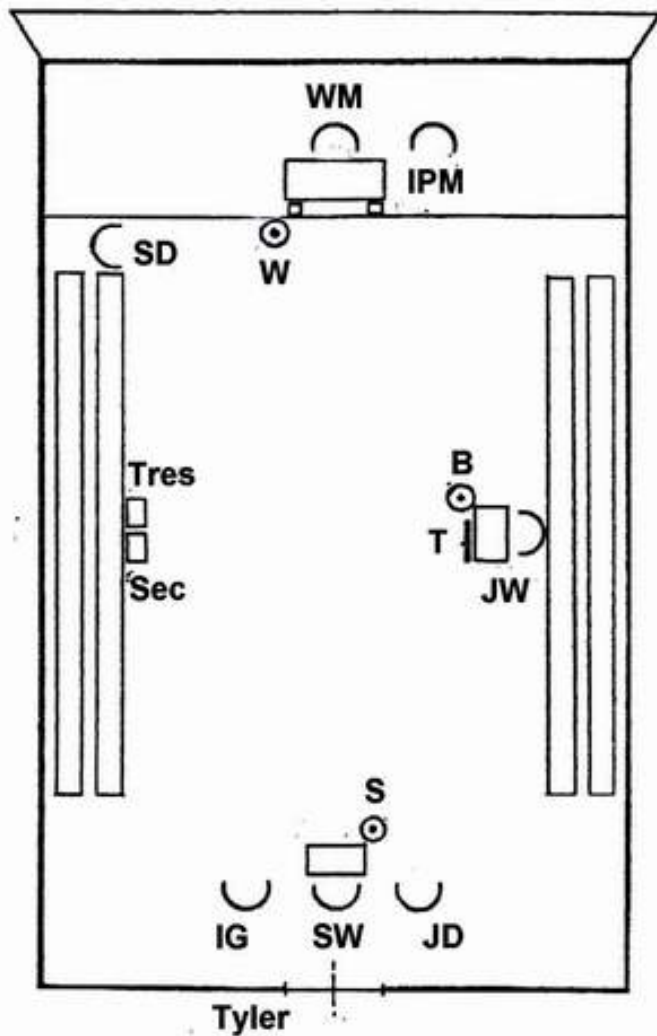
We will now look at the setting of the English Lodge Room.

### *United Grand Lodge of England*

In the East we find the Wor. Master and the Immediate Past Master. In front of the Master is the pedestal which bears the Volume of the Sacred Law, the square and the compasses, the kneeling stool and the Rough Ashlar, the Ionic pillar (Wisdom).

The Senior Deacon is in the North East, and Junior Deacon in the South West, Inner Guard in the North West near the Senior Warden, where the Doric pillar (Strength) is situated.

The Treasurer and Secretary are sitting in the North. The Junior Warden is in the South with the Tracing Board in front of his pedestal, the Corinthian pillar (Beauty) is situated next to the pedestal.



*English Lodge Room*

The Lesser Lights are switched on before the Lodge is opened and extinguished when the Lodge is closed. The Tyler is sitting outside the door.

### *United Grand Lodge of Victoria*

In the East we not only find the Wor Master but also the Immediate Past Master and the Chaplain. In front of the Wor Master is the pedestal which bears the Volume of the Sacred Law, the square and the compasses, the kneeling stool and the Ionic pillar (Wisdom) stand on one side and the box with Working Tools of the three Degree's on the other side.

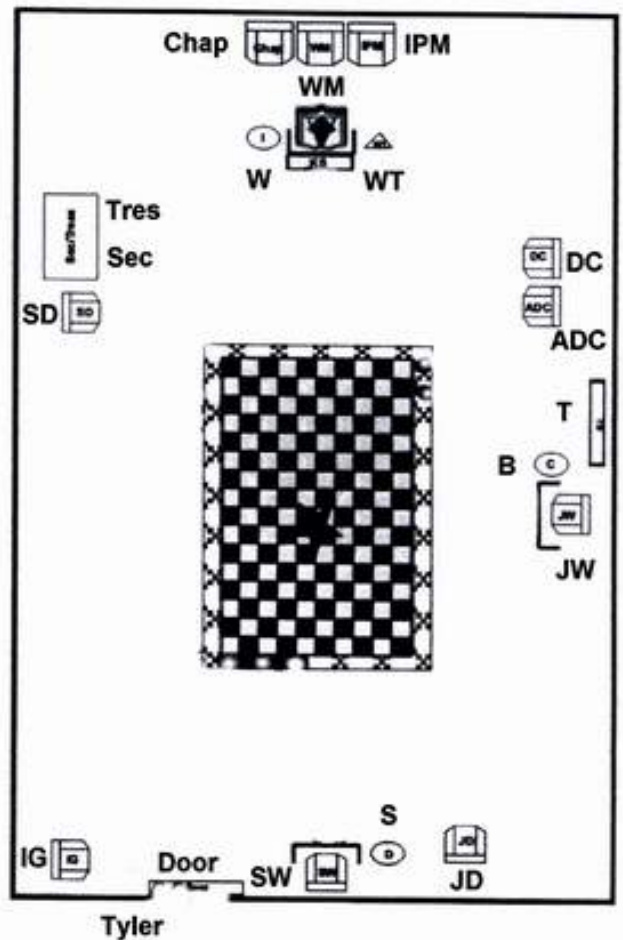
The Working Tools of the Degree are displayed with the Tracing Board, which is next to the Junior Warden, in the 1<sup>st</sup>, 2<sup>nd</sup> or 3<sup>rd</sup> Degree when the Lodge is opened in that

Degree. The Treasurer and Secretary are sitting in the North East, and the Senior Deacon next to them.

In the North West side by the door is the Inner Guard and outside the Tyler. In the West, the Senior Warden, on the right side the Junior Deacon.

On the South side we find the Junior Warden, the cabinet with the three Tracing Boards in it, and the Director and the Assistant Director of Ceremonies.

The Three Lesser Lights are for the Master Wisdom, Ionic pillar, Senior Warden Strength, Doric pillar, and the Junior Warden, Beauty, Corinthian pillar.



U.G.L.V. Lodge room

On the floor of the Lodge is the mosaic pavement of black and white squares, with the Blazing star in the centre, surrounded by an indented or tessellated border with a tassel at each corner.

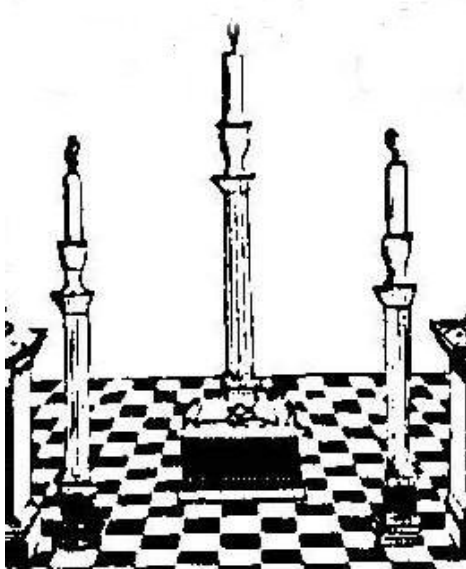
The two big pillars J & B, which we find near the Wardens in French, German and Dutch Lodge rooms, are also existing in this Lodge, but are in miniature form.

They are in front of the Junior Warden (B), Senior Warden (J), and they are lowered by the J.W. and raised by the S.W. when the Lodge is opened and reversed when the Lodge is closed.

Brethren, as we have seen the difference in the setup of the Lodge rooms, let us have a look at the Lesser Lights.

We see that in some Constitutions, the Lesser Lights are placed in different places and the name changed sometimes from the Master to the Wardens.

So let us now see what the Lesser Lights are.



### **The Lesser Lights**

When an initiate is firstly brought into the light in a Masonic Lodge, the radiance comes from the Lesser Lights, which form a triangle around the Tableau. It seems, at first, rather odd that such a great and important symbol should receive such scant attention in the ritualistic body of Freemasonry.

We are instructed that they are called Lesser Lights, that they are placed in a triangle, that by their light we may see other objects, which represent the Sun, Moon and Worshipful Master, for certain reasons which are rather briefly explained . . . and that is all! Later on

we learn, more by example than by precept, more by custom than by law, that Lesser Lights are always lit when a lodge is opened.

Even when their flames do not really burn (have you ever stood at a grave side on a day too windy to permit the flickering candle to send forth its light?) they are constructively burning. They are supposed to be lit as soon as the lodge is opened, and then the Altar is arranged; to be extinguished after the Altar is disarranged, and the Great Lights displaced. But nowhere in our ritual are we told much of anything as to why all these things are so; how the Lesser Lights came to be; what their hidden, covered, secret, symbolic meaning is.

And you can search through many a Masonic volume and find no more light on the Lesser Lights than the ritual gives. Mackey, the great authority, is unusually brief, and beyond drawing a parallel to the use of the seven branched candelabra as described in the Great Light, and stating that their use in Masonry is very old, they appear in print in references to Masonry in the seventeenth century, adds practically nothing to the ritual explanations.

And yet it could not be possible that such an important symbol could have no more soul than is given in the few words we devote to it. It seems obvious that it is one of those symbols in Freemasonry . . . of which there are so many! . . . Which the individual brother is supposed to examine and translate for himself, getting from it what he can, and enjoying what he gets in direct proportion to the amount of labour and thought he is willing to devote to the process of extracting the meaning from the outer covering.

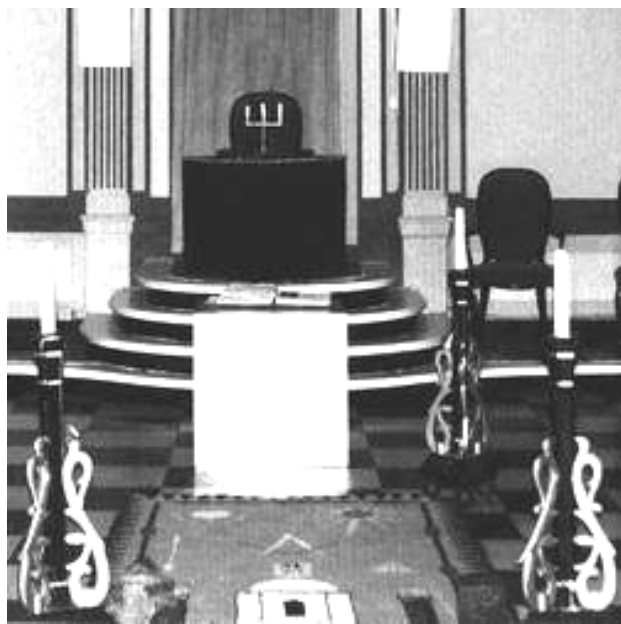
Let us dig a bit together; labour in company is lightened always; a burden shared is a burden halved!

Immediately after the Lesser Lights are named, our attention is directed to the fact that they are in a triangle placed around the Tableau. In some Jurisdictions they are close

by the Altar; in others, one is placed at each of the stations of the three principal officers.

In some lodges the three Lesser Lights form a right, in others an equilateral; in others an isosceles triangle.

What is uniform through out the Masonic World is the triangular formation about the Altar.



*The Three Lesser Lights in a Dutch Lodge room*

What is different is the shape and size of the triangle. Of course, it is not possible to place three lights to form anything else but a triangle, or a straight line; they cannot be made to form a square or a star. Which brings us first to the place in which to sink our Masonic shovel. Why are there three Lesser Lights, and not two or four?

There are a number of reasons. Any thinking brother has already discovered that there is "Three" throughout the whole system of Ancient Craft Masonry; three degrees, three steps, three ancient Grand Masters; and so on. It will be no surprise to recall that three is the first of the great Sacred Numbers of the ancient Mysteries, and that it is the numerical symbol of God. Not, if you please, because God was necessarily considered triune. While many religions of many ages and peoples have conceived of Divinity as a trinity, the figure three as a symbol of God is far older

than any Trinitarian doctrine. It comes from the triangle, which is the first possible figure made up of straight lines which are without either beginning or ending. One line or two lines have ends. They start and finish. The triangle, like the square or the five or more sided figure, has no loose ends. And the triangle is the first of these which can be made; as God was always considered as first; and also as without either beginning or ending, the triangle itself soon became a symbol of Deity.

Sun worship was among the first of religions; let him who knows lay down the facts as to whether sun worship preceded fire worship, or fire worship that of the sun. To us it does not matter.

Sun worship is far, far older than any recorded history; it goes back, far back, into the first dim mists which obscure the very first beginnings of intelligence. So it was only natural that the early worshipers should set a light beside their Altar or Holy place and name it after the sun.

Ancient peoples made much of sex. Their two greatest impulses were self-preservation and mating. Their third was protection of children. So enormously powerful were these impulses in primal man that not all his civilization, his luxury, his complicated and involved life, has succeeded in removing these as the principal mainsprings of all human endeavours. It was natural for the savage worshiper of a shining God in the sky to think he, too, required a mate; especially when that mate was so plainly in evidence; the moon became the Sun's bride by a process of reasoning as plain as it was childlike.

Father, Mother, there must be a child, of course.

And that child was Mercury, the nearest planet to the sun, the one the God kept closest to him. Here we have the origin of the three Lesser Lights; in earliest recorded accounts of the Mysteries of Eleusis (to mention only one)



we find three lights about the Holy Place, representing the Sun, Moon and Mercury.

Albert Pike says: "They are still the three lights of a Masonic Lodge, except that for Mercury, the Master of the Lodge has been absurdly substituted.

Albert Pike was a very great and a very learned man.

To him Freemasonry owes a debt greater, perhaps, than to any other who ever lived; he gave her study, he brought forth her poetry, he interpreted her symbols, he defined her truths, he made plain much that she had concealed. But Pike himself defended the right of Masons to study and interpret the symbols of Freemasonry for themselves. So, that it is with no thought of controversy with the immortal dead that many contend that there is, no absurdity in Freemasonry taking the ancient lights which symbolized the Sun, Moon and Mercury, and making them stand for the Sun, Moon and Worshipful Master of His Lodge.

For the Sun and Moon give light. While it is true that there is no real "regularity" with which the Moon "Governs" the night . . . since the night gets along just as well without the Moon as with her . . . She does give light when she is present. There is no question that the Sun Governs and Rules the day. And the Moon, of course lives light and life as well.

The Worshipful Master rules and governs his lodge as truly as the Sun and Moon rule the day and night. There can be no lodge without a Worshipful Master; he is, in a very real sense, the lodge itself. There are some things he cannot do that the brethren, under him, can do. But, without him the brethren can do nothing, while he, without the brethren's consent or even their assistance, can do much. It is one of the principal functions of the Worshipful Master to disseminate light - Masonic Light - to his lodge. That the duty is

as often honoured by neglect as by performance has nothing to do with the fact that it is a duty.

So that the inclusion of a symbol of the Worshipful Master, as a giver of light, is to most of us neither fanciful nor absurd, but a logical carrying out of that Masonic doctrine which makes a Master a Giver of Light to his brethren.

The ritual instructs candidates that they behold the Great Lights of Masonry by the illumination of the Lesser Lights. This is an actual fact, but it is also a symbol. The Great Light cannot be read without light; the Square and Compasses cannot be used in the dark; and neither can be understood, nor can we make any use of them for the noble and glorious purposes taught us in Speculative Masonry, without we receive symbolic light,

Masonic light from the East; that is, from the Worshipful Master, or those he delegates to bring that "Good and Wholesome Instruction" which is at once his duty and his happiness.

A lesson is taught in the references to regularity of the heavenly luminaries, as guides for the government of a lodge by the worshipful Master.

The fact that the Moon is not "Regular" in her attendance upon the sun, or the night, and the she does not, in any such sense as does the sun, "govern" that period of darkness in which she appears, in no way detracts from the force of these admonitions. For these phrases are very old, and go back to a time when men knew much less of astronomy than they do today; to a time when the moon, in popular belief, had much greater powers than she actually possesses.

We know the moon to have almost no effect upon the earth, as far as our lives are concerned, save as she makes the tides. Our ancient brethren believed her light to be full of weird and wonderful powers;

“Moon-Struck” and “Lunatic” (from Luna, the moon) are symbol words of these ancient and now exploded beliefs. Less than two hundred years ago, many crimes, misdemeanours, beneficent influences and beautiful actions were ascribed to the moon; things evil had to be done “in the dark of the moon;” witches were supposed to ride in moonlight; dogs bayed at the moon because by its light they could see what was hidden from mortal eyes; sheeted ghosts preferred moonlight to star light; incantations were never properly recited unless in the moonlight, and the moon gave or withheld crops, influenced the weather and, when eclipsed, foretold disaster.

With such a body of belief it is not surprising that the moon was considered, even by the educated, to have “governing” powers, whence, probably, her inclusion with such abilities into our ritual.

That we know better is in no sense antagonistic to our use of the old, old phrase in our ceremonies. We know better about many things.

The knowledge of the art of architecture as set forth in the Middle Chamber lecture would get no one a job as office boy in a builder’s office today.

Our penalties, never enforced by Masons, are wholly symbolic. We have many other ways of transmitting intelligence today which are not included in a list of ways of writing and printing. But we love and repeat the old ritual because it is old; because it is a bond with those who have gone this way before us, because it is the time-tried and well-trusted way of making Masons, and we would not alter it; no, not for any modern phrases, no matter how deep in erudition they were steeped.

And so, we continue to have our moon “govern” the night, and do it “regularly,” too, finding in this a bond with other men of other

times something dear and precious, none the less that the words portray only a fancy.

Indeed, the whole matter of the Lesser Lights is such a bond, and such a fancy. It would be far more accurate if we repeated “The Lesser Lights represent the Sun, the Earth and the Moon. As the sun, in its gravity, causes the earth to revolve around it in three-hundred and sixty-five and a fraction days and the moon revolves about the earth in approximately twenty-eight days, so the earth is never without government and light, as all lodges should also be.”

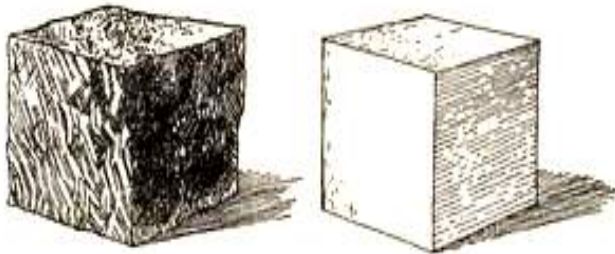
I like to finish with what is in the Mackey’s Encyclopedia.

*In the Lecture of the First Degree we are told that a Lodge has three symbolic Lesser Lights; one of these is in the East, one in the West, and one in the South. There is no light in the North, because King Solomon’s Temple, of which every Lodge is a representation, was placed so far north of the ecliptic that the Sun and Moon, at their meridian height, could dart no rays into the northern part thereof. The North we therefore Masonically call a place of darkness. This symbolic use of the three Lesser Lights is very old, being found in the earliest lectures of the eighteenth century.*

*The three lights, like the three principal officers and the three principal supports, refer, undoubtedly, to the three stations of the Sun – its Rising in the East, its Meridian in the South, and setting in the West; and thus the symbolism of the Lodge, as typical of the world, continues to be preserved. The use of lights in all religious ceremonies is an ancient custom. There was a seven-branched candlestick in the tabernacle, and in the Temple ”were the golden candlesticks, five on the right hand and five on the left.” They were always typical of moral, spiritual, or intellectual light. The custom prevalent in some localities, of placing the burning tapers,*

or three symbolic lesser lights, East, West, and South, near the altar, is sometimes changed so that these respective lights are burning on or beside the pedestals of the Master and his two Wardens at their several stations. In the old Teutonic mythology, and in accordance with medieval court usage, flaming lights or fires burned before each column, similarly situated, on which rested the images of Odin, Thor, and Frey. These columns as further represented as Wisdom, Strength, and Beauty, sustaining the "Starry-decked Heaven," roof or ceiling coloured blue, with stars.

## The Rough and Perfect Ashlars



The two stones known as the Rough and Perfect Ashlars, are prevalent in every Lodge room, on the wardens pedestals or on the floor of the Lodge, on the Tracing Board, and is a symbol of the candidate.

When he enters the Lodge, he is the Rough Ashlar and has to work on himself. The lesson in the First Degree taught him that with the chisel he smoothes and prepares the stone for the hands of the more expert craftsmen.

He has to trim the rude, roughly squared stone, more or less as it comes from the quarry, and symbolizing the natural man, uneducated and unaware of any duty to society.

In the English Lodges the Junior Warden gives in the lecture on the working tools in the first degree; *The purpose of the chisel is to smooth and prepare the stone, and render it fit for the hands of the more experienced*

*craftsmen, and that, as a symbol, it points out the advantages of education, by which means alone we are rendered fit members of regularly organized society.*

In the Dutch Lodges, the Junior Warden teaches him, the knocks of that degree on the Rough Ashlar, here he starts to work with the Tools of Freemasonry on himself.

In the 2<sup>nd</sup> Degree he tests the stone, and sees the surface is now smooth, and he becomes a smooth-surfaced die-square, and is ready to be built into a sound wall. This symbolizes the cultured and educated man, a man having a social conscience.

The two ashlar were at one time regarded as two of the immovable jewels of the Lodge.

Freemasonry is not alone in going to the true, square stone for a symbol of the fine, upright life. W.B. Hextall has drawn attention to a rare work published in 1563 by Ihon Shute, entitled *The First and Chief Grovndes of Architecture*, which offers the injunction, "Ye shall make a four square stone like into a dye," and then goes on to narrate the origin and rise of the architectural orders in terms so nearly approaching those of our Masonic lectures.

An Ashlar is any wall building stone whose main angles are right angles, but a speculative ashlar is a cubical stone, although the 'perfect' ashlar originally was probably not cubical but *parpend* (literally, through the wall) or *perpend*, by which names it was known by our early brethren.

### **Boasted Ashlar.**

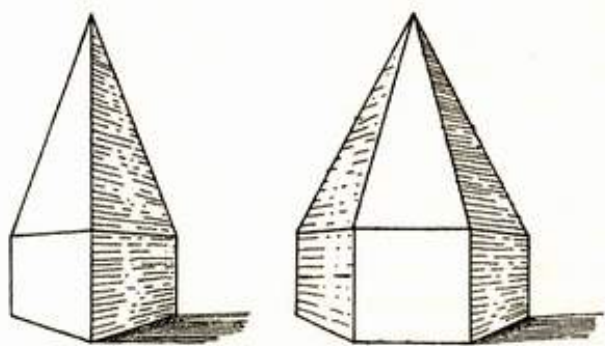
The term 'boasted ashlar', is another name for the smooth, or perfect, ashlar, 'boasting' being the dressing of a stone with a broad, fine chisel. There may be confusion between this and the 'broaches thurnel', which was used or pictured in the early Lodges, and is still featured on many tracing-boards, as will be described later.

In the eighteenth century Lodges, ashlar of large size were used, the rough one on the floor in front of the Junior Warden's pedestal, and the perfect one probably, but not always, suspended near the Senior Warden. This custom survives still today in a few old Lodges.

The Initiate, in some of the early Lodges, is believed to have placed his right foot on the rough ashlar at one part of the ceremony, a custom which might well have reference to the old folklore beliefs associating the virtue of fidelity with certain stones.

J.G. Frazer points out those oaths sworn upon stones in the old superstitious days had a religious character, involving an appeal to a supernatural power which visited transgressors with his anger. He gives instances of many sacred stones, and in one of them a man taking an oath stands so that his heels rest on two of seven such stones.

It may that in the old Lodges the custom of requiring the Candidate to stand with one foot touching, or resting on, the rough ashlar might have double significance drawn from ancient folklore.



Broached Thurnels

*The left hand figure shows the French Pierre cubique a' pointe.*

If we look at very early French tracing boards and even at some English ones too, we find pictures of a pointed, cubical stone, the pointed part like a pyramid.

In the catechism of that same period it refers to:

*Q. what are the immoveable Jewels?*

*A. Trasel Board, Rough Ashlar, and Broached Thurnel.*

*Q. what are their uses?*

*A. a Trasel Board for the Master to draw his designs upon, the Rough Ashlar for the Fellowcraft to try their Jewels upon, and the Broached Thurnel for the Entr'd 'Prentice to learn to work upon.*

This old pointed stone is now in modern Freemasonry replaced by the perfect ashlar, and used in the Fellowcraft Degree.

The pointed stone had many different names; broached thurnel, thurnal, thurmer, or turner, broached dornal or dornel, broached mal or brohed-mal, broad oval, etc.

Mackey's encyclopedia writes about it.

Much difficulty has been met in discovering what the Broached Thurnel really was, and what is the reel meaning of the word?

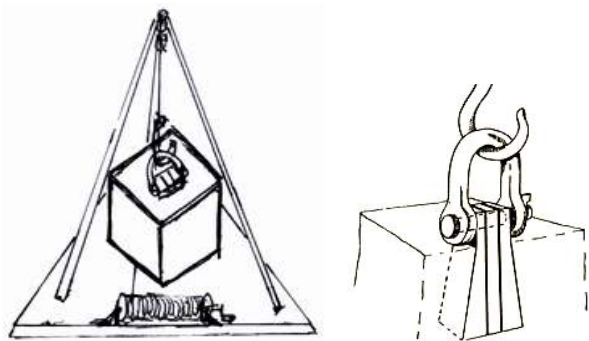
For the derivation of the words, we must go to old and now almost obsolete terms of architecture.

On inspection, it will at once be seen that the broached thurnel has the form of a little square turret with a spire springing from it. Now, broach, or broche, says Parker in the *Clossary of Terms in Architecture*, is an old English term for spire, still in use in some parts of the country, as in Leicestershire.

Thurnel is from the old French Tournelle, a turret or little tower. The Broached Thurnel, then, was the Spired Turret. It was a model on which apprentices might learn the principles of their art, because it presented to them, in its various outlines, the forms of the square and the triangle, the cube and the pyramid.

In Scotland, the term 'Broach' among masons, signifying to rough hew, *Broached work*. Signifying work or stones that are

rough-hewn, and thus distinguished from Ashlar or polished work. Broaching Thurnal or Thutmer, was the name given to the chisels by which broached work was executed.



**The Lewis**

In most of the Victoria Lodges you will find the Lewis in the South west corner on the mosaic pavement, it will be raised when the Lodge is opened, and lowered when the Lodge is closed by the Junior Deacon.

The Lewis is a device used in raising or lowering stone blocks in the building. The Romans used it in 120 AD when building big walls. The stone masons Lewis is a grapnel, for which a specially shaped socket needs to be cut in the top face of the block of hard, strong stone that is to be lifted.

The Lewis is a symbol of strength, but the name is also given to a son of a mason, and is mentioned in some old catechisms.

*Q. What do we call the son of a Freemason?*

*A. A Lewis.*

*Q. What does that denote?*

*A. Strength.*

*Q. How is a Lewis depicted in a Masons Lodge?*

*A. As a cramp of metal ( etc ).*

*Q. What is the duty of a Lewis..... To his aged parents?*

*A. To bear the heavy burden ( etc, etc ) so as to render the close of their days happy and comfortable.*

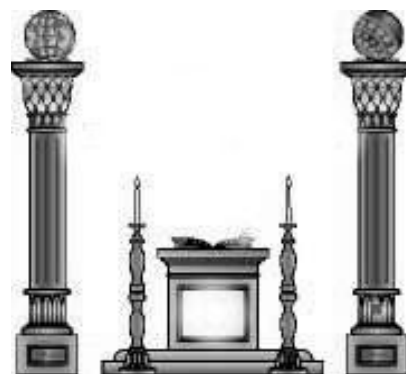
*Q. His privilege for so doing?*

*A. To be made a Mason before any other*

*person, however dignified by birth, rank, or riches, unless he, through complaisance, waives this privilege.*

There is good ground for believing that the Lewis originally was the first son born to a man after he became a Freemason. Now in Victoria, he is a son or grandson of a mason, and aloud to become a Freemason on the age of eighteen instead of twenty one.

## **The Two great pillars**



The pillars J & B, we learned to represent the two pillars that stood at the port or entrance of King Solomon's Temple, and the first complete architectural reference of the two pillars in the Fellow Craft lecture deals very extensively with the design, height, weight, how they were cast, the location of their casting, the symbolic meaning of their adornments, where they were positioned, and the decorous names which are associated with them.

These twin pillars are now, and as they have been, very prosaic features in all of our Masonic Lodge rooms. But their placement is not uniform, or standardized, throughout the balance of the Masonic world. As an illustration, on the Continent we find these pillars in most Lodges on the West side by the door or entrance of the Lodge room, or behind the two Wardens in the West.

In English and Australian Lodges we find the two pillars also in the Lodge room, but in small form on the pedestals of the Wardens, these two small columns now are merely symbols of their relationship with the pillars



and their original attachment with antiquity is completely forgotten.

The application and employment of the two pillars, is common throughout the United States, where they are customarily placed at the northwest corner, near the entrance to the candidate's preparation room.

But in this time, as every lodge seems to do something different, some have the pillars on either side of the Master's chair, or at the entrance to the lodge room, or even on the right and left side of the Senior Wardens chair.

There are some lodges and jurisdictions, where the two pillars are on the south of the Master's chair, or even positioned in the south with the Junior Warden, and in some parts of the world, they are not represented at all.

The Senior Warden's and the Junior Warden's columns are typically about twenty five inches long, they are now raised or lowered when the Lodge is opened or closed, by the Wardens.

There is a majority of Masonic scholars who hold to the fact that the two pillars were free standing columns, conceptually ornamental and of emblematic disposition, just as they are depicted in our Fellow craft lecture. There are satisfactory reasons, given elsewhere (in other Masonic papers), for the general belief that they were free standing and symbolic in character, being symbols of Deity.

The pillars of King Solomon's Temple may have been set up more specifically as an imitation of the obelisks that have been found at the entrance to many Egyptian Temples; additionally they may have been copied from Tyre, the home of Hiram Abif, where it is reported two pillars, which were fashioned of gold and emerald stood guard at the entrance to the Temple of Hercules. Also in Syria, recent excavations have uncovered a small chapel with two pillars, standing freely near the entrance, which appeared to be purely

ornamental or symbolic in design, rather than architecturally supporting any part of the building.

It is universally conceived that the two pillars were cast in one piece, and this common belief is expressed and emphasized in the Fellow craft lecture, which informs us that the pillars were cast of a hollow nature and to function as repositories. This explanation is only partially correct. For from a foundry man's viewpoint they may have been cast a handbreadth, or four inches in thickness, not only to reduce the weight, but also to simplify the casting.

There has been a good deal of speculation among Masonic scholars as to whether the designation of the pillars as "right" and "left" is from a viewpoint of a person entering or leaving the Temple.

On one basis, the two pillars must be assumed as they would be first viewed when entering the temple from the outside. A worshiper leaving the Temple, and his view as to their placement would be unrealistic, for before he could leave, he must have first entered. Many writers, of Masonic papers, have contested this question. A person can only enter the Temple from the outside, when leaving he would be departing or exiting to the outside.

In Mackey's, we read "*It has been supposed that Solomon, in erecting these pillars, had reference to the pillar of Cloud and the pillar of Fire.---- the right hand or South pillar represented the pillar of Cloud, and the left hand or North pillar represented that of Fire*"

*Solomon did not simply erect them as ornaments to the Temple, but as memorials of God's repeated promises of support to his people of Israel.*

When we are looking at some Tableau's or Tracing Boards, we see that on top of the pillars are the Sun, and the Moon sometimes pictured in a cloud. You will find more on this in my lecture on the two Pillars, which you have received in the June newsletter.

Let us see further in Mackey's on these pillars.

*The pillar Jachin, is derived from the words Jah, meaning Jehovah, and achin, to establish, signifies that God will establish His house of Israel; while the pillar Boaz, compounded of B, meaning in and oaz, strength, signifies that in strength shall it be established.*

*And thus were the Jews, in passing through the porch to the Temple, daily reminded of the abundant promises of God, and inspired with confidence in his protection to his chosen people.*

Thus these two pillars also served as memorials of Gods repeated commitment of support to His people of Israel and of a vision, which came to David, the father of King Solomon, where the voice of God proclaimed, (I Kings 9:5) "Then I will establish the Throne of thy Kingdom upon Israel forever, as I have promised to David thy father".

But why two pillars, if but one Deity is represented? This question could contain an entire topic in itself. Let us suffice to say that in the times of primitive people that the gods went in pairs, male and female. Quite possibly this ancient custom was to retain their identity with the past, and therefore stood for male and female, who were the active and passive principles in nature.

In "The Meaning of Masonry by W.L. Wilmshurst" he writes. *The pillars form, and have always formed, a prominent feature in the temples of all great systems of religion and initiation, whether Masonic or not. They have been incorporated into Christian architecture. If you recall the construction of York Minster or Westminster Abbey, you will recognize the pillars in the two great towers flanking the main entrance to those cathedrals at the west end of the structure. Non-Masons, therefore, enter these temples, as we do, between the pillars in the West; they look through them along the straight path that leads to the high altar, just as the Mason's symbolic passage is also from the West to the throne in the East.*

*That path is, as it were, the straight path of life, beginning in this outer world and terminating at the throne, or altar, in the East. Many centuries before our Bible was written or the temple of Solomon described in the Books of Kings and Chronicles was thought of, the two pillars were used in the great temples of the Mysteries in Egypt, and one of the great annual public festivals was that of the setting up of the pillars. What, then, did they signify? I can deal with the subject but very superficially here. In one of their aspects they stand for what is known in Eastern philosophy as the "pairs of opposites."*

*Everything in nature is dual and can only be known in contrast with its opposite, whilst the two in combination produce a metaphysical third which is their synthesis and perfect balance. Thus we have good and evil; light and darkness (and one of the pillars was always white and the other black); active and passive; positive and negative; yes and no; outside and inside; man and woman. Neither of these is complete without the other; taken together they form stability. Morning and evening unite to form the complete day. Man is proverbially imperfect without his "better half," woman; the two marry to impart strength to each other and to establish their common house.*

*Physical science shows all matter to be composed of positive and negative electric forces in perfect balance and that things would disintegrate and disappear if they did not stand firm in perfect union. The pillars therefore typify, in one of their aspects, perfect integrity of body and soul such as are essential to achieving spiritual perfection. In the terms of ancient philosophy all created things are composed of fire and water; fire being their spiritual and water their material element, and so the pillars represented also these universal properties. In one of the Apocryphal Scriptures (2 Esdras, 7; 7-8), the path to true wisdom and life is spoken of as an entrance between a fire on the right hand and a deep water on the left, and so narrow and painful that only one man may go through it at*

*once. This is in allusion to the narrow and painful path of real initiation of which our entrance into the Lodge between the pillars is a symbol.*

## **The Working Tools**

In most Lodge Rooms you find the Working Tools in special boxes, or like the Dutch on or close by the Tableau or Tracing board.

Here in Australia, the Wardens give the lecture on the working tools to the candidate. The Junior Warden the 1<sup>st</sup> Degree, and the Senior Warden the 2<sup>nd</sup> and 3<sup>rd</sup> degree.

In Dutch Freemasonry, the candidate receives the tools in his hand and starts working with them, in the first degree on the Rough Ashlars, and in the second on the Perfect Ashlars. In some Scottish Lodges the candidate receives them in his hand when the lecture is given.

But let us have a look at the difference between the operative and the working tools which we are using in our Lodges today.

The Fabric Rolls of York Minster provide a detailed inventory of the tools stored in the masons' lodge at the end of the year 1399, including stone-axes, iron chisels, mallets, tracing boards, a hatchet, a big gavel, a compass and a host of other tools.

Some of the less familiar tools listed in early inventories include stone-hammers and stone-axes in a large variety of shapes and weights; setting-hammers with hollow heads for the hard stone hewers; scabbing hammers for the rough layers; hammer-axes, brick-axes, pickaxes and mattocks; chisels, puncheons and augers; crowbars, levers and wedges; and mallets, mauls and trowels.

The Fabric Rolls of 1360, also lists a kevel, sometimes incorrectly called a Kevil, which was similar to a very large gavel or stone-axe and was used to break and roughly shape stones in the quarry. The name was used in

Scotland and northern England until the early 1800s, but its origin is obscure, possibly deriving from the Old Norman French keville which means a key and from which "clavicle" is descended.

The principal wooden tools used by operative masons were the straight-edges, rules, squares, levels, plumb-rules and heavy setting mauls required to ensure that the stones were placed and set to the correct lines and levels during the erection of the structure. They were wooden to avoid marking the dressed and polished stones.

The three symbolic working tools of an Entered Apprentice in a speculative lodge are not the same as those presented to his operative counterpart when first indentured. They were the metal straight edge, the maul or mallet and the chisel, which were the first tools he would learn to use. As the metal straight edge is used as a guide for the chisel, so it constantly reminds the apprentice that he is required to maintain a straight and undeviating course of action in his work and in his dealings with others.

As the maul or mallet applies the driving force to the chisel, so it reminds him that it is his duty to work hard and diligently in the stone yard and also in his private life. As the keen edge of the chisel is accurately shaped to cut the stone, it impresses upon his mind that knowledge is essential in all activities. The three tools in combination remind the apprentice that all difficulties can be overcome if the correct approach is used with knowledge, hard work and perseverance.

The 24 inch gauge of the speculative apprentice was introduced to impress upon the candidate the importance of allocating his time properly, so that it would be well spent. The operative apprentice had this aspect of his duties impressed upon him throughout his training by the strictest adherence to his daily schedule of practical instruction, his weekly attendance in lodge.

The maul or mallet, which is also called a mell in northern England and Scotland, must not be confused with the heavy setting maul, which is also called a beetle or sledge hammer. The beetle is a very heavy wooden mallet with a long handle used for driving wedges, crushing broken stone for a macadam road surface, or beating down paving stones.

The speculative, replaced the maul with a common gavel, which in fact is not used with a chisel. Moreover, as the gavel is an emblem of power, it is not a very appropriate symbol in relation to the duties of an apprentice.

The early speculative masons might have intended the wooden gavel to be a miniature representation of it. It is possible that later they may have inadvertently called it a gavel, a name of American origin in the nineteenth century that refers to its gable-like shape.

Unlike their speculative counterparts the master and wardens in an operative lodge did not use gavels, but carried truncheons which have been staffs of authority since early medieval times; the master also had a maul as a symbol of his driving force in the lodge. In some Irish lodges the master's emblem of authority was a stone-axe or hammer and the wardens carried truncheons. In some Scottish and American lodges the master's emblem of authority is a maul. In Scottish lodges the senior deacon's jewel is a maul and the junior deacon's jewel is a trowel, indicating that the respective responsibilities of the senior and junior deacons are to exercise control in the work and to maintain harmony.



### **Working Tools of the first, second and third degree**

Of the several wooden working tools used in operative lodges, the square, level and plumb-rule were appropriated to the Fellow Craft in speculative freemasonry. This is logical because his operative counterpart was a mason of superior status who was directly responsible for ensuring that the building was erected in strict conformity with the working plans. It should be noted that three different squares were used by operative masons, each for a specific purpose and each having an important though somewhat different symbolical meaning.

Each of these squares has an important place in the speculative ritual, but as they are not differentiated in the ritual the subtle differences of meaning in a charge might be missed by anyone who is not familiar with the operative art. Attention will be drawn to these differences when discussing the symbolism of the square.

The working tools of a Fellow craft freemason in a speculative lodge are only miniature representations of the operative tools and are made of metal as a matter of convenience, so that it may be difficult to envisage the way they are applied in building construction.

The levels and plumb rules used by operative masons were closely related, because each utilized a line and plumb bob to determine the vertical plane and hence the correct attitude of the implement. In their simplest form, as used continuously in operative masonry at least from the times of ancient Egypt, the frames of

both implements were constructed from stout wooden staves that could be dressed perfectly and would not warp or twist. The level generally was in the shape of an equilateral triangle constructed from staves about 2 cubits, or a little over a meter long, with the line and plumb bob suspended from one apex.

When the plumb line hung vertically so as to bisect the base, the base was horizontal and could be used either to lay levels, or to try and if necessary to adjust horizontals. From the use of the level, in conjunction with the beetle or heavy setting maul, is derived the expression "setting to a dead level". The plumb rule usually was a staff about 2 cubits with its edges dressed parallel. A line and plumb bob were suspended from the upper extremity of the staff on its centre line to determine its verticality. Thus either edge of the staff could be used either to set verticals, or to try and if necessary adjust to uprights to the vertical plane.

As the apprentice in operative lodges learnt to use a wide range of tools during his period of training, so also did the fellow craft during his first few years whilst under the supervision of more expert craftsmen.

In addition to the square, level and plumb-rule, he learnt to use the wooden straight-edge, plumb lines or plummets, string lines and skirrets, trowels and the Pythagorean Square composed of three graduated rods.

String lines and skirrets are for setting out lines, but the wooden straight edge is the implement used to test a course of stones for straightness along a line. Plumb lines or plummets are used for plumbing points in a vertical plane and also to line up intermediate points in straight lines over long distances, but the plumb-rule is the implement used to check the stones for verticality in successive courses. The Pythagorean square is used for setting out a building, but not for checking right angles during erection, for which purpose the gallow square is more

appropriate. The working tools of a fellow craft thus fall into two distinct groups, one for use during the erection of a building and the other for use when setting out the building.

### **The Master's working Tools**

Most fellows could set out a building if given the location of a corner of the building and one of the building lines commencing from that corner. However, most stately edifices were required to be set out from a given centre point, which only the most capable craftsmen were competent to perform.

Thus it usually was only the master of the lodge, the master mason himself, who set out the building with the assistance of some of his most experienced craftsmen. For this purpose he utilised plumb lines, string lines, skirrets and the Pythagorean square.

In the northern hemisphere the north-south axis could be determined by sighting the Pole Star through a plumb line set up over the required centre point, then lining in another plumb line at or beyond each of the required northern and southern extremities. With a string line on the north-south axis, the east-west axis and the required diagonals could then be established using the Pythagorean square in conjunction with string lines drawn from a skirret at the centre.

The north-south axis can be established in both hemispheres by the bisection of an equidistant transition of the sun from the eastern quarter to the western quarter, sighted through a plumb line set up over the required centre point. There are paintings at Thebes in Egypt, dating from 3000 BC or earlier, that show masons using a stretched cord to draw a line.

In medieval times the master mason usually would be provided with only a description of the required sizes and layout of a building he was required to construct. More often than not the details would be developed progressively



with input from the owner over many years of construction.

As the pencil and compasses were essential implements used by the master mason of an operative lodge when preparing designs and drawings, it was appropriate to include them with the skirret and line as the working tools of a Master Mason in a speculative lodge.

## **The Symbolism of the Square**

The three types of square used by operative masons were the square gauge, the try square and the gallows square.

The square gauge is an enclosed square of the required inside dimensions to test a cubic ashlar or the cross section of the running stone. The try square has two arms of equal length that include an angle of 90°. It is not calibrated to measure lengths along the arms, because it is only used to test the angle between the two faces of a stone along the arise where they meet, to ensure that they subtend a right angle.

The gallows square is used to set out right angles and has two arms of unequal length that include an angle of 90°. Both arms are calibrated on the inside and outside edges to facilitate the measurement of dimensions when scribing stones for cutting. It is also used to set out column bases, wall recesses and other details in the ground plans of structures.

The usual sizes of gallows squares used in operative lodges were the small 2:3 ratio square having 12" x 18" arms; a general purposes 3:4 ratio Pythagorean square having 18" x 24" arms; and a large 2:3 ratio square having 24" x 36" arms that was useful for checking corners and other wall intersections internally and externally.

The try square is used in the traditional "Square and Compasses" emblem and is one of the three great emblematic lights of Freemasonry. Because the try square is used

to test the angles of a perfect ashlar stone and is a universal emblem of morality and justice that inculcates truthfulness, honesty and a strict obedience to the law of God's Word, it is rightfully included in the three great emblematic lights by which we shall be tried as "living stones".

It is of interest to note that the jewels of Scottish Masters and Irish Past Masters, as well as of many American Past Masters, incorporate the try square and compasses combined. This is a symbolic reminder that, in addition to conducting themselves squarely and taking impartial decisions, Masters must keep all their actions within due bounds. The letter G within the square and compasses is a common decoration on the flap of freemasons' aprons in Scotland and America, combining the symbolism outlined above with the following symbolism. In medieval Europe the shape of the gallows square with arms in the ratio of 3:4 was used in ecclesiastical script to represent the capital letter G, because it was exactly the same shape as the Greek letter Gamma and equivalent to G in the Roman alphabet, standing alike for God and His great attribute "Justice". In medieval paintings of the disciples, the gallows square is often found embroidered on their vestments, as it is on some priestly robes to this day. Eminent researchers have stated that the gallows square was also used in early speculative lodges where the letter G is used nowadays, thus at the same time representing God the Grand Geometrician of the Universe and also showing that the square is the most important moral instrument of the Craft.

## **The Symbolism of the Level**

As a working tool of an operative mason, the level is used to set all required points to the same level on a construction site. From this is derived its symbolic interpretation, which is equality. Such equality does not refer to wealth or poverty in the financial sense, nor to

social distinction, civic responsibility or service to mankind.

The symbolism of the level relates to humanity in its broadest sense that is to the internal rather than the external qualifications of a human being. It refers to that fraternal quality which, in recognising the Fatherhood of God, also accepts as a necessary corollary the Brotherhood of Man.

The level reminds us that we are infinitesimal creatures in God's grand scheme of the universe. It naturally follows that all human beings must appear the same in His sight, in which sense we are all equal and subject to the same infirmities and vicissitudes of life, seeking the same immortal mansion and preparing to be judged by the same immutable laws.

The level demonstrates that, as we have all sprung from the same stock and are all partakers of the same nature, so we are all sharers of the same hope. The level is an appropriate emblem of the Senior Warden, because when the lodge is at labour all are under his immediate supervision and therefore are on a common level of subordination.

### **The Symbolism of the Plumb Rule.**

Plumb lines and plumb rules are implements used to determine a vertical plane, often called plummets in the scriptures. Each depends upon a line from which a heavy plumb bob is suspended, so that when hanging freely the line is perpendicular. They are one of the oldest emblems and have the same symbolic interpretation. The plumb is a symbol of truth and rectitude of conduct. It inculcates that integrity of life and undeviating course of moral uprightness which alone can distinguish a good and just man.

When erecting temporal structures the operative mason pays strict attention to the vertical, as determined by the plumb, because

any deviation from the upright contributes to instability. So the speculative freemason should be guided by the unerring principles of right and truth symbolised by the plumb, neither succumbing to the pressures of adversity nor yielding to the seductions of prosperity.

It is interesting to note that, from the most ancient times, many common words used in everyday speech have had a symbolic meaning related to the practical usage. Thus the Hebrew word "tsedek" denotes rightness and straightness in a physical sense, whilst signifying what is right and just in a moral sense.

The Greek word "orthos" in the physical sense means straight, erect or standing upright, whilst in the ethical sense it signifies right, correct, proper and equitable.

In Latin the word "rectum" denotes something straight or upright and also someone of honesty and integrity.

In English the word "right" has a similar duality, in one sense denoting something that is just, fair or equitable, whilst in another sense indicating that something is straight, or perpendicular, or with reference to an angle that it is formed by a right line or plane perpendicular to another right line or plane thus forming an angle of 90°, a right angle.

All of these interpretations are represented in the symbolism of the plumb rule, which therefore is appropriate as the jewel of the Junior Warden, because it is emblematic of the upright conduct which should always distinguish the brethren during refreshment when symbolically they are under his control.

I will finish this series off with some pictures of different Lodge Rooms.

## LODGE ROOM'S



Lodge room in the Masonic centre in The Hague, in the Netherlands.

Here we see the two pillars behind the Wardens chairs in the West. The white pillar in the middle is the broken column where the Orator gives his lectures. Three Lesser Lights on the work floor.



A French Lodge room, here we find the Lesser Lights around the Tableau. The Senior Warden station is in the West, and the Junior Warden in the South. In the next picture we see that the Ashlars are in the East.



The Rough Ashlars, on the first step in the North East, and the broached Thurnel on the second step in the South East. Also the Lesser Lights are in columns of the Ionic, Doric, and Corinthian order.



Some very modern Lodge rooms in Germany. Here we see that the furniture is designed by modern artists







Irish Lodge room, in the next photo you see the altar and the candleholder's.



Here we are seeing a modern and a normal tracing board from a German Lodge.



We will now finish with some Lodge room's in different style from America.



This is a Lodge room in New Zealand; here we not only finding the two Pillars on the floor but also the altar, the Lewis and the Ashlars.



Egypt room



Norman room



Oriental room

**Reference:**

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Het Geestelijk Rituaal der Vrijmetselaren  
(The Spiritual Ritual of Freemasonry). D. Merens  
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## Some Important Points in the Lodge room

### The All-Seeing Eye.

On the East wall we find the all-seeing eye, mostly in a triangle above the Wor Masters chair. It is a symbol of the Supreme Being, adopted by the Freemasons from the nations of antiquity.

There is no reference to it in the ritual of the 1<sup>st</sup> degree. In the 2<sup>nd</sup> and 3<sup>rd</sup> degree they replaced it sometimes with the blazing star.

The All-Seeing Eye may be considered as a symbol of God manifested in his omnipresence-his guardian and preserving character-to which Solomon alludes in the Book of Proverbs (xv, 3), where he says: *"The eyes of the Lord are in every place, beholding (or, as in the Revised Version, keeping watch upon) the evil and the good."* It is a symbol of the Omnipresent Deity.

### Blue canopy of heaven.

The blue ceiling with stars, (blue canopy of heaven) in the Dutch Lodge rooms comes from the part in the catechism in the 2<sup>nd</sup> degree, where the candidate is asked;

*Q. What was its covering?*

*A. A Celestial Canopy, studded with stars.*

This expression is the reason why most Lodge ceilings are painted blue with stars, and because of this concept, the Lodge room represents the world.

### The Cup of Bitter.

The cup of bitter, used in the 1<sup>st</sup> degree, as a test done by the candidate, is in the Dutch ritual when the 1812 ritual was coming into Dutch Freemasonry.

### Yellow jacket and blue breeches.

In some of the old rituals, we hear sometimes in the ritual, *the master wear a yellow jacket and blue breeches.* This refers to the Compasses which were made of brass with steel points, and in the olden days the master wore a yellow jacket and blue trousers in the Lodge.

### The Chain of Brotherhood.

The Chain of Brotherhood is known as a feeling of solidarity in Freemasonry and especially in the 1<sup>st</sup> degree when a new candidate is taken into this chain.

It was introduced in the Netherlands, in the Ritual – Schouten (1865 ) in following the German ritual – Schroder. It was also placed in the raising ritual in 1929, and is now used in the three rituals of Dutch Freemasonry.

In 1723 in the Anderson's constitution book we find all this in the "Enter'd Apprentice's song" in 1723. In certain English Lodges this is still in use during the "Table lodge" or here in Australia when closing off the South at the end of the evening. In the German Lodges the Chain of Brotherhood is not only used in the 1<sup>st</sup> degree, but also in the closing of all three degrees.

### Catechism.

The name Catechism originally comes from the churches and was for instruction purposes. But in the Dutch Lodges, near the end of the Lodge meeting, the Wor.Master says; *Brethren, we will now proceed to perform the Ordinary Work according to ancient tradition.*

And the questions of the Catechism are asked through the Columns. It refreshes the mind of the work which was done before in

the Lodge room. It's like a Lodge of instruction in the English Constitution.

When we are reading the Catechism in old rituals, you can find out a lot about how the ritual was worked. The oldest known Masonic Catechism is in the "Edinburgh Register House MS from 1696". In French Loges it also appears as "instruction", and in Germany we talk about "Arbeitslehre".

### **A pair of Ladies gloves.**

To give a pair of ladies gloves to the candidate in the first degree is a very old custom in Freemasonry. It was also mentioned in the early French Exposures in 1737, "*Re'ception d'un Frey-Macon*", and in the older English manuscript "*A Mason's Examination*" anno 1723. When the new brother gets those gloves the Wor Master says: *You know that the Order does not admit women. This does not imply we do not respect her. On the contrary; after an ancient custom of the Order I now present you with a pair of white ladies gloves with the request to present these, now or at any time in the future, to her who stands highest in your esteem; and then explain to her under what circumstances you received them and at the same time tender her our respect.*

### **Muffled Knocks.**

Muffled Knocks are given in a Lodge of Mourning for a deceased brother; it's the knock of the 1<sup>st</sup> degree given on your lower arm. This was introduced in the Craft in 1881, when Prins Frederik's Lodge of Mourning was held in The Hague

### **Three point.**

The source of the three points used in Dutch Freemasonry, is going back to the 15<sup>th</sup> century. Monks and church clergy used it when writing the books; it was used to fill up the white places between, and at the end of the letters in a sentence.

In the 18<sup>th</sup> century it was used in Freemasonry and in the 19<sup>th</sup> & 20<sup>th</sup> century as an abbreviation sign in rituals and letters. The symbolism of the three points is that it stands for the trinity of Jesus, Maria and Joseph. Later when the influence of Christianity grew weaker in Freemasonry, some maintain that they stand for the three lesser lights; Wisdom Strength and Beauty.

In the Anglo-Saxon Lodges we don't use those practices and in the German Lodges now hardly anymore.

### **Bone Box & Ivory Keys.**

Sometimes we hear in old 18<sup>th</sup> century rituals, speaking about a Bone box and Ivory keys. The Bone box is our skull and the Ivory keys the teeth. It's the place where the secrets of Freemasonry are locked up.

### **The labyrinth.**

The Labyrinth represents a journey to our own center and back again out into the world. A labyrinth has only one path. The way in is the way out. There are no blind alleys. At its most basic level the labyrinth is a metaphor for the journey to the center of your deepest self and back out into the world with a broader understanding of whom we are. It's a symbol of the journeys that the candidate does in the 2<sup>nd</sup> degree.

### **The white Rose.**

In the Summer St John we are receiving a white Rose as an outward token of our inner and sincere endeavors to be a true Freemason. But to adorn ourselves with a white Rose in Freemasonry came into use in the second half of the 19<sup>th</sup> century from Germany, where they call this "Rosenfest" (Rose festival). The Rose is a symbol of Love and new lives, but also from purity, silence and privacy. You can see it fits very well in Freemasonry.

### **The Tableau.**

The Tableau or tracing board present in all Lodge rooms, on the Continent in the form of a carpet en in the Anglo-Saxon Lodges as paintings in a cabinet or on the wall. In the beginning, it was representing a description of the Lodge room.

The oldest Tableaus were in the form of a triangle, and later they started to make them in rectangular form which was easier for use in the Lodge Room. In the beginning of the 18<sup>th</sup> century or maybe still earlier, the Tyler did the drawing of the Tableau on the floor with chalk or charcoal by the opening of the Lodge, and cleared it by closing of the Lodge. This was easier done when the Lodge floor was made of wood or tiles, but when the carpet came into use; the Tableau's was painted on wood and canvas. These days on the Continent of Europe they are using mostly knotted carpet.

Some Lodges roll out the carpet when the Lodge is opened and roll it up when they close the Lodge. Once a year some Lodges

are having the Tableau drawn in sand, like the old days.

### **The sowing of grain on the Tableau.**

We find the sowing of grain on the Tableau in the 2<sup>nd</sup> degree only in Dutch Freemasonry; no other constitutions have this in their rituals. This was started with the 1928 ritual and has a purely symbolic meaning, which is explained in the 2<sup>nd</sup> degree.

### **The mirror.**

The mirror originated in the "Schroder ritual" in Germany; this symbol came in the 19<sup>th</sup> century from Germany to Holland and was inserted in 1928 in the 2<sup>nd</sup> degree ritual.

In the English ritual the Mirror is not used.

### **The Dark Room.**

The dark room in Dutch Freemasonry comes from the French ritual, and is not used in the Anglo-Saxon Lodges.

Fred