

THE  
COMMITTEE ON  
MASONIC  
EDUCATION

GRAND LODGE A.F. & A.M. OF CANADA  
IN THE PROVINCE OF ONTARIO.

April, 1986

VOL. 5 NO. 4

## **TABLE OF CONTENTS**

<b>EDITORIAL COMMENT .....</b>	<b>3</b>
<b>JOSEPH HAYDN.....</b>	<b>4</b>
<b>FURTHER COMMENT ON JEPHTHAH'S VOW .....</b>	<b>5</b>
<b>ECCLESIASTES.....</b>	<b>5</b>
<b>FABRIC ROLL .....</b>	<b>8</b>
<b>THE WORSHIPFUL MASTER'S COLLAR.....</b>	<b>8</b>
<b>'MASONRY AND MUSIC' .....</b>	<b>10</b>
<b>THE TRACING BOARD .....</b>	<b>12</b>
<b>ANGER OF THE LORD.....</b>	<b>14</b>
<b>THE LODGE OF AITCHISON'S HAVEN.....</b>	<b>15</b>
<b>AND GIVE THEM PROPER INSTRUCTION .....</b>	<b>16</b>
<b>PERSONAL .....</b>	<b>20</b>
<b>QUESTIONS AND ANSWERS .....</b>	<b>20</b>
<b>BOOK REVIEWS .....</b>	<b>24</b>
<b>A FOUNDLING AT VARSITY .....</b>	<b>24</b>
<b>JURISPRUDENCE OF FREEMASONRY .....</b>	<b>24</b>
<b>THE HISTORY OF FREEMASONRY IN CANADA .....</b>	<b>26</b>
<b>TIED TO MASONIC APRON STRINGS .....</b>	<b>26</b>
<b>THE CRAFT AND ITS SYMBOLS .....</b>	<b>26</b>
<b>FIRST GRAND MASTER .....</b>	<b>27</b>
<b>THE OLD GOTHIC CONSTITUTIONS: .....</b>	<b>27</b>

TO ALL CONTRIBUTORS

THE FACTUAL ACCURACY OF AN ARTICLE IS THE CONTRIBUTOR'S RESPONSIBILITY; WHILST EVERY PRECAUTION IS TAKEN TO ENSURE ACCURACY YOUR EDITORIAL COMMITTEE CANNOT CHECK EVERY FACT.

### **EDITORIAL COMMENT**

Your Editor advises that, as an extension of comments in the last issue, the following individuals were approached and have accepted the responsibilities of being Associate Editors; R.W. Bros. R.A. Barnett, London, J.W. Auckland, Peterborough, L.W. Lawrence, Brantford, G.E. MacDonald, Ottawa, and R.T. Runciman, Sudbury.

Their areas of responsibility will be to suggest editorial policy, to encourage members to contribute articles, to promote the Newsletter, to suggest improvements to its form and content and to obtain items for inclusion under the 'Personal' heading. The 'Personal' section of the Newsletter is to give prominence to any new and innovative educational effort produced by an individual or lodge or district. In this way other areas may be able to benefit from these ideas.

A concern is the rising cost of the Newsletter. The last revised postage rates increased mailing costs by thirty-eight per cent. The change to printing as opposed to word processing also involved a large increase in cost. Subscribers who have written to the Editor feel that the change to printing was a good decision. All correspondence should be directed to the Editor:

David C. Bradley,  
81 Hillside Ave. W.,  
Toronto, Ont. M5P 1G2.

## **JOSEPH HAYDN**

One of the aspects of Masonry that does not seem to be researched as much as it possibly should be, is that of music and its connection with the Craft. Many famous and well-known composers have been masons, most notably of course, is Mozart. There are many others and one, Joseph Haydn, is the subject of this brief article. He was born at Rohrau in Austria on May 1, 1732 and initiated into the Craft on February 11, 1785 in Lodge zur wahren Eintracht (True Unity) in Vienna.

Still extant is the letter by which Haydn expresses his wish to join the lodge; he says "The highly advantageous impression which Freemasonry has made on me, has long awakened in my breast the sincerest wish to become a Member of the Order with its humanitarian and wise principles. ---". Because of his commitments to music, he was not regularly in attendance at his lodge. One of his works, the Paris Symphonies, was commissioned by a lodge in the years 1785 and 1786. Unfortunately lodges were closed and Freemasonry banned about 1786 and 1787 in Austria. His lodge was closed in December, 1785 and there does not seem to be evidence of Haydn's further progress in the degrees.

Mozart and Haydn were friends and the former built on the forms and style of Haydn and then, as Mozart reached maturity, he surpassed Haydn. In 1785 Haydn was commissioned to write music for the Cathedral of Cadiz on "The Seven Last Words of Jesus on the Cross". In December of 1790 he left for England, where he received the Honorary Degree of Doctor of Music from Oxford University. He went back to Vienna in June, 1792. At that time a young musician called Beethoven arrived in Vienna to study with Haydn. He again visited England in February, 1794 and stayed there until August, 1795, when he returned to Vienna. Well-known works are the setting of the words "She never told her love" from Twelfth Night to music, and the arrangements of a great number of Scottish songs, most of which were poems by Robert Burns. But the greatest work and the one for which Haydn is particularly known is the oratorio -The Creation -a choral work that has been played all over the world. Haydn died on May 31, 1809 and, at his memorial service, Mozart's Requiem was performed.

The Editor

## **FURTHER COMMENT ON JEPHTHAH'S VOW**

The following clarification of the conclusion of an article entitled Jephthah's Vow by W. Bros. A.R.P. Golding in a previous Newsletter has been received from Bro. Ian H. Fraser of Palestine Lodge No.559:

Judges 11: 30-31 (Masoretic Text -which is the original Hebrew Text) states in part, 'it shall be the Lord's, and I will offer it up for a burnt offering', All the accepted rabbinical authorities that I have ever studied and who have interpreted this passage have rendered it as 'it shall be the Lord's, or I will offer it up for a burnt offering', Joseph ben Isaac Kimchi (1105 -1170) the world -renowned great Spanish -French grammarian, translator and polemicist has thus concluded that there was an implicit reservation in the Vow to offer the first living object that met him, namely, 'if it be proper for such a purpose'. According to Kimchi, Jephthah therefore did not offer his daughter up as a burnt offering, but 'he made a house for her and brought her into it, and she was there separated from mankind and from the ways of the world'.

## **ECCLESIASTES**

The twelfth chapter of Ecclesiastes, which plays a dramatic part in our ceremonies of the third degree, has inspired many interpretations of the symbolic language used. In writing this article I have borrowed from these explanations and from several modern translations of the bible, notably the "Good News Bible" which attempts to use English as it is spoken today. I shall not list my sources, but if you should recognize a phrase or two that you have written I trust you will consider it flattery and not plagiarism!

The word "Ecclesiastes" refers to a philosopher or one who speaks before an assembly, or, alternately "Koheleth", the pen name of the author. Since reference is made to "the son of David" and "begin in Jerusalem" (1:1) there is some justification for considering Solomon as the author even though modern scholars suggest it was written some five hundred years after Solomon's reign.

The central thesis of Ecclesiastes concerns the emptiness of earthly things not only for the poor and weak but also for the rich and powerful. Solomon himself is unable to find anything meaningful in life; all that can be done is to seize the temporal and ephemeral joys that come along, and to remain unconcerned for

anything more lasting. This thought is summed up in 8:15 "...there is nothing good for a man under the sun except to eat and to drink and to be merry..."

In the twelfth chapter of Ecclesiastes we are given a look at ourselves in old age -it is not a pretty sight -and we are given the exhortation to give thought to our Creator before the infirmities of old age beset us. We must bear in mind as we read these passages that the author uses the imagery, metaphors and idioms characteristic of the Hebrew culture many centuries ago.

To get the feel of the passage we are to discuss, (12:1-7), we should first consider the last two verses of the preceding chapter:

"Young people, enjoy your youth. Be happy while you are still young. Do what you want to do and follow your heart's desire. But remember that God is going to judge you for whatever you do. Don't let anything worry you or cause you pain. You aren't going to be young very long." [GNB]

Man stands between two worlds: the material and the spiritual, and partakes of both. His soul, like the world from whence it came, is immortal; but his body, like the world to which it belongs, is frail and perishable. Every day and every hour this mortal body tends towards its own destruction and no art can prolong it beyond its term.

In spite of man's effort, the evil days will come when we shall say, "I have no pleasure in them." The light of the sun, moon and stars will grow dim, and clouds, not blue skies, will return after the rain.

The hands, those once active and vigorous keepers of the house, will tremble and shake, and the legs, those strong columns that once stood straight and strong in supporting our bodies, will be bent. The teeth, the grinders of food, will fail to do their job because they are few. The ears, the doors to the mind, will be like a door closed to the noise of the street; and the sound of women grinding corn will barely be audible. The eyes, the windows to the soul, will grow dim, "as one who sees through a glass darkly."

The birds that sing (those daughters of music) will barely be heard, but will awaken us from our light sleep of early morning. Old age will bring a fear of heights and a fear of the way (i.e. the road). The hair of our head will be white like the blossoms of the almond tree, and our legs, no longer sprightly like

grasshoppers, will be a burden, and the zest and desires of life will have gone. And at last, when we go to our everlasting home, those who mourn our passing will wail in the streets.

We should remember all these things before the silver cord that binds our immortal soul to earth is loosed; and the golden bowl of life, like a cup that overflows, is broken; and the pitcher that pours forth all good things is no more; and the wheel that turns like a pulley to lift thoughts from the cistern of our mind, will turn no more.

When at last we depart this earth, the body will decay and return to the dust from whence it came, but the spirit, the breath of life, will continue to live and will return unto God who gave it.

“...Fear God and obey His commands, because this is all that man was created for. God is going to judge everything we do, whether good or bad, even things done in secret," Ecc. 12:13,14.

#### FOOTNOTE

Many Masons who have written their interpretation of this passage follow the suggestions of Dr. Clark (in Mackey's Encyclopedia) when referring to the silver cord and golden bowl. I see these metaphors not as referring to physical parts of the human body, but rather as symbols for such intangibles as the soul and mind. I doubt that the writers of antiquity, even Solomon with all his wisdom, knew very much about the spinal column and the Internal organs of the body. We will never know for a certainty just what the writer of Ecclesiastes had in mind, but we know he is referring to the transience of the body and the immortality of the soul and thus to see these elements linked together by a silver cord seems right and proper.

As a result of a previous article entitled Ecclesiastes, W. Bro. A. E. Bridgeman of Phoenix Lodge No.535 submitted the above as a different interpretation of the meaning of the passage.

## **FABRIC ROLL**

In the Public Record Office of the British Government is a short manuscript of exceptional interest to Masons, partly because of its contents, partly because of its date which is 1253. It is entitled "A Roll of Payments of Wages, and of Purchases for the Works at Westminster, 37 Henry III." The accounts cover 32 weeks from April to December, and show wages paid out and materials purchased.

There were 20 holidays during the period, some of which are described as "belonging to the Masons," the others as "Belonging to the king," which meant that on "their" holiday the Masons were paid even though they did not work. Each one was both a saint's day and a feast day. (Feasts have been a regular institution among Masons from the very beginning.)

A number of words appear here and there in the records which continue in use in our own ritual. Tracing boards were in use at that time, which was seven centuries ago. A stone to be used for cutting and placement in the building was called an "asseler," an early form of the word "ashlar." At one place "perpens" appears, at another it is spelled "parpens." In some of the early Rolls the same word is used as "perpent-stone." It appears that such a stone was polished at both ends so that its two opposite surfaces could be in the surface of the wall. Many scholars believe that perpent (also, sometimes perpend) ashlar was the origin of our Perfect Ashlar

An extract from The Tracing Board, the bulletin of The Grand Lodge of Saskatchewan, December, 1985.

## **THE WORSHIPFUL MASTER'S COLLAR**

Masonic collars derive from the practice of heraldry. Collars of office date back to the era of knighthood. Collars of office seen most frequently by the public are those worn by municipal officers such as governors, mayors and wardens. All masonic lodge officers except the W.M. wear a regulation collar that is triangular in form, that is, it terminates on the breast in a point from which the jewel of office is suspended.

The W.M.'s collar of office is circular in form and consists of a sky blue moire ribbon lined with blue cloth material, and having two bows mounted on that



part of the collar that rests on the shoulders. The outer diameter of the collar is not more than 381mm and not less than 356mm. Blue is to the Mason a symbol of universal friendship and benevolence because, as it is the colour of the vault of heaven, which embraces and covers the whole globe, we are reminded that in the breast of every brother these virtues should be equally extensive.

The ornamental chain portion of the collar is of metallic- silver (gold-finished in the case of a one hundred year lodge) consisting of sixteen ornamental medallions of which eight are five-pointed stars, each with a circular wreath and eight serpentine emblems each with a circular snake with its tail in its mouth. These are joined together alternately in a circle with short chain links in between. This chain is mounted on the blue cloth collar. The bows are attached to this collar between the fourth and fifth medallions on each side, counting from, but not including the centre star medallion from which the jewel of office is suspended. Some collars have a length of necklace-type adjustable chain about ten inches long that is attached between the two bows to prevent the collar from losing its circular shape when worn. The centre star medallion differs from the other seven stars as it has the rising sun superimposed on its surface.

The five-pointed star medallions are symbolic of the five points of fellowship. The wreath is an ancient device of enhancement and in this instance is also used to provide support to the five-point star medallions. The seven stars allude to the seven, or more, who make a lodge perfect. The additional, or centre star, with the sun superimposed on it, represents the W.M. and is symbolic of the sun rising in the east to open and enliven the day and the W.M. being placed in the east to open his lodge to employ and instruct his brethren in Masonry, and to govern his lodge with equal regularity and precision. The serpentine medallions are shaped like two figures of eight, one above the other in the horizontal position, with a circular snake weaving the eights together. The serpent obtained a prominent place in ancient rituals. When extended at length or in a figure of eight it is a symbol of Divine Wisdom, and when coiled with its tail in its mouth is an emblem of eternity. When the whole is woven together represents solidarity, friendship and unity.

The W.M.'s collar serves to remind us that all Freemasons upon the surface of the earth form one chain, every member is one link of it, and should ever strive with the true hand of a brother to strengthen it, even bearing in mind that, a chain is only as strong as its weakest link. The W.M. is invested with and wears this collar to which is attached his jewel of office, the Square, which belongs to the whole Craft. This square depicts in its apex the "All Seeing Eye", symbolic of he

Omnipresent Deity and the remainder of the legs of the square are adorned with ornamental lines symbolic of Beauty. On close inspection of the square it will be noted two small protuberants on the end of the right leg (left as you face it) which simply reminds us that a square may have one longer leg (as in European lodges). Among Masons the square has long been an emblem of truth and morality, a symbol of the moral solidity which must be the true test of our every act and the foundation of our character and our society and since it is used to prove that angles are square it naturally became an emblem of accuracy, integrity and rightness.

Symbolically, the W.M. whilst wearing his collar of office represents the centre and so all brethren in the lodge are considered to be an equal distance from the W.M.

Submitted by w. Bro. A.R.P. Golding of Royal Arthur Lodge No.523

## **'MASONRY AND MUSIC'**

Music, one of the Seven Liberal Arts and Sciences, has always had a place in Freemasonry. The first book of constitutions of the premier Grand Lodge of England, compiled by Dr. James Anderson and published in 1723, included four songs. Subsequent editions and also the various Pocket Companions published in the mid- eighteenth century, all contain a section of similar songs. As most of these were set to popular airs, one imagines that they were performed on Masonic occasions in much the same manner as domestic music, i.e. brethren sitting around the table with song books before them, often taking the note from one brother and singing unaccompanied. Toasting was an integral part of the rehearsing of ritual lectures in Lodge at this time and many examples of songs for particular toasts survive, the present Masters song and Entered Apprentices songs being of this type. It is not until the later part of the 18th century that we find reference in lodge Minutes to the use of organs or other key-board instruments in lodge. Bands of instrumentalists are known to have taken part in processions of the Annual Grand Feast until such processions were proscribed by Grand Lodge in the 1740's. The manuscript score of the orchestral music used at the dedication of the first Freemasons' Hall in 1776 is still preserved in the Grand Lodge Library.

Music continued to play a part in Masonic ceremonies throughout the 19th century. However, the matter of vocal music, in particular the introduction of hymns and anthems into lodge ceremonies, became the subject of discussion in

Grand Lodge in 1875. The general consensus appears to have been that too many innovations were being made by the introduction of such music and that the use of music from religious services was contrary to the non-sectarian spirit of Freemasonry. As a result, a ruling on the use of vocal music was made by Grand Lodge, and this was re-stated in 1903 and 1916. Finally, in 1963, Grand Lodge ruled: "...it has never objected to the use of Opening and Closing Hymns, the National Anthem and Hymns, Responses and Anthems at Consecrations; but care must be taken that vocal music is such that it is not identified exclusively with a particular form of divine worship and that it does not offend the susceptibilities of a particular creed, since Masonry is open to the adherents of every faith which requires a belief in the Supreme Being."

I was fortunate last year, during a visit to Great Britain, in being able to attend several Lodge Meetings. Processional music was played during the entry of the Worshipful Master and his Officers, I found this interesting and impressive. When the Master and Officers reached their stations an opening Ode was sung. It has been said music associated with early meetings of fraternal bodies has not on the whole generated much interest on the part of Masonic or musical historians, much of it being or considered of no artistic merit. An exception to this has to be the works of Mozart, Sibelius, Haydn and Beethoven to mention a few.

Wolfgang Amadeus Mozart was born in Salzturg in 1756. Most of his early life was spent travelling around Europe studying and giving concerts as a child prodigy. From 1776 to 1781 he was Court Musician to the Archbishop of Saizburg. After a quarrel with his employer in 1781 he moved to Vienna where he was to remain until his death, at the early age of 35 in 1791.

Mozart was initiated into Freemasonry on 14 December 1784 in Lodge ZurWolthatigkeit, Vienna. Soon afterward, he introduced his father and is believed to have been instrumental in introducing Haydn into Freemasonry. In addition to attendance at his own lodge he was a frequent visitor to other Vienna lodges. He began composing music for Masonic occasions in 1785 and was to continue in this field until his death. Mozart's music includes works composed especially for Masonic meetings, such as Masons Joy, Odes for Opening and Closing Lodge, Freemasons' Little Cantata and Masonic Funeral Music which was composed for the "Lodge of Sorrow' upon the death of Brothers Duke George Von Mecklenburg-Strelitz and Count Franz Esterhazy in 1785. His opera the Magic Flute has been associated with Freemasonry, one can pick out certain similarities, such as three doors, Reason, Nature, Wisdom in the Opera, A test of Silence, and finally Light

over Darkness. Johann Emanuel Schikaneder, the Librettist of Magic Flute and also a Mason, sang the Part of Papageno in the original cast, which was First Performed, September 30, 1791 in Vienna.

As Finland had been under Russian domination for most of the 19th century, Freemasonry had been banned from 1822 until the nation once more became independent after the First World War. On 18th August 1922, Suomi Lodge No.1 Helsinki, (Warranted by the Grand Lodge of New York and founding Lodge of the Grand Lodge of Finland) was Consecrated and some twenty-seven prominent Finnish citizens, including Sibelius, were passed through all three degrees of Craft Masonry.

For a number of years Jean Sibelius, born 1865, died 1957, was Grand Organist of the Grand Lodge of Finland and in 1926, he was persuaded to write down some of the music he had played extempore during meetings of Suomi Lodge. This resulted in what is usually referred to in catalogues as the *Musique Religieuse* Op. 113, commonly known to Masons as the "Masonic Ritual Music",

Originally arranged for small orchestra, the nine pieces were fully orchestrated and performed at a meeting of Suomi Lodge on January 5, 1927. In 1950, Sibelius completely revised the original nine pieces and added a further three including the setting of Masonic words to the hymn melody from his symphonic poem 'Finlandia'. The 1950 edition is arranged for tenor soloist, small choir and piano, organ or orchestra. The copyright of the work now belongs to the Grand Lodge of New York which publishes the vocal score.

The above paper was read to the Victoria Lodge of Education and Research by R.W. Bro. John Bray, A Past Master of Vancouver & Quadra Lodge #2 B.C.R. AND P.D.D.G.M. of Victoria District #1.

## **THE TRACING BOARD**

One of the three immovable jewels which lie open in the Lodge is the tracing board which, we are told in the J.W.'s lecture, is for the "W.M. to lay lines and draw designs on", and there the explanation stops.

But every Mason realizes, even though sub-consciously, that there must be some deeper significance to the tracing-board, for it lies open in the lodge for the

brethren to moralize on. Neither in the conferring of degrees nor in any part of the work does the Master in practice, physically use the board to lay lines or draw designs on, therefore it must be considered a symbol, pointing a lesson not immediately apparent on the surface.

In Operative Masonry, the workmen erected a building according to a plan or blueprint designed by the architect or master builder. Not only was there a plan for the entire building, but plans also for the details of the structure: the arches, pillars, chapters, cornices and ornaments. The Apprentice rough hewed the stone, the Craftsman brought it to size and shape and fitted it into the building, but the Master's function was to conceive the design and draw the plan.

Today the architect in his office, possibly many miles away from the structure, stands at his drafting table and works out a set of plans which he passes on to the builder. But one can well imagine in the earlier days of Operative Masonry, in some place, a hut or lodge convenient to the building, the Master himself standing at a rough table formed from a couple of trestles and a board, diligently working out all the details of the building for the instruction and guidance of the workmen. Here then it is that the building, its arches and its ornaments are conceived, first in the mind of the Master Builder and then committed to lines and designs on the tracing-board, or more properly speaking, the trestle board. From these plans and designs laid out by the Master, the Mason hews and squares his material, raises the walls and gives strength and beauty to the building. The tracing-board or trestle-board is therefore of vast importance in Operative Masonry. It is synonymous with the master plan which guides the builder.

The same term is used today. Often in a lodge summons you will see a heading "Trestle-Board" and listed underneath is the work planned for the evening. The D.D.G.M. publishes a list of the lodges and the dates on which he is planning to make his official visits. It is usually called the District Deputy's "Trestle-Board". The Master should always have before him an agenda. It can quite properly be called his "Trestle-Board" for it is his plan for the work of the meeting.

Such is the use of the tracing or trestle-board in Operative Masonry. What is its meaning in Speculative Masonry, lying open in the lodge for the brethren to moralize on? Exactly the same! As Freemasons we also are builders, not of material temples, but builders of men, builders of spiritual temples. Just as an operative mason erects a material building according to the rules and designs laid down on

the trestle-board of the Master, so we should erect our spiritual building in obedience to the rules and designs laid down by the Grand Master of the Universe.

One of the three great fundamental questions asked in the preparation room is "Do you believe that that Supreme Being has revealed His Will to man?" Before we can even cross the threshold of Masonry we must be able to answer that question in the affirmative, must declare our belief that there is a Divine Plan laid down for our guidance, as we kneel unveiled at the altar, we behold in the V.O.S.L. the revealed will and divine plan on which we should build the temple of our lives.

Then as we look to the East, symbolically the source of light and knowledge, we are again reminded by the trestle-board or tracing-board of the Master that the G.A.O.T.U. has laid His lines and drawn His designs which, if followed, will enable us to raise a superstructure, perfect in its parts and honourable to the builder, and a masterpiece to the glory of the Divine Planner and Grand Master of all Creation.

Author Unknown

## **ANGER OF THE LORD**

Why should it be imprudent for David to take a census of his people? Have you ever asked yourself this question or pondered it in your mind? In this modern age a census-taking is considered very important and Canada conducts one every ten years. A census had been taken in times previous to David because Moses took a census in response to God's command. You will note one exception mentioned in Numbers Chap.1 Verse 49. The Levites who were in charge of the religious duties of the people were excluded from the census as they were not eligible for military service.

In what way had David sinned? God had already granted David victories over his enemies. By counting his men, David showed a lack of faith in God and a dependence only on the strength of men. In the time of Samuel, there was also the idea that taking a census was impious because it was infringing on Knowledge only proper to the Deity. God was the creator and only he should know the number of his creatures. David's action was without reference to God, but for self-glorification. His sin was that of self-assertion and mistrust. In the Book of Samuel, the writer suggests that God in his anger had moved David to sin against Israel while in the

Book of First Chronicles the writer says that it was Satan that tempted David, a more suitable theological explanation to our ears.

After the census had been taken, God's prophet in the person of Gad came to David and explained that he had a choice of three punishments. They were (1.) seven years of famine (2) three months of defeat by his enemies or (3) three days of pestilence. David chose the third option, likely because of its shorter length of time. Upon the prophet's advice David was to raise an altar and sacrifice to God as an appeasement for his sin. David therefore went to Araunah, the Jebusite, to purchase his threshing-floor as a proper place for an altar. Araunah offered to give the ground to the King but this was refused by David. In the Book of Samuel, the price mentioned was 50 shekels of silver but in Chronicles the amount stated is 600 shekels of gold! Quite a difference between historians!

An interesting point for Masons is the fact that this threshing-floor was to become the site for the wonderful temple that Solomon was charged to build. David therefore performed the first religious rite on that sacred ground.

Prepared by V.W. Bro. Arthur H. Middleton, Past Grand Organist.

## **THE LODGE OF AITCHISON'S HAVEN**

'The 9th day of January in the year of God 1598; upon which day Robert Widderspoon was made a Fellow of Craft in the presence of---!.

The above Lodge Minute (in modern language) is a copy from the Minute Book of Aitchison's Haven Lodge, titled (in modern language) 'The Book of the Acts and Ordinances of the Noble Mysteries and Fellows of Craft of the Lodge of Aitchison's Haven'. This Lodge Minute dated 1598 is the earliest known minute of a meeting of any Scottish masonic lodge, and is probably the oldest in the world.

Aitchison's Haven Lodge, which became extinct in 1853, was situated in the village of Aitchison's Haven, which also no longer exists, in Midlothian, south-east of Edinburgh. We know that the lodge was in operation before 1598, for the Minute Book makes reference to a brother being made a F of G, if this would have been a first meeting, surely this would have been mentioned in the minutes. When the lodge became extinct in 1853, its Minute Book disappeared, but it surfaced in 1981

when it was put up for auction in London. The Grand Lodge of Scotland was successful in its bid and the book now rests in its museum, where it is on display.

On 30th November, 1736, thirty-two lodges, including Aitchison's Haven, met in Mary's Chapel, Edinburgh, to elect a Grand Master and form the Grand Lodge of Scotland. On St. Andrew's Day 1737 the Grand Lodge met at its Quarterly Communication and the following is an extract from its minutes: 'It is resolved that all the lodges holding of the Grand Lodge should be enrolled according to their seniority, which should be determined from authentic documents which they produced. Those producing none to be put at the end of the roll.'

Under the ruling, Mary's Chapel, now the lodge of Edinburgh (Mary's Chapel) was enrolled as No.1. On such evidence as lodge minutes, Aitchison's Haven should have taken precedence over Mary's Chapel for its minutes date from January, 1598, whereas Mary's Chapel date from July 31, 1599, making Aitchison's Haven the senior by eighteen months. It appears that its minute book was not available at that time, why, has never been explained.

The brethren of the lodge, not obtaining satisfaction as to the order of seniority agreed 'not to trouble the Grand Lodge nor themselves further, they choosing to stand on their own footing and rights as they had done these many years and ages past'. The Grand Lodge Committee thereupon decided 'that Aitchison's Haven be deleted out of the books of Grand Lodge, and no more called on the rolls upon the Clerk's highest peril'.

Aitchison's Haven rejoined the Grand Lodge of Scotland in 1814 and was numbered No.33. In 1853 the lodge became dormant and was erased from the Roll.

The above was taken from the Masonic Bulletin of the Grand Lodge of British Columbia dated January, 1986.

## **AND GIVE THEM PROPER INSTRUCTION**

The Worshipful Master is constantly being reminded by the ritual that he has a solemn duty "to set the Craft to work and give them proper instruction". The two key words "work" and "instruction" naturally go together. In recent years



unfortunately, the word "work" has been applied only to the ritualistic work of the Craft. In its broadest sense it really means all types of Masonic work.

The aim of Freemasonry is to teach men to live uprightly, do good in the community, and by their work to set a good example. Since the word "mason" implies work and Freemasonry glorifies the dignity of work, we can reasonably assume that the Craft should devote its attention to the kind of work which will help fulfill this aim.

There is no question that the Masonic ritual is the foundation of the Craft. In it we find the message that Freemasonry has for the candidate, its philosophy, and its moral teachings. If one knows these lessons fully and completely, he is indeed a wise man. Too many of us are concerned more with perfection of the words rather than securing a full understanding of the spirit and the meaning of the ritual.

Let us not make the mistake of believing that the ceremony of initiation makes a man a Mason. True, this ceremony is vital and necessary, but unless the lessons of the ceremony and the spirit of the ritual is understood it is nothing. For example, for hundreds of years in the ancient world there were a number of associations that we now call the Ancient Mysteries. These organizations had a number of things in common. One element stands out above all others: the belief that the ceremony of the Mystery purified the candidate. This basic belief more than any other factor brought these organizations to an end. Let us learn one lesson from this page of history: The ceremonies of the three degrees are of no value unless they are understood by the candidate and are grafted into everyday life.

An informed and enlightened membership is a better and more successful one. This is not idle talk. Brother William H. Knutt, in 1952, at the Mid-West Conference on Masonic Education, gave a report in which it was clearly shown that when the great depression of the thirties came along, the jurisdictions in which the Craft had been offering educational programs lost the least number members.

The Craft should be put to WORK. That there be perfection in the ritual, that members receive instructions in the ceremonies of the Craft, and that our degree work be retained is of vital importance. No fault can be found with the ritualistic work for it is the foundation of our Order. Fault should be found with the view that we stop our efforts with the conferring of the degrees. We are amiss in our duty to the Craft when we do not properly prepare our candidates and then abandon the newly-made Mason to his own devices. Lodges that devote their entire time to

conferring degrees will soon find that quantity is not a substitute for quality. The quality of the membership is determined not only by the careful screening of applicants for the degrees but also in making the new member Mason in fact. This can be done by putting the new Mason to work.

What his work shall be must be determined by the Worshipful Master. While the new member is receiving his degrees someone should try to ascertain his likes, his dislikes, his hobbies, his aptitudes, and his inclinations. If he has a fondness for ritualistic work, by all means put him to work in that field. If he likes to read, introduce him to Masonic literature. If he like to speak, why not encourage him to become a Masonic speaker? All this effort will help make this member a better Mason for he will be doing what he likes. And the Craft will profit thereby.

One method of discovering the talents of a member is a questionnaire. Each member is asked to answer certain questions so that the lodge may have information on his hobbies, whether he plays a musical instrument, likes to sing, is interested in amateur theatricals or has other interests. Thus the aptitudes, the likes, the inclinations of the members are ascertained. A resourceful Worshipful Master, by the use of the cards, can put practically every member to work at some time or other on a project to his liking.

The matter of giving the Craft "proper instruction" can take many forms. Each method should be used to make sure that the Craft does receive proper instruction.

**INVESTIGATION COMMITTEE;** The applicant for the degrees can be told about our Masonic homes, about our Masonic charitable activities, and he should be given a booklet explaining the fundamental principles of the Craft.

**CANDIDATE BOOKLET;** Many Grand Lodges have prepared a series of booklets for the use of the lodges while the candidate is taking the degrees. These booklets can serve a useful purpose if they are placed in the hands of the candidates and meetings are held to discuss the material; in this manner it can be ascertained if the new member is reading the booklets. It will also give him an opportunity to ask questions that have arisen in his mind.

**PROPOSING THE CANDIDATE;** The member who proposes the candidate performs a most important function. He can render a real service if he will also discuss the booklet with the candidate.

**DISCUSSION GROUPS;** Discussion groups may be organized on the District level. They should be established primarily for the candidates, but all members should be encouraged to take part. The group could meet at different lodges in the district in accordance with a pre-arranged schedule. This would also help to encourage more attendance by members and will bring the lodges in the District closer together. .

**SPEAKERS;** A list of speakers should be developed in each District so that they may be available for the lodges in the District as occasions arise. It may be discovered that there is among the members a real student who can from time to time make some valuable contributions to Masonic thinking.

**BOOK CLUBS;** Where there is a group of Masons that like to read, one inexpensive way to read Masonic books is to have each member of the group buy a book and then exchange books. In this way each member, for the price of one book, will have the opportunity to read as many books as there are members in the Group.

**STUDY CLUBS;** If we can have successful ritualistic clubs, why can't we have successful Masonic study clubs? That the ritualistic clubs have done much to perfect the ritualistic work of many members is well know. The same could be done with groups that are desirous of studying Masonic literature, history, and other subjects.

Undoubtedly, there are many ways to do this, but only a few are discussed here.

The ancient ceremonies of the Craft should not be set aside. The basic laws of the Craft should not be changed. The times, however, call for re-evaluation of the procedures of the Craft in fulfilling its part of the life of the community.

What we need is more well-informed Masons. This can be done by proper instruction and by putting every member to work at a task that pleases him.

A speech given by R.W. Bro. R.J. Chambelin, P.G.S.W. to Cedar Lodge, No.270 Oshawa on October 23, 1984.

## **PERSONAL**

Whilst attending a meeting in London a good idea came to the attention of your editor. W. Bro. James A. Finch, Chairman of Education for Ionic Lodge No.716, has been placing a couple of questions in each monthly summons. Members are requested to give their answers either to him or to the Secretary no later than the date of the next regular meeting. The member answering the most questions correctly will be given a book on a masonic subject.

Another newsletter has come to our attention. This is produced by Prince of Wales Lodge No.171 for its members. It would appear that the first issue is prepared by the W.M., W. Bro. D. W. Durkin. He requests the help of all members in the effort to make the newsletter grow and flourish. It contains humour and items of interest regarding the members. We wish him great success.

Under the Editorship of w. Bro. James A. Ham, Lodge of Fidelity No.231 produces a newsletter for its members. It is small and neat, but contains a great deal of information about members and its back page seems to be reserved for an article on a masonic subject. The newsletter is called 'Fidelity Highlights' and the efforts of its editor must certainly be appreciated by lodge members.

## **QUESTIONS AND ANSWERS**

In the previous issue three questions were given, but the answers were omitted. it is hoped that some of you could provide the answers. Anyway, here they are:

**Question 1:** Who were the two first members of the Craft in Canada appointed Honorary P.G.M.'s and why were these honours conferred?

**Answer:** The two members were R.W. Bro. T.D. Harington and R.W. Bro. W.C. Stephens. This was in recognition of their untiring efforts to bring about the union in 1858 of the Craft under one governing body.

**Question 2:** Which is the oldest lodge in Ontario? When was it instituted?

**Answer:** Niagara No.2, Niagara-on-the-Lake. Although the date of its charter is not known St. John's Lodge of Friendship, No.2 was meeting at Queenston in 1782. Its lineal descendant to-day is the senior lodge on the Grand Register of Canada in Ontario, Niagara Lodge, Niagara No.2, G.R.C.

**Question 3:** Why does our Grand Lodge maintain a special friendship for the Grand Lodge of Michigan?

**Answer:** At a meeting held on October 10, 1855 our Grand Lodge came into being and, on the following day, William Mercer Wilson was elected Grand Master. This meeting resumed on November 2, 1855 and M.W. Bro. H.T. Backus, P.G.M. of the Grand Lodge of Michigan consecrated the Grand Lodge of Canada, installed the Grand Master. and invested the other officers.

**Question 4:** Why do the Wardens in a Craft Lodge raise and lower their Columns?

**Answer:** To find an acceptable answer to this question, we have to go back to early ritual. There was a time in 18th century English practice when both Wardens stood (or sat) in the West; this is confirmed by a passage in Masonry Dissected. 1730:

Q. Where stands your Warden?

A. In the West.

Incidentally there are several Masonic jurisdictions in Europe which retain this ancient practice: but some time between 1730 and 1760 there is evidence that the J.W. had moved to the South, as shown in Three Distinct Knocks, 1760, and J. & B., 1762, both using identical words:

Mas. Who doth the Pillar of Beauty represent?

Ans. The Junior Warden in the South

The business of raising and lowering the Wardens' Columns made its first appearance in England in Three Distinct Knocks, in which we have the earliest description of the procedure for 'Calling Off' from labour to refreshment and 'Calling On'. The 'Call-Off' procedure was as follows:

The Master whispers to the senior Deacon at his Right-hand, and says, 'tis my Will and Pleasure that this Lodge is called off from Work to Refreshment during Pleasure; then the senior Deacon carries it to the senior Warden, and whispers the same Words in his Ear, and he whispers it in the Ear of the junior Deacon at his Right-hand, and he carries it to the junior Warden and whispers the same to him, who declares it with a loud Voice, and says It is our Master's Will and Pleasure, that this Lodge is called from Work to Refreshment, during Pleasure;

At this point we find the earliest description of the raising and lowering of the columns and the reason for this procedure.

Then he sets up his Column, and the senior lays his down; for the Care of the Lodge is in the Hands of the junior Warden while they are at Refreshment.

Unfortunately, apart from the exposures, there are very few Masonic writings that deal with the subject of the Wardens' Columns during the 18th and early 19th centuries. Preston, in several editions of his Illustrations, 1792-1804, in the section dealing with Installation, allocates the Columns to the Deacons [sic]. It is not until the 1804 edition that he speaks of the raising of the columns, and then only in a footnote, as follows:

When the work of Masonry in the lodge is carrying on, the Column of the Senior Deacon is raised; when the lodge is at refreshment the Column of the Junior Deacon is raised. [There is no mention of 'lowering'.]

Earlier, in the Investiture of the Deacons, Preston had said

Those columns, the badges of your office, your care... entrust to

Knowing, as we do, that the Columns had belonged to the Wardens since 1760, at least, and that many of the Craft lodges did not appoint Deacons at all, Preston's remarks in the extracts above, seem to suggest that he was attempting an innovation (in which he was certainly unsuccessful).

The next evidence on the subject comes from the Minutes of the Lodge of Promulgation, which show that in their work on the Craft ritual in readiness for the union of the two rival Grand Lodges, they considered 'the arrangements of the Wardens' Columns' on 26 January 1810, but they did not record their decision. We know, however, that most of our present-day practices date back to the procedures

which that Lodge recommended and which were subsequently adapted -with occasional amendments -and prescribed by its successor, the Lodge of Reconciliation. It is thus virtually certain that our modern working in relation to the raising and lowering of the Columns was then adopted, following the 1760 pattern, not only for 'Calling Off and On' but also for Opening and Closing generally.

Up to this point we have been dealing with facts; but on the specific questions as to why the Columns are raised and lowered, or why the care of the Lodge is the responsibility of the J.W. while the Brethren refresh themselves. we must resort to speculation.

In the operative system, c. 1400, when the Lodge was a workshop and before Lodge furniture was standardized, there was only one Warden. His duty was to keep the work going smoothly, to serve as a mediator in disputes and to see that 'every brother had his due'. We have documentary evidence of this in the Regius and Cooke MSS of c. 1390 and c. 1410, and this idea apparently persisted into the Speculative system where the S.W.'s duty in 1730 now included closing the Lodge and 'paying the men their wages'.

But in the Speculative system there were two Wardens, with the Senior, by ancient tradition, in charge of the Lodge while at work. It seems likely that in order to find a corresponding job for the J.W., he was put in charge of the Lodge while at refreshment.

There was no mention of Wardens' Columns, or procedures relating to them, in the exposures of 1730 or earlier. We may assume therefore that they were a more or less recent introduction in the period between 1730 and 1760, that the 'raising and lowering' procedures came into practice at about the same time and were subsequently authorized at the Union in 1813.

The 1760 explanation is still in use today. It may seem inadequate, but that is invariably the case with such problems as 'one up and one down', 'left-foot, right-foot', 'left-knee, right-knee', etc., because each interpretation has to give a satisfactory explanation for a particular procedure and for the reverse of that procedure, which is virtually impossible. The only satisfying explanation in this case is the simplest of all, i.e., the procedure was laid down to mark a distinction between the Lodge when open, and when it is closed or 'Called Off'.

During the 18th century, there is ample evidence that much of the Lodge work was conducted at table, punctuated by 'Toasts' and drinking, while the Lodge was still Open. If the Lodge was 'Called Off', while a meal (as distinct from liquid refreshment) was to be taken, and the Brethren remained in their seats at table, then some signal -recognizable at a glance -would have to be shown, to indicate whether the Lodge was at work, or at refreshment.

The fourth question was answered by the late Bro. H Carr in his book "The Freemason at Work".

## **BOOK REVIEWS**

### **A FOUNDLING AT VARSITY**

A History of the Division of University Extension, University of Toronto. By J.A. BLYTH. Toronto: The School of Continuing Studies, University of Toronto, 1976. Pp. 213. \$10.00.

From 1920 to 1951 W.J. Dunlop was Director of University Extension. He was the one responsible, more than anyone else, for publicizing its work and for gaining it a broad basis of support among the people of Ontario. This book deals with his activity, and with the subsequent history of the Division.

The book may be of interest to Masons because W.J. Dunlop was W.M. of University Lodge, No.496, in 1922, D.D.G.M. of Toronto District "D" in 1927-28, G.M., 1937-38, and Grand Treasurer, 1941-1959. It is a good thing to be able to see what else he did with his life.

### **JURISPRUDENCE OF FREEMASONRY**

by Albert G. Mackey. Revised by Robert Ingham Clegg and Louis B. Blakemore.

The title of this book may not stir your enthusiasm, but as you browse your way through it you will be pleasantly surprised. Mackey describes the landmarks, customs, and laws (both written and unwritten), that underlie the constitution of every grand lodge. In courts of law his book has come to have the status of an authority on Masonic matters. Yet it is written clearly and simply, with hardly a trace of forbidding legal jargon. It will guide every brother, whether he be a Grand



Lodge officer or the newest Master Mason, to a fuller understanding of our rules and regulations. It is a real classic.

## **THE HISTORY OF FREEMASONRY IN CANADA**

by .John Ross Robertson.

John Ross Robertson was Grand Master of our Grand Lodge from 1890 to 92. He was a newspaperman and philanthropist, and a tireless collector of information. His Masonic history looks rather forbidding, with its two heavy brown volumes; and at that, it only covers the period up to 1858. It contains hundreds of early documents, warrants, certificates, minute books, plans and drawings of long gone lodge-rooms-- things which would otherwise have been lost. It is a treasury of details for the evolution of the Craft in Canada. But it is not suitable for the beginner; it is hard to read, because the vast wealth of material is not well digested or organized. And yet, if you persevere, you will find many fascinating tales and vignettes of the early years.

## **TIED TO MASONIC APRON STRINGS**

Humorous Events Connected With Masonry.

by Stewart M. L. Pollard

This is a collection of funny jokes and anecdotes, interspersed with brief inspirational "fillers" and bits of poetry. There aren't many real guffaws in it, but there are quite a few smiles. You'll hear a fair number of them making the rounds of the banquet circuit, under the guise of ' , A funny thing happened to me the other day. " If you want a light moment or two, or if you need something to brighten up a talk, try this.

## **THE CRAFT AND ITS SYMBOLS**

by Allen E. Roberts.

The well known Masonic educator, Bro. Allen Roberts, has written this book for the new Master Mason, to help him gain a deeper understanding of symbolism and its meaning. He goes through the three degrees in order , noting the chief symbols and explaining them. More than eighty illustrations enliven proceedings. American ritual differs from ours in certain details; so the five senses, the trowel, the bee hive, the ark, and the hour glass all receive space here. But the fundamentals of Freemasonry are world wide; and so we also find useful observations on the square and compasses, the hood- wink and slipper, the apron, the four cardinal

virtues, and the legend of the third degree. The book does not pretend to be profound; its purpose, after all, is elementary education. But it is readable and down to earth.

## **FIRST GRAND MASTER**

by Bruce M. Pearce

William Mercer Wilson (1813-1875) was a great Mason; you will find a brief appreciation of his Masonic activities on page 44 of *Beyond the Pillars*. But in other respects as well he lived a full and useful life as lawyer, newspaper editor, public servant, municipal official, county judge, and colonel of militia. This convenient pocket-sized book draws all the details together. The author includes many exciting stories: how William Mercer Wilson helped set fire to the rebel steamer *Caroline* above Niagara Falls in 1837; how, during the height of the American Civil War, he journeyed through the battle lines to the southern states; how, as a County Sheriff, he broke up a heavyweight championship boxing match near Port Dover. And in passing, the biography gives some notion of the breadth, scope, goodness, and grandeur of the man. A must for every Mason in Ontario.

The above reviews were by R.W. Bro. W.E. McLeod, Grand Historian and a member of Mizpah Lodge No. 572.

## **THE OLD GOTHIC CONSTITUTIONS:**

Introduction by R.W. Bro. W.E. McLeod. The Masonic Book Club, Bloomington, Illinois, 1985.

Here is a very revealing and readable addition to the information on the Masonic Old Charges. It contains the texts of four pamphlets:

Roberts Pamphlet (1722); Briscoe Pamphlet (1724); Cole's Constitutions (1729); and the Dodd Pamphlet (1739)

It can readily be seen that the four booklets were issued in the early years of the Premier Grand Lodge and a quick glance at the contents will show that they have almost the same thing to say.

Bro. McLeod's aim, in the Introduction, is to "explain how it happens that these four booklets are so similar, and we shall try to find out why four versions of the same text should be printed in London within the space of twenty years."

Bro. McLeod does an excellent job of achieving this goal. He gives a straight forward account of the Old Charges and explains the "families" of these Charges as they have come down to us (there is an excellent chart on page 11). From there he considers James Anderson's Constitutions of 1723 and shows how "in several passages it is Clear that Anderson relied upon a text of the Old Charges, and in others he claims to do so." (page 17) This is done in several places by comparisons of Anderson's work with that of some of the charges which could have served as his sources. We move to Anderson's Constitutions of 1738 and find there some comparisons with several of the pamphlets contained in this book.

A valuable addition in this book is an "Appendix: Personal Names in The Old Charges". For those who wish to study the Old Charges further, there is a very helpful section called "Bibliography and Acknowledgements".

This volume is Number 16 of the publications of The Masonic Book Club. The body of the texts of the four reprints, the pamphlets issued by Roberts, Briscoe, Cole and Dodd are fairly legible but there is some slight smudging of letters, perhaps due to the quality of the original.

This reviewer quite enjoyed reading this book. The Introduction was the best part (though that is personal opinion). The pamphlets were easy to read and form an important addition for those who wish to know more about Masonic-related publications throughout the history of the Craft. They are curious examples of the kinds of fanciful history of the Craft which have been around for a long time and which, unfortunately, are taken for gospel truth by many within and without the Craft (especially those who 'are its critics).

This book was reviewed by R.W. Bro. Brian Rountree, PDDGM of Mystery Lodge #174, Thompson, Manitoba.