



# PREFACE TO THE SECOND EDITION

Welcome to the Ritual Renaissance Program Season 2!

My Brothers, in our never-ending quest for Light, the Ritual Renaissance Program now moves on to the Fellowcraft Degree. This is a very interesting Degree that includes perhaps some of the most beautiful, thought-provoking prose ever composed, and we have provided another great set of tools to present, understand and teach this beautiful degree and its incredibly important meanings.

We have focused on in-depth review of the Middle Chamber Lecture – arguably the centerpiece of the Second Degree – and the documents and presentations in your toolkit will arm you with many implements to assist your Lodge in doing a GREAT Middle Chamber Lecture. Encouraging additional participation is critical to the future of our Fraternity. Any well-prepared Brothers who are successful in presenting this Lecture will come away with a greater appreciation of the principles of Freemasonry.

At each RRP session we will be utilizing a team of Brothers to present the Lecture. This is an alternative and completely allowed practice that should encourage more participation from Brothers, who will feel confident they can learn and perform a portion of the Lecture as part of a team. We all agree that the Degrees are designed to “impress upon the mind wise and serious truths.” Hearing different voices and styles over the course of the Middle Chamber Lecture can further this goal by refreshing the interest of those receiving it and thereby making it a more meaningful experience for all involved.

Thank you for your participation in the program. We all should return to our Lodges with a greater knowledge and depth of understanding of our Ritual. We will create a spark of desire and interest that will burn brightly and help “illuminate the pathway of the Craftsman by its golden rays of truth.”

It is personal mission as Freemasons to impart Light. We sincerely hope that you become a beacon.

Cordially and fraternally,

Richard C. Friedman  
Chairman, Custodians of the Work

## **CUSTODIANS OF THE WORK**

Brother Richard C. Friedman, Chairman  
Brother Stewart C. McCloud II, Vice Chairman  
Brother Michael S. Clayton  
Brother Geoffery T. Hoderath  
Brother Samuel Lloyd Kinsey  
Brother Thomas M. Savini  
Brother Glenn K. Rubin  
Brother Fred M.S. Downs, Custodian Emeritus  
Brother Lawrence J. Hammel, Jr., Custodian Emeritus  
Brother Peter R. Kermani, Custodian Emeritus  
Brother William Vasily, Custodian Emeritus

## **RITUAL RENAISSANCE PROGRAM TASK FORCE (SEASON 2)**

Most Worshipful James E. Sullivan, Grand Master  
Brother Robert W. Strang, Jr. Grand Lecturer

### ***Site Coordinators***

Brother James Cobb	North Country
Brother William Edwards	Rochester
Brother David Glassman	Binghamton
Brother Steven Joyce	Olean
Brother Steven King	Albany
Brother Glenn K. Rubin	Metro
Brother Michael Siegel	Metro
Brother Richard Torrey	Syracuse

### ***Task Force Members***

Brother Douglas Adams  
Brother Jeffery Blaisdell  
Brother David Blasch  
Brother Jason Dzembo  
Brother Scott Gaertner  
Brother Earnest Hudson  
Brother Bruce Katz  
Brother Jay Marksheid  
Brother Patrick Mulrooney  
Brother Michael Sukhenko

# PREFACE

Welcome to the Ritual Renaissance Program!

This program is designed to provide “best practice” suggestions regarding the Ritual and its meaning, and to help all of our Brothers to perform the work with excellence. To that end, a Ritual Task Force composed of many experienced Brothers has been formed. We have created a program designed to promote uniformity in how the Standard Work is performed and to provide a forum for the Craft to learn the soaring messages that are contained in our timeless Ritual.

Why do we need this program? The Ritual is our common link to all Masons around the world. Although the Work changes from one place to another, we share common foundations – and the Ritual is our common language.

When we talk about the meaning of the Ritual, it is always with an understanding that we are trying to OPEN a man’s mind, not to DICTATE to it. We share in the wisdom of many brilliant men throughout the ages and then bring their ideas home. At home, we mold and shape those thoughts and feelings, and add them to the task of building our spiritual temple here on earth.

The beauty of any language is to assist people in understanding each other through the common use of words. Is that not so with Freemasonry? It is the sincere wish of the Ritual Task Force that this program will spark great interest in the Ritual and its deep and beautiful meanings, so that they may impress upon the minds and souls of Initiates and Brethren alike the many wise and serious truths contained therein.

Our Team, in conjunction with Brethren who commit to it, hope to instill a deep DESIRE to learn the Ritual and search out its meanings in life. We hope to motivate all of our Brethren to want to USE the Ritual as a means of providing for the Craft while at labor, and to APPLY their understanding of its meanings each day of their lives.

Our intention is to help every Brother create — each in his own way, each with his own unique vision — a rebirth of his dedication to making the Ritual a part of his life, not only in the Lodge but also while abroad in the world. We hope to begin a rebirth of Masonry, using the Ritual as a vehicle, as a group of men who think seriously about their lives, about their souls and about the meaning of life, and who are thereby better enabled to put their obligation into practice in the world.

Our Task Force aspires to assist in developing pride in our Brethren for joining the search for that which was lost and seeking the true meaning of our time on earth. If we all can combine that pride with a concentration on Masonic Light, thought and action, we will become more skilled craftsmen – rededicating our efforts to strive for excellence and thereby strengthening the bond that creates a huge DESIRE to involve ourselves in the Craft.

To accomplish this goal we must present everything we do with a contagious enthusiasm and positive mindset. By being enthusiastic, positive and proud of our work, we



will take with us every new generation of Brothers, and deliver on the promises that the Ritual proclaims in our degrees thereby strengthening our beloved Craft forever. The Brotherly Love that is stressed in the Ritual must frame every action we take as Freemasons.

All our Brethren want and need forums for Masonic Light. Our newest Brothers are often the most committed to being challenged because of the hard work they have invested in entering the Craft. As we have all discovered, in the act of memorizing something you make it a part of yourself. If you work hard to achieve a goal, you cherish it all the more. Combine that with the opportunity to delve into the meaning of the Ritual, and we have created a powerful force for good in the Craft — and in the World.

We hope that you will join with us in the critical goal of improving ourselves in Masonry, with a positive commitment to all of our Brothers to assist them on their course to “lead the way to everlasting light.”

### **CUSTODIANS OF THE WORK**

Brother Richard C. Friedman, Chairman  
Brother Stewart C. McCloud II, Vice Chairman  
Brother Fred M.S. Downs  
Brother Peter R. Kermani  
Brother Samuel Lloyd Kinsey  
Brother George Nasra  
Brother Thomas M. Savini

### **RITUAL RENAISSANCE PROGRAM TASK FORCE (SEASON 1)**

Most Worshipful James E. Sullivan, Grand Master  
Brother Robert W. Strang, Jr. Grand Lecturer

#### ***Task Force Members***

Brother Douglas Adams  
Brother Al Aumick  
Brother Rafael Davis  
Brother Jason Dzembo  
Brother William Edwards  
Brother George Filippidis  
Brother John Gallant  
Brother Robert Gengerke  
Brother David Glassman  
Brother Lawrence J. Hammel, Jr.  
Brother Joseph Leo  
Brother Mark Menard  
Brother Patrick Mulrooney  
Brother Glenn Rubin  
Brother Michael Siegel  
Brother Michael Sukhenko  
Brother William Vassily

# TABLE OF CONTENTS

PREFACE TO THE SECOND EDITION .....	I
PREFACE .....	III
TABLE OF CONTENTS .....	V
RITUAL DIRECTOR'S GUIDES .....	1
WHAT IS A RITUAL DIRECTOR? .....	2
THE MOST COMMON RITUAL ERRORS .....	4
General .....	4
Specific .....	6
OPENING THE LODGE .....	13
KNOCKING AT THE OUTER DOOR .....	20
CLOSING THE LODGE .....	21
ENTERED APPRENTICE DEGREE .....	23
Team Planning Checklist .....	24
First Section .....	30
Lecture of Forms and Ceremonies (Qs & As) .....	41
Lecture of Reasons (Whys and Wherefores) .....	44
Historical Lecture .....	45
Charge 1 .....	48
Charge 2 .....	49
FELLOWCRAFT DEGREE .....	50
Team Planning Checklist .....	51
First Section .....	56
Middle Chamber Lecture .....	66
Lecture of Forms and Ceremonies (Qs & As) .....	78
Charge 1 .....	81
Charge 2 .....	82

MASTER MASON DEGREE .....	83
Team Planning Checklist .....	84
First Section .....	89
Candidate Entrance and Raising .....	99
Drama of the Hiram Legend .....	101
Worshipful Master's Instruction to the Newly Raised Brother .....	106
Historical Lecture.....	107
Lecture of Forms and Ceremonies (Qs & As) .....	109
Charge 1 .....	111
Charge 2 .....	112
DEGREE FLOORWORK .....	113
Introduction.....	114
Importance of the Ritual Floorwork .....	114
Importance of the Marshal .....	115
How to Teach the Floorwork .....	116
The Complete Floorwork .....	118
Exiting the Lodge to Prepare the Candidates.....	118
Responding to the Candidate's Alarm at the Inner Door.....	120
Proceeding to the Inner Door.....	121
The Entrance of the Masters of Ceremony and Candidates.....	125
The Reception .....	128
The Prayer (Entered Apprentice Degree Only) .....	130
Perambulations.....	131
Scripture Lesson and Examinations.....	132
Turning Back West .....	133
Bringing the Candidates to the Altar .....	134
Forming the West Wall.....	135
Forming the Symbolic Temple .....	137
Breaking the Symbolic Temple .....	141
Demonstrations .....	143
Aprons.....	144
Final Instruction in the East .....	145
Exiting the Lodge.....	147
The Condensed Floorwork.....	149
Narrative Study Sheet .....	154
Floorwork Team Drill .....	155

STAGING THE DRAMA OF THE HIRAMIC LEGEND .....	162
Ritual Director’s Staging Guide.....	163
Stage Director’s Cue Sheet .....	178
Casting Considerations .....	182
GUIDELINES AND SUGGESTIONS FOR CONDUCTORS.....	184
RITUAL RESOURCES.....	187
Introduction.....	188
The Masonic Ritualist’s Interpretive Toolkit.....	189
Presentation on Leading a Lodge Rehearsal .....	194
Presentation on Leading a School of Instruction .....	196
Presentation on the Fellowcraft Degree Team Planning Checklist .....	197
Presentation on the Master Mason Degree Team Planning Checklist .....	199
Masonic Doxology Printable Template .....	201
Middle Chamber Certificates .....	202
Ritual Renaissance Presentation on the Middle Chamber Lecture .....	203
Lyrics to Pleyel’s Hymn .....	204
Lodge Walkabout for the Newly-Raised Master Mason .....	205
THE MEANING OF THE RITUAL.....	215
INTRODUCTION .....	216
WORDS, SYMBOLS AND MEANINGS OF ENTERED APPRENTICE .....	218
Altar .....	218
Apron (Generally).....	219
Apron, Modes of Wearing .....	220
Apron Symbolism .....	221
Ashlars .....	224
“Ask and it shall be given you...” .....	225
Barefoot nor Shod.....	225
Blazing Star.....	226
Boaz .....	227
Brethren and Fellows .....	227
Candidate .....	227
Catechisms .....	227
Chalk, Charcoal and Clay .....	228

Charter.....	229
Common Gavel.....	229
Compasses.....	229
Dew of Hermon.....	230
Dispensation.....	230
Divine Providence.....	231
Due.....	231
Duty to God.....	231
Duty to Your Neighbor.....	232
Entered Apprentice Scripture Lesson.....	232
Faith, Hope and Charity.....	233
Fervency.....	234
Fides.....	234
Freedom.....	237
Freedom, Fervency and Zeal.....	237
Golden Fleece.....	238
Hele and Conceal.....	238
Initiated into Masonry.....	241
Jacob’s Ladder.....	241
Perfect Points of Entrance.....	242
Point Within a Circle.....	247
Principal Tenets.....	248
Roman Eagle.....	249
Ruth, Book of.....	249
Saint John and Saints John (Generally).....	251
Saint John the Baptist.....	254
Saint John the Evangelist.....	254
Star and Garter.....	255
Supports of a Lodge.....	255
Trestleboard.....	257
Untempered Mortar.....	259
“Upon the top of the mountain...”.....	259
“Well done, good and faithful servant...”.....	261
Working Tools of Entered Apprentice.....	261
Zeal.....	262
<b>WORDS, SYMBOLS AND MEANINGS OF FELLOWCRAFT.....</b>	<b>263</b>
Architecture.....	263
In Masonic Ritual.....	263
The Classical Orders of Architecture.....	267
Architectural Terms Used in the Ritual.....	268

Creation of Heaven and Earth.....	270
Fellowcraft .....	272
Fellowcraft Scripture Lesson .....	275
Human Senses.....	277
Liberal Arts and Sciences .....	279
In Western Culture.....	279
In Early Masonic Legend.....	284
In Masonic Ritual.....	288
Additional Representations in Masonic Ritual .....	304
Middle Chamber .....	307
Operative and Speculative .....	310
Pillars of the Porch.....	310
“Brass” or “Bronze”? .....	314
Succoth and Zeredatha .....	314
Three, Five and Seven.....	315
 WORDS, SYMBOLS AND MEANINGS OF MASTER MASON.....	 320
Forthcoming in the Next Installment of the Ritual Renaissance Materials! .....	320
 SOURCES.....	 321
 MASONIC ARTICLES.....	 328
The Tragedy of the Third Degree .....	329
Ritual Education.....	332
What a Fellowcraft Should Know.....	335
A Brief History of Masonic Ritual In New York Through the Sources .....	342
The Controversial Introduction of the Webb-Cross Working in New York City... 346	
3 – 5 – 7.....	351
The Second Degree and the Twenty-First Century.....	355
Thoughts on the Fellowcraft Degree.....	362
Four Kinds of Ritual: What is the Exoteric Work?.....	366
The Importance of Degrees: A Vignette .....	368
The Three Levels of Masonic Meaning .....	371
The Five Ages of Masonic Ritual Development.....	374
The Spiritual Significance of Freemasonry .....	391
The Convention That Changed The Face Of Freemasonry .....	395
The Ritual is Important .....	401
The Development of Our Ritual.....	405

Speech Delivered by Robert Gerstner to Manahatta Lodge No. 449..... 413  
Six Hundred Years Of Craft Ritual..... 416  
Thomas Smith Webb: The Father of the American Ritual for Freemasonry ..... 434  
Suggested Reading List for the History and Meaning of the Ritual ..... 452

# RD

**RITUAL DIRECTOR'S GUIDES**



# RID

## WHAT IS A RITUAL DIRECTOR?

A Lodge's Ritual Director is responsible for providing training, education, assistance and motivation to the Brethren of his Lodge in the performance and understanding of the Standard Work and Lectures.

A Ritual Director works with the Master of his Lodge in concert in the planning and execution of degree work as well as opening and closing. With the Masters permission he would coordinate rehearsals, fill the chairs and coach the ritual team to excellence in everything they do. He should serve his Lodge's repository of Ritual tradition, knowhow and expertise, and seek to preserve, increase and impart the same to the members of his Lodge.

### *What personal qualities should a Lodge Ritual Director possess?*

He must be confident, credible, a lifelong student of the Ritual, and have a passion for teaching and understanding the Standard Work and Lectures.

He must believe that the Standard Work and Lectures are of vital importance to the Craft of Freemasonry and be very familiar with the Standard Work.

He must be able to motivate and instill pride in the Brethren of his Lodge to do the best Ritual work possible.

He must be willing and patient, and must always exemplify the tenet of Brotherly Love in teaching the Ritual even, when it may need improvement.

He must be willing to teach the meaning of the Ritual as well as the actual words.

***What will the Ritual Director be called upon to do in the Ritual Renaissance Program?***

He will be asked to attend an RRP orientation session where he will be introduced to all facets of the program and receive all its materials.

He will be called upon to make himself very familiar with all of the materials he will receive as part of his orientation to the program. This will include the Ritual Director's Guides and Floorwork Guides, as well as the information pertaining to the Meaning of the Ritual.

He will be called upon to use those materials in an effort to make his Lodge's Ritual work the very best it can be.

In performing this service, the Ritual Director will have his District's Assistant Grand Lecturer(s) as well as members of the RRP task force as a support network for all his efforts going forward.

He will receive as much help and support that he needs in timely manner.

# C E

COMMON ERRORS

## RITUAL DIRECTOR'S GUIDE TO THE MOST COMMON RITUAL ERRORS

### GENERAL

- The Junior Deacon does not knock when a Brother(s) retires from Lodge, when admitting Brother(s) after getting the Worshipful Master's permission for them to enter or when the Tiler is coming in to Ballot.
- The Junior Deacon always opens and closes the Outer Door.
- At any exchange between the Junior Deacon and the Tiler, there are only a total of 6 raps on the Outer Door – not 7, 9 or 12.
- “Now” never appears in the Junior Deacon's work.
- The following words are always singular: blessing, duty, labor, instruction, request, answer.
- Whenever stating the Degree during the Opening of the Lodge or during a Changeover, any time an officer speaks directly to an officer of lower rank the phrasing “of Masonry” is used. This phrasing is not used when an officer speaks directly to an officer of higher rank. A good rule of thumb is that if you are at the Sign of Fidelity, you do not say “of Masonry.”
- There is no need to state the Degree when closing the Lodge.
- After the Master receives the password from the Deacons during the Lodge Opening, he must reconnect with the Senior Warden by saying “Bro. S. W.” This is because the line of communication between them was broken when the Senior Warden instructed the Deacons.

- In the Lodge Opening and Closing the Junior Deacon is the only one to use the singular form. The Master and Senior Warden say “govern *themselves*” (plural) not “govern *themselves*” (singular) and the Junior Warden “govern *yourselves*” (plural) not “govern *yourself*” (singular); but the Junior Deacon instructs the Tiler to “govern *yourself*” (singular).
- The Master can rise whenever he chooses in the Opening or Closing of the Lodge. However, when the Senior Warden says “as the Sun rises in the East” we recommend the Master not stand immediately in order to avoid conveying the impression that he is obeying an order from Senior Warden.
- In the Lodge Opening, there is no pause for response when the Master says, “Brother Senior Warden, it is my order that . . .”
- The Master has the right to invite anyone to a seat in the East even if they are late to the meeting.
- In the Lodge Closing the Master says, “So should we, my *Brethren*,” not “So should we, my *Brothers*.” “Brethren” is used when addressing *all* Brothers collectively; “Brothers” is used when addressing a discrete group of Brothers collectively, but *not all* Brothers. Brethren should be pronounced in two syllables as “*breth-ren*” with the same vocalized “th” as in “Brothers.” It should not be pronounced as “broth-ren” or “bro-ther-en”
- When speaking directly to more than one Candidate, the conjunction “and” is never used; thus, “Brother Jones, Brother Smith, Brother Doe, I now present...” The conjunction “and” is only used when announcing names in the third person; thus, ““Brother Jones, Brother Smith and Brother Doe are in waiting...””
- The Senior Warden always talks directly to the Candidates in the singular as in Mr. AB or Brother AB. He never uses the term “My Brothers” when addressing Candidates during Degrees.
- If the gavel is not struck (\*) during perambulation the procession will mark time or stop until the Junior Warden, Senior Warden or Master, as the case may be, raps the gavel once to allow the procession to turn right. If the procession is stopped deliberately by an officer withholding his gavel strike during perambulation in a degree, that officer discretely informs the Senior Deacon of the issue. Any time a gavel strike has not sounded during the perambulation, the Senior Deacon should look to the relevant Officer for instruction. The Senior Deacon then resolves the problem on the floor, preferably without returning to the Preparation Room.
- No Brother who is performing a part of the Ritual assigned to the Master in the Standard Work and Lectures should acknowledge the Master, either before or after that piece of Ritual is presented. This includes bowing, coming to the Sign of Fidelity or verbally thanking the Master. Similarly, the Master should neither announce nor introduce a Brother who is performing a part of the Ritual assigned to the Master in the Standard Work and Lectures. This is because a Brother who is performing a part of the Ritual

assigned to the Master does so as the Master's proxy, and therefore embodies a virtual representation of the Master during his performance.

This commonly includes the Apron Presentation, the Working Tools, the Bible Presentation, the Lectures of Forms and Ceremonies, the Lecture of Reasons, the Historical Lectures and the Charges.

- All positional signs should be assumed to the greatest extent possible with the elbow and shoulder joints forming right angles and all parts of the arms held either parallel or perpendicular to the floor. All movement signs should be executed in a path strictly parallel to the plane of the floor.
- The Brethren should come on the Sign of Fidelity as the Master approaches the Altar to confer the Obligation.
- The Sign of Fidelity can be given in tiled Lodges and on public occasions, but only by Masons who are properly clothed in a Masonic Apron.
- The Masters of Ceremony only salute when reentering the Lodge for the Second Second in the Entered Apprentice Degree.
- Whenever there is a prayer in the Lodge for the benefit of the Brethren, all should be at the Sign of Fidelity. This includes in the First Degree when the Candidates kneel for the benefit of prayer – in which case the left hand must be placed on the Candidate's head – but does not include the Candidates' private prayer in the Third Degree.
- When lettering or syllabing the Senior Deacon always pronounces the word since he is proving himself as a proxy for a Brother undergoing an examination.

## SPECIFIC

# O PENING

1. *T se tt*  
**Page 1, line 19 (2014); Page 1, line 18 (2007)**  
Suggestion: "They" not "we" are duly tiled.
2. *wh th pp*  
**Page 2, line 6 (2014); Page 2, line 8 (2007)**  
Suggestion: "implement" not "instrument" of his office.

3. ***r M Ms***  
**Page 3, line 10 (2014); Page 3, line 16 (2007)**  
 Suggestion: “Receive” not “obtain” the password from the Senior and Junior Deacon, who will obtain it from the Brethren on the right and left etc. The Senior Warden receives, the Deacons obtain. Use the mnemonic “R.O.C” – Receive, Obtain, Communicate.
  
4. ***cmpos a M***  
**Page 5, line 9 (2014); Page 5, line 15 (2007)**  
 Suggestion: “How many compose a Master *Mason* Lodge” not “Master *Masons* Lodge.”
  
5. ***J.D.s plc***  
**Page 5, line 14 (2014); Page 5, line 22 (2007)**  
 Suggestion: This is the only time the Master says “in the Lodge.”
  
6. ***ab th L***  
**Page 5, line 22 (2014); Page 5, line 28 (2007)**  
**and**  
**Page 6, line 1 (2014); Page 6, line 7 (2007)**  
 Suggestion: “carry messages *as* he may direct” – not “*that* he may direct.”
  
7. ***sn is in***  
**Page 7, line 11 (2014); Page 7, line 20 (2007)**  
 Suggestion: “As the sun is in the West at the close of day” not “close of *the* day.”
  
8. ***my ord tt***  
**Page 7, line 23 (2014); Page 8, line 3 (2007)**  
 Suggestion: The Lodge number should be spoken out and not abbreviated. No “ands” are to be inserted between the numbers.  
  
 For example: Lodge No. 1166, should be spoken as “one thousand one hundred sixty-six,” not “one thousand one hundred *and* sixty-six,” not “eleven hundred sixty-six,” and most certainly not “eleven sixty-six” or “one one six six.”
  
9. ***(Number of Lodge) be now***  
**Page 7, line 24 (2014); Page 8, line 4 (2007)**  
**and**  
***My & std***  
**Page 7, line 25 (2014); Page 8, line 5 (2007)**  
 Suggestion: “Open” not “opened.” This is also true for the Senior Warden and Junior Warden when they repeat the Master’s order.

10. ***This command***  
**Page 8, line 4 (2014); Page 8, line 15 (2007)**  
 Suggestion: The Junior Warden says “I communicate *the same* to you” not “*this I* communicate to you.”
  
11. ***WM— Attend at the***  
**Page 9, line 28 (2014); Page 9, line 28 (2007)**  
 Suggestion: Attend “at” the altar not “to” the altar.
  
12. ***to his place***  
**Page 10, line 3 (2014 & 2007)**  
 Suggestion: The Senior Deacon does not give the Sign of Fidelity after he has completed attending at the Altar. He just returns to his place.
  
13. ***Br. J.D.***  
**Page 10, line 13 (2014 & 2007)**  
 Suggestion: The Junior Deacon does not begin by saying, “I am directed to inform you . . .” He simply informs the Tiler: “The Lodge is open on the Third Degree of Masonry.” As always, it is important to keep the Tiler informed as to the Degree.

## CLOSING

1. ***next command &***  
**Page 24, lines 5, 13 and 19 (2015); Page 24, lines 7, 15 and 21 (2007)**  
 Suggestion: “*Stand closed*” not “*stay closed*.”
  
2. ***next regular command***  
**Page 24, lines 6, 14 and 19 (2014); Page 24, lines 8, 16 and 22 (2007)**  
 Suggestion: “*Next regular*” not “*next regular stated*” and also not “*next stated*.” The *regular* communications of the Lodge are *stated* in its by-laws.
  
3. ***regular command, next***  
**Page 24, lines 6, 14 and 20 (2014) Page 24, lines 8, 16 and 22 (2007)**  
 Suggestion: “*specially*” not “*especially*.”

4. ***W.M. May the***  
**Page 25, line 25 (2014); Page 25, line 23 (2007)**

Suggestion: “May the *Blessing* of Heaven” not “the *Blessings* of Heaven.” Blessing is singular here, not plural.

1

1. ***fr wch dg?***  
**Page 28, lines 17, 22 and 23 (2007) (2014); Page 28, lines 22, 25 and 26 (2007)**

Suggestion: The line is “Mr. AB is in waiting” – not “There is without . . .”

2. ***Thr bng no objn***  
**Page 29, line 3 (2014 & 2007)**

Suggestion: The correct wording is “There being *no objection*,” not “There being *none*” or “*If there are* no objections.”

3. **\*\*\***  
**Page 32, line 4 (2014); Page 32, line 11 (2007)**

Suggestion: Labor is always dispensed with (and resumed) in the Third Degree, and the Lodge is open (and closed) on the First or Second Degree. *See also* page 89, line 28.

4. ***i th rts***  
**Page 33, line 16 (2014); Page 33, line 20 (2007)**

Suggestion: “Light” is singular not plural (*see* elsewhere in the Entered Apprentice Degree at page 34, line 14; page 38, line 28; page 39, line 6; and page 40 line 4). This is because we are talking about “light” as “Masonic Light,” a.k.a. enlightenment.

5. ***bring th h***  
**Page 40, line 24 (2014); Page 41, line 10 (2007)**

Suggestion: The Senior Warden uses the word “bring” here since he gives a command. “Bringing” is used when describing an action, and therefore not correct.

6. ***addressing the candidate***  
**Page 46, line 20 (2014); Page 47, line 14 (2007)**

Suggestion: The Senior Deacon declares the Master’s movements slowly, deliberately and simultaneously with the Master. He is describing the Master’s actions, not directing them.



7. (or)      *dl in EAs*  
**Page 48, line 29 (2014); Page 49, line 27 (2007)**

Suggestion: If there is more than one new Entered Apprentice, the Senior Deacon should say the number: “(two, three, etc.) duly initiated Entered Apprentices.” He does not say their names, and he does include himself in the number. The correct wording is “duly initiated,” not “worthy Brother” as in the Fellowcraft Degree.

8. *come on the step*  
**Page 50, line 8 (2014); Page 51, line 5 (2007)**

The Senior Deacon must make sure the Candidates are on the Step before he gives three raps.

9. *a as EA.*  
**Page 54, line 6 (2014); Page 54, line 29 (2007)**

Suggestion: Teach this Brother (these Brothers) how to wear his Apron (their Aprons) as Entered Apprentice (*singular* not plural).

During the Degrees Candidates attain different stages in their development that are states of being. Therefore, Entered Apprentice, Fellowcraft and Master Mason are states of being in the Degree process.



1. *d in EA*  
**Page 90, line 19 (2014); Page 95, line 11 (2007)**

Suggestion: Do not add the word “an” or “as an” before Entered Apprentice, and do not pluralize Entered Apprentice if more than one Candidate. “Entered Apprentice” is used here to describe a state of being.

2. *Jhs, &lf a*  
**Page 99, line 29 (2014); Page 104, line 27 (2007)**

Suggestion: “Left *a* prey,” not “left *as* prey.”

3. *W.M. on ntg*  
**Page 101, line 4 (2014); Page 106, line 5 (2007)**

Suggestion: “*On* entering” not “*upon* entering.”

# 3°

1. ***The examination if done in open Lodge***  
**Page 143, line 5 (2014); Page 147, line 5 (2007)**

Suggestion: The Lodge must be lowered to the Fellowcraft Degree before the Candidates enter. The Candidates enter through the Outer Door, salute West of the Altar and answer the Senior Deacon's questions. This is normally done East of the Altar, but may be done anywhere in the Lodge room at the Master's discretion. Following the examination, the Candidates retire through the Outer Door and the Lodge is raised to the Master Mason Degree.

2. ***thb fmg th ngl of a sq***  
**Page 153, line 22 (2014); Page 157, line 21 (2007)**

Suggestion: Care should be taken that the Candidate forms the proper angle. The Conductor should assist the Candidate to come on the Step using verbal commands only. No touching below the waist.

3. ***tkn thc & bnd t as, & th ashes***  
**Page 157, line 3 (2014); Page 161, line 2 (2007)**

Suggestion: "Ashes" is correct both times regardless of the difference in the cipher.

4. ***Rmv th ct***  
**Page 157, line 14 (2014); Page 161, line 12 (2007)**

Suggestion: Care should have been taken in the Preparation Room that the Cable-tow was put on in a way that will facilitate easy removal later. Unwinding several turns is time-consuming and tedious, especially if there are several Candidates. Rather, the Cable-tow can be folded three times and the whole folded rope secured in a knot. This way, the knot can be untied and the Cable-tow taken off with no unwinding.

5. ***faces the West.)***  
**Page 157, line 27 (2014); Page 161, line 26 (2007)**

Suggestion: At this point, the Master should remember to start the demonstration of the Steps as near to the East as is necessary to ensure that the Brother(s) at the Altar can have a clear line of sight on his feet. This is particularly important in smaller Lodge rooms, where one often sees the Master's feet obscured from the Brother(s) view (behind the Altar) during this important part of the Master's work. The Master should not look down at his feet as he comes on the Steps.

The Senior Deacon declares the Master's movements slowly, deliberately and simultaneously with the Master. He is describing the Master's actions, not directing them.

6. *bringing the h o h r to the h of his l, thereby forming the angle of a square.*  
**Page 158, lines 5 and 6 (2014); Page 162, lines 5 and 6 (2007)**

Suggestion: The Master should take care that his feet are forming the proper angle. Remember, you are instructing the Brothers. Every motion should be done slowly and properly, dropping the arms after each Sign and changing the Step clearly before moving to the next motion.

7. *before the W. M.)*  
**Page 164, line 18 (2014); Page 168, line 6 (2007)**

Suggestion: No Brother who is performing a part of the Ritual assigned to the Master in the Standard Work and Lectures should acknowledge the Master, either *before* or *after* that piece of Ritual is presented. This includes bowing, coming to the Sign of Fidelity or verbally thanking the Master. Similarly, the Master should neither announce nor introduce a Brother who is performing a part of the Ritual assigned to the Master in the Standard Work and Lectures.

This is because a Brother who is performing a part of the Ritual assigned to the Master does so as the Master's proxy, and therefore embodies a virtual representation of the Master during his performance.

In the Master Mason Degree this commonly includes the Working Tools, the Lecture of Forms and Ceremonies, the Historical Lecture and the Charges.

# O PENING

## RITUAL DIRECTOR'S GUIDE TO OPENING THE LODGE

8. *Sign of Fidelity*  
**Page 1, line 13 (2014 & 2007)**  
Suggestion: The Sign of Fidelity is always made with the fingers *closed* and the thumb *down*. The arm should form a square, as though reaching across toward your left elbow. Keeping your right hand rigid will help give the proper sign.
9. *Ofs tk yr*  
**Page 1, line 14 (2014 & 2007)**  
Suggestion: The Master *may* rap first to get the Brothers' attention. His first words of the Standard Work is "Officers" but the (\*) is *required* after he orders them clothed.
10. *Bn, be cld*  
**Page 1, line 14 (2014); Page 1, line 15 (2007)**  
Suggestion: The Master should pause momentarily after the rap and survey the room to see that all Officers are in their stations and places before proceeding with "*Br J.D.*"
11. *T se tt*  
**Page 1, line 19 (2014); Page 1, line 18 (2007)**  
Suggestion: "They" not "we" are duly tiled.
12. *(No. of Lodge) on the*  
**Page 1, line 21 (2014); Page 1, line 20 (2007)**  
Suggestion: "Third Degree of Masonry" as per Section 325 of the Book of Constitutions. The Ritual reinforces the law.

13. *through open door*  
**Page 1, line 23 (2014); Page 1, line 22 (2007)**  
 Suggestion: The Outer Door is left open at the beginning of the meeting. Once the Tiler is informed and the door is closed, late arrivals must wait until after the Lodge is open to make an alarm.
14. *Br. T*  
**Page 1, line 23 (2014 & 2007)**  
 Suggestion: At the door the Junior Deacon and Tiler should speak loudly and clearly enough to be heard in the East. This pertains to all Officers with speaking parts.
15. *(Junior Deacon closes door)*  
**Page 1, line 27 (2014); Page 2, line 1 (2007)**  
 Suggestion: After the first Junior Deacon/Tiler exchange is the *only* time they rap *after* the Outer Door is closed. For all other exchanges between these two Officers, they rap *before* opening the door *only*. The correct number of knocks is six. The Outer Door is opened and closed by the Junior Deacon only.
16. *Br J.D.*  
**Page 2, line 3 (2014); Page 2, line 5 (2007)**  
 Suggestion: “We are duly tiled” is correct not “the Tiler is informed.”
17. *We r dl*  
**Page 2, line 4 (2014); Page 2, line 6 (2007)**  
 Definition: “Tiled” is used here as a metaphor and is an old term referring to the “roofing” of the structure, which secures the building from the ravages of the elements. It is used here in its literal meaning to “cover” the building, but Masonically meaning to secure it from cowans, eavesdroppers and other undesirables.
18. *wh th pp*  
**Page 2, line 6 (2014); Page 2, line 8 (2007)**  
 Suggestion: “implement” not “instrument” of his office.
19. *Takes staff,*  
**Page 2, line 16 (2014); Page 2, line 19 (2007)**  
 Suggestion: The Lodge should determine and promulgate a standard way for the Deacons, Masters of Ceremony and Stewards to hold their staffs. The staff should always be grasped by the left hand, but may otherwise be held in an upright position, may be tilted slightly forward or may be rested against the left shoulder. Neither is incorrect, but the objective is for all Officers of the Lodge to carry their staffs the same way.

**20. *around the Lodge***  
**Page 2, line 20 (2014); Page 2, line 23 (2007)**

Suggestion: The Junior Deacon should carry a clean white apron in his pocket or leave an extra apron near his place in the event that a Brother who is known to the Lodge forgets to clothe himself appropriately.

**21. *who are unknown***  
**Page 2, line 22 (2014); Page 2, line 25 (2007)**

Suggestion: One of the primary responsibilities of the Junior Deacon is to work with the Senior Deacon prior to the Lodge Opening to greet and verify the Masonic standing of every visitor to the Lodge who is not personally known to him.

**22. *to his place***  
**Page 3, line 6 (2014); Page 3, line 12 (2007)**

Suggestion: The Senior Warden should wait until the Junior Deacon is seated before reporting to the Master.

**23. *r M Ms***  
**Page 3, line 10 (2014); Page 3, line 16 (2007)**

Suggestion: “Receive” not “obtain” the password from the Senior and Junior Deacon, who will obtain it from the Brethren on the right and left etc. The Senior Warden receives, the Deacons obtain. Use the mnemonic “R.O.C” – Receive, Obtain, Communicate.

**24. *of MM***  
**Page 3, line 17 (2014); Page 3, line 22 (2007)**

Suggestion: The Deacons come to the Sign of Fidelity. The Senior Deacon should ascend the Senior Warden’s Station first, followed by the Junior Deacon after the Senior Deacon descends the Station. The same applies in the East except that the Deacons don’t come to the Sign of Fidelity in front of the Master (they are still under the direction of the Senior Warden).

**25. *of the dais***  
**Page 3, line 18 (2014); Page 3, line 23 (2007)**

Suggestion: The Deacons ascend the Stations to give the password to the Senior Warden and Master. Once completed, they may turn around to descend the stairs rather than attempting to back down. Additionally, the Master can assist the Deacons in backing down the steps. The desire to give respect to superior Officers is understandable, however safety should be considered.

The Deacons receive the password on the level from all the Brethren except for the Master, Senior Warden, Junior Warden, Secretary, Treasurer and any Grand Lodge Officers seated in the East (Grand Lodge officers not seated in the East must give the password).

26. *(During the entire...)*  
**Page 3, line 20 (2014); Page 3, line 26 (2007)**  
 Suggestion: It is permissible for the Deacons to assist one another in obtaining the password if there is an overabundance of Brothers seated on one side of the Lodge.
27. *in gd stndg*  
**Page 4, line 6 (2014) (2014); Page 4, line 14 (2007)**  
 Suggestion: Any Brother present may vouch for an individual personally known to him as a Brother, regardless of whether the voucher himself has already given the password, because the Junior Deacon should previously have vouched for everyone present as a Brother “in good standing.”
28. *Br S.W.*  
**Page 4, line 18 (2014) (2014); Page 4, line 24 (2007)**  
 Suggestion: Once the Master reopens communication with the Senior Warden and reports the proper reception of the password, the Deacons return to their seats. The Master should wait until the Deacons are seated before he continues to communicate with the Senior Warden.
29. *cmpos a M*  
**Page 5, line 9 (2014); Page 5, line 15 (2007)**  
 Suggestion: “How many compose a Master *Mason* Lodge” not “Master *Masons* Lodge.”
30. *Treasurer and Secretary*  
**Page 5, line 11 (2014); Page 5, line 19 (2007)**  
 Suggestion: It is highly recommended that the Secretary’s and Treasurer’s duties be performed at the opening of Lodge several times each year. Please make the Senior Warden, Senior Deacon, Secretary and Treasurer aware in advance.
31. *J.D.s plc*  
**Page 5, line 14 (2014); Page 5, line 22 (2007)**  
 Suggestion: This is the only time the Master says “in the Lodge.”
32. *(subordinate Officers rise)*  
**Page 5, line 17 (2014); Page 5, line 24 (2007)**  
 Suggestion: During the Officers’ duties *all* Officers rise. This includes the Junior Officers without speaking roles as well as the Secretary and Treasurer. There should be no conversation and everyone must remain quiet during this ritual section. The Secretary and Treasurer should suspend their work until this is completed.

33. *to cr msgs*  
**Page 5, line 21 (2014); Page 5, line 27 (2007)**  
**and**  
**Page 5, line 30 (2014); Page 6, line 6 (2007)**  
 Suggestion: Deacons say “to” only twice: “to . . .” at the beginning and also “to . . .” before the last duty.
34. *ab th L*  
**Page 5, line 22 (2014); Page 5, line 28 (2007)**  
**and**  
**Page 6, line 1 (2014); Page 6, line 7 (2007)**  
 Suggestion: “carry messages *as* he may direct” – not “*that* he may direct.”
35. *th Sn at*  
**Page 6, line 30 (2014); Page 7, line 9 (2007)**  
 Definition: “Meridian” is the highest point in the sky reached by the sun; noontime.
36. *sn is in*  
**Page 7, line 11 (2014); Page 7, line 20 (2007)**  
 Suggestion: “As the sun is in the West at the close of day” not “close of *the* day.”
37. *ny b du*  
**Page 7, line 14 (2014); Page 7, line 23 (2007)**  
 Suggestion: The word “so” (that none may go away, etc.) is often incorrectly inserted here.
38. *As th sn*  
**Page 7, line 19 (2014); Page 7, line 29 (2007)**  
 Suggestion: The Master should not rise at this point, but wait until the Senior Warden has completed his statement. (It is, however, always the Master’s prerogative to rise or sit whenever he desires.)
39. *fr thr labor*  
**Page 7, line 22 (2014); Page 8, line 2 (2007)**  
 Suggestion: Master: (rises) “Brother Senior Warden it is my order . . .” There should be no pause by the Master and no response by the Senior Warden here.
40. *my ord tt*  
**Page 7, line 23 (2014); Page 8, line 3 (2007)**  
 Suggestion: The Lodge number should be spoken out and not abbreviated. No “ands” are to be inserted between the numbers.



For example: Lodge No. 1166, should be spoken as “one thousand one hundred sixty-six,” not “one thousand one hundred *and* sixty-six,” not “eleven hundred sixty-six,” and most certainly not “eleven sixty-six” or “one one six six.”

41. *(Number of Lodge) be now*  
Page 7, line 24 (2014); Page 8, line 4 (2007)  
and  
*My & std*  
Page 7, line 25 (2014); Page 8, line 5 (2007)

Suggestion: “Open” not “opened.” This is also true for the Senior Warden and Junior Warden when they repeat the Master’s order.

42. *Ths cmc t*  
Page 8, line 4 (2014); Page 8, line 15 (2007)

Suggestion: The Junior Warden says “I communicate *the same* to you” not “*this I* communicate to you.”

43. *ob th E*  
Page 8, line 15 (2014); Page 8, line 27 (2007)

Suggestion: Master performs the movements slowly and accurately, taking care to come on the Step of each Degree before performing the Due Guard. Each movement should be distinct, and the Master should drop each Due Guard and Sign fully by bringing his hands down to his sides before beginning the next movement.

The Brethren should always give the signs together with the Master, bearing in mind that they do not drop their hands until he does so.

44. *Only the Chaplain’s Book / Only The Monitor*  
Page 8, line 24 (2014); Page 9, line 5 (2007)

Suggestion: The Chaplain’s Book (preferred) or the Monitor (Book 6) are be used if the Prayer is read.

45. *WM— Atnd at th*  
Page 9, line 28 (2014); Page 9, line 28 (2007)

Suggestion: Attend “at” the altar not “to” the altar.

46. *thr gt lts*  
Page 9, line 28 (2014); Page 9, line 29 (2007)

Suggestion: Don’t forget “in Masonry.”

**47. *Lights tapers individually*  
Page 9, line 29 (2014); Page 9, line 30 (2007)**

Suggestion: The Senior Deacon's work at the Altar should be done with reverence and dignity. It is important that the Senior Deacon square his corners each time he moves on the floor. Opening the Great Light should be done slowly and deliberately with great care. The Great Light is always illuminated (light the tapers first *then* open the Book; at the end close the Book first *then* extinguish lights).

**48. *to his place*  
Page 10, line 3 (2014 & 2007)**

Suggestion: The Senior Deacon does not give the Sign of Fidelity after he has completed attending at the Altar. He just returns to his place.

**49. *Br. J.D.*  
Page 10, line 13 (2014 & 2007)**

Suggestion: The Junior Deacon does not begin by saying, "I am directed to inform you . . ." He simply informs the Tiler: "The Lodge is open on the Third Degree of Masonry." As always, it is important to keep the Tiler informed as to the Degree.

**50. *of our country*  
Page 10, line 20 (2014 & 2007)**

Suggestion: The Sign of Fidelity is not used when pledging allegiance to the flag. We salute the flag and sing the National Anthem using the civilian salute with the hand over the heart or, if a Brother is (or was) in the military, he may use the military salute (hand to forehead).

**51. *L ofs, or*  
Page 10, line 26 (2014 & 2007)**

Suggestion: It is not "Masters of *other* Lodges." This is implied, as all Masters are from other Lodges.

Note: This is an optional invitation only to be used if such Brothers are present and the Master does not intend to recognize them individually. It is not a required part of the Opening.

**52. *the E \**  
Page 10, line 27 (2014); Page 10, line 28 (2007)**

Suggestion: When recognizing individuals, the Master should address each Brother by name. That Brother will stand and come to the Sign Fidelity, and then the Master will recognize the next Brother, etc. Once all Brothers are standing, the Master may welcome them and they can thank him in unison before sitting down en masse.

# KNOCKING

## RITUAL DIRECTOR'S GUIDE TO KNOCKING AT THE OUTER DOOR

The Junior Deacon controls the Outer Door. He is the only one who can open or close it, and one of his duties during a Lodge meeting is to observe the Ritual knocking protocol. Contrary to popular belief, the Junior Deacon does *not* need to knock every time he opens or closes the Outer Door, and over-knocking is an extremely common error to say the least. Indeed, it is not unusual for a Junior Deacon to routinely exchange knocks with the Tiler every time he opens the Outer Door as well as every time he closes it. This is not only improper and unnecessary, but an excess of loud knocking can be unpleasant for the Brethren on occasions when the Lodge receives delegations and Masonic dignitaries. Fortunately, there are three simple rules that govern when and how the Junior Deacon and Tiler are required knock on the Outer Door. On all other occasions, the Junior Deacon can open and close the door with no knocking whatsoever.

**RULE NO. 1 – INITIATING AN EXCHANGE OF KNOCKS:** *The Junior Deacon only knocks first* as part of a Ritual dialogue with the Tiler. This only occurs: (1) when he informs the Tiler that the Lodge is about to open or about to close; (2) when he informs the Tiler that the Lodge is either open on a specific Degree or closed; and (3) when he asks the Tiler if any Candidates are in waiting. If he has no Ritual lines for the Tiler, he does not knock. Thus, when Brothers seeking admittance have alarmed the Lodge, he does *not* knock before re-opening the door to admit them. *The Tiler only knocks first* to alarm the Lodge, usually because a Brother seeks admittance.

**RULE NO. 2 – DOOR MANAGEMENT AND TIMING OF KNOCKS:** Knocks only come *before* opening the Outer Door *unless it is already open*, in which case the knocks must be given after closing it as a matter of practicality. This only happens once in the entire Ritual, when the Outer Door is closed at the beginning of the Lodge Opening. It is never proper to knock before opening and again after closing the Outer Door.

**RULE NO. 3 – RESPONDING TO KNOCKS:** When one officer knocks on the Outer Door, his counterpart on the other side must knock three times in reply before the door is opened.

# CLOSING

## RITUAL DIRECTOR'S GUIDE TO CLOSING THE LODGE

*Note:* Most suggestions for the Opening apply to the equivalent lines in the Closing, with the addition of the following:

53. *as wl a*  
Page 20, line 29 (2014); Page 21, line 9 (2007)

Suggestion: "The last as well as first great care" not "The last as well as *the* first great care."

54. *r d td.*  
Page 21, line 14 (2014); Page 21, line 17 (2007)

Suggestion: The short form of closing was eliminated by a vote of Grand Lodge as of 2011. There is now only one acceptable form of closing. Ignore any reference to the "short form."

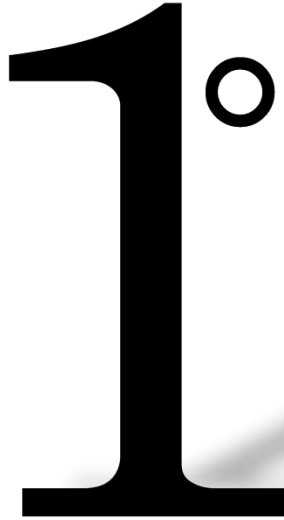
55. *nw cld &*  
Page 24, lines 5, 13 and 19 (2015); Page 24, lines 7, 15 and 21 (2007)

Suggestion: "*Stand* closed" not "*stay* closed."

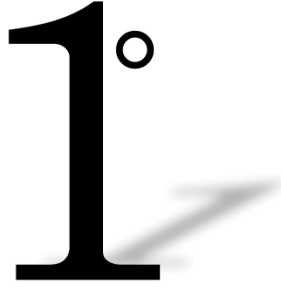
56. *nx rg cmtn*  
Page 24, lines 6, 14 and 19 (2014); Page 24, lines 8, 16 and 22 (2007)

Suggestion: "Next *regular*" not "next regular *stated*" and also not "next *stated*." The *regular* communications of the Lodge are *stated* in its by-laws.

57. *rg cmtn, nls*  
Page 24, lines 6, 14 and 20 (2014) Page 24, lines 8, 16 and 22 (2007)  
Suggestion: “specially” not “especially.”
58. *should we, my*  
Page 25, line 8 (2014); Page 25, line 7 (2007)  
Suggestion: “So should we, my *Brethren*” not “my *Brothers*.” *Brethren* is used when talking to all Brothers in general. *Brothers* is used when speaking to part of a class or when making a specific reference.  
The proper pronunciation is in two syllables: “*breth-ren*” (never “*bruth-ren*”) The “th” is vocalized.
59. *a & pt*  
Page 25, line 9 (2014); Page 25, line 8 (2007)  
Suggestion: Unlike in the Lodge Opening, there is no introduction (i.e., “give your attention to the Chaplain”) before the Chaplain gives the Prayer at the Closing of the Lodge.
60. *W.M. May the*  
Page 25, line 25 (2014); Page 25, line 23 (2007)  
Suggestion: “May the *Blessing* of Heaven” not “the *Blessings* of Heaven.” *Blessing* is singular here, not plural.
61. *& cl th*  
Page 26, line 3 (2014); Page 25, line 30 (2007)  
Suggestion: “The Great Light” not “the *three* Great Lights.” *Great Light* is singular here, not plural.  
Because the word “close” is used here, it refers only to the Holy Bible (described in the Entered Apprentice Degree on page 45 as “*the* Great Light in Masonry”). This is because one can “close” a Book but cannot “close” the Square and Compasses. In the Lodge Opening, on the other hand, the Three Great Lights are “displayed” – meaning that the Book is opened and the Square and Compasses are *displayed* on top of it.
62. *L is clsd*  
Page 26, line 16 (2014); Page 26, line 10 (2007)  
Suggestion: The Junior Deacon must leave the Outer Door open at the Close of Lodge after the Tiler is informed. The Lodge is not officially closed until the Master raps the gavel once.



**RITUAL DIRECTOR'S GUIDE  
TO THE  
ENTERED APPRENTICE DEGREE**



## TEAM PLANNING CHECKLIST

*This document is intended to help the Ritual Team work as a team to strive for excellence in the Degree.*

### **Has the Secretary:**

- Sent notification to each Candidate at least one month in advance, informing him of the date of the Degree, attire of the evening and that he should bring a check for the remainder of his Initiation fee?
- Sent a Dispensation request to the Grand Master far in advance of the Degree, if needed?  
*It is good practice to communicate to the District Deputy Grand Master and Assistant Grand Lecturer(s) that a Dispensation has been requested for the Degree. Confirm the Degree details with them (date, time, number of Candidates).*
- Ordered Q&A cipher booklets, White Leather Aprons and Bibles as needed?
- Worked with the Master to communicate with each Candidate?
- Received a reply from each Candidate confirming that he will be attending the Degree?
- Collected any remaining Initiation fees before the Degree begins?  
*This helps to avoid having the Candidate(s) try to locate funds and/or a checkbook and pen while in the Preparation Room.*

## Has the Master:

- Scheduled a place on his Trestleboard for balloting on Petitions so as to avoid balloting on the night of the Degree?
- Communicated with the membership of the Lodge and District to make sure they know a Degree is being conferred, along with all of the details?
- Planned the meeting so that Lodge business is kept to a minimum and conducted after the Degree, so that the Candidates and guests are not kept waiting?
- Called or emailed each Candidate several days before the Degree to confirm that he will be at the Lodge, letting him know what time to report and providing any other pertinent details?  
*A phone call is recommended as it adds a personal touch.*
- Ascertained from each Candidate whether he wishes to take his Obligation on the particular Volume of Sacred Law of his faith, arranged to have the requested Book present at the Degree, and coordinated with the Senior Deacon to make sure it is placed before the correct Candidate at the Altar?
- Made sure that each Candidate has received the first LSOME lesson?
- Taken into consideration any special requests the sponsor or Candidate may have, such as a preference for a specific Conductor?
- Made sure that each Candidate is invited to the Lodge meal, if one is held prior to the Degree?
- Made sure that a mentor has been assigned to work with each Candidate after his Initiation?



Assigned all the Ritual parts necessary to confer the Degree based on the 2014 version of the Standard Work and Lectures, including a Conductor for each Candidate?

Held as many rehearsals as needed to ensure that the Degree team is proficient and able to deliver an excellent Ritual performance?

*It is good practice to invite the Assistant Grand Lecturer(s) to attend each rehearsal.*

Ascertained that the Officers and Degree Team are proficient in the Work to be performed?

Identified qualified backups for all key roles in the Ritual, who can step in and perform at the last minute?

Made sure that all the Officers and members of the Degree team know the correct pronunciation of each Candidate's name?

*It is useful to provide a card to each officer listing the Candidates' names. Use phonetic spellings for names that are difficult to pronounce.*

Made sure that Conductor(s) are assigned in advance of the Degree, and strongly encouraged them to attend all rehearsals?

### **Have the Senior Deacon and Masters of Ceremony:**

Made sure the Preparation Room is clean and orderly, that the lighting is reflective in nature, and that there is seating for each Candidate?

Verified several weeks in advance of the Degree that there are enough White Leather Aprons and Bibles (if presented at this Degree) for each Candidate?

*If not, the Master and Secretary should be informed. The Secretary can order the appropriate items from Grand Lodge Services.*

- Confirmed several weeks in advance of the Degree that all uniforms are clean, hoodwinks and slippers in good working order (elastic & string ties)?
  
- Verified that the lighting at the Altar is in order?  
*Make sure that bulbs are working, or that candles and wicks are ready for lighting.*
  
- Is the Senior Deacon familiar with the placing of the Square & Compasses on the Bible for the Entered Apprentice Degree?
  
- Confirmed that the Working Tools are prepared for their presentation during the degree?
  
- Made sure that the Lodge has sufficient Squares, Compasses and Bibles for all the Candidates?
  
- Considered providing an appropriate Volume of Sacred Law along with a set of Square and Compasses for each candidate?
  
- Checked to ascertain if a Candidate has brought a Sacred Book of his choosing?  
*Each Candidate should be asked in advance of the Ritual whether he has a preference, and it should always be honored. We must ensure that our preparation and handling of each Holy Book at the Altar is in line with the proper religious customs.*

- Checked with each Candidate to see if he needs to wear eyeglasses after being brought to light?

*If so, The Senior Master of Ceremony should take his glasses just prior to applying the hoodwink, and give them to the appropriate Conductor. The Conductor should return the Candidate's glasses after he is brought to Light.*

*A Candidate who wears glasses should be explicitly told that glasses, when worn, constitute "part of his body" and not a "metallic object." This avoids confusion later.*

- Checked with each Candidate to see if he has any physical handicaps that will prevent him from kneeling properly at the Altar?

*If he does, inform the Master and make sure a chair is available near the Altar.*

- Remembered that the slipper is placed on the left foot (the shoe should be worn on the advancing foot for each Degree) and the sock is on the other foot?

*Socks are recommended and can be kept on both feet if the candidate wishes.*

- Made sure that each Candidate is properly prepared: Left breast bare and left knee bare?

- Made sure that the Cable-tow is placed on each Candidate so that it stays on during the Degree but is easily taken off when appropriate?

*It should be pre-knotted (no slipknots) and hung around the neck, not wrapped around it.*

- Reminded each Candidate that everyone else has worn the costume, and inform him that he will learn why he has worn it this way?

- Made sure that no jewelry or metallic items are to be worn in any Degree?

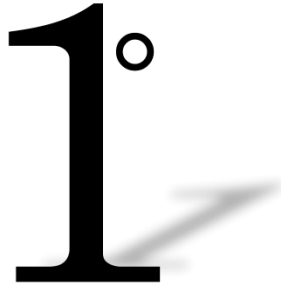
*If something metallic can't be removed it must be covered with tape, and the Candidate should explicitly be told that it is now "part of his body" and not "a metallic object." This avoids confusion later.*

Made sure that no Candidate wears an Apron when entering the Lodge in the Entered Apprentice Degree?

Made a Candidate aware that he can assist the Masters of Ceremony with making the alarm at the Inner Door?

Made sure that proper decorum is maintained at all times?  
*Your attitudes must reflect how important this night is.*

Made sure that a Brother of the Lodge is present with the Candidates until the Masters of Ceremony are in the Preparation Room?  
*If a formal Chamber of Reflection is used, make sure a Brother is nearby to answer any questions or concerns.*



## FIRST SECTION

*Note:* The Master should take the time to instruct the Brethren on the following points just prior to the commencement of the Degree:

1. All cell phones and other electronic devices should be turned off and stay off;
2. The Brethren should step lively to the lines and fill in East of the Altar as soon as the Master gavels to form the Symbolic Temple;
3. No one should prompt or provide assistance during the Degree except for the Master and/or Brother designated for this purpose (the Master should also explain the protocol for requesting a prompt).

**1. *fr wch dg?***

**Page 28, lines 17, 22 and 23 (2007) (2014); Page 28, lines 22, 25 and 26 (2007)**

Suggestion: The line is “Mr. AB is in waiting” – not “There is without . . .”

**2. *Thr bng no objn***

**Page 29, line 3 (2014 & 2007)**

Suggestion: The correct wording is “There being *no objection*,” not “There being *none*” or “*If there are* no objections.”

**3. *All three salute***

**Page 29, line 16 (2014); Page 29, line 19 (2007)**

Suggestion: The Masters of Ceremony can minimize the awkward handling of their staffs at the Altar by moving the bottoms forward around two feet, bracing them against the kneeler if they desire, and leaning them against their left shoulders when saluting.

**4. *(Returns west of the Altar***

**Page 31, line 25 (2014); Page 32, line 2 (2007)**

Suggestion: The Secretary, when reentering the Lodge Room through the Inner Door, does not need to make an alarm.

5. \*\*\*

**Page 32, line 4 (2014); Page 32, line 11 (2007)**

Suggestion: Labor is always dispensed with (and resumed) in the Third Degree, and the Lodge is open (and closed) on the First or Second Degree. *See also* page 89, line 28.

6. *to his place*

**Page 32, line 12 (2014); Page 32, line 19 (2007)**

Suggestion: The Senior Deacon never gives the Sign of Fidelity after he finishes attending at the Altar. The Sign of Fidelity is only given when the Senior Deacon *approaches* the Altar.

7. *Labor to Refreshment*

**Page 32, line 21 (2014); Page 32, line 27 (2007)**

Suggestion: If the Candidates are already prepared or nearly so, there is no need to go from Labor to Refreshment. If significant time needed to prepare them, the Master can deliver a short program rather than going from Labor to Refreshment..

8. *(Takes his staff*

**Page 33, line 11 (2014); Page 33, line 16 (2007)**

Suggestion: Staffs should be held upright in the left hand only. When the procession is stopped, place the bottom end of the staff on the floor (in a perpendicular position).

9. *i th rts*

**Page 33, line 16 (2014); Page 33, line 20 (2007)**

Suggestion: “Light” is singular not plural (*see* elsewhere in the Entered Apprentice Degree at page 34, line 14; page 38, line 28; page 39, line 6; and page 40 line 4). This is because we are talking about “light” as “Masonic Light,” a.k.a. enlightenment.

10. *wt fh rt*

**Page 33, line 30 (2014); Page 34, line 5 (2007)**

Suggestion: “Right” not “right *or benefit*” as in Fellowcraft and Master Mason Degrees.

11. *(The SD proceeds*

**Page 34, line 24 (2014); Page 34, line 29 (2007)**

Suggestion: The Conductors should move to the South side of the Inner Door before the procession reaches them. If there is more than one Candidate, Conductors should be lined up in the order of entrance. This is especially important if a Brother wishes to conduct a specific Candidate. This presents a nicer appearance and prevents the Brothers from having to sidestep each other.

12. *with the Stewards*

**Page 34, line 27 (2014); Page 35, line 2 (2007)**

**(and elsewhere in the Senior Deacon's work in the Degree)**

Suggestion: The Stewards fall in behind the Senior Deacon and Marshal facing West before advancing to the Inner Door.

13. *followed by the*

**Page 35, line 3 (2014); Page 35, line 8 (2007)**

Suggestion: The Candidates should be lined up in a single-file line, with each Candidate's right hand should be resting on the right shoulder of the man in front of him. Conductors take the right arm of each Candidate as he enters through the Inner Door.

If the Preparation Room is large enough, the Masters of Ceremony should be side by side and they can either turn their shoulders to pass through the Inner Door together, or the Junior Master of Ceremony can pass through slightly ahead to take his position on the right. Otherwise, they can line up and enter in single file, in which case the Junior Master of Ceremony enters behind the Senior Master of Ceremony and comes immediately to his right as soon as the Candidate's hand is lifted from his shoulder. The Junior Master of Ceremony should never be at the back of the line.

14. *The procession marches*

**Page 35, line 16 (2014); Page 35, line 21 (2007)**

Suggestion: The Marshal should bring the column as close to the West as possible moving at slow pace and taking care that the line stays in tight formation.

15. *on both knees*

**Page 36, line 14 (2014); Page 36, line 20 (2007)**

Suggestion: The Conductor assists the Candidate to kneel by using verbal commands, and can touch the Candidate by the shoulder. The Candidate is *never* to be touched below the waist.

16. *Brothers will assist*

**Page 36, line 20 (2014); Page 36, line 27 (2007)**

Suggestion: If there are two Candidates, the Master and Chaplain should each place a left hand upon the head of a Candidate. If there are more than two Candidates, additional Brothers should come forward so that each Candidate has a Brother's left hand resting upon his head during the Prayer. The Brothers who will assist with this work should be assigned in advance and fully briefed on their responsibilities. They should not be Conductors.

The entire Lodge comes on the Sign of Fidelity for the Prayer. Following the Prayer, any additional Brothers assigned to assist should immediately retire to their places.

17. ***WM or***  
**Page 36, line 21 (2014); Page 36, line 28 (2007)**  
Suggestion: When there are multiple Candidates the Prayer must be pluralized – e.g., *these* Candidates; *their* lives; become true and faithful *Brothers*; endure *them*; *they* may better.
18. ***Brother among us***  
**Page 36, line 26 (2014); Page 37, line 5 (2007)**  
Definition: “Endue” means to provide, endow.
19. ***In God.***  
**Page 37, line 7 (2014); Page 37, line 17 (2007)**  
Suggestion: The Conductor is *not* to prompt the Candidate at this time.
20. ***th rt hd***  
**Page 37, line 11 (2014); Page 37, line 22 (2007)**  
Suggestion: The Brother in front of the Candidate assists him to rise.
21. ***JW (rises)***  
**Page 37, lines 21, 24 & 25 (2014); Page 38, lines 1, 4 & 5 (2007)**  
Suggestion: During the Perambulation, the principal officers of the Lodge ascertain whether the Candidates are properly clothed, and gavel to indicate that the Column may pass to the next Station. They should complete their inspections and gavel as early as possible, to avoid stopping the Perambulations at every turn. The Wardens must rise for their inspections; the Master may choose either to rise or stay seated.  
  
If the gavel is not struck by the time the Column needs to make its next turn, the Marshal halts the procession, and the Senior Deacon looks to the controlling officer for instructions – resolving the problem without returning to the Preparation Room, if possible. These are the only places where the ceremonies should be suspended to adjust the Candidates’ clothing, and no corrections should be made prior to the Junior Warden’s first inspection. After any necessary adjustments are made and the Senior Deacon has returned to his place in the Column, the gavel is struck and the Perambulation resumes.
22. ***(The Chaplain returns***  
**Page 38, line 13 (2014); Page 38, line 23 (2007)**  
Suggestion: If there is not enough space for the Chaplain to return to his place via the South side of the Lodge while the Column is still in the South, he should wait at the Altar until the Column has moved on to the Senior Warden’s Station. If there is enough space, the Senior Warden can cue the Marshal to face left after the Chaplain has vacated the area.



23. *fr hs x*  
**Page 39, line 1 (2014); Page 39, line 12 (2007)**  
 Suggestion: The procession right faces and proceeds to the Senior Warden’s Station. This pattern holds at the Master’s Station as well.  
 The Senior Deacon always comes to the Sign of Fidelity when addressing Senior Officers.
24. *(in the East)*  
**Page 39, line 18 (2014); Page 40, line 1 (2007)**  
 Suggestion: When approaching the East, the Marshal should turn the Column as close to the Altar as possible in order to leave sufficient room to turn the Column counterclockwise when he reconducts the candidates to the Senior Warden’s Station.
25. *adv on ur*  
**Page 40, line 22 (2014); Page 41, line 8 (2007)**  
 Suggestion: When the Candidates are advancing on the Step as directed by the Senior Warden, the Senior Deacon should step out of the formation to observe that it is being done correctly. He should make eye contact with the Senior Warden and nod his head when the Candidates are in Order. If there are multiple Candidates, the Senior Warden may instruct them each individually by name, or together as a group.
26. *bring th h*  
**Page 40, line 24 (2014); Page 41, line 10 (2007)**  
 Suggestion: The Senior Warden uses the word “bring” here since he gives a command. “Bringing” is used when describing an action, and therefore not correct.
27. *thby fmg th*  
**Page 40, line 25 (2014); Page 41, line 11 (2007)**  
 The Conductor should assist the Candidate to come on the Step using verbal commands only. No touching below the waist.
28. *Th C is*  
**Page 40, line 28 (2014); Page 41, line 14 (2007)**  
 Suggestion: The Candidates are in *Order*, not in *Due Form*.
29. *r u wlg*  
**Page 41, line 25 (2014); Page 41, line 21 (2007)**  
 Suggestion: “Are you willing” not “are you *still* willing.” This is the first time the Master asks if the Candidates are willing to take the obligation. If there are multiple Candidates, the Master can ask them each individually by name or collectively as a group.

**30.     *(The conductor puts*  
**Page 41, line 10 (2014); Page 41, line 27 (2007)****

Suggestion: At the Senior Deacon's direction, each Conductor brings his Candidate to the Altar. Optionally, the Senior Deacon may bring forward each Candidate himself. When there are multiple Candidates, they should be conducted to the Altar one at a time. As the Candidate comes within two feet of the Altar kneeler, the Conductor should whisper to the Candidate that he is getting close and should shuffle his feet until they contact the Altar kneeler. The Conductor then whispers that he is placing the Candidate's hands on the edge of the Altar, and asks the Candidate kneel on both knees. After the Candidate is kneeling upright on both knees, the Conductor instructs the Candidate to place his right foot flat on the floor. The Conductor can then assist the Candidate to place his hands in the appropriate position for the Obligation. For multiple Candidates the use of individual small Bibles, Squares and Compasses can assist greatly at the Altar.

**31.     *C. take position*  
**Page 41, line 12 (2014); Page 42, line 1 (2007)****

Suggestion: As the Candidates advance to the Altar, the Marshal moves to a point half way between the Altar and the West and begins to direct the Masters of Ceremony and Stewards to their places in the West Wall, ensuring that their movements occur in a neat and orderly manner. Refer to the Floorwork Guides for detailed information on forming the West Wall.

**32.     \*\*\*  
**Page 41, line 21 (2014); Page 42, line 10 (2007)****

Suggestion: Refer to the Floorwork Guides for detailed instructions on forming the Symbolic Temple.

**33.     *At the Altar*  
**Page 42, line 17 (2014); Page 43, line 6 (2007)****

Suggestion: *All* lights should except the tapers be extinguished as the Master approaches the Altar. This includes the "G" in the East and any light directly above the Altar, if possible. Everyone comes to the Sign of Fidelity as the Master commences the obligation, except for the Master, Masters of Ceremony and Stewards.

**34.     *kisses the Bible*  
**Page 43, line 17 (2014); Page 44, line 5 (2007)****

Suggestion: After kissing the Bible, the Master (or Conductor) should say in a low voice that the Brothers may put their hands at their sides, kneel on both knees and relax.

35. ***Rmv th ct***  
**Page 43, line 20 (2014); Page 44, line 8 (2007)**  
Suggestion: In the case of multiple Candidates, the Conductors should remove any *additional* Volumes of Sacred Law from the Altar after removing the cable-tow and give them to the Marshal or another designated Brother. This will give the Candidate(s) an unobstructed view of the main Three Great Lights on the Altar when the hoodwink is removed. The Senior Deacon should make sure the Square and Compasses are positioned correctly on the page with the Scripture Lesson and *not* covering it – preferably centered on the page, if practical.  
The Conductor of any Candidate who needs eyeglasses should place his Candidate’s glasses on the Altar before the Candidate is brought to Light.
36. ***(prompted by the conductor)***  
**Page 43, line 22 (2014); Page 44, line 10 (2007)**  
Suggestion: The Conductor prompts the Candidate in the proper words, “Light in Masonry” at this time.
37. ***of that august***  
**Page 44, line 3 (2014); Page 44, line 21 (2007)**  
Pronunciation of the word is “awe-gust” – not “awe-gust.”
38. ***the conductor removes***  
**Page 44, line 6 (2014); Page 44, line 27 (2007)**  
Suggestion: the Conductor should try to remove the hoodwink a the precise moment of the clap. The Conductor should return any eyeglasses to his Candidate at this time, or identify them for the Candidate if they have already been placed on the Altar. The Conductor will now retire to the sidelines, unless he was previously instructed to remain in place and assist.
39. ***and faces West.)***  
**Page 46, line 19 (2014); Page 47, line 12 (2007)**  
Suggestion: The Master should start his demonstration as near to the East as possible, so that the newly-obligated Entered Apprentices can see his feet as he comes on the Step, and their view is not interrupted by the Altar. This is particularly important in smaller Lodge rooms.
40. ***addressing the candidate***  
**Page 46, line 20 (2014); Page 47, line 14 (2007)**  
Suggestion: The Senior Deacon declares the Master’s movements slowly, deliberately and simultaneously with the Master. He is describing the Master’s actions, not directing them.

41. *th W.M. on ntg*  
**Page 46, line 30 (2014); Page 47, line 25 (2007)**  
 Suggestion: “*On* entering” not “*upon* entering.”
42. *by the hand*  
**Page 47, line 2 (2014); Page 47, line 27 (2007)**  
 Suggestion: If there are more than three Candidates, assign knowledgeable Brothers in advance to assist at the Altar during this work.
43. *at ths tm*  
**Page 47, line 5 (2014); Page 48, line 1 (2007)**  
 Suggestion: When describing the grip, the Master exchanges the *questions and answers* with the Senior Deacon, but not the *grip*. The Master should demonstrate the grip with the Candidate at the Altar.
44. *W.M. I*  
**Page 47, line 14 (2014); Page 48, line 12 (2007)**  
 Definition: “Hele” means to hide or conceal; keep secret; cover. Pronounce it as though it were spelled “heel.”
45. *S.D. pronounces word*  
**Page 48, line 5 (2014); Page 49, line 2 (2007)**  
 Suggestion: The Master also pronounces the word: “‘ . . . . . ’ is the name (etc.).”
46. *return to the west*  
**Page 48, line 14 (2014); Page 49, line 11 (2007)**  
 Suggestion: The Wardens and Masters of Ceremony should remain *inside* the walls of the Symbolic Temple on their return to the West. Refer to the Floorwork Guide for detailed instructions on breaking the Symbolic Temple.
47. *come on the step*  
**Page 48, line 22 (2014); Page 49, line 23 (2007)**  
 The Senior Deacon must make sure the Candidates are on the Step before he gives three raps.
48. \* (*comes on the step*)  
**Page 48, line 25 (2014); Page 49, line 25 (2007)**  
 Suggestion: The Warden comes on the Step when rising, and must *remain* on the Step throughout his interaction with the Senior Deacon and Candidates.

49. *(or) . . . dl in EAs*  
**Page 48, line 29 (2014); Page 49, line 27 (2007)**  
Suggestion: If there is more than one new Entered Apprentice, the Senior Deacon should say the number: “(two, three, etc.) duly initiated Entered Apprentices.” He does not say their names, and he does include himself in the number. The correct wording is “duly initiated,” not “worthy Brother” as in the Fellowcraft Degree.
50. *(Word given as at Altar.)*  
**Page 50, line 6 (2014); Page 51, line 3 (2007)**  
Suggestion: The Warden does not repeat the word.
51. *come on the step*  
**Page 50, line 8 (2014); Page 51, line 5 (2007)**  
The Senior Deacon must make sure the Candidates are on the Step before he gives three raps.
52. *\* (comes on the step)*  
**Page 50, line 11 (2014); Page 51, line 8 (2007)**  
Suggestion: The Warden comes on the Step when rising, and must *remain* on the Step throughout his interaction with the Senior Deacon and Candidates.
53. *(or) . . . dl in EAs*  
**Page 50, line 12 (2014); Page 51, line 10 (2007)**  
Suggestion: If there is more than one new Entered Apprentice, the Senior Deacon should say the number: “(two, three, etc.) duly initiated Entered Apprentices.” He does not say their names, and he does include himself in the number. The correct wording is “duly initiated,” not “worthy Brother” as in the Fellowcraft Degree.
54. *SD pronounces word)*  
**Page 51, line 20 (2014); Page 52, line 1 (2007)**  
Suggestion: The Warden does not repeat the word.
55. *My Brother, I*  
**Page 52, line 7 (2014); Page 52, line 28 (2007)**  
Suggestion: The Apron may be given to the Candidates at any point during the presentation.

56. ***WM— My Brother, I***  
**Page 52, line 7 (2014); Page 52, line 28 (2007)**  
**and**  
***WM— My Br, as***  
**Page 55, line 9 (2014); Page 56, line 5 (2007)**

Suggestion: No Brother who is performing a part of the Ritual assigned to the Master in the Standard Work and Lectures should acknowledge the Master, either *before* or *after* that piece of Ritual is presented. This includes bowing, coming to the Sign of Fidelity or verbally thanking the Master. Similarly, the Master should neither announce nor introduce a Brother who is performing a part of the Ritual assigned to the Master in the Standard Work and Lectures.

This is because a Brother who is performing a part of the Ritual assigned to the Master does so as the Master's proxy, and therefore embodies a virtual representation of the Master during his performance.

In the Entered Apprentice Degree this commonly includes the Apron Presentation, the Working Tools, the Lecture of Forms and Ceremonies, the Lecture of Reasons, the Historical Lecture and the Charges.

57. ***a as EA.***  
**Page 54, line 6 (2014); Page 54, line 29 (2007)**

Suggestion: Teach this Brother (these Brothers) how to wear his Apron (their Aprons) as Entered Apprentice (*singular* not plural).

During the Degrees Candidates attain different stages in their development that are states of being. Therefore, Entered Apprentice, Fellowcraft and Master Mason are states of being in the Degree process.

58. ***to his station***  
**Page 54, line 8 (2014); Page 55, line 1 (2007)**

Suggestion: The Senior Master of Ceremony should assist the Senior Warden in clothing the Candidate(s): The Senior Warden steps in front of each Brother and the Senior Master of Ceremony behind. Holding the Apron in front of the Brother, the Senior Warden passes the strings to the Senior Master of Ceremony who crosses them behind the Brother's back and passes them back to the Senior Warden (or ties them in the back if they will not fit).

*Only* the Senior Warden may adjust the apron to the Entered Apprentice position.

59. ***Br. AB***  
**Page 54, line 20 (2014); Page 55, line 16 (2007)**

Definition: "Agreeably" is correct grammatically. The word "agreeable" is never used in the Ritual.

60. *mtc sbce, nt*  
**Page 54, line 22 (2014); Page 55, line 19 (2007)**  
Suggestion: As set forth in the Entered Apprentice Degree Team Planning Checklist, any metallic object a Candidate might use or wear during the First Section of the Degree must be addressed as part of his preparation. Decorative metal items he cannot or will not remove, such as wedding rings or permanent metal jewelry, must be taped over. Eyeglasses and any other corrective or medical aids or appliances are also not considered “metallic” for the purpose of the Demand. In all cases, the Candidate should be clearly and explicitly informed *during his preparation* that these items constitute “part of his body” and are not “metallic objects.”
61. *(The Secretary approaches)*  
**Page 54, line 27 (2014); Page 55, line 23 (2007)**  
Suggestion: The Secretary should step in front of each Candidate and pause briefly with his hand extended. After pausing in front of the last Candidate, and having not received anything, he should look to the Master and shake his head while showing empty hands.
62. *Nthg, nt ev*  
**Page 54, line 30 (2014); Page 55, line 26 (2007)**  
Suggestion: The Master should not yell or belittle the Candidate. Rather, he should ask the question showing “mild disbelief.”
63. *ncsts mt rq*  
**Page 55, line 4 (2014); Page 56, line 1 (2007)**  
Suggestion: “Ability permits” (singular) not “abilities permit” (plural).
64. *(BIBLE PRESENTATION)*  
**Page 56, line 13 (2014); Page 57, line 6 (2007)**  
Suggestion: When the Bible is presented to each Candidate, it should be open. It may be opened to any page.
65. *(The S.D. and)*  
**Page 56, line 21 (2014); Page 57, line 14 (2007)**  
Suggestion: When placing the Candidates in the North East Corner, care should be given to ensure there is a clear line of sight between the Master and the Candidates. The North East Corner encompasses the whole area from the East to the East side of the Altar on the North Side of the Lodge, and may be used in its entirety.
66. *men & Ms,*  
**Page 56, line 26 (2014); Page 57, line 22 (2007)**  
Suggestion: “Give it you” not “give it *to* you.”

67. *als prs u*  
Page 56, line 29 (2014); Page 57, line 24 (2007)

Suggestion: “Present you” not “present to you.”

68. *Fmy wn i*  
Page 57, line 3 (2014); Page 57, line 26 (2007)

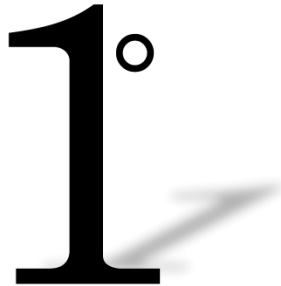
Suggestion: When “in presence” not “in *the* presence.”

69. *My Br, slt*  
Page 57, line 14 (2014); Page 58, line 8 (2007)

Suggestion: If Bibles are presented in this Degree, the new Brothers may close them and place them under their armpits while saluting. Alternatively, the Senior Deacon can collect the Bibles and hold them while the new Brothers are saluting, since the he does not leave the Lodge Room and therefore does not himself salute.

70. *closes the door*  
Page 57, line 22 (2014); Page 58, line 18 (2007)

Suggestion: The Senior Deacon does not knock on the door after he closes it.



## LECTURE OF FORMS AND CEREMONIES (QS & AS)

*Note:* The Master may appoint Brothers as proxies to perform his and/or the Senior Deacon’s parts in the Lecture. The two parts are represented below as “Questioner” and “Answerer” respectively. The proxies for the Master and/or the Senior Deacon may be Entered Apprentices, Fellowcrafts or Master Masons, and it is a good idea to encourage recently Initiated, Passed or Raised Brothers to perform this work as a way of furthering their proficiency and igniting a passion for performing quality Ritual. The Brothers participating should wear their Aprons based on the Degree they have attained and/or office they hold.



1. *to the Altar.*

**Page 58, line 7 (2014); Page 59, line 8 (2007)**

Suggestion: Be sure to leave space between the entrants and the Altar for a full turn to the East while remaining West of the Altar. After saluting, the Senior Deacon and Candidates turn right and perform a full *counterclockwise* turn West of the Altar before proceeding up the North sideline to the East.

The Candidates should be seated between the Altar and the East. If the limitations of the Lodge room make this impractical, however, they can either stand between the Altar and the East or, preferably, they can be seated on the sideline in the North East Corner.

2. *the W.M.)*

**Page 58, line 14 (2014); Page 59, line 16 (2007)**

Suggestion: This is a required piece of work for the Master that is frequently overlooked. It explains what the Candidates are about to see, and the importance thereof.

3. *Sign of Fidelity*

**Page 58, line 29 (2014); Page 60, line 3 (2007)**

Suggestion: The Questioner should stand on the floor level East of the Altar facing North while the Answerer faces South and is on the Sign of Fidelity. If the Candidates have been seated in the North East Corner, the Brothers should position themselves in front of them with the Questioner to the East and the Answerer to the West.

4. *Adv a sn.*

**Page 59, line 24 (2014); Page 61, line 26 (2007)**

Suggestion: The Questioner should quietly ask the Candidates to rise, and make sure both they and the Answerer are on the Step. He then addresses this line to all of them.

The Answerer may instruct the Candidates in giving the Due Guard properly. The Answerer and the Candidates should maintain the Due Guard until after the question “Hs it an al?” is answered.

5. *A fur sn?*

**Page 60, line 3 (2014); Page 62, line 5 (2007)**

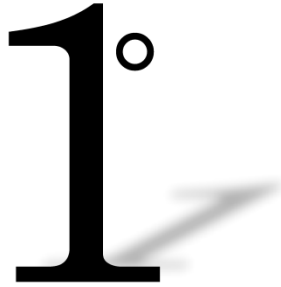
Suggestion: The Answerer may instruct the Candidates in giving the Sign properly. The Answerer and the Candidates should maintain the Sign until after the question “Hs tt an?” is answered.

6. *of the o.*

**Page 60, line 6 (2014); Page 62, line 9 (2007)**

Suggestion: The Questioner should quietly ask the Candidates to be seated.

7. ***Wt is a tkn?***  
**Page 60, line 7 (2014); Page 62, line 11 (2007)**  
Suggestion: “Is a token” (singular) not “are tokens” (plural) as in the Fellowcraft Degree.
8. ***m a tkn.***  
**Page 60, line 10 (2014); Page 62, line 14 (2007)**  
Suggestion: The Questioner should stand fast while the Answerer advances to the Questioner to give the Token/Grip, showing it to the Candidates.
9. ***Bg u.***  
**Page 60, line 22 (2014); Page 62, line 26 (2007)**  
Suggestion: The Answerer should say the Word slowly and deliberately.
10. ***Adv on m***  
**Page 62, line 20 (2014); Page 64, line 26 (2007)**  
Suggestion: The Answerer should come on the Step as he is describing it to further instruct the Candidates.
11. ***to be raised.)***  
**Page 63, line 4 (2014); Page 65, line 11 (2007)**  
Suggestion: The recitation of the obligation is part of the required Standard Work. There is no formal option to delete any part of the Work.
12. ***Th W.M. aphg***  
**Page 64, line 18 (2014); Page 66, line 27 (2007)**  
Suggestion: The Answerer should come on the Step and give the Due Guard and Sign as he is describing them to further instruct the Candidates.



## LECTURE OF REASONS (WHYS AND WHEREFORES)

*Note:* This Lecture is meant to be performed “question and answer” style, with one Brother asking the questions and another Brother (or Brothers) providing the answers. It may also be performed in the style of a Dialogue Lecture, with one Brother asking questions and multiple Brothers answering in rotation. It is permissible for the Lecture to be presented by a single Brother but *it is strongly recommended that two or more Brothers perform the Lecture.*

The Master may appoint Brothers as proxies to perform his and/or the Senior Deacon’s parts. The two parts are represented below as “Questioner” and “Answerer” respectively. The proxies for the Master and/or the Senior Deacon may be Entered Apprentices, Fellowcrafts or Master Masons, and it is a good idea to encourage recently Initiated, Passed or Raised Brothers to perform this work as a way of furthering their proficiency and igniting a passion for performing quality Ritual. All Brothers participating wear their Aprons based on the Degree they have attained and/or office they hold.

1. ***Wy wr u***  
**Page 66, line 5 (2014); Page 69, line 1 (2007)**

Suggestion: If the Lecture is performed with two Brothers, the Questioner should stand on the floor level East of the Altar facing North while the Answerer faces South and is on the Sign of Fidelity.

If performed as a Dialogue Lecture, the Answering Brothers may stand together East of the Altar facing South if practicable. Alternatively, they may remain in their places about the Lodge Room until called upon, at which point they should rise and come to the Sign of Fidelity before answering.

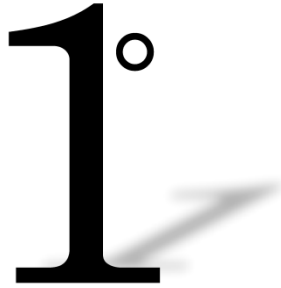
2. ***t an anc***  
**Page 66, line 29 (2014); Page 70, line 1 (2007)**

Pronunciation: *Isrltsh* = “Israelitish” (meaning “of the Israelites”).

3. ***hns of a***  
**Page 68, line 13 (2014); Page 71, line 19 (2007)**

Suggestion: “a faithful friend, in whose fidelity I might with safety confide.”

4. *m tt I*  
**Page 68, line 28 (2014); Page 72, line 5 (2007)**  
Suggestion: “was about taking *upon* myself” is correct.
5. *A deity named*  
**Page 69, line 5 (2014); Page 72, line 11 (2007)**  
Pronunciation: “Fides” is pronounced “*fee*-des.”



## HISTORICAL LECTURE

*Note:* The Master or his designee should exercise care and freedom in the giving of this Lecture, including walking about the Lodge and the usage of images and props (should the Lodge not possess any of the mentioned items). Any items used in the Lecture should be set up in advance to provide the Entered Apprentice(s) the best view possible, especially in the first section of this Lecture, in order that the new Entered Apprentice(s) be introduced to many of the symbols and accoutrements mentioned in the Lecture.

Pointing and gesturing are encouraged as a means of cementing the understanding of the Lecture. At the beginning of the second half of the lecture (Principal Tenets) the Entered Apprentice(s) may be seated either in the Northeast Corner of the Lodge or between the Altar and the East.

The section headings are not meant to be spoken aloud.

1. *it presented at*  
**Page 70, line 6 (2014); Page 74, line 7 (2007)**  
Suggestion: It says that this Lecture may be presented at “*the* subsequent communication,” not “*a* subsequent communication.” Entered Apprentices *must* receive this Historical Lecture before being passed to the degree of Fellowcraft.
2. *furnished with the*  
**Page 70, line 19 (2014); Page 74, line 21 (2007)**  
Suggestion: The Lecturer may point to the HB, Sq and Css on the Altar and then to the Charter.

3. ***in length from***  
**Page 71, line 23 (2014); Page 75, line 27 (2007)**  
Suggestion: The Lecturer may turn his body and point East-West, and then North-South.
4. ***and South, as***  
**Page 71, line 24 (2014); Page 75, line 28 (2007)**  
Suggestion: “Surface to the center” is meant to be the surface to the center *of the earth*. A good way to make this clear is by kneeling down on one knee, placing a hand flat on the floor when saying “surface” and then pointing down with a finger to the “center.”
5. ***The Lodge:***  
**Page 72, line 7 (2014); Page 76, line 11 (2007)**  
Suggestion: The Lecturer may point to the Master, Senior Warden and Junior Warden as he is describing their respective pillars.
6. ***aid of that***  
**Page 72, line 24 (2014); Page 77, line 2 (2007)**  
Suggestion: A diagram, picture or cue card can be helpful as a visual representation of the ladder.
7. ***Lodge are the***  
**Page 73, line 20 (2014); Page 77, line 27 (2007)**  
Suggestion: If the Lodge Room does not have a Mosaic Pavement, Indented Tessel and/or Blazing Star, some type of prop, diagram, picture or cue card would be helpful as a visual representation of the Ornaments.
8. ***three symbolic Lights,***  
**Page 74, line 6 (2014); Page 78, line 14 (2007)**  
Suggestion: The Lecturer may point to the Lights, situated East, West and South.
9. ***Immovable Jewels are the***  
**Page 74, line 16 (2014); Page 78, line 20 (2007)**  
Suggestion: The Lecturer may have the Square, Level and Plumb readily available to use as props while describing them. Alternatively, he may ask the Master, Senior Warden and Junior to hold up their jewels as the symbolism is explained.
10. ***Movable Jewels are the***  
**Page 74, line 24 (2014); Page 78, line 28 (2007)**  
Suggestion: The Lecturer may point to the Ashlars. Alternatively, a diagram or picture may be mounted on an easel.

11. ***great Book of Revelation***  
**Page 75, line 15 (2014); Page 79, line 20 (2007)**  
 Suggestion: The Lecturer may point at the Holy Bible on the Altar. After the words “great Book of Revelation” there should be no pause at the comma, but rather the sentence should lead through the comma to an emphasis on the words “Masonic Trestleboard.” “Great Book of Revelation” is meant to be a characterization of the entire Holy Bible, not a specific reference to the apocalyptic final book of the New Testament.
12. ***Certain point within***  
**Page 76, line 9 (2014); Page 80, line 16 (2007)**  
 Suggestion: Some kind of prop would be helpful as a visual representation of the point within a circle. The Lecturer may use a picture or diagram, or may draw out this symbol as he explains it using a small chalk board.
13. ***S. D. a qs.***  
**Page 77, line 24 (2014); Page 82, line 6 (2007)**  
 Suggestion: The Senior Deacon should be reminded prior to the Degree that he has a part in the Entered Apprentice Historical Lecture, and reminded to prepare it. When addressed, the Senior Deacon should rise and come to the Sign of Fidelity. Even though the Lecturer may not be the Master of the Lodge, the Senior Deacon should address him as “Worshipful Master” because the Lecturer virtually represents the Master as his proxy while giving the Lecture.
14. ***th Pctrl, th Manul, th Gutrl, & th Pdl***  
**Page 78, line 1 (2014); Page 82, line 13 (2007) (and thereafter)**  
 Suggestion: Perform the movements simultaneously every time you name one of the four points: (1) point to the breast, (2) give the Due Guard of Entered Apprentice, (3) give the Sign of Entered Apprentice, (4) come on the Step of Entered Apprentice.
15. ***& t h pdl.***  
**Page 78, line 1 (2014); Page 82, line 13 (2007)**  
 Definition: Pdl = “of or relating to the foot.” The correct pronunciation is “pee-dl.”
16. ***Pt of a***  
**Page 78, line 15 (2014); Page 82, line 28 (2007)**  
 Suggestion: The Lecturer may point to his left breast as he describes Pctrl and hold it there until he concludes the next line with “th Pctrl.”
17. ***Rvl any of***  
**Page 79, line 1 (2014); Page 83, line 16 (2007)**  
 Suggestion: The Lecturer may place his hands in position of the Due Guard and hold it there until he concludes the next line with “th Mnul.”

18. *Ebs & fls*  
Page 79, line 17 (2014); Page 84, line 3 (2007)

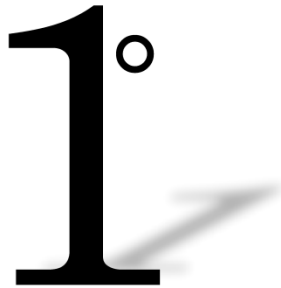
Suggestion: The Lecturer may give the Sign and hold it there until he concludes the next line with “th Gtrl.”

19. *Ths, My Br*  
Page 79, line 29 (2014); Page 84, line 16 (2007)

Suggestion: The Lecturer may point towards his feet while on the Step and continue to point until he concludes with “N E C of the L.”

20. *chalk, charcoal and clay.*  
Page 80, line 4 (2014); Page 84, line 21 (2007)

Suggestion: It is useful here to have a piece of chalk, a lump of charcoal (not a charcoal briquette) and a dish or cloth bag of earth to illustrate these symbols.



## CHARGE 1

*Note:* Taking the time to understand the meaning of the Charge will greatly enhance your performance of it.

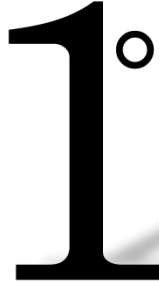
1. *I congratulate you*  
Page 81, line 12 (2014); Page 85, line 23 (2007)

Suggestion: The Brother delivering the Charge may come down on the Level to shake the hand of the newly-initiated Brother(s) as he delivers this line.

2. *of the Fraternity*  
Page 83, line 7 (2014); Page 87, line 16 (2007)

Suggestion: “As these are to distinguish *you* . . . and mark your *consequence* among Masons.”

Here we explain to the newly initiated Brother that keeping the principles of the Fraternity sacred and following those principles in his daily life sets him apart from the rest of the community and ensures his good standing among his fellow Masons. An emphasis on the words “you” and “consequence” helps to elucidate this meaning.



## CHARGE 2

*Note:* Taking the time to understand the meaning of the Charge will greatly enhance your performance of it.

1. *of His Fatherhood*  
**Page 83, line 25 (2014); Page 88, line 5 (2007)**

Suggestion: “The title ‘*Brother*’ is Masonically given because of His “*Fatherhood*.”

You are explaining that we are all *Brothers* because God is the *Father* of us all. Emphasizing the words “*Brother*” and “*Father*” helps to make this clear to the first-time listener.

2. *our Fraternity’s God.*  
**Page 83, line 27 (2014); Page 88, line 7 (2007)**

Suggestion: The emphasis should be on “*Fraternity’s God*” rather than “*Fraternity’s God.*”

The new Brother already has his own tie with God and already looks up to God as his God. The “new tie” you are explaining is that when the new Brother looks up to God, he now understands that God is *also* the God of *his Fraternity*. Highlighting “*Fraternity*” here helps to make this point clear to the first-time listener.





**RITUAL DIRECTOR'S GUIDE  
TO THE  
FELLOWCRAFT DEGREE**



## TEAM PLANNING CHECKLIST

*This checklist is intended to help all relevant Lodge Officers to work together as a team to strive for Ritual excellence in the Fellowcraft Degree. The Ritual Director and Master should work together to ensure that each item is checked “done.” While Entered Apprentices are Brothers, they are still Candidates for the Fellowcraft Degree and will be identified as “Candidates” below. A PowerPoint version of this checklist is provided in the “Resources” folder on the Ritual Renaissance CD for use in Lodge or District presentations.*

### **Has the Secretary:**

Sent notification to each Candidate at least one month in advance, informing him of the date of the Degree, the attire for the evening and whether there is a dinner prior to the Degree?

Sent a Dispensation request to the Grand Master at least two months in advance of the Degree, if needed?

*It is good practice to communicate to the District Deputy Grand Master and Assistant Grand Lecturer(s) that a Dispensation has been requested for the Degree. Confirm the Degree details with them (date, time, number of Candidates).*

Ordered Q&A cipher booklets as needed, as well as any special items for presentation such as Corn, Wine and Oil packets?

Worked with the Master to communicate with each Candidate?

Received a reply from each Candidate confirming that he will be attending the Degree?

- Published the rehearsal dates for the Degree in the Lodge publication or email list?

**Has the Master:**

- Scheduled a place on his Trestleboard for the Fellowcraft Degree, ensuring that there is enough time between Degrees for the Candidates to achieve proficiency?

- Communicated with the membership of the Lodge and District to make sure they know a Degree is being conferred, along with all of the details?

- Planned the meeting so that Lodge business is kept to a minimum and conducted after the Degree, so that the Candidates and guests are not kept waiting?

- Called or emailed each Candidate several days before the Degree to confirm that he will be at the Lodge, letting him know what time to report and providing any other pertinent details?

*A phone call is recommended as it adds a personal touch.*

- Ascertained from each Candidate whether he wishes to take his Obligation on the particular Volume of Sacred Law of his faith, arranged to have the requested Book present at the Degree, and coordinated with the Senior Deacon to make sure it is placed before the correct Candidate at the Altar?

- Worked with the Senior Deacon to ensure that the Candidates are suitably proficient and worthy of advancement?

*No Candidate should be examined on the evening of his scheduled Degree or at any time in open Lodge unless the Master is confident it will be a successful examination.*

- Made sure that each Candidate has received the second LSOME lesson?

- Taken into consideration any special requests the sponsor or Candidate may have, such as a preference for a specific Conductor?

Made sure that each Candidate is invited to the Lodge meal, if one is held prior to the Degree?

Worked with the Ritual Director to Assign all the Ritual parts necessary to confer the Degree based on the 2014 version of the Standard Work and Lectures, including a Conductor for each Candidate?

Worked with the Ritual Director to hold as many rehearsals as needed to ensure that the Degree team is proficient and able to deliver an excellent Ritual performance?

*It is good practice to invite the Assistant Grand Lecturer(s) to attend each rehearsal.*

Worked with the Ritual Director to ascertain that the Officers and Degree Team are proficient in the Work to be performed?

Worked with the Ritual Director to identify qualified backups for all key roles in the Ritual, who can step in and perform at the last minute?

Worked with the Ritual Director to make sure that all the Officers and members of the Degree team know the correct pronunciation of each Candidate's name?

*It is useful to provide a card to each officer listing the Candidates' names. Use phonetic spellings for names that are difficult to pronounce.*

Made sure that each Candidate's mentor has followed through by meeting with the Candidate?

### **Have the Senior Deacon and Masters of Ceremony:**

Made sure the Preparation Room is clean and orderly, that the lighting is reflective in nature, and that there is seating for each Candidate?

Checked with each Candidate to see if he has any physical handicaps that will prevent him from kneeling properly at the Altar?

*If he does, inform the Master and make sure a chair is available near the Altar.*

Checked with each Candidate to make sure he can go through the Middle Chamber Lecture without assistance, and made a plan to provide assistance if it is needed?

Confirmed several weeks in advance of the Degree that all uniforms are clean, hoodwinks and slippers in good working order (elastic & string ties)?

Verified that the lighting at the Altar is in order?  
*Make sure that bulbs are working, or that candles and wicks are ready for lighting.*

Verified that the Senior Deacon is familiar with the placing of the Square & Compasses on the Bible for the Fellowcraft Degree?

Confirmed that the Working Tools are prepared for their presentation during the Degree?

Made sure that the Lodge has sufficient Squares, Compasses and Bibles for all the Candidates?

Checked with each Candidate to see if he needs to wear eyeglasses after being brought to light?

*If so, The Senior Master of Ceremony should take his glasses just prior to applying the hoodwink, and give them to the appropriate Conductor. The Conductor should return the Candidate's glasses after he is brought to Light.*

*A Candidate who wears glasses should be explicitly told that glasses, when worn, constitute "part of his body" and not a "metallic object." This avoids confusion later.*

- Checked to ascertain if a Candidate has brought a Sacred Book of his choosing?  
*Each Candidate should be asked in advance of the Ritual whether he has a preference, and it should always be honored. We must ensure that our preparation and handling of each Holy Book at the Altar is in line with the proper religious customs.*
- Remembered that the slipper is placed on the right foot (the shoe should be worn on the advancing foot for each Degree) and the sock is on the other foot?  
*Socks are recommended and can be kept on both feet if the candidate wishes.*
- Made sure that each Candidate's costume is properly configured for the Degree: Right breast bare and right knee bare?
- Made sure that the Cable-tow is placed on each Candidate so that it stays on during the Degree but is easily taken off when appropriate?  
*It should be pre-knotted (no slipknots) and placed twice around the right arm.*
- Made sure that no jewelry or metallic items are to be worn in any Degree?  
*If something metallic can't be removed it must be covered with tape, and the Candidate should explicitly be told that it is now "part of his body" and not "a metallic object."*
- Made sure that each Candidate wears his Apron as Entered Apprentice while entering the Lodge for his Fellowcraft Degree?
- Made a Candidate aware that he can assist the Masters of Ceremony with making the alarm at the Inner Door?
- Made sure that proper decorum is maintained at all times?  
*Your attitudes must reflect how important this night is.*
- Made sure that a Brother of the Lodge is present with the Candidates until the Masters of Ceremony are in the Preparation Room?  
*If a formal Chamber of Reflection is used, make sure a Brother is nearby to answer any questions or concerns.*



## FIRST SECTION

*Note:* The Master should take the time to instruct the Brethren on the following points just prior to the commencement of the Degree:

1. All cell phones and other electronic devices should be turned off and stay off;
2. The Brethren should step lively to the lines and fill in East of the Altar as soon as the Master gavels to form the Symbolic Temple;
3. No one should prompt or provide assistance during the Degree except for the Master and/or Brother designated for this purpose (the Master should also explain the protocol for requesting a prompt).
4. ***The examination if done in open Lodge***  
**Page 87, line 3 (2014); Page 92, line 3 (2007)**  
Suggestion: The Lodge must be lowered to the Entered Apprentice Degree before the Candidates enter. The Candidates enter through the Outer Door, salute West of the Altar and answer the Senior Deacon's questions. This is normally done East of the Altar, but may be done anywhere in the Lodge room at the Master's discretion. Following the examination, the Candidates retire through the Outer Door and the Lodge is raised to the Fellowcraft or Master Mason Degree.
5. ***fr wch dg?***  
**Page 88, lines 2 and 8 (2014); Page 93, lines 11 and 14 (2007)**  
Suggestion: The line is "Br. AB is in waiting" – not "There is without . . ."
6. ***Th bng n o***  
**Page 88, line 16 (2014); Page 93, line 18 (2007)**  
Suggestion: The correct wording is "There being *no objection*," not "There being *none*" or "If there *are none*."
7. ***Cthd as EA***  
**Page 88, line 23 (2014); Page 93, line 25 (2007)**  
Suggestion: This means that the Apron should be worn with the flap up.

8. ***MCs salute the WM***  
**Page 88, line 27 (2014); Page 93, line 29 (2007)**  
Suggestion: The Masters of Ceremony can minimize the awkward handling of their staffs at the Altar by moving the bottoms forward around two feet, bracing them against the kneeler if they desire, and leaning them against their left shoulders when saluting.
9. **\*\*\***  
**Page 89, line 7 (2014); Page 94, line 8 (2007)**  
Suggestion: Labor is always dispensed with (and resumed) in the Third Degree, and the Lodge is open (and closed) on the First or Second Degree. *See also* page 145, line 12.
10. ***to his place***  
**Page 89, line 15 (2014); Page 94, line 16 (2007)**  
Suggestion: The Senior Deacon never gives the Sign of Fidelity after he finishes attending at the Altar. The Sign of Fidelity is only given when the Senior Deacon *approaches* the Altar.
11. ***Labor to Refreshment***  
**Page 89, line 24 (2014); Page 94, line 25 (2007)**  
Suggestion: If the Candidates are already prepared or nearly so, there is no need to go from Labor to Refreshment. If significant time needed to prepare them, the Master can deliver a short program rather than going from Labor to Refreshment.
12. ***(Takes his staff***  
**Page 90, line 15 (2014); Page 95, line 8 (2007)**  
Suggestion: Staffs should be held upright in the left hand only. When the procession is stopped, place the bottom end of the staff on the floor (in a perpendicular position).
13. ***d in EA***  
**Page 90, line 19 (2014); Page 95, line 11 (2007)**  
Suggestion: Do not add the word “an” or “as an” before Entered Apprentice, and do not pluralize Entered Apprentice if more than one Candidate. “Entered Apprentice” is used here to describe a state of being.
14. ***By wt fh***  
**Page 91, line 3 (2014); Page 95, line 25 (2007) (and elsewhere in the Degree)**  
Suggestion: In the Fellowcraft and Master Mason Degrees it is “right *or benefit*,” as opposed to the Entered Apprentice Degree where it is only “right.”



15. *of al ths*  
**Page 92, line 2 (2014); Page 96, line 25 (2007)**

Suggestion: “*necessary qualifications.*”

16. *& an f.*  
**Page 92, line 2 (2014); Page 96, line 25 (2007)**

Suggestion: The Conductors should move to the South side of the Inner Door before the procession reaches them. If there is more than one Candidate, Conductors should be lined up in the order of entrance. This is especially important if a Brother wishes to conduct a specific Candidate. This presents a nicer appearance and prevents the Brothers from having to sidestep each other.

17. *with the Stewards*  
**Page 92, line 6 (2014); Page 96, line 29 (2007) (and elsewhere in the Senior Deacon’s work in the Degree)**

Suggestion: The Stewards fall in behind the Senior Deacon and Marshal facing West before advancing to the Inner Door. Refer to the Floorwork Guides for more information.

18. *followed by the*  
**Page 92, line 12 (2014); Page 97, line 5 (2007)**

Suggestion: The Candidates should be lined up in a single-file line, with each Candidate’s right hand should be resting on the right shoulder of the man in front of him. Conductors take the right arm of each Candidate as he enters through the Inner Door.

If the Preparation Room is large enough, the Masters of Ceremony should be side by side and they can either turn their shoulders to pass through the Inner Door together, or the Junior Master of Ceremony can pass through slightly ahead to take his position on the right. Otherwise, they can line up and enter in single file, in which case the Junior Master of Ceremony enters behind the Senior Master of Ceremony and comes immediately to his right as soon as the Candidate’s hand is lifted from his shoulder. The Junior Master of Ceremony should never be at the back of the line.

19. *The procession marches*  
**Page 92, line 23 (2014); Page 97, line 18 (2007)**

Suggestion: The Marshal should bring the column as close to the West as possible moving at slow pace and taking care that the line stays in tight formation.

20. *ngl of a s*  
**Page 93, line 1 (2014); Page 97, line 26 (2007)**

Suggestion: The “angle” of the square is the junction where the two sides meet. It is not the open part of the square or the end of the one or both sides of the square. It is

recommended that the point of this angle be pressed into the Brother's flesh, as is done with the point of a sharp instrument in the Entered Apprentice Degree.

**21. *music.*)**

**Page 93, lines 13, 16, 21 and 22 (2014); Page 98, lines 10, 15, 21 and 22 (2007)**

Suggestion: During the Perambulations, the principal officers of the Lodge ascertain whether the Candidates are properly clothed, and gavel to indicate that the Column may pass to the next Station. They should complete their inspections and gavel as early as possible, to avoid stopping the Perambulations at every turn. The Wardens must rise for their inspections; the Master may choose either to rise or stay seated.

If the gavel is not struck by the time the Column needs to make its next turn, the Marshal halts the procession, and the Senior Deacon looks to the controlling officer for instructions – resolving the problem without returning to the Preparation Room, if possible. These are the only places where the ceremonies should be suspended to adjust the Candidates' clothing, and no corrections should be made prior to the Junior Warden's first inspection. After any necessary adjustments are made and the Senior Deacon has returned to his place in the Column, the gavel is struck and the Perambulation resumes.

**22. *(The Chaplain then returns***

**Page 94, line 11 (2014); Page 99, line 11 (2007)**

Suggestion: If there is not enough space for the Chaplain to return to his place via the South side of the Lodge while the Column is still in the South, he should wait at the Altar until the Column has moved on to the Senior Warden's Station. If there is enough space, the Senior Warden can cue the Marshal to face left after the Chaplain has vacated the area.

**23. *fr hs ex***

**Page 95, lines 3 and 25 (2014); Page 100, lines 4 and 24 (2007)**

Suggestion: The procession right faces and proceeds to the next Station of the Lodge.

The Senior Deacon is always on the Sign of Fidelity when addressing Senior Officers.

**24. *(in the East)***

**Page 95, line 26 (2014); Page 100, line 25 (2007)**

Suggestion: When approaching the East, the Marshal should turn the Column as close to the Altar as possible in order to leave sufficient room to turn the Column counterclockwise when he reconducts the Candidates to the Senior Warden's Station.

**25. *adv on ur***

**Page 97, line 6 (2014); Page 102, line 4 (2007)**

Suggestion: When the Candidates are advancing on the Step as directed by the Senior Warden, the Senior Deacon should step out of the formation to observe that it is being

done correctly. He should make eye contact with the Senior Warden and nod his head when the Candidates are in Order. If there are multiple Candidates, the Senior Warden may instruct them each individually by name, or together as a group.

**26. *bring th h***  
**Page 97, line 9 (2014); Page 102, line 7 (2007)**

Suggestion: The Senior Warden uses the word “bring” here since he gives a command. “Bringing” is used when describing an action, and therefore not correct.

**27. *thby fmg th***  
**Page 97, line 10 (2014); Page 102, line 8 (2007)**

The Conductor should assist the Candidate to come on the Step using verbal commands only. No touching below the waist.

**28. *Th Br is***  
**Page 97, line 13 (2014); Page 102, line 11 (2007)**

Suggestion: The Candidates are in Order, not in Due Form.

**29. *r u wlg***  
**Page 97, line 19 (2014); Page 102, line 17 (2007)**

Suggestion: “Are you willing” not “are you *still* willing.” This is the first time the Master asks if the Candidates are willing to take the obligation. If there are multiple Candidates, the Master can ask them each individually by name or collectively as a group.

**30. *of a s***  
**Page 97, line 24 (2014); Page 102, line 22 (2007)**

Suggestion: At the Senior Deacon’s direction, each Conductor brings his Candidate to the Altar. Optionally, the Senior Deacon may bring forward each Candidate himself. When there are multiple Candidates, they should be conducted to the Altar one at a time. As the Candidate comes within two feet of the Altar kneeler, the Conductor should whisper to the Candidate that he is getting close and should shuffle his feet until they contact the Altar kneeler. The Conductor then whispers that he is placing the Candidate’s hands on the edge of the Altar, and asks the Candidate kneel on both knees. After the Candidate is kneeling upright on both knees, the Conductor instructs the Candidate to place his left foot flat on the floor. The Conductor then assists the Candidate to place his hands in the appropriate position for the Obligation, and supports his left elbow throughout the work at the Altar. For multiple Candidates the use of individual small Bibles, Squares and Compasses can assist greatly.

31. *in due form.*  
**Page 97, line 26 (2014); Page 102, line 24 (2007)**  
Suggestion: As the Candidates advance to the Altar, the Marshal moves to a point half way between the Altar and the West and begins to direct the Masters of Ceremony and Stewards to their places in the West Wall, ensuring that their movements occur in a neat and orderly manner. Refer to the Floorwork Guides for detailed information on forming the West Wall.
32. \*\*\*  
**Page 98, line 5 (2014); Page 103, line 4 (2007)**  
Suggestion: Refer to the Floorwork Guides for detailed instructions on forming the Symbolic Temple
33. *three Altar tapers.)*  
**Page 99, line 1 (2014); Page 103, line 28 (2007)**  
Suggestion: All lights should except the tapers be extinguished as the Master approaches the Altar. This includes the “G” in the East and any light directly above the Altar, if possible Everyone comes to the Sign of Fidelity as the Master commences the obligation, except for the Master, Masters of Ceremony and Stewards.
34. *Jhs, &lf a*  
**Page 99, line 29 (2014); Page 104, line 27 (2007)**  
Suggestion: “Left *a* prey,” not “left *as* prey.”
35. *kisses the Bible*  
**Page 100, line 5 (2014); Page 105, line 3 (2007)**  
Suggestion: After kissing the Bible, the Master (or Conductor) should say in a low voice that the Brothers may put their hands at their sides, kneel on both knees and relax.
36. *Rmv th ct*  
**Page 100, line 8 (2014); Page 105, line 7 (2007)**  
Suggestion: In the case of multiple Candidates, the Conductors should remove any *additional* Volumes of Sacred Law from the Altar after removing the cable-tow and give them to the Marshal or another designated Brother. This will give the Candidate(s) an unobstructed view of the main Three Great Lights on the Altar when the hoodwink is removed. The Senior Deacon should make sure the Square and Compasses are positioned correctly on the page with the Scripture Lesson and *not* covering it – preferably centered on the page, if practical.

The Conductor of any Candidate who needs eyeglasses should place his Candidate’s glasses on the Altar before the Candidate is brought to Light.

37. *(prompted by the conductor)*  
**Page 100, line 10 (2014); Page 105, line 9 (2007)**  
Suggestion: The Conductor prompts the candidate with the proper words, “More Light in Masonry” at this time.
38. *yt o mtl pt i th d rspg Fmy.*  
**Page 100, line 19 (2014); Page 105, line 17 (2007)**  
Explanation: The use of the words “material” and “respecting” may cause some difficulty to the modern ear, but a paraphrase of this clause might prove helpful: “I was still lacking one essential part regarding (my knowledge of) Freemasonry.” This one essential part is, of course, the Master Mason Degree.
39. *faces the West.)*  
**Page 100, line 22 (2014); Page 105, line 21 (2007)**  
Suggestion: The Master should start his demonstration as near to the East as possible, so that the newly-obligated Fellowcrafts can see his feet as he comes on the Steps, and their view is not interrupted by the Altar. This is particularly important in smaller Lodge rooms.
40. *(addressing the brother)*  
**Page 100, line 23 (2014); Page 105, line 23 (2007)**  
Suggestion: The Senior Deacon declares the Master’s movements slowly, deliberately and simultaneously with the Master. He is describing the Master’s actions, not directing them.
41. *W.M. on ntg*  
**Page 101, line 4 (2014); Page 106, line 5 (2007)**  
Suggestion: “*On* entering” not “*upon* entering.”
42. *ur on gd*  
**Page 101, line 21 (2014); Page 106, line 22 (2007)**  
Suggestion: “Your own good *judgment.*” More Light comes with more responsibility, and the Lodge now relies on the increased experience and maturity of a Fellowcraft to make these judgments..
43. *If there are three*  
**Page 101, line 28 (2014); Page 107, line 3 (2007)**  
Suggestion: If there are more than three Candidates, assign knowledgeable Brothers in advance to assist at the Altar during this work.

44. *g of E.A.*  
**Page 102, line 6 (2014); Page 107, line 8 (2007)**  
 Suggestion: When describing the grips, the Master exchanges the *questions and answers* with the Senior Deacon, but not the *grip*. The Master should demonstrate the grips with a Candidate at the Altar.
45. *W u b*  
**Page 102, line 9 and 30 (2014); Page 107, line 11 and 27 (2007)**  
 Suggestion: The phrase is “*off* or from,” not “*of* or from.”
46. *S.D. pronounces word*  
**Page 102, line 28 (2014); Page 108, line 12 (2007)**  
 Suggestion: The Master also pronounces the word: “. . . . .’ is the name (etc.)”
47. *return to the west*  
**Page 103, line 28 (2014); Page 108, line 21 (2007)**  
 Suggestion: The Wardens and Masters of Ceremony should remain *inside* the walls of the Symbolic Temple on their return to the West. Refer to the Floorwork Guide for detailed instructions on breaking the Symbolic Temple.
48. *come on the step*  
**Page 104, line 9 (2014); Page 109, line 2 (2007)**  
 The Senior Deacon must make sure the Candidates are on the Step before he gives three raps.
49. \* (*comes on the step*)  
**Page 104, line 12 (2014); Page 109, line 5 (2007)**  
 Suggestion: The Warden comes on the Step when rising, and must *remain* on the Step throughout his interaction with the Senior Deacon and Candidates.
50. (*or*) . . . . . *wy Br Fcs*  
**Page 104, line 14 (2014); Page 109, line 7 (2007)**  
 Suggestion: If there is more than one Fellowcraft, the Senior Deacon should say the number: “(two, three, etc.) worthy Brother Fellowcrafts.” He does not say their names, and he does not include himself in this number as he does in the Middle Chamber Lecture. The correct words are “worthy Brother,” not “duly obligated” or “duly passed.”
51. *S. D. pronounces word.) / (word given by S.D.)*  
**Page 105, line 20 (2014); Page 110, line 11 (2007)**  
 Suggestion: The Warden does not repeat the word.

52. *W u b*  
**Page 105, line 22 (2014); Page 110, line 12 (2007)**  
 Suggestion: The phrase is “*off* or from,” not “*of* or from.”
53. *(word given by S.D.)*  
**Page 106, line 7 (2014); Page 110, line 26 (2007)**  
 Suggestion: The Warden does not repeat the word.
54. *come on the step*  
**Page 106, line 10 (2014); Page 110, line 29 (2007)**  
 The Senior Deacon must make sure the Candidates are on the Step before he gives three raps.
55. \* *(comes on the step)*  
**Page 106, line 13 (2014); Page 111, line 2 (2007)**  
 Suggestion: The Warden comes on the Step when rising, and must *remain* on the Step throughout his interaction with the Senior Deacon and Candidates.
56. *(or) . . . . . wy Br Fcs*  
**Page 106, line 15 (2014); Page 111, line 4 (2007)**  
 Suggestion: If there is more than one Fellowcraft, the Senior Deacon should say the number: “(two, three, etc.) worthy Brother Fellowcrafts.” He does not say their names, and he does not include himself in this number as he does in the Middle Chamber Lecture. The correct words are “worthy Brother,” not “duly obligated” or “duly passed.”
57. *Li & b.*  
**Page 107, line 18 (2014); Page 112, line 8 (2007)**  
 Suggestion: The Warden and Senior Deacon should know the spelling of this word, which is given in the normal order.
58. *S. D. pronounces word.) / (word given by S.D.)*  
**Page 107, line 21 (2014); Page 112, line 10 (2007)**  
 Suggestion: The Warden does not repeat the word.
59. *W u b*  
**Page 107, line 22 (2014); Page 112, line 11 (2007)**  
 Suggestion: The phrase is “*off* or from,” not “*of* or from.”
60. *S. D. pronounces word.) / word given by S.D.)*  
**Page 108, line 7 (2014); Page 112, line 25 (2007)**  
 Suggestion: The Warden does not repeat the word.

61. *a as Fc.*  
**Page 108, line 27 (2014); Page 113, line 14 (2007)**

Suggestion: Teach this Brother (these Brothers) how to wear his Apron (their Aprons) as Fellowcraft (*singular* not plural). During the Degrees Candidates attain different stages in their development that are states of being. Therefore, Entered Apprentice, Fellowcraft, and Master Mason are states of being in the Degree process.

62. (*adjusts candidate's apron*)  
**Page 108, line 28 (2014); Page 113, line 15 (2007)**

*Suggestion:* Only the Senior Warden may adjust the Apron to the Fellowcraft position.

63. (*before the W.M.*)  
**Page 109, line 8 (2014); Page 113, line 27 (2007)**

Suggestion: No Brother who is performing a part of the Ritual assigned to the Master in the Standard Work and Lectures should acknowledge the Master, either *before* or *after* that piece of Ritual is presented. This includes bowing, coming to the Sign of Fidelity or verbally thanking the Master. Similarly, the Master should neither announce nor introduce a Brother who is performing a part of the Ritual assigned to the Master in the Standard Work and Lectures.

This is because a Brother who is performing a part of the Ritual assigned to the Master does so as the Master's proxy, and therefore embodies a virtual representation of the Master during his performance.

In the Fellowcraft Degree this commonly includes the Working Tools, the Lecture of Forms and Ceremonies, the Lecture of Reasons, and the Charges.

64. *t prs jls*  
**Page 109, line 29 (2014); Page 114, line 17 (2007)**

*Suggestion:* "Three precious," not "*the* three precious" or "the precious" (without the number three).

The Senior Deacon should gesture to each body part as it is mentioned. This way, when the same items are presented again during the ascent of the Winding Stairs and further emphasized at the conclusion of the Middle Chamber Lecture, the new Fellowcrafts will understand it as a clear example of how symbolic emblems are used to teach the tenets of our institution.

65. *closes the door*  
**Page 110, line 26 (2014); Page 115, line 12 (2007)**

Suggestion: The Senior Deacon does not knock on the door after he closes it.





## MIDDLE CHAMBER LECTURE

*Note:* This beautiful Masonic Ritual piece should be presented in such a way that the performance (and the one giving it) is fully understood. It should be presented with the wise use of voice, inflection, eye contact and clear speech in order to leave a lasting impression on those receiving it for the first time, as well as those who have seen it many times before.

The Lecturer should be clothed as Fellowcraft and, if he wishes, may use an unadorned or plain staff only. If there is sufficient space, the Lecture should begin with the Fellowcrafts and Lecturer standing between the Inner Door and the Pillars, passing through together at the appropriate time in order to reinforce the bond they share in their current endeavor.

In this section of the Degree, the Fellowcrafts and Lecturer assume the role and persona of ancient Fellowcrafts whose work had been deemed worthy, and symbolically reenact the journey our ancient Brethren took into the Middle Chamber to be paid their wages. This establishes an actual physical connection and metaphysical link between Fellowcrafts today and workmen of old. All Masons in all ages who have worked their way into the Middle Chamber of King Solomon's Temple are symbolically bound one to the other, and the new Fellowcrafts should sense that they are joined in their endeavor by all the Brethren and Fellows who have gone this way before them.

1. ***The second section of this degree has reference***  
**Page 112, line 3 (2014); Page 117, line 1 (2007)**

Explanation: This section of the Lecture has the nature of an introduction that “sets the stage” for what is going to happen, namely that the Lecturer is going to take the new Fellowcrafts on a pilgrimage into the Middle Chamber of King Solomon's Temple. This is both a *symbolic* journey because it reenacts the pathways of our ancient Brethren, and a *speculative* journey because it explores the allegorical lessons and meanings associated with each portion of the trip..

2. ***Operative and Speculative.***  
**Page 112, line 6 (2014); Page 117, line 4 (2007)**

Suggestion: The Lecturer should pause between “Operative” and “Speculative” to make it clear that he is comparing two things.

Explanation: In the early years, working stonemasons' Lodges would sometimes admit the occasional non-stonemason into their memberships, and by the end of the seventeenth century some Lodges were comprised mostly of non-stonemasons. Both kinds of Lodges coexisted well into the eighteenth century, and in 1772 William Preston introduced the designations "Operative" and "Speculative" into the Masonic lexicon in order to differentiate the two competing streams of Masonry. The distinction between "practical" and "philosophical" Masonry is especially relevant to the Middle Chamber Lecture, because much of what it contains is practical material whose philosophical implications are only revealed after study and contemplation.

**3. *the vicissitudes and inclemencies of seasons***  
**Page 112, line 13 (2014); Page 117, line 11 (2007)**

Explanation: Vicissitudes (vih-SISS-ih-tudes) = "favorable or unfavorable events or situations that occur by chance; a fluctuation of state or condition, as in 'the vicissitudes of daily life.'"

Inclemencies (in-CLEH-men-sees) = "qualities or states of being inclement; physically severe; stormy, as in 'inclement weather.'"

**4. *we learn to subdue the passions . . . practice charity.***  
**Page 112, line 21 (2014); Page 117, line 19 (2007)**

Suggestion: The Lecturer should pause between "subdue the passions . . . act upon the square . . . keep a tongue of good report . . . maintain secrecy . . . and practice charity."

This is a good technique to use in presenting a list of words or information when the audience should think about each item on the list. This particular list is important because it outlines principles of Masonic conduct we should utilize in Lodge and exemplify in our daily lives – one example of how Masonry takes good men and makes them better.

**5. *It leads the contemplative to view***  
**Page 112, line 27 (2014); Page 117, line 25 (2007)**

Explanation: Contemplative (con-TEMP-la-tive not CON-tem-play-tive) = "a person engaged contemplation, e.g., thinking about things; historically used to describe monks and others who devoted their lives to meditation and study." A key component of Speculative Masonry is the contemplation of the symbols and lessons embodied in the Ritual which, being interwoven with religion, lead us to revere God

Suggestion: The Lecturer should use a reverential and contemplative tone to illustrate the process of connecting with Deity through the perfection of nature.

**6. *The second section of this degree also refers*  
Page 112, line 3 (2014); Page 117, line 30 (2007)**

Explanation: This section is among the most important because it sets the stage for what is going to happen for the rest of the Lecture and provides them with an underlying frame of reference that enables them to understand and contextualize everything that follows.

**7. *On the ev of the sx da*  
Page 115, line 12 (2014); Page 118, line 10 (2007)**

Explanation: The transition from talking about the Jewish Sabbath to talking about the number of Fellowcrafts employed at the Temple is awkward, because the connection between these things is not immediately obvious. The reason we talk about the Jewish Sabbath is to explain why the Fellowcrafts were paid once a week.

Suggestion: The Lecturer should give emphasis to the word “sixth” in order to clarify that the Fellowcrafts were paid on a weekly basis, just before the day of rest.

**8. *sns, gps & wds*  
Page 115, lines 14 and 18 (2014); Page 118, lines 12 and 19 (2007)**

*cn, wn & oi*  
Page 115, line 25 (2014); Page 118, line 23 (2007)

Suggestion: As before, it is a good idea to pause slightly between each item when giving a list.

**9. *cn, wn & oi*  
Page 115, line 25 (2014); Page 118, line 23 (2007)**

Explanation: Each of these substances was important during the time period of the First Temple. Corn, meaning “grain,” provided bread, which was so important to nutrition that it was called “the Staff of Life.” Wine assisted the body in recovering from hard labor, provided safe hydration free of dangerous pathogens and organisms, and was an important commodity that displayed the wealth of the grower. Oil was for food and lighting, and was also employed in anointing ceremonies, which were part of the religious practice of the ancient Jews. This also has a direct correspondence to our Masonic practices today, where we are not paid in material wages, but rather rewarded with the spiritual benefits of personal growth and moral improvement inculcated by Freemasonry. In order to receive these rewards a Craftsman must labor in the quarries of the Craft, and the amount of Corn, Wine and Oil he receives is in due proportion to the labor he performs.

**10. *evg of th sx da . . . th svth*  
Page 115, line 29 (2014); Page 118, line 27 (2007)**

Suggestion: The relationship of all the foregoing to the Jewish Sabbath can be neatly tied up by giving emphasis to “sixth” and “seventh.”

11. *W, my b, r i psn*  
**Page 114, line 1 (2014); Page 118, line 29 (2007)**  
 Explanation: This is one of the most important parts of the Lecture, because it clearly informs the Fellowcrafts that they will *symbolically reenact* the journey of our ancient Brethren into the Middle Chamber.  
 Suggestion: The Lecturer can bring out the importance of this material and emphasize the symbolic reenactment aspect of the Lecture by coming close, using an intimate tone and giving emphasis to the words “we,” “same” and “ancient Brethren.”
12. *pl rpstg th MC*  
**Page 114, line 3 (2014); Page 119, line 2 (2007)**  
*adv, emblty, thro*  
**Page 114, line 5 (2014); Page 119, line 4 (2007)**  
 Suggestion: Some attention to the words “representing” and “emblematically” will help to point out the fact that the journey is symbolic rather than literal.
13. *thro a prch . . . an inr dr*  
**Page 114, line 6 (2014); Page 119, line 5 (2007)**  
 Suggestion: The remainder of the introduction sets forth the different landmarks of the Fellowcrafts’ journey. In order to help the Fellowcrafts remember where they will be going, it is especially useful to pause at each item on the list.
14. *ps btw tw plrs,*  
**Page 114, line 7 (2014); Page 119, line 7 (2007)**  
 Suggestion: If the space between the Inner Door and the Pillars is so small that the Fellowcrafts won’t have a good view of the Pillars, the Lecturer can bring the Fellowcrafts through at this point and take a position between the Pillars himself in order to describe them in full view of the Fellowcrafts.
15. *one on th rt hd*  
**Page 114, line 9 (2014); Page 119, line 9 (2007)**  
 Suggestion: It is helpful for the Lecturer to gesture towards each Pillar as he mentions it, bearing in mind that he must gesture to his right for the left Pillar and to his left for the right Pillar if he is East of the Pillars while the Fellowcrafts remain West of them.
16. *fv cubts hi*  
**Page 114, line 15 (2014); Page 119, line 15 (2007)**  
 Explanation: A cubit is an ancient unit of length based on the approximate length of the forearm from the elbow to the tip of the middle finger, meaning that the Pillars were around 60 feet tall.

Suggestion: One way for the Lecturer to demonstrate this is to hold his bent arm forward in a vertical position and point from his elbow to his fingertips when saying “cubit.”

**17. *brass***

**Page 114, line 16 (2014); Page 119, line 17 (2007)**

Explanation: At the time of the King James Bible, “brass” was used to describe all copper alloys. “Bronze” did not enter the English language until considerably later.

**18. *inundtn or cnflgtn***

**Page 114, line 18 (2014); Page 119, line 18 (2007)**

Explanation: Inundation (in-un-DAY-shun) = “the rising of a body of water and its overflowing onto normally dry land; flooding.” Conflagration (con-fla-GRAY-shun) = “a particularly large and destructive fire.”

**19. *Scth & Zrdatha***

**Page 114, line 20 (2014); Page 119, line 20 (2007)**

Explanation: Succoth (soo-COAT) and Zeredatha (zeh-reh-DAH-tha or zeh-RED-ah-tha) were cities a few kilometers apart along the Jordan River. 1 Kings 7:46 and 2 Chronicles 4:17 in the Old Testament describe foundries established at this location for casting the Pillars and other articles for the Temple. Metallurgy of the period used the sand casting process, which requires a good source of clay to bond the sand that forms the molds. The banks of the Jordan River between these two cities were presumably known as a good and convenient source of clay.

**20. *th wr cst hlo***

**Page 114, line 22 (2014); Page 119, line 22 (2007)**

Explanation: The depiction of the Pillars as a special kind of safe where the archives of our ancient Brethren would be protected from fire and flooding is a deliberate allusion to one of the earliest legends in the Old Charges of Freemasonry, in which the sons of Lamech preserved the knowledge of mankind from God’s coming vengeance in two pillars: one that would not burn and one that would not sink.

Suggestion: If the Pillars in the Lodge Room are actually hollow, the Lecturer can rap his knuckles against one as an illustration.

**21. *The chapters were ornamented***

**Page 114, line 24 (2014); Page 119, line 25 (2007)**

Explanation: Chapter (CHAP-ih-ter) = “the capital of a column.” In buildings, the chapter crowns the shaft of the column or pilaster and bears the weight of the entablature. In freestanding columns, such as the Pillars of the Porch, they are purely decorative.

Suggestion: The Lecturer can use his hands or staff to indicate the various aspects of the Pillars as he describes them. If the Pillars in the Lodge Room have the decorations on parts of the Pillars other than the chapters, the Lecturer can gesture towards the chapters when mentioning them but otherwise point to the lillywork, network and pomegranates wherever they are depicted.

**22. *These pillars are surmounted*  
Page 115, line 12 (2014); Page 120, line 15 (2007)**

Explanation: Surmounted (ser-MOUNT-ed) = “topped by something.”

Suggestion: The Lecturer should give some emphasis to “these” in order to indicate that he is no longer talking about the Pillars of the Porch, which were not surmounted with globes, but instead talking about the Pillars in the Lodge Room.

**23. *artificial spherical bodies*  
Page 115, line 12 (2014); Page 120, line 16 (2007)**

Explanation: The placement of globes atop the Pillars is an entirely Masonic invention with no basis in Biblical scripture. The globes described in the Lecture display the fruits of groundbreaking research conducted by eighteenth century scientific titans such as Isaac Newton, and it is not surprising that Masons of that era would have been inspired by them to study the sciences that collected and relied upon such knowledge.

Suggestion: The Lecturer can point out the terrestrial sphere at the mention of the “countries, seas and various parts of the earth” and the celestial sphere when speaking of “the face of the heavens, and the planetary revolutions.” In addition, some flavor of the wonder with which eighteenth century Masons beheld the globes can be conveyed by adopting a tone of awe when describing how they inspire us.

**24. *ascd th thr stps*  
Page 115, line 22 (2014); Page 120, line 26 (2007)**

Suggestion: If actual stairs, a floorcloth or some other physical representation of the steps is used, the Lecturer should go first and take care that the Fellowcrafts negotiate them safely. The Lecturer is their guide, and responsible for their safe passage. If no physical representation is used, the Lecturer should take deliberately slow and widely-spaced steps, and instruct the Fellowcrafts to do the same in his footsteps.

**25. *(The S.D. does not point*  
Page 115, line 28 (2014); Page 121, line 3 (2007)**

Suggestion: The Lecturer does not physically point out these officers to the Fellowcrafts because the symbolism of the Lecture places them on the stairs to the Middle Chamber rather than inside a Lodge Room.

**26. *The five orders of ancient classic architecture*  
Page 116, line 21 (2014); Page 121, line 27 (2007)**

Suggestion: A large format representation of the Orders of Architecture displayed on an easel can be a useful prop when explaining this section. Visual representation is absolutely essential if the Lecturer will be performing the optional full descriptions of the Orders, in which case he *must* be able to point out the abacus, cornice (COR-niss), dentils (DEN-tills), entablature (en-TAB-la-chure), frieze (freeze), metopes (MET-uh-peeze), modillions (mow-DILL-yuns), quarter-rounds, triglyphs (TRY-glifs) and volutes (VOLL-yutes) as they are mentioned.

**27. *The five human senses*  
Page 118, line 25 (2014); Page 124, line 2 (2007)**

Suggestion: It is good practice to pause between each of the senses when giving them as a list. The Lecturer may also illustrate each sense with a gesture to the corresponding sense organ as he mentions each sense.

**28. *the seven Liberal Arts and Sciences*  
Page 119, line 25 (2014); Page 124, line 10 (2007)**

Suggestion: As before, it is a good practice to pause between each science when giving them as a list to be sure the Fellowcrafts remember them.

The Lecturer should also pause and take a deep breath between each science when describing them, otherwise it may sound like a run-on sentence. Remember, each science represents a different step.

**29. *from a point to a line, from a line to a superficies*  
Page 120, line 12 (2014); Page 124, line 28 (2007)**

Explanation: The passage describing how points, lines, surfaces and solid bodies encompass all of geometry was adapted from Euclid's *Elements*.

Superficies (soop-er-FISH-eez) = "the outer surface of a geometrical area or body."

**30. *Music is that art which affects*  
Page 121, line 7 (2014); Page 125, line 24 (2007)**

Suggestion: If there is an organist or other musician, he must rehearse with the Lecturer. Not only must "The Star Spangled Banner" and "Home Sweet Home" be played at the correct moment, but the musician must transition without pause back to soft background music as soon as these selections are finished so that music is present throughout the entire section. If a CD player or other playback device is used in lieu of a musician, even more rehearsal with the Brother "pushing the buttons" may be needed.

**31. *Last eight bars of the “Star Spangled Banner”*  
Page 121, line 23 (2014); Page 126, line 9 (2007)**

Suggestion: The Lodge should be raised with the Brothers giving the civilian salute. Each Lodge has its own custom on singing. In truth it is hard to get Americans to *not* to sing the anthem.

**32. *The martial strains of national airs*  
Page 121, line 26 (2014); Page 126, line 11 (2007)**

Explanation: All the passages in the section on music were added to the Lecture in the years following the American Civil War and offer a rare opportunity for pure theatricality. It should add a great depth of understanding to our appreciation of the section contrasting “the martial strains of national airs” with “the mellowing tides of old cathedral airs” to know that it came into the work just after the conclusion of the bloodiest war in American history.

**33. *Last First eight bars of “Home, Sweet Home”*  
Page 122, line 6 (2014); Page 126, line 21 (2007)**

Explanation: “Home, Sweet Home” was such a sentimental favorite among soldiers on both sides of the Civil War that they were occasionally forbidden from singing it due to its negative effect on morale.

Suggestion: Some Lodges have a custom of singing this selection. Another way of presenting “Home Sweet Home” is for the Lecturer to repeat the words “be it ever so humble there’s no place like home” either during or just after the music.

Correction: It is the *first*, not the *last* eight bars of “Home, Sweet Home” that should be played.

**34. *gratitude to the Creator of the Universe*  
Page 122, line 18 (2014); Page 127, line 7 (2007)**

Suggestion: The music should stop abruptly after the Lecturer says “gratitude to the Creator of the Universe” in order to focus the spotlight on the Master as he gavel up the Lodge and leads the Brethren in the Masonic Doxology. As a practical matter, this also gives the organist a moment to get ready to play “Old Hundredth.”

**35. *we r nw aprchg*  
Page 122, line 27 (2014); Page 127, line 13 (2007)**

Explanation: This section is designed simply to show how ancient Fellowcrafts used the esoteric material they had been given to pass through the Outer and Inner Doors, and to provide a legendary underpinning for the password.

Suggestion: When the Lecturer explains that they are about to approach the Outer Door, he should use a subdued voice, as though he does not wish the Junior Warden to hear. It is a “secret” between them. This adds a level of intimacy and mystery to what is about to take place, and reinforces the Lecturer’s role as both guide and Fellowcraft.



One important consideration is to give some thought to ways this section can be made more “real” to the Fellowcrafts. This can be as simple as the way the Lecturer uses his voice and acting ability, as suggested above. Or the Lodge can use prop doors or curtains suspended near the South and West Stations. Some Lodges tile the anteroom door and station the Wardens at the actual Outer and Inner Doors, bringing the Fellowcrafts out the Outer Door, then around through the anteroom and preparation room to reenter the Lodge through the Inner Door. The act of knocking on real doors, being examined by a Warden at the thresholds, and then passing through the real doorways can be an especially effective way of making the Fellowcrafts feel as though they are in a new and different space when they enter the Middle Chamber – especially if the lights are dimmed and the room rearranged during their brief absence. There are, of course, numerous other possibilities depending on the facilities and the Lodge’s traditions.

**36. *Tw Fcs, ndvg*  
Page 123, line 5 (2014); Page 127, line 21 (2007)**

Suggestion: The number should be modified as appropriate and the Lecturer should count himself among them to reinforce the fact that they are all Fellowcrafts working their way into the Middle Chamber. The Fellowcrafts’ names should not be given here.

In some Lodge Rooms the Lecturer may have to ascend the Junior Warden’s Station in order to be clearly seen by the Fellowcrafts as he presents this work, although other Lodges insist it be given directly from the floor. In either case, the Lecturer should make sure that the Fellowcrafts have a good view, and after giving each answer to the Junior Warden he should address the explanatory stories directly to the Fellowcrafts.

**37. *we r nw aprchg*  
Page 124, line 21 (2014); Page 129, line 10 (2007)**

Suggestion: The Lecturer should adopt the same intimate manner with the Fellowcrafts as before, and give some emphasis to the word “Inner” in order to remind Fellowcrafts they are getting closer to their eventual goal.

If the Lodge is using the actual Outer and Inner Doors, the Lecturer should take his time leading the Fellowcrafts around to the Inner Door so that the Brethren can strike any props and turn down all the lights except for the Altar lights and the Letter G. This will make the Lodge Room feel like “new and different space” when the Fellowcrafts reenter.

**38. *w r nw i a pl rpsg*  
Page 125, line 19 (2014); Page 130, line 9 (2007)**

Explanation: The Fellowcrafts have been found worthy, and are now qualified to learn the further implications of Geometry. Having been admitted into the Middle Chamber, they are encouraged to study the workings of the Great Architect through Geometry in order to develop a better understanding of God, Nature and ourselves.

Suggestion: As the Fellowcrafts are brought into the Middle Chamber, the Lecturer’s tone should reflect a sense of wonder at the new surroundings. The Lecturer can convey his feelings for their accomplishment by giving emphasis to the word “now.”

**39. *The lapse of time, the ruthless hand*  
Page 126, line 15 (2014); Page 131, line 6 (2007)**

Explanation: Here, the Lecture describes what can happen if we don't adhere to Masonic principles: We invite the devastation that war and ignorance have wrought upon the greatest achievements of our Craft. Thus were even the walls of Solomon's Temple pulled down when God judged the children of Israel against the plumb-line and found that they had strayed from the path of righteousness.

Suggestion: The Lecturer should transition to a new tone of great sorrow or stern admonishment when speaking of ignorance and devastation in order to set the tone for the destruction of the Temple.

**40. *Even the Temple of Solomon*  
Page 126, line 21 (2014); Page 131, line 11 (2007)**

Suggestion: The Lecturer should use a voice full of concern and amazement when delivering these words, which not only describe the destruction of the First Temple but also allude to the possible demise of Freemasonry.

**41. *escaped not the unsparing ravages*  
Page 126, line 19 (2014); Page 131, line 13 (2007)**

Suggestion: Emphasis on the word "not" helps to make clear that the Temple was destroyed.

**42. *Freemasonry, notwithstanding, still survives.*  
Page 126, line 22 (2014); Page 131, line 15 (2007)**

Explanation: Here, the Lecture relates how Freemasonry persists despite every attempt to destroy it, and reveals the full importance of the attentive ear, instructive tongue and faithful breast. We care about the Ritual and study its words and meanings so the body of the Craft can be passed on to future ages just as they were handed down to us.

Suggestion: When speaking of how Freemasonry still survives, the Lecturer should again change tone to demonstrate his pride and give some emphasis to the words "still survives" – because it is truly a miracle.

**43. *The attentive ear*  
Page 126, line 24 (2014); Page 131, line 16 (2007)**

Suggestion: It helps tie the Lecture together if the Lecturer evokes his first presentation of these items by pointing to his ear, mouth and chest.

**44. *Tools and implements of architecture*  
Page 126, line 28 (2014); Page 131, line 19 (2007)**

Suggestion: Some Lodges like to display all the Working Tools for the Middle Chamber Lecture, either alongside the Bible on the Altar, or on a table nearby. The Lecturer can

point them out as examples of “tools and implements of architecture,” and then gesture to the Letter G suspended in the East as he refers to “symbolic emblems, most expressive.” The collection of Working Tools may include the Trowel, as it has not been formally presented and its presence hints that there is more ahead.

**45. *Every Brother admitted*  
Page 127, line 4 (2014); Page 131, line 26 (2007)**

Explanation: The Lecturer’s part draws to a close by referencing every Brother who has made this symbolic and spiritual journey before us, once again reinforcing the physical connection and metaphysical link that exists among all Fellowcrafts who have earned admission into the Middle Chamber of King Solomon’s Temple throughout all ages.

Suggestion: Looking around the entire room when delivering this piece draws every Brother into the journey upon which the Fellowcrafts embarked at the Inner Door.

**46. *a temple of honor, of justice*  
Page 127, line 9 (2014); Page 132, line 1 (2007)**

Explanation: Here the Lecture teaches that the Fellowcrafts’ true admission has not been into a physical room, but rather into a spiritual chamber whose walls are honor, justice, purity, knowledge and truth – five words that describe what a Mason believes in and uses as his personal plumb-line throughout life. It is only by heeding the lessons inculcated in the Middle Chamber that a Mason may become the Master of himself and useful to the world around him.

Suggestion: An especially a lengthy pause should be taken after every item on the list in order for the importance of each word to make its full impact felt.

**47. *I hv th pls of prstg*  
Page 128, line 9 (2014); Page 132, line 15 (2007)**

Suggestion: The Lecturer should come to the Sign of Fidelity when addressing the Worshipful Master, and his voice should convey great pleasure and pride at taking yet another group of Fellowcrafts to the Middle Chamber. He should have a list of the Fellowcrafts’ names and know how to pronounce them properly.

**48. *I cngrtult u up ur arvl*  
Page 128, line 14 (2014); Page 132, line 20 (2007)**

Suggestion: The Master’s congratulations should reflect his happiness at welcoming the Fellowcrafts into a place representing the Middle Chamber, and he may rise here as an expression of his respect for their achievement.

49. *Th rcd is md.*  
**Page 128, line 22 (2014); Page 132, line 27 (2007)**

Suggestion: When the Secretary is addressed he should respond to the Master in at a volume that can be heard clearly throughout the Lodge Room. A special document can also be spread upon the minutes of the Lodge in commemoration of the event.

50. *It ws thr als ou anc Brn*  
**Page 128, line 23 (2014); Page 132, line 28 (2007)**

Suggestion: It is important to give some consideration to making it a climactic moment when the Fellowcrafts are paid their wages.

Some Lodges purchase kits containing small glass vessels of Corn, Wine and Oil, which the Master presents to each Fellowcraft.

Other Lodges display a small loaf of bread beside glass bowls of grain, wine and olive oil on a table or pedestal near the East. The Master can then come down to the Level and evoke the ritual consumption of food common to so many spiritual traditions by taking a small piece of bread, dipping it in wine and oil, and presenting it to the Fellowcraft to eat as he says the words “the corn of nourishment, the wine of refreshment and the oil of joy” (repeating this phrase for each Fellowcraft if there is more than one).

Some Lodges like for the Master to remain in his Station while the Senior Warden comes to the East and pays the Craft their wages, in reference to symbolism in the Lodge Opening.

Many possibilities exist, depending on each Lodge’s culture and practices.

51. *It is th initl*  
**Page 129, line 7 (2014); Page 133, line 13 (2007)**

Explanation: The Middle Chamber ends with the Master’s explanation of the higher Meaning of the Letter G. At each step along their journey the Fellowcrafts have increased in knowledge and depth of understanding, and they have learned that powerful symbols may have more than one Meaning. The higher Meaning of the Letter G is no exception. It teaches us that we are all on the Level, always working our way East towards a better relationship with God and our fellow men.

Suggestion: The Master should change to a suitably profound tone when speaking of the Letter G. He may point to the Letter G during this explanation, but must begin to come down after raising the Lodge so that everyone is on the Level at the Sign of Fidelity when bowing before God.



## LECTURE OF FORMS AND CEREMONIES (Qs & As)

*Note:* The Master may appoint Brothers as proxies to perform his and/or the Senior Deacon's parts in the Lecture. The two parts are represented below as "Questioner" and "Answerer" respectively. The proxies for the Master and/or the Senior Deacon may be Fellowcrafts or Master Masons, and it is a good idea to encourage recently Passed or Raised Brothers to perform this work as a way of furthering their proficiency and igniting a passion for performing quality Ritual. The Brothers participating should wear their Aprons based on the Degree they have attained and/or office they hold.

**1. *candidate is seated***

**Page 129, line 13 (2014); Page 133, line 20 (2007)**

The Candidates should be seated between the Altar and the East. If the limitations of the Lodge room make this impractical, however, they can either stand between the Altar and the East or, preferably, they can be seated on the sideline in the North East Corner.

**2. *the W.M.***

**Page 129, line 17 (2014); Page 133, line 22 (2007)**

Suggestion: This is a required piece of work for the Master that is frequently overlooked. It explains what the Candidates are about to see, and the importance thereof.

**3. *Sign of Fidelity***

**Page 130, line 8 (2014); Page 134, line 8 (2007)**

Suggestion: The Questioner should stand on the floor level East of the Altar facing North while the Answerer faces South and is on the Sign of Fidelity. If the Candidates have been seated in the North East Corner, the Brothers should position themselves in front of them with the Questioner to the East and the Answerer to the West.

**4. *I m; tr m.***

**Page 130, line 10 (2014); Page 134, line 10 (2007)**

Explanation: Try = "to examine judiciously, discover by evaluation, test." The Answerer indicates his willingness to prove he is a Fellowcraft by inviting the Questioner's due trial

and strict examination. This symbolism is extended by an allusion to the operative and speculative functions of the Working Tools of the Degree, which *try* perpendiculars and uprightness, *prove* horizontals and equality, and *judge* the rightness and morality of these qualities in relation to each other using the same “square of virtue” on which he was received when first entering a Fellowcraft Lodge.

**5. *Frth pt of a crc*  
Page 130, line 17 (2014); Page 134, line 17 (2007)**

Explanation: In geometry, a degree is a unit of measurement indicating the extent of an angle between two lines, with each degree representing 1/360th of a full circular rotation. Thus, a full circle has three hundred sixty degrees which, divided through the center into four equal parts, forms circular sectors known as quadrants. The quadrant curve represents a *circular arc* of ninety degrees – which is a prominent feature of Palladian architecture – and the intersection of the two lines forms an *angle* of ninety degrees, also known as a right angle or the angle of a square.

**6. *Adv a sn.*  
Page 131, line 1 (2014); Page 135, line 1 (2007)**

Suggestion: The Questioner should quietly ask the Candidates to rise, and make sure both he and the Answerer are on the Step. He then addresses this line to both of them.

The Answerer may instruct the Candidates in giving the Due Guard properly. The Answerer and the Candidates should maintain the Due Guard until after the question “Hs it an al?” is answered.

**7. *A fur sn?*  
Page 131, line 9 (2014); Page 135, line 10 (2007)**

Suggestion: The Answerer may instruct the Candidates in giving the Sign properly. The Answerer and the Candidates should maintain the Sign until after the question “Hs tt an?” is answered.

**8. *of the o.*  
Page 131, line 13 (2014); Page 135, line 13 (2007)**

Suggestion: The Questioner should quietly ask the Candidates to be seated.

**9. *Wt r tkns.*  
Page 131, line 14 (2014); Page 135, line 14 (2007)**

Suggestion: “Are tokens” (plural) *not* “is a token” (singular).

10. *gv m a tkn.*  
**Page 131, line 17 (2014); Page 135, line 17 (2007)**  
Suggestion: The Questioner should stand fast while the Answerer advances to the Questioner to give the Token/Grip, showing it to the Candidates.
11. *Bg u.*  
**Page 131, line 29 (2014); Page 135, line 28 (2007)**  
Suggestion: The Answerer should say the Word slowly and deliberately.
12. *W u b*  
**Page 132, line 2 (2014); Page 135, line 30 (2007)**  
Suggestion: The phrase is “*off* or from,” not “*of* or from.”
13. *dbl ti t th Fty.*  
**Page 132, line 28 (2014); Page 136, line 24 (2007)**  
Explanation: In the Entered Apprentice Degree the purpose of the Cable-tow was to lead the candidate out of the Lodge had he not conformed to the ceremonies of the Degree. In the Fellowcraft Degree the manner in which the Cable-tow symbolizes the increased responsibilities of a Fellowcraft as he advances in Masonry.
14. *Adv on my*  
**Page 134, line 15 (2014); Page 138, line 12 (2007)**  
Suggestion: The Answerer should come on the Step as he is describing it to further instruct the Candidates.
15. *(the Lodge is not raised)*  
**Page 135, line 3 (2014); Page 138, line 27 (2007)**  
Suggestion: The recitation of the obligation is part of the required Standard Work. There is no formal option to delete any part of the Work.
16. *V of Jhs*  
**Page 135, line 26 (2014); Page 139, line 24 (2007)**  
Explanation: Joel 3 relates the tradition that the Lord will come to judge the nations in the Valley of Jehoshaphat, a symbolic place representing a broad plain large enough for the nations to be gathered together and defeated. The Valley of Jehoshaphat therefore symbolizes a place of judgment.

17. *I ws yt on mtrl pt i th dk rsptg Fmy.*  
**Page 136, line 10 (2014); Page 140, line 9 (2007)**

Explanation: The use of the words “material” and “respecting” may cause some difficulty to the modern ear, but a paraphrase of this clause might prove helpful: “I was still lacking one essential part regarding (my knowledge of) Freemasonry.” This one essential part is, of course, the Master Mason Degree.

18. *Th W.M. aphg*  
**Page 136, line 13 (2014); Page 140, line 12 (2007)**

Suggestion: The Answerer should come on the Step and give the Due Guard and Sign as he is describing them to further instruct the Candidates.



## CHARGE 1

*Note:* Taking the time to understand the meaning of the Charge will greatly enhance your performance of it.

1. **Nothing does the Holy Bible . . . nothing does Masonry . . .**  
**Page 138, line 24 (2014); Page 142, line 20 (2007)**

Suggestion: The word “nothing” should be given a strong emphasis both times it is said here. Mutual dependence and cooperation is a key theme of the Bible and a foundational tenet of our Fraternity.

2. **No household . . . No community . . . No city . . . No state . . . No Government . . .**  
**Page 138, line 27 (2014); Page 142, line 24 (2007)**

Suggestion: These five sentences provide clear examples of how failings in human character can cause the demise of these institutions and progress from smaller to larger in a growing cycle of deterioration. It is not difficult to infer the same fate when applied to the Lodge, the District, the Region, the Jurisdiction and the Fraternity. Whether the communal structure is Masonic or profane, both succumb to the effects of selfishness, dissention, gossip, apathy and greed.



3. **But your influence passing through and from those whom that circle may surround, Page 139, line 14 (2014); Page 143, line 12 (2007)**

Suggestion: Here we learn that the behavior of one towards another can counteract the “cycle of deterioration” created by human failings, and may have larger, even global, implications as the result of these practices inevitably spread further than one can ever know. The lesson is that we must act with the same good character at all times public *and* private.

4. **“My Brother!” Page 139, line 25 (2014); Page 143, line 24 (2007)**

Suggestion: The term, “My Brother,” is the most endearing phrase we use when greeting each other as Masons, especially when accompanied by a handshake. The speaker can emphasize the special nature of these words at the conclusion of the Charge by coming down to firmly shake the hand of each Candidate, timing it to say “My Brother!” as he takes the hand of the last Candidate



## CHARGE 2

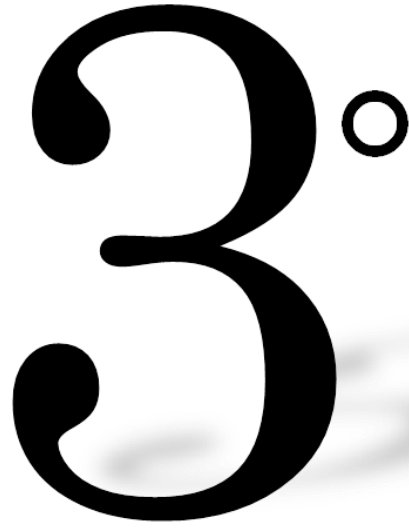
*Note:* Taking the time to understand the meaning of the Charge will greatly enhance your performance of it.

1. ***I congratulate you on your preferment.* Page 139, line 28 (2014); Page 143, line 28 (2007)**

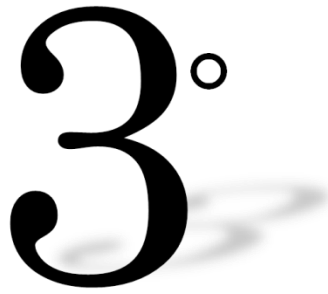
Explanation: Preferment = “advancement or promotion in dignity, office, or station.”

2. **As you increase in knowledge, you will improve in social intercourse. Page 140, line 1 (2014); Page 144, line 2 (2007)**

Suggestion: These words speak to the value and practical effect of education, which is a core lesson of the Fellowcraft Degree.



**RITUAL DIRECTOR'S GUIDE  
TO THE  
MASTER MASON DEGREE**



## TEAM PLANNING CHECKLIST

*This checklist is intended to help all relevant Lodge Officers to work together as a team to strive for Ritual excellence in the Fellowcraft Degree. The Ritual Director and Master should work together to ensure that each item is checked “done.” While Fellowcrafts are Brothers, they are still Candidates for the Master Mason Degree and will be identified as “Candidates” below. A PowerPoint version of this checklist is provided in the “Resources” folder on the Ritual Renaissance CD for use in Lodge or District presentations.*

### **Has the Secretary:**

Sent notification to each Candidate at least one month in advance, informing him of the date of the Degree, the attire for the evening and whether there is a dinner prior to the Degree?

Sent a Dispensation request to the Grand Master at least two months in advance of the Degree, if needed?

*It is good practice to communicate to the District Deputy Grand Master and Assistant Grand Lecturer(s) that a Dispensation has been requested for the Degree. Confirm the Degree details with them (date, time, number of Candidates).*

Made a copy of the Lodge’s by-laws for each Candidate?

Worked with the Master to communicate with each Candidate?

Received a reply from each Candidate confirming that he will be attending the Degree?

- Published the rehearsal dates for the Degree in the Lodge publication or email list?

**Has the Master:**

- Scheduled a place on his Trestleboard for the Master Mason Degree, ensuring that there is enough time between Degrees for the Candidates to achieve proficiency?

- Communicated with the membership of the Lodge and District to make sure they know a Degree is being conferred, along with all of the details?

- Planned the meeting so that Lodge business is kept to a minimum and conducted after the Degree, so that the Candidates and guests are not kept waiting?

- Called or emailed each Candidate several days before the Degree to confirm that he will be at the Lodge, letting him know what time to report and providing any other pertinent details?

*A phone call is recommended as it adds a personal touch.*

- Ascertained from each Candidate whether he wishes to take his Obligation on the particular Volume of Sacred Law of his faith, arranged to have the requested Book present at the Degree, and coordinated with the Senior Deacon to make sure it is placed before the correct Candidate at the Altar?

- Worked with the Senior Deacon to ensure that the Candidates are suitably proficient and worthy of advancement?

*No Candidate should be examined on the evening of his scheduled Degree or at any time in open Lodge unless the Master is confident it will be a successful examination.*

- Made sure that each Candidate has received the third LSOME lesson?

- Taken into consideration any special requests the sponsor or Candidate may have, such as a preference for a specific Conductor?

Made sure that each Candidate is invited to the Lodge meal, if one is held prior to the Degree?

Worked with the Ritual Director to assign all the Ritual parts necessary to confer the Degree based on the 2014 version of the Standard Work and Lectures, including a Conductor for each Candidate?

Worked with the Ritual Director to hold as many rehearsals as needed to ensure that the Degree team is proficient and able to deliver an excellent Ritual performance?

*It is good practice to invite the Assistant Grand Lecturer(s) to attend each rehearsal.*

Worked with the Ritual Director to ascertain that the Officers and Degree Team are proficient in the Work to be performed? This includes the Drama Team if the Lodge is to exemplify the Hiramic Drama itself.

Worked with the Ritual Director to identify qualified backups for all key roles in the Ritual, who can step in and perform at the last minute?

Worked with the Ritual Director to make sure that all the Officers and members of the Degree team know the correct pronunciation of each Candidate's name?

*It is useful to provide a card to each officer listing the Candidates' names. Use phonetic spellings for names that are difficult to pronounce.*

Made sure that each Candidate's mentor has followed through by meeting with the Candidate?

### **Have the Senior Deacon and Masters of Ceremony:**

Made sure the Preparation Room is clean and orderly, that the lighting is reflective in nature, and that there is seating for each Candidate?

Checked with each Candidate to see if he has any physical handicaps that will prevent him from kneeling properly at the Altar?

*If he does, inform the Master and make sure a chair is available near the Altar.*

Checked with each Candidate to make sure he can go through the Second Section without assistance, and made a plan to provide assistance if it is needed?

Confirmed several weeks in advance of the Degree that all uniforms are clean, hoodwinks and slippers in good working order (elastic & string ties)?

Verified that the lighting at the Altar is in order?  
*Make sure that bulbs are working, or that candles and wicks are ready for lighting.*

Verified that the Senior Deacon is familiar with the placing of the Square & Compasses on the Bible for the Master Mason Degree?

Confirmed that the Working Tools are prepared for their presentation during the Degree?

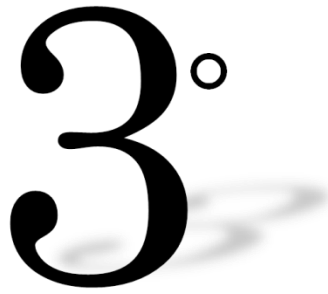
Made sure that the Lodge has sufficient Squares, Compasses and Bibles for all the Candidates?

Checked with each Candidate to see if he needs to wear eyeglasses after being brought to light?

*If so, The Senior Master of Ceremony should take his glasses just prior to applying the hoodwink, and give them to the appropriate Conductor. The Conductor should return the Candidate's glasses after he is brought to Light.*

*A Candidate who wears glasses should be explicitly told that glasses, when worn, constitute "part of his body" and not a "metallic object." This avoids confusion later.*

- Checked to ascertain if a Candidate has brought a Sacred Book of his choosing?  
*Each Candidate should be asked in advance of the Ritual whether he has a preference, and it should always be honored. We must ensure that our preparation and handling of each Holy Book at the Altar is in line with the proper religious customs.*
- Remembered that the slipper is placed on the left foot (the shoe should be worn on the advancing foot for each Degree) and the sock is on the other foot?  
*Socks are recommended and can be kept on both feet if the candidate wishes.*
- Made sure that each Candidate's costume is properly configured for the Degree: Both breasts and knees bare?
- Made sure that the Cable-tow is placed on each Candidate so that it stays on during the Degree but is easily taken off when appropriate?  
*It should be pre-knotted (no slipknots) and placed three times around the body.*
- Made sure that no jewelry or metallic items are to be worn in any Degree?  
*If something metallic can't be removed it must be covered with tape, and the Candidate should explicitly be told that it is now "part of his body" and not "a metallic object."*
- Made sure that each Candidate wears his Apron as Fellowcraft while entering the Lodge for his Master Mason Degree?
- Made a Candidate aware that he can assist the Masters of Ceremony with making the alarm at the Inner Door?
- Made sure that proper decorum is maintained at all times?  
*Your attitudes must reflect how important this night is.*
- Made sure that a Brother of the Lodge is present with the Candidates until the Masters of Ceremony are in the Preparation Room?  
*If a formal Chamber of Reflection is used, make sure a Brother is nearby to answer any questions or concerns.*



## FIRST SECTION

*Note:* The Master should take the time to instruct the Brethren on the following points just prior to the commencement of the Degree:

1. All cell phones and other electronic devices should be turned off and stay off;
2. The Brethren should step lively to the lines and fill in East of the Altar as soon as the Master gavels to form the Symbolic Temple;
3. No one should prompt or provide assistance during the Degree except for the Master and/or Brother designated for this purpose (the Master should also explain the protocol for requesting a prompt).

**1. *The examination if done in open Lodge*  
Page 143, line 5 (2014); Page 147, line 5 (2007)**

Suggestion: The Lodge must be lowered to the Fellowcraft Degree before the Candidates enter. The Candidates enter through the Outer Door, salute West of the Altar and answer the Senior Deacon's questions. This is normally done East of the Altar, but may be done anywhere in the Lodge room at the Master's discretion. Following the examination, the Candidates retire through the Outer Door and the Lodge is raised to the Master Mason Degree.

**2. *fr wch dg?*  
Page 144, lines 10, 12 and 15 (2014); Page 148, lines 14, 17 and 18 (2007)**

Suggestion: The line is "Br. AB is in waiting" – not "There is without . . ."

**3. *Thr bng no objn*  
Page 144, line 19 (2014); Page 148, line 22 (2007)**

Suggestion: The correct wording is "There being *no objection*," not "There being *none*" or "*If there are no objections.*"



4. ***cld as Fc***  
**Page 144, line 25 (2014); Page 148, line 28 (2007)**  
 Suggestion: This means with the Apron being worn with the flap up in addition to the left corner being tucked up.
  
5. ***salute the W. M.***  
**Page 144, line 29 (2014); Page 149, line 3 (2007)**  
 Suggestion: The Masters of Ceremony can minimize the awkward handling of their staffs at the Altar by moving the bottoms forward around two feet, bracing them against the kneeler if they desire, and leaning them against their left shoulders when saluting.
  
6. ***Labor to Refreshment***  
**Page 145, line 6 (2014); Page 149, line 11 (2007)**  
 Suggestion: Particularly when the Candidates are being prepared while the Lodge is being opened, the Master should find out from the Secretary how long until the Candidate(s) will be ready. If the Candidates are already prepared or nearly so, there is no need to go from Labor to Refreshment. If significant time needed to prepare them, the Master can deliver a short program rather than going from Labor to Refreshment.
  
7. ***or Sr. M. of C. as proxy,***  
**Page 145, line 18 (2014); Page 149, line 16 (2007)**  
 Suggestion: As an alternative to the Senior Master of Ceremony making the alarm as proxy, the Candidate(s) can grab hold of the Master of Ceremony's staff and led by the Master of Ceremony move it back and forth 3 times, hitting the inner door with the blunt end (as a pendulum or battering ram does), thus ensuring all the Candidates' participation in giving the alarm.
  
8. ***d in EA***  
**Page 145, line 28 (2014); Page 149, line 25 (2007)**  
 Suggestion: Do not add the word "an" or "as an" before Entered Apprentice or "a" before Fellowcraft. Also do not pluralize Entered Apprentice or Fellowcraft if more than one Candidate. "Entered Apprentice" and "Fellowcraft" here are used here to describe a state of being.
  
9. ***By wt fh***  
**Page 146, line 13 (2014); Page 150, line 8 (2007)**  
 Suggestion: In the Fellowcraft and Master Mason Degrees it is "right *or benefit*," as opposed to the Entered Apprentice Degree where it is only "right."

10. *unt th W. M. cn b in of hs rqs*  
**Page 146, line 19 (2014); Page 150, line 15 (2007)**  
Suggestion: “rqs” is singular regardless of the number of Candidates; thus, “their request” not “their requests.”
11. *(The S. D. proceeds*  
**Page 147, line 15 (2014); Page 151, line 9 (2007)**  
Suggestion: The Conductors should move to the South side of the Inner Door before the procession reaches them. If there is more than one Candidate, Conductors should be lined up in the order of entrance. This is especially important if a Brother wishes to conduct a specific Candidate. This presents a nicer appearance and prevents the Brothers from having to sidestep each other.
12. *with the Stewards*  
**Page 147, line 18 (2014); Page 151, line 12 (2007)**  
Suggestion: The Stewards fall in behind the Senior Deacon and Marshal facing West before advancing to the Inner Door.
13. *followed by the*  
**Page 147, line 24 (2014); Page 151, line 18 (2007)**  
Suggestion: The Candidates should be lined up in a single-file line, with each Candidate’s right hand resting on the right shoulder of the man in front of him. Conductors take the right arm of each Candidate as he enters through the Inner Door.  
If the Preparation Room is large enough, the Masters of Ceremony should be side by side and they can either turn their shoulders to pass through the Inner Door together, or the Junior Master of Ceremony can pass through slightly ahead to take his position on the right. Otherwise, they can line up and enter in single file, in which case the Junior Master of Ceremony enters behind the Senior Master of Ceremony and comes immediately to his right as soon as the Candidate’s hand is lifted from his shoulder. The Junior Master of Ceremony should never be at the back of the line.
14. *The procession marches*  
**Page 148, line 5 (2014); Page 151, line 30 (2007)**  
Suggestion: The Marshal should bring the procession as close to the West as possible moving at slow pace and taking care that the line stays in tight formation.
15. *th mrls of wh*  
**Page 148, line 14 (2014); Page 152, line 8 (2007)**  
Suggestion: “morals” (plural) not “moral” (singular).

**16. *JW (rises)*  
Page 149, line 1 (2014); Page 152, line 8 (2007)**

Suggestion: During the Perambulation, the principal officers of the Lodge ascertain whether the Candidates are properly clothed, and gavel to indicate that the Column may pass to the next Station. They should complete their inspections and gavel as early as possible, to avoid stopping the Perambulations at every turn. The Wardens must rise for their inspections; the Master may choose either to rise or stay seated.

If the gavel is not struck by the time the Column needs to make its next turn, the Marshal halts the procession, and the Senior Deacon looks to the controlling officer for instructions – resolving the problem without returning to the Preparation Room, if possible. These are the only places where the ceremonies should be suspended to adjust the Candidates' clothing, and no corrections should be made prior to the Junior Warden's first inspection. After any necessary adjustments are made and the Senior Deacon has returned to his place in the Column, the gavel is struck and the Perambulation resumes.

**17. *The Chaplain then returns*  
Page 150, line 22 (2014); Page 152, line 8 (2007)**

Suggestion: If there is not enough space for the Chaplain to return to his place via the South side of the Lodge while the Column is still in the South, he should wait at the Altar until the Column has moved on to the Senior Warden's Station. If there is enough space, the Senior Warden can cue the Marshal to face left after the Chaplain has vacated the area.

**18. *fr hs ex*  
Page 151, line 15 (2014); Page 152, line 8 (2007)**

Suggestion: The procession right faces and proceeds to the Senior Warden's Station. This pattern holds at the Master's Station as well.

The Senior Deacon always comes to the Sign of Fidelity when addressing Senior Officers.

**19. *(In the East)*  
Page 152, line 8 (2014); Page 152, line 8 (2007)**

Suggestion: When approaching the East, the Marshal should turn the Column as close to the Altar as possible in order to leave sufficient room to turn the Column counterclockwise when he reconducts the candidates to the Senior Warden's Station.

**20. *adv on ur*  
Page 153, line 18 (2014); Page 157, line 16 (2007)**

Suggestion: When the Candidates are advancing on the Step as directed by the Senior Warden, the Senior Deacon should step out of the formation to observe that it is being done correctly. He should make eye contact with the Senior Warden and nod his head when the Candidates are in Order. If there are multiple Candidates, the Senior Warden may instruct them each individually by name, or together as a group.

21. *verbal prompting only*  
**Page 153, line 19 (2014); Page 157, line 17 (2007)**  
 Suggestion: The Senior Warden uses the word “bring” here since he gives a command. “Bringing” is used when describing an action, and therefore not correct.
22. *thb fmg th ngl of a sq*  
**Page 153, line 22 (2014); Page 157, line 21 (2007)**  
 Suggestion: Care should be taken that the Candidate forms the proper angle. The Conductor should assist the Candidate to come on the Step using verbal commands only. No touching below the waist.
23. *Th Br is*  
**Page 153, line 26 (2014); Page 157, line 23 (2007)**  
 Suggestion: The Brothers are in *Order*, not in *Due Form*.
24. *r u wlg*  
**Page 154, line 2 (2014); Page 157, line 29 (2007)**  
 Suggestion: “Are you willing” not “are you *still* willing.” This is the first time the Master asks if the Candidates are willing to take the obligation. If there are multiple Candidates, the Master can ask them each individually by name or collectively as a group.
25. *(As the candidate is conducted)*  
**Page 154, line 6 (2014); Page 158, line 5 (2007)**  
 Suggestion: At the Senior Deacon’s direction, each Conductor brings his Candidate to the Altar. Optionally, the Senior Deacon may bring forward each Candidate himself. When there are multiple Candidates, they should be conducted to the Altar one at a time. As the Candidate comes within two feet of the Altar kneeler, the Conductor should whisper to the Candidate that he is getting close and should shuffle his feet until they contact the Altar kneeler. The Conductor then whispers that he is placing the Candidate’s hands on the edge of the Altar, and asks the Candidate kneel on both knees. The Conductor can then assist the Candidate to place his hands in the appropriate position for the Obligation. For multiple Candidates the use of individual small Bibles, Squares and Compasses can assist greatly at the Altar.
26. *Ms. of C. take position*  
**Page 154, line 7 (2014); Page 158, line 6 (2007)**  
 Suggestion: As the Candidates advance to the Altar, the Marshal moves to a point half way between the Altar and the West and begins to direct the Masters of Ceremony and Stewards to their places in the West Wall, ensuring that their movements occur in a neat and orderly manner. Refer to the Floorwork Guides for detailed information on forming the West Wall.

27. \*\*\*  
**Page 154, line 15 (2014); Page 158, line 14 (2007)**  
 Suggestion: Refer to the Floorwork Guides for detailed instructions on forming the Symbolic Temple.
28. *At the Altar*  
**Page 155, line 11 (2014); Page 159, line 8 (2007)**  
 Suggestion: *All* lights should except the tapers be extinguished as the Master approaches the Altar. This includes the “G” in the East and any light directly above the Altar, if possible. Everyone comes to the Sign of Fidelity as the Master commences the obligation, except for the Master, Masters of Ceremony and Stewards.
29. *if wthn th ln of m ct & th sq & ngl of m wk*  
**Page 155, line 29 (2014); Page 159, line 28 (2007)**  
 Explanation: The Master Mason Degree is symbolic of old age where a man has arrived at full maturity through his life’s experiences. This sentence recognizes that in maturity we learn how to balance time between work, family and Freemasonry, and charges us to learn how to live in balance. It can mean stretching your time out to help the Lodge or the Craft but it should not be understood as a reason to ignore a Mason’s obligations.
30. *or hr th ws acmpg th sm*  
**Page 156, line 10 (2014); Page 160, line 10 (2007)**  
 Suggestion: The proper word is “accompanying,” which in this context does not mean “at the same time as,” but rather, “as a companion to.”
31. *ntl dl rst d*  
**Page 156, line 29 (2014); Page 160, line 28 (2007)**  
 Suggestion: “rst d” = “restored,” not “reinstated.”
32. *tkn thc & bnd t as, & th ashes*  
**Page 157, line 3 (2014); Page 161, line 2 (2007)**  
 Suggestion: “Ashes” is correct both times regardless of the difference in the cipher.
33. *kisses the Bible*  
**Page 157, line 11 (2014); Page 161, line 9 (2007)**  
 Suggestion: After kissing the Bible, the Master (or Conductor) should say in a low voice that the Brothers may put their hands at their sides, kneel on both knees and relax.

34. *Rmv th ct*  
Page 157, line 14 (2014); Page 161, line 12 (2007)

Suggestion: Care should have been taken in the Preparation Room that the Cable-tow was put on in a way that will facilitate easy removal later. Unwinding several turns is time-consuming and tedious, especially if there are several Candidates. Rather, the Cable-tow can be folded three times and the whole folded rope secured in a knot. This way, the knot can be untied and the Cable-tow taken off with no unwinding.

In the case of multiple Candidates, the Conductors should remove any *additional* Volumes of Sacred Law from the Altar after removing the cable-tow and give them to the Marshal or another designated Brother. This will give the Candidate(s) an unobstructed view of the main Three Great Lights on the Altar when the hoodwink is removed. The Senior Deacon should make sure the Square and Compasses are positioned correctly on the page with the Scripture Lesson and *not* covering it – preferably centered on the page, if practical.

The Conductor of any Candidate who needs eyeglasses should place his Candidate’s glasses on the Altar before the Candidate is brought to Light.

35. *(prompted by the conductor)*  
Page 157, line 17 (2014); Page 161, line 15 (2007)

Suggestion: The conductor prompts the Candidate with the proper words, “Further Light in Masonry” at this time.

36. *u bhl th t G Ls in my*  
Page 157, line 20 (2014); Page 161, line 19 (2007)

Suggestion: “Behold” not “beheld.”

37. *faces the West.)*  
Page 157, line 27 (2014); Page 161, line 26 (2007)

Suggestion: At this point, the Master should remember to start the demonstration of the Steps as near to the East as is necessary to ensure that the Brother(s) at the Altar can have a clear line of sight on his feet. This is particularly important in smaller Lodge rooms, where one often sees the Master’s feet obscured from the Brother(s) view (behind the Altar) during this important part of the Master’s work. The Master should not look down at his feet as he comes on the Steps.

The Senior Deacon declares the Master’s movements slowly, deliberately and simultaneously with the Master. He is describing the Master’s actions, not directing them.

38. *bringing th h o h r to th h of hs l, thby fmg th ag of a sq.*  
Page 158, lines 5 and 6 (2014); Page 162, lines 5 and 6 (2007)

Suggestion: The Master should take care that his feet are forming the proper angle. Remember, you are instructing the Brothers. Every motion should be done slowly and

properly, dropping the arms after each Sign and changing the Step clearly before moving to the next motion.

**39. *th W. M.***

**Page 158, line 10 (2014); Page 162, line 12 (2007)**

Suggestion: “*On* entering” not “*upon* entering.” When we allude to motion of the body or some part of it the word “on.” And when we allude to some part of the body or an object which, after being placed, is motionless, we use “upon.”

**40. *at ths tm***

**Page 158, line 29 (2014); Page 162, line 28 (2007)**

Suggestion: When describing the grip, the Master exchanges the *questions and answers* with the Senior Deacon, but not the *grip*. The Master should demonstrate the grip with the Candidate at the Altar.

**41. *If there are***

**Page 159, line 3 (2014); Page 163, line 3 (2007)**

Suggestion: If there are more than three Candidates, assign knowledgeable Brothers in advance to assist at the Altar during the work.

**42. *..... is th n***

**Page 160, line 1 (2014); Page 163, line 26 (2007)**

Suggestion: The Master pronounces the word again after the Senior Deacon.

**43. *step of the Degree***

**Page 160, line 10 (2014); Page 164, line 21 (2007)**

The Senior Deacon must make sure the Candidates are on the Step before he gives three raps.

**44. *\* (comes on the step)***

**Page 160, line 24 (2014); Page 164, line 24 (2007)**

Suggestion: The Warden comes on the Step when rising, and must *remain* on the Step throughout his interaction with the Senior Deacon and Candidates.

**45. *(or) \_\_\_\_\_ dl obgtd***

**Page 160, line 26 (2014); Page 164, line 26 (2007)**

Suggestion: If there is more than one new Master Mason, the Senior Deacon should say the number: “(two, three, etc.) duly obligated Master Masons.” He does not say their names, and he does include himself in the number. The correct wording is “duly obligated,” not “worthy Brother” as in the Fellowcraft Degree.

46. *Ad a sn*  
**Page 161, line 2 (2014); Page 165, line 2 (2007)**  
 Suggestion: Both the Wardens and Senior Deacon are always on the Step when giving the Due Guard and Sign.
47. *S. D. pronounces word) / (word given by S. D.)*  
**Page 162, line 3 (2014); Page 166, line 1 (2007)**  
 Suggestion: The Warden does not repeat the word.
48. *step of the Degree*  
**Page 162, line 7 (2014); Page 166, line 3 (2007)**  
 The Senior Deacon must make sure the Candidates are on the Step before he gives three raps.
49. *\* (comes on the step)*  
**Page 162, line 10 (2014); Page 166, line 6 (2007)**  
 Suggestion: The Warden comes on the Step when rising, and must *remain* on the Step throughout his interaction with the Senior Deacon and Candidates.
50. *(or) \_\_\_\_\_ dl obgtd*  
**Page 162, line 12 (2014); Page 166, line 8 (2007)**  
 Suggestion: If there is more than one new Master Mason, the Senior Deacon should say the number: “(two, three, etc.) duly obligated Master Masons.” He does not say their names, and he does include himself in the number. The correct wording is “duly obligated,” not “worthy Brother” as in the Fellowcraft Degree.
51. *Ad a sn*  
**Page 162, line 18 (2014); Page 166, line 14 (2007)**  
 Suggestion: Both the Wardens and Senior Deacon are always on the Step when giving the Due Guard and Sign.
52. *S. D. pronounces word) / (word given by S. D.)*  
**Page 163, line 19 (2014); Page 167, line 6 (2007)**  
 Suggestion: The Warden does not repeat the word.
53. *a as M M.*  
**Page 163, line 30 (2014); Page 167, line 16 (2007)**  
 Suggestion: Even though there may be multiple Brothers, Master Mason should be singular here, not plural.

During the Degrees, Candidates attain different stages in their development that are states of being. Therefore, Master Mason, Entered Apprentice, and Fellowcraft are states of being in the Degree process.



54. *(adjusts candidate's apron)*  
**Page 164, line 9 (2014); Page 167, line 25 (2007)**

Suggestion: The Senior Warden steps in front of each Candidate(s) and adjusts the apron. Only the Senior Warden may adjust the apron to the Master Mason position.

55. *before the W. M.)*  
**Page 164, line 18 (2014); Page 168, line 6 (2007)**

Suggestion: No Brother who is performing a part of the Ritual assigned to the Master in the Standard Work and Lectures should acknowledge the Master, either *before* or *after* that piece of Ritual is presented. This includes bowing, coming to the Sign of Fidelity or verbally thanking the Master. Similarly, the Master should neither announce nor introduce a Brother who is performing a part of the Ritual assigned to the Master in the Standard Work and Lectures.

This is because a Brother who is performing a part of the Ritual assigned to the Master does so as the Master's proxy, and therefore embodies a virtual representation of the Master during his performance.

In the Master Mason Degree this commonly includes the Working Tools, the Lecture of Forms and Ceremonies, the Historical Lecture and the Charges.

56. *My Br. as u r nw cl as M M*  
**Page 164, line 21 (2014); Page 168, line 8 (2007)**

Suggestion: Master Mason is singular here, regardless of how many Brothers are in the class.

57. *I prs u, mblmtcly, th wg tls*  
**Page 164, lines 21 and 22 (2014); Page 168, lines 9 and 10 (2007)**

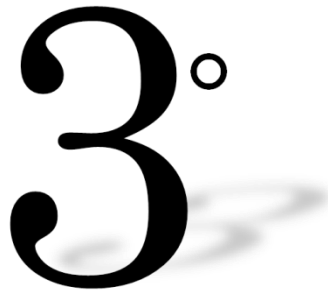
Suggestion: If it is the practice of the Lodge to lay out the Tools on a table, gesture to them before picking up the Trowel

58. *My Br, slt*  
**Page 165, line 17 (2014); Page 169, line 8 (2007)**

Suggestion: If Bibles are presented in this Degree, the new Brothers may close them and place them under their armpits while saluting. Alternatively, the Senior Deacon can collect the Bibles and hold them while the new Brothers are saluting, since he does not leave the Lodge Room and therefore does not himself salute.

59. *closes the door*  
**Page 165, line 25 (2014); Page 169, line 16 (2007)**

Suggestion: The Senior Deacon does not knock on the door after he closes it.



## CANDIDATE ENTRANCE AND RAISING

1. *S. D. proceeds from his place*  
**Page 167, line 9 (2014); Page 172, line 10 (2007)**  
Suggestion: The Senior Deacon should already have the Jewel and hoodwink with him when he brings the Candidate(s) in.
  
2. *without saluting.*  
**Page 167, line 15 (2014); Page 172, line 16 (2007)**  
Suggestion: None of the Brothers entering the Lodge room for the Candidate Entrance and Raising salute at the Altar as they normally would upon entering a Master Mason Lodge. This is because the Lodge room at this time is not a representation of the Symbolic Lodge but rather of King Solomon's Temple.
  
3. *SD— My Br, in ur further*  
**Page 168, line 1 (2014); Page 173, line 1 (2007)**  
Suggestion: The Senior Deacon should stand in front of the Candidate and address him directly.
  
4. *cnst scn of trls*  
**Page 168, line 17 (2014); Page 173, line 18 (2007)**  
Suggestion: “*succession* of trials” not “*scene* of trials.”  
Definition: succession = “a series of things that come one after the other.”
  
5. *knl & pra,*  
**Page 168, line 25 (2014); Page 173, line 26 (2007)**  
Suggestion: Prayer is done standing rather than kneeling in some religious traditions, in which case the Senior Deacon should substitute “stand” for “kneel.” As always, if a Brother is unable to kneel for physical reasons the appropriate accommodations should be made, such as providing a chair at the Altar or asking him to stand instead of kneeling.

This information should be ascertained well in advance as part of the Lodge's preparation for the Degree conferral.

6. *as u chs.*  
**Page 168, line 26 (2014); Page 173, line 27 (2007)**

Suggestion: The Senior Deacon should take care to emphasize that it is the Candidate's choice whether he prays orally or mentally.

7. *sa Amen audbly,*  
**Page 168, line 28 (2014); Page 173, line 28 (2007)**

Suggestion: Because most Candidates elect to pray mentally, the Senior Deacon should take care to emphasize that he must say "amen" audibly."

8. *S. D. places the hoodwink*  
**Page 169, line 1 (2014); Page 173, line 30 (2007)**

Suggestion: The hoodwink is applied *after* the Senior Deacon has finished his introduction.

9. *kneels on both knees*  
**Page 169, line 3 (2014); Page 174, line 2 (2007)**

Suggestion: The Senior Deacon should take the Candidate by the right arm in the "Conductor's grip" to bring him to the Altar. As they come within two feet of the Altar kneeler, the Senior Deacon should whisper to the Candidate that he is getting close and should shuffle his feet until they contact the Altar kneeler. The Senior Deacon then whispers that he is placing the Candidate's hands on the edge of the Altar, and asks the Candidate kneel on both knees. The hands are not placed on the Bible (although the Candidate can place them there if he wishes).

If the Candidate will not be kneeling for religious or physical reasons he should be brought within a few feet of the Altar kneeler, then quietly told that he is standing before the Altar and can begin to pray.

10. *am gl t mt u aln.*  
**Page 169, line 16 (2014); Page 174, line 15 (2007)**

Suggestion: The Brethren should not deploy the canvass and move into position until there is sufficient sound to cover the noise of their movements and preparations. If background music is used, this can commence immediately once the Senior Deacon and Candidate have begun their circuit around the Lodge room. Otherwise, J-a's opening paragraph is the first convenient spot.

11. *I hrd your cvlg*  
**Page 170, line 16 (2014); Page 175, line 16 (2007)**

Definition: caviling (pronounced CAV-ull-ing) = “complaining about unimportant details.”

12. *(In consideration of the safety*  
**Page 170, line 25 (2014); Page 175, line 25 (2007)**

Suggestion: There should be a well-rehearsed team of Brothers manning the canvass.

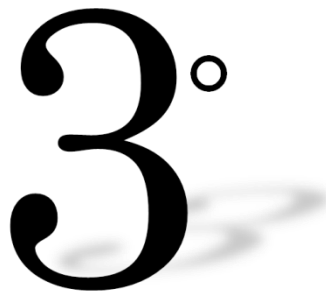
The Lodge should ascertain well in advance whether the Candidates are physically able to undergo this portion of the Ritual and make modifications as necessary, the safety of the Brethren having importance over any other consideration.

13. *S. D. removes the hoodwink and jewel*  
**Page 171, line 1 (2014); Page 175, line 29 (2007)**

Suggestion: The Jewel should be affixed to the collar with a clip so that it can be removed without drawing off the collar. If the Jewel is permanently attached to the collar and it would be difficult or physically awkward to remove it while the Candidate is still prone, the Jewel and collar can be removed after the Candidate is raised to his feet.

14. *WM— My Br, in ur lwly & hmb!*  
**Page 171, line 6 (2014); Page 176, line 3 (2007)**

Suggestion: It can be a nice touch for each Candidate to be Raised by his proposer or mentor, provided that this Brother has the text properly committed to memory.



## DRAMA OF THE HIRAMIC LEGEND

*Note:* Refer to the section on Staging the Drama of the Hiram Legend for tools, resources and detailed suggestions.

1. *Almighty Father, grant us*  
**Page 173, line 11 (2014); Page 178, line 12 (2007)**

Suggestion: Hiram’s prayer should be delivered from memory.

2. ***J-a— (At the South gate)***  
**Page 173, line 26 (2014); Page 178, line 27 (2007)**  
Suggestion: When J-a engages GMHA, he should turn his shoulder so that both of them are facing towards the sideline where the newly-Raised Master Masons are seated.
3. ***J-a— Thn d.***  
**Page 174, line 13 (2014); Page 179, line 14 (2007)**  
Suggestion: After GMHA moves on, J-a should follow at a distance to observe GMHA's encounters with the other Ruffians.
4. ***J-o— (At the West Gate)***  
**Page 174, line 14 (2014); Page 179, line 15 (2007)**  
Suggestion: When J-o engages GMHA, he should turn his shoulder so that both of them are side-by-side facing towards the sideline where the newly-Raised Master Masons are seated.
5. ***J-o— Th d***  
**Page 174, line 22 (2014); Page 179, line 23 (2007)**  
Suggestion: After GMHA moves on, J-a and J-o should follow up their respective sidelines at a distance to observe GMHA's encounter with J-m.
6. ***J-m— (At the East Gate)***  
**Page 174, line 23 (2014); Page 179, line 24 (2007)**  
Suggestion: When J-m engages GMHA, he should turn his shoulder so that both of them are side-by-side facing towards the sideline where the newly-Raised Master Masons are seated.
7. ***I hrd your cvlg***  
**Page 174, line 26 (2014); Page 179, line 27 (2007)**  
Definition: caviling (pronounced CAV-ull-ing) = "complaining about unimportant details."
8. ***J-m— Thn d.***  
**Page 175, line 5 (2014); Page 180, line 5 (2007)**  
Suggestion: GMHA should take care to fall down onto the prepared canvass in a position that will make it easier for the Ruffians to carry him.
9. ***(The Craftsmen return***  
**Page 175, line 18 (2014); Page 180, line 16 (2007)**  
Suggestion: The Craftsmen's movements about the Lodge room can be uninteresting to watch and time consuming. The Craftsmen should therefore execute all their movements

at a lively pace in order to minimize this “dead time” and keep the action moving forward.

Suggestion: The First Craftsman is responsible for knowing all the stage movements of the Craftsmen, who should always follow his lead and look to him for cues.

10. *(The rfns plc th b / (Plc b btwn the*  
**Page 176, line 1 (2014); Page 180, line 28 (2007)**

Suggestion: The canvass should be positioned in a predetermined location. See the Ritual Director’s Staging Guide for the relevant considerations.

11. *Narrator — The raising of the lights*  
**Page 176, line 9 (2014); Page 180, line 5 (2007)**

Suggestion: The lights can be raised and the Craftsmen can enter simultaneously with the Narrator’s delivery of this line.

12. *cft prsng thr lb*  
**Page 177, line 10 (2014); Page 182, line 3 (2007)**

Suggestion: prsng = pursuing

13. *(The Craftsmen confine their search*  
**Page 177, line 22 (2014); Page 182, line 16 (2007)**

Suggestion: The Craftsmen should make a very quick search and look to the First Craftsman for their cue when it is time to reassemble before King Hiram.

14. *(Cfmn retire.)*  
**Page 178, line 4 (2014); Page 182, line 27 (2007)**

Suggestion: The First Craftsman should lead the Craftsmen out of the Lodge room as soon as he finishes his report to King Hiram. Once they have exited, they should immediately reassemble in the preparation room to prepare for their next entrance.

15. *kneel before K S*  
**Page 178, line 25 (2014); Page 183, line 19 (2007)**

Suggestion: This is the only time the Craftsmen kneel when addressing a King.

Suggestion: If some of the Craftsmen are unable to kneel, either some or all of the Craftsmen can stand instead. In this case, King Solomon may elect to omit the direction to rise when he dismissed them.

16. *nrmt of th*  
**Page 179, line 2 (2014); Page 183, line 25 (2007)**

nrmt = “enormity”

17. *(Cfmn retire.)*  
**Page 180, line 6 (2014); Page 184, line 26 (2007)**  
 Suggestion: If the Craftsmen forget to retire immediately upon the conclusion of roll call, the Secretary can remind them by saying, “Craftsmen, you are dismissed.”
18. *thos twl Fcs,*  
**Page 180, line 23 (2014); Page 185, line 2 (2007)**  
 Suggestion: King Solomon should emphasize these words in order to make it clear to the audience that he is recalling the same Fellowcrafts who earlier confessed.
19. *One of 2nd three— Lt us prsu an esl crs.*  
**Page 181, line 6 (2014); Page 185, line 24 (2007)**  
 Suggestion: If the Drama is performed with only three Fellowcrafts, the First Fellowcraft should describe what the “imaginary Fellowcrafts” are doing by saying, “those Fellowcrafts will pursue an Easterly course, those Fellowcrafts will go North and those Fellowcrafts will go South.”
20. *(2C and 3C continue / (continue on their way*  
**Page 182, line 27 (2014); Page 187, line 14 (2007)**  
 Suggestion: The Second and Third Craftsmen should walk well past the place where the First Craftsman sits down so that they actually have to be called back to the location where he discovers the Sprig of Acacia.
21. *VI & imps wrhs!*  
**Page 184, line 28 (2014); Page 189, line 16 (2007)**  
 Definition: impious (pronounced im-PIE-us or IM-pee-us) = “lacking in piety; lacking respect for God or religion”
22. *& severally xcutd,*  
**Page 185, line 2 (2014); Page 189, line 20 (2007)**  
 Definition: severally = “as individual people or things.”
23. *agrbly t th imprctns*  
**Page 185, line 3 (2014); Page 189, line 21 (2007)**  
 Definition: imprecations (pronounced im-prih-KAY-shunz) = “offensive words said when angry; curses.”
24. *Bgon! \* / Bgn! \**  
**Page 185, line 4 (2014); Page 189, line 22 (2007)**  
 Suggestion: “Begon” not “Begin.”

25. *IC— This sms t b th spt.*  
**Page 185, line 17 (2014); Page 190, line 5 (2007)**  
 Suggestion: The Craftsmen should make sure that their positions at the grave are “opened up” so the newly-Raised Master Masons on the sideline have a good view of everything. One way of doing this is having all three Craftsmen stand together on the side of the grave opposite the audience and facing towards them.
26. *(Cfmm exit.)*  
**Page 186, line 15 (2014); Page 190, line 29 (2007)**  
 Suggestion: The Craftsmen should exit immediately once King Solomon explains that they have found the Jewel that GMHA wore. If they forget to exit, King Solomon can remind them by saying, “Craftsmen, you are dismissed.”
27. *Thr cn b no lngr any*  
**Page 186, line 18 (2014); Page 191, line 1 (2007)**  
 Suggestion: Although these and the subsequent lines can be delivered from their seats, this is a highly personal moment for the kings as they react to the confirmation that one of their dear friends has been brutally murdered. The kings can highlight the drama of this moment by coming down onto the Lodge room floor to a position in front of the seated newly-Raised Master Masons in order to have a more personal conversation.
28. *th wsd of fu gns*  
**Page 187, line 1 (2014); Page 191, line 15 (2007)**  
 Suggestion: Whether delivered from his seat of the Lodge room floor, King Solomon can reinforce the meaning by subtly gesturing to the newly-Raised Master Masons at this passage.
29. *(Craft assemble, Guard at the head,*  
**Page 187, line 6 (2014); Page 191, line 19 (2007)**  
 Suggestion: The First and Second Craftsmen take positions side-by-side at the front of the procession behind the Guard. They are responsible for knowing where to go and leading their respective lines to the grave once the Guard splits the procession.
30. *three times around*  
**Page 187, line 6 (2014); Page 191, line 23 (2007)**  
 Suggestion: The newly-Raised Master Masons can be encouraged to join the end of the procession when it passes by their seats.
31. *recommended that Pleyel’s Hymn be sung*  
**Page 187, line 11 (2014); Page 191, line 25 (2007)**  
 Suggestion: The Ritual Director should have small sheets containing the lyrics to Pleyel’s Hymn that he can pass out to the Brothers in the procession prior to their



entrance. There is a PDF in the “Resources” folder of the Ritual Renaissance CD that can be used for this purpose.

32. *Fr th rsn bf asnd*  
**Page 188, line 10 (2014); Page 192, line 25 (2007)**

Suggestion: “ascertained” not “assigned.”

33. *at the gr kneel on both knees*  
**Page 188, line 17 (2014); Page 193, line 4 (2007)**

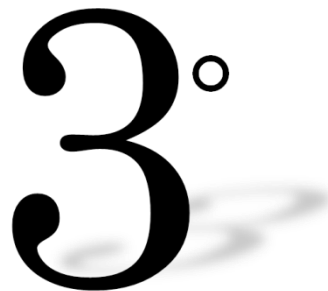
Suggestion: If some Brothers are unable to kneel comfortably, they can stand.

34. *(K S, assisted by H K o T*  
**Page 189, line 13 (2014); Page 194, line 1 (2007)**

Suggestion: After King Hiram’s attempts to raise the body are unsuccessful and the Brethren have prayed, King Solomon takes a place at the West end of the canvass and both Kings take hold of GMHA’s hands. As the Kings pull upward, the Craftsmen on each side lift the canvass and GMHA is raised. As soon as the canvass is lifted, the Craftsmen carry it out the Outer Door and all dramatists exit the Lodge room through the Outer Door except the two Kings.

Hiram should be carried out rather than walking out to the greatest extent possible, keeping in mind that he remains deceased and is not resurrected.

If the newly-Raised Master Masons have joined the procession, they should be directed to remain in place and not to exit with the Craftsmen.



## **WORSHIPFUL MASTER’S INSTRUCTION TO THE NEWLY RAISED BROTHER**

*Note:* The Worshipful Master’s part can be delegated to another Brother. It can also be very effective to delegate it to two Brothers, with one Brother explaining the F P o F and the other Brother explaining the G H S of D of M M.

1. *SD— Pl urs in p p to rc i & I w.*  
**Page 191, line 16 (2014); Page 196, line 16 (2007)**

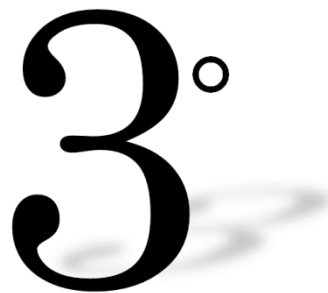
Suggestion: The Senior Deacon should study this line to make sure he gets it correct. It is a very common error to give the usual response here.

2. *Mk th df, m Br.*  
**Page 191, line 17 (2014); Page 196, line 17 (2007)**

Suggestion: The Master should change tone and deliberately change focus to the newly-Raised Master Masons so that it is clear he is explaining to them and not reciting more of the catechism.

3. *Wt i tt p p?*  
**Page 191, line 20 (2014); Page 196, line 19 (2007)**

Suggestion: The Master should change tone again and deliberately change focus back to the Senior Deacon so that it is clear he is continuing the catechism.



## HISTORICAL LECTURE

*Note:* The Master or his designee should exercise care and freedom in the giving of this Lecture. Especially if the Lecture is given on the same evening as the rest of the Degree, it can help to refresh the newly-Raised Master Mason's attention if the Lecture is given with the assistance of images and props while walking about the Lodge room. Any items used in the Lecture should be set up in advance to provide the newly-Raised Master Masons the best view possible.

As with all the Degree Lectures, dividing the Lecture among multiple Brothers can be an effective way of mentoring younger Brothers who are making their first attempts at some of the more difficult and lengthy pieces of the Ritual, and it can also help to keep things fresh for Brothers who may have heard the Lecture dozens of times before.

1. *peculiar satisfaction*  
**Page 194, line 15 (2014); Page 199, line 15 (2007)**

Definition: peculiar = "distinct from others; special."

2. ***Ornan, the Jebusite***  
**Page 194, line 27 (2014); Page 199, line 27 (2007)**  
 Definition: Ornan, the Jebusite (pronounced or-NAWN the JEB-you-sight) = a Biblical figure and owner of a threshing floor on Mount Moriah which he later sold to King Solomon. Jebusites were pre-Israelite inhabitants of Jerusalem.
  
3. ***erctd a mnumt of th finst mrbl***  
**Page 195, line 18 (2014); Page 200, line 18 (2007)**  
 Suggestion: It is recommended that the Lecturer use an image or object to illustrate the memorial, which can otherwise be difficult for the newly-Raised Master Masons to envision.
  
4. ***& Josephus nfms us***  
**Page 196, line 10 (2014); Page 201, line 11 (2007)**  
 Definition: Josephus (pronounced joe-SEE-fuss or YO-zeh-foose) = First century Romano-Jewish historian.
  
5. ***xcp in th nt-ssn***  
**Page 196, line 12 (2014); Page 201, line 13 (2007)**  
 Suggestion: “night-*season*” not “night-*session*.”
  
6. ***delineated upon the Master’s carpet***  
**Page 198, line 15 (2014); Page 203, line 16 (2007)**  
 Definition: Master’s carpet = “an floorcloth decorated with the symbols of Master Mason, used as an aid and illustration during the Ritual; largely not used in modern times (Apprentice’s carpets and Fellows’ carpets were also used in those Degrees).  
 Suggestion: In the absence of a floorcloth or tracing board for the Master Mason Degree, the Lecturer can point to the three steps up to the East to illustrate the three steps.
  
7. ***sacrificed a hecatomb.***  
**Page 201, line 10 (2014)**  
 Definition: hecatomb (pronounced HECK-uh-tome) = “one hundred oxen.”

# 3<sup>o</sup>

## LECTURE OF FORMS AND CEREMONIES (QS & AS)

*Note:* The Master may appoint Brothers as proxies to perform his and/or the Senior Deacon's parts in the Lecture. The two parts are represented below as "Questioner" and "Answerer" respectively. The proxies for the Master and/or the Senior Deacon may be any Master Masons, and it is a good idea to encourage recently Raised Brothers to perform this work as a way of furthering their proficiency and igniting a passion for performing quality Ritual.

1. *at this communication or at a subsequent one.)*  
**Page 203, line 7 (2014); Page 207, line 8 (2007)**

Suggestion: Although it may be given at a subsequent communication, there is no provision for omitting all or part of this Lecture from the Ritual, and it must be performed in order for the newly-Raised Master Masons to receive the full benefit of the Degree.

Suggestion: The newly-Raised Master Masons should be seated between the Altar and the East. If the limitations of the Lodge room make this impractical, however, they can either stand between the Altar and the East or, preferably, they can be seated on the sideline in the North East Corner.

2. *Sign of Fidelity during the Lecture.)*  
**Page 203, line 10 (2014); Page 207, line 12 (2007)**

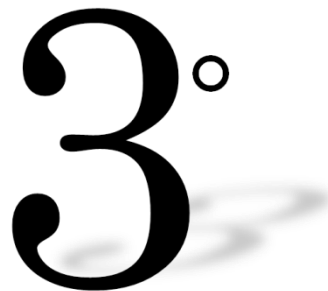
Suggestion: The Questioner should stand on the floor level East of the Altar facing North while the Answerer faces South and is on the Sign of Fidelity. If the Candidates have been seated in the North East Corner, the Brothers should position themselves in front of them with the Questioner to the East and the Answerer to the West.

3. *trav i frgn cntrs*  
**Page 203, line 15 (2014); Page 207, line 16 (2007)**

Suggestion: "countries" not "centers."

4. ***Adv a sn.***  
**Page 204, line 1 (2014); Page 208, line 5 (2007)**  
 Suggestion: The Questioner should quietly ask the Candidates to rise, and make sure both they and the Answerer are on the Step. He then addresses this line to all of them.  
 The Answerer may instruct the Candidates in giving the Due Guard properly. The Answerer and the Candidates should maintain the Due Guard until after the question “Hs it an al?” is answered.
  
5. ***a fur sn?***  
**Page 204, line 9 (2014); Page 208, line 13 (2007)**  
 Suggestion: The Answerer may instruct the Candidates in giving the Sign properly. The Answerer and the Candidates should maintain the Sign until after the question “Hs tt an?” is answered.
  
6. ***of the o.***  
**Page 204, line 10 (2014); Page 208, line 16 (2007)**  
 Suggestion: The Questioner should quietly ask the Candidates to be seated.
  
7. ***Wt r tkns?***  
**Page 204, line 11 (2014); Page 208, line 17 (2007)**  
 Suggestion: “are tokens” (plural) not “is a token” (singular) as in the Entered Apprentice Degree.
  
8. ***gv m a tkn.***  
**Page 204, line 16 (2014); Page 208, line 20 (2007)**  
 Suggestion: The Questioner should stand fast while the Answerer advances to the Questioner to give the Token/Grip, showing it to the Candidates.
  
9. ***(Wd given by S. D.)***  
**Page 204, line 27 (2014); Page 208, line 31 (2007)**  
 Suggestion: The Answerer should say the Word slowly and deliberately.
  
10. ***W u b***  
**Page 204, line 28 (2014); Page 209, line 1 (2007)**  
 Suggestion: The phrase is “*off* or from,” not “*of* or from.”
  
11. ***F t f, k t k,***  
**Page 205, line 10 (2014); Page 209, line 14 (2007)**  
 Suggestion: Questioner and Answerer perform each point as called.

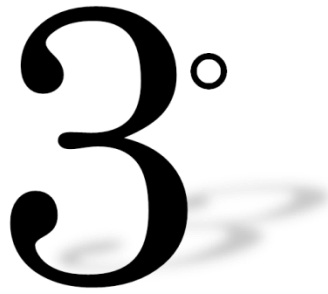
12. *Advg on m*  
**Page 207, line 11 (2014); Page 211, line 18 (2007)**  
Suggestion: The Answerer should come on the Step as he is describing it to further instruct the Candidates.
13. *Oblgtd m a M M.*  
**Page 207, line 14 (2014); Page 211, line 22 (2007)**  
Suggestion: “obligated” not “made” as in the Entered Apprentice and Fellowcraft Degrees.
14. *(the Lodge is not raised)*  
**Page 207, line 23 (2014); Page 212, line 1 (2007)**  
Suggestion: The recitation of the obligation is part of the required Standard Work. There is no formal option to delete any part of the Work.
15. *Th W. M. aphg*  
**Page 210, line 1 (2014); Page 214, line 13 (2007)**  
Suggestion: The Answerer should come on the Step and give the Due Guard and Sign as he is describing them to further instruct the Candidates.



## CHARGE 1

*Note:* Taking the time to understand the meaning of the Charge will greatly enhance your performance of it.

1. *The Entered Apprentice, your duty*  
**Page 210, line 1 (2014); Page 216, line 11 (2007)**  
Suggestion: Hold up fingers to “count off” the Degrees as they are mentioned, and then do the same as the principle duties of each Degree are listed. This will help the newly-Raised Master Masons associate Entered Apprentice with God, Fellowcraft with neighbor and Master Mason with ourselves.



## CHARGE 2

*Note:* Taking the time to understand the meaning of the Charge will greatly enhance your performance of it.

1. ***Your zeal for the Institution of Masonry***  
**Page 210, line 1 (2014); Page 218, line 6 (2007)**

Suggestion: This Charge focuses on conduct within the Craft as opposed to abroad in the world.

# **F LOORWORK**

## **RITUAL DIRECTOR'S GUIDE TO THE DEGREE FLOORWORK**



# FLOORWORK

## INTRODUCTION

The Ritual floorwork consists of all the coordinated movements around the Lodge Room that are performed during the First Section of a Masonic Degree Ritual. The Marshal, Senior Deacon, Masters of Ceremony, Stewards, Wardens, Conductors and Candidates all participate in the floorwork, and even the Master and Chaplain have minor floorwork responsibilities. The first section of this Guide sets forth the complete Ritual floorwork in detail, using both graphical illustrations and written explanations. In instances where the directions in the *Standard Work and Lectures*, 2014 edition, may be confusing or ambiguous, this Guide attempts to provide clear and concrete directions that will result in a comprehensive understanding of how the floorwork should be performed.

The Floorwork Guide also suggests solutions to the most common problems and difficulties encountered in executing the floorwork at a high level. For example, many Lodge Rooms have a narrow and confined entryway to the Inner Door, making it difficult for the Marshal, Senior Deacon and Stewards to approach and set up to admit the Candidates with the decorum this important moment demands. This Guide suggests time-tested procedures for solving this challenge, along with many others. However, as in all things, your own good judgment must guide you as to whether and how to implement these suggestions. Every Lodge Room has its own unique challenges, and it is not intended that the suggestions in this Guide supersede any Lodge's unique traditions or good solutions to performing the floorwork in its Ritual space. But even if your Lodge already does great floorwork, there may be new approaches and ideas in this Guide you can incorporate into your traditions.

### IMPORTANCE OF THE RITUAL FLOORWORK

The First Sections of the Masonic Degree Rituals are distinguished from most other sections because they are experiential rather than observational. This is to say that the Candidate actively participates in the performance of the Ritual, and experiences it on a personal level. Most Brothers may not be able to remember who performed the Historical Lecture or exemplified the Lecture of Forms and Ceremonies when they were Initiated, but we all remember what it was like to be conducted around the Lodge Room blindfolded in the hands of a faithful friend.

Much of what we do in making the First Section of a Ritual a meaningful experience for our Candidates involves creating a solemn and ritualistic atmosphere. This impresses upon the Candidates the sincerity of our intentions in the work in which we are engaged, and lets them

know that they are entering upon a great and important undertaking. When the Officers of the Lodge make a personal investment to maintain good body posture and execute correctly coordinated and thoughtfully considered floorwork, and when their performance of the floorwork evidences a due consideration of what looks best and what will create a properly solemn ritualistic atmosphere, it affects everyone in the Lodge Room and does much to enhance the overall impact of the Ritual. Think of the impression conveyed solely through the quiet precision and dignified bearing of a military honor guard bearing a casket to its final resting place. We can create a similarly powerful impression through our Ritual floorwork.

In addition, executing the floorwork at a high level can go a long way towards building esprit de corps and Ritual pride in a Lodge. Sloppy or lackadaisical floorwork, on the other hand, is almost never followed up with outstanding spoken Ritual. Floorwork, then, can be viewed as the first step towards excellence in Ritual. While growing a strong Ritual tradition in a Lodge may be a process of several years, improving the Ritual floorwork is an area in which fast results are possible and immediately visible.

Finally, even though the Candidates are blindfolded, we should never make the mistake of supposing they can't tell the difference between a well-rehearsed and committed floorwork team, and a floorwork team which is insufficiently committed and poorly prepared. The first and most important ingredient to performing quality floorwork is caring about performing quality floorwork.

## **IMPORTANCE OF THE MARSHAL**

The Installation Ritual tells us that the Marshal's duty is "to have charge of and conduct the processions of the Lodge." This makes the Marshal – not the Senior Deacon – the leader of all the floorwork. It is for this reason that the Ritual does not assign any spoken material to the Marshal: Learning all aspects of the floorwork to understand each Officer's role and function is a big enough job in and of itself. And this knowledge is necessary in order for the Marshal truly to have charge of the processions of the Lodge.

The Marshal must know all the patterns and forms of the processions in the various Degree Rituals; he must know all the places where the Column should stop so that the Candidates are properly positioned relative to the Stations of the Lodge; he must be cognizant of the limitations and challenges of the Lodge Room and have an effective plan to approach and solve them; he must constantly be aware of the column's location in the Lodge Room and thinking ahead to the column's future movements so that he can exercise good judgment to make compensating adjustments in the pathway of the procession, should any be necessary; and he must regulate the speed of the procession so that the front of the column does not leave the blindfolded Candidates behind. In addition to the foregoing, the Marshal must have a comprehensive knowledge of every other Officer's floorwork responsibilities, and stand ready at all times to direct them using the Marshal's baton and/or discrete spoken commands.

For this reason, *all* movements performed in the floorwork are placed under the coordinating direction of the Marshal in this Guide – including those times when the floorwork Officers are moving on an individual basis rather than following in the column. These directions may be given in the suggested manner, using the Marshal's baton, or by subtle voice commands,

or by whatever other method falls within the compass of a Lodge's traditions. What's important is that *one person* has charge of the processions of the Lodge: the Marshal. When seven Officers are moving around the Lodge Room at the same time, as in the erection of the Symbolic Temple, the odds of success are greatly enhanced when there is one boss giving directions instead of seven individuals thinking for themselves. A truly expert Marshal should be able to direct even the most inexperienced and unrehearsed floorwork team through a practically flawless performance of the floorwork.

## HOW TO TEACH THE FLOORWORK

One thing we are all short of in the modern world is time. It is therefore incumbent upon a Ritual Director that he use his brothers' time as efficiently as possible. Calling a brother to a rehearsal only to have him spend an hour sitting on his hands while someone else is taught his part is a sure-fire way to make that brother think twice about reserving the time in his busy schedule to attend the next rehearsal. Wasting a brother's time is the worst thing a Ritual Director can do. Of course, all Brothers can be *invited* to attend and *encouraged* to observe all parts of a rehearsal. But any time a brother is *called* to attend a rehearsal or drill session he should be working from start to finish, and he should be allowed to go home when his work is completed.

With this understanding in view, we can consider the floorwork: For most of the floorwork, everyone follows the Marshal and Senior Deacon and does whatever the person in front of him does. So long as the Marshal has a thorough understanding of the various twists and turns, starts and stops of the floor patterns for each Degree, these parts of the floorwork should go well. There are, however, a few places where the Masters of Ceremony and Stewards must move individually rather than simply following in the column, and these deserve special attention.

This, then, provides a good roadmap for teaching and practicing the floorwork: First, the Marshal and Senior Deacon can be rehearsed together on the full patterns of the floorwork (and the Senior Deacon's lines) until they have mastered them. This enables the Ritual Director to work intensively on these elements of the Ritual, and allows for multiple repetitions in several short sessions. Effective drill sessions on this material need not take place in a Lodge Room, and they can even practice just by talking through the patterns during a car ride or in a quiet corner of the local coffeehouse. The benefits of coaching the Marshal and Senior Deacon without calling all the other Officers to a rehearsal is that they can learn the material quickly, thoroughly and efficiently, and the Masters of Ceremony and Stewards won't feel as though their time is being wasted while they wait for the Marshal and Senior Deacon to be taught their floorwork. The goal is for the Marshal and Senior Deacon to be completely proficient in the floorwork before rehearsing with the Masters of Ceremony and Stewards.

After the Marshal and Senior Deacon have become expert in the floorwork, the Ritual Director can drill the complete floorwork team in the three parts of the floorwork where the Masters of Ceremony and Stewards move individually rather than simply following in the column: (a) proceeding to the Inner Door and bringing in the Candidates; (b) forming the Symbolic Temple; and (c) breaking the Symbolic Temple. Again, drilling these parts in isolation rather than running through the complete floorwork every time allows these Officers to give

sustained attention to understanding and perfecting the most difficult parts of their floorwork responsibilities. The Masters of Ceremony and Stewards don't benefit very much from practicing what it's like to follow in the column and do what the person in front of them does. On the other hand, they benefit greatly from running the erection of the Symbolic Temple over and over until they have it completely learned. This is all a matter of understanding what each Officer has to learn and perform, and using their time and efforts efficiently.

This Floorwork Guide therefore consists of three sections which can be distributed and used in learning, coaching and rehearsing the Degree floorwork:

- ***The Complete Floorwork*** sets forth every element of the floorwork in detail. This can be distributed to all Officers involved in the floorwork, and can serve as a guiding document for the Ritual Director in teaching and rehearsing the floorwork.
- ***The Condensed Floorwork*** consists of simplified floorwork schematics and instructions to be used as study and preparation guides for the Marshal and Senior Deacon, and as a drill outline for the Ritual Director.
- ***The Floorwork Team Drill*** sets forth a short rehearsal plan designed for the Marshal, Senior Deacon, Masters of Ceremony and Stewards specifically to drill the most difficult parts of the floorwork where the Officers move individually rather than just following in the Column.

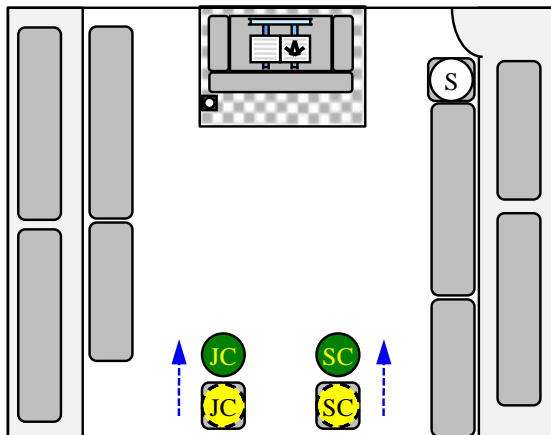
# FLOORWORK

## THE COMPLETE FLOORWORK

**Key:** WM = Master; SW = Senior Warden; JW = Junior Warden; Ch = Chaplain;  
Sc = Secretary; M = Marshal; SD = Senior Deacon; JD = Junior Deacon;  
SC = Senior Master of Ceremony; JC = Junior Master of Ceremony; C = Candidate;  
Co = Conductor

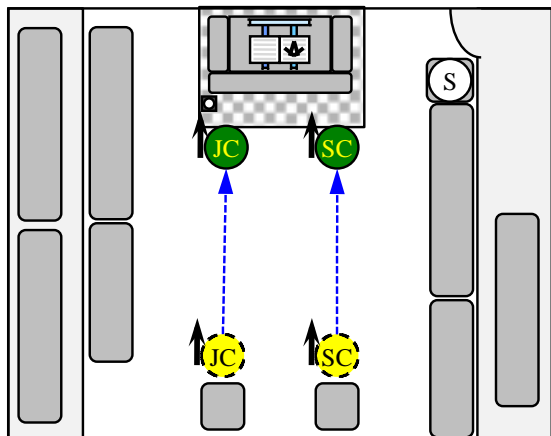
### EXITING THE LODGE TO PREPARE THE CANDIDATES

(EA: p. 28; FC: p. 93; MM p. 148)



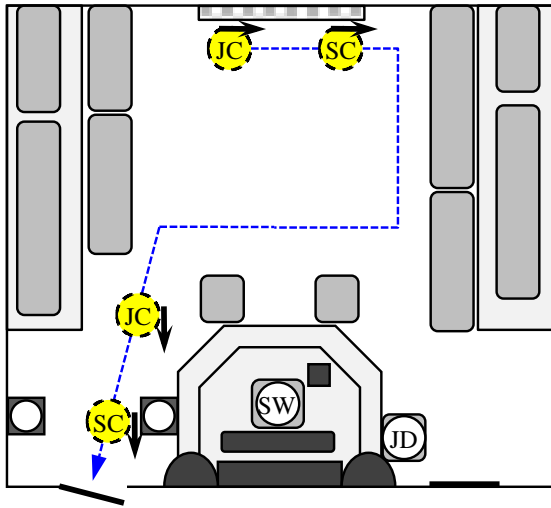
This is the first piece of floorwork executed in each Degree Ritual.

The Worshipful Master calls up the Masters of Ceremony, who rise and come to the Sign of Fidelity.



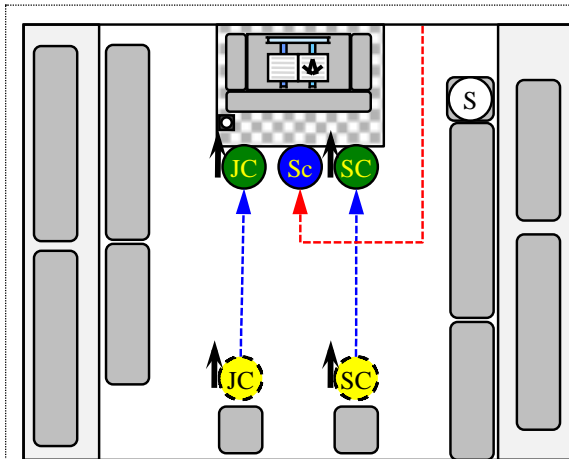
After describing how Candidates are prepared for the Degree, the Masters of Ceremony are instructed to repair to the Preparation Room. They retrieve their staves, holding them in their left hands, and proceed to the Altar to salute the Worshipful Master.

At the Altar, the Masters of Ceremony should have a coordinated and practiced plan to manage their staves while giving the Signs.



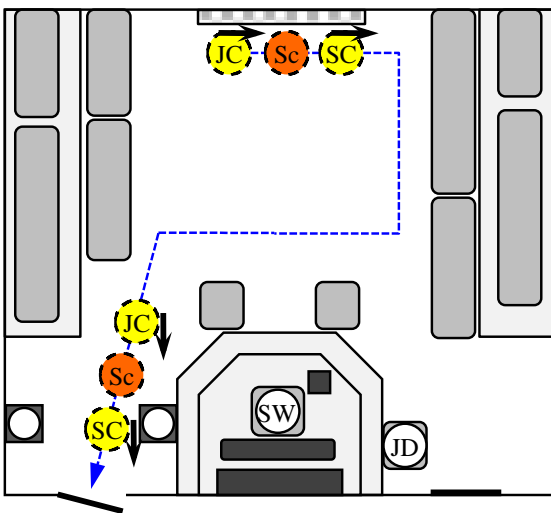
After saluting, the Masters of Ceremony turn right and proceed clockwise in single file to the Inner Door

The first Master of Ceremony to arrive opens the Inner Door and both exit into the Preparation Room, closing the Inner Door behind them.



***In the Entered Apprentice Degree Ritual:*** The Masters of Ceremony are joined at the Altar by the Secretary (or another designated member of the Lodge).

In this case, the Masters of Ceremony should await the arrival of the Secretary between them at the Altar. After the Secretary's arrival, all three salute the Worshipful Master together.



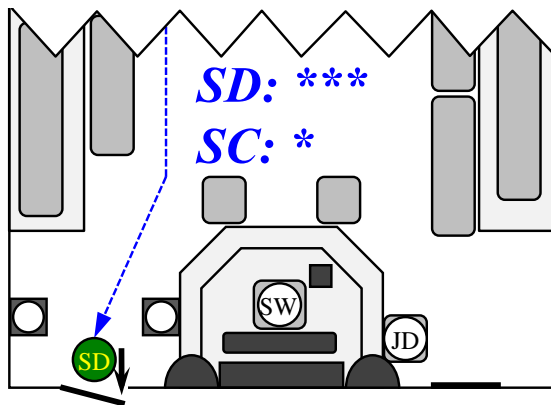
The Secretary accompanies the Masters of Ceremony to the Preparation Room, walking between them in the single file line.

## RESPONDING TO THE CANDIDATE'S ALARM AT THE INNER DOOR

(EA: p.33; FC: p. 95; MM: 149)

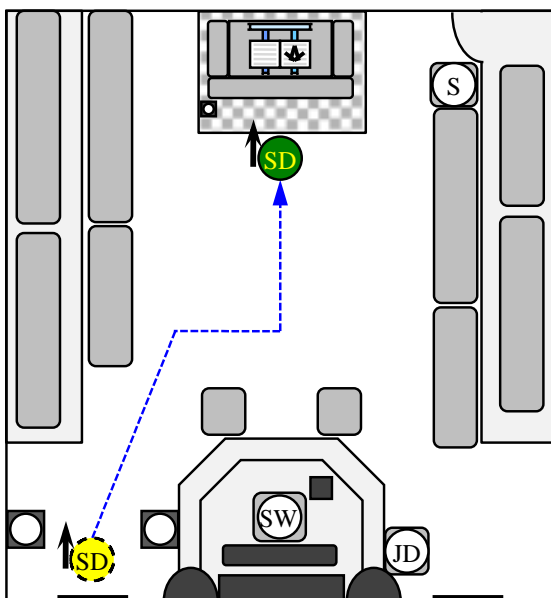
Once the Candidates are properly clothed and ready to enter the Lodge Room, the Candidate (or Senior Master of Ceremony as proxy) knocks three times on the Inner Door. If there are multiple Candidates, it is recommended that the Senior Master of Ceremony make the knocks so as not to privilege one Candidate over the other(s).

The Senior Deacon rises, comes to the Sign of Fidelity and informs the Master of the alarm. Upon being informed of the alarm at the Inner Door, the Master orders the Senior Deacon to ascertain its cause.



Following the Master's instruction., the Senior Deacon retrieves his staff, holding it in his left hand, and proceeds directly to the Inner Door.

At the Inner Door the Senior Deacon knocks *three times*. The Senior Master of Ceremony responds with *one knock*, after which the Senior Deacon opens the door and inquires as to the alarm.

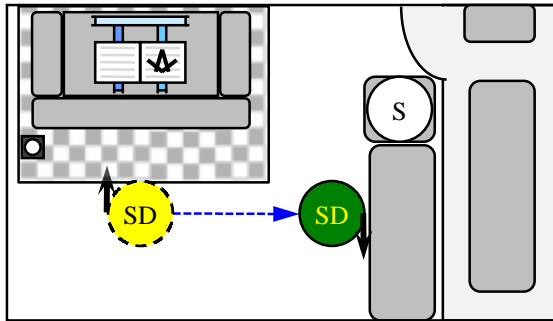


After receiving replies to his inquiries, the Senior Deacon closes the Inner Door and proceeds to West of the Altar where he comes to the Sign of Fidelity and makes his report to the Master.

## PROCEEDING TO THE INNER DOOR

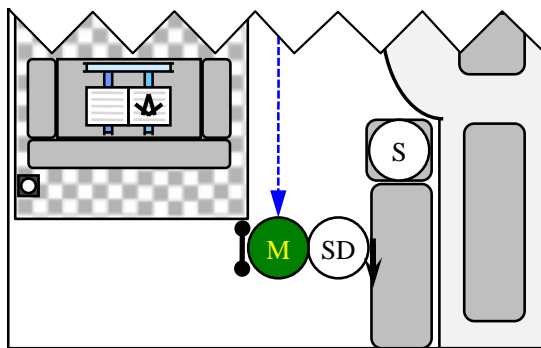
(EA: p. 34; FC: p. 96; MM: p.151)

Following the Senior Deacon's report, the Master orders the Senior Deacon to admit the Candidates.



Upon the Master's order, the Senior Deacon turns right and proceeds directly to the South sideline

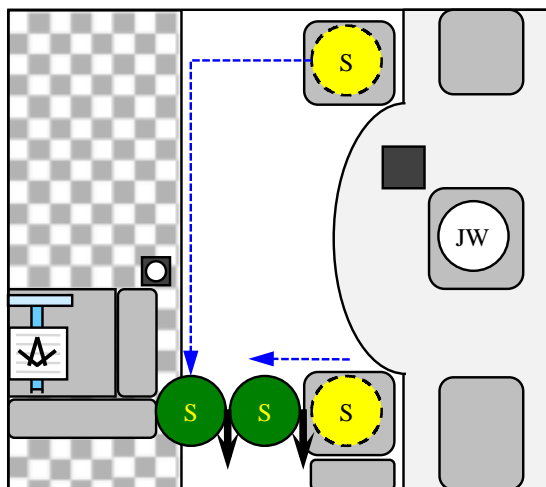
At the South sideline, the Senior Deacon faces West and awaits the arrival of the Marshal at his right.



At the same time, the Marshal rises and proceeds West to join the Senior Deacon at the right, carrying his baton in his right hand.

Upon passing the Stewards' places, the Marshal can remind them to rise with eye contact and a brief nod.

The Marshal and Senior Deacon remain in place and await the arrival of the Stewards behind them.

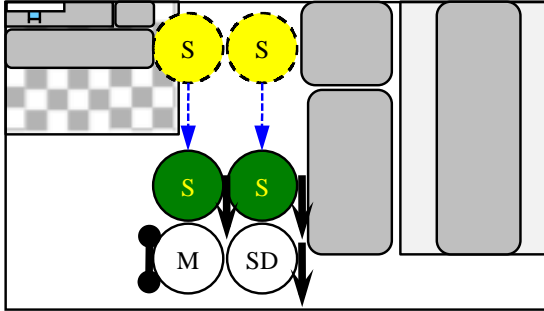


Once the Marshal has passed, the Stewards rise together and retrieve their staffs, holding them in the left hand.

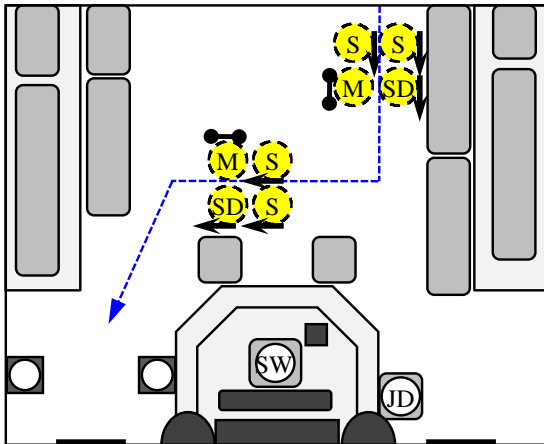
The Steward to the West steps in front of his chair, faces West and awaits the arrival of the other Steward.

The Steward to the East walks forward a few steps, turns left and joins the other Steward at his side.





Once the Stewards are side by side, they proceed West together and fall in behind the Marshal and Senior Deacon.



Together, the Marshal, Senior Deacon and Stewards proceed *in formation* to the Inner Door, under the direction of the Marshal.

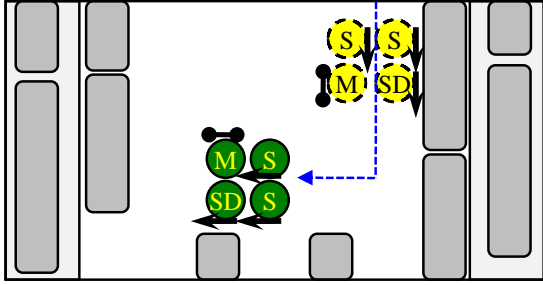
At the Inner Door, the Stewards make an arch with their staves, the Marshal steps under the arch to the right, and the Senior Deacon opens the Inner Door.

*But it's never quite that simple...*

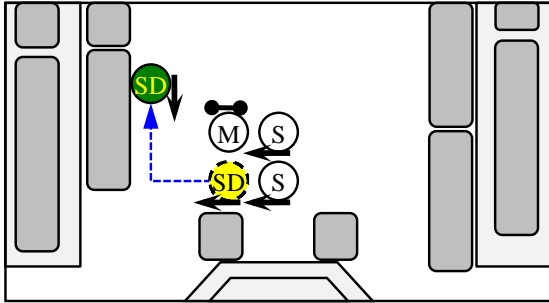
### **Some Issues and Solutions Relating to the Arrival at the Inner Door**

If all four officers arrive together at the Inner Door and attempt to simultaneously position themselves and form an arch, the usual result is a mess of whispered instructions and disorganized tiptoeing around. This looks bad and disrupts the solemn Ritual atmosphere. Further complicating this moment is the fact that the entryway to the Inner Door in many Lodge Rooms is narrow and inconveniently configured for four officers to move around at the same time with all due decorum. Finally, the Senior Deacon needs space to open the Inner Door, interact with the Masters of Ceremony and bring in the Candidates.

Following are suggested procedures that provide for a neat and orderly arrival of all four officers at the Inner Door in their proper locations. Although these movements can be performed entirely from memory with no direction, they are greatly facilitated by the discrete use of the Marshal's baton in directing the various officers to their places. Remember that the Marshal's duty is to "to have charge of and conduct the processions of the Lodge." The Marshal can silently and effectively direct Officers in these situations by pointing his baton at an Officer and then pointing to the new location to which he would like that Officer to move. In all cases, each Lodge should adapt these suggestions to the unique challenges of its own Lodge Room as well as the particular customs of the Lodge.

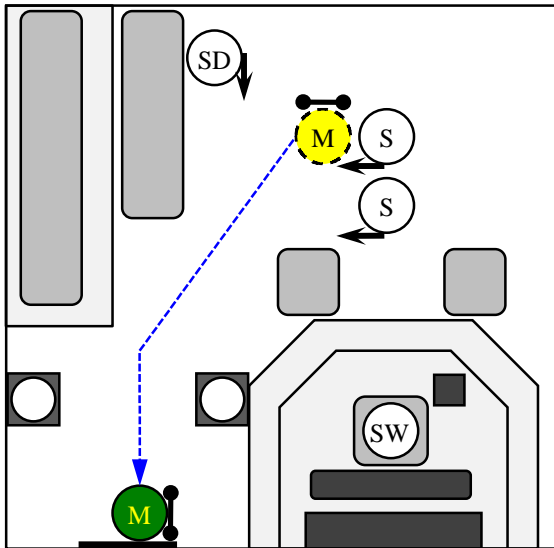


The first step is to get the Senior Deacon out of the way: Rather than proceeding all the way to the Inner Door, the Marshal halts the procession at the approximate location of the Junior Master of Ceremony's chair.



The Marshal can then direct the Senior Deacon to withdraw to a location near the North sideline and out of the way.

Upon reaching his place, the Senior Deacon faces towards the Inner Door and waits for the other officers to position themselves and form the arch before it is his turn to approach the Inner Door.



**Standard Approach:** In most Lodge Rooms the entryway to the Inner Door is narrow and there is no straight East-West path. The officers therefore must proceed to the Inner Door one-by-one.

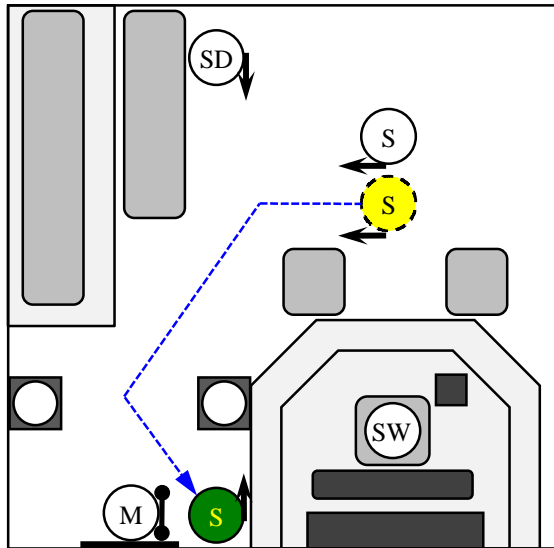
This is the easiest and most orderly method of arriving at the Inner Door, and should be used unless the configuration of the Lodge Room necessitates a different approach.

First, the Marshal proceeds to the Inner Door alone, where he turns to face East and look towards the Stewards.

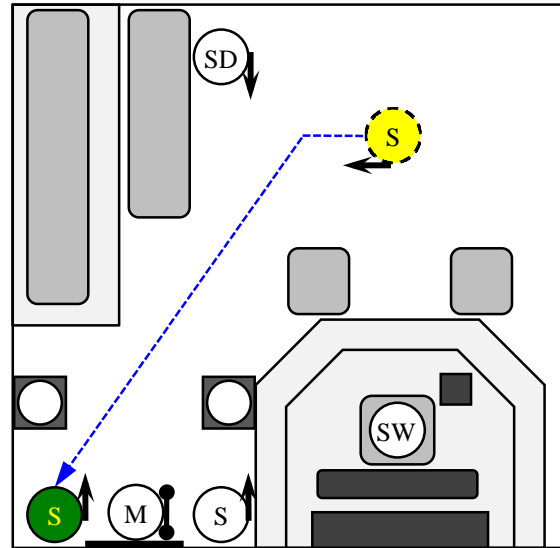
Then the Marshal directs the Stewards to their places by the Inner Door. To do this, the Marshal makes eye contact with the Steward he wants to move, points at that Steward with his baton to make it clear that he is giving a direction to that specific Steward, and then points the baton to the place to which he would like the Steward to move. The Stewards move to the indicated places immediately upon receiving the Marshal's directions.

The Marshal should give his directions one at a time:

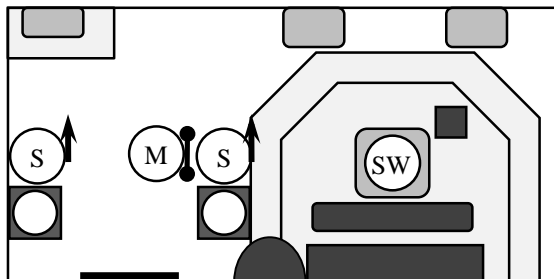
First to one Steward...



...then to the other Steward.

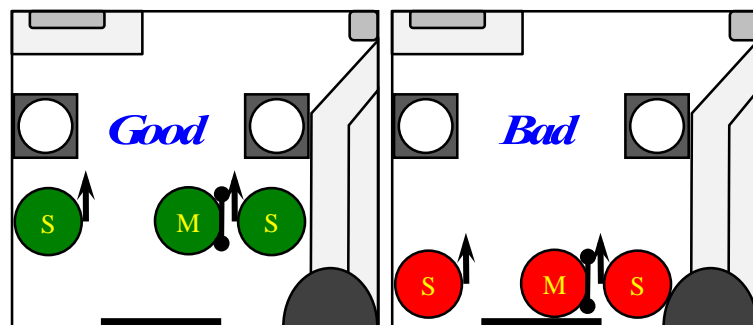


The Marshal should wait for the first Steward to be in place before summoning the second Steward. As each Steward arrives at his designated place, the Marshal can subtly whisper instructions so that the Steward is positioned exactly where and how the Marshal wants him to be. All face East in their places.

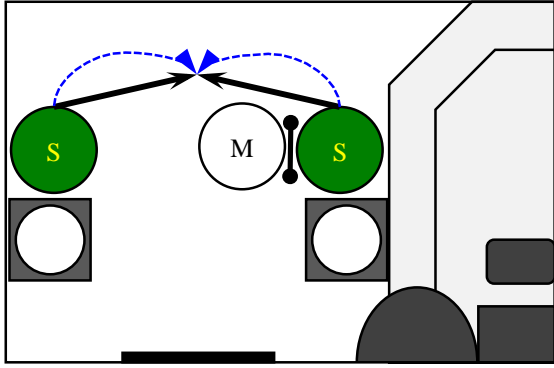


**Pillars Near the Inner Door:** In many Lodge Rooms, the Pillars are situated close to the Inner Door and the available space by the Inner Door is very small. In these cases, the Marshal and Stewards should take places in front of the Pillars rather than the Inner Door.

**Avoid Crowding the Inner Door:** Unless the entryway is unusually wide and open, the Marshals and Stewards should position themselves around two yards out from Inner Door to give the Senior Deacon room to bring in the Masters of Ceremony and Candidates without being crowded (see illustrations).

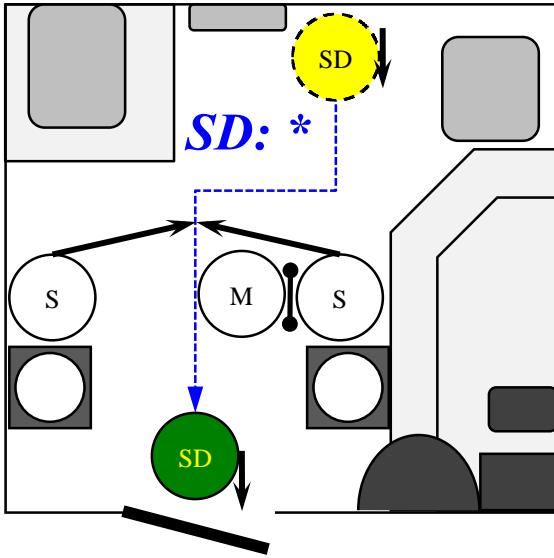


the



After the Stewards are in their proper positions, the Marshal directs them to raise their staffs simultaneously and form an arch.

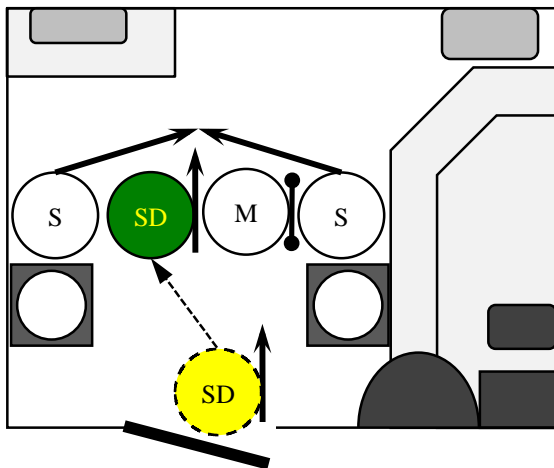
The Marshal steps to the right under the arch and signals the Senior Deacon to approach the Inner Door.



The Senior Deacon proceeds to the Inner Door, knocks *once* and opens the Inner Door to admit the Masters of Ceremony and Candidates.

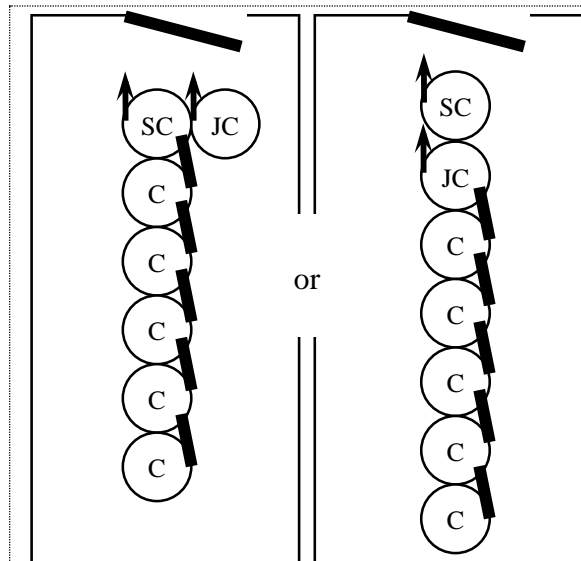
## THE ENTRANCE OF THE MASTERS OF CEREMONY AND CANDIDATES

(EA: p. 35; FC: p. 97; MM: p. 151)



As soon as the Senior Deacon directs the Candidates to enter, he about-faces, comes to the left of the Marshal under the arch and awaits the arrival of the Masters of Ceremony behind him with the Candidates.

The Master gavels three times to bring up the Lodge when the Candidates have entered.

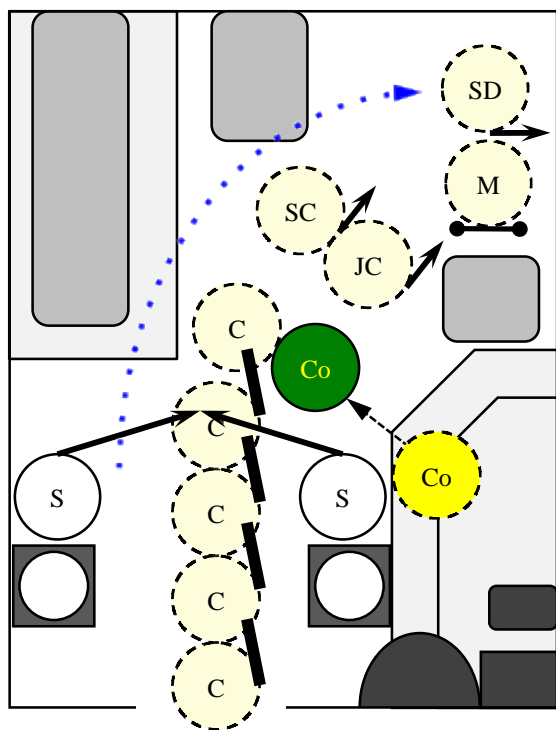


**The Candidates in the Preparation Room** should be organized into a single-file line, each with his right hand resting on the right shoulder of the man in front of him. The Masters of Ceremony are both at the head of the line, arranged in one of the following configurations:

(a) If there is sufficient room for the Masters of Ceremony to turn their shoulders and pass through the Inner Door side-by-side without too much crowding, the Senior Master of Ceremony should stand at the left and the Junior at the right, with the Candidates lined up behind the Senior Master of Ceremony.

(b) If the Inner Door is too narrow, the Masters of

Ceremony should line up in single file on the left side with the Senior Master of Ceremony at the head of the line. The Junior Master of Ceremony should come to the right side of the Senior Master of Ceremony as soon as practically possible after the Candidate's hand has been taken from his shoulder.

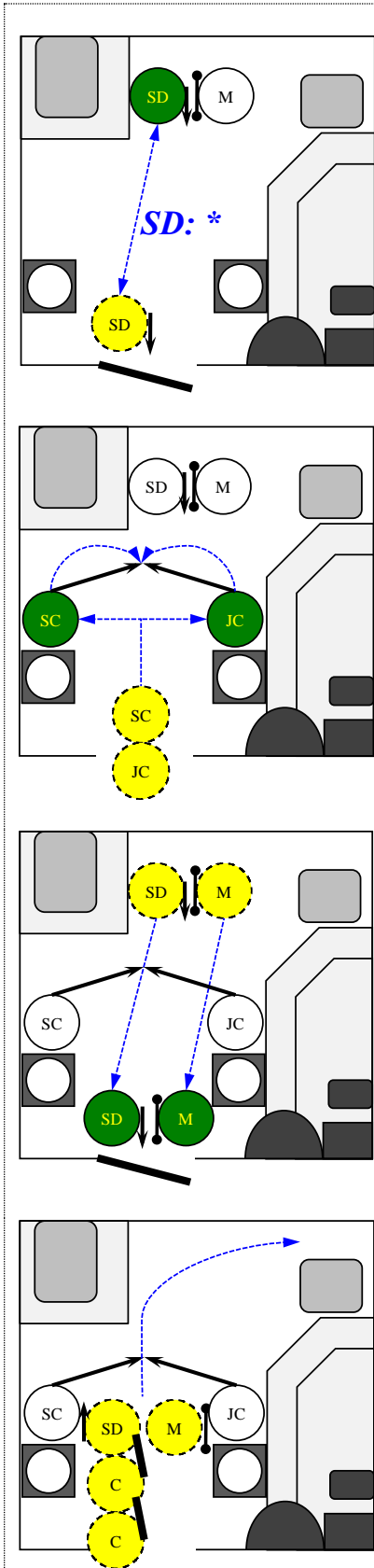


The Column enters and makes an immediate turn to the right upon entering the "working area" of the Lodge Room. The Master gavlens up the Lodge upon the entrance of the Candidates.

It is important to make the right turn as close to the West as possible so that there is room West of the Altar to make multiple reverse turns.

**Conductors are waiting** on the Senior Warden's platform and acquire Candidates immediately after each Candidate passes through the arch: The Conductor comes alongside the Candidate and lifts the Candidate's hand off the shoulder where it rests. He then puts the Candidate's right elbow *inside* his elbow, grasping the Candidate's right wrist with his left hand and gently squeezing the Candidate's right arm against his body. The Conductor can also bring his right hand across to cover the Candidate's right hand for additional

security and control. The more "controlled" the hoodwinked Candidate is, the more secure he will feel and the easier it will be to lead him.



***If there are no Stewards:*** The Marshal should stay at the top of the entranceway to the Inner Door while the Senior Deacon proceeds alone to knock, open the Inner Door and direct the Masters of Ceremony and Candidates to enter.

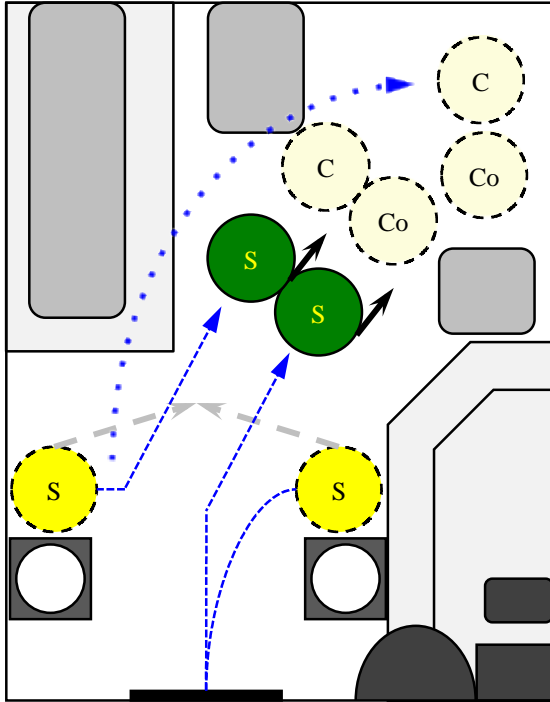
Upon communicating this direction, the Senior Deacon immediately withdraws alongside the Marshal to make room for the Masters of Ceremony.

The Masters of Ceremony enter – *without* the Candidates, who remain in the Preparation Room – and take the positions outside the Inner Door normally filled by the Stewards, where they form an arch with their staves.

Once the arch has been formed, the Marshal and Senior Deacon proceed to the open Inner Door for the Candidates.

In the Preparation Room, the Senior Deacon places the right hand of the first Candidate on his right shoulder and the Column proceeds with the floorwork of the Degree.

In this case, the Masters of Ceremony occupy the Stewards' positions of the at the back of the Column until the erection of the West Wall of the Symbolic Temple, when they resume their traditional positions.



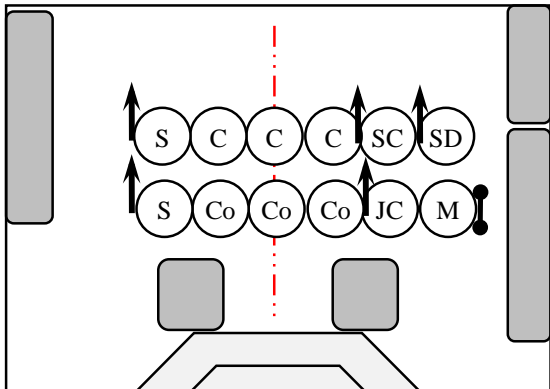
After the last Candidate clears, the Stewards strike the arch.

One Steward closes the Inner Door and both proceed together to join the Column at the rear.

If the Stewards forget to close the Inner Door, it should be quietly and discretely closed by the Senior Warden at his earliest convenient opportunity.

## THE RECEPTION

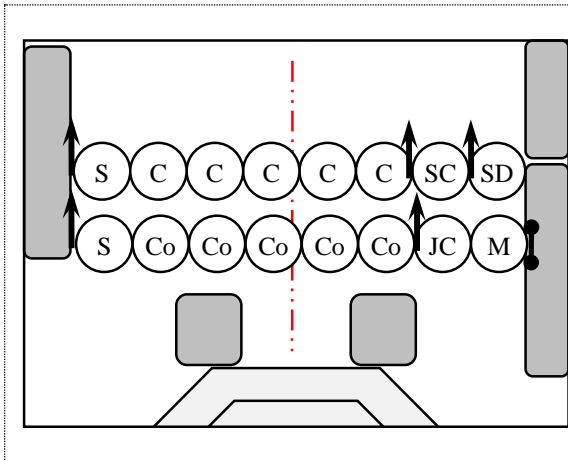
(EA: p. 35; FC: p. 97; MM: p. 152)



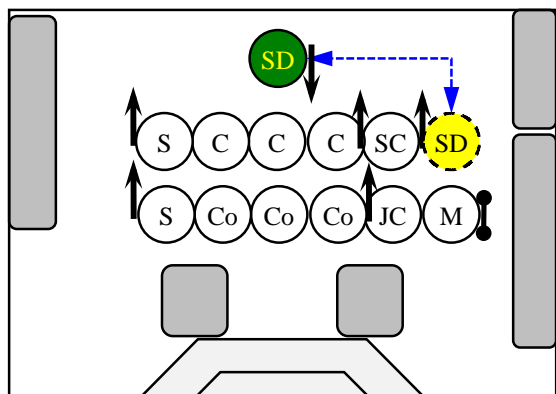
After making a sharp turn to the South, the Marshal halts the Column with the Candidates centered in the Lodge Room, and all face East.

The Marshal should take care that he does not turn the members of the Column to face the East until *after* the Stewards have joined at the back and everyone is in place.

Prior to the Ritual, the Marshal and Senior Deacon should ascertain precisely where *they* should stop at each Station so that the *Candidates* are centered at the Station.

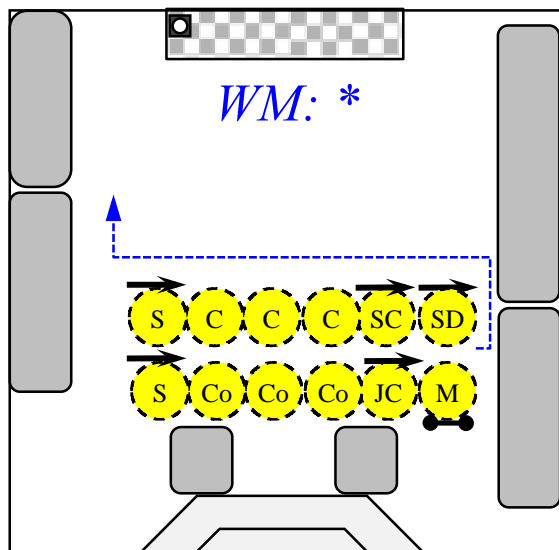


*With five Candidates*, spacing is very important as it can get crowded. The illustration at left is a scale representation of a five-Candidate Column in a Masonic Hall Lodge Room!



The Senior Deacon leaves his place and comes to a point in front of the Candidates.

He admonishes the Candidates as appropriate for the Degree and returns to his place in the Column.



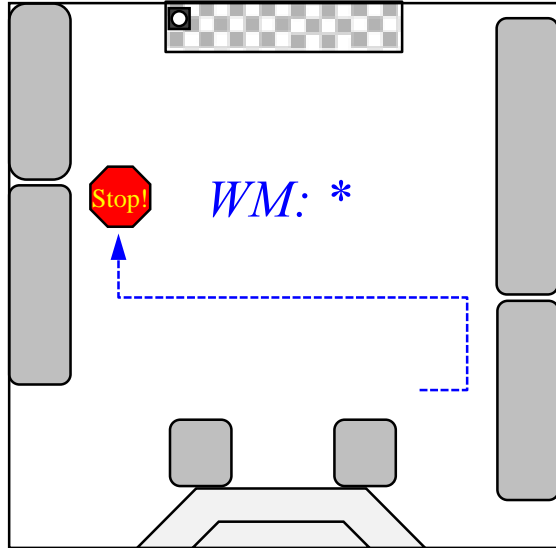
Once the Senior Deacon returns to his place in the Column, the Marshal awaits the Master's gavel to start the perambulations.\* Then the Column faces right and proceeds towards the South (to whatever extent possible) before making a full reverse via a counterclockwise turn. Once the Column reaches the North sideline, it turns East and proceeds with the perambulations.

\* Note: In the Entered Apprentice Degree Ritual, the Marshal does *not* wait for the Master to gavel before proceeding because the Candidates have the Prayer before the perambulations (see below).



## THE PRAYER (ENTERED APPRENTICE DEGREE ONLY)

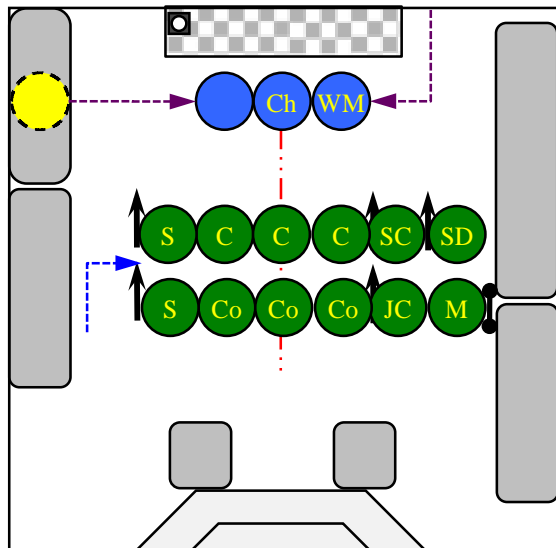
(EA: p. 36)



***In the Entered Apprentice Degree Ritual:***  
*Without waiting for the Master's gavel to begin, the Column turns and proceeds East up the North side of the Lodge Room as described above.*

After the Column turns East, the Master gavels to halt the procession.

It is important that the Master gavels while there is sufficient space for *two full turns* of the Column West of the Altar. The entire Column does not need to be facing East before the Master gavels, and in most Lodge Rooms the Master should gavel as soon as the head of the Column turns East.

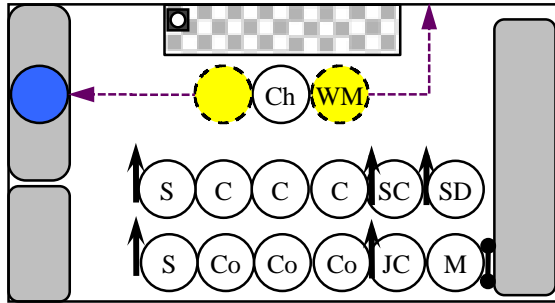


At the Master's order, the Column turns *sharp right* and proceeds East, stopping when the Candidates are centered with respect to the Altar.

If the Master let the Column proceed too far East before gaveling, the Marshal may have to work the Column in a discrete Southwest diagonal in order to create space for the coming counterclockwise turn West of the Altar. The Prayer is *not* at the Altar, but rather in the *center* of the Lodge Room about half-way between the Altar and the West.

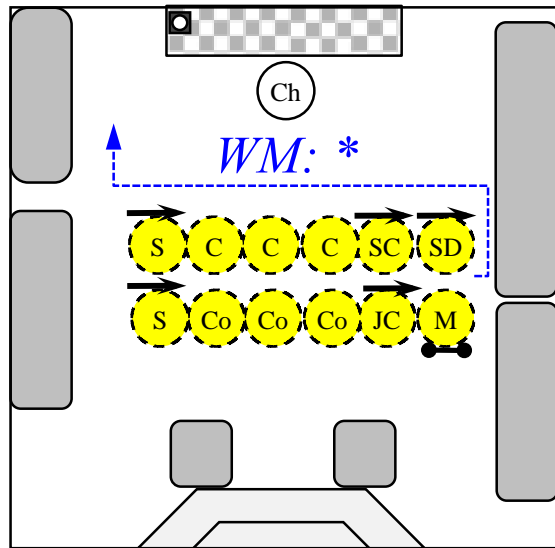
Candidates. Additional designated Brothers step in to assist with the Prayer as needed. All Masons come to the Sigh of Fidelity for the Prayer.

All face East for the Prayer. The Master and Chaplain come down for the Prayer via the South side of the Lodge Room to a point in front of the



Following the Prayer, the Master returns to the East and any Brothers who assisted with the Prayer return to their places in the Lodge Room. The Chaplain remains at the Altar.

The Column remains in place and the Marshal awaits the Master's gavel.



Once the Master has returned to the East, he strikes the gavel to begin the perambulation.

The Column faces right and proceeds towards the South (to whatever extent possible) before making a full reverse via a counterclockwise turn.

Once the Column reaches the North sideline, it turns East to begin the perambulations.

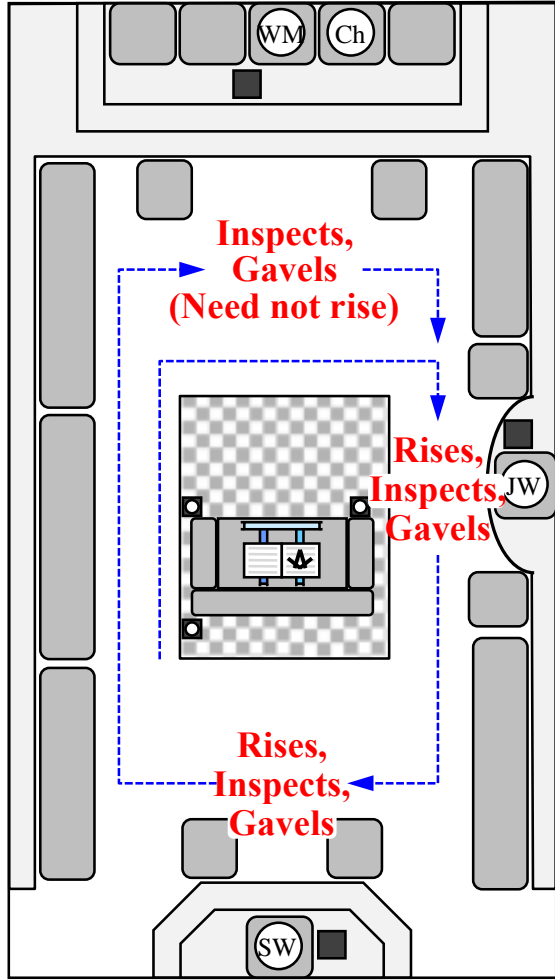
## PERAMBULATIONS

(*EA: p. 37; FC: p. 97; MM: p. 152*)

In every Degree, the Master's gavel strike starts the perambulations, after which the Column proceeds through the perambulations in clockwise fashion.

As the Column approaches the South Station, the Junior Warden rises to inspect the Candidates and ascertain if they are duly and truly prepared. If he is satisfied that they are clothed properly for the Degree, he gavels to indicate that the Column may pass.

The same inspection and gaveling takes place at the Senior Warden's and Master's Stations. The Wardens rise for inspection, the Master does not have to rise.



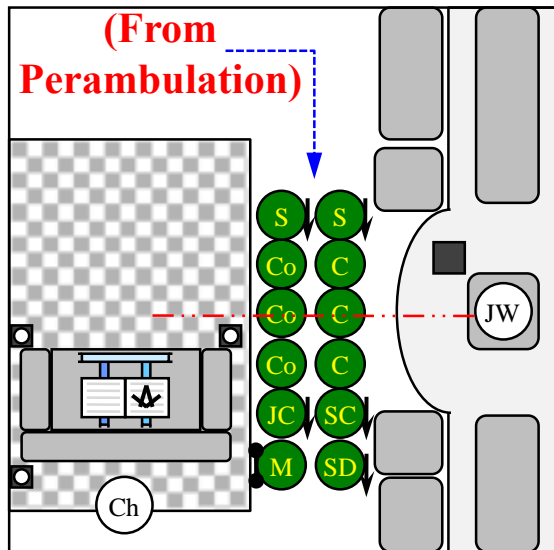
*If an officer does not gavel* before the head of the Column reaches the point at which it would execute the next turn, the Marshal halts the Column and the Senior Deacon looks to the controlling officer for directions. This officer discretely instructs the Senior Deacon as to the necessary corrections, which the Senior Deacon makes without leaving the Lodge Room if possible. Once the corrections are made, the gavel is struck and the Column may proceed with the perambulations.

There is *one* perambulation for the Entered Apprentice Degree, *two* for the Fellowcraft Degree and *three* perambulations for the Master Mason Degree. The number of gavel strikes in each instance corresponds to the number of perambulations: one gavel strike on the first perambulation, two gavel strikes on the second perambulation and three gavel strikes on the third perambulation.

For the Second and Third Degree Rituals, the Chaplain follows the procession after the penultimate perambulation and takes a place West of the Altar (the Chaplain is already in place for the First Degree following the Prayer).

## SCRIPTURE LESSON AND EXAMINATIONS

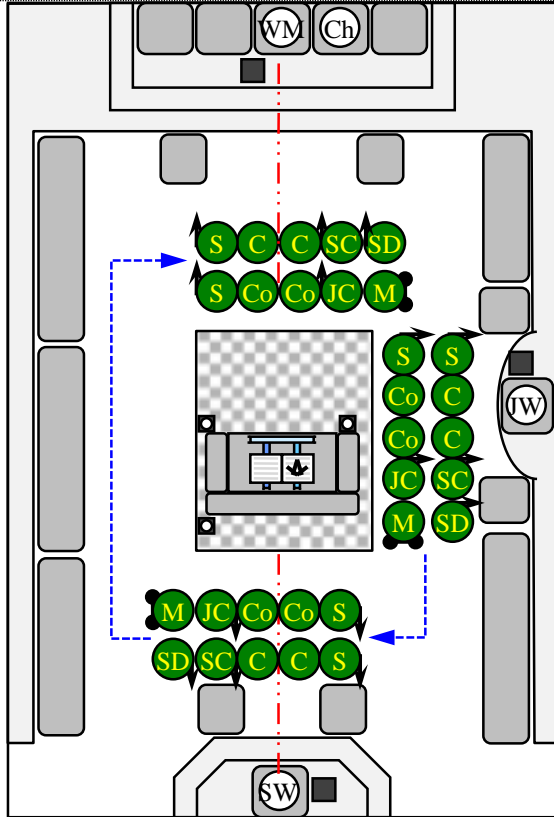
(EA: p. 38; FC: p. 99; MM: p. 153)



After the final perambulation, the Column halts in front of the Junior Warden's Station, with the Candidates centered at the Station. All continue to face West.

The Column does *not* face left towards the Junior Warden until after the Scripture Lesson. This is a very common mistake.

The Chaplain recites the Scripture Lesson, then returns to his place via the South side of the Lodge Room once the way is clear. In most Lodge Rooms, the Chaplain should wait until the Column has vacated the South before returning to his place.



After the Scripture Lesson, the Marshal faces the Column left for the Junior Warden's Examination.

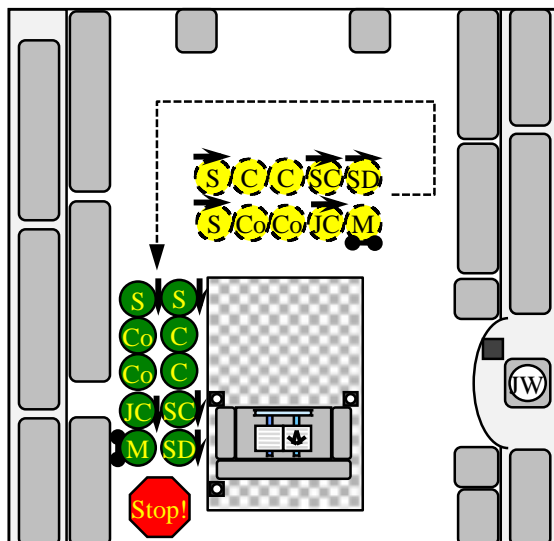
Thereafter, the Column faces right and the Marshal leads the Column clockwise to the Senior Warden's Station and the Master's Station for similar examinations.

The Marshal should take care to ensure that he halts the Column when the Candidates are centered with respect to each Station.

The Marshal should make the final turn to bring the Column before the Master's Station as far West as possible, so that there is sufficient space for a full reverse turn when the Master orders the Candidates reconducted to the Senior Warden.

## TURNING BACK WEST

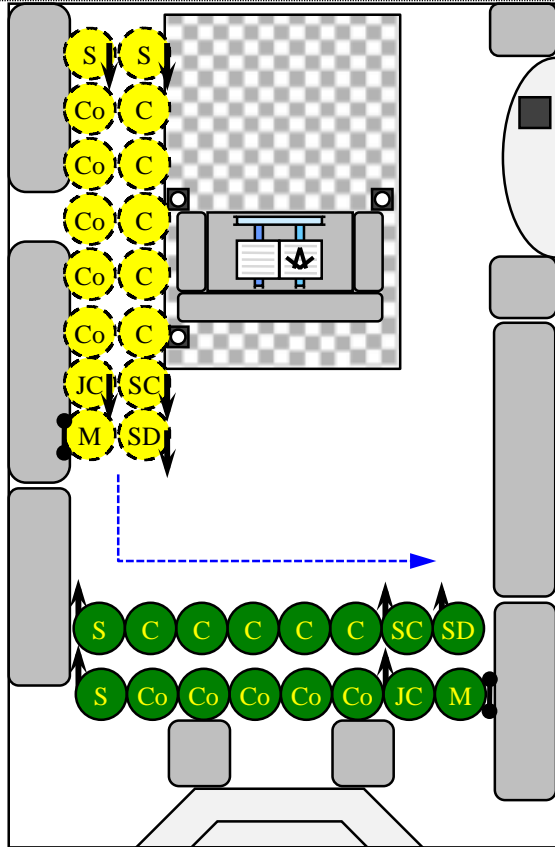
(EA: p. 40; FC: p. 101; MM: p. 157)



After the Master orders the Candidates reconducted to the Senior Warden, the Column faces right and proceeds South (to whatever extent possible) before making a full counterclockwise turn to proceed West along the North side of the Lodge.

The Marshal halts the Column at some point during the procession Westward before passing West of the Altar, and the Senior Deacon conveys the Master's order to the Senior Warden.

The Senior Deacon does not "knock" with his staff here, and all officers hold their staffs in the same position as the Senior Deacon (as they should throughout).

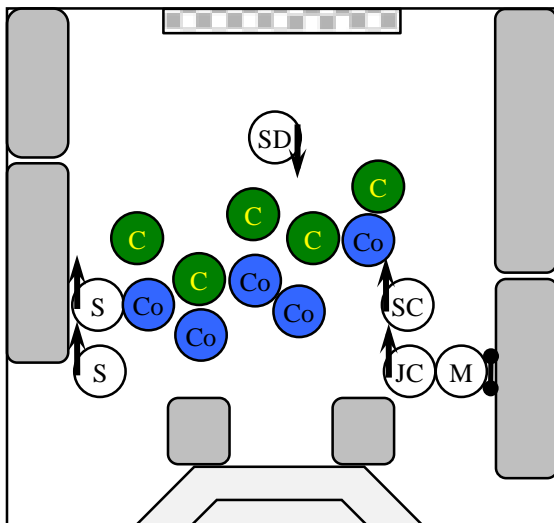


Following the Senior Warden's direction, the Marshal brings the Column to a position in front of the Senior Warden's Station via a counterclockwise turn in the West. All face East.

The Marshal should turn the Column South as close to the Senior Warden's Station as possible so that there is sufficient space to form the West Wall of the Symbolic Temple.

## BRINGING THE CANDIDATES TO THE ALTAR

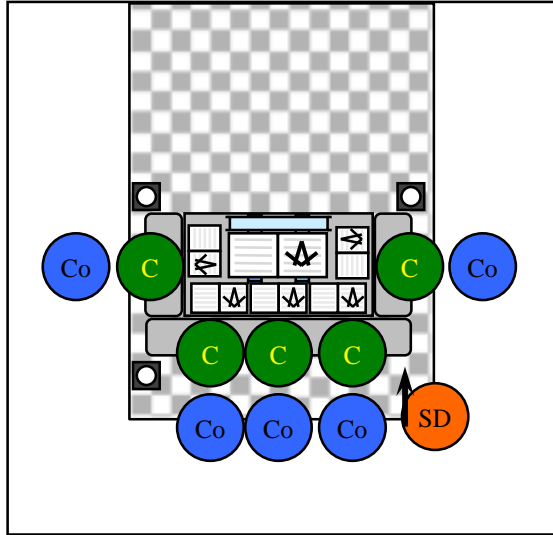
(EA: p. 41; FC: p. 102; MM: p. 158)



After the Candidates are brought on the Step, their positioning can be very disorganized – especially in Degrees where they are making multiple advances.

The Senior Deacon steps in front of the Candidates to verify that they have come on the Step. Eye contact and a brief nod should suffice to inform the Senior Warden that all Candidates are in Order (the Senior Warden often is not be able to visually verify this himself). When all the Candidates are on the Step of the Degree, the Senior Warden informs the Master that the Candidates are in Order.

The Master then verifies that the Candidates are still willing to take the Obligation and directs them to the Altar.



The Conductors, *under the direction of the Senior Deacon* (or the Senior Deacon himself), position each Candidate at the Altar and each Conductor takes a position directly behind his Candidate in a formal body position.

The Senior Deacon should place the Candidates standing closest to the West first, so that the Marshal, Masters of Ceremony and Stewards have time and space to form the West Wall.

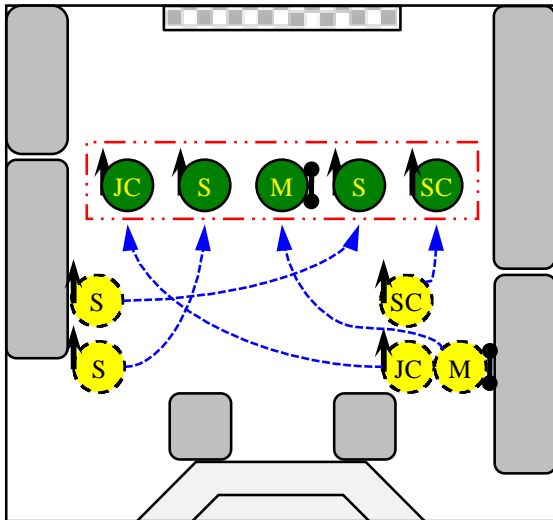
If individual Volumes of Sacred Law are used and not already laid out on the Altar, another designated Brother can assist the Senior Deacon by placing them in front of each Candidate as he is positioned at the Altar.

When all the Candidates are positioned, the Senior Deacon withdraws nearby to the Southwest corner of the Altar. He should then look West to verify that the West Wall has been completely formed (see below) before facing East to inform the Master that the Candidates are in Due Form.

## FORMING THE WEST WALL

(*EA: p. 41; FC: p. 102; MM: p. 158*)

As soon as the Senior Deacon has cleared sufficient space in the West, the Marshal, Masters of Ceremony and Stewards form the West Wall. The goal for these officers is to form the West Wall and stand ready to form the Symbolic Temple by the time the Senior Deacon finishes placing the Candidates at the Altar

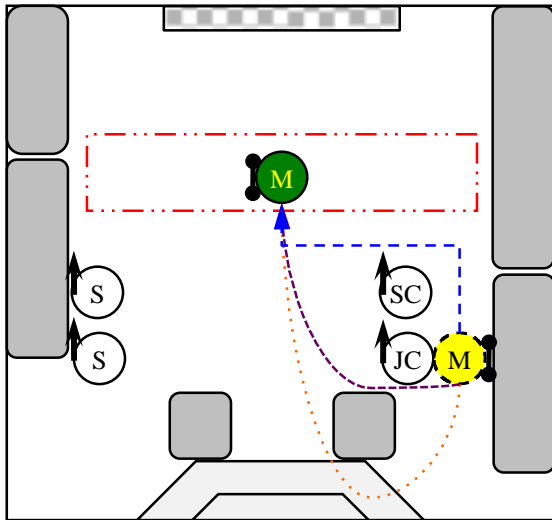


To form the West Wall, the Marshal, Masters of Ceremony and Stewards move from their previous positions into a straight line across the West, with the Masters of Ceremony on the outside, the Stewards on the inside and the Marshal at the center.

However, as the diagram to the left illustrates, there are many crossing paths. In addition, the Masters of Ceremony and Stewards may be inexperienced and unsure about where to go. The frequent result is a disorganized affair that diminishes the solemnity and decorum of the ritual.

The suggested procedure places the Masters of Ceremony and Stewards under the direction of the Marshal, who directs them to their places in a controlled and organized fashion.

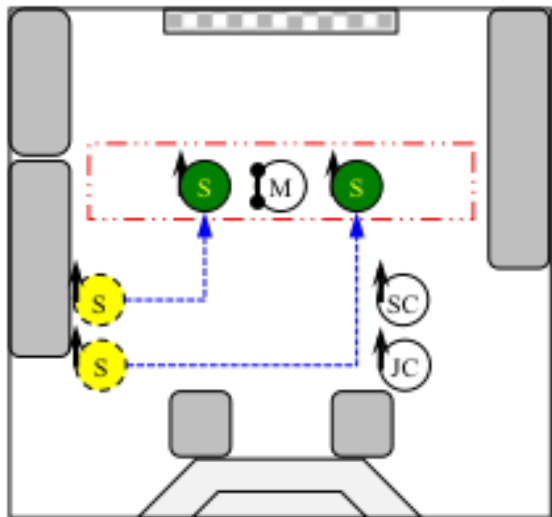
Note: The instructions in the *Standard Work and Lectures*, 2014 edition, say that the Masters of Ceremony should “take positions in front of their respective chairs.” This has the nature of a general instruction that the Senior Master of Ceremony should be on the South side and the Junior Master of Ceremony on the North side of the West Wall. It is not meant that the Masters of Ceremony should literally stand directly in front of their respective chairs all the way in the West. Rather, the Masters of Ceremony should take their appropriate places in the West Wall in line with the Marshal and Stewards, positioned wide enough to have clear and straight paths to the East. These paths to the East will later delineate the North and South Walls of the Symbolic Temple.



After the Senior Deacon has cleared the Candidates sufficiently, the Marshal takes a position about half-way between the Altar and the West (or closer for a more intimate effect if there are not many brothers present at the Ritual), centered with respect to the Altar.

There are multiple paths the Marshal can take to his place, depending on the position of the Masters of Ceremony and Candidates as well as the layout of the Lodge Room.

Upon reaching his place, the Marshal turns around to face West so that he can see the Masters of Ceremony and Stewards.



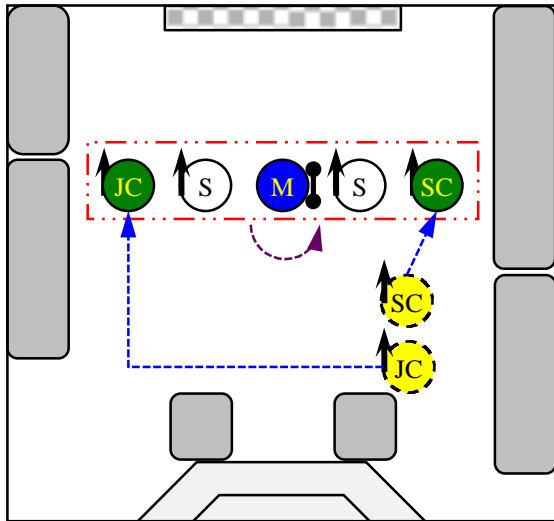
The Marshal then directs the Stewards one at a time to their places in the West Wall.

Again, the most effective way for the Marshal to direct the Stewards to their places is to make eye contact, point at an individual Steward with the Marshal’s baton and then point to that Steward’s place in the West Wall. The motions should be slow, clear and decisive so that there is no confusion as to the Marshal’s directions. The Stewards proceed in an orderly fashion to their indicated places when directed and face East.

---

The most orderly and simple movement plan is for the Steward to the East to take the North position and for the Steward in the West to take the South position in the West Wall. However, this does result in the two Stewards being seated in different chairs at the conclusion of the Floorwork than the chairs they originally occupied. If this is something the Lodge cares about, the Marshal may place the Stewards on opposite sides of the West wall, bearing in mind that the Steward on the South side of the West Wall will eventually be seated in the Steward's chair closest to the East.

---



After the Stewards are positioned, the Marshal directs the Masters of Ceremony one at a time to their places in the West Wall using the technique described above. The Masters of Ceremony proceed in an orderly fashion to their indicated places when directed and face East. Once the Masters of Ceremony are positioned, the Marshal faces East.

---

The Marshal must take care to direct the Senior Master of Ceremony to the South side and the Junior Master of Ceremony to the North side of the West Wall (hint: the closest Master of Ceremony should walk the shortest distance to his position).

---

## FORMING THE SYMBOLIC TEMPLE

*(EA: p. 42; FC: p. 103; MM: p. 158)*

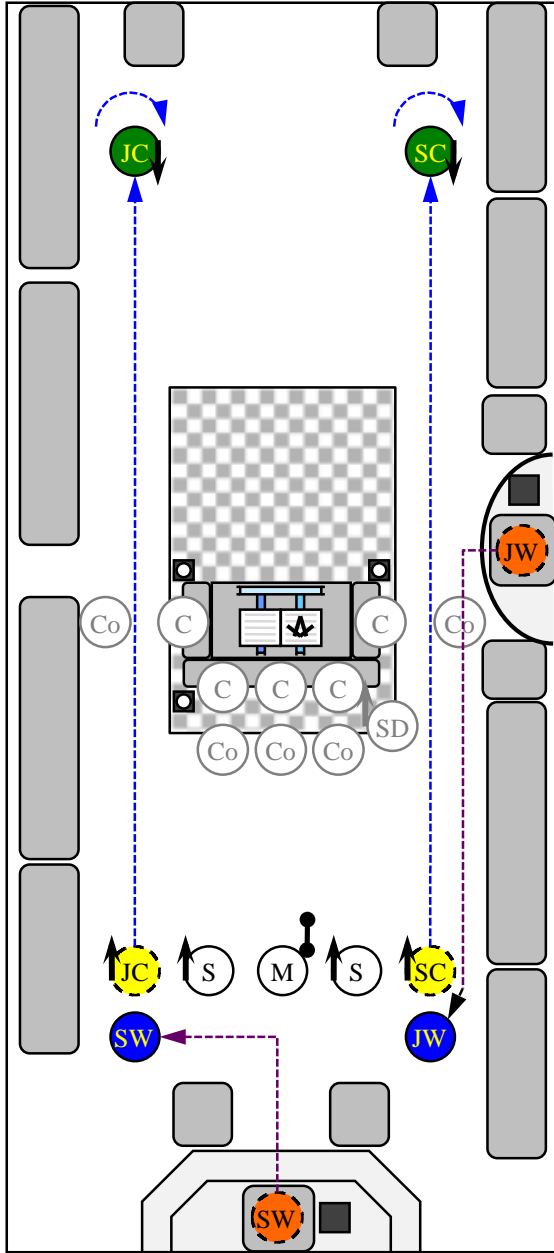
Once the Senior Deacon has verified that the West Wall is formed, he informs the Master that the Candidates are in Due Form. The Master then gavels three times to initiate the formation of the Symbolic Temple.

---

The quality execution of this floorwork can be greatly facilitated by placing it under the direction of the Marshal, who can signal the initiation of the various movements with his baton.

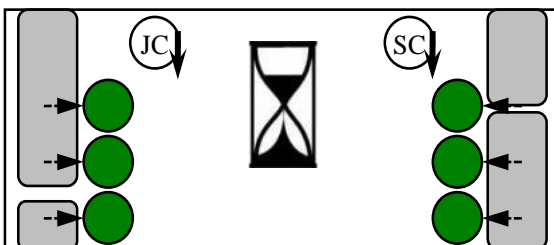
---



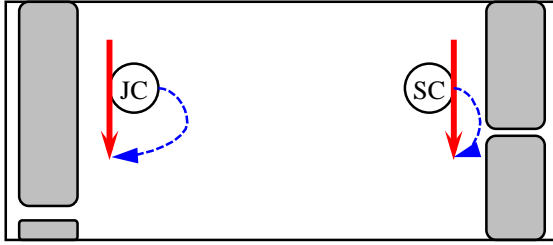


Immediately following the Master's gavel, the Marshal points his baton forward toward the East to signal the Masters of Ceremony. The Masters of Ceremony proceed briskly to the East, keeping even with one another and holding their staves in the usual upright position. In the East, the Masters of Ceremony about-face to face West.

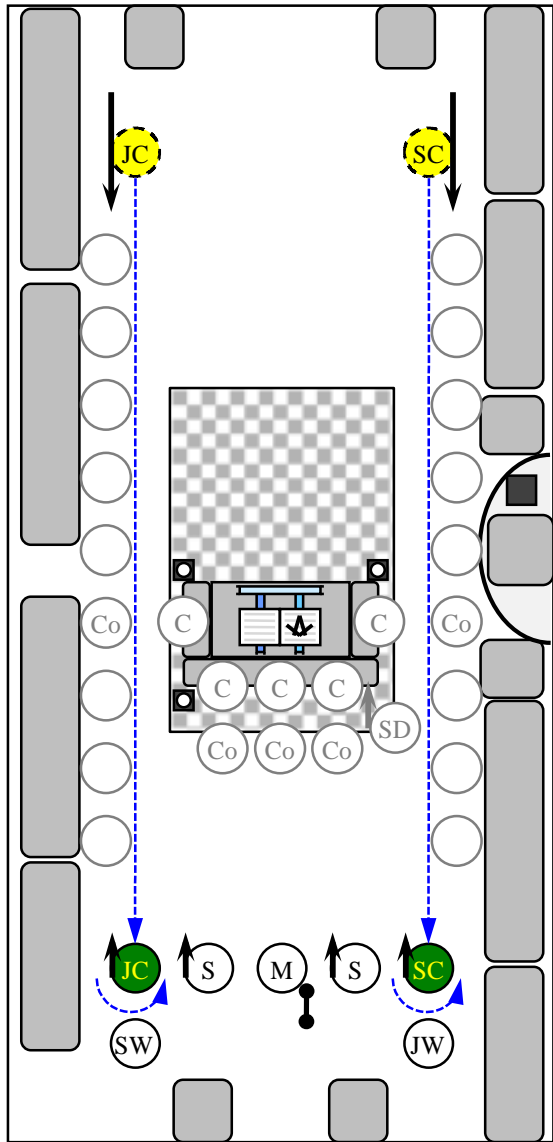
The Wardens come down from their Stations as soon as practically possible after the Masters of Ceremony have passed East of the Junior Warden's Station, and take positions directly *behind* the Masters of Ceremony's places in the West Wall.



All wait for the Brethren to come to the Level and form rough lines before the Marshal signals the Masters of Ceremony to dress the lines.



Once the Marshal determines that the Brethren have taken their places in the North and South Walls, he signals the Masters of Ceremony to lower their staffs to a horizontal position, held on the outside (the Marshal can place his baton in a similar position to cue and remind the Masters of Ceremony).

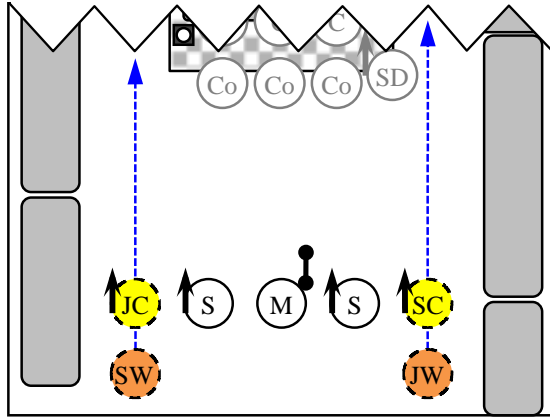


Once the Masters of Ceremony's staffs are in the correct position, the Marshal turns and points his baton back towards the West to signal the Masters of Ceremony to return to the West. The Masters of Ceremony proceed to the West inside the lines, keeping even with each other and dressing the lines along the way.

In "dressing the lines" the Masters of Ceremony should walk in a direct East-West path and encourage Brothers to form neat and orderly lines by coming forward or moving back from the imaginary line illustrated by their lowered staffs. These lines will constitute the North and South Walls of the Symbolic Temple

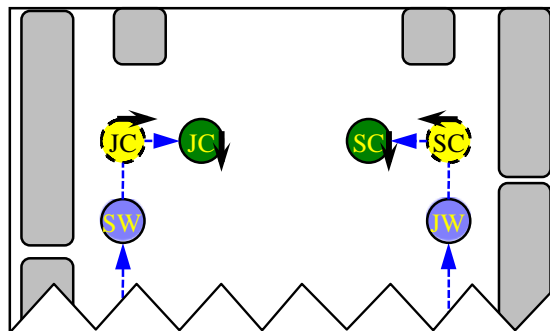
The Masters of Ceremony should also discretely encourage Brothers to take positions *East* of the Altar, so the Candidates can see them upon being brought to Light. Only after the spaces East of the Altar are sufficiently filled should the remaining Brothers take positions West of the Altar. The Conductors of any Candidates using the "side kneelers" at the Altar should take places in the lines directly behind their Candidates.

Once the Masters of Ceremony reach their original places in the West Wall, they return their staffs to the normal upright position in the left hand, about-face and await the Marshal's cue.



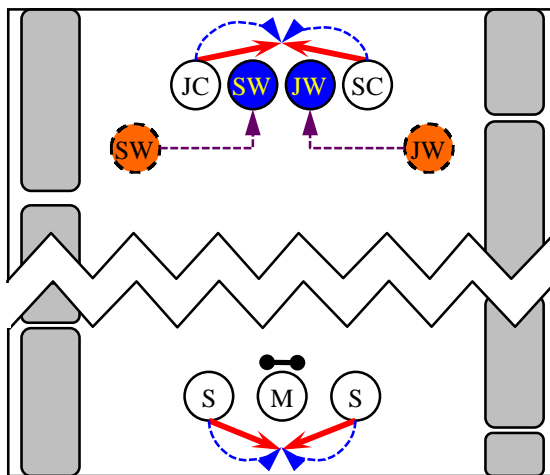
After a brief pause, the Marshal again points his baton towards the East to signal the Masters of Ceremony.

The Masters of Ceremony, closely followed by the Wardens and keeping even with each other throughout, proceed to the East.



Having arrived in the East, the Masters of Ceremony and Wardens pause briefly.

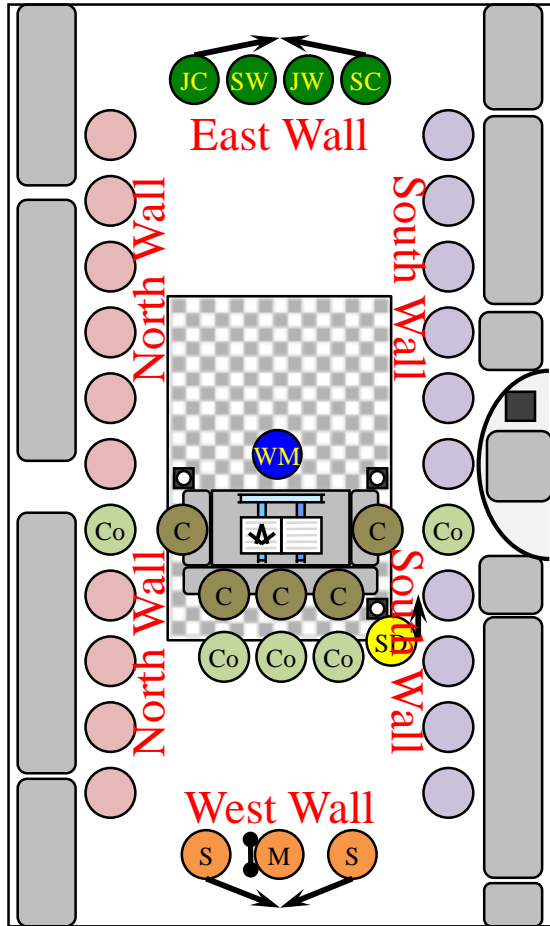
The Wardens remain in place while the Masters of Ceremony turn inward and move towards the center-line of the Lodge Room until they are close enough to comfortably make and hold an arch with their staves, at which point they face West and await the Marshal's cue.



The Marshal signals the Masters of Ceremony and Stewards to form simultaneous arches with their staves. Once the arches are formed, the Wardens step under the arch in the East and the Symbolic Temple is complete.

A good movement the Marshal can use to cue the formation of the arches is to hold the baton in the middle and extend it in front of him with his arm straight and the baton perpendicular to the floor. Then, once he has the attention of the Masters of Ceremony and Stewards, the Marshal raises the arm holding the baton to an upright position overhead.

The Masters of Ceremony and Stewards should be reminded to stand facing forward when forming the arch, and to make sure they are in a position they can comfortably hold for at least fifteen minutes.



The image at left depicts the Symbolic Temple with all the Officers, Candidates and Brethren in their proper positions, and the Master in place for the Obligation.

---

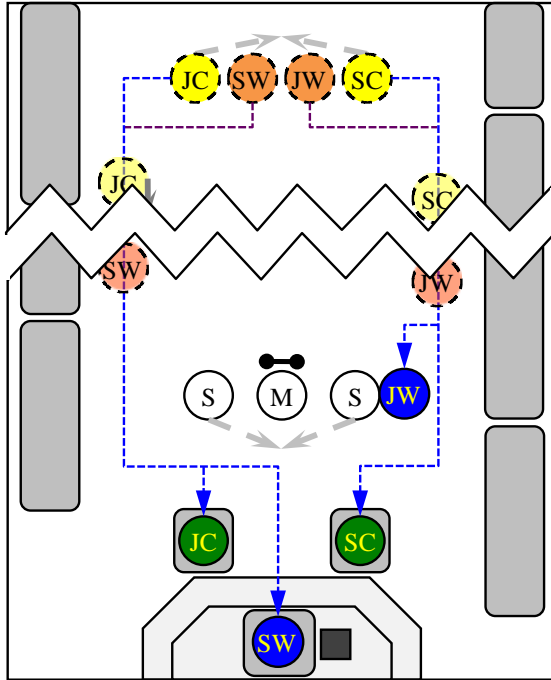
Note that the Wardens are in line with the Masters of Ceremony and facing West. This is their proper place. They should not be in front of the arch, nor should they be facing inwards towards each other. They can turn to the side and/or step forward in order to allow the Master to pass through, but should always resume their places in the East Wall as soon as practically possible. The straight line across the East is the most important visual cue to the Candidates that they are inside a Symbolic Temple

---

## BREAKING THE SYMBOLIC TEMPLE

(EA: p. 49; FC: p. 108; MM: p. 164)

After the business at the Altar is concluded and the Master has returned to the East, it is time to break the Symbolic Temple. *The Master does not gavel here!* All the Officers return to their Stations and Places before the Master gavels to seat the Lodge. The breakdown of the Symbolic Temple is initiated when the Marshal signals the Masters of Ceremony and Stewards to simultaneously break the arches.

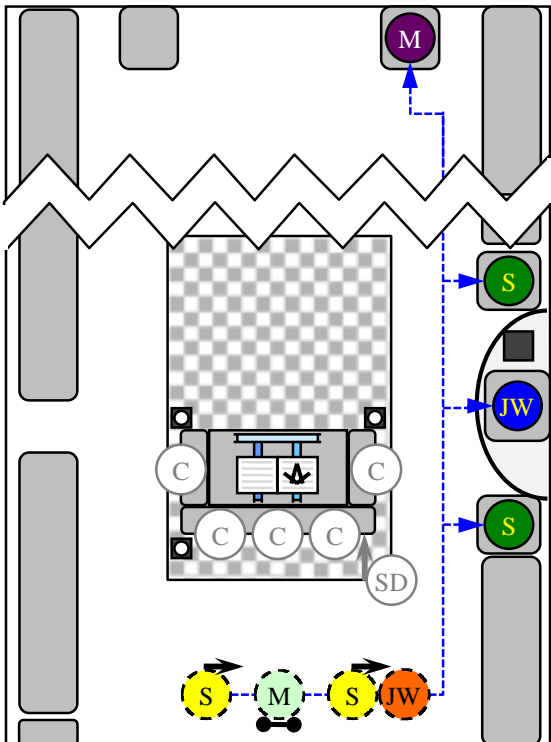


The Marshal can cue this moment using the reverse of the movement he used to erect the arches.

As soon as the arches come down the Wardens take the lead and proceed West along the sidelines, followed closely by the Masters of Ceremony.

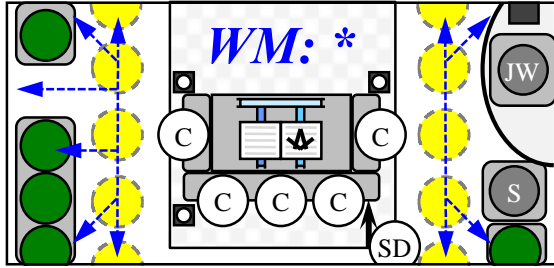
The Senior Warden and the Masters of Ceremony proceed all the way back to their Station and Places, where they face front and remain standing holding their staffs.

The Junior Warden does not go directly back to his Station! The Junior Warden steps inward slightly to clear the way for the Senior Master of Ceremony to pass behind him and stops next to the Steward when he is in line with the West Wall.



Once the Masters of Ceremony have passed by the West Wall, the Junior Warden turns and leads the Marshal and Stewards as they proceed behind the South Wall to their Station and Places, where all remain standing. The Stewards continue to hold their staffs.

If the Lodge Room is too narrow for the Junior Warden, Marshal and Stewards to return to their places behind the South Wall, they can remain on the inside and pass through when they reach their chairs.



After the Officers have all returned to their Stations and Places, the Master gavel to seat the Lodge.

The Masters of Ceremony and Stewards stow their staves as they are seating themselves.

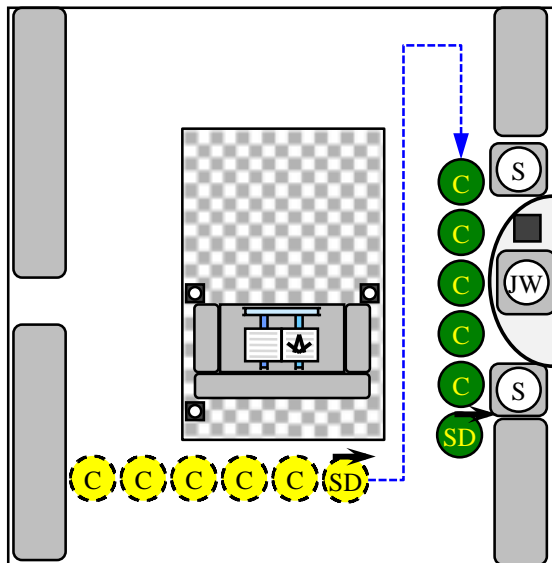
The Brethren return to their seats on the sidelines.

The Senior Deacon and Candidates remain in place until all the Brethren are seated.

## DEMONSTRATIONS

(EA: p. 49; FC: p. 109; MM: p. 164)

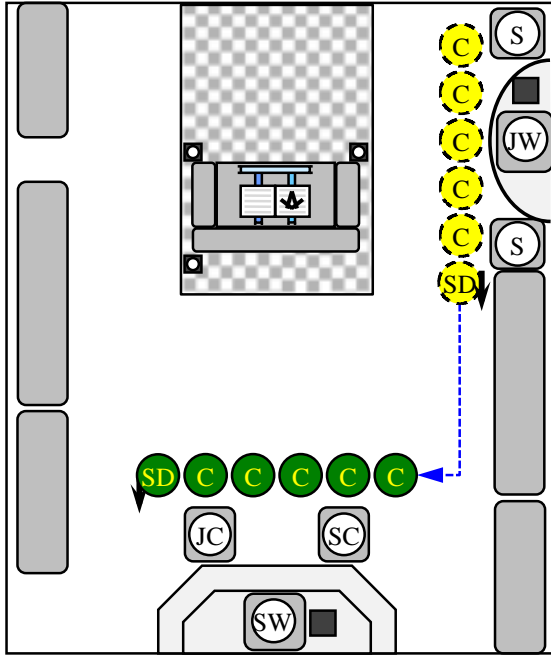
Especially in the Entered Apprentice Degree Ritual, the Senior Deacon and Wardens should not hesitate to speak directly to the Candidates if they are hesitant about coming on the Step, displaying the Signs properly, etc.



After the Brethren have been seated, the Senior Deacon asks the Candidates to form a line behind him and follow his path in a single-file line.

The Senior Deacon proceeds East up the South side of the Lodge Room, closely followed by the Candidates. Having passed by the Junior Warden's Station, the Senior Deacon executes a reverse clockwise turn and proceeds West to the Junior Warden's Station. All come on the Step of the Degree, including the Junior Warden after rising.

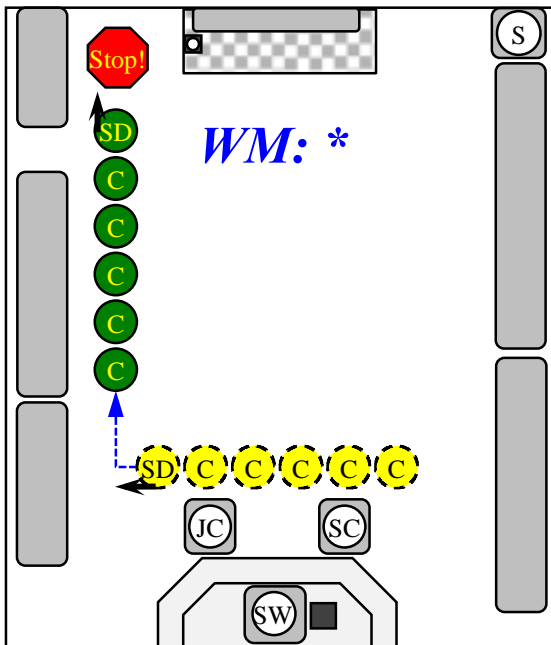
The Candidates are frequently confused by the tight turn in the South sideline. The Senior Deacon can help by emphasizing that the Candidates should follow in his pathway *exactly* – also by proceeding significantly past the Junior Warden's Station before making the reverse turn, and making a sweeping movement with his arm while turning to indicate that the Candidates should make the same turn.



After the Candidates are dismissed by the Junior Warden, the Senior Deacon leads the Candidates in a clockwise path to the Senior Warden's Station, where all come on the Step of the Degree, including the Senior Warden after rising.

## APRONS

(EA: p. 52; FC: p. 113; MM: p. 167)



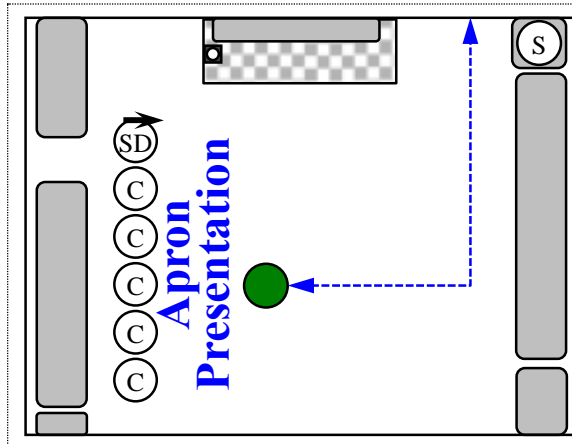
After the Candidates are dismissed by the Senior Warden, the Senior Deacon continues to lead the Candidates on a clockwise path around the Lodge Room and proceeds East up the North sideline.

At some point *before* the Senior Deacon has reached the West edge of the Altar, the Master gavels to halt the procession.

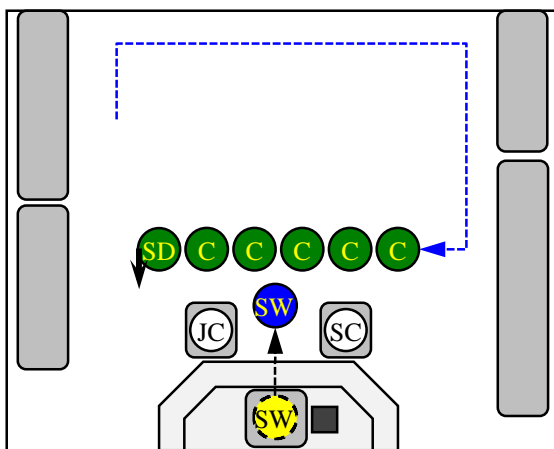
---

***In the Fellowcraft and Master Mason Degree Rituals:*** The Master orders the Senior Deacon to lead the Candidates to the Senior Warden's Station for instruction in wearing their Aprons.

---



***In the Entered Apprentice Degree Ritual:*** The Senior Deacon and Candidates face right. The Master or his designee approaches, presents the Candidates with their White Leather Aprons, directs them to the Senior Warden's Station for instruction in wearing their Aprons, and retires.

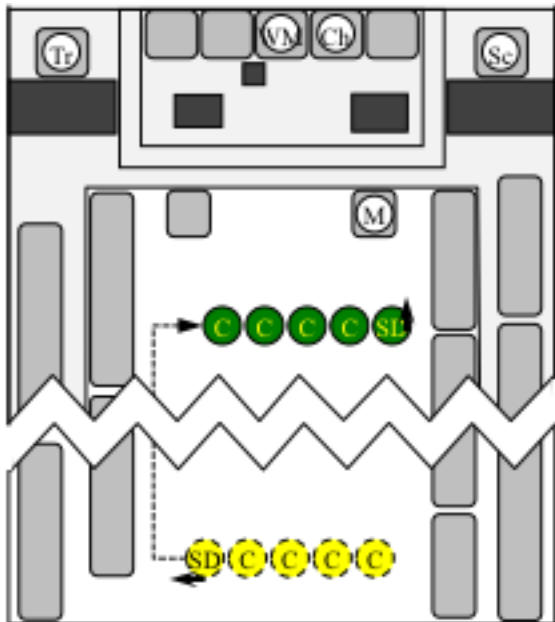


After the Candidates are directed to the Senior Warden's Station for instruction in wearing their Aprons, the Senior Deacon leads them in a clockwise path West of the Altar to a position in front of the Senior Warden's Station, where all face West.

The Senior Warden comes down from his Station and instructs the Candidates as to wearing their Aprons.

## FINAL INSTRUCTION IN THE EAST

(EA: p. 55; FC: p. 113; MM: p. 168)



After the Candidates have received instructions as to wearing their Aprons, the Senior Deacon leads the Candidates East via the North side of the Lodge Room, finally turning right to bring the Candidates before the Master's Station. *The Candidates do not come on the Step here.*

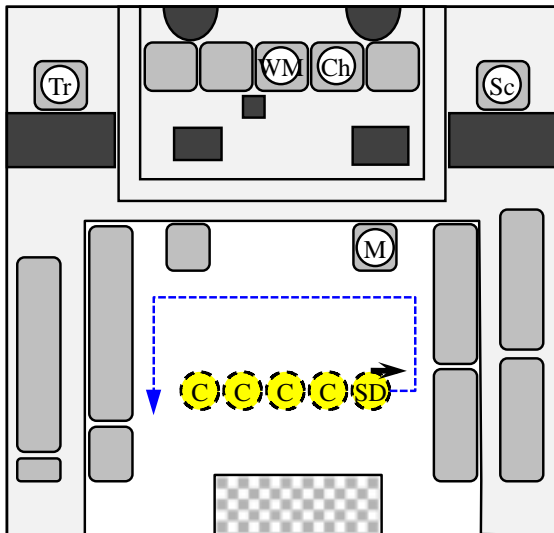
It is important for the Senior Deacon to turn early enough that there is sufficient space in the East for a full reverse turn.

Here the Candidates are presented with the Working Tools of the Degree.

***In the Entered Apprentice or Master Mason Degree Ritual:*** The Bible Presentation, either in the East or in the Northeast Corner.

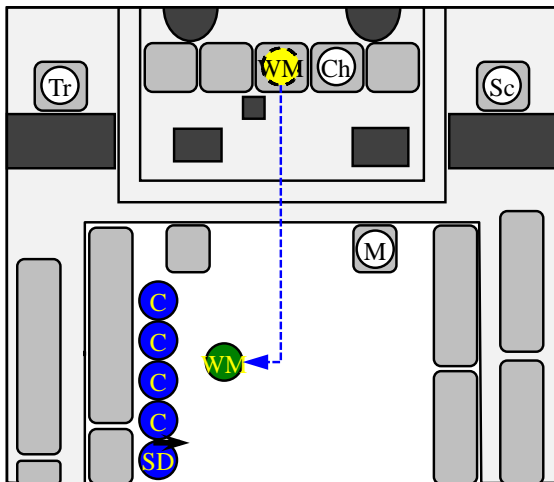


**In the Entered Apprentice Degree Ritual:** The Master demands some metallic substance before the presentation of the Working Tools.



Following the Working Tools (or Bible Presentation if done in this Degree), the Master orders the Senior Deacon to conduct the Candidates to the Northeast Corner of the Lodge. The Senior Deacon leads the Candidates to the Northeast Corner by means of a counter-clockwise turn.

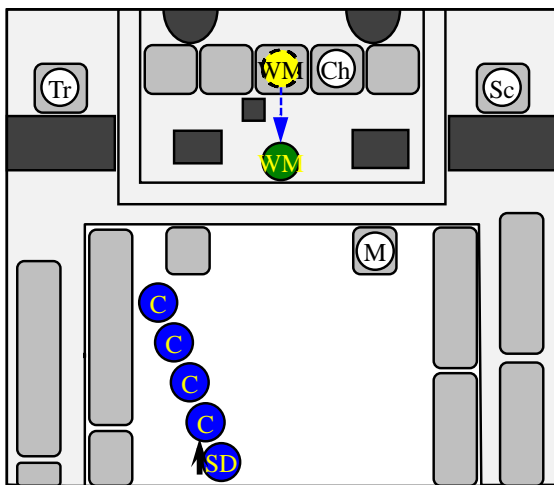
The Candidates come on the Step of Entered Apprentice and face the Master for his admonition.



There are two possible arrangements of Candidates before the Master in the Northeast Corner

(a) The Candidates can be lined up straight along the North sideline facing South, as in the illustration at right. In this case, the Master comes down to the Level to a position directly in front of the Candidates for his admonition.

*or*

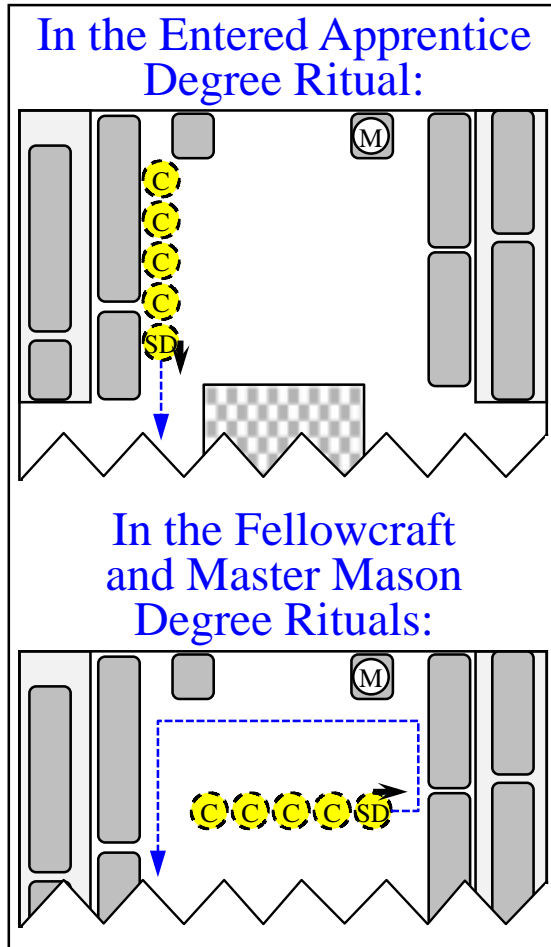


(b) The Candidates can be lined up in a diagonal facing East, as in the illustration at right. In this case, the Master delivers his admonition from the Master's dais.

The guiding principal in either case is that the Master and Candidates must be positioned so that every Candidate has a clear and unobstructed view of the Master.

## EXITING THE LODGE

(EA: p. 58; FC: p. 114; MM: p. 169)



Finally, the Master dismisses the Candidates.

---

***In the Entered Apprentice Degree Ritual:*** The Candidates are in the Northeast Corner when they are dismissed. The Senior Deacon leads the Candidates directly West down the North side of the Lodge Room.

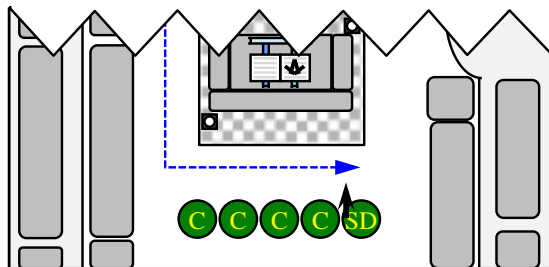
---



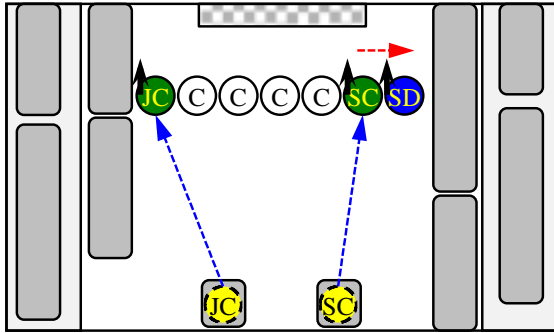
---

***In the Fellowcraft and Master Mason Degree Rituals:*** The Candidates are in the East when they are dismissed. The Senior Deacon leads the Candidates in a full counterclockwise turn, to proceed West down the North side of the Lodge Room.

---

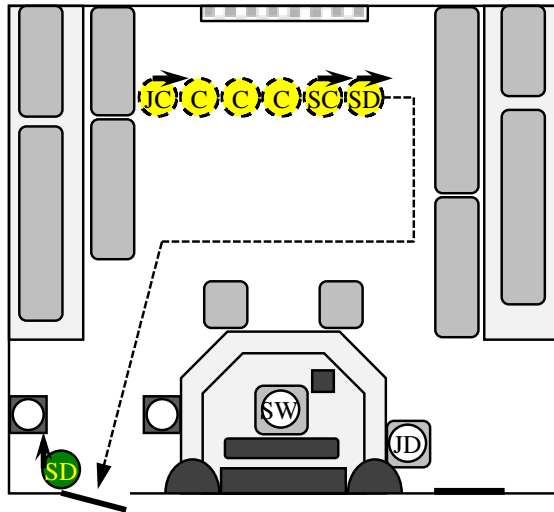


After passing West of the Altar, the Senior Deacon turns the Column left to bring the Candidates across the Altar. All face East.



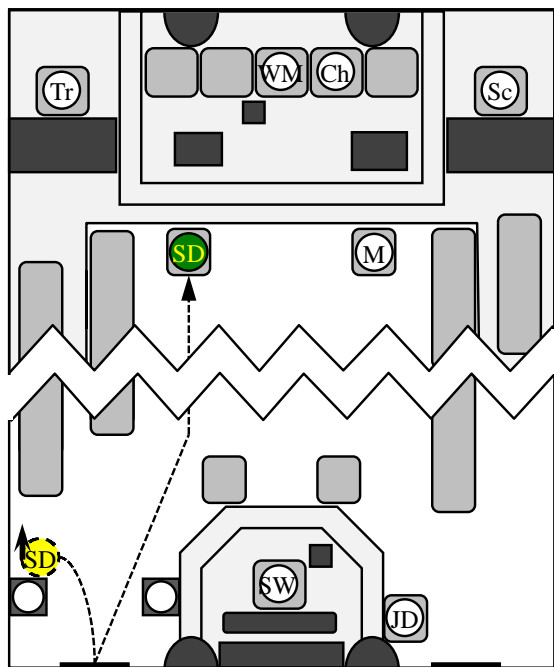
After a brief pause, the Senior Deacon moves a few steps to the South to make space for the Senior Master of Ceremony.

The Masters of Ceremony rise, retrieve their staves and join the Candidates at the Altar on the right and left. All come on the Step and salute the Master, except for the Senior Deacon who does not salute.



The Senior Deacon then leads the Masters of Ceremony and Candidates single file to the Inner Door via a clockwise turn in the West.

At the Inner Door, the Senior Deacon opens the door and steps aside. The Masters of Ceremony and Candidates exit the Lodge Room through the Inner Door.



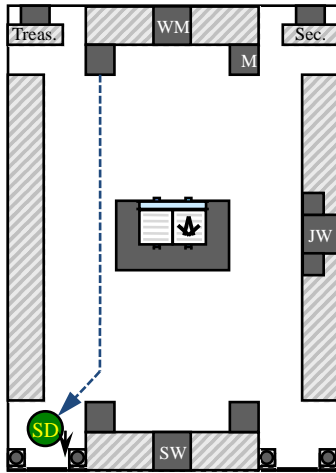
After the Masters of Ceremony and Candidates have exited the Lodge Room, the Senior Deacon closes the Inner Door and returns directly to his place where he is seated.

This marks the conclusion of the First Section of the Degree Ritual.

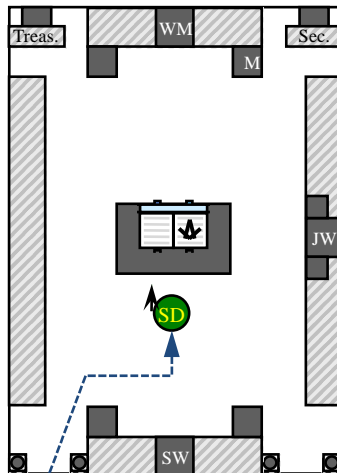
# FLOORWORK

## THE CONDENSED FLOORWORK

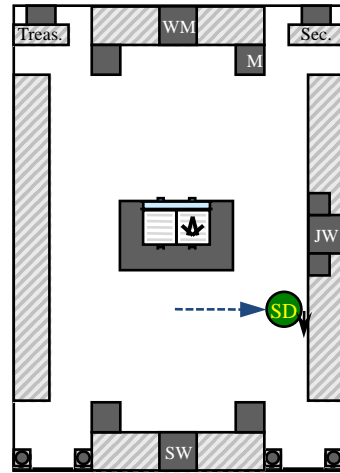
These schematics and narratives are intended to be distributed to the Marshal and Senior Deacon so that they can serve as study sheets and preparation guides. It is suggested that both Officers be presented with these materials at or shortly after their Installation in Office, and enjoined to use them to learn the patterns of the floorwork. The complete floorwork can thereafter be drilled by the Ritual Director in a few short private sessions until the Marshal and Senior Deacon can “fast walk” through the entire Degree with confidence.



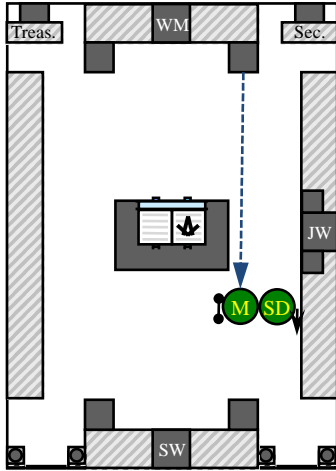
1. Senior Deacon goes to Inner Door



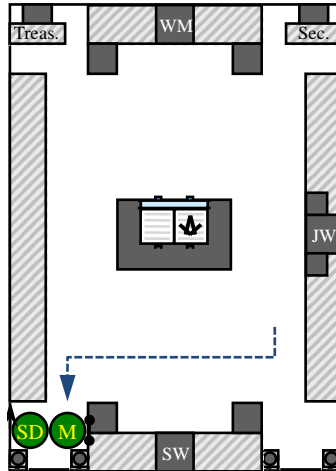
2. Senior Deacon goes to Altar to report



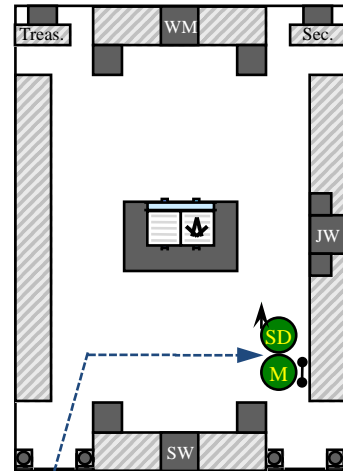
3. Senior Deacon goes South to wait for Marshal



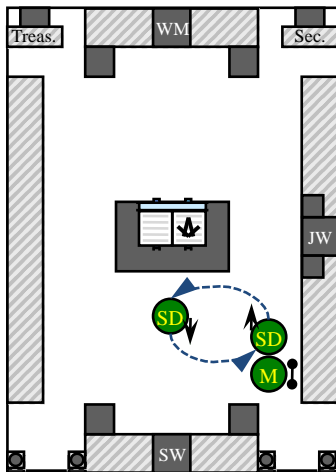
4. Marshal joins Senior Deacon



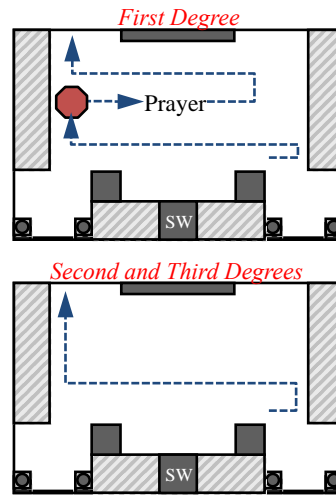
5. Group proceeds to the Inner Door and erects arch



6. Column proceeds across West, stops and turns East

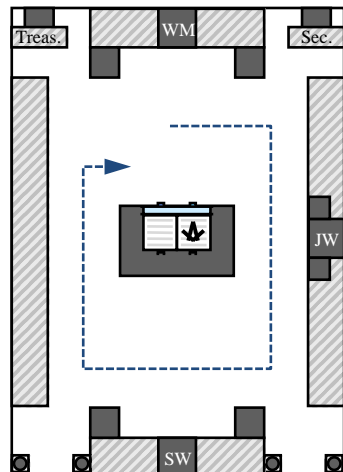


7. Senior Deacon admonishes Candidates and returns to Column

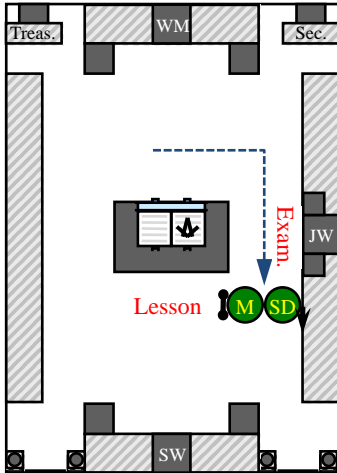


8. Column performs counter-clockwise turn, then turns East.

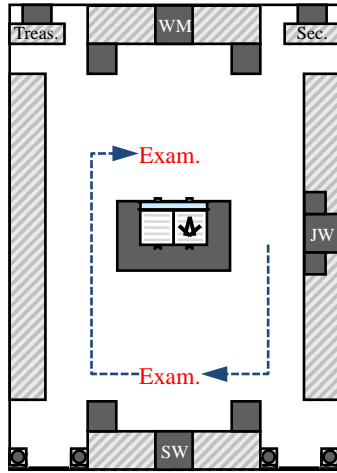
Column halted by gavel in First Degree, proceeds to center for Prayer, then performs another counter-clockwise turn to proceed East



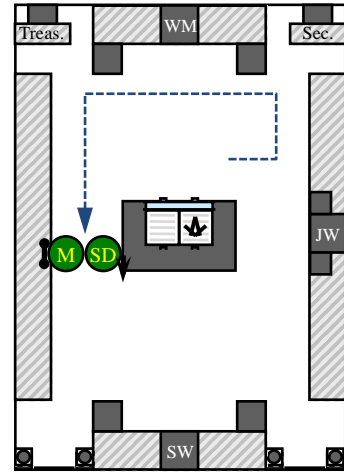
9. Column perambulates one, two or three times depending on the Degree



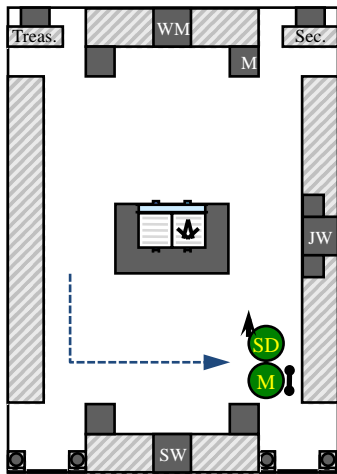
10. Column halts at Junior Warden's Station, remains facing forward for the Lesson, then faces left for the Junior Warden's Examination



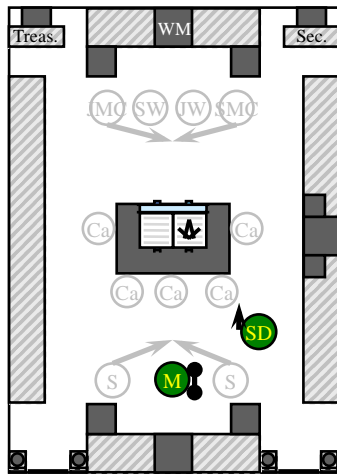
11. Column proceeds clockwise for examinations in the West and East, leaving space in the East for a reverse turn



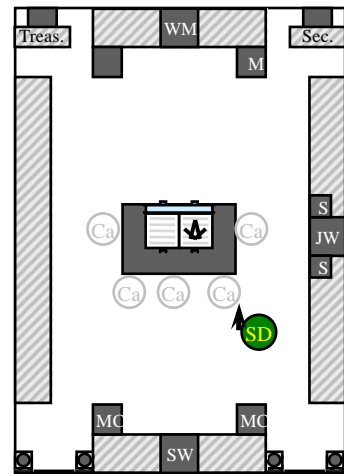
12. Column turns counter-clockwise and proceeds West, stopping at the Altar to ask the Senior Deacon to instruct the Candidates how to approach the East



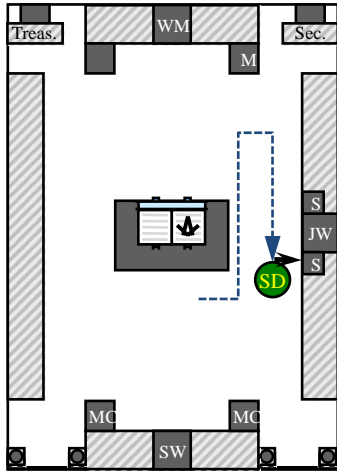
13. Column proceeds to the West and all face East for Senior Warden's instructions



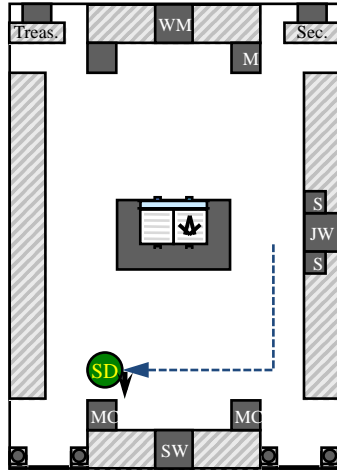
14. Candidates placed at the Altar and Symbolic Temple formed (see the *Floorwork Team Drill*)



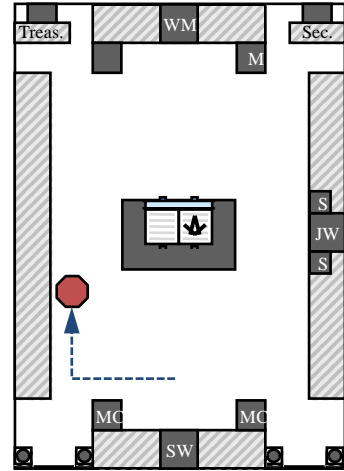
15. Symbolic Temple broken and Officers return to places (see the *Floorwork Team Drill*)



16. Senior Deacon leads the Candidates up the South side, executes a tight clockwise reverse turn and comes to the Junior Warden's Station to demonstrate the grips, etc.

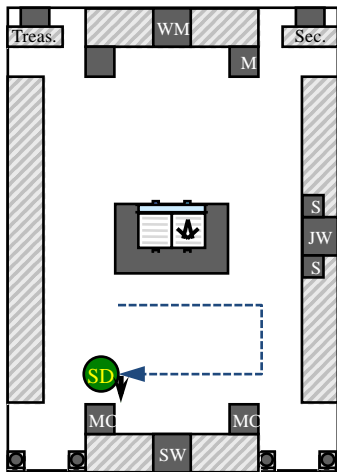


17. Senior Deacon leads Candidates to Senior Warden's Station for demonstrations

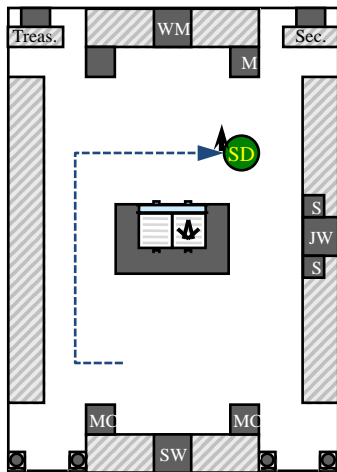


18. Senior Deacon and Candidates continue clockwise until halted by Master's gavel West of Altar

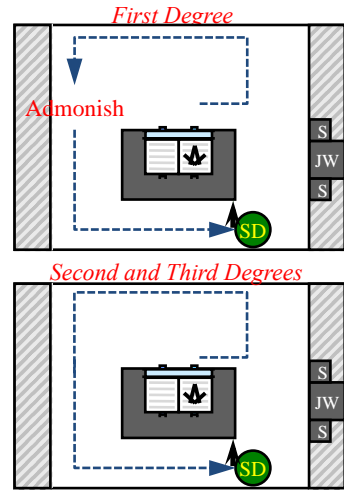
*In the First Degree only, all face South for the Apron Presentation*



19 On the Master's order, Senior Deacon leads Candidates clockwise West of the Altar to the Senior Warden to teach the Candidates how to wear their Aprons

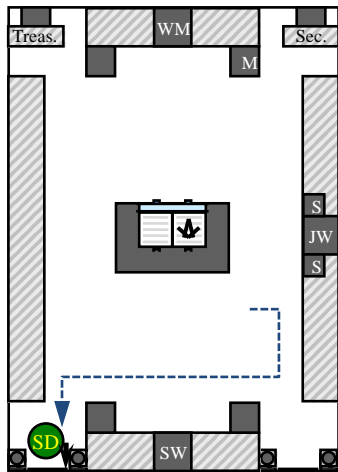


20. Senior Deacon leads Candidates clockwise to the East, leaving room for a reverse turn

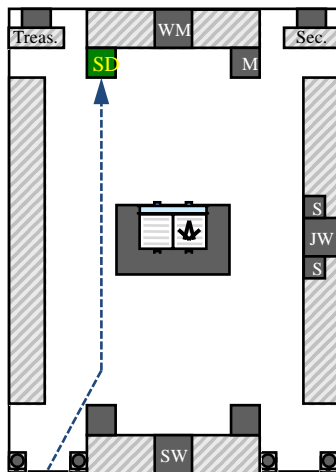


21. Senior Deacon leads Candidates counterclockwise.

*In the First Degree, they stop in the Northeast Corner for the Master's admonition, then go West of the Altar. In the Second and Third Degrees, they go directly West of the Altar to salute*



22. Upon being dismissed, Senior Deacon waits for Masters of Ceremony to join then leads all to exit through the Inner Door



23. Senior Deacon closes the Inner Door and returns to his chair



# FLOORWORK

## NARRATIVE STUDY SHEET

The Marshal and Senior Deacon can keep this page in their pockets throughout the week as a handy reminder so they can mentally review the floorwork when they have a free moment.

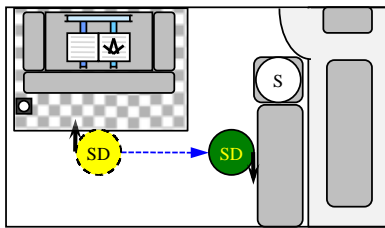
- 1 **Senior Deacon:** Answer the Inner Door, question the Candidates, go the Altar
- 2 **Marshal and Senior Deacon:** Meet at the South sideline
- 3 **Marshal:** Go to the Inner Door and admit the Candidates
- 4 **Marshal:** Go across the West, stop for the Senior Deacon to admonish the Candidates
- 5 **Marshal:** Make turns to go up the North side (*counterclockwise*)  
– (First Degree) Stopped by the gavel and sent back to the center for Prayer, then make turns to go up the North Side (*counterclockwise*)
- 6 **Marshal:** Do the perambulations
- 7 **Marshal:** Stop at Junior Warden's station for the Scripture Lesson
- 8 **Marshal:** Examinations by Junior Warden, Senior Warden, Master
- 9 **Marshal:** Go back to the West, stopping at West edge of Altar to ask Senior Warden to teach the approach to the East (*counterclockwise*)
- 10 **Marshal and Senior Deacon:** Place Candidates at the Altar and form the Symbolic Temple
- 11 **Marshal:** Break the Symbolic Temple
- 12 **Senior Deacon:** Go up the South side then turn back to do demonstrations for the Junior Warden, then the Senior Warden
- 13 **Senior Deacon:** Stopped by gavel on the way East  
– (First Degree) Apron presentation
- 14 **Senior Deacon:** Go to Senior Warden to teach how to wear the Apron
- 15 **Senior Deacon:** Go to the Master in the East  
– (First Degree) go back to the Northeast Corner (*counterclockwise*)
- 16 **Senior Deacon:** Go back to the Altar to salute (*counterclockwise*)
- 17 **Senior Deacon:** Go to the Inner Door
- 18 **Senior Deacon:** Return to chair

# FLOORWORK

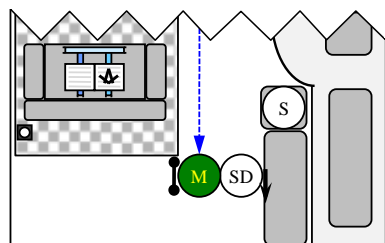
## FLOORWORK TEAM DRILL

The “Drill Plan” below represents a suggested practice routine for the six members of the “Floorwork Team” (Senior Deacon, Marshal, Masters of Ceremony and Stewards). It takes no more than 5 minutes to perform one iteration of the Drill, and it’s easy for the Team to do the Drill over and over and again until it is perfect. In one 30 minute session, it should be possible for a completely inexperienced Team to go from terrible to perfect by executing the Drill multiple times. Most any Lodge can keep this material in tip-top shape by having the Floorwork Team run the Drill two or three times before or after every meeting of the Lodge. This is a great way to streamline the rehearsal process and greatly reduce the amount of time spent perfecting the Floorwork on dedicated rehearsal nights. These pages can be distributed to the Floorwork Team as a study guide to prepare for the first Drill session.

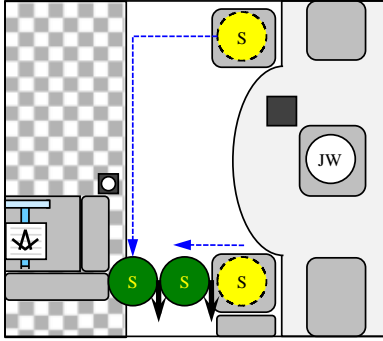
**To begin:** The Senior Deacon should be in front of the Altar, the Masters of Ceremony should be in the Preparation Room, and the Marshal and Stewards should be in their chairs. These are the proper positions for each Officer when the Master orders the Senior Deacon to bring in the Candidates (*EA: p. 34; FC: p. 96; MM: p.151*).



1. The Senior Deacon faces right and proceeds directly to the South sideline, where he faces West and awaits the arrival of the Marshal at his right.

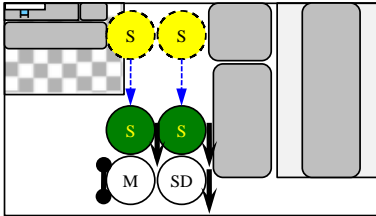


2. At the same time, the Marshal rises, carries his baton in his right hand, and proceeds West to join the Senior Deacon at the right. Upon passing the Stewards’ places, the Marshal can remind them to rise with eye contact and a brief nod. The Marshal and Senior Deacon remain in place and await the arrival of the Stewards behind them.

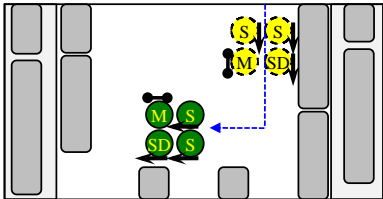


3. Once the Marshal has passed, the Stewards rise together and retrieve their staffs, holding them in the left hand.

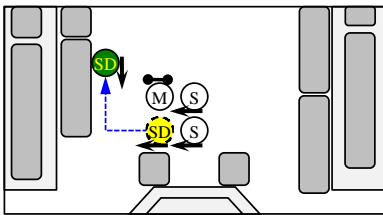
The Steward to the West steps in front of his chair, faces the West and awaits the arrival of the other Steward. The Steward to the East walks out a few steps, turns left and joins the other Steward at his side.



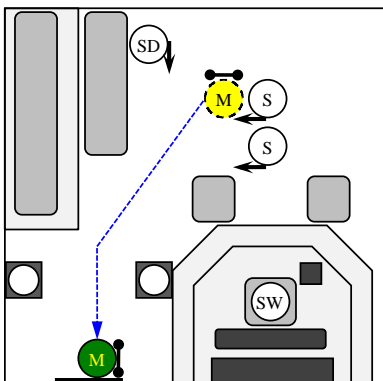
4. Once the Stewards are side by side, they proceed West together and fall in behind the Marshal and Senior Deacon.



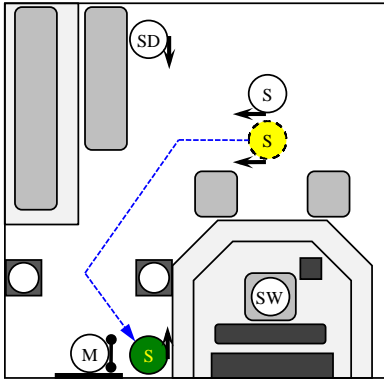
5. Together, the Marshal, Senior Deacon and Stewards proceed *in formation* toward the Inner Door, under the direction of the Marshal. The Marshal halts the procession at the approximate location of the Junior Master of Ceremony's chair.



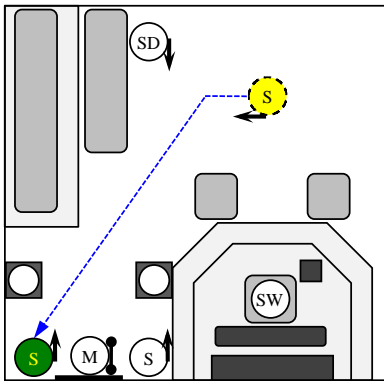
6. The Marshal then directs the Senior Deacon to withdraw to a position near the North sideline and out of the way. The Senior Deacon faces West, looking towards the Inner Door, and waits for the other officers to position themselves properly and form the arch.



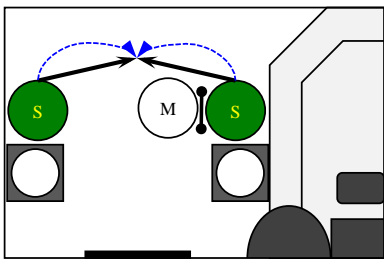
7. The Marshal then proceeds to the Inner Door and faces East.



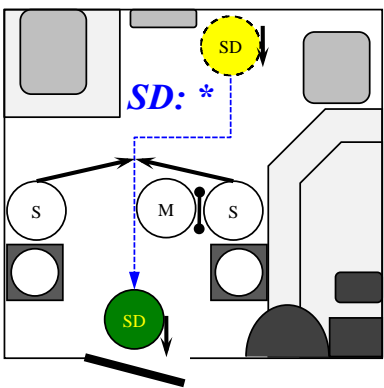
8. The Marshal uses his baton to place the first Steward at the Inner Door.



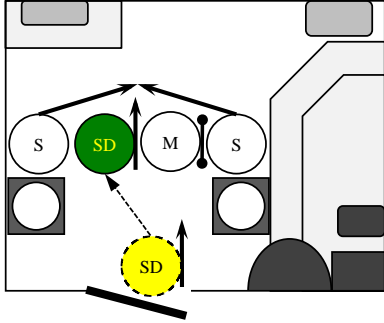
9. The Marshal uses his baton to place the second Steward at the Inner Door.



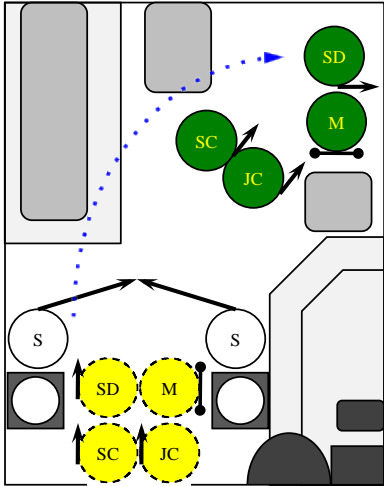
10. The Marshal directs the Stewards to form an arch, steps to the right and signals to the Senior Deacon to approach the Inner Door.



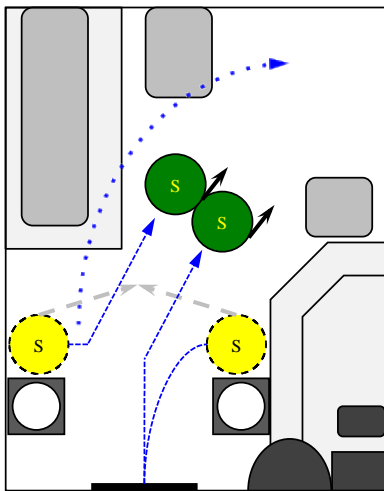
11. The Senior Deacon proceeds to the Inner Door, knocks *once* and opens the Inner Door to admit the Masters of Ceremony and imaginary Candidates.



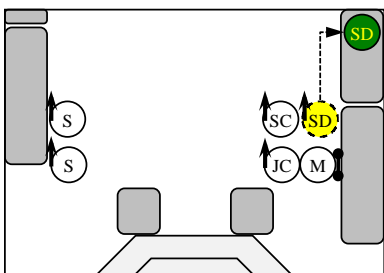
12. As soon as the Senior Deacon opens the Inner Door, he turns about-face and joins the Marshal at the left.



13. Masters of Ceremony enter and follow the Marshal and Senior Deacon in a sharp right turn into the “working area” of the Lodge Room. They are followed by imaginary Candidates.

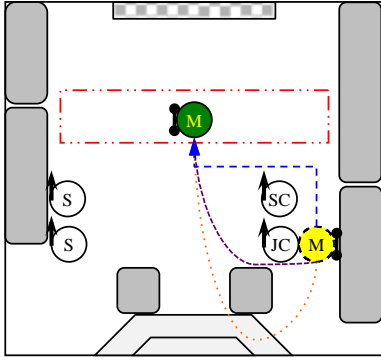


14. The Stewards strike the arch, close the Inner Door and follow the Column, leaving plenty of space for imaginary Candidates.

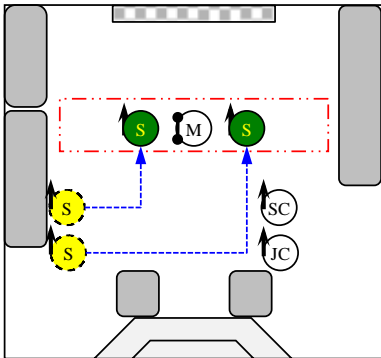


15. The “Virtual Column” is now arranged across the West, all facing East. This is the position of the Column immediately following the entrance of the Candidates, as well as the position of the Column prior to the erection of the Symbolic Temple.

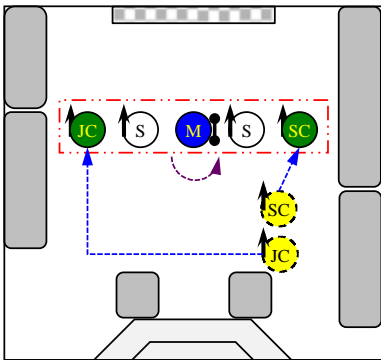
At this point the Drill skips ahead to the erection of the Symbolic Temple, the next difficult part of the Floorwork (*EA: p. 42; FC: p. 103; MM: p. 158*). Since the Senior Deacon is not part of the Symbolic Temple, he withdraws to the sidelines for the rest of the Drill.



16. The Marshal takes a position about half-way between the Altar and the West, centered with respect to the Altar. Upon reaching his place, the Marshal turns around to face West so that he can see the Masters of Ceremony and Stewards.

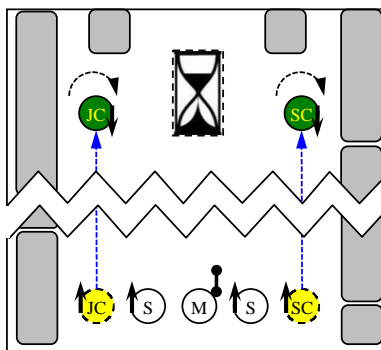


17. The Marshal then directs the Stewards one at a time to their places in the West Wall, where they face East.

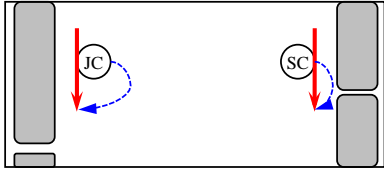


18. After the Stewards are positioned, the Marshal directs the Masters of Ceremony one at a time to their places in the West Wall, where they face East. The Marshal turns to face East.

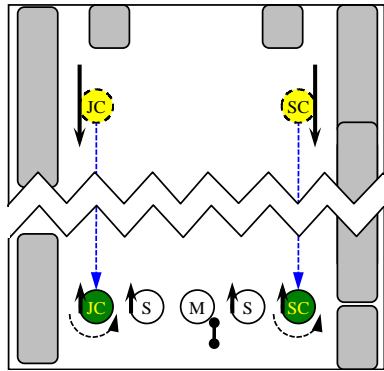
All pause to remember that all the Candidates must be positioned at the Altar before moving on.



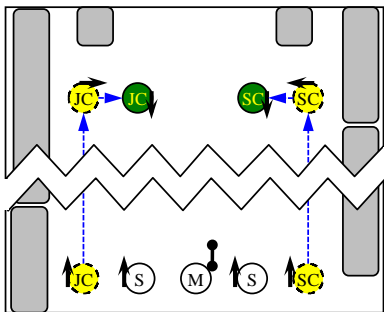
19. The Marshal then directs the Masters of Ceremony to the East, where they about-face to face West and await the Marshal's next signal.



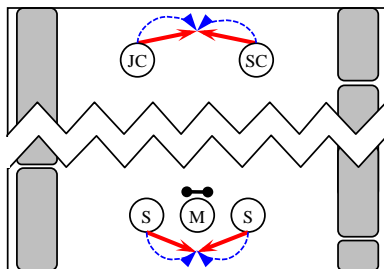
20. The Marshal signals the Masters of Ceremony to lower their staves.



21. The Marshal then signals the Masters of Ceremony to return West, dressing the lines. Upon arriving back at the West Wall they slip their staves, turn East and await the Marshal's next signal.

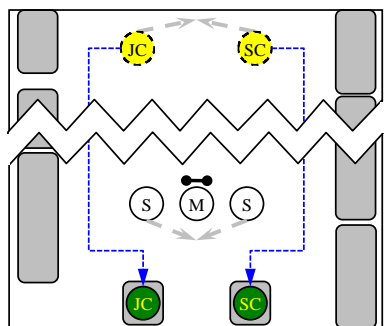


22. The Marshal directs the Masters of Ceremony to the East, each followed by an imaginary Warden. Upon arriving in the East, the Masters of Ceremony walk inward, if necessary, turn West and await the Marshal's signal to form the arch.



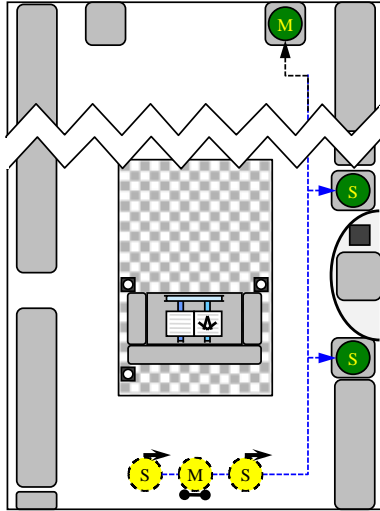
23. The Marshal signals the Masters of Ceremony and Stewards to form simultaneous arches.

The Drill now skips ahead to the breakdown of the Symbolic Temple (*EA: p. 49; FC: p. 108; MM: p. 164*).



24. The Marshal signals the Masters of Ceremony and Stewards to simultaneously break their arches.

Immediately following, the Masters of Ceremony proceed West to their chairs – reminding themselves that the Wardens will go before them down each side – and remain standing.



25. After the Masters of Ceremony have reached their chairs, the Marshal and Stewards face right and follow an imaginary Junior Warden back to their places where all remain standing.

This is the end of the Drill. After one slow run-through for the Officers to learn their movements, it should be possible to “fast walk” the drill at two or three minutes per iteration. Repeat until it is perfect, which shouldn’t take more than 20 or 30 minutes on the first try. After that, a brief refresher running through the Drill two or three times in a row prior to any rehearsals or Rituals should suffice to bring the Floowork Team back into a high level of proficiency on this material. It should be possible to incorporate the Wardens into this Drill for one time through before the rehearsal or Ritual.



# **S**TAGING

## **STAGING THE DRAMA OF THE HIRAMIC LEGEND**

# 3° STAGING

## RITUAL DIRECTOR'S STAGING GUIDE

### INTRODUCTION

It is the nature of a dramatic work such as the Drama of the Hiram Legend that a wide variety of movements, dramatic interpretations and role characterizations is possible. Sometimes the Ruffians may be portrayed as three monsters, sometimes they may be portrayed with more variety of character and intent. Some Lodges represent Hiram's trestleboard with an easel placed near the Inner Door, other Lodges use the small table usually situated in the East for this purpose. Neither way of doing things is wrong. This guide is therefore not intended to provide definitive instructions as to how the Hiram Drama *must* be performed. There can be no such guide. Rather, it is intended to propose suggestions that may be useful and valuable, and to illustrate a framework of the essential movements of the Hiram Drama. But in all cases, the thoughts and illustrations set forth in this guide should be adapted to the physical layout of the Lodge room, the strengths and weaknesses of the dramatists, and the customs, traditions and philosophies of the Lodge performing the work.

### KEY CONCEPTS

***Set the Stage:*** A Third Degree conferral can be a long evening and those twenty minute breaks can really add up. The Ritual Director should have a plan to minimize the time spent transitioning from one portion to the next. In this case, all the props, as well as any costumes that may be used, should be gathered in one place. The dramatists should report to the Ritual Director immediately following the Raising, where they will receive everything they need for their roles and be directed to their proper places to begin the performance. This doesn't need to take any longer than five minutes.

***Use a Stage Manager:*** Station a Stage Manager in the "backstage area" (the preparation room and anteroom) to cue the entrances of the dramatists and remind them what is coming up. This can be particularly helpful to Lodges with less experience in performing the Drama for themselves.

***Follow the First Craftsman:*** The First Craftsman is the most important and difficult role in the Drama, and should be performed by an experienced and talented Brother. He must know the many entrances, exits and movements of the Craftsmen, who should follow his lead at all times.

***Craftsman Team Leaders:*** Because it can be difficult to persuade nine Brothers to come out for multiple rehearsals in the nonspeaking Craftsman roles, it is a good idea to nominate three experienced Brothers to serve as leaders of small teams consisting of three Craftsmen.

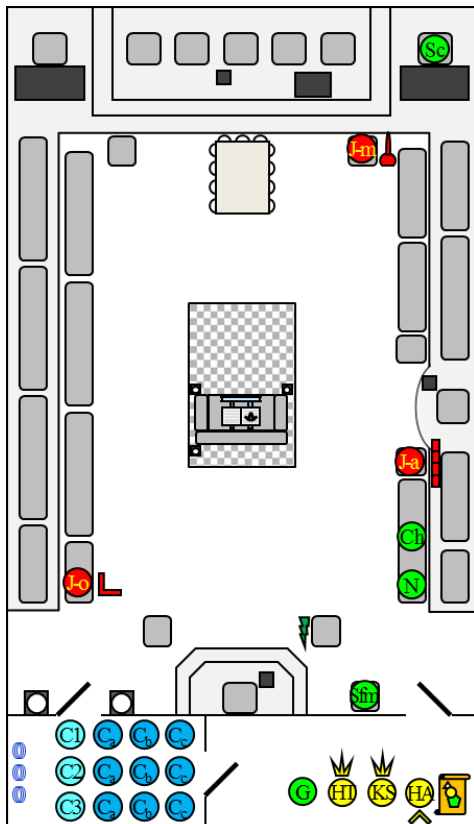
These Brothers will have responsibility for leading their teams through the staging and making sure they assemble appropriately.

***If there are fewer than twelve Brothers available to portray the Craftsmen*** it is possible to perform the Hiram Drama with only three Craftsmen. In this case, the First Craftsman can reinforce the illusion of additional Craftsmen by describing what the “imaginary Craftsmen” are doing whenever one of them would have a line (e.g., “those Craftsmen will go North”), and the three Craftsmen should stand three across when addressing the Kings.

***If the Lodge has very limited personnel*** it is possible for a single Brother to perform as the Narrator, Guard, Seafaring Man, Secretary and Chaplain, although these roles should be portrayed by different Brothers whenever possible.

***Play to the Audience:*** Typically the newly-Raised Master Masons are seated on the South sideline. These Brothers constitute the “audience.” The dramatists should be aware of this and take care that their faces are visible whenever possible. The performance isn’t very effective when the dramatists have their backs turned to the audience. Sometimes this may mean that dramatists engaged in dialogue should “open up” their physical positioning so they are facing towards the audience rather than facing one another directly. Thus, for example, when J-a encounters Hiram, he should turn his shoulder so that both of them are facing towards the audience and conduct most of their dialogue side-by-side. This may seem unnatural to those performing it, but works much better from the audience’s perspective.

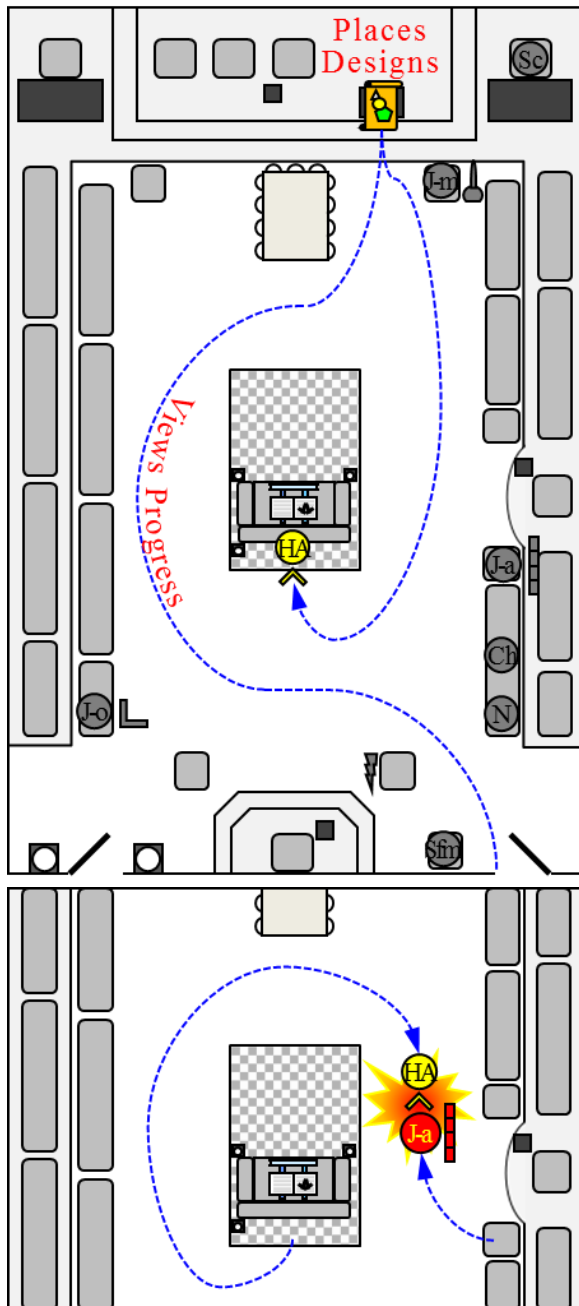
## SETTING THE STAGE



Starting places:

- ***J-a*** in position near the South with the ***Twenty-four inch gauge***
- ***J-o*** in position near the West with the ***Square***
- ***J-m*** in position near the East with the ***Setting Maul***
- ***Kings*** in the anteroom
- ***Hiram*** in the anteroom wearing his ***Jewel*** and carrying the ***Temple Designs***
- ***Guard*** in the anteroom
- ***Craftsmen*** in the preparation room
- ***Seafaring Man*** in the Junior Deacon’s chair
- ***Secretary*** at the Secretary’s desk
- ***Narrator*** wherever convenient
- ***Chaplain*** wherever convenient (but not in the East)
- ***Canvass*** on the Lodge room floor in the East
- ***Sprig of Acacia*** by the Senior Master of Ceremony’s chair or elsewhere nearby
- Three ***Cable-tows*** in the preparation room

**SCENE I: HIRAM AND THE RUFFIANS**



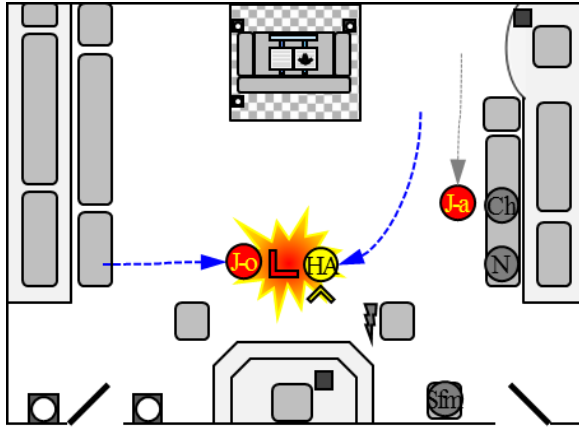
After the Narrator’s introduction, Hiram enters through the Outer Door carrying designs for the Temple.

He proceeds East in a loose clockwise circuit about the Lodge, “observing the progress of construction” along the way, and deposits the designs on the Trestleboard in the East.

He then continues in a clockwise path to the West side of the Altar where he kneels and prays.

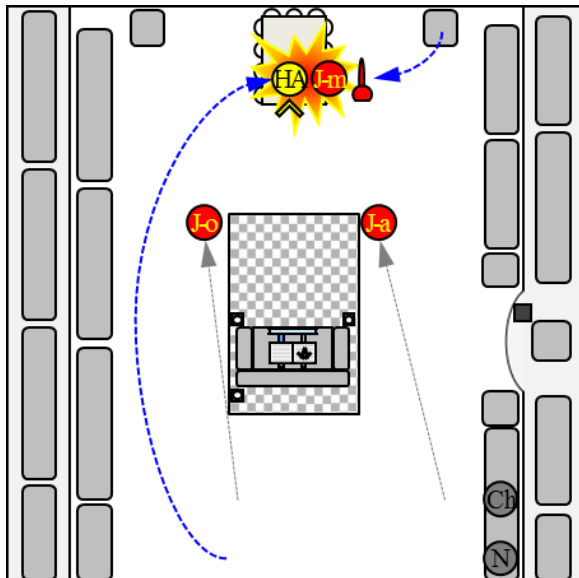
*If the trestleboard has been situated in the West end of the Lodge room, a similar sequence of movements takes place West of the Altar.*

Following the prayer, Hiram begins a clockwise circuit around the Lodge room. As he approaches the South, J-a rises and confronts him.



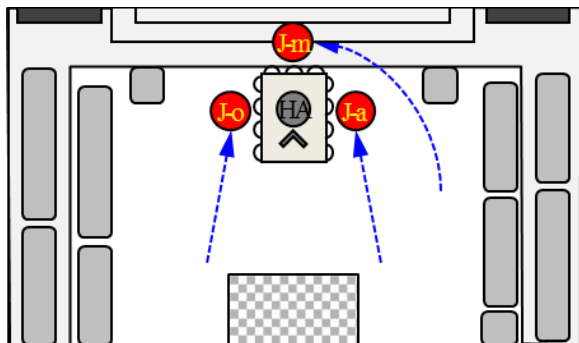
After his encounter with J-a, Hiram staggers in the direction of the West. As he approaches, J-o rises and goes out to confront him.

Meanwhile, J-a follows somewhat behind Hiram to observe the confrontation with J-o, his co-conspirator.

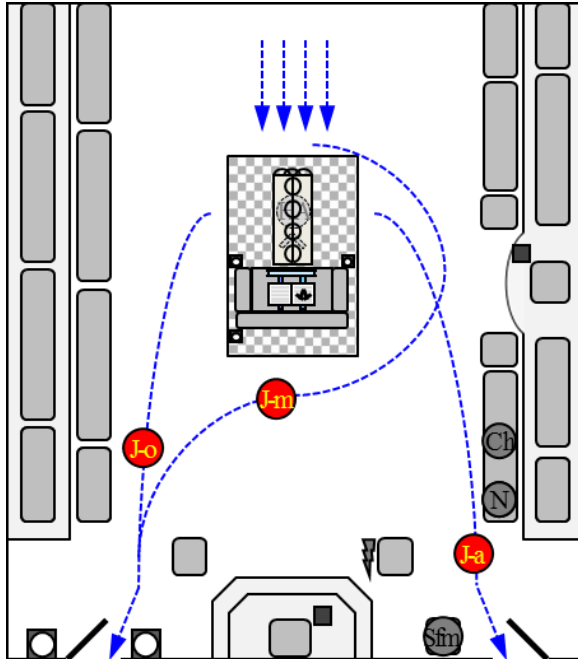


Following his encounter with J-o, Hiram staggers up the North sideline in the direction of the East. As he approaches, J-m rises and confronts him at the location where the canvass has been positioned on the Lodge room floor.

Meanwhile, J-a and J-o follow somewhat behind Hiram up their respective sidelines to observe the confrontation with J-m, their co-conspirator.

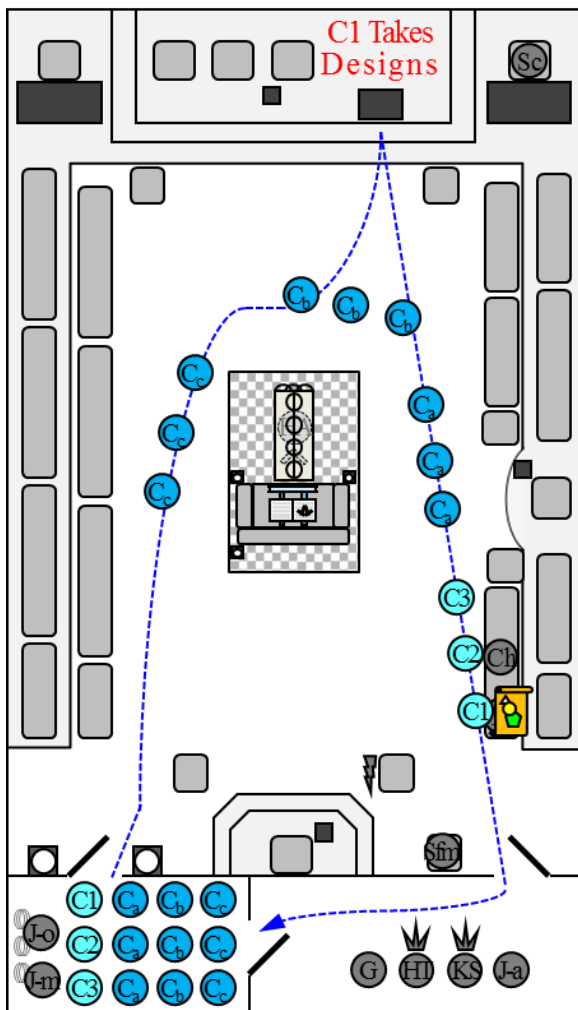


Immediately after the critical moment J-a and J-o proceed to either side of the canvass where they receive admonishment and direction from J-m, who has taken a position at the East end of the canvass.



The three Ruffians carry the canvass to the East side of the Altar, folding the sides into the middle so that Hiram is covered.

After agreeing to meet again at midnight, they take independent paths and rush out through the Outer and Inner Doors.

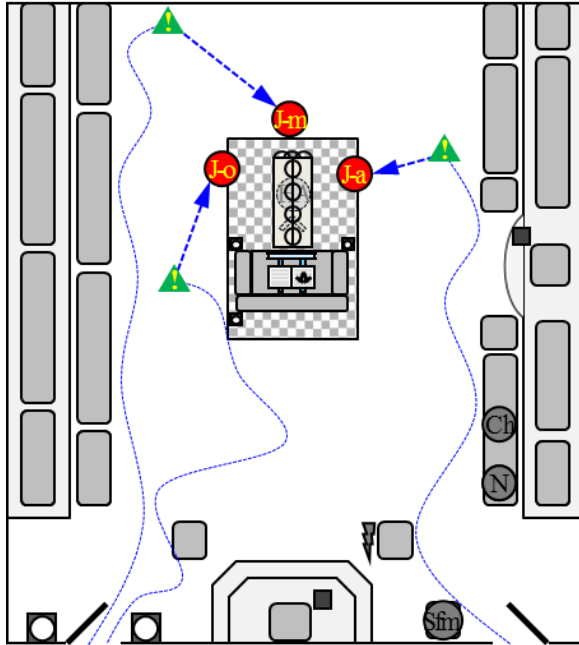


Following the Narrator's introduction, the First Craftsman leads the Craftsmen into the Lodge room through the Inner Door. They proceed up the North sideline to the Trestleboard where the First Craftsman takes the designs left there by Hiram and leads the Craftsmen out through the Outer Door. The Craftsmen immediately reconvene in the preparation room for their next entrance.

*Craftsmen should always assemble in the preparation room* where the Brother acting as Stage Manager can cue their entrances.

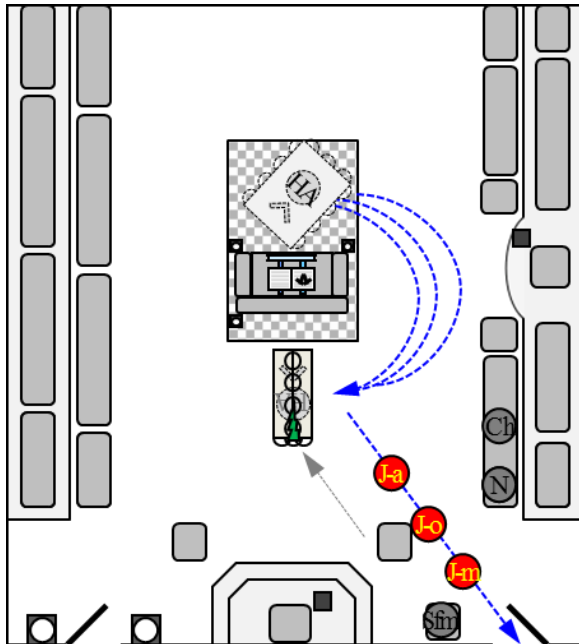
*The pathway of the Craftsmen:* The staging is simplified if the Craftsmen usually enter through the Inner Door, proceed clockwise around the Lodge room, and exit through the Outer Door.

Some Lodges place the designs near the Inner Door, in which case the Craftsmen confine most of their movements to the area of the Lodge room West of the Altar.



After the lights are turned down and low twelve is struck, the Ruffians enter the Lodge room individually through the Outer and Inner Doors and slowly sneak up the sidelines in the direction of the East.

J-m calls out softly to the other Ruffians in the dark. Once J-a and J-o have identified themselves, J-m raises his voice and orders them to assist him. Upon this direction, the Ruffians immediately converge on the canvass at the East side of the Altar.

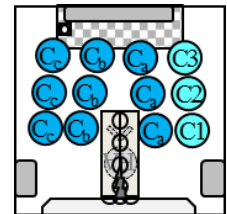


The Ruffians unfold the canvass and carry it West of the Altar, positioning it with Hiram's head to the West. They re-fold the canvass over Hiram, and J-m places the Sprig of Acacia at the head.

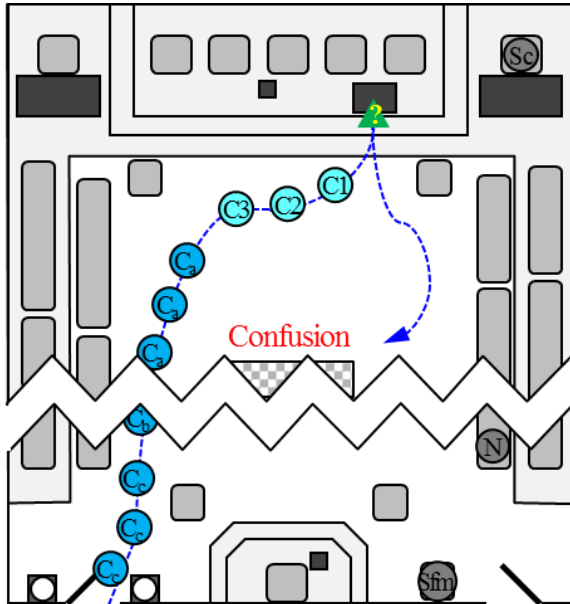
Upon J-m's order, the three Ruffians rush out the Outer Door and exit the Lodge room.

The Ruffians reconvene in the preparation room, where they are "bound" with Cable-tows and loosen the fastenings of their Aprons in preparation for their later discovery and capture by the Craftsmen.

***Positioning the Canvass:*** Every Lodge room has a different size and configuration, and this will have some bearing on where the Ruffians position the canvass. There must be sufficient space for the Craftsmen to convene before King Hiram, and there must be sufficient space West of the canvass for the Kings and Chaplain to stand at the conclusion of the Drama. If there is limited space between the Altar and the West, the canvass may have to be positioned at the foot of the steps to the West Station, in which case the Craftsmen must assemble East of the canvass when addressing King Hiram



**SCENE II: CONFUSION IN THE CRAFT**



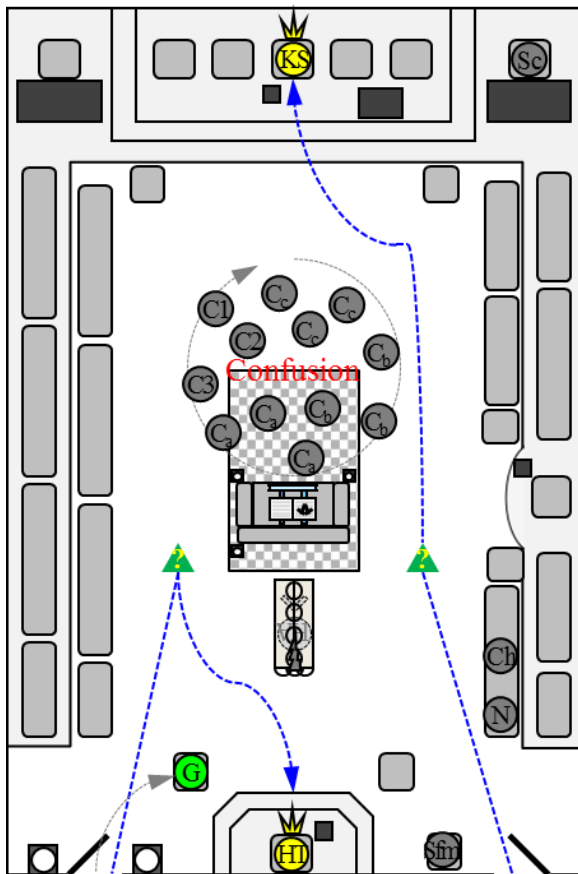
After the Narrator’s introduction and the raising of the lights, the First Craftsman leads the Craftsmen into the Lodge room through the Inner Door. They proceed to the Trestleboard where the First Craftsman makes a brief show of looking for the Temple designs.

The First Craftsman then leads the Craftsmen to the center of the Lodge room East of the Altar where they congregate, *silently* engaging in questioning conversation and otherwise looking confused and aimless.

---

*If the trestleboard has been situated in the West end of the Lodge room, the same movements take place West of the Altar.*

---

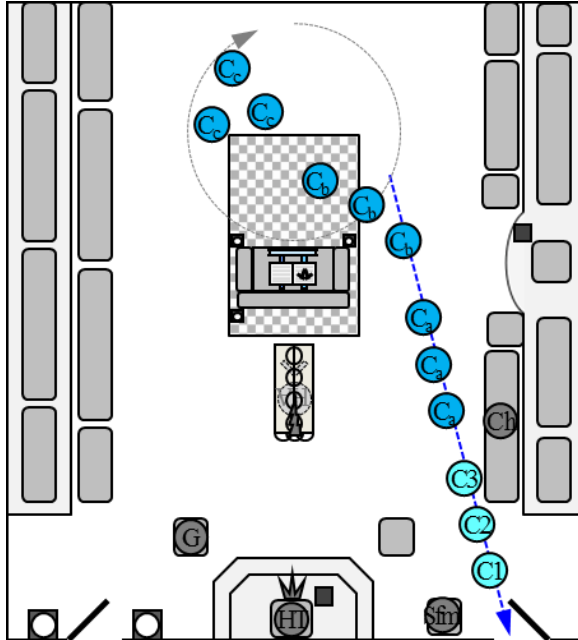


Once the Craftsmen are in confusion, King Hiram enters through the Inner Door, followed by the Guard who discretely takes a seat in the Junior Master of Ceremony’s chair.

King Hiram proceeds as far East as necessary to pause and notice the confused Craftsmen, then silently returns to the West and seats himself.

After the Narrator’s introduction, King Solomon enters through the Outer Door. He proceeds far enough East to pause and notice the confused Craftsmen, then silently takes his seat in the East.





As soon as King Solomon passes by, the First Craftsman leads the Craftsmen out of the Lodge through the Outer Door. The Craftsmen immediately reconvene in the preparation room for their next entrance.

---

***The Craftsman Team Leaders are responsible for taking the First Craftsman's cues, and making sure their team members follow them out of the Lodge room in a timely manner.***

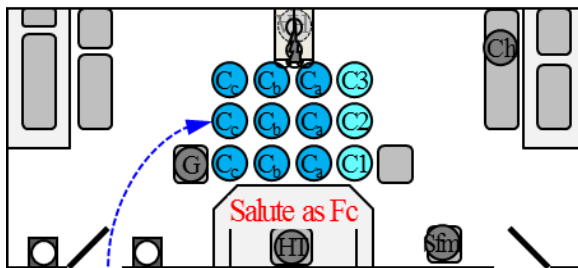
---

When the Craftsmen have exited, King Solomon and King Hiram engage in dialogue.

---

***King Hiram always rises when addressed by King Solomon, but the Sign of Fidelity is never given during the Drama.***

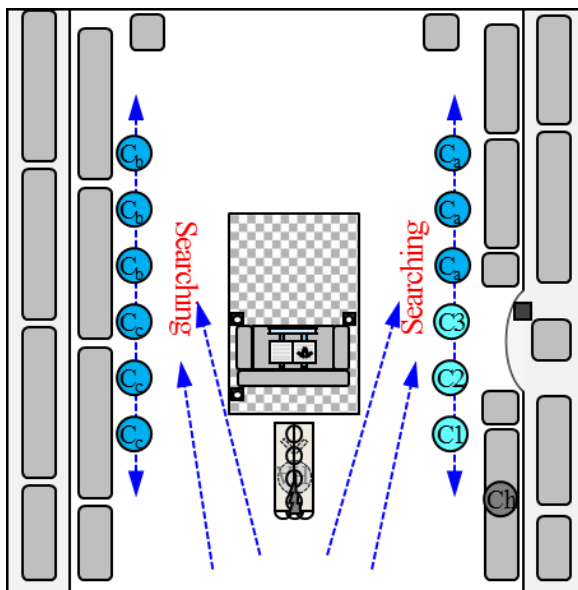
---



After being summoned by the Guard, the First Craftsman leads the Craftsmen into the Lodge room through the Inner Door and directly to the West where they assemble in teams – either in columns, a semi-circle or some other configuration depending on the limitations of the Lodge room and the Lodge's preferences. The Craftsman Team Leaders direct their teams to the correct locations.

As always when addressing one of the Kings, the Craftsmen give the dg of Fellowcraft.

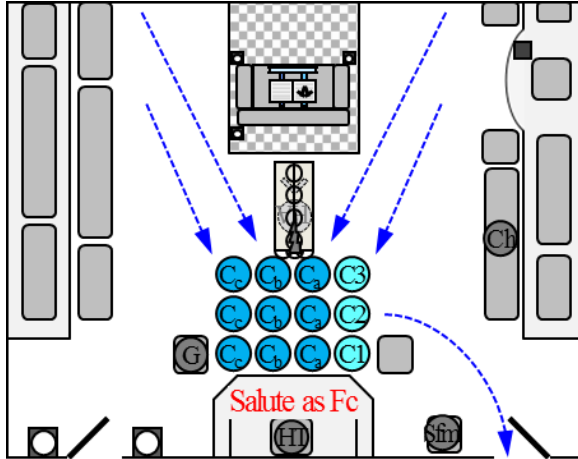
King Hiram orders the Craftsmen to conduct a search, whereupon the Craftsmen teams divide into two groups and search up and down the North and South sidelines.




---

***The Craftsmen should always keep an eye on the First Craftsmen, who is responsible for cueing the others when it is time to assemble or exit the Lodge room.***

---

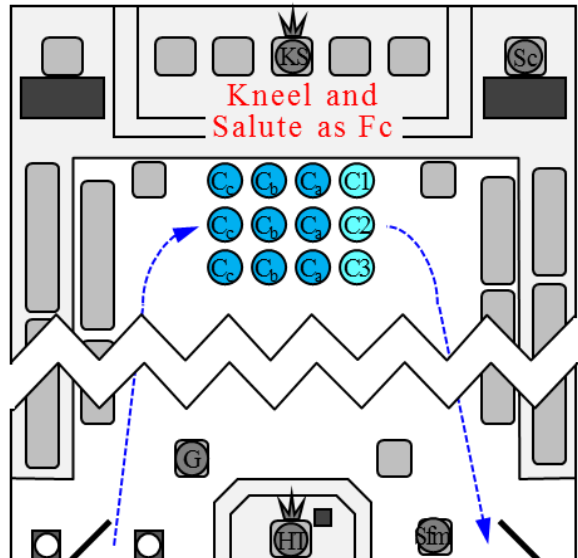


Following the First Craftsman’s cue, the Craftsmen reassemble before King Hiram as before and salute as Fellowcraft

The First Craftsman reports, and then leads the Craftsmen out of the Lodge room through the Outer Door.

The Craftsmen immediately reconvene in the preparation room for their next entrance.

### SCENE III: THE CONFESSION OF THE TWELVE



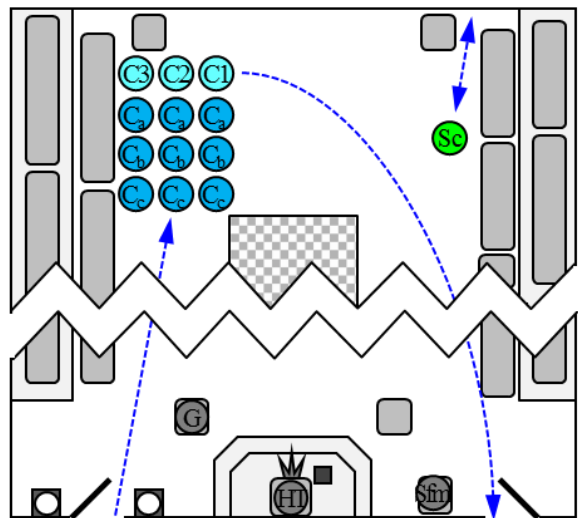
The First Craftsman knocks, then leads the Craftsmen to the East where they assemble as before. All Craftsmen kneel on their right knee and salute as Fc, after which the First Craftsman communicates their confession to King Solomon.

*This is the only time they kneel to address a King.*

*If some Brothers are unable to kneel,* it is okay for some or all of the Craftsmen to stand.

King Solomon then dismisses the Craftsmen, and the First Craftsman leads them out of the Lodge room through the Outer Door.

The Craftsmen immediately reconvene in the preparation room for their next entrance.

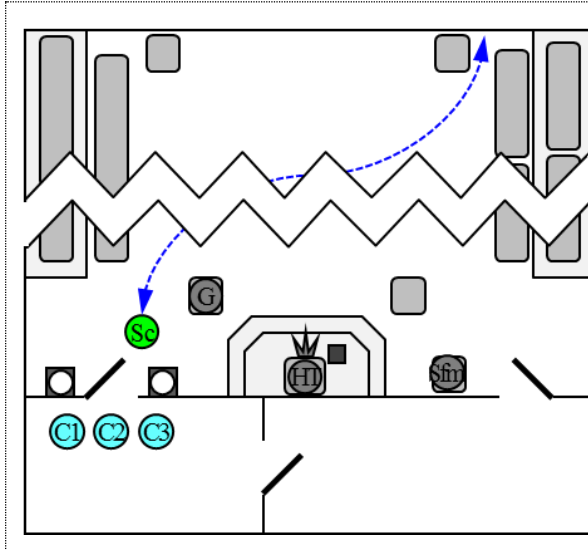


When summoned by the Guard, the First Craftsman leads the Craftsmen to the Northeast corner of the Lodge room where they form up as before, facing West.

The Secretary comes onto the Lodge room floor to take roll call, after which the First Craftsman leads the Craftsmen out of the Lodge room through the Outer Door and they immediately reconvene in the preparation room for their next entrance.

After the Craftsmen have cleared the area, the Secretary reports to King Hiram.

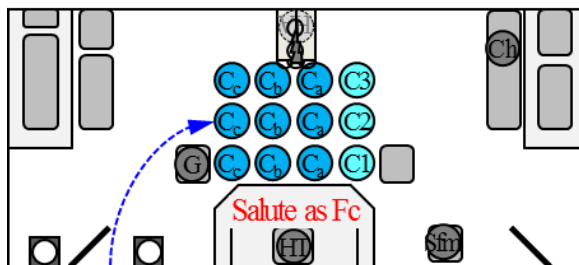
*If the Craftsmen forget to exit* immediately after roll call the Secretary can remind them by saying, “Craftsmen, you are dismissed.”



*If there are only three Craftsmen*, they remain in the preparation room and the Secretary comes down to the Inner Door to call the roll through the open door.

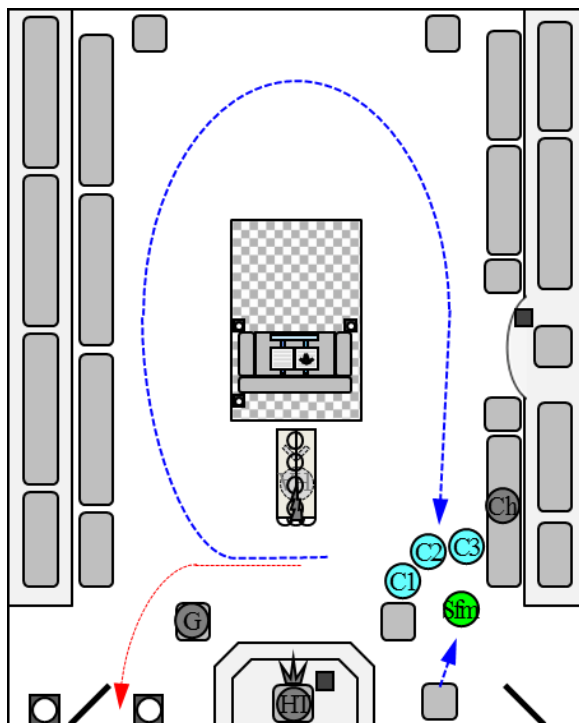
The Craftsmen, Ruffians and anyone else in the preparation room take turns responding on behalf of the called names.

#### SCENE IV: SEARCHING FOR THE RUFFIANS



After being summoned by the Guard, the First Craftsman leads the Craftsmen into the Lodge room through the Inner Door and directly to the West where they form up as before.

All salute as Fellowcraft and receive their orders from King Hiram.

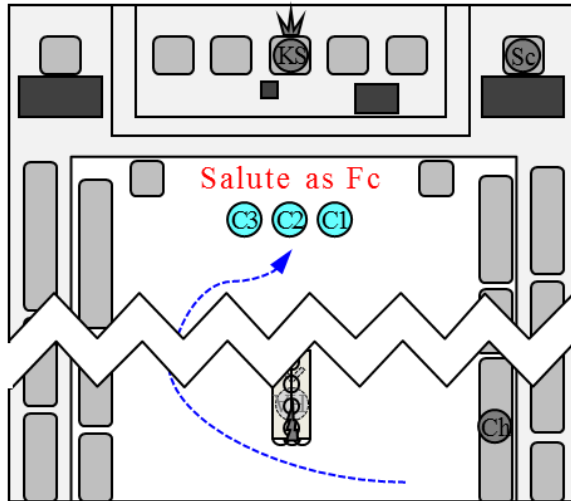


Upon receiving their orders, all Craftsmen remain in place to deliver their lines. The Craftsman Team Leaders say where their teams will search, and the other two team members reply “agreed.”

*After all the lines have been delivered*, each Craftsman Team Leader leads his team out the Inner Door, starting with the team closest to the Inner Door, leaving a small amount of space between teams. This is the only time they exit through the Inner Door.

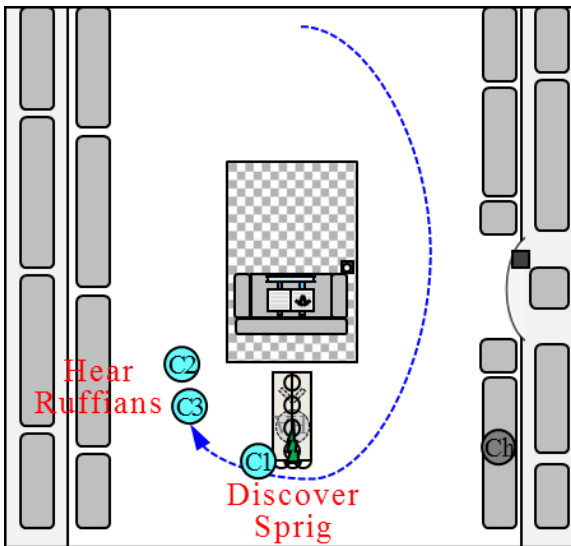
If the Lodge room is large enough, the Craftsman teams can exit through the Outer Door to maintain consistency and simplicity.

One the third team has cleared the way, the final team, consisting of the First, Second and Third Craftsmen, proceeds clockwise around the Lodge room to the Southwest corner, where they meet the Seafaring Man.



After communicating with the Seafaring Man, the First Craftsmen leads the Second and Third Craftsmen to the East where they salute as Fellowcraft and report the conversation to King Solomon.

King Solomon dispatches the Craftsmen to renew their search for the Ruffians.

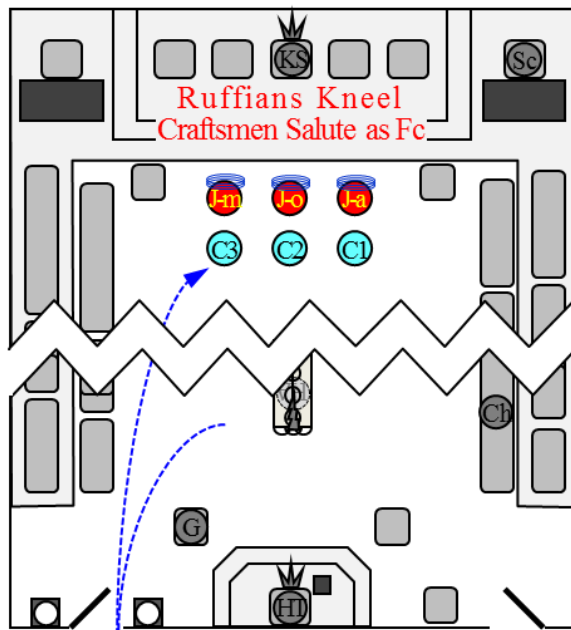


Upon receiving their orders, the First Craftsman leads the Second and Third Craftsmen clockwise around the Lodge room.

The three Craftsmen pause at the West side of the canvass where the First Craftsman discovers the Sprig of Acacia.

The Second and Third Craftsman should make sure they proceed well past the place where the First Craftsman pauses so that he has to call them back.

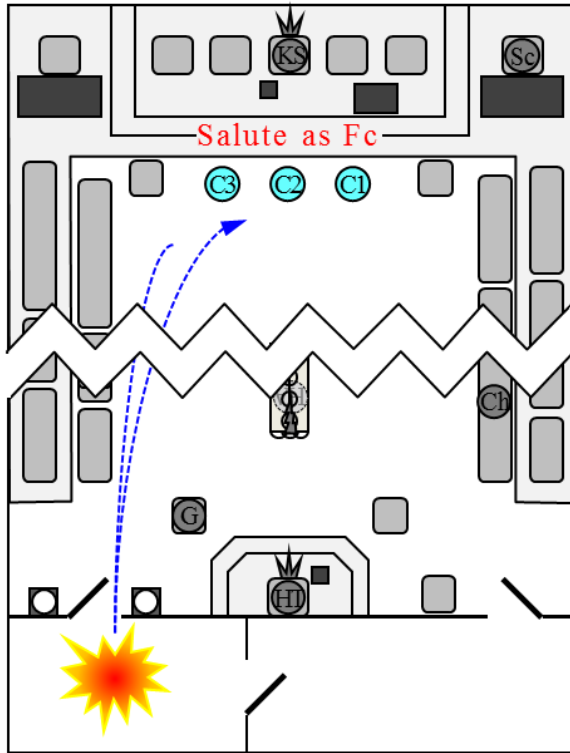
After the Second and Third Craftsmen return, they overhear the lamentations of the Ruffians.



Acting on the First Craftsman's suggestion, the three Craftsmen rush out the Inner Door.

After making some noise in the preparation room, the First Craftsman leads the Second and Third Craftsmen into the Lodge room through the Inner Door, each with a Ruffian in custody.

They proceed up the North sideline to the East, where the Craftsmen cast the Ruffians to their knees and salute as Fellowcraft.

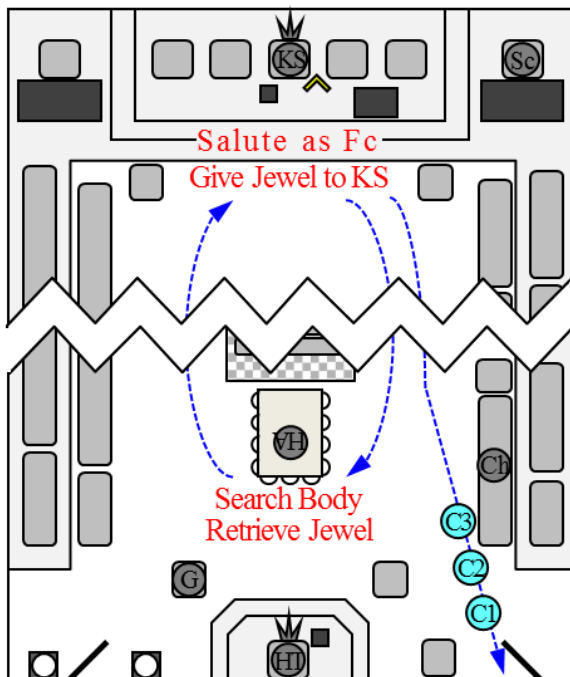


Following King Solomon’s order, the First Craftsman leads the Second and Third Craftsmen out the Inner Door, each with a Ruffian in custody.

Having made some brief noises in the preparation room, the First Craftsman leads the Second and Third Craftsmen back into the Lodge room through the Inner Door.

They follow the First Craftsman up the North sideline to the East where they salute as Fellowcraft.

**SCENE V: SEARCHING FOR THE BODY**

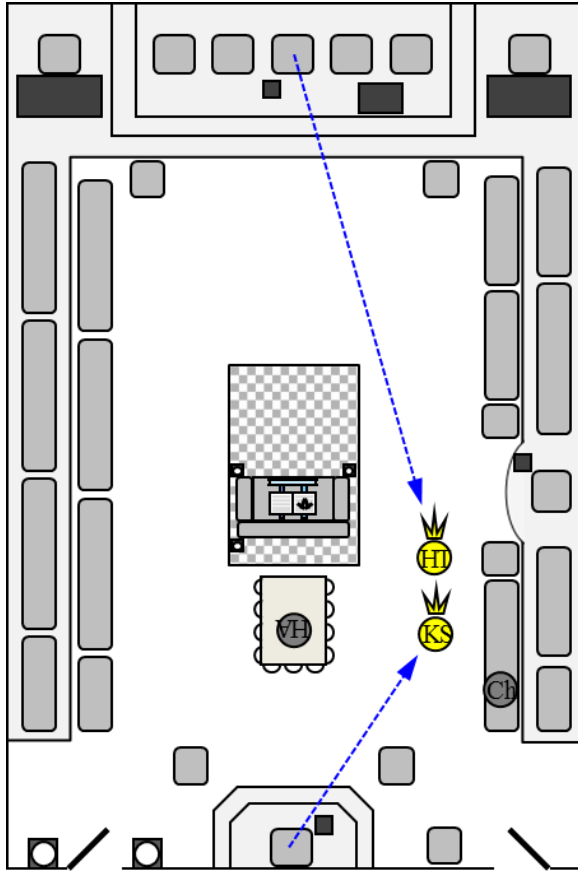


Upon receiving King Solomon’s order, the First Craftsman leads the Second and Third Craftsmen clockwise around the Lodge room to the West side of the canvass.

They unfold the canvass, retrieve Hiram’s Jewel and proceed clockwise to the East where they salute as Fellowcraft.

After presenting King Solomon with Hiram’s Jewel, the First Craftsman leads the Second and Third Craftsmen out of the Lodge Room through the Outer Door.

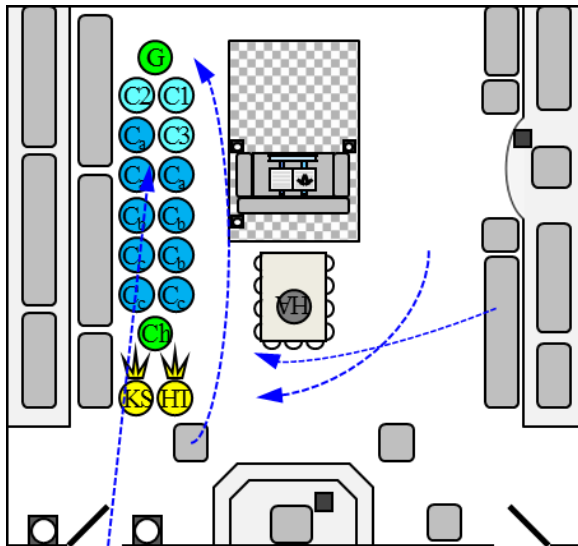
*If the Craftsmen forget to exit* immediately after King Solomon says that he recognizes the Jewel, King Solomon can remind them by saying, “Craftsmen, you are dismissed.”



Next, King Solomon communicates the sad news to King Hiram. Although they can exchange these lines from their chairs, this is a highly personal moment as the Kings react to the news that their friend has been brutally murdered. The drama of their exchange can be communicated effectively if the Kings come down from their chairs and meet personally in an area of the Lodge room near the seated newly-Raised Master Masons, remembering to open themselves up to the audience by standing side-by-side.

Regardless of whether he delivers these lines from his chair or from the Lodge room floor, King Solomon can reinforce the message by making a subtle gesture towards the newly-Raised Master Masons when speaking of “future generations.”

**SCENE VI: PROCESSION TO THE GRAVE**

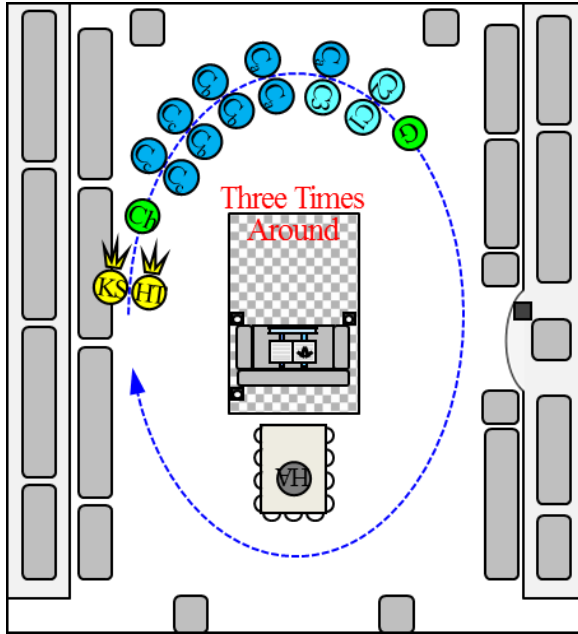


Upon the Guard’s order, the First Craftsman leads the Craftsmen into the Lodge room through the Inner Door. The Craftsmen assemble into a two-column procession on the North sideline of the Lodge room behind the Guard, with the First and Second Craftsmen at the head.

The Chaplain takes a place in the center of the procession behind the Craftsmen, and the Kings take places side-by-side at the end of the procession.

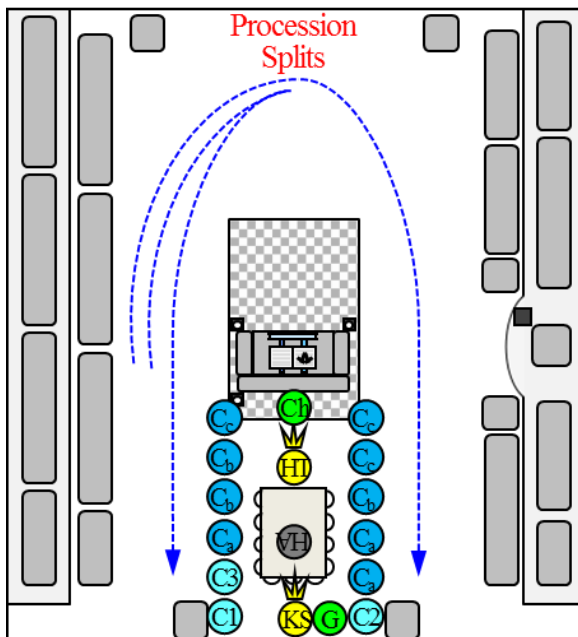
*If the Lodge will be singing Pleyel’s Hymn during the procession, it is a good idea for the “stage manager” to give everyone who will be in the procession a card or small sheet of paper containing the lyrics.*





Once the Craftsmen, Chaplain and Kings have assembled, the Guard leads the procession three times around the Lodge room.

**Suggestion:** The newly-Raised Master Masons can be encouraged to join the procession as it passes by their seats on the South sideline.



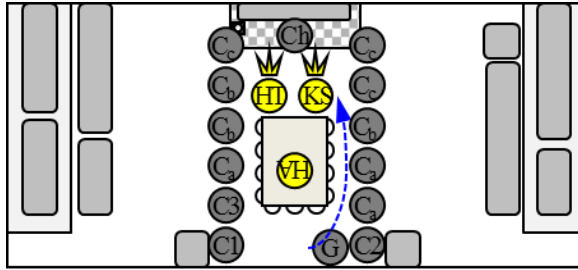
After the third time around, the Guard steps ahead of the procession and takes a position in the center of the Lodge room near the East.

There, he splits the procession in two, directing the Brothers on the inside column of the procession to double back and proceed down the North side while the Brothers on the outside column of the procession continue around to proceed down the South side.

The columns in the divided procession proceed directly West to the canvass.

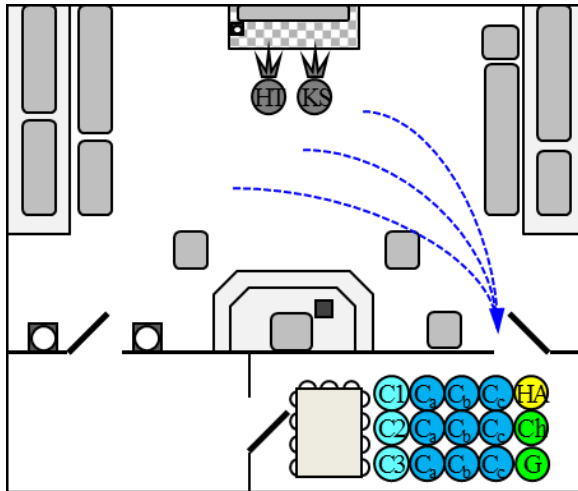
The Craftsmen form lines on either side of the canvass, King Solomon takes a position at the West end with the Guard at his right, King Hiram takes a position at the East end of the canvass, and the Chaplain stands between King Hiram and the Altar.

**SCENE VI: RAISING THE BODY**



After King Hiram's attempts to raise the body are unsuccessful and the Brethren have prayed, King Solomon takes a place at the West end of the canvass and both Kings take hold of Hiram's hands.

As the Kings pull upward, the Craftsmen on each side lift the canvass and Hiram is raised.



As soon as the canvass is lifted, the Craftsmen carry it out the Outer Door and all dramatists exit the Lodge room through the Outer Door except the two Kings.

---

*Hiram should be carried out rather than walking out to the greatest extent possible, keeping in mind that he remains deceased and is not resurrected.*

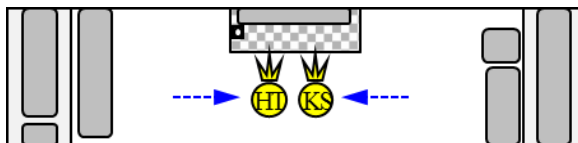
---



---

*If the newly-Raised Master Masons have joined the procession, they should be directed to remain in place and not to exit with the Craftsmen.*

---



Once all the other dramatists have exited, the two Kings come together and finish the exemplification.

**POSTLUDE: TRANSITIONING TO THE NEXT PORTION OF THE RITUAL**

The Ritual Director or Stage Manager should collect props and costumes as soon as the dramatists exit the Lodge room, and assist the Brethren in re-clothing themselves appropriately for Lodge as quickly and efficiently as possible to begin the Worshipful Master's Instructions to the Newly Raised Brother. The Master can instruct the Junior Deacon and Tiler to discretely admit any properly avouched Master Masons who may be a little bit late returning to the Lodge room after the Drama.



# 3<sup>o</sup> S TAGING

## STAGE DIRECTOR'S CUE SHEET

### ***PRESET ITEMS***

- Sprig of Acacia by the Sr. M. o Cs. chair
- Canvass on the Lodge room floor in the East
- Copies of Pleyel's Hymn in the Preparation Room
- Three Cable-tows in the Preparation Room
- 24-Inch-Gauge with J-a
- Square with J-o
- Setting Maul with J-m
- Designs with GMHA
- Jewel with GMHA
- Chaplain's Prayer with the Chaplain

### ***RETAIN BACKSTAGE***

- Aprons, jackets, etc. of dramatists as needed

### ***PRESET CHARACTERS***

- J-a near the South
- J-o near the West
- J-m near the East
- Secretary at the Secretary's Desk
- Seafaring Man in the Junior Deacon's chair
- Narrator at his place in the Lodge room
- Chaplain at his place in the Lodge room

### ***BACKSTAGE CHARACTERS***

- Craftsmen in the Preparation Room
- GMHA in the anteroom
- KS in the anteroom
- HKT in the anteroom
- Guard in the anteroom

## PERFORMANCE CUES

### ***Backstage Cue***

(start)

Narrator: "My Brother, you have..."

### ***Prepare for Upcoming Entrance***

Hiram: enter  
place plans  
go to Altar  
meet Ruffians

(Narrator finishes: "... is intended to portray.")

Hiram: enter Outer Door

Craftsmen: enter Inner Door  
take designs from Trestleboard  
exit Outer Door

*Backstage Cue*

---

*Prepare for Upcoming Entrance*

---

*(Ruffians exit)*

Craftsmen: enter Inner Door

Ruffians: enter  
take GMHA in canvas to West  
place Sprig of Acacia  
exit

*(Craftsmen exit)*

Lights Down; Low Twelve

Ruffians: enter

Craftsmen: return to preparation room  
enter Inner Door  
go to Trestleboard  
no designs  
confusion  
exit Outer Door *after KS notices*

*(Ruffians exit)*

Narrator: “The raising of the lights...”

Lights Up

Craftsmen: enter Inner Door

HKT: enter Inner Door  
note confusion  
take seat

Guard: enter Inner Door  
take seat

KS: enter Outer Door  
note confusion  
take seat

*(Craftsmen in confusion)*

HKT: enter

Guard: enter

*(HKT takes seat)*

Narrator: “It ws the cstm of K S evy mrrng...”

KS: enter

Narrator: “On arvg at the T on ths ocsn...”

*(Craftsmen exit)*

*(dialogue between KS and HKT)*

Craftsmen: return to preparation room  
enter Inner Door *on Guard’s order*  
go to West  
form up and salute as Fc  
search  
watch 1C to return to West  
form up and salute as Fc  
exit Outer Door

*Backstage Cue*

*Prepare for Upcoming Entrance*

*(Guard orders Craftsmen to enter)*

Craftsmen: enter Inner Door

*(Craftsmen exit)*

*(HKT finishes report: "...bn sn snc h twl yst.")*

Craftsmen: knocks Inner Door

Craftsmen: return to preparation room  
knock  
dialogue with Guard  
enter Inner Door  
go to East  
form up, *kneel* and salute as Fc  
confess  
exit Outer Door

*(Craftsmen admitted by guard)*

Craftsmen: enter Inner Door

Craftsmen: return to preparation room  
enter Inner Door *on Guard's order*  
go to Northwest  
form up, facing South  
roll call  
exit Outer Door

Or: *roll call in preparation room*

*(Craftsmen exit)*

*(KS communicates with HKT about confession)*

Craftsmen: return to preparation room  
enter Inner Door *on Guard's order*  
go to West  
form up and salute as Fc  
exit *Inner Door*

3 Craftsmen: do not exit with other Craftsmen  
go to Seafaring Man  
go to East and salute as Fc  
go to canvas  
discover Sprig of Acacia  
overhear Ruffians  
capture Ruffians and bring to East  
exit Inner Door with Ruffians

*(Guard orders Craftsmen to enter)*

Craftsmen: enter Inner Door

Ruffians: return to preparation room  
bind with Cable-tows  
loosen Aprons for capture  
prepare for lamentations and capture

---

*Backstage Cue*

---

*Prepare for Upcoming Entrance*

---

*(nonspeaking Craftsmen exit)*  
*(3 Craftsmen dialogue with Seafaring Man)*

---

*(First Craftsman discovers Sprig of Acacia;*  
*Third Craftsman: "It prsts th app of a gr.")*

Ruffians: lamentations (penalties)

---

*(3 Craftsmen exit Inner Door & seize Ruffians)*

Ruffians &

3 Craftsmen: reenter Inner Door

---

*(3 Craftsmen exit with Ruffians)*

*(noise made in preparation room)*

3 Craftsmen: enter Inner Door

---

3 Craftsmen: *(fast reminder)*

reenter Inner Door  
return to East and salute as Fc  
return to canvass  
get Jewel  
return to East and salute as Fc  
give Jewel to KS  
exit Outer Door

---

*(3 Craftsmen exit)*

Craftsmen: return to preparation room  
get copies of Pleyel's Hymn  
enter Inner Door *on Guard's order*  
form up on North Sideline  
procession to grave  
carry GHMA out Outer Door

---

*(Guard orders Craftsmen to enter and form procession)*

Craftsmen: enter Inner Door

---

*(all except Kings exit)*

## **WRAP-UP**

Receive all props and costumes from dramatists.

Assist dramatists to clothe themselves appropriately for Lodge as quickly as possible.

# 3<sup>o</sup> S TAGING

## CASTING CONSIDERATIONS

<i>Role</i>	<i>Difficulty</i>	<i>Notes</i>
First Craftsman	High	Undoubtedly the most difficult and important role in the Drama, because he not only has a lot of lines but must direct and lead a number of other actors in their stage movements during the Drama. He must be ready to cue the Second and Third Craftsmen for their lines.
King Solomon	High	Probably the second most challenging role in the Drama due to the number of lines he must deliver. It is also important that he have an appropriately solemn and “regal” bearing.
King Hiram	High/ Medium	Probably the third most challenging role in the Drama. There are many lines, but they largely repeat things that were just said to him. Like King Solomon, he should have an appropriately solemn and “regal” bearing.
J-m	High/ Medium	About half of the lines are the same as in the Raising. The other two Ruffians largely follow his lead, so he must know all the movements of their staging and be ready to cue the other Ruffians. This role calls for very strong acting abilities.
Hiram Abiff	Medium	Helpful if this is a lighter Brother, since he must be carried around the Lodge room. With the exception of the prayer, which should be memorized, lines and staging are the same as the Senior Deacon’s in the Raising.
Narrator	Medium	Has several lines to deliver in the beginning of the Drama, and should have a voice that projects well. May also act as the Stage Director. May be called upon to manage the lighting. Can be combined with the Seafaring Man Guard, Secretary and Chaplain if necessary (but not recommended).

<i>Role</i>	<i>Difficulty</i>	<i>Notes</i>
Seafaring Man	Medium	Has a short paragraph of dialogue to deliver. Good if he can deliver a characterization without being corny. Can be combined with the Guard, Secretary, Narrator and Chaplain if necessary (but not recommended).
J-a	Medium/ Low	With one or two exceptions, the lines are the same as in the Raising and he largely follows J-m's lead. Good acting part.
J-o	Medium/ Low	With one or two exceptions, the lines are the same as in the Raising and he largely follows J-m's lead. Good acting part.
Second Craftsman	Low	Only a few lines, all of which can be cued by the First Craftsman who he follows throughout.
Third Craftsman	Low	Only a few lines, all of which can be cued by the First Craftsman who he follows throughout.
Secretary	Low	Calls the roll when ordered by King Hiram. Can be combined with the Seafaring Man, Guard, Narrator and Chaplain if necessary (but not recommended).
Guard	Low	Calls the Craft to assemble when ordered by King Hiram. Can be combined with the Seafaring Man, Secretary, Narrator and Chaplain if necessary (but not recommended).
Chaplain	Low/ Very Low	Reads the prayer at the end of the Drama. Can be combined with the Guard, Secretary and Narrator if necessary (but not recommended).
4-12 Craftsmen	Very Low	Largely just follow the First Craftsman. There should be three Craftsman Team Leaders who deliver the lines for their teams and are responsible for making sure their team members enter, assemble and exit appropriately.

# C ONDUCTORS

## RITUAL DIRECTOR'S GUIDELINES AND SUGGESTIONS FOR CONDUCTORS

“Rs, flw yr cdr & fr n dgr”

Conductors are probably the most overlooked participants in degree preparations yet their immediate physical support and knowledge of their role can affect the whole Degree for the Candidate. Conductors are of vital importance to every Degree and yet it is one of least rehearsed parts in our Ritual. More often than not, Conductors are chosen at random just prior to the Degree and may have little or no experience in conducting. A Candidate who is well-conducted will have a significantly more enlightening and enjoyable experience than one who is not. Moreover, a poorly-instructed Conductor can significantly harm the Degree itself, leading to much instruction having to be given that distracts everyone from the Ritual performance.

Ritual Directors should select Conductors for each Candidate as part of a standard procedure in filling the chairs and roles for any Degree. Conductors chosen in advance should be invited to every rehearsal on a regular basis. Conductors should be made to feel a part of the Ritual Team and expected to act as such. If there is a circumstance where a Brother wants to conduct a particular Candidate, that is no problem as long as he attends at least one rehearsal. Some Lodges appoint Conductors at the beginning of the year, right along with the other appointed officers, and these appointees are expected to act as such.

Conductors can also be utilized as shepherds on a Degree night by greeting their Candidates when they arrive, sitting with them during dinner if it is held beforehand, and introducing them to other Brothers in the Lodge.

We can't stress enough that conductors should NOT be an afterthought and they should be attending Degree rehearsals!

***General Guidelines:***

- The Conductor should know how to pronounce his Candidate's name.
- The Conductors (where possible) should begin the evening sitting on the North side of the Lodge close to the Inner Door, to avoid extra movements when the degree begins. If there is more than one Candidate, the Conductors should be informed *prior to the degree* what order the Candidates will enter, and should line up accordingly. This is especially true if a Conductor wants to guide a specific Candidate. The Conductors should line up as needed to conduct their assigned Candidate without any additional shuffling or confusion as the candidates enter.
- When the Master instructs the Senior Deacon to admit the Candidate(s), the Conductor(s) should move to a predetermined position where it will be easy to take the Candidate by the right hand. Some Lodges line up Conductors for plural Candidates on the North skirting of the Senior Warden's Station.
- In order to establish the best grip with a Candidate, we recommend slipping your left arm between the Candidate's arm and torso. The Conductor's elbow should be *behind* or inside the Candidate's elbow. This way the Conductor is effectively "pushing" rather than "pulling" the Candidate, which is much more secure for the Candidate. Grasp (firmly yet gently) either his hand or his wrist. Keep your and his arms parallel to the ground and exert gentle pressure pressing his arm into your side. Now you can safely and easily guide his movements just by moving his arm either right or left.
- If a Candidate wears glasses, the Conductor should place them in his shirt pocket and return them as soon as the Candidate is brought to Light. The Masters of Ceremony may have the Candidate place his glasses in his right hand prior to entering the Lodge so the Conductor can easily retrieve them.
- Candidates are *never* to be touched below the waist by the Conductor under any circumstances. All instructions are given mouth to ear. If a costume adjustment needs to be made, the Senior Deacon will do so, *only* after whispering to the Candidate that he is correcting his costume.
- The Conductor should never lose physical contact with the Candidate. When standing with the Candidate in front of him (such as at a Warden's Station), the Conductor should place his hands gently on the Candidate's shoulder as a reassurance that he is "in the hands of a field, in whose faith he must have confidence."
- The Conductor is permitted to whisper to the Candidate when a turn or facing movement is about to be made during the perambulations, if necessary.
- Conductors should never make a movement that is not directed by the Marshal. Even if a



Marshal is mistaken, it is better that everyone be uniform in their movements. When there is no freelance movement by the Conductors, this adds to good order of the procession.

- With the exception of the Brothers delivering speaking parts, there should be no talking during the Degree. A Conductor especially should never speak with Brothers on the sidelines. Even though a Brother may be speaking in a whisper, the Candidate's sense of hearing is heightened by the fact that he is blindfolded and any extra conversation will diminish the experience for him.
- Conductors need to be made aware of when they can or cannot prompt responses.
- Conductors should be instructed as to how and when to remove the Cable-tow and whom to give it to.
- Conductors should be instructed in how to remove the hoodwink and where to go after the Cable-tow and hoodwink have been removed from their Candidate.

# **R**ESOURCES

## **RITUAL RESOURCES**

# R RESOURCES

## INTRODUCTION

This section of the Ritual Renaissance Program materials includes resources that can be used by Ritual Directors for study and improvement and enhancement of the Ritual at the individual and Lodge level, as well as resources Assistant Grand Lecturers can use at the District level to educate the Brethren, promote new ways of approaching the Ritual and foster traditions of Ritual excellence. These documents and presentations are found in the “Resources” folder on the Ritual Renaissance CD.

# R RESOURCES

## THE MASONIC RITUALIST'S INTERPRETIVE TOOLKIT

The Masonic ritualist has several interrelated tools at his disposal with which he may illustrate, elucidate and interpret the Ritual text. The first set of tools consists of *preparation tools*, whereby the Ritual text is analyzed for meaning and parsed to express this meaning. The second set of tools consists of *performance tools*, where the results of this preparation are expressed through various techniques of spoken performance.

Suffice it to say that careful study of the Ritual text that has been handed down to us, in order to understand it and arrive at a plan for expressing its plain meaning, is an important first step in crafting a Ritual performance. The antiquity of the Work can make this a complex and sometimes difficult process, but a ritualist should never perform a text unless he understands what it says and delivers it in a way he believes will make its message clearly comprehensible to others. This Guide will not explore the process of analysis and preparation, but instead will highlight interpretive tools that can be applied to the results of that work and used in the delivery of the Ritual text. In order to engage listeners and focus their attention, a spoken performance should be varied, well-paced, pleasing to the ear and indicative of the ritualist's personal connection with the material. Techniques that can be used in service of these aims include tempo, diction, phrasing, pauses, tempo variation, volume emphasis, loudness, inflection and intonation.

### THE TOOLS

**TEMPO** refers to the speed at which the text is delivered, and the first rule of good performance is to *slow down*. The Ritual text should be delivered at no more than a moderate pace. If you listen to the most famous speechmakers in our recorded history, one thing you will notice is that they use a slower tempo than we use in normal conversation. A moderate pace not only helps listeners understand the words being spoken, but makes all the other techniques of good performance easier to execute. Speaking too rapidly, on the other hand, robs the speaker of his expressive powers and creates the appearance that he is simply regurgitating memorized text by rote. It is a good idea to practice the Ritual at a very slow tempo, because the natural tendency is to speed up when nervous or excited. This will result in the correct tempo at performance.

**DICTION** refers to speaking clearly and concisely with the correct pronunciation so that each word is distinctly heard and understood. We must be careful to minimize any accent that might make our speech difficult for some to understand, and to speak deliberately at a moderate pace so that someone who is unfamiliar with the text is still able to follow along with ease. When employing the correct diction you may sometimes even feel as though certain words are “over-pronounced,” but this is necessary in the context of Ritual performance in order to ensure that our words are intelligible to everyone in the room.

**PHRASING** refers to techniques used to create a sense of beginning and ending in a given piece of text. This is accomplished through the use of pauses, tempo, emphasis and inflection, which are discussed below. Phrasing is especially valuable to the Masonic ritualist because our Ritual text so often consists of lengthy run-on sentences that must be parsed for meaning and subdivided into smaller phrases in order to make them understandable for those who are listening. Most often the sense of a phrase is created by “leading” the text to the penultimate word or final word in the phrase.

**PAUSES** are the most obvious way of creating a division between phrases or sub-phrases. When we insert a brief moment of silence into the text, it signals the end of one idea (or part of an idea), and when we speak after the pause it signals the beginning of another idea (or part of one). This can be anything from a full pause when you want to make a complete stop and begin a new thought, or a short “lift” when you want to set off a parenthetical remark or subordinate clause.

**Example:** *The famous opening of Abraham Lincoln’s Gettysburg Address can be delivered as one phrase: “Four score and seven years ago our fathers brought forth on this continent a new nation conceived in liberty and dedicated to the proposition that all men are created equal.” But this is quite a mouthful to deliver all in one phrase, and because good phrasing will tend to lead to the penultimate or final word of the phrase, a delivery like this misses some of the nuance contained within the text. As a result, an interpreter might choose to divide this passage into several sub-phrases using brief pauses: “Four score and seven years ago / our fathers brought forth on this continent a new nation / conceived in liberty / and dedicated to the proposition that all men are created equal.” These sub-phrases can serve different functions, distinguish themselves from one another and acquire different characteristics in a variety of ways using tempo, emphasis and inflection.*

More lengthy pauses may also be used for dramatic effect to lead the listener’s mind and give certain words special meaning. For example, if Lincoln had wanted to emphasize that *all* men are equal under God, he could have drawn attention to this meaning by using dramatic pauses: “dedicated to the proposition that all . . . men . . . are created . . . equal.”

Although they can be a powerful interpretive tool, pauses can also be the Masonic ritualist’s worst enemy when they are used habitually. Pauses should always be employed consciously and deliberately, and we should use tempo and inflection to ensure that each one doesn’t create a sense of ending. Otherwise we are frequently left with a plodding and unexpressive performance like this: “Four score . . . And seven years ago . . . Our fathers brought forth . . . On this continent . . . A new nation . . . Conceived in liberty (etc.)”

**TEMPO VARIATION** refers to deliberate changes in the speed of delivery. Slowing down for a few important words can be a great way to highlight their importance and give them special meaning. Other times, it may be useful to speed up. This can be applied to a few words in order to lead the listeners' ear to what follows or, when extended over a larger passage, to give the work a sense of momentum or urgency. Our Masonic text is full of interesting, unusual, meaningful and beautiful words that can be given peculiar magic by slowing down to savor them.

**Example:** *Returning to the Gettysburg Address, we can look at one sub-phrase to see how the meaning can be influenced through tempo: "our fathers brought forth on this continent a new nation." One way of performing the text might be: "our fathers brought forth on **this continent** a new nation" (the bolding indicates slowing down). Or, it could be done like this: "our fathers brought forth on this continent a **new nation**." These different uses of tempo convey a different sense of what is important in the text. In addition, tempo can be used in combination with other techniques to convey even more complicated nuances of meaning, for example: "**our fathers** brought forth on this continent a new nation." Here, we slow down a bit at "our fathers" and then give some volume emphasis to "new nation" at the end of the phrase, which could be a way of highlighting the fact that it was our fathers who made the new nation.*

**VOLUME EMPHASIS** refers to making a temporary change in loudness in order to highlight a particular word. The easiest and most useful way of doing this is to use a little bump of volume on the word you wish to emphasize, for example: "As the sun rises in the East to open and govern the day..." Volume emphasis is most effectively employed in conjunction with other performance techniques such as pausing, tempo changes and inflection. However, it may very occasionally be useful to give slight emphasis to an otherwise un-highlighted word within a phrase. It is especially important to be aware of inflection when using volume emphasis. Reliance on volume emphasis alone as an expressive tool is a common error in unmelodic speakers, as explained below in the section on inflection.

**LOUDNESS** refers to the overall volume of a portion of the Ritual text. The character of a sentence or paragraph may at times call for emphatic declamation and high volume, at other times suggest the personal intimacy or quiet sorrow of hushed tones, and at still other times recommend placing these two extremes in close juxtaposition. Overall, however, a ritualist should take care that his speech carries to every corner of the Lodge room.

**INFLECTION** refers to the way the pitch of your voice goes up and down when you speak. This is one of the most important tools for the performer of spoken text, but it is one of the most frequently overlooked elements in the performance of Masonic Ritual. All too often we have heard the Ritual text delivered by someone who clearly understands it and is making an effort to convey its meaning, but what comes out is an aggressive monotone hammering. This is the result when word after word is emphasized by volume alone while the pitch of the voice remains relatively constant. What we would like to have is a performance habit in which there is a natural rise and fall in the pitch of the speaking voice that leads the listener through phrases and gives special meaning to certain words. Inflection is present to one degree or another in natural speaking, but we would like to greatly exaggerate this expressive mechanism when performing

the Ritual text. It may seem a bit “sing-songy” to a performer who is not used to speaking this way, but overcoming any initial shyness we might have in a melodic and deliberately inflected delivery of the Ritual opens up the single most potent technique we can use to become truly outstanding ritualists.

**INTONATION** here refers to the basic pitch of the performer’s speaking voice. We would like for the performing voice to be centered around a pitch in the middle of the instrument’s comfortable speaking range. Different voices have a different natural pitch, but a common fault among untrained male speakers is to pitch the speaking voice far too low. Speaking at a pitch level that is too low for the speaker’s natural voice instrument reduces the natural carrying power of the voice, and this has two characteristic negative results: The speaker either employs a “grandfatherly” delivery at an ineffectively low volume level that does not carry throughout the Lodge room; or he resorts to “press phonation” which provides greater volume at the expense of an aggressive character and monotonous delivery. The phenomenon of the aggressive “all volume emphasis” speaker mentioned above is especially prevalent among those who habitually speak at an artificially lowered pitch.

Not all of us have voices like James Earl Jones. Practically none of us has a voice like James Earl Jones. In fact, not even James Earl Jones has a voice like James Earl Jones. His extra deep voice is an artifact of a recording technique called “close micing” which can make voices sound unnaturally low. Heard on the stage, James Earl Jones’ natural voice is much higher than you might expect. But maybe you think you’re special and you have a really low, extra-deep, super-masculine kind of voice. I would encourage you to think again. True bass voices are extremely rare, and it’s unlikely that you have one unless you have an Adam’s apple the size of a grapefruit. A good example for comparison of an especially low voice may be Jerome Hines, who was perhaps the greatest operatic low bass of the 20th century. Jerry stood six and a half feet tall and had an enormous larynx. Meanwhile, despite the fact that he could fill 4,000-seat theaters with his thunderous low notes, his speaking voice was not all that low. And yet, one hears Masons all the time trying to perform Masonic Ritual at a much lower pitch than Jerry would have done. Don’t.

What we want to do is to settle in to a natural, medium-high, relaxed kind of “center” pitch that allows us to project well without resorting to press phonation, and which enables us to inflect the pitch in an upward *and* a downward direction. If you can’t comfortably make a phrase that goes down in pitch while remaining flexible and free, and projecting enough volume to fill the room, then you are habitually speaking on a pitch that is too low and should practice speaking at a higher pitch level.

## **THE GOAL : BECOMING AN ORATOR AND PERFORMER**

**PURSUE ORATORY!** Expressing the meaning of the text through the use of all these techniques can seem a bit odd and uncomfortable at first. And it’s true that we tend to speak faster and less distinctly and more softly, and to use a much narrower pitch range in ordinary conversation. But *performance of our Masonic Ritual isn’t ordinary conversation*. There is nothing “natural” about performing a Masonic lecture, and so we shouldn’t try to perform these texts in a way that strives to be naturalistic and conversational. In fact, it is impossible to be

truly naturalistic in delivery when speaking unamplified in a large room. We therefore need to encourage special skills, *oratorical* skills that we use to perform this material.

“Oration” is a public speech that is made as part of a ceremony and delivered in a formal and dignified manner. Think of some of the great orators of the last hundred years. They didn’t talk like that in conversation with their friends and family. Martin Luther King didn’t use his “I’ve been to the mountain top” voice when he was asking someone to pass the butter at the dinner table. These talented speakers all developed a special way of talking that they used when delivering oration. And so should we.

**BE A PERFORMER!** This toolkit has frequently referred to the delivery of the Ritual text as a “performance,” and that is just what it is. So is making a business presentation, delivering a scholarly lecture, making a speech, pitching a potential client, giving a sermon or scripture reading, addressing a group, telling a story or joke, firing up a team, reading to children, teaching a class and many other things we may do outside the Lodge room. Wise truths and inspiring lessons alone will never be enough to sustain your listeners’ attention if the manner in which you communicate is not compelling in and of itself.

We must understand that there is no such thing as a “neutral delivery” of text. A speaker should never seek to remove himself from the expression of a text with the idea that he will “let the words speak for themselves.” This results in a boring and unconvincing performance. The fact is that text does not communicate simply by having its words spoken into the air. The words require the active participation of the speaker to convey their meaning. This is why the same words making the same argument can be more or less convincing depending on the speaker.

It should therefore be apparent that the insights, techniques and skills developed for performing the Masonic Ritual can be equally useful in our professional endeavors and daily lives. Those who are among the best at engaging listeners – also known as “the audience” – view the act of persuasive communication as a performance, and have taken the time to develop performance skills appropriate to the settings in which they will be used. A highly skilled communicator can command attention and inspire listeners through his performance alone, even if the content of his speech is mundane or overly familiar. Considering how many Brothers may have heard the Ritual texts dozens or even hundreds of times, these are talents we would like to have in our back pockets.

Being a performer is something you have not only to make peace with, but actively embrace if you would like to deliver the Masonic Ritual at its very best. If you don’t want to stand in a room filled with Brothers, at the center of attention with all eyes focused on you and every ear attuned to your words, I have some bad news: you will never be a great Masonic ritualist. You can be a good one, even a very good one. But you’ll never be great. If, on the other hand, you embrace performing and strive to become a performer yourself, you can grow into a truly great Masonic ritualist. And in so doing you will become the best possible vehicle for expressing the sublime lessons and profound truths contained in the beautiful Ritual of Freemasonry.



# R RESOURCES

## PRESENTATION ON LEADING A LODGE REHEARSAL

The “Resources” folder on the Ritual Renaissance CD contains a PowerPoint file of this presentation, which can be made at the Lodge or District level to explain the importance of rehearsals and teach effective rehearsal techniques.



**Tips for Leading a Lodge Rehearsal**  
*Why bother with rehearsals?*

**Football Axiom:**  
You “play” like you practice. Practice makes permanent.  
**Vince Lombardi Axiom**  
Practice does not make perfect; only perfect practice makes perfect.

**Marine Corps Axiom:**  
Enthusiasm is a Force Multiplier  
**MEANINGFUL DEGREES LEAD TO ENTHUSIASTIC BROTHERS.  
OUR CANDIDATES AND BROTHERS DESERVE OUR VERY BEST.  
REHEARSALS GIVE US OUR BEST CHANCE TO PROVIDE IT!**

**Tips for Leading a Lodge Rehearsal**

**Preparation Phase**

- Work with the incoming Master as he sets his trestleboard to include degree dates and rehearsal dates well in advance.
- Make sure the rehearsal dates are published to the Lodge, including time, place, and what will be rehearsed. Make sure the Secretary has the dates and announces them.

**Tips for Leading a Lodge Rehearsal**

- Schedule a minimum of two rehearsals for each degree. The newer the ritualist, the more practices are needed.
- Print and utilize the Ritual Director’s guides from each degree.
- Print and distribute the floor work guides from the RRP program prior to the rehearsal.
- Make sure that conductors are invited and encouraged to attend the rehearsal.

**Tips For Leading a Lodge Rehearsal**

- The Ritual Director should go over the checklist for Degree Preparation with all necessary personnel.
- Work with the Master to fill all of the parts in the degree including conductors. If possible have backups at key positions.
- Participants should be notified to go over their parts **when assigned** to clear up any confusion in advance. Ritual Directors should contact anyone new to their parts to go over their parts well in advance.

**Tips for Leading a Lodge Rehearsal**

**Rehearsal Stage**

- Many Lodges have an initial “open book” rehearsal to insure that all participants know the correct words and pronunciations. (Lodge must be closed.)
- Start on time and keep a good pace moving through the work.
- The Ritual used should always be the latest Grand Lodge of New York Standard Work and Lectures. Currently that would be the 2014 edition of the SW&L.

**Tips for Leading a Lodge Rehearsal**

- Remind everyone to turn off cell phones or put them on vibrate. There should be no texting or web browsing during a rehearsal.
- The Ritual Director should focus on accuracy, presentation and meaning of the Ritual. These three keys are **critical** in rendering excellent ritual work.
- Make sure that everyone knows that there is one prompter.
- Explain how your Lodge uses a prompter and what signals a prompt.

**Tips for Leading a Lodge Rehearsal**

**Rehearsal Stage**

- Do not “skip” parts in the rehearsal, even if a Brother assures you that he knows it **cold**. Often the cues for other officers are contained within that work.
- Review the degree and make sure the officers are aware of what parts they may have in the 2<sup>nd</sup> and 3<sup>rd</sup> sections of the degree. Practice them!


**Tips for Leading a Lodge Rehearsal**

- Rehearsals can take place in a more relaxed atmosphere but need to stay focused on rendering the best work possible.
- The Ritual is to be rendered with care and dignity.
- Remind everyone that we learn the Ritual to the point of being able to take **PRIDE** in the way it is delivered.

**Tips for Leading a Lodge Rehearsal**

10


- The Standard Work & Lecture Books may be open in a Lodge rehearsal as per the Lodge's Ritual Director so long as the Lodge is closed.
- The Ritual Director is there to **encourage** the Brothers as they perform the ritual, making them more at ease in their learning and presentation skills.
- The Ritual Director has a great opportunity to treat the brothers as they should be treated.... gently, as friends, and as Brothers.



**Tips for Leading a Lodge Rehearsal**

11

- When you have a Brother who is struggling with a certain passage, be especially encouraging. After several tries exemplify the passage for the Brethren present.
- Note the Brothers who are having a great deal of difficulty and offer to meet with them one on one for help, aid and assistance.
- Never miss the opportunity to praise the Brothers when they present the work well.



**Tips for Leading a Lodge Rehearsal**


12

- As a Ritual Director your role is to *assist the Brothers in their quest to become* proficient not only in the words but the meaning and presentation of the Ritual.
- No one knows everything. It is a great strength to admit that you have to seek information rather than make something up that may or may not be true.

**Tips for Leading a Lodge Rehearsal**

13

- Never embarrass anyone for asking a question or making a mistake. This is a chance to learn, grow and share; criticism inhibits further questions and reduces interest.
- Rehearsals **are** the place to identify MISTAKES and improve the Ritual prior to a Degree performance.
- When feasible the RRP Floor Work animation should be used as an instructional tool.




**Tips for Leading a Lodge Rehearsal**

14

The following is a suggested 4 rehearsal progression that can be condensed if fewer rehearsals are called:

- Rehearsal 1: full open book with explanation held as a Lodge School of Instruction. Conductors and backups attend.
- Rehearsal 2: Mostly closed book with emphasis on fine tuning and floor work. Conductors and backups attend.
- Rehearsal 3: Closed book with after action review from RD. Conductors and backups attend.
- Rehearsal 4: Full closed book, flow to match planned degree, stop only to correct egregious errors.




**Tips for Leading a Lodge Rehearsal**

15

A ritual team should debrief after every rehearsal. What went well and what did not? Officers should be encouraged to assess their own performance to set the bar higher every time they perform the part.

The Ultimate Objective?

**At the end of the rehearsal cycle, every Brother participating in the degree should be ready to perform his best work.**



# R RESOURCES


## PRESENTATION ON LEADING A SCHOOL OF INSTRUCTION

The “Resources” folder on the Ritual Renaissance CD contains a PowerPoint file of this presentation, which can be made at the Lodge or District level to teach effective techniques for a School of Instruction or a Lodge rehearsal in a similar style.



Tips for leading a School of Instruction or Lodge Rehearsal

- Ensure that the School or Rehearsal is well publicized to the Brethren far enough in advance to achieve maximum attendance.
- Remind everyone to turn off cell phones or put them on vibrate. There should be no texting or web browsing during a school or rehearsal.
- The Ritual used should always be the latest Grand Lodge of New York Standard Work and Lectures. Currently that would be the 2014 edition of the SW&L.




Tips for leading a School of Instruction or Lodge Rehearsal

- The School of Instruction is a symbolic Lodge and, as such, it is to be treated with the same respect, dignity and reverence as a regular Lodge in session. Rehearsals, while more relaxed, should stay focused on rendering the best work possible.
- The AGL or Ritual Director should be the **only** prompter.

Tips for leading a School of Instruction or Lodge Rehearsal

- The Ritual is to be rendered with care and dignity.
- Remind everyone that we learn the Ritual to the point of being able to take **PRIDE** in the way it is delivered.
- The Standard Work & Lecture Books are **not** to be **used or open** at the School but is permissible in a Lodge rehearsal as per the Lodge's Ritual Director so long as the Lodge is closed.




Tips for leading a School of Instruction or Lodge Rehearsal

- An AGL or Ritual Director is there to **encourage** the Brothers as they perform the ritual, making them more at ease in their learning and presentation skills.
- The AGL has a great opportunity to treat the brothers publicly as they should be treated... gently, as friends, and as Brothers.

Tips for leading a School of Instruction or Lodge Rehearsal

- When you have a Brother who is struggling with a certain passage, be especially encouraging, but don't stay with him too long. After several tries exemplify the passage for the Brethren present.
- Note the Brothers who are having a great deal of difficulty and offer to meet with them one on one for help, aid and assistance.
- Never miss the opportunity to praise the Brothers when they present the work well.




Tips for leading a School of Instruction or Lodge Rehearsal

- As an AGL or Ritual Director your role is to *assist the Brothers in their quest to become* proficient not only in the words but the meaning and presentation of the Ritual.
- No one is to speak out while the School is in session. If a Brother has a question or comment he should stand up, *and wait* to be recognized by the AGL. Lodge rehearsals, by their nature are more informal situations.
- No one knows everything. It is a great strength to admit that you have to seek information rather than make something up that may or may not be true.

Tips for leading a School of Instruction or Lodge Rehearsal


- Never embarrass anyone for asking a question or making a mistake. This is a chance to learn, grow and share; criticism inhibits further questions and reduces interest.
- The School or Rehearsals **are** the places to make **MISTAKES** and improve the Ritual prior to a Degree performance.
- When feasible the RRP Floor Work animation should be used as an instructional tool.



Tips for leading a School of Instruction or Lodge Rehearsal

The Ultimate Objective?

**Everyone should leave your venue more knowledgeable than when they arrived!**



# R RESOURCES

## PRESENTATION ON THE FELLOWCRAFT DEGREE TEAM PLANNING CHECKLIST


The “Resources” folder on the Ritual Renaissance CD contains a PowerPoint file of this presentation, which can be made to the Lodge officers in preparation for the Degree, or at the District level to teach the principles and techniques of good Degree planning.

FC Degree Planning Checklist

1

**Purpose of this presentation**

- This checklist is intended to help all relevant Lodge Officers to work together as a team to strive for Ritual excellence in the Fellowcraft Degree.
- The Ritual Director and Master should work together to ensure that each item is checked “done.”
- While Entered Apprentices are Brothers, they are still Candidates for the Fellowcraft Degree and will be identified as Candidates in this checklist.




FC Degree Planning Checklist

2

**Has the Secretary:**

- ❑ Sent notification to each Candidate at least one month in advance, informing him of the date of the Degree, attire of the evening and whether there is a dinner prior to the Degree?
- ❑ Sent a Dispensation request to the Grand Master at least 2 months in advance of the Degree, if needed?  
*(It is good practice to communicate to the District Deputy Grand Master and Assistant Grand Lecturer(s) that a Dispensation has been requested for the Degree. Confirm the Degree details with them (date, time, number of Candidates).)*




FC Degree Planning Checklist

3

**Has the Secretary:**

- ❑ Ordered Q&A cipher booklets as needed, as well as any special items for presentation such as Corn, Wine and Oil packets?
- ❑ Worked with the Master to communicate with each Candidate?
- ❑ Received a reply from each Candidate confirming that he will be attending the Degree?
- ❑ Published the rehearsal dates in the Lodge publication or email list?




FC Degree Planning Checklist

4

**Has the Master:**

- ❑ Scheduled a place on his Trestleboard for the FC Degree, ensuring that there is enough time between Degrees for the Candidates to achieve proficiency?
- ❑ Communicated with the membership of the Lodge and District to make sure they know a Degree is being conferred, along with all of the details?
- ❑ Planned the meeting so that Lodge business is kept to a minimum and conducted after the Degree, so that the Candidates and guests are not kept waiting?




FC Degree Planning Checklist

5

**Has the Master:**

- ❑ Called or emailed each Candidate several days before the Degree to confirm that he will be at the Lodge, letting him know what time to report and providing any other pertinent details?  
*(A phone call is recommended as it adds a personal touch.)*
- ❑ Ascertained from each Candidate whether he wishes to take his Obligation on the particular Volume of Sacred Law of his faith, arranged to have the requested Book present at the Degree, and coordinated with the Senior Deacon to make sure it is placed before the correct Candidate at the Altar?




FC Degree Planning Checklist

6

**Has the Master:**


- ❑ Worked with the Senior Deacon to make sure that the Candidates are suitably proficient and worthy of advancement?  
*(No Candidate should be examined on the evening of his scheduled Degree or at any time in open Lodge unless the Master is confident it will be a successful examination.)*
- ❑ Made sure that each Candidate has received the second LSOME lesson?
- ❑ Taken into consideration any special requests the sponsor or Candidate may have, such as a preference for a specific Conductor?
- ❑ Made sure that each Candidate is invited to the Lodge meal, if one is held prior to the Degree?



FC Degree Planning Checklist

7


- ❑ Worked with the Ritual Director to assign all the Ritual parts necessary to confer the Degree based on the 2014 version of the Standard Work and Lectures, including a Conductor for each Candidate? *(should be done months in advance)*
- ❑ Worked with the Ritual Director to hold as many rehearsals as needed to ensure that the Degree team is proficient and able to deliver an excellent Ritual performance?  
*(It is good practice to invite the Assistant Grand Lecturer(s) to attend each rehearsal.)*
- ❑ Worked with the Ritual Director to ascertain that the Officers and Degree Team are proficient in the Work to be performed?



FC Degree Planning Checklist

8

- ❑ Worked with the Ritual Director to identify qualified backups for all key roles in the Ritual, who can step in and perform at the last minute?
- ❑ Worked with the Ritual Director to make sure that all the Officers and members of the Degree team know the correct pronunciation of each Candidate's name?  
*(It is useful to provide a card to each officer listing the Candidates' names. Use phonetic spellings for names that are difficult to pronounce. Use the actual candidates name in rehearsal.)*
- ❑ Made sure that each Candidate's mentor has followed through by meeting with his Candidate?




FC Degree Planning Checklist

9

**Have the Senior Deacon and Masters of Ceremony:**


- ❑ Made sure the Preparation Room is clean and orderly, that the lighting is reflective in nature, and that there is seating for each Candidate?
- ❑ Checked with each Candidate to see if he has any physical handicaps that will prevent him from kneeling properly at the Altar?  
*(If he does, inform the Master and make sure a chair is available near the Altar.)*
- ❑ Checked with each Candidate to make sure he can go through the Middle Chamber Lecture without assistance, and made a plan to provide it if it is needed?



FC Degree Planning Checklist

11


- ❑ Confirmed several weeks in advance of the Degree that all uniforms are clean, hoodwinks and slippers in good working order (elastic & string ties)?
- ❑ Verified that the lighting at the Altar is in order?  
*(Make sure that bulbs are working, or that candles and wicks are ready for lighting.)*
- ❑ Is the Senior Deacon familiar with the placing of the Square & Compasses on the Bible for the Fellowcraft Degree?



FC Degree Planning Checklist

12


- ❑ Confirmed that the Working Tools are prepared for their presentation during the degree?
- ❑ Made sure that the Lodge has sufficient Squares, Compasses and Bibles for all the Candidates?
- ❑ Checked with each Candidate to see if he needs to wear eyeglasses after being brought to light?  
*(If so, The Senior Master of Ceremony should take his glasses just prior to applying the hoodwink, and give them to the appropriate Conductor or have them in his hand for the conductor to take on entering the Lodge. The Conductor should return the Candidate's glasses after he is brought to Light. A Candidate who wears glasses should be explicitly told that glasses, when worn, constitute "part of his body" and not a "metallic object." This avoids confusion later.)*



FC Degree Planning Checklist

13


- ❑ Checked to ascertain if a Candidate has brought a Sacred Book of his choosing?  
*(Each Candidate should be asked in advance of the Ritual whether he has a preference, and it should always be honored. We must ensure that our preparation and handling of each Holy Book at the Altar is in line with the proper religious customs.)*
- ❑ Remembered that the slipper is placed on the right foot (the shoe should be worn on the advancing foot for each Degree) and the sock is on the other foot?  
*(Socks are recommended and can be kept on both feet if the candidate wishes)*



FC Degree Planning Checklist

14


- ❑ Made sure that each Candidate's costume is properly configured for the Degree: Right breast bare and right knee bare?
- ❑ Made sure that the Cabletow is placed on each Candidate so that it stays on during the Degree but is easily taken off when appropriate?  
*(It should be pre-knotted (no slipknots) and placed twice around the right arm.)*



FC Degree Planning Checklist

15


- ❑ Made sure that no jewelry or metallic items are to be worn in any Degree?  
*(If something metallic can't or won't be removed it must be covered with tape, and the Candidate should explicitly be told that it is now "part of his body" and not "a metallic object.")*
- ❑ Made sure that each Candidate wears his Apron as Entered Apprentice while entering the Lodge for his Fellowcraft Degree?



FC Degree Planning Checklist

16

- ❑ Made a Candidate aware that he can assist the Masters of Ceremony with making the alarm at the Inner Door?
- ❑ Made sure that proper decorum is maintained at all times?  
*(Your attitudes must reflect how important this night is)*
- ❑ Made sure that a Brother of the Lodge is present with the Candidates until the Masters of Ceremony are in the Preparation Room?  
*(If a formal Chamber of Reflection is used, make sure a Brother is nearby to answer any questions or concerns.)*





# R RESOURCES

## PRESENTATION ON THE MASTER MASON DEGREE TEAM PLANNING CHECKLIST


The “Resources” folder on the Ritual Renaissance CD contains a PowerPoint file of this presentation, which can be made to the Lodge officers in preparation for the Degree, or at the District level to teach the principles and techniques of good Degree planning.

MM Degree Planning Checklist

2

**Purpose of this presentation**

- This checklist is created to enable all relevant Lodge Officers to work together as a team to provide an excellent degree.
- The Ritual Director in conjunction with the Master should attempt to make sure each item is checked “done.”
- While Fellowcrafts are Brothers, they are still Candidates for the next degree and will be identified as such in this checklist.




MM Degree Planning Checklist

3

**Has the Secretary:**

- ❑ Sent notification to each Candidate at least one month in advance, informing him of the date of the Degree, attire of the evening and whether there is a dinner prior to the Degree?
- ❑ Sent a Dispensation request to the Grand Master at least 2 months in advance of the Degree, if needed?

*(It is good practice to communicate to the District Deputy Grand Master and Assistant Grand Lecturer(s) that a Dispensation has been requested for the Degree. Confirm the Degree details with them (date, time, number of Candidates).)*




MM Degree Planning Checklist

4

**Has the Secretary:**

- ❑ Made copies of the number of By-Laws required?
- ❑ Worked with the Master to communicate with each Candidate?
- ❑ Received a reply from each Candidate confirming that he will be attending the Degree?
- ❑ Published the rehearsal dates in the Lodge publication or email list?




MM Degree Planning Checklist

5

**Has the Master:**

- ❑ Scheduled a place on his Trestleboard for the MM degree insuring that there is enough time between degrees to achieve true proficiency?
- ❑ Communicated with the membership of the Lodge and District to make sure they know a Degree is being conferred, along with all of the details?
- ❑ Planned the meeting so that Lodge business is kept to a minimum and conducted after the Degree, so that the candidates and guests are not kept waiting?



MM Degree Planning Checklist


6

**Has the Master:**

- ❑ Called or emailed each Candidate several days before the Degree to confirm that he will be at the Lodge, letting him know what time to report and providing any other pertinent details?

*(A phone call is recommended as it adds a personal touch.)*

- ❑ Ascertained from each Candidate whether he wishes to take his Obligation on the particular Volume of Sacred Law of his faith, arranged to have the requested Book present at the Degree, and coordinated with the Senior Deacon to make sure it is placed before the correct Candidate at the Altar?




MM Degree Planning Checklist

7

**Has the Master:**

- ❑ In conjunction with the Senior Deacon, made sure that each candidate has become proficient and is qualified to continue?
- ❑ Made sure that each Candidate has received the third LSOME lesson?
- ❑ Taken into consideration any special requests the sponsor or Candidate may have, such as a preference for a specific Conductor?
- ❑ Made sure that each Candidate is invited to the Lodge meal, if one is held prior to the Degree?
- ❑ In conjunction with the Ritual Director, assigned all the Ritual parts necessary to confer the Degree based on the 2014 version of the Standard Work and Lectures, including a Conductor for each Candidate? *(should be done months in advance)*




MM Degree Planning Checklist

8

- ❑ In conjunction with the Ritual Director, held as many rehearsals as needed to ensure that the Degree team is proficient and able to deliver an excellent Ritual performance?

*(It is good practice to invite the Assistant Grand Lecturer(s) to attend each rehearsal.)*

- ❑ In conjunction with the Ritual Director, ascertained that the Officers and Degree Team are proficient in the Work to be performed? This includes the Drama Team if the Lodge is to exemplify the Hiramic Legend.




MM Degree Planning Checklist

9

- ❑ In conjunction with the Ritual Director, identified qualified backups for all key roles in the Ritual, who can step in and perform at the last minute?
- ❑ In conjunction with the Ritual Director, made sure that all the Officers and members of the Degree team know the correct pronunciation of each Candidate's name?

*(It is useful to provide a card to give each officer listing the Candidates' names. Use phonetic spellings for names that are difficult to pronounce. Use the actual candidates name in rehearsal)*

- ❑ Made sure that each Candidate's mentor has followed through by meeting with his Candidate?



MM Degree Planning Checklist


10

**Have the Senior Deacon and Masters of Ceremony:**

- ❑ Made sure the Preparation Room is clean and orderly, that the lighting is reflective in nature, and that there is seating for each Candidate?
- ❑ Checked with each Candidate to see if he has any physical handicaps that will prevent him from kneeling properly at the Altar?

*(If he does, inform the Master and make sure a chair is available near the Altar.)*


- ❑ Checked with each candidate to make sure he can go through the Second Section without assistance? If assistance is needed has a plan been made to provide it?



MM Degree Planning Checklist

11


- ❑ Confirmed several weeks in advance of the Degree that all uniforms are clean, hoodwinks and slippers in good working order (elastic & string ties)?
- ❑ Verified that the lighting at the Altar is in order?  
*(Make sure that bulbs are working, or that candles and wicks are ready for lighting.)*
- ❑ Is the Senior Deacon familiar with the placing of the Square & Compasses on the Bible for the Master Mason Degree?



MM Degree Planning Checklist

12


- ❑ Confirmed that the Working Tools are prepared for their presentation during the degree?
- ❑ Made sure that the Lodge has sufficient Squares, Compasses and Bibles for all the Candidates?
- ❑ Checked with each Candidate to see if he needs to wear eyeglasses after being brought to light?  
*(If so, The Senior Master of Ceremony should take his glasses just prior to applying the hoodwink, and give them to the appropriate Conductor or have them in his hand for the conductor to take on entering the Lodge. The Conductor should return the Candidate's glasses after he is brought to Light. A Candidate who wears glasses should be explicitly told that glasses, when worn, constitute "part of his body" and not a "metallic object." This avoids confusion later.)*



MM Degree Planning Checklist

13


- ❑ Remembered that the slipper is placed on the left foot (the shoe should be worn on the advancing foot for each Degree) and the sock is on the other foot?  
*(Socks are recommended and can be kept on both feet if the candidate wishes)*



MM Degree Planning Checklist

14


- ❑ Made sure that each Candidate is properly prepared: Both breasts and knees bare?
- ❑ Made sure that the Cabletow is placed on each Candidate so that it stays on during the Degree but is easily taken off when appropriate?  
*(It should be pre-knotted (no slipknots) and placed three times around the waist.)*



MM Degree Planning Checklist

15


- ❑ Made sure that no jewelry or metallic items are to be worn in any Degree?  
*(If something metallic can't or won't be removed it must be covered with tape, and the Candidate should explicitly be told that it is now "part of his body" and not "a metallic object." This avoids confusion later.)*
- ❑ Made sure that each Candidate wears his Apron as Fellowcraft while entering the Lodge for his Master Mason Degree?



MM Degree Planning Checklist

16

- ❑ Made a Candidate aware that he can assist the Masters of Ceremony with making the alarm at the Inner Door?
- ❑ Made sure that proper **decorum** is maintained at all times?  
*(Your attitudes must reflect how important this night is)*
- ❑ Made sure that a Brother of the Lodge is present with the Candidates until the Masters of Ceremony are in the Preparation Room?  
*(If a formal Chamber of Reflection is used, make sure a Brother is nearby to answer any questions or concerns.)*



# R RESOURCES

## MASONIC DOXOLOGY PRINTABLE TEMPLATE

The “Resources” folder on the Ritual Renaissance CD contains templates in PDF and Word form that can be used to print out the lyrics of the Masonic Doxology on Avery 8371-compatible business card stock. These small and unobtrusive cards can then be distributed to the Brethren prior to the commencement of the Middle Chamber Lecture.

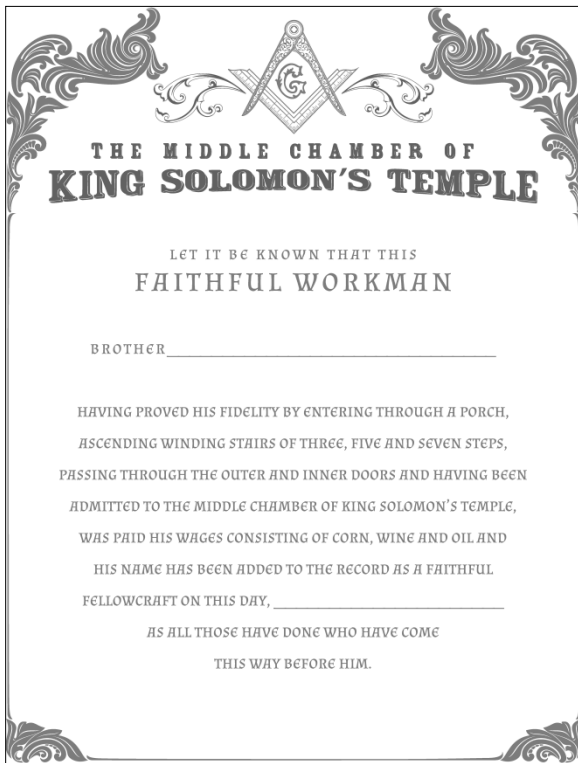
<p><b>MASONIC DOXOLOGY</b></p> <p>Be Thou, O God, exalted high. And as Thy glory fills the sky, So let it be on earth displayed, Till Thou art here, as there, obeyed.</p>	<p><b>MASONIC DOXOLOGY</b></p> <p>Be Thou, O God, exalted high. And as Thy glory fills the sky, So let it be on earth displayed, Till Thou art here, as there, obeyed.</p>
<p><b>MASONIC DOXOLOGY</b></p> <p>Be Thou, O God, exalted high. And as Thy glory fills the sky, So let it be on earth displayed, Till Thou art here, as there, obeyed.</p>	<p><b>MASONIC DOXOLOGY</b></p> <p>Be Thou, O God, exalted high. And as Thy glory fills the sky, So let it be on earth displayed, Till Thou art here, as there, obeyed.</p>
<p><b>MASONIC DOXOLOGY</b></p> <p>Be Thou, O God, exalted high. And as Thy glory fills the sky, So let it be on earth displayed, Till Thou art here, as there, obeyed.</p>	<p><b>MASONIC DOXOLOGY</b></p> <p>Be Thou, O God, exalted high. And as Thy glory fills the sky, So let it be on earth displayed, Till Thou art here, as there, obeyed.</p>
<p><b>MASONIC DOXOLOGY</b></p> <p>Be Thou, O God, exalted high. And as Thy glory fills the sky, So let it be on earth displayed, Till Thou art here, as there, obeyed.</p>	<p><b>MASONIC DOXOLOGY</b></p> <p>Be Thou, O God, exalted high. And as Thy glory fills the sky, So let it be on earth displayed, Till Thou art here, as there, obeyed.</p>
<p><b>MASONIC DOXOLOGY</b></p> <p>Be Thou, O God, exalted high. And as Thy glory fills the sky, So let it be on earth displayed, Till Thou art here, as there, obeyed.</p>	<p><b>MASONIC DOXOLOGY</b></p> <p>Be Thou, O God, exalted high. And as Thy glory fills the sky, So let it be on earth displayed, Till Thou art here, as there, obeyed.</p>



# R RESOURCES

## MIDDLE CHAMBER CERTIFICATES

One way of making the moment in the Middle Chamber Lecture when the Fellowcrafts' names are recorded as faithful workmen special is to prepare a document to be spread upon the minutes of the Lodge or handed to each Fellowcraft by the Secretary. The "Resources" folder on the Ritual Renaissance CD contains printable certificates a Lodge can use for either single or multiple Fellowcrafts.



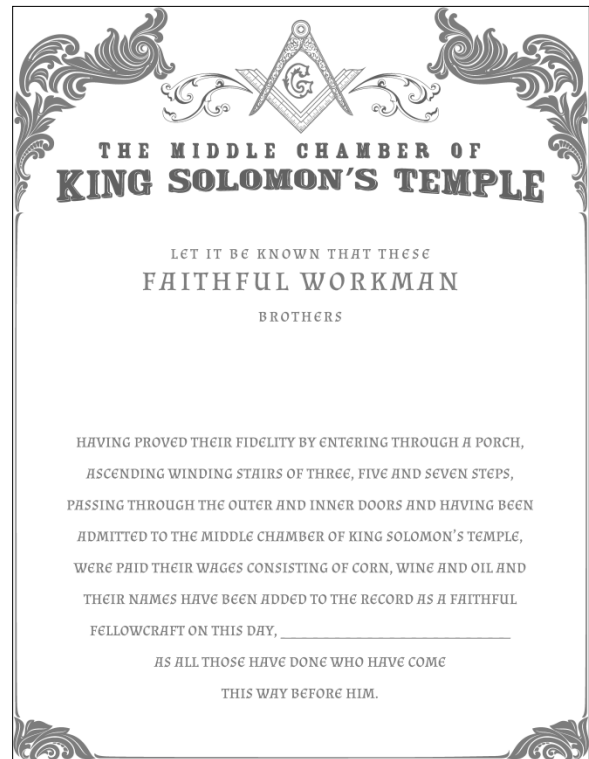
**THE MIDDLE CHAMBER OF  
KING SOLOMON'S TEMPLE**

LET IT BE KNOWN THAT THIS  
FAITHFUL WORKMAN

BROTHER \_\_\_\_\_

HAVING PROVED HIS FIDELITY BY ENTERING THROUGH A PORCH,  
ASCENDING WINDING STAIRS OF THREE, FIVE AND SEVEN STEPS,  
PASSING THROUGH THE OUTER AND INNER DOORS AND HAVING BEEN  
ADMITTED TO THE MIDDLE CHAMBER OF KING SOLOMON'S TEMPLE,  
WAS PAID HIS WAGES CONSISTING OF CORN, WINE AND OIL AND  
HIS NAME HAS BEEN ADDED TO THE RECORD AS A FAITHFUL  
FELLOWCRAFT ON THIS DAY, \_\_\_\_\_

AS ALL THOSE HAVE DONE WHO HAVE COME  
THIS WAY BEFORE HIM.



**THE MIDDLE CHAMBER OF  
KING SOLOMON'S TEMPLE**

LET IT BE KNOWN THAT THESE  
FAITHFUL WORKMAN  
BROTHERS

HAVING PROVED THEIR FIDELITY BY ENTERING THROUGH A PORCH,  
ASCENDING WINDING STAIRS OF THREE, FIVE AND SEVEN STEPS,  
PASSING THROUGH THE OUTER AND INNER DOORS AND HAVING BEEN  
ADMITTED TO THE MIDDLE CHAMBER OF KING SOLOMON'S TEMPLE,  
WERE PAID THEIR WAGES CONSISTING OF CORN, WINE AND OIL AND  
THEIR NAMES HAVE BEEN ADDED TO THE RECORD AS A FAITHFUL  
FELLOWCRAFT ON THIS DAY, \_\_\_\_\_

AS ALL THOSE HAVE DONE WHO HAVE COME  
THIS WAY BEFORE HIM.

# R RESOURCES

## RITUAL RENAISSANCE PRESENTATION ON THE MIDDLE CHAMBER LECTURE

The “Resources” folder on the Ritual Renaissance CD contains an “RRP MCL Presentation” folder with documents that can be used to give the Ritual Renaissance Program presentation on the Middle Chamber Lecture. It is strongly recommended that any presentation of this material be done with the advice of a Ritual Renaissance Team member.

**R**<sub>RESOURCES</sub>

**THE RITUAL RENAISSANCE PROGRAM  
PRESENTATION ON THE MIDDLE  
CHAMBER LECTURE**

The “Resources” folder on the Ritual Renaissance CD contains a PowerPoint presentation that can be used to present the relevant material while each section of the Lecture is discussed and exemplified.

**INTRODUCTION**

This beautiful Masonic Ritual paper should be presented in such a way that the performance and the program is fully understood. It should be presented so that it leaves a lasting impression on the ones watching it and also the ones who have heard it many times before. In the course of time, afflictions, misdeeds and other things should be made to be the most Edifice-worthy begins the Lecture standing between the East Star and the West Pillar, facing East.

In setting the Pillar further East to allow the candidate to pass through the Pillar in the appropriate manner. The Lecture should remain West of the Pillar, possible, with the Edifice-worthy, stand in case there is any through. This will allow the head they share in their current audience.

**SECTION 1: THIS SECTION FORMS THE BASIS FOR THE LECTURE**

**Refer to Exemplification 1: “The second section of this degree has reference...”**


**Performance Tip:**

- From before “Speculative” and “Speculative” to make it clear that you are comparing two things.

1

Exemplification 1

By Speculative or Freemasonry, we learn to subdue the passions, act upon the square, keep a tongue of good report, maintain secrecy and practice charity. It is so far interwoven with religion, as to lay us under obligation to pay that homage to Deity, which at once constitutes duty and our happiness. It leads the contemplative to view, with reverence and admiration, the glorious works of creation, and inspires them with the most exalted ideas of the perfection of their Divine Creator.



**R**<sub>RESOURCES</sub>

**RITUAL SECTIONS FOR THE RITUAL  
RENAISSANCE PROGRAM'S  
PRESENTATION ON THE MIDDLE  
CHAMBER LECTURE**

The “Resources” folder on the Ritual Renaissance CD contains a PowerPoint presentation that can be used to present the relevant material while each section of the Lecture is discussed and exemplified.

**EXEMPLIFICATION 1**

The second section of this degree has reference to the origin of the institution, and vice Masonry and its dissemination. Opinions and Speculations.

By Universal Masonry we allude to a general application of the useful rules of architecture, which is extensive with nature, spirit, strength and beauty, and which results also in practice and just correspondence in all its parts. It therefore is with judgment and convenience derived from the experience and improvement of opinion and what is directed by reason of human nature, to be the result of an arrangement of the sacred materials of which it will be composed. It demonstrates that a kind of science and industry is required to raise the base, erect columns, and beautify the temple.

By Speculative or Freemasonry, we learn to subdue the passions, and upon the square, keep a tongue of good report, maintain secrecy and practice charity. It is so far interwoven with religion, as to lay us under obligation to pay that homage to Deity, which at once constitutes duty and our happiness. It leads the contemplative to view, with reverence and admiration, the glorious works of creation, and inspires them with the most exalted ideas of the perfection of their Divine Creator.

**EXEMPLIFICATION 2**

The second section of this degree also refers to the origin of the Masonic habit, as well as to the manner in which it was kept by our ancient brethren. In six days God

# R RESOURCES

## LYRICS TO PLEYEL'S HYMN

The "Resources" folder on the Ritual Renaissance CD contains a PDF file with the lyrics to Pleyel's Hymn that can be printed out on paper, cut to size and distributed to the Brethren for use in the Drama of the Hiram Legend.

<p>Solemn strikes the funeral chime! Notes of our departing time, As we journey here below, On a pilgrimage of woe.</p> <p>Here another guest we bring, Seraphs of celestial wing, To our funeral altar come, Waft our friend and Brother home.</p> <p>Lord of all, below, above, Fill our hearts with Truth and Love; When dissolves our earthly tie, Take us to Thy Lodge on High.</p>	<p>Solemn strikes the funeral chime! Notes of our departing time, As we journey here below, On a pilgrimage of woe.</p> <p>Here another guest we bring, Seraphs of celestial wing, To our funeral altar come, Waft our friend and Brother home.</p> <p>Lord of all, below, above, Fill our hearts with Truth and Love; When dissolves our earthly tie, Take us to Thy Lodge on High.</p>
<p>Solemn strikes the funeral chime! Notes of our departing time, As we journey here below, On a pilgrimage of woe.</p> <p>Here another guest we bring, Seraphs of celestial wing, To our funeral altar come, Waft our friend and Brother home.</p> <p>Lord of all, below, above, Fill our hearts with Truth and Love; When dissolves our earthly tie, Take us to Thy Lodge on High.</p>	<p>Solemn strikes the funeral chime! Notes of our departing time, As we journey here below, On a pilgrimage of woe.</p> <p>Here another guest we bring, Seraphs of celestial wing, To our funeral altar come, Waft our friend and Brother home.</p> <p>Lord of all, below, above, Fill our hearts with Truth and Love; When dissolves our earthly tie, Take us to Thy Lodge on High.</p>
<p>Solemn strikes the funeral chime! Notes of our departing time, As we journey here below, On a pilgrimage of woe.</p> <p>Here another guest we bring, Seraphs of celestial wing, To our funeral altar come, Waft our friend and Brother home.</p> <p>Lord of all, below, above, Fill our hearts with Truth and Love; When dissolves our earthly tie, Take us to Thy Lodge on High.</p>	<p>Solemn strikes the funeral chime! Notes of our departing time, As we journey here below, On a pilgrimage of woe.</p> <p>Here another guest we bring, Seraphs of celestial wing, To our funeral altar come, Waft our friend and Brother home.</p> <p>Lord of all, below, above, Fill our hearts with Truth and Love; When dissolves our earthly tie, Take us to Thy Lodge on High.</p>

# R RESOURCES

## LODGE WALKABOUT FOR THE NEWLY-RAISED MASTER MASON

### INTRODUCTION

This program is intended to instruct and assist a newly-Raised Master Mason to become more at ease and comfortable in a Lodge room that is seemingly full of customs, symbols and mysteries. It may also help to stir his interest in furthering his Masonic education. This program is not Ritual and should be given informally in a light and friendly manner. The presenter may conduct the walkabout in his own words and at his own pace. He can also use humor during the walkabout.

As a suggestion, one Brother could narrate the walkabout with another Brother acting as the guide. The presentation of the walkabout must never be given in conjunction with any Degree, and it is recommended that it take place at a regular Lodge meeting shortly after the new Brother receives the Third Degree of Masonry.

### PREPARATION

The following instructions should be given and understood, at an officers' meeting or preferably at a rehearsal. The Worshipful Master may appoint a representative of the LSOME Committee or any qualified Brother to conduct the walkabout program.

- The presenter should instruct all concerned that when the Brother is presented to them, the officer should rise and extend his hand in token of Friendship and Brotherly Love. When it is said "and his jewel is," the indicated officer should lift and display the jewel of his office.
- When all remarks are concluded at that particular Station or place, the guide or narrator should thank the officer using his title (e.g., Worshipful Master, Senior Deacon, etc.), after which the officer will sit down in his chair before the guide moves on.
- The following text represents the maximum length of material that should be offered. The guide or narrator also has the option to edit or modify the program.

- The sequence of introductions as outlined in the text is recommended. It works best when done in a counter-clockwise direction and adjusted to suit the individual Lodge room.
- The guide should meet the newly-Raised Master Mason prior to the opening of the Lodge and accompany him to a seat near the northeast corner of the Lodge room.
- The instructions contained within the text to be presented are in parenthetical italics just like in the Ritual book.
- When the Worshipful Master announces “New Business . . .” or “Has any Brother anything to bring before the Lodge” the program commences as below.

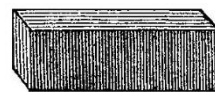
## WALKABOUT

*(The Guide rises and begins:)* Worshipful Master, May I have permission to conduct our newly Raised Brother on a walkabout?

*(The Worshipful Master responds:)* Permission granted.

*(The Guide rises and indicates that the newly-Raised Master Mason should do the same. He extends his hand in friendship, and begins:)* My Brother, I am \_\_\_\_\_ and I am about to conduct you on a walkabout of the Lodge room. Please understand that this is not official Ritual and does not need to be memorized. It is presented to you so that you will gain a better understanding of the workings of the Lodge. This will enable you to become more comfortable in attending and participating in this, your Mother Lodge, and in visiting others.

This is the ***NORTHEAST CORNER OF THE LODGE***. You were placed here before the Worshipful Master when he informed you that you there stood an upright man and Mason. It is where you began your journey in the world of Masonry. The Northeast corner is where, traditionally, the first stone of a building is laid, and it is where we have laid that first stone of your personal spiritual building.



You stand here a ***ROUGH ASHLAR*** (*pointing to it*) starting a lifelong journey toward the ideal of becoming that ***PERFECT ASHLAR*** (*pointing to it*) fitted for that house not made with hands, eternal in the heavens. We are taking this walkabout of the Lodge room so that you may meet the Brothers who assisted in the conferral of your Degrees. We hope to provide you with additional information that will make you a better Mason.



As you can see, the *CHARTER OF THIS LODGE* (pointing to it) is displayed before the Worshipful Master. No Lodge may conduct their work legally without their Charter present in the Lodge room. Just as a Lodge you are visiting has the right to require you to prove yourself a Master Mason, so you have the right to examine their Charter to assure yourself of their regularity. It is important to remember that once the Lodge is opened and at labor, no one is allowed to talk or move about, except with the permission of the Worshipful Master. To do so would be the height of rudeness and disrespect. After the Lodge is closed this evening, come back and view the Charter. You will see that \_\_\_\_\_ Lodge No. \_\_\_\_ received its Charter on \_\_\_\_\_ and the first Worshipful Master was \_\_\_\_\_. It is the foundational document in our history.

*Note:* The Charter of the Lodge is often in a frame leaning on the Wisdom Pillar, but in some Lodges, the framed Charter is mounted on the East wall, approximately behind the Chaplain. If the Charter is leaning on the Wisdom Pillar, give this section here. Otherwise, give it between the Marshal and the Chaplain.

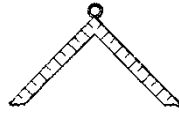
(Guide leads newly-Raised Master Mason to the Worshipful Master and sees that he comes on the Sign of Fidelity by showing him how it is done.) This is the *SIGN OF FIDELITY*, it is a Master Mason's proper sign of respect and is always to be given when addressing or being addressed by a senior officer. If you wish to speak in Lodge or ask a question, you will rise to your feet and come on the Sign of Fidelity, and wait to be recognized. You will continue to hold the sign while speaking and will drop it only when you are done and return to your seat. When speaking, you will only address the Worshipful Master. No cross talk is permitted in Lodge. There are other times when the Sign of Fidelity is also used as when the Chaplain is offering prayer to Deity, when the Senior Deacon approaches the altar to open or close the Great Light. It is also used when the Worshipful Master is obligating a candidate at the Altar and upon the entrance of the Grand Master, or the Deputy Grand Master in the absence of the Grand Master. During the Pledge of Allegiance and the singing of the National Anthem the civilian salute (*right hand over heart*) should be given.



(Directed to the Worshipful Master:) **WORSHIPFUL MASTER**, I have the pleasure of presenting our newly Raised Brother \_\_\_\_\_. (*Worshipful Master rises and shakes hands*).

(Directed to the newly-Raised Master Mason:) His title is Worshipful Master and he is always to be addressed in this manner when the Lodge is at work. The title is one of respect and does not indicate that he is to be in any way worshipped, for it has no religious connotation. Its use is based upon the 13th century English custom of using the honorific "Your Worship" or

“Worshipful.” as a mark of respect for men who occupied positions of honor or authority. Freemasons adopted the latter title and it has been used in the craft for several hundred years.



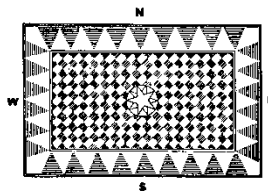
The *JEWEL OF HIS OFFICE* (*Worshipful Master holds jewel up for display*) is the Square, an emblem of morality and virtue. The Worshipful Master is the presiding officer of the Lodge; he may be the elected Master or someone designated by the elected Master to fill the station for a specific purpose and time. The Brother who sits in the East and wears the jewel of the Master will always be addressed as Worshipful Master while there.



At the hand of the Worshipful Master is his *GAVEL*, a sign of authority in the Lodge room. With it the Worshipful Master can call his officers up with **two raps**, raise the entire Lodge to their feet with **three raps**, and seat them again with one. If there is conversation in the Lodge room, all must fall silent upon the Worshipful Master’s single rap. It is a serious breach of proper Masonic conduct to ignore the Worshipful Master’s gavel. Thank you Worshipful Master.



To the right of the Worshipful Master stands the *FLAG OF OUR COUNTRY* (*pointing to it*). It must be on display at all times when the Lodge is at work. It is customary for us to recite the Pledge of Allegiance to the Flag during the opening of the Lodge. If you are visiting a Lodge in a foreign jurisdiction and they follow this or a similar custom, you are not required to recite their pledge. You should stand with them out of courtesy and respect for their traditions.



(*Guide stands at the Northeast corner of the Lodge and facing South:*) **THE AREA BETWEEN THE MASTER’S STATION AND THE ALTAR** is sometimes called the **Master’s Carpet**. No Brother shall pass between the Altar and the East while the Lodge is at Labor, except when required to do during performance of the Ritual. The Worshipful Master is responsible for giving Masonic Light to his Lodge, and because Masons consider the Holy Writings to be a source of

this Light, we must never block the Master's view of the **Volume of Sacred Law** spread open upon the Altar.



*(Guide leads newly-Raised Master Mason to a position in front of the Senior Deacon:)* Here we have our Brother **SENIOR DEACON** *(rises and offers handshake)*. The **JEWEL OF HIS OFFICE** *(displayed)* is the radiant sun contained within the Square & Compasses. This emblem is also present on his staff and apron. He welcomes visitors to the Lodge and sees that they are properly clothed as Master Masons. It was he who acted as your trusted guide as you progressed through the Degrees. He also serves to convey the orders of the Worshipful Master about the Lodge room and serves at the altar during the opening and closing of the Lodge. Thank you Brother Senior Deacon.



*(Guide turns newly-Raised Master Mason to the Treasurer:)* This is our Brother **TREASURER** *(rises and offers handshake)*. The **JEWEL OF HIS OFFICE** *(displayed)* is the Crossed Keys. It represents the keys to the strongbox or safe and signifies the trust placed in him to manage the financial resources of the Lodge. He receives all funds paid to the Lodge, via the Secretary, and issues checks at the direction of the Lodge as certified by the Master and Secretary. Thank you, Brother Treasurer.

*Note:* The physical location of the Treasurer's place may vary from Lodge to Lodge. Place this segment in the proper sequence to accommodate your Lodge's layout.

*(Guide turns to the Organist:)* Still further on the right of the Worshipful Master sits our Brother **ORGANIST**, *(rises and offers handshake.)* who provides musical accompaniment to our work. The importance and power of Music, one of the liberal arts, was explained to you during your 2nd Degree. The **JEWEL OF HIS OFFICE** is the lyre *(displayed)*, an ancient musical instrument. Thank you Brother Organist.

*Note:* The physical location of the Organist's place may vary from Lodge to Lodge. Place this segment in the proper sequence to accommodate your Lodge's layout.

*(If there is a chair in the North, Guide moves to the North of the Altar)* It has been already explained to you that the North side of the Lodge is considered to be in Masonic darkness. So you might ask, "Why is there a chair there?" This is because our concordant and associate bodies, such as the Scottish Rite, York Rite and Order of the Eastern Star, frequently use Masonic Temples, and they may use this position. It is, however, never used during the regular workings of a Masonic Lodge.

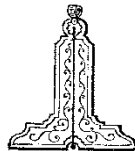




(Guide leads newly-Raised Master Mason to just inside the two pillars at the Inner Door:) Here are the **TWO PILLARS**, representing those famous pillars at the entrance to the porch of King Solomon's Temple. They guard the inner door of the Lodge. This door leads to the preparation room where you made yourself ready to embark on your Masonic life. This door is only to be used for the entrance and exit of Degree candidates and their escorts during Degree work and is never to be used by a Master Mason to enter or retire from the Lodge.



(Guide leads newly-Raised Master Mason to the West facing the Masters of Ceremony:) These are our Brothers **MASTERS OF CEREMONY** (they rise and offer handshakes). The **JEWEL OF THEIR OFFICES** is the Crossed Swords (displayed), worn about their neck, and displayed upon their aprons and staves. They are responsible for assisting the Worshipful Master in the ceremonial work of the Lodge. It was they who first met you in the preparation room and insured that you were duly and truly prepared to enter. They also were part of your escort around the Lodge during the Degrees. Thank you Brothers Masters of Ceremony.



(Guide faces the Senior Warden:) This is our Brother **SENIOR WARDEN** (rises and offers handshake). The **JEWEL OF HIS OFFICE** (displayed) is the Level, an emblem of equality and balance. The Senior Warden is second in command of the Lodge and will assume the Worshipful Master's duties and responsibilities in his absence. During your Degrees he was one of those responsible for observing that you were duly and truly prepared and later that you were indeed in possession of the signs and tokens. He often heads up Lodge Committees and projects for the Master. Thank you Brother Senior Warden.



(Guide leads newly-Raised Master Mason to the Junior Deacon:) On the right of the Senior Warden is our Brother **JUNIOR DEACON** (rises and offers handshake). The **JEWEL OF HIS OFFICE** (displayed) is the Quarter Moon within the Square & Compasses, worn about his neck and also displayed on his apron and staff. He insures that we are properly tiled and attends to alarms at the Outer Door. He announces all visitors to the Worshipful Master, and, at the

Worshipful Master's direction, admits them to the Lodge. Brother Junior Deacon, please make an alarm at the outer door. (*When answered by the Tiler, the Junior Deacon opens the door and temporarily stands aside.*)

(*Guide faces the Outer Door*) This is the **OUTER DOOR** of the Lodge. It is the only proper place for a Master Mason to enter or leave the Lodge room except for the use of the Inner Door by officers or Brothers participating in a Degree or acting as escorts following a Degree. It was here that your presence was first made known to the Worshipful Master when you appeared for your Degrees.



(*Guide faces the Tiler through open Outer Door:*) Our Brother **TILER** guards the Outer Door. The **JEWEL OF HIS OFFICE** (*displayed*) is the drawn or naked sword and his implement of office is the sword. He guards the Lodge against the intrusion of outsiders and prevents anyone from listening at the door. Additionally, he makes sure that all those wishing to enter are properly clothed and vouched for, at which time he will make an alarm and inform the Junior Deacon of their presence. Thank you Brother Tiler.

(*Guide steps back clear of the Outer Door:*) Brother **JUNIOR DEACON**, please secure the Outer Door. (*Junior Deacon closes Outer Door*) Thank you Brother Junior Deacon.



(*Guide leads the newly-Raised Master Mason to the South, facing the Junior Warden and Stewards:*) These are the **STEWARDS** of the Lodge (*they rise and offer handshakes*); The **JEWEL OF THEIR OFFICES** (*displayed*) is the Cornucopia, or Horn of Plenty. This is often the first office a Brother will take when he aspires to begin his passage through the progressive offices of the Lodge towards the East. They are responsible for assisting in the preparing, serving and clearing of collations and assisting in the housekeeping about the Lodge. Traditionally, Masonic Lodges celebrated Feast Days twice a year and it was the Stewards duty to prepare and serve the festive meal. They also were part of the procession during your Degrees. Thank you Brother Stewards.



(*Guide faces the Junior Warden:*) This is our Brother **JUNIOR WARDEN** (*rises and offers handshake*). The Junior Warden is the third Senior Officer of the Lodge and it falls upon him to

open the Lodge and set it to labor in the absence of the Worshipful Master or Senior Warden. The *JEWEL OF HIS OFFICE* (*displayed*) is the Plumb, an emblem of uprightness. At the direction of the Worshipful Master, it is he who calls the Craft from labor to refreshment and supervises the Brothers at that time. He also serves as the catering manager of the Lodge and arranges for the feasts and collations. He also was one of the Officers who examined you during your Degrees. Thank you Brother Junior Warden.



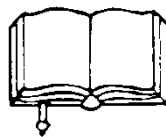
(*Guide leads the newly-Raised Master Mason to the Secretary's Desk:*) This is our Brother *SECRETARY* (*rises and offers handshake*). The *JEWEL OF HIS OFFICE* (*displayed*) is the Crossed Quills, and is symbolic of the instrument he uses to keep a correct record of the proceedings of the Lodge. The Secretary receives all money that is sent to the Lodge and pays it into the hands of the Treasurer. When directed by the Worshipful Master, he will send a summons to all of the members of the Lodge. There is an old adage that "Worshipful Masters come and go, but Secretaries go on forever!" They often serve for many years in a row, and we are truly appreciative of their dedication, and love of the Craft Thank you Brother Secretary.

(*Guide moves to the front of a Trustee, sitting near the Southeast:*) This is our Brother (*or Brothers*) *TRUSTEE* (*rises and offers handshake*). Our Lodge has three (*or \_\_\_\_\_*), one of which is elected each year. The Constitutions do not define the duties of Lodge Trustees. They are defined by our Lodge By-Laws. Their duties can include the care, management, and control of all the property of the Lodge, subject to the resolutions of the Lodge. Thank you Brother Trustee.



(*Guide moves to the front of the Marshal*)

Here is our Brother *MARSHAL* (*rises and offers handshake*). The *JEWEL OF HIS OFFICE* is the Crossed Batons (*displayed*) and the implement of his office is the Baton, a symbol of authority. Anciently it was a symbol of the Officer in charge of the English Lord's horses and stable, a position of great importance and prestige. In the Lodge, the Marshal takes charge of all Masonic processions and conducts distinguished visitors. He also assists the Worshipful Master in maintaining order in the Lodge room. Thank you Brother Marshal.



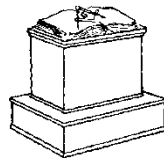
(*Guide turns to Chaplain:*) This is our Brother **Chaplain** (*comes down on the level and offers handshake*). The *JEWEL OF HIS OFFICE* is an open Volume of Sacred Law (*displayed*), also

worn upon his apron. His duties include leading our devotions to Deity at the opening and closing of the Lodge and reading the Scripture lessons during the Degrees. He does not have to be an ordained clergyman, although at the Grand Lodge level Grand Chaplains usually are. He ends his devotions with the word “Amen” – a Hebrew word signifying “so should it be” – at which time all Masons traditionally reply “*SO MOTE IT BE*,” which is an old English phrase having the same meaning. you Brother Chaplain.

*Note:* The number of officers mentioned and their means of attaining office (election or appointment) should be adjusted to suit the needs of your Lodge as dictated by its By-Laws.

*(Turning to the newly-Raised Master Mason:)* You will perceive, my Brother, that there are \_\_ officers of this Lodge. The Constitutions of the Grand Lodge of the State of New York specify that each Lodge must have a minimum of eight officers, which are: Worshipful Master, Senior Warden, Junior Warden, Treasurer, Secretary, Senior Deacon, Junior Deacon and Tiler. The others are specified by the By-laws of our Lodge.

All Lodge offices are either elected or appointed. to be either elected or appointed. All non-elected officers are appointed by the Worshipful Master and serve at his pleasure. Five officers – the Worshipful Master, Senior Warden, Junior Warden, Secretary and Treasurer – are required under the Constitutions to be elected on a yearly basis by the Brethren of the Lodge and serve for a one-year term. They may not resign their office but can leave only when their replacement has been duly elected and installed. Some Lodges appoint additional officers, such as Historian or Education Officer. Since Grand Lodge does not mandate these positions, they have no official jewel or emblem of office.



*(Guide leads newly-Raised Master Mason West of the Altar:)* Here, at your request, you were presented with the most important symbols of Masonry, the **HOLY BIBLE, SQUARE AND COMPASSES** -- also known as the Three Great Lights in Masonry. Lodges are referred to as “Blue” or Symbolic Lodges. The color Blue is emblematic of Friendship, a characteristic peculiar to our ancient Craft Lodges as well as our Lodges today. Masonry is not a religion, nor is it political; therefore, our symbolic teachings are acceptable to all men under the Blue Canopy of Heaven.

This is the Ancient Voting Sign of a Master Mason (*demonstrates*) and is to be given when voting upon matters before the Lodge.

There is an old Scottish tradition that “a Mason always covers his work” when greeting a Brother, with a Masonic Grip, while in public (*demonstrates*).

My Brother, it has been my pleasure to conduct you on a walkabout of the Lodge room this evening, to explain and instruct you in some of our ancient and honorable customs. As you have seen here tonight, every Mason under the Blue Canopy of Heaven will extend the hand of

Friendship and Brotherly Love to you at every opportunity. Your Brethren spent many hours learning and practicing their work to present your Initiation, Passing and Raising in this Lodge. We stand ever ready to continue to share Masonic Light with you; all you need do is ask. Congratulations and best wishes, my Brother, in your progress through the Craft.

Note: If a Master Mason Certificate is to be presented, it should be done at this time while the new Brother stands West of the Altar. If not, he should be shown to a seat among his Brethren.
---

*(Guide faces the Worshipful Master in the East:)* Worshipful Master, I thank you for the opportunity and privilege of escorting our newly Raised Brother on this walk-about the Lodge.  
*(Guide returns to his seat.)*

# **M** **L** **EARNING**

## **THE MEANING OF THE RITUAL**

# M LEANING

## INTRODUCTION

The meaning of the Ritual is expressed in a system of symbols. The language of symbolism was chosen by our Masonic forebears as their means of expression for any number of reasons, both practical and philosophical. First, Freemasonry developed during a time when literacy – the simple ability to read – was limited to a small segment of the population. The use of symbols ensured that no man would be excluded from possible membership in the Craft. Additionally, symbolic language allowed Freemasons to stay in control of the content of the Ritual: by using symbols to form our language, and by strictly limiting the transmission of that language, Masons were able to maintain our traditions of secrecy, and to limit the dissemination of the Ritual to members of the Craft.

In the philosophical mode, the language of symbols was selected because it brings to the Ritual the factors that symbols are meant to convey: splendor, beauty, grandeur, mystery. Symbolic language elevates the mundane and the prosaic into the realm of importance, priority and impact – that is why artists use symbols, and why it is more enjoyable for many people to read a work of artistic literature rather than an instruction manual or technical monograph. Symbols serve the same purpose our Lodge rooms serve: to remind the Mason that he is working in a world separate from his everyday life; that his purpose in Freemasonry is to step outside the usual concerns of his world, and focus his attention, thoughts and development on matters of deeper and more meaningful importance. Symbols also permit the work of allegory, an educational practice where one thing stands for or is represented by something else already known to the learner, allowing new concepts to be related to prior knowledge. This system is ideal for teaching new information to adult learners.

Some people are frustrated by symbolic language, saying that the use of symbols offers too many potential meanings. Some find it difficult to grasp the “real” or intended meaning, particularly in Masonic Ritual. You have already discovered that many symbols taught in the Craft degrees contain different and sometimes unrelated meanings. You may also have spoken with Brothers and others who attach meanings to symbols used in Freemasonry that stretch beyond those concepts expressed in the Degrees, or within the walls of the Lodge. Where do these happenings leave the “real” meaning of the Ritual?

The answer to that question is one that you will explore for the rest of your Masonic life. We will not insult you by pretending that there is one single meaning for a given Masonic symbol, nor that we expect you to be so passive as to blindly accept a single answer to some of

the complicated and important issues addressed by Masonic philosophy. The course you chose when you knocked on the door of your Lodge was to set your feet upon a path of introspection, prayer, meditation, discussion and education that is intended to improve yourself. This process will not be handed to you by another. Would it have any value to you if it was so easily achieved? Your work as a Freemason is to study the Ritual for the rest of your life, and to seek meaning in the symbols and the lessons they teach. Read what others have written about those symbols. Ponder the meanings they have attached. Consider your own thoughts and insights, for these things matter. Discuss and debate with your Brothers what they see in our symbols.

The Ritual is a framework, or a road map, for that process you have begun by joining a Masonic lodge. Your progress through the degrees brought you a set of meanings attached to our Masonic symbols. The readings that follow will help you understand where that Ritual developed, and will expose you to the insights of other Brothers when they apply their minds to the Ritual. Additional readings are also suggested that may help deepen your exposure to what Freemasonry has taught others across time, and what it continues to teach Brothers around the world today. Take this framework and get to work. Pick up the road map, and continue your journey. It is a journey that has no end.



# M E A N I N G 1<sup>o</sup>

## WORDS, SYMBOLS AND MEANINGS OF ENTERED APPRENTICE

### ALTAR

Although it might seem as though the Altar is a bedrock Masonic custom, its presence in the Lodge Room is of relatively recent provenance and it is by no means a universal Masonic practice. Lodges under English Constitution, for example, do not have an Altar but rather display the Three Great Lights on a pedestal before the Master's Station.

The earliest written records we have relating the procedure for making a Mason describe the reading of a manuscript constitution, often called the "Old Charges" or "Gothic Constitutions," and a brief obligation in which the Candidate agreed to abide by the articles therein contained. The obligation would have been taken on a Holy Bible and in a special posture, but there does not appear to have been a special piece of furniture denominated an Altar. Moreover, the Masonic manuscripts and exposures of the seventeenth century describe many items of the Lodge, both physical and symbolic, but not an Altar. Rather, during the era in which Lodge meetings were frequently held in taverns or similar temporary accommodations, the Holy Bible was normally placed on a stool or small table for the obligation. Otherwise, the Three Great Lights were placed in front of the Worshipful Master on a large communal table during lectures and other business. It was not until Masonic meetings began to be held in permanent, purpose-built facilities that the Altar began to appear among the items of the Lodge Room. Here is also when we begin to see divergence in traditions, as different jurisdictions translated the usual tavern-based arrangement into a permanent room in different ways. In England, for example, the Holy Bible remained connected to its position in front of the Worshipful Master, and moved up to a pedestal in the East. In America, Ireland and Scotland, on the other hand, the Holy Bible remained connected to its location on a central table, and moved onto an Altar in the middle of the room.

The Altar, therefore, has a special place in our Lodge Rooms because it is where we locate the Three Great Lights in Masonry. Its history and development teaches us that the importance of the Masonic Altar derives from that which resides thereon, and not from any inherent significance or holiness: the Altar is just a piece of furniture until the Volumes of Sacred Law are spread open upon it.

## APRON (GENERALLY)

Aprons of one kind or another have been worn for centuries to protect bodies from injury and clothing from being soiled with the by-products of the artisan's work. Freemasons today wear Aprons – most commonly in the familiar rectangular shape with a triangular flap – for symbolic reasons, as well as to connect with our traditional past, and there is no doubt that the Freemasonic Apron evolved from the working aprons worn by European stonemasons.

Medieval working aprons were commonly fashioned from the tanned leather skin of an appropriately-sized animal, most likely a sheep, and the whole hide was used with minimal trimming. During these early times, the artisan's apron was therefore worn as a full skin extending from chest to ankles. The fall was typically held up by means of a leather thong around the wearer's neck, and the apron was fastened around the back using a strip of leather attached at the forelegs on either side. If the artisan did not wish to have his chest covered, the fall was allowed to hang forward, creating the familiar apron flap.

This somewhat shapeless affair sufficed for many centuries, although refinements gradually began to appear. The simple tanned hides were increasingly trimmed and finished, and different kinds of artisans began to modify their aprons to suit their needs. For example, a blacksmith would still want full protection from chest to ankles whereas a wright (carpenter) might prefer a short apron that favored mobility. By the late seventeenth century, a typical stoneworker would have worn a full apron extending to the knees, with a fall in the front. There also began to appear buttonholes at the tip of the fall so that the flap could be turned up and secured to a button on the wearer's coat or waistcoat when needed to protect the clothing.

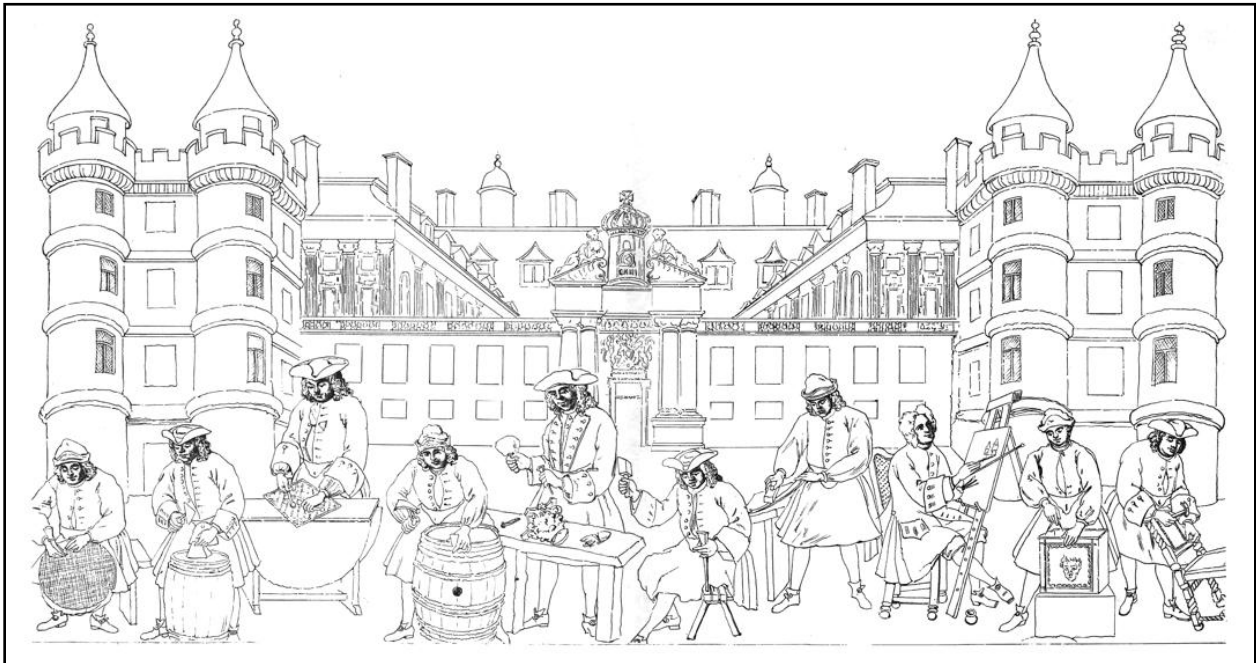
Early speculative Aprons at the beginning of the eighteenth century were much the same as their operative counterparts, as reflected in engravings of the period: full, long and with a fall in the front. Gradually, these speculative Aprons became smaller and more refined over the course of the century. The fall began to be trimmed to a triangular or semicircular flap, or removed altogether, and the bottom of the Apron began to be squared off or cut to a rounded shape. By the middle of the century, speculative Masons were decorating the edges of their Aprons with colored ribbon and illustrating them with elaborate depictions of symbolic designs – traditions which continued into the early nineteenth century. Masonic Aprons of this era were homemade for the most part, and personal property rather than belonging to the Lodge.

As the nineteenth century progressed, Masonic Aprons were increasingly mass-produced for purchase rather than being individually sewn and decorated by hand, and as a result they became less individualized in their design and adornments. The now-familiar rectangular Apron with ribbon border and triangular flap began to appear by the second quarter of the nineteenth century, as the result of deliberate choices by industrial producers who sought a design that could be produced by unskilled labor in a factory and produced less waste compared to aprons with curved edges and rounded flaps. By the 1870s this style of apron had become the status quo in American Masonry, helped along by contemporary fashion trends that favored standardization in attire. The nineteenth century, of course, also represents a time of rapidly increasing industrialization, great societal upheaval and widespread Masonic turmoil in the United States. As the American Grand Lodges began to flex their muscles in regulating the Craft, they also began instituting laws and regulations governing the design and appearance of Masonic Aprons.

Our own Constitutions are fairly liberal in that regard, speaking mostly to the Aprons worn by officers, which Section 315 says “shall be white, or white and blue, and with or without silver ornamentation, except as especially ordered or allowed by the Grand Lodge.”

The final stage in the evolution of the American Masonic Apron occurred in the early twentieth century. As many Masons saw their prospects drastically reduced by the First World War and the economic turmoil of the Great Depression, Lodges could no longer assume that their members would be able to afford their own Aprons. An inexpensive alternative was required, and American Lodges began to purchase cheap, unadorned white cloth Aprons which the Lodge would own and maintain so that brothers who did not own their own Aprons could clothe themselves for Lodge meetings.

Today it is increasingly popular for both Lodges and individual Masons to design Aprons that go beyond the plain white cloth design to reference and incorporate earlier traditions.



*A 1721 engraving of the Incorporated Trades of Edinburgh, depicting artisans wearing their aprons at work. From left: sievwright, slater, glazier, cooper, mason, wright, bowmaker, painter, plumber, upholsterer.*

## **APRON, MODES OF WEARING**

The adoption of the plain white Apron as the usual Apron worn by Masons in Lodge is mostly an American custom today, as is the practice of wearing this basic Apron in different configurations to distinguish among the different grades of Masons – although similar systems are used in Scotland, Holland and a few other jurisdictions. It’s unclear whether or to what extent different Apron configurations were employed in early speculative Masonry to distinguish between the different grades of Masons, and this may not have even been needed since it was commonplace for speculative Masons to be admitted Entered Apprentice and Fellowcraft on the same occasion (these being the only Degrees of Masonry at the time). The first written

references we have to Aprons at all are found in *A Mason's Examination* (1723) and *Masonry Dissected* (1730) where they are mentioned in connection with the investiture of Candidates. But neither specifies whether there is a distinctive way of wearing it for the different grades. It is not until the middle of the century that information on Apron-wearing customs begins to appear, and it is found in French exposures. For example, *Le Catéchisme des Francs-Maçons* ("The Catechism of the Freemasons") of 1744 says that Fellowcrafts wear their Aprons with the flap turned up, but offers no particular information as to the other grades. And *Le Maçon Démasqué* ("The Mason Unmasked") of 1751, also published in an 1868 English translation as *Solomon in all his Glory*, says that Entered Apprentices wear their Aprons with the flap turned inside, Fellowcrafts with the flap turned up, and Master Masons with the flap turned down. Whether or not this reflected practices outside France is difficult to say. Meanwhile, rosettes began appearing on German Masonic Aprons around the same time. This has proved to be a popular idea, and by 1815 the use of rosettes had permeated English Masonry to such an extent that the United Grand Lodge of England prescribed their use on Aprons as the official method of differentiating between the three grades of Masonry. Following this decision, there was no need for any special Apron configuration to differentiate between the different grades of English Masons.

In jurisdictions (and Lodges in jurisdictions that leave these customs to the discretion of individual Lodges) that do not employ rosettes, some form of Apron configuration for the purpose of differentiation can often be found. But even among these jurisdictions, some differences of custom exist. Most jurisdictions leave the flap turned up for Entered Apprentices, but practices begin to diverge with Fellowcraft Masons. For example, in New York, Massachusetts and Scotland, Fellowcrafts leave the bib turned up and tuck up one corner. New York and Scotland tuck up the left corner, but Massachusetts tucks up the right corner. In Connecticut, on the other hand, the flap is turned *down* and the left corner is tucked up over it. The Netherlands employ the system described in *Le Maçon Démasqué*. Perhaps the most remarkable custom concerning apron configuration is observed in the adjustment of the Master Mason Apron in certain Scottish Lodges during the Third Degree Ritual: The rounded (not pointed) flap is turned up and each upper corner is folded inward so that the edges of the Apron angle inward, forming the Apron into the shape of a coffin. This last Scottish example is the only known Apron adjustment with a specific symbolic association. Otherwise, the different modes of wearing the Apron are simply a means of distinguishing among the three grades. In all traditions, Master Masons wear their Aprons with the flap turned down in the front.

## APRON SYMBOLISM

Perhaps the primary symbolism of the Apron is that it represents a tangible connection to our operative forebears, who wore leather aprons for protection while working. There are also several symbolic associations related in the Ritual:

***Ancient and Honorable:*** These words first appear together in the written record with reference to the Apron in the exposure *Masonry Dissected* (1730), wherein the author says that Masons claim the Apron is "more ancient and more honourable than is the Star and Garter." These words are also found in William Smith's *A Pocket Companion for Free-Masons* of 1834, although not in connection with the Apron but rather as part of a Charge to new admitted Brethren: "You are now admitted by the unanimous Consent of our Lodge, a *Fellow* of our most

Antient and Honourable Society; *Antient*, as having subsisted from Times immemorial, and *Honourable*, as tending in every Particular to render a Man so that will be but conformable to its glorious Precepts.” These words are present in a somewhat evolved form in our Entered Apprentice Charge today. Returning to the Apron, *Dialogue Between Simon and Philip*, a curious document of c. 1740, echoes the language of *Masonry Dissected*, but compares the Apron to the “Knights of the Garter.”

By the 1760s with the famous exposures *Three Distinct Knocks* and *Jachin and Boaz*, the comparison had already been extended to a familiar form, and the Apron is described as being “more antient than the Golden Fleece or the Roman Eagle; more honour’d than the Star and Garter, or any other Order under the Sun.” The reference to “any other order” gives an important clue as to what the Ritual is talking about here, namely the chivalric orders. Following the crusades, European kings began to form these “societies of knights” in imitation of the military orders of the middle ages such as the Knights Hospitaller and the Order of the Temple. In comparing the Masonic Apron to the emblems of these chivalric orders, Masons were setting themselves before and above prestigious orders of considerable antiquity, which had been founded by monarchs as far back as Edward III of England and were populated exclusively with the nobility. Curiously, these comparisons are not included in William Preston’s lectures of the 1780s. They reappear in Thomas Smith Webb’s American lectures from the late eighteenth century, however, in substantially the same form as found in *Jachin and Boaz* – not surprisingly, as this exposure is known to have been an important source document for Webb. (See also Golden Fleece, Star and Garter, Roman Eagle.)

**Badge of a Mason:** “Badge” in this instance does not refer to an official token or clothing accessory such as police officer’s badge or a name badge. Rather, it is *any* emblematic feature which is regarded as signifying membership, affiliation, characteristics or rank. The Apron is the Badge of a Mason because it is something that identifies the wearer as a member of the Fraternity, much in the same way that wearing a cassock identifies a member of the clergy, or wearing a tie could be regarded a badge of respectability. Similarly, the Officers’ Jewels are referred to as the Badges of their Offices because they signify that the wearers have a particular role in the Lodge’s organizational hierarchy.

The Apron as a Badge first appears in the written record with *Masonry Dissected* in 1730, where it is mentioned in connection with the fees paid by Candidates “for which they receive that Badge of Honour, which (as they term it) is more ancient and more honourable than [etc.]” It comes up again in *Dialogue Between Simon and Philip* when the Simon character relates that “the Senior Warden put me on a White apron with these words. I put you on the Badge of a Mason, more Ancient and Honorable than [etc.]” By the 1760s exposures, *Three Distinct Knocks* and *Jachin and Boaz*, it was the Master who “presented me with an apron, which he put on me; he told me that it was a Badge of Innocency, more antient than [etc.]”

In William Preston’s lectures of the 1780s, the Senior Warden presents the Apron to the Candidate together with White Gloves, explaining that the White Gloves represent purity and the White Apron innocence and that, collectively, they are “always to be worn by Masons as the badge of innocence and the bond of friendship.” Looking through the exposures, manuscripts and Lectures throughout most of the eighteenth century, we see the Apron described variously as a Badge of Honor, the Badge of a Mason and a Badge of Innocence. Thomas Smith Webb’s

Lectures at the end of the eighteenth century combined these ideas in a form substantially similar to our own Standard Works and Lectures, describing the Apron as “an emblem of innocence and the badge of a Mason.”

**Innocence:** Although the Masonic Apron is described as an emblem of innocence, the question arises as to which sense of this word is intended. For example, “innocence” may describe the state of being innocent of a crime, or the state of a naïf inexperienced in the ways of the world. It may even be used euphemistically to refer to a state of chastity or virginity. Presumably these are not the senses intended by our Masonic forebears. Rather, “innocence” in this case refers to the state of being pure of heart, free from sin or moral wrong, and without guile or corruption. As shown in the section above about the Badge, sometime in the mid-1700s the Apron began to be characterized as a Badge of Innocence.

**Lambskin:** Operative stonemason’s aprons were usually made from a hairless sheep hide which had been tanned on both sides. Lambskin, on the other hand, typically refers to the skin of a sheep or lamb prepared with the wool still on, for use in winter clothing – although it may also refer to very fine grade leather made from the skin of a lamb. In either case, it is hard to imagine lambskin being used for a working apron. That said, the lamb has been associated with innocence for centuries, and once the Apron began to be characterized as a Badge of Innocence in the mid-1700s it would seem a short step to continuing this symbolic association by referencing the “lamb of innocence.” The first lecturer who seems to have incorporated this connection into the Apron Presentation, however, is Thomas Smith Webb, who further underscores the symbolic message by reminding us in the Lecture of Reasons that “the lamb, in all ages, has been deemed an emblem of innocence.”

**White Leather Apron:** It is of course highly unlikely that our operative forebears wore white leather aprons at work. And indeed, what would have been the point? A white apron would immediately have been soiled with the byproducts of their labor. In any regard, the operative mason’s apron was a tool and not a piece of symbolic clothing. To the extent that white Aprons began to be worn, it may be viewed as a symbolic tradition. The first written mention of a white Apron in Freemasonry is found in the manuscript *Dialogue Between Simon and Philip*, wherein the Senior Warden is described as investing a Candidate with a white Apron and the officers are said to be standing “with their white Aprons on.” *Jachin and Boaz* (1760) says that “every brother has an apron made of white skin ... though some of them choose to ornament them with Ribbons of various Colours” but *Three Distinct Knocks* (1762) does not mention the color of the Apron. For the most part, however, the Apron is not described as white until the later years of the eighteenth century. William Preston’s lectures of the 1780s, for example, say that the “ancient clothing” consists of “white gloves and a white leather apron.” It is only with Thomas Smith Webb’s American lectures at the end of the eighteenth century that the Apron is consistently and explicitly described as a “White Leather Apron.”

When speculative Masons began wearing white Aprons as a regular practice is unclear, but there is some evidence that white aprons were worn for ceremonial purposes by operative Masons in Scotland at least by the early eighteenth century. For example, the 1730 records of the Lodge of Dunblane record the following resolution: “the members, taking into their consideration that it were very decent the Lodge were suitably cloathed every Saint John’s-day, and did frankly wear the badges of a free and accepted Mason, conform to the order observed in

many rightly constituted Lodges in Scotland and England, do therefore enact and ordain that each member of the Lodge shall on every Saint John's-day following put on and wear an white apron and a pair of white gloves as the badge.”

On the other hand, the historical record suggests that white *gloves* rather than white aprons were the older and more traditional livery for operative masons. For example, the Lodge of Kilwinning is known to have used gloves as livery in the mid-sixteenth century. This makes some sense, because it was a traditional operative practice for newly-admitted fellows to present the existing members of the Lodge with gloves. These would be fine gloves rather than working gloves, in which case white or light coloring would not be out of the question. This supposition receives some support in the early written record of Masonry, where white gloves appear more frequently and prominently in the Ritual compared to white aprons. For example, *Masonry Dissected* (1730) describes “Fellow-Crafts with white Gloves and Aprons,” and in *The Perjur'd Free Mason Detected* (1730) a Mason proclaims: “I am an *Accepted Free Mason*, a Member of the *Free Masons*, and I wear the Leather Apron and white Gloves.” It is possible that the white color of the Apron evolved out of its connection to an older Masonic tradition of white gloves, but this should be deemed nothing more than supposition at this point.

White, of course, has many symbolic associations with purity and cleanness, as well as with goodness when contrasted against evil as represented by the color black. In addition, white clothing often has had a symbolic meaning in ceremonial use, in identifying clergy, and in distinguishing the wearer as one not associated with manual labor or an unclean environment. Because white is a high contrast color, dirt and stains stand out very clearly. This is drawn to our attention in the symbolism of the White Leather Apron as we are admonished that the record of our lives and actions at the end of our days should be as pure and spotless as the white surface of a new Apron – meaning that it has not been “stained” with wrongful actions and moral lapses.

## ASHLARS

An ashlar is a square hewn stone used for building purposes.

These first appear in the *Edinburgh Register House Manuscript* (c. 1696) as part of the Jewels of the Lodge, described as “Perpend Esler a Square pavement and a broad oval.” A perpend ashlar was a squared building stone with two smooth faces that passed through a wall completely from side to side to bind the wall together, or a stone prepared for this use. Broad oval is believed to be a poor transcription of “broached ornel.” Ornel is a soft type of building stone, and a broach was a pointed chisel used to cut stone. Therefore a “broached ornel” would have been a building stone which had been roughly cut using a pointed chisel. The broached ornel and perpend esler later came to be known as the Rough and Perfect Ashlars, respectively.

The symbolic lesson taught by the Ashlars in the Ritual is one of continual self-improvement. Turning a Rough Ashlar into a Perfect Ashlar is not easy work. It requires attention, skill and sustained effort over time. Our process of transformation and personal growth requires a similar commitment and willingness to engage with that which does not come easily. It is a lifelong process, for a state of perfection is unattainable. We may also consider that the rough surfaces and imprecise edges of the Rough Ashlar are worked into the smooth faces and true edges of the Perfect Ashlar by *removing* stone. In a sense, then, the Perfect Ashlar

already exists within the Rough Ashlar and needs only to be revealed through the removal of rough material. A quotation attributed to Michelangelo mirrors this thinking: When asked how he created the statue of David out of a block of stone, the sculptor is said to have replied that he saw David in the stone and merely removed the unneeded pieces until nothing but David remained. This suggests that our perfect selves already exist within us and that the work of self-improvement consists of removing imperfections rather than acquiring perfections, the latter of which might be emblematically compared to creating a superficial appearance of perfection by spreading Untempered Mortar over the imperfect surfaces of the Rough Ashlar. (See also Common Gavel, Untempered Mortar.)

### **“ASK AND IT SHALL BE GIVEN YOU...”**

This quotation used in the Lecture of Reasons comes from Matthew 7:7 and Luke 11:9 in the King James Bible. These passages are generally held to be teachings on how to pray to Deity, endorsing inquisitiveness and acquisition of knowledge.

### **BAREFOOT NOR SHOD**

*(see also Ruth, Book of)*

Part of the preparation of an Entered Apprentice for Initiation is that he is neither barefoot nor shod. The first recorded instance of the words “barefoot nor shod” in Masonry is in the *Graham Manuscript* of c.1726, where it is given as part of a long list describing the condition in which the oath was taken: “I was nether siting standing goeing runing rideing hinging nor flying naked nor cloathed shode nor bairfoot.” The stated reasoning for this is because “in regard one God one man makes a very christ so one naked object being half naked half cloated half shode half bairfoot half kneeling half standing being half of all was none of the whole this sheweth humble and obediant heart for to be a ffaithful ffollower of that Just Jesus.” The next appearance is in *Masonry Dissected* of 1730, where the condition of the Candidate when brought to the Lodge is described as “Neither naked nor cloathed, bare foot nor shod, deprived of all Metal and in a right moving Posture.” No particular explanation is given, however.

In 1760, the exposure *Three Distinct Knocks* explains that shoes are removed “because the place whereon I stood, when I was made a Mason, was holy Ground; for the Lord said unto Moses, pull off thy Shoes, for the Place whereon thou standest is holy Ground.” The other significant mid-century exposure, *Jachin & Boaz* (1762), gives a similar answer but omits the quotation from Exodus 3:5. Both exposures additionally offer a practical explanation for the Candidate’s clothing overall: “If I had recanted and ran out into the Street, People would have said I was mad; but if a Brother had seen me, he would have brought me back, and seen me done Justice by.”

William Preston’s English lectures of the late eighteenth century follow the 1760s exposures, saying that Candidates are slip shod because “the ground we are about to tread is holy,” and going on to give several other reasons including a reference to Exodus 3:5 and “a custom observed in the east of throwing off the sandals from the feet when they enter the Holy Temple.”



Differing from Preston and English Masonry, Thomas Smith Webb and his American followers in the early nineteenth century do not explain the removal of one shoe as form of reverence for the Lodge as holy ground, although the characterization of the Lodge as holy ground was reincorporated elsewhere by later American editors of the Ritual (see “Upon the top of the mountain...”). Webb instead introduced symbolism referencing the Book of Ruth to provide an explanation for the custom of removing one shoe. Rather than appearing neither barefoot nor shod out of reverence for Deity or respect for holy ground, we remove one shoe to demonstrate the sincerity of our intentions.

## BLAZING STAR

(See also *Divine Providence*)

The Blazing Star is part of the Ornaments of a Lodge. It first appears in the *Sloane Manuscript* (c. 1700), where the *Jewels* of the Lodge are described as “the square pavement, the blazing star and the danty tassley” with no further explanation of their meaning. In Prichard’s influential exposure, *Masonry Dissected* (1730), the *Furniture* of the Lodge is given as “mosaick pavement, blazing star and indented tarsel,” and the Blazing Star is described simply as the center of the Lodge. There is no mention of these items in either of the mid-eighteenth century exposures, *Jachin and Boaz* or *Three Distinct Knocks*.

By the 1780s William Preston includes the Blazing Star among the *Ornaments* of a Lodge, describing it as a “lively emblem of the omnipresence of the Deity, who superintends with love and beneficence, the various works he has created” which is exemplified by “our beholding in that figure, infinite goodness, overshadowing the whole system and darting, as it were, from his beneficent bounty, beams of love and mercy, to the beings of every species formed by him.”

The Blazing Star is finally given in its familiar form as the last of the three Ornaments with Thomas Smith Webb in 1797, who describes it as “commemorative of the star which appeared to guide the wise men of the East to the place of our Saviour’s nativity” and concludes that Divine Providence is “hieroglyphically represented by the Blazing Star in the centre.” William Finch, an English contemporary of Webb’s, also expands on Preston’s description by describing the Blazing Star as referring to “that grand luminary the Sun, which overshadows the earth by its benign influence, and dispenses its blessings to mankind in general, and gives light, life, and motion, to all things here below.”

It is unknown what the Blazing Star symbolized in the earliest Ritual documentations, if indeed it symbolized anything at all. The later connection to Divine Providence, on the other hand, was almost certainly inspired by the association of this symbol with thirteenth century Dominican friar Thomas Aquinas, who became the primary medieval exponent of the theology of Divine Providence through his famous and influential work *Summa Theologica*.



*Saint Thomas Aquinas with the Blazing Star*

## **BOAZ**

Boaz is a Biblical character found in the Book of Ruth (see Ruth, Book of). His name includes the word “strength.” Boaz is also the name of one of the pillars on the porch of the Temple (1 Kings 7:21, 2 Chronicles 3:17).

## **BRETHREN AND FELLOWS**

In several points, the Ritual refers to “Brethren and Fellows.” This traditional expression has its origins in the days when there were but two grades of Masonry: Entered Apprentice and Fellowcraft or Master (the latter two being synonymous). “Fellows” in this context means “Fellows of the Craft,” also known as Fellowcrafts. Especially in the earliest days of speculative Masonry, many were content simply to be made Masons and did not progress to the higher Degrees. Therefore, “Brethren and Fellows” explicitly refers to all Masons, including not only Entered Apprentices but those of the higher degree(s) as well. Despite the fact that Masonry is now a three Degree system, we still retain and use this phrase as part of our traditions.

## **CANDIDATE**

The word “candidate” is derived from the Latin *candidatus* which literally means “dressed in white.” It also carries the meaning of the French word *candide* which means “innocent and naïve.” Candidates to Freemasonry are dressed in white, and blindfolded. They are helpless, blind, and depend on their Conductors to lead them around the Lodge room. Like a newborn child, they cannot be left alone and cannot fend for themselves. With trust in God and relying on help from their Brethren, they are able to gain enough nourishment: knowledge and strength, to start their Masonic journey into the world of Freemasonry.

## **CATECHISMS**

A catechism is a series of questions and answers, especially used as a formal way of teaching. Masonic catechisms are a series of memorized questions and answers pertaining to a specific Degree. These might be used by Masons to identify one another (“catechisms of recognition”) or to learn and communicate the esoteric material of Masonry. Until the mid-1800s, almost all of the lecture and symbolic material of the three Masonic Degrees was delivered in question-and-answer form. In fact, our modern-day Historical Lectures represent reworkings of older questions and answer forms into long narrative expositions. Our present catechisms – the Lecture of Reasons and the three Lectures of Forms and Ceremonies – are a continuation of the old tradition.

Today, in the Jurisdiction of the Grand Lodge of the State of New York, learning the catechisms of the Lectures of Forms and Ceremonies on each Degree represents part of the work a Candidate must perform and a body of Masonic knowledge he must acquire in order to attain proficiency in the Degree so that he is qualified to be advanced to the succeeding Degree. Usually, the Candidate meets with a Lodge member who knows these catechisms and helps him to memorize the work. The catechisms reiterate the Ritual of the First Section of each Degree.

“Catechism” is an English word derived from Greek and Latin roots meaning “to remember” and “oral instructions by question and answer.” A nearly identical word exists in French (*catéchisme*) and in German (*Katechismus*), and in all three languages it is mostly used with a religious connotation. The second edition (1963) of *Early Masonic Catechisms* by Knoop, Jones and Hamer provides reliable transcripts of twenty-five texts dated between 1696 and c. 1750. Twenty are listed in it under “Catechisms,” but the word catechism does not actually appear in any of them. It is found, possibly for the first time in a Masonic context, in Chapter XV of *Ebriatis Encomium: or the Praise of Drunkenness*, a book published in London in June 1723: “An Eyewitness of this was I myself, at their general meeting at *Stationer’s Hall*, who having learned some of their Catechism, passed my examination, paid my five shillings, and took my place accordingly.”

## CHALK, CHARCOAL AND CLAY

(see also *Freedom; Fervency; Zeal*)

Chalk, Charcoal and Clay are first found in the documentary record within the pages of the famous exposure *Masonry Dissected* (1730) where Entered Apprentices are said to serve their Master with “Chalk, Charcoal and Earthen Pan” denoting “Freedom, Fervency and Zeal.” This arises from a typical Masonic practice of that time. In the late seventeenth and early eighteenth centuries it was common for Lodge meetings to be held in taverns or similar accommodations. In these settings Masonic symbols and illustrations appropriate to the Degree were drawn on the floor using chalk and charcoal, or in other Lodges they might be represented in designs of poured earth (clay) on the floor. The work of drawing the designs, and certainly the job of washing them away at the conclusion of the meeting, was likely assigned to Entered Apprentices. We can therefore understand this piece of Ritual as literally describing the work of Entered Apprentices in serving their Masters with chalk, charcoal and clay. The later exposure *Jachin and Boaz* (1762) sets this forth explicitly in its narrative, saying that “while the Candidate is preparing, the Brethren in the Lodge are putting every thing in order for his Reception there; such as drawing the annexed Figure on the Floor at the upper Part of the Room; which is generally done with Chalk and Charcoal intermixed.”

In subsequent years, temporary floor drawings were increasingly replaced with reusable illustrated boards or carpets that could be stored in between uses (see *Trestleboard* for discussion of the Master’s Carpet). In fact, our custom of “squaring the Lodge” and walking primarily around the perimeter of the room grew out of a desire to avoid soiling the floorcloth by walking on it. As more and more Lodges began to employ reusable illustrated media, chalk, charcoal and clay began to lose their association with the materials used to draw Masonic designs on the floor. Some adaptation of the Ritual reference to these traditional materials was therefore needed, and subsequent versions of the Ritual recontextualized them by reversing the older so that Entered Apprentices were instructed to serve their Masters with Freedom, Fervency and Zeal represented by Chalk, Charcoal and Clay. This change also reflected a mid-eighteenth century practice of adding moral instruction to preexisting elements of the Ritual, as the new arrangement allowed for brief disquisitions on Freedom, Fervency and Zeal.

## **CHARTER**

In Latin, *charta* was a paper, a card, a map; in Medieval Latin this became an official paper, as in the case of the “Magna Carta.” Our “chart” and “card” are derived from the same root.

A Masonic Charter (also sometimes called a “Warrant”) is the written paper, or instrument, empowering a group of Masons to act as a Lodge. A Lodge Charter is a document setting forth a set of granted rights and privileges given by the Grand Lodge to the constituent Lodge. The Master is its custodian, and must see to its security at all times. The Charter must be in the Lodge room during all communications of the Lodge, preferably in the Master’s charge but it may be on the Secretary’s desk. It should not be framed to hang on the wall. Should the Charter be lost or destroyed, the Grand Master or Grand Secretary should be notified at once. Pending the issuing of a duplicate Charter, a Dispensation to continue work should be obtained from the Grand Master.

## **COMMON GAVEL**

The Common Gavel is one of the tools of the First Degree of Masonry. The Common Gavel was used by apprentice stonemasons to break the corners off of a rough stone so that the foundation and walls would be true and correct. An Entered Apprentice Mason will begin to remove these rough edges and shape his character so as to “divest his heart and conscience of all the vices and superfluities [excesses] of life,” thereby refining his character from the Rough Ashlar towards the Smooth Ashlar.

The Common Gavel has in every Lodge a still further significance; it is the symbol of the authority of the Worshipful Master. The Master always retains possession of the gavel and never allows it beyond reach. He carries it with him when he moves about the lodge in the process of conferring a Degree. When the Lodge is in the charge of the South at refreshment, it is the Junior Warden who uses a gavel to control the Lodge. The gavel is the Master’s symbol of authority and reminds him that although his position is the highest within the gift of the Brethren, he is yet but a Brother among them. Holding the highest power in the Lodge, he exercises it by virtue of the commonest of the Working Tools.

## **COMPASSES**

Together with the Square, the Compasses constitute the most recognized symbol of Freemasonry. They represent that instrument which teaches us to circumscribe our desires and keep our passions in due bounds. Masonry teaches moderation in everything that we do, the Compasses therefore represent those limits within which every action, desire and passion should be contained. It is therefore a symbol of temperance and self-control.

## DEW OF HERMON

*(see also Entered Apprentice Scripture Lesson)*

The ancient significance of “dew” is that of teaching or instruction. This idea is represented in the hieroglyphs of the Egyptians by wavy lines in the form of a double arch. In Hebrew the word “ire” signifies drops of water and likewise to teach. The idea in a symbolic sense is that of instruction which prepares man for the gaining of wisdom, and rain which prepares the earth for bearing crops. This same symbolism runs back through the ages and shows again the link connecting all the religions with a Secret Teaching given to each Messenger and he in turn transmits it to the people of his generation in a manner best suited for their intellectual development. – Thomas Milton Stewart, 1915.

The significance of the word “dew” should be understood in the context of the arid environment of Biblical Israel. Here dew and rain are of equal importance and carry several symbolic meanings which include sustenance, nutrition, as well as the meanings discussed above namely preparing the earth for bearing crops and a necessary prerequisite for learning. In the scripture lesson of the First Degree we reflect on the parallel between Brethren dwelling together in unity, the precious ointment that ran down upon Aaron’s beard and the dew of Hermon. One symbolism worth reflecting upon is that the Candidates who are about to be initiated into Masonry are receiving the necessary teachings, thus becoming anointed or chosen to be among us as Brethren, and that special teaching delivered through the Ritual of our Craft which binds them together as Brethren and allows them to dwell together in unity.

In reflecting upon the symbolic representation of Aaron being anointed we need to bear in mind that such anointment is inherently different than if it were anyone else but Aaron. As the passage talks about the precious ointment upon the head, it was only the high Priests who would receive it in this special way. Aaron was the eldest brother of Moses; and he is said to have been appointed directly by God to be the first high priest of Israel, he and his sons were consecrated to continue the priesthood throughout time, Brothers and men of the Tribe of Levi. The dew of Hermon and the dews of Zion would have been most likely witnessed as *flowing* water in spring upon the melting of the snow from Mount Hermon and Zion. So when we speak of the dew of Hermon in the context of the anointment of Candidates who join our Craft, we are again reminded that this is not a common occurrence nor is it a privilege reserved for the common man. The reference to the Dew of Hermon therefore is another token of how truly special and unique the initiation of Candidates into our Craft ought to be regarded.

## DISPENSATION

A Dispensation is an official permission granted to a Masonic Lodge or any group of individual Masons to operate and conduct Masonic business in a manner which otherwise would be forbidden under the Constitutions. Only the Grand Master and the District Deputy Grand Master have the authority and power to grant certain Dispensations. Some may be issued only by the Grand Master himself, some may be granted by either one, and there may be some things for which even the Grand Master may not grant a Dispensation.

Examples of dispensations include:

1. A Lodge requires a Dispensation from a recognized Grand Lodge to conduct its business if it has not yet been issued a Charter for that purpose. This is why a Lodge is described as having a “Charter *or Dispensation* from some Grand Body...”
2. The Grand Master may issue a Dispensation to allow for a waiver of the two-week minimum interval between conferral of each Degree upon the same Candidate, or for the conferral of a Degree upon more than five Candidates in the same evening.
3. The District Deputy Grand Master may issue a Dispensation to allow a group of Freemasons within his District to wear Masonic regalia in public.

## **DIVINE PROVIDENCE**

*(see also Blazing Star)*

Divine Providence is represented by the Blazing Star. It is a theological concept that refers to the action of Deity by which he orders and sustains all events in the universe. This may be understood to include both upholding the foundational laws and aspects of the universe, and also direct intervention in the life of individuals. The theology of Divine Providence is expressed and ramified differently in a variety of religious traditions. The Eye of Providence, which first appeared in Masonic Context in Thomas Smith Webb’s book *The Freemason’s Monitor: Or Illustrations of Masonry* (1797), can be understood as an aspect of Divine Providence representing the all-encompassing vision of Deity upon the universe. In stating that we rely upon Divine Providence in the hope of enjoying blessings and material comforts, we acknowledge that, although we are endowed with free will, success and prosperity are not entirely within our control and all things ultimately descend from Deity.



## **DUE**

The word due in our Masonic Ritual refers to anything that is lawful and proper. In that context, “duly prepared” would mean properly prepared according to the lawful Masonic tradition.

## **DUTY TO GOD**

In the charge to the Entered Apprentice, we learn that the first duty of a Mason is to God. It implies necessarily that a Mason believes in God, his Creator to whom he owes the utmost reverence and respect. A Mason’s God is his guide and the source of everything that is Good. A Mason believes also that God is the father of all humanity and therefore he owes the same level of respect to all religions.

## DUTY TO YOUR NEIGHBOR

The second duty of a Mason as taught in the charge to the Entered Apprentice Degree is to his neighbor. This he accomplishes by treating his fellow man justly. A Mason's actions toward his fellow man should always reflect his basic belief in the Fatherhood of God, and therefore, the Brotherhood of Man.

## ENTERED APPRENTICE SCRIPTURE LESSON

The Scripture Lesson in the Entered Apprentice Degree is Psalm 133 from the Book of Psalms, a collection of songs and prayers in poetical form. It is part of a group of fifteen Psalms, each of which is prefaced as "A Song of Ascents," which may indicate that they were songs used by pilgrims going up to Jerusalem (although there are other interpretations). The message of this Psalm is one of national unity. Specifically, it expresses a hope for reunification of the Northern and Southern Kingdoms under a descendant of David, whose lineage had ruled over the Kingdom of Israel until Jeroboam led a revolt against Solomon's son and split the Kingdom into Israel in the North and Judah in the South. This is reflected in the basic structure which proclaims the goodness of unity, compares this joy poetically to running oil and falling mists, and concludes with a reference to Jerusalem as the place where God ordained his blessing.

"Precious ointment upon the head" refers to the practice of royal anointing, and Aaron is meant to evoke the priestly caste of Kohanim which descended from him. Collectively, these two allusions speak to a desired return to unified rule and worship. The poetic imagery of anointing oil falling down from the brow is then extended, in the form of mists from Mount Hermon falling down upon the mountains of Zion. This continues the theme of reunification by linking Mount Hermon in the North with Zion (Jerusalem) in the South.

Some of the message and comprehensibility of Psalm 133 is unfortunately obscured by the King James Version of the Bible used for our Ritual. Below is a modern scholarly translation which may help with the understanding of this Psalm:

- 1 How very good and pleasant it is when kindred live together in unity!
- 2 It is like the precious oil on the head, running down upon the beard, on the beard of Aaron, running down over the collar of his robes.
- 3 It is like the dew of Hermon, which falls on the mountains of Zion. For there the Lord ordained his blessing, life forevermore.

Psalm 133 appears to have been brought into the body of Masonic Ritual and Lecture by Thomas Smith Webb in the late eighteenth century, and it remains mostly a feature of American Masonry and its descendants. The extent to which Webb meant to allude to the pilgrimage and reunification themes associated with Psalm 133 is unknowable, but it seems doubtful that this was his intent. Rather, the likely explanation is that the phrase "Behold, how good and how pleasant it is for brethren to dwell together in unity!" fell felicitously upon his ears and he chose this Psalm due to the straightforward association of that passage with the unifying power of Freemasonry.

## FAITH, HOPE AND CHARITY

Faith, Hope and Charity originate in 1 Corinthians 13:13, which reads “And now abideth faith, hope, charity, these three; but the greatest of these is charity.” They have often been referred to as the Theological Virtues to distinguish them from the older Cardinal Virtues (Fortitude, Prudence, Temperance and Justice).

These three Virtues were introduced into Masonry as the principal steps of Jacob’s Ladder and have always constituted part of the symbolism of the Ladder. It must be noted, however, that there is no Biblical relationship between Faith, Hope and Charity and Jacob’s Ladder, the latter of which comes from the Book of Genesis in the Hebrew Bible. Although the timing of their earliest appearance in the symbolic lexicon of Masonry is unknown with certainty, it is believed to have happened sometime around 1776. The first Masonic writings on Faith, Hope and Charity are found in William Preston’s lectures of the 1780s. There he characterizes them as religious virtues and applies them specifically as “Faith in one Supreme, Omnipotent Being; Hope in the favour and protection of that Being; Charity to all mankind, or universal benevolence.” This is followed by a typically Prestonian elaboration on each of the three Virtues, capped with a lengthy disquisition on the nature of Charity.

Thomas Smith Webb’s American lectures of the late eighteenth and early nineteenth centuries are significantly shorter in length with respect to these Virtues, stating simply that they “admonish us to have faith, in God, hope in immortality, and charity to all mankind.” Webb echoes 1 Corinthians in proclaiming Charity the greatest of the three Virtues, and additionally explains that “our faith may be lost in sight, hope ends in fruition, but charity extends beyond the grave, through the boundless realms of eternity.” This passage bears some examination, as it may be a rare case of overly economical Masonic writing: Faith is a strong belief in something for which there is no proof. Once an object of faith has been proven (e.g., by sight), that particular faith is “lost” because faith by its nature requires a *lack* of proof. Hope is desire accompanied by an expectation or belief that the desire will be fulfilled. Once an object of hope achieves fruition, that particular hope “ends” because hope by its nature requires an *unrealized* desire. Charity, in contrast to Faith and Hope, has no condition which by definition would cause it to end, and the human capacity for loving kindness is infinite.

It is worth noting that the translation of 1 Corinthians 13:13 used in our Ritual is particular to the King James Version, which may cause some confusion in interpreting the message it conveys. The original language of Corinthians is Koine Greek, in which the three virtues are given as Πίστις, Ἐλπίς and Ἀγάπη (*Pistis*, *Elpis*, and *Agápē*). Most English versions of the Bible translate the word *agápē* as “love” and therefore render the three Virtues as “faith, hope and love” rather than “faith, hope and charity.” *Agápē* does not describe assistance of the needy or benevolent works in the community, but instead signifies an unlimited loving kindness towards all mankind. This “theological meaning” of charity – and specifically the theology of “Christian love” – is what the committees that prepared the King James Version meant to be understood when they chose this word for their translation. This meaning would not have been lost on the likes of William Preston, Thomas Smith Webb and their contemporaries, but has largely been dropped from the vernacular in the present day.



A deeper understanding of “charity as *agápē*” can have a transformative effect on the understanding of Webb’s admonitions: “*Loving kindness* to all mankind” touches upon aspects of Brotherly Love, Relief and the symbolism of the Level in a way that is much more natural than “*benevolent assistance* to all mankind.” It is similarly easier to understand how the effects of loving kindness extend beyond the grave rather than imagining something like an enduring community service organization. None of the foregoing diminishes the role of community works and benevolent giving in Masonry, for these are certainly a part of loving kindness. But we should understand that *agápē* encompasses a much more broad and powerful principle than what comes foremost to the modern mind upon hearing the word “charity.” Unlimited loving kindness to mankind is the message conveyed in 1 Corinthians, and it is this message that Preston and Webb echo in their lectures to Masons.

## **FERVENCY**

(see also *Chalk, Charcoal and Clay; Freedom, Fervency and Zeal*)

Entered Apprentices are enjoined to serve their Masters with Freedom, Fervency and Zeal, with Fervency being represented by charcoal. The oldest meaning of fervent refers to burning, glowing, boiling heat, and these are characteristics for which burning charcoal is an apt comparison. Later it was used poetically to refer to persons of intensely earnest disposition and action. Beginning in the seventeenth century, it was used almost exclusively with reference to love, hate, zeal, devotion or aspiration. This might seem an odd characteristic to encourage in an Entered Apprentice who otherwise has been taught to subdue his passions, but here it refers to an intensity of purpose rather than an ardency of character.

There is an interesting additional lesson to be found in the metaphorical illustration of fervency using the power of burning charcoal to melt the most obdurate of metals. An obdurate substance is one that is hard, but an obdurate person is one who is hardened in wickedness or sin, and/or unyielding to persuasion or entreaty. Thus, we are reminded of the transformative power of fervency to change even the most inflexible circumstance or obstinate person, especially within ourselves.

## **FIDES**

Fides (pronounced “*fee-des*”) was a Roman goddess who personified the principles of honesty and good faith. As such, she presided over agreements large and small. This included everything from verbal contracts between individuals to state treaties with foreign countries, the latter being signed and stored at her temple on the Capitoline Hill where she protected them. Fides was also a bedrock Roman value encompassing the concepts of trust, fidelity, credibility, reliability, and confidence. As such it comprised an essential part of the *mos maiorum* (“practice of our ancestors”), the unwritten code of traditional customs that defined the social behaviors, practices and principles of ancient Roman society. Every agreement between equals was founded upon an understanding of the reciprocal and mutual pledging of Fides, and hierarchical relationships were predicated upon one party owning and dispensing Fides while the other party entered into the Fides of the one giving it. In either case, Fides implied privileges and responsibilities for both parties, and the pledging of Fides had serious legal and religious consequences.

Fides appeared on Roman coins in a number of different ways. As a goddess she was variously represented by a young woman's head wearing an olive or laurel wreath (symbolizing the preserver of peace or guarantor of victory, respectively); by the figure of a woman standing with a spear in her left hand; or by a woman holding items such as a cornucopia or bowl of fruit in her right hand and a few trailing ears of grain in her left. Fides also appeared as the principle of fidelity rather than the goddess, and in which case it usually referred to faith of a specific kind: Fides Augustorum (faith of the emperors), Fides Exercitum (faith of the infantry), Fides Publica (faith of the people) and other kinds of fidelity are found on Roman coins of various eras. These represented a kind of imperial propaganda. For example, a coin inscribed with Fides Publica together with the figure of a woman holding fruit and grain conveyed the message that the people should have faith in a good harvest.



The sacred right hand has special relevance to Fides, both as a deity and as a societal principle. For example, priests symbolized the sacred nature of oaths and the trust between gods and mortals by wrapping their right hands when presenting sacrificial offerings at the temple of Fides.



In this connection, Fides was often depicted symbolically by two right hands clasped, sometimes holding items such as a caduceus, two ears of grain, poppy stems or a military standard depending on what kind of fidelity was being represented. The emblematical association of Fides with two right hands joined derives from the *dextrarum iunctio*. This “connection of the right hands” was a pledge of mutual Fides exchanged to seal an agreement or oath of fidelity. It was also used ritualistically to complete initiation into the Roman mystery cult of Mithras, whose members called themselves *syndexioi*, meaning “united by the handshake.” The many examples of two figures clasping right hands in Roman art depict the *dextrarum iunctio* rather than Fides, per se.

The first reference to Fides in the Masonic record is found in the *A Defense of Masonry*. This pamphlet was published in 1731 as an anonymous response to Prichard's exposure *Masonry Dissected* which had been published the year before. It has been attributed variously but unconvincingly to James Anderson, Martin Clare and Dr. Wm. Warburton, Bishop of Gloucester, among others, but its definitive authorship remains unknown. Chapter IV of *A Defense of Masonry* purports to demonstrate how various aspects of Masonry are descended from ancient times. As the author colorfully writes: “The Conformity between the Rites and Principles of *Masonry* (if the *Dissection* be true) to the many Customs and Ceremonies of the Ancients, must give Delight to a Person of any Taste and Curiosity, to find any Remains of Antique Usage and Learning preserved by a Society for many Ages, without Books or Writing, by oral Tradition only.” We encounter Fides not in reference to the position for taking the obligation, but rather in a section discussing the Grip:

There could not possibly have been devised a more significant *Token of Love, Friendship, Integrity, and Honesty*, than the *joining of the Right-Hands*, a

Ceremony made use of by all Civilized Nations as a *Token* of a faithful and true Heart. Fides, or Fidelity was a Deity among the Ancients, of which a learned Writer has given this Description: *Fidei propria sedes in dexterâ manu credebatur, ideo interdum duabus junctis manibus fingebatur, interdum duabus Imagunculis dexteram dexterâ jungentibus, quamobrem apud veteres dextera tanquam res sacra credebatur.* § [Which the author translates as:] The proper Residence of Faith, or Fidelity, was thought to be in the Right-Hand; and therefore this Deity was sometimes represented by two Right-Hands joined together; sometimes by two little Images shaking each the other's Right-Hand; so that the Right-Hand was by the Ancients esteemed as a thing sacred. And agreeable to this are those Expressions in Virgil:

*En Dextra Fidesque!* †

as if shaking by the *Right-Hand* was an inseparable *Token* of an honest Heart.

*Cur dextræ jungere Dextram  
Non datur, & veras audire & reddere voces?* ‡

In all Compacts and Agreements (says Bishop *Potter*, in his *Antiquities of Greece*) it was usual to take each other by the *Right-Hand*, that being the manner of plighting Faith; and this was done either out of Respect to the Number of Ten, as some say, there being ten Fingers on the two Hands; or because *such a Conjunction was a Token of Amity and Concord, whence at all Friendly Meetings they joined Hands as a Sign of the Union of their Souls.*

It was one of the Cautions of *Pythagoras* to his Disciples, *Take heed to whom you offer your Right-Hand*; which is thus explained by *Iamblichus*: *Take no one by the Right-Hand but the Initiated, that is, in the Mystical Form; for the Vulgar and the Profane are altogether unworthy of the Mystery.*

§ Quoted from a Latin translation of *Le immagini degli dei degli antichi* ["Images of the Gods of the Ancients"] by Vincenzo Cartari, a.k.a. Vincentii Chartari, a.k.a. Chartarius.

† Quoted from The *Æneid*, Virgil: "Behold the pledge and fidelity." *Dextra* = the right hand, whose grasp was the pledge of fidelity.

‡ Quoted from The *Æneid*, Virgil: "Why should we not join right hand to right hand, and hear and speak the truth?"

Fides comes up again in Wellins Calcott's 1769 book *A Candid Disquisition of the Principles and Practices of the Most Ancient and Honourable Society of Free and Accepted Masons; together with some Strictures on the Origin, Nature, and Design of that Institution.* Again, it appears to refer to the Grip:

*Bending the knees*, in adoration of the deity, is one of the most ancient customs among men. *Bowing*, or *prostrating the body*, is a mark of humiliation. Even joining right hands, is a pledge of fidelity; for *Valerius Maximus* tells us, that the ancients had a *moral deity*, whom they called Fides, a goddess of *honesty* or

*fidelity*; and adds, when they promised any thing of old, they *gave their hand* upon it, (as we do now) and therefore she is represented as giving her *hand*, and sometimes as only *two hands* conjoined. *Chartarius* more fully describes this by observing, that the proper residence of *faith* or *fidelity*, was thought by the ancients to be in the *right hand*. And therefore this duty, he informs us, was sometimes represented by two *right hands* joined together; sometimes by two little images shaking each other's *right hand*; so that the right hand was by them held sacred, and was *symbolically* made use of in a solemn manner to denote *fidelity*.

Following Calcott, Fides and the right hand's ancient association with fidelity don't figure in the Masonic work until Thomas Smith Webb's American lectures of the late eighteenth century, where he applied them to the explanation for the obligation position that is found in our Standard Work and Lectures today.

The foregoing Roman and Masonic histories and associations demonstrate how Fides touches upon many of the important symbols and lessons of the Entered Apprentice Degree. Faith, Truth, Justice, Honor, Morality, Uprightness and Rectitude of Conduct are all components of Fides. Thus, in using the right hand to take the obligation of Entered Apprentice, we pledge these most important tenets of Masonry and call upon them to aid us in our spiritual, moral and Masonic uprearing.

## **FREEDOM**

*(see also Chalk, Charcoal and Clay; Freedom, Fervency and Zeal)*

Entered Apprentices are enjoined to serve their Masters with Freedom, Fervency and Zeal. Here Freedom refers not to liberty but rather to a generosity of spirit, a readiness to act and a willingness to engage in work. In Masonry, it may be viewed as an alacrity to learn the symbols and lessons of an Entered Apprentice, or an enthusiasm for the Masonic work of self-improvement. It may be noteworthy that, starting in the mid-eighteenth century – which is to say, right around the time this word began to appear in the lecture as a desired attribute of an Entered Apprentice – “Freedom” came to be used to describe the right of participating in the privileges attached to membership in a company or trade (e.g., “Mr. Smith was admitted into the freedom of the Guild after having paid 5 pounds”).

## **FREEDOM, FERVENCY AND ZEAL**

*(see also Chalk, Charcoal and Clay; Freedom; Fervency; Zeal)*

Entered Apprentices are enjoined to serve their Masters with Freedom, Fervency and Zeal, meaning that we should be ready and willing to engage in the work of Masonry with an intensity of purpose, and eager to pursue knowledge through Masonry.

## GOLDEN FLEECE

(see also *Apron Symbolism*)

When the White Leather Apron is described as being more ancient than the Golden Fleece this is an explicit comparison of Masonry with the Order of the Golden Fleece, a chivalric order founded in 1430 by Philip III, Duke of Burgundy. The badge of the order is comprised of a representation of a golden sheepskin suspended from a jeweled collar. Many of the most prominent members of European nobility have been and continue to be members of the order. The Golden Fleece also references the Greek myth of Jason and the Golden Fleece, one of the oldest myths of a hero's quest, and this allusion was a deliberate choice on the part of Philip III when creating the order.

## HELE AND CONCEAL

Disagreements and debates with respect to the word "hele" have been ongoing in the Masonic community for many years. What does it mean and, perhaps more controversially, how should it be pronounced?

Hele is old word dating to c. 825 meaning "to hide or conceal; keep secret; cover." It has not been a part of the vernacular for several hundred years, however, and this accounts for much of the uncertainty over its pronunciation and meaning. An additional source of controversy likely stems from the fact that "hele" is invariably found together with the word "conceal" in Masonry. This has naturally given rise to questions as to why these words are used in a pair when they have essentially the same meaning, and as a result alternative definitions of "hele" have sometimes been contrived by Masons seeking an explanation for this phenomenon.

As it happens, confusion around this word is not new. Indeed, the early documents of speculative Masonry from first quarter of the eighteenth century make clear that "hele" was already an obscure word at that time. This is evident in the many ways in which it appears in the documentary record. Most of the manuscripts and exposures of this period contain some spelling of "heal and conceal." But "hear and conceal" is found in several instances, as well as "hail and conceal," "hold and conceal" and "hide and conceal." These differences demonstrate that there was widespread doubt as to the correct word at that time, which in turn suggests that "hele and conceal" had only recently been introduced into the common body of Masonic phraseology.

In the earliest examples, "hele and conceal" is used as part of the catechisms of recognition, where it is characterized as one of the Points of Entrance (see *Perfect Points of Entrance*). The *Edinburgh Register House Manuscript* of c. 1696 is typical: "Q: What is the first point [of your entry]? Ans: Tell me the first point ile tell you the second, The first is to heill and conceal..." Within about thirty years, this phrase begins to appear not only in the catechisms of recognition, but in descriptions of the obligation as well. The earliest example is in the exposure *A Mason's Confession* of c. 1727, which is noteworthy for having one of the earliest descriptions of an obligation containing familiar elements that have persisted into the modern day. This includes a promise to "heal and conceal, or not divulge or make known the secrets of the mason-word." The *Wilkinson Manuscript* and *Masonry Dissected* of around the

same period present rather more extensive documentations of the obligation text, and feature a promise to “Hail and Conceal, and never Reveal the Secrets or Secresy of Masons or Masonry.”

Notwithstanding any preexisting or continuing confusion over the word “hele,” the popularity and influence of *Masonry Dissected* seems seem to have cemented hele-conceal-reveal in Masonry, as this triplet and the “hail” pronunciation reoccur in various forms from that point forward: *Three Distinct Knocks* and *Jachin and Boaz*, the two important exposures of the 1760s, both describe a promise to “hale, conceal and never reveal” as part of the obligation; Lester’s exposure *Look to the East!*, which is believed to represent the Ritual working taught by Thomas Smith Webb in the late eighteenth century, contains an oath to “always hail, forever conceal, never reveal”; and Candidates in Morgan’s infamous 1827 exposure *Illustrations of Masonry* swear to “always hail, ever conceal and never reveal” the secrets of the fraternity.

On the other hand, American Masons of the later nineteenth century apparently didn’t care to use this archaic and confusing word in their obligations. This is evident in American Ritual ciphers from the 1870s showing that hail-conceal-reveal had been changed to *keep*-conceal-reveal by that time. It is unknown what prompted this widespread change in American Masonic tradition, but the likely candidates are the Washington and Baltimore Masonic conventions of 1842 and 1843. Nevertheless, we still retain “hele and conceal” in the Master’s explanation of the proper way to exchange the Grip and Word of Entered Apprentice, and for this we return again to the *Wilkinson Manuscript* and *Masonry Dissected*. These documents are not only notable for introducing the hail-conceal-reveal triplet in the obligation. They also feature a new way of using these words in the catechisms of recognition. Previously, the first Point of Entrance was described as being “to hele and conceal,” after which followed a reference to the penalty (sometimes described as a second point, sometimes not). *Masonry Dissected* frames this exchange differently:

Exam. Give me the Points of your Entrance.

Resp. Give me the first, and I’ll give you the second.

Exam. I Hail it.

Resp. I Conceal it.

Exam. What do you Conceal?

Resp. All Secrets and Secresy of Masons and Masonry.

This style of exchange in which the examiner “heles” and the respondent “conceals” was retained by Webb in the Master’s explanation, and persists in our traditions today in substantially similar form.

That is the story of how “hele and conceal” came into our Work, but there still remain unanswered questions as to pronunciation, not to mention why “hele” has always been presented together with “conceal” when they effectively mean the same thing. The short answer is that the proper pronunciation is “heel.” The long answer is a bit more complicated, and involves a historical phenomenon known as the Great Vowel Shift. This was an evolution in the way vowels were pronounced, occurring roughly between 1350 and 1700 as Middle English transitioned into early Modern English. The reasons behind this phenomenon are outside the

scope of this writing, but suffice it to say that the sound of many words gradually changed over a period of centuries. As a result of this evolution, a word like “hele” would have been pronounced as “hell” around 1400, as “hail” around 1550, and as “heel” around 1700. A similar phenomenon called the Northern Cities Vowel Shift has been at work in the regions around the Great Lakes over the past several decades so that, for example, the word “block” is now frequently pronounced as “black” in these cities. The transitions of the Great Vowel Shift were not uniform across the English speaking world, however, and happened at substantially earlier or later times depending upon the local accent. This would have been especially true for words like “hele” in the places it continued to be used as part of a regional dialect.

The variety of pronunciation customs for “hele” in eighteenth and nineteenth century England is documented in William Wright’s *English Dialect Dictionary*, and includes “heel,” “hale,” “hyle” and even “yeel” depending on the region. This range is reflected in the various phonetic spellings found in the early documentary record of Masonry. As we have seen, however, the widespread influence of *Masonry Dissected* in the development of speculative Ritual seems to have popularized the “hail” pronunciation within the Craft. This is likely due to the fact that speculative Masons were increasingly exposed to “hele” in writing and the Lodge room rather than through local dialectical use. In the areas where “hele” remained a part of the local dialect, the Masonic pronunciation of “hele” seems to have conformed to local habit. As a result of the foregoing history, some Ritual traditions mandate the “hail” pronunciation on the grounds that it is supposed to be the “original” pronunciation. On the other hand, some Ritual traditions specify “heel” on the basis that it is the current pronunciation. And still other Ritual traditions do not specify one way or the other.

Still, is there perhaps any further basis for deciding what is correct? To approach this issue, we must turn to the question of why “hele” is consistently paired with “conceal.” Even a cursory review of Masonic Ritual reveals the popularity of paired words: “solemnly and sincerely,” “just and duly,” “promise and swear,” and so on reappear throughout the Work. One may observe a similar phenomenon in legal English: “cease and desist,” “over and above,” “deem and consider,” and many other paired words are commonly employed. This legal practice may ultimately be traced to the 1363 *Statute of Pleading*, which mandated that English legal proceedings be conducted in English and recorded in Latin instead of the Anglo-Norman derived “Law French” which had been used previously. As a result of this transition, a custom developed of pairing synonyms drawn from different language traditions in order to make sure everyone knew exactly what was under discussion. For example, in the familiar synonymous legal couplet “will and testament,” “will” comes from Old English, whereas “testament” is derived from Latin (*testamentum*). By the time this practical solution was no longer needed it had solidified into an established custom, and today the English language of law is rife with doublets and triplets largely as a matter of tradition. Our Masonic custom of doublets and triplets springs from a similar source.

The final piece in the pronunciation puzzle is rhyming. Rhyme has long been used as an aid to memorization, and early Masonic ritual was no exception. Even today, we keep some rhyming pairs in the Work, such as “duly and truly.” It therefore seems clear that “hele” was meant to rhyme with “conceal” and “reveal,” and this understanding should inform our pronunciation. Indeed, American Masons in the mid-nineteenth century may have changed from hail-conceal-reveal to keep-conceal-reveal because the “hail” pronunciation popularized by

*Masonry Dissected* no longer rhymed with the contemporary American pronunciations of “conceal” and “reveal,” and there was no reason not to substitute a different word that everyone understood. In a time and place where “hele” was pronounced as “hail,” this triplet would have been pronounced as “hayle, consayle and revayle.” So long as we are using the modern pronunciation of “conceal” it makes sense to conform to the modern pronunciation of “hele” in order to preserve the rhyme.

## **INITIATED INTO MASONRY**

Freemasonry differs from most other organizations by being an initiative society of Brothers. The Degree of Entered Apprentice is also known as the Ritual of Initiation. The Latin *initium* means a new beginning. The word “initiation” came widely into use in the ancient mysteries and sacred rites, and has been adopted by the Masonic Fraternity to symbolize birth. Just as new parents rejoice at the arrival of a newborn child, the Brothers of a Lodge rejoice at the initiation of new Candidates.

From the Entered Apprentice Historical Lecture we also learn that the form of the Lodge is symbolic of the World. It therefore follows that Masonic Initiation means that a Candidate entered into Freemasonry is born once again into Masonic life, making the same kind of beginning that a baby makes when born into the world. An Entered Apprentice, therefore, is not merely witnessing the ritual of the First Degree, he is truly being transformed by it. From the moment he enters into the Preparation Room, he indicates his willingness to leave behind his old life and enter into a new beginning – his new life as a Freemason. This is a transition into a life dedicated to the pursuit of knowledge and a deeper understanding of himself and the world around him. He is about to assert his willingness to dedicate and devote his life to the service of God rather than himself or any other worldly pursuit, so that by the principles of Freemasonry, he may be better enabled to display the beauty of the Divine and become a true Brother among his fellow Masons.

## **JACOB’S LADDER**

In describing the Covering of a Lodge, the Historical Lecture of Entered Apprentice says that Masons hope to arrive in heaven “by virtue of that ladder which Jacob in his vision saw extended from earth to heaven.” This symbol, colloquially called “Jacob’s Ladder,” originates in Genesis 28:12 and describes a vision of the Biblical patriarch, Jacob, while sleeping: “And he dreamed that there was a ladder set up on the earth, the top of it reaching to heaven; and the angels of God were ascending and descending on it.” Although “stairway” is generally held to be a better translation than “ladder,” the image of a ladder has proved popular and enduring.

Exactly when the Ladder first became part of Masonic symbolism is a matter of some dispute. There is no written record of the Ladder in early and mid-eighteenth century Masonry. The Ladder also remains unmentioned in William Hutchinson’s important work of 1775, *The Spirit of Masonry*, despite a lengthy description of the Covering of a Lodge. We eventually encounter a three-rung ladder in an English Tracing Board dated 1776, and from this we may conclude that it was incorporated into the symbolic lexicon around this time. The Masonic encyclopedist Albert Mackey suggests that the Ladder may have been introduced by Thomas Dunckerley, who had been given the task of revising the ritual and constructing a new code of



lectures by the Grand Lodge of England. Given the time period of Dunckerley's efforts and his influence on Masonry this seems like a reasonable supposition, as the Ladder appears in the written record soon thereafter. William Preston's lectures of the 1780s describe a Ladder "consisting of many but strengthened by three principal steps" and Thomas Smith Webb's lectures of the late eighteenth century present it in a familiar form as "that theological ladder which Jacob in his wisdom saw ascending from earth to heaven."

From its symbolic inception in Masonry the principal rounds (rungs) of the Ladder have belonged to the Virtues of Faith, Hope and Charity, although there is no such association in the Biblical texts. This is evident in the Tracing Boards and lectures of the late eighteenth century. Additional Virtues are presumably represented in the further rounds of the Ladder, but none are specifically ascribed in the Lectures. There have been many speculative interpretations and extensions of the Ladder and its symbolic meanings over the years, drawing upon elements as diverse as Hermeticism, Mithraism, Kabbalah, the Great Chain of Being and the Abrahamic religions, to name a few. These all have their legitimacy under the frameworks from which they come. The basic message of the Ladder, however, is as simple as it is powerful: The ascent into heaven is made through the exemplification of virtue. (See also Faith, Hope and Charity.)

## PERFECT POINTS OF ENTRANCE

In our ritual, the Perfect Points of Entrance are represented as being four: Pectoral, Guttural, Manual and Pedal. This, however, is a relatively recent interpretation.

The Points of Entrance first appear in one of the oldest known documents detailing Masonic ritual, the *Edinburgh Register House Manuscript* of c. 1696, where they are framed as elements of esoteric material in a catechism of recognition to be exchanged as a means of verifying Masonic standing. They are presented in a section entitled "Some Questiones That Masons Use To Put To Those Who Have Ye Word Before They Will Acknowledge Them" as follows:

Quest. 1. Are you a mason. Answer yes.

Q: 2. How shall I know it? Ans: you shall know it in time and place convenient. Remark the forsd answer is only to be made when there is company present who are not masons But if there be no such company by, you should answer by signes tokens and other points of my entrie.

Q: 3 What is the first point? Ans: Tell me the first point ile tell you the second, The first is to heill and conceall, second, under no less pain, which is then cutting of your throat, For you most make that sign, when you say that.

As Harry Carr points out in *The Freemason at Work*, the note after the second question clearly establishes that the test questions were to be used both inside and outside the Lodge. It also demonstrates that Points of Entrance involved esoteric material that should only be discussed among Masons.

The Points of Entrance are found in substantially the same form in the Scottish *Chetwode Crawley Manuscript* (c. 1700) and *Kevan Manuscript* (c. 1714). They make an appearance in the English record with the *Sloane Manuscript 3229* (c. 1700), in Ireland c. 1711 with the *Trinity College, Dublin Manuscript*, and in printed exposures beginning in 1723 with *A Mason's Examination*. All these are framed together with some form of "hele and conceal" and reference to the throat-cutting penalty. The non-Scottish documents, however, contain no instructions to actually exchange signs in connection with this part of the catechisms.

The available evidence, then, suggests that the Points of Entrance originated in Scottish operative Ritual as part of the catechisms of recognition, and became widely known in speculative Masonry throughout the British Isles by the early eighteenth century. During this period, the canonical Points of Entrance seem to describe the procedure for exchanging the usual signs and tokens of recognition, or reference to them, and in the case where "other points" are mentioned as an option this may refer to further esoteric items from the ceremony of admission. The exposure *A Mason's Confession*, which purports to reveal Scottish operative ritual of c. 1727, presents this in some detail:

Q. Are you a mason? A. Yes Q. How shall I know that? A. By signs, tokens, and points, of my entry. *Master*. Shew me one of these. *Prentice*. Shew you me the first, and I'll shew you the second. – So the master gives him the sign, with the right hand up the left side. – *P*. More clear. – Then the master gives it uppermore; or moves his right hand a little farther up the left side. – *P*. Heal and conceal. – *N.B.* The token or grip is [description elided]. Q. How many points are there in the word? A. Five. Q. What are these five? A. The word is one, the sign is two, the grip is three, the penalty is four, and Heal and conceal is five.

In the second quarter of the eighteenth century, the *Wilkinson Manuscript* (c. 1727) and *Masonry Dissected* (1730) contain additional questions which further define the signs and tokens. Quoting from the latter:

Q. How shall I know that you are a Mason?  
A. By Signs and Tokens and perfect Points of my Entrance.  
Q. What are Signs?  
A. All Squares, Angles and Perpendiculars.  
Q. What are Tokens?  
A. Certain Regular and Brotherly Gripes.  
Exam. Give me the Points of your Entrance.  
Resp. Give me the first, and I'll give you the second.  
Exam. I Hail it.  
Resp. I Conceal it.

Exam. What do you Conceal?

Resp. All Secrets and Secresy of Masons and Masonry, unless to a True and Lawful Brother after due Examination, or in a just and worshipful Lodge of Brothers and Fellows well met.

It seems reasonable to conclude that the “exam” portion involved the exchange of signs and tokens, and that these constituted the Points of Entrance.

Although the investiture of Candidates with signs and tokens is set forth in the important exposures of the 1760s, the Points of Entrance are not found within these publications. It may be the case that the sorts of test questions that might have been used by operative Masons encountering one another on the street were no longer considered necessary by speculative Masons. Or, it may be that they were considered too commonplace to be set down in writing, as the catechisms of recognition are missing from these documents altogether. Whatever the reason, the Points of Entrance do not appear in the written record again until William Preston’s catechism Lectures of the 1780s where they are included in the familiar group with the signs and tokens, but explained in greatly expanded form. The following example combines two versions of Preston’s catechism Lecture:

[Q.] Give the perfect points of entrance.

[A.] These are the secrets I am bound to conceal.

[Q.] What is their number?

[A.] They are innumerable but three are generally known.

[Q.] Name those three.

[A.] With you reciprocally I have no objection.

[Q.] Begin. Off what?

[A.] In respect to apparel.

[Q.] At what?

[A.] The door of the Lodge.

[Q.] On what?

[A.] The l\*\*\* k\*\*\* b\*\*\*.

[Q.] Why are they called perfect points?

[A.] Because they include the whole ceremony of initiation.

[Q.] What does the first include?

[A.] The ceremony of preparation.

[Q.] What does the second include?

[A.] The ceremony of admission.

[Q.] What does the third include?

[A.] The ceremony of obligation.

As we can see, Preston's lectures represent a change in the conception of the Points of Entrance. Now, instead of representing the signs, tokens and other modes of recognition as they had previously, they refer to specific elements of the Ritual of Initiation.

Meanwhile, what does any of this have to do with the Perfect Points of Entrance as we know them: Pectoral, Manual, Guttural and Pedal? These items derive from an entirely unrelated piece of Masonic Ritual variously called The Freemason's Signs, the Principal-Signs, the Principal Points, the Original Forms, and finally in Thomas Smith Webb's Lectures as well as our own Standard Work and Lectures, the Perfect Points of Entrance. They first appeared in the exposure *The Grand Mystery of Free-Masons Discover'd* of 1724 where they were called The Freemason's Signs and listed as follows, with each sign accompanied by a curious symbol:

A Gutteral [sic]	>
A Pedestal	L
A Manual	7
A Pectoral	X

The meaning of the symbols remains unknown (an actual Masonic Mystery!) but whatever their meaning these same four signs continued to be included in a number of manuscripts and influential exposures thereafter. *Masonry Dissected* lists them in slightly revised order, and conveniently explains them as well: "Q. How many Principle-Signs? A. Four. Q. What are they? A. Guttural, Pectoral, Manual and Pedestal. Q. Explain them. A. Guttural the Throat, Pectoral the Breast, Manual the Hand, Pedestal the Feet."

None of the important exposures of the 1760s contains these four signs, but they make a reappearance in Preston's catechism Lectures of the 1780s:

[Q.] What impression does Masonry make on the mind?

[A.] Honour, fidelity, and attachment, to regulate his conduct in the general commerce of society.

[Q.] How many principal points impress this on our memory?

[A.] Four.

[Q.] Name them.

[A.] Gutteral, Pectoral, Manual, and Pedal.

[Q.] Explain them.

[A.] The Gutteral is intended to remind us of the dire effects of the breach of fidelity, in reference to the penalty of the obligation. The Pectoral is intended to shield the breast, which is the repository of our secrets, with the fence of honour against insidious attacks, and refers to the compasses presented to the n l b. The Manual is intended to remind us of

that truth and sincerity, which are to guide our conduct in conformity to God's law, and refers to the right hand voluntarily laid on that law as a pledge of our attachment. The Pedal is intended to remind us of the path we are to pursue in the journey of life, and refers to our position at the North East, corner of the Lodge, and the recommendation which is there given.

Just as he did with the signs and tokens of recognition represented by the Points of Entrance, Preston takes these four signs and repurposes them to refer to specific elements of the Ritual of Initiation: Guttural, the penalty imposed at the end of the Obligation; Pectoral, the Candidate's reception upon entering the Lodge Room; Manual, the position of the Candidate's hands while taking the Obligation; and Pedal, the position of the newly-obligated Entered Apprentice's feet in the North East Corner of the Lodge Room as he receives the Master's admonition. Preston also introduced the allusion to the Cardinal Virtues, associating each sign with the familiar virtue and moralizing on each one: Guttural with Temperance, Manual with Prudence, Pectoral with Fortitude and Pedal with Justice.

Preston's system, then, takes two separate pieces of historical Ritual – the Points of Entrance and the Guttural, Pectoral, Manual, and Pedal signs – and recharacterizes each as alluding to important milestones in the Ritual of Initiation.

Thomas Smith Webb apparently took from Preston the name of the former and the body of the latter, and combined them for his own Lecture system in the late eighteenth century. True to his reputation, Webb's version is succinct and streamlined compared to Preston's effusive style. His introduction is direct, economical and comes right to the point:

[Q.] I now require you to explain to me the perfect points of your entrance. How many and what are they?

[A.] They are four, the Guttural, the Pectoral, the Manual and the Pedestal; which allude to the four cardinal virtues, Temperance, Fortitude, Prudence and Justice.

Later, Webb's expositions on the Cardinal Virtues echo the essence of Preston's, but they are otherwise entirely rewritten. For example, we may compare their writings on Fortitude: Preston writes:

[Q.] Explain Fortitude. [A.] By fortitude we are taught to resist temptation, and encounter dangers, with spirit and resolution: alike distinct from rashness and cowardice; when possessed of this virtue, we are seldom shaken, and never overthrown by the storms which surround us. [Q.] How is this applied in Masonry? [A.] To the pectoral point it alludes, for true courage can only centre in the heart, where our treasure is lodged; and from which cabinet our secrets can never be extorted, without that lasting pain to the mind which the pectoral point so strongly inculcates.

Whereas Webb writes:

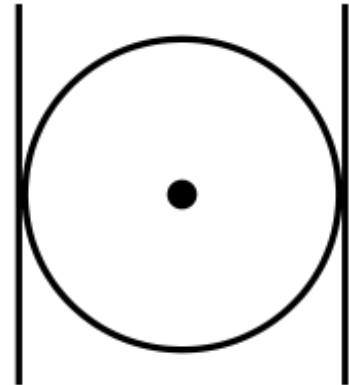
Fortitude is that noble and steady purpose of the mind whereby we are enabled to undergo any pain, peril or danger when prudentially deemed expedient.. This virtue is equally distant from rashness and cowardice; and, like the former, should be deeply

impressed upon the mind of every Mason as a safeguard or security against any illegal attack that may be made, by force or otherwise, to extort from him any of those secrets with which he has been so solemnly entrusted and which was emblematically represented upon his first admission into the Lodge, where he was received on the point of a sharp instrument at his naked left breast, which alludes to the Pectoral.

Our present-day Standard Work and Lectures reflect further evolution of the Lectures. Guttural has been moved to the penultimate position before Pedal so that the order in which they are presented corresponds to the order in which these milestones occur in the Ritual of Initiation. In addition, the Perfect Points of Entrance are introduced together with a reference to the signs and tokens in a short catechism with the Senior Deacon, perhaps in imitation of their historical role as part of the catechisms of recognition.

## POINT WITHIN A CIRCLE

The Point Within a Circle first appears in primitive form in the famous exposure *Masonry Dissected* of 1730, which explains that the four Principles in Masonry are Point, Line, Superficies and Solid. These are then explained using definitions from Euclid's Elements: "Point the Centre (*round which the Master cannot err*) Line Length without Breadth, Superficies Length and Breadth, Solid comprehends the whole" (italics in original).



No element of the Point Within a Circle appears in the important exposures of the 1760s, but this may have been an oversight or omission. Indeed, it is likely that this symbol was expanded and interpreted along with all the other aspects of Masonic symbolism and Ritual that were experiencing rapid growth and development in the middle years of the eighteenth century. In 1770, the Grand Lodge of England authorized Thomas Dunckerley to make changes and improvements to the lectures, and he is generally credited with introducing the concept of two lines parallel to the Point Within a Circle as well as ascribing them to Saint John the Baptist and Saint John the Evangelist.

William Preston in his some of his Lectures expounded on this symbolism, writing "these two parallels in modern times were applied [on either side of the Point Within a Circle] to exemplify the two St. Johns as Patrons of the Order, whose festivities are celebrated near the solstices or the time when the sun in its zodiacal career touches these two parallels." A different draft describes "a point within a circle with two parallel pillars described as tangents to that circle" which is said to represent "the Centre of the Universe, the Divine Architect, whose goodness we represent in the sun and for the benefits we derive from this great luminary." The text goes on to say that "the Zodiac [the circle] is here represented as the prescribed motion of the Sun's system to mark the limited nature of the most wonderful creatures we behold," while the parallels represent "the tropics, to remind us of the Superior being who has set bounds to all creatures and prescribed the limits of planetary systems." By the end of the eighteenth century, Thomas Smith Webb's lectures presented the Point within a Circle in its familiar form and with its familiar explanation.

The Point Within a Circle teaches some of the most powerful lessons of the Entered Apprentice Degree: self-control, balance, consideration of the bounds of propriety and respect for one's fellow creatures. It is also one of the most complex symbols of Masonry, having many historical and philosophical connections. The circled dot is a symbol which extends as far back as antiquity. It is found as a sun symbol in Egyptian hieroglyphics, early Chinese oracle script, alchemy and astrology just to name a few. In a geocentric view of the universe, the point may have represented the earth and the line the movement of the sun and heavens around it. In this conception, the parallel lines on opposite sides of the circle could represent the solstices, which occur at more or less the same time as the feast days of Saint John the Baptist in the Summer and Saint John the Evangelist in the Winter. Saint John the Baptist was believed to have been zealous whereas Saint John the Evangelist was supposed to have been learned, which extends the lesson of the Point Within a Circle by encouraging Masons to balance both passion and reason in consultation with holy writings. In another conception, the two parallel lines can viewed as symbols of the Antient and Modern Grand Lodges which were reunited in 1813. Some Masonic authors have suggested that the parallel lines originated during the period when Masonic Lodges began to acquire permanent furniture and regular meeting places, claiming that the Master's pedestal would often have a card affixed to the front depicting a Point Within a Circle (perhaps to represent the "point round which the Master cannot err") sized so that the circumference of the circle touched the upright parallel edges of the Master's pedestal.

The Point Within a Circle was also employed by operative stoneworkers: They would use their compasses to scribe a circle and then use a rule to draw a diameter line from one side of the circle to the other. Straight lines could then be drawn from each end of the diameter line to any common point on the circumference of the circle and it would result in a perfect right triangle which they could use to prove the accuracy of their squares. The importance of the dot created by the stationary point of the compasses becomes clear when we consider that this reference is needed to make a true diameter line through the center of the circle.

## PRINCIPAL TENETS

A tenet is a belief or doctrine commonly held to be true by members of an organization, movement, or profession. In characterizing Brotherly Love, Relief and Truth as the Principal Tenets of our profession, our Ritual proclaims them as the most important, consequential and foundational aspects of Freemasonry.

These virtues first appear in the historical record with the 1724 publication of the exposure *The Grand Mystery of Free-Masons Discover'd*: "Q. How many particular Points pertain to a Free-Mason? A. Three; Fraternity, Fidelity, and Tacity [Taciturnity]. Q. What do they represent? A. Brotherly Love, Relief, and Truth, among all Right Masons; for which all Masons were ordain'd at the Building of the Tower of Babel, and at the Temple of Jerusalem." Curiously, there is no trace of this material in any of the most important and influential exposures of the eighteenth century, namely *Masonry Dissected* (1730), *Three Distinct Knocks* (1760) and *Jachin and Boaz* (1762). It may have been the case that these elements persisted unrecorded in Masonic Ritual tradition until the later eighteenth century, or perhaps later compilers and editors of the Ritual lectures resurrected this material from *The Grand Mystery of Free-Masons Discover'd*.

Whatever the reason, they reappear in William Preston's Lectures of the 1780s as follows: "[Q] In our intercourse with the world, what have we in view? [A] The comfort and happiness of man. [Q] How many grand principles have we? [A] Three. [Q] Name them. [A] Brotherly Love, Relief, and Truth." Each principle is then explained in substantially the same fashion as found in our Standard Works and Lectures today. Thomas Smith Webb's lectures of the early nineteenth century largely reproduce those of Preston with respect to this material, with Webb's main innovation being the renaming of the "grand principles" as the "tenets of the profession."

The Principal Tenets appear to originate entirely in speculative Masonry, having no obvious connection to elements of operative Masonry or its Rituals, and also not being borrowed from an external source.

## **ROMAN EAGLE**

*(see also Apron Symbolism)*

When the White Leather Apron is described as being more ancient than the Roman Eagle, this is an explicit comparison of Masonry with the Roman Empire. The Roman Eagle, also known as Aquila, was the eagle standard of a Roman legion, carried by a special grade legionary known as an Aquilifer. It is one of the best recognized symbols of antiquity. In the Apron Presentation, the Entered Apprentice learns that the White Leather Apron he is receiving is similarly symbolic of an ancient tradition, and a well-recognized symbol for Freemasons across the world.

## **RUTH, BOOK OF**

The Lecture of Reasons explains that the Ritual practice of removing one shoe descends from an Israelite custom illustrated in the Book of Ruth where "to confirm all things, a man plucked off his shoe and gave it to his neighbor."

The Book of Ruth begins by describing the journey of Elimelech and Naomi who, together with their two sons, moved from Bethlehem to Moab during a time of famine. Each son married a Moabite woman, one of whom was the principal subject of the Book of Ruth. Shortly after arriving in Moab, Elimelech died, and after about ten more years both sons died as well. Being without men, the family was destitute. Naomi decided to return home to the land of Judah, and encouraged her daughters-in-law to return to their own families so they could seek new husbands while they could still bear children. One took this advice and departed, but Ruth remained loyal to Naomi and declared that she would return with her to Bethlehem, remaining part of Naomi's family and worshiping Naomi's God.

They arrived in Bethlehem in time for the barley harvest. At the time, Israelite custom allowed widows, foreigners and the poor to gather leftover grains in the fields following the harvest. Accordingly, Ruth went out to glean in the fields and to see if she could meet a man in whose sight she might find favor. This is where she encountered Boaz, a wealthy landowner. He showed her particular kindness throughout the barley harvest and subsequent wheat harvest, and a mutual affection developed over time. Naomi later informed Ruth that Boaz was a



kinsman of the family of Elimelech, and counseled her to approach Boaz, reveal herself as the widow of a kinsman and ask for his protection and assistance. As a near-kinsman of Ruth's deceased husband, Boaz belonged to a kinship group that had a covenantal obligation to protect the honor and property of the family. Boaz responded that another near-kinsman had precedence, but declared he was willing to act as her next-of-kin if the other relative was not.

The next morning, Boaz met with the elders outside the city gates to discuss the matter of who would redeem (literally, "buy back") the family property from Naomi. As part of these discussions, Boaz also implied his intentions to produce an heir with Ruth in order to maintain her dead husband's name on the inheritance of the property. The first-nearest kinsman wanted Naomi's lands, but feared that redeeming them might be damaging to his own inheritance if Boaz and Ruth produced an heir to the Elimelech family lands. As a result he ceded the right of redemption to Boaz, who was the next-nearest kinsman. In order to confirm the transfer of the right of redemption, the first-nearest kinsman took off a sandal and gave it to Boaz.

This public and symbolic transfer of the shoe derives its meaning by reference to two related passages in the Book of Deuteronomy, the central section of which sets forth the "Deuteronomic Code" consisting of laws, rules and ceremonies to be used in religious, ritual, civil and criminal matters.

Deuteronomy 11:24 outlines a legal ritual involved in the sale of lands whereby the new owner paces the borders of the territory to complete the transfer of title to himself. This was a primitive but effective way of ensuring that both parties agreed as to exactly which parcel of land was changing hands. Deuteronomy 25:9 references this ritual by using the removal of a sandal to symbolize the forfeiture of a kinsman's right to redeem family lands. A man whose sandal had been taken away was rendered symbolically incapable of taking possession of the property because he could not walk around its perimeter to and delineate its borders in accordance with the prescribed ritual.

Therefore, by taking off his sandal and giving it to Boaz, the first-nearest kinsman symbolically forfeited his right and ability to redeem Elimelech's lands from Naomi, and transferred that right and ability to Boaz. Boaz redeemed the lands, took Ruth as his wife, and their union bore children. Boaz and Ruth were the great-great-grandparents of King Solomon.

The introduction of the Book of Ruth into the Masonic lexicon came through Wellins Calcott's *A Candid Disquisition of the Principles and Practices of the Most Ancient and Honorable Society of Free and Accepted Masons*, published in 1769. This was an extended essay setting forth a legendary history of Freemasonry, explaining its symbols and "hieroglyphic figures," touting its virtues and defending it against perceived slanders. Ruth is mentioned in passing only, as part of a section attempting to frame the customs of Freemasons as relating to or descended from ancient customs practiced by the Egyptians, Israelites, Greeks and Romans: "And we read in the *book of Ruth*, of particular customs practiced among the *Israelites*, whenever *they* meant to *confirm* any compact they *entered* into."

Thomas Smith Webb's Lectures borrowed Calcott's reference to the Book of Ruth and expanded upon it to explain the Ritual custom of removing one shoe, whereas earlier lecturers had explained that this was done because the Lodge room was "holy ground" (see Barefoot nor Shod).

## SAINT JOHN AND SAINTS JOHN (GENERALLY)

The association of Saint John with Masons and Masonry is of considerably long standing. Both Saint John the Baptist and Saint John the Evangelist have been considered patron saints by Masons, although there occasionally has been some confusion and controversy as to which of these saints takes precedence of importance and antiquity.

Historically, the early manuscripts and exposures consistently refer to Saint John in the singular. The *Chetwode Crawley Manuscript* (c. 1700) contains an early reference to Saint John, saying “Here am I the youngest & last entered Aprentice, As I am sworn by God and st John, by the Square & Compass, and Common Judge.” The *Sloane Manuscript 3329* (c. 1700) asks: “(Q) where did they [Masons] first call their Lodge? (A) at the holy Chapel of St John.” *The Grand Mystery of Free-Masons Discover’d* (1724) says that Masons are of “The Lodge of St. John” and *The Whole Institution of Masonry* (1724) offers a similar catechism: “Q. From whence came You. A. I came from a Right Worshipful Lodge of Masters and Fellows belonging to Holy St. John.” This response is repeated and expanded to in subsequent exposures and manuscripts, and may be the beginning of the Masonic practice of referring to these saints as “holy.” Further evolution of this tradition is found in the *Wilkinson Manuscript* (1727), *The Mystery of Free-Masonry* (1730) and *Masonry Dissected* (1730), all of which refer to “The Holy Lodge of St. John.”

*The Grand Mystery Laid Open*, a short broadside exposure of catechisms published in 1726, has a unique reference to Saint John which may be of some interest:

[Q] Where sat King John in the Morning when he assembled the Society?

[A] He sat in the East Window of the Temple in a Chair of Marble waiting the rising Sun.

[Q] Where sat He in the Evening when He dismissed it ?

[A] At the West End of the Temple in the same Chair waiting the setting Sun.

[Q] Why was St. John called King?

[A] Because He was Head of all the Christian Lodges, and from his Superiour knowledge in the wonderfull Art of Masonry.

The important 1760s exposures, *Three Distinct Knocks* and *Jachin and Boaz*, continue to refer to Saint John in the singular, as when the Candidate presents himself as “one who begs to have and receive Part of the Benefit of this right worshipful Lodge, dedicated to St. John, as many Brothers and Fellows have done before me.” These works also show that the Ritual had begun to refer to the Lodge as *dedicated* to Saint John by that time.

William Preston’s Lectures in the 1780s make a change, and refer to Lodges as being anciently dedicated to King Solomon. John the Baptist is then described as “standing forward as our leading patron” among other distinguished characters who attracted notice during “latter periods of the world;” and John the Evangelist is given second billing as an equal to John the Baptist to whom “we pay due allegiance as the patron of our art.”

Thomas Smith Webb's American Lectures of the early nineteenth century echo Preston in ascribing the dedication of Lodges to King Solomon in ancient times, but restore the Holy Saints John to the more prominent position "in modern times" they had previously enjoyed. In addition, instead of being dedicated to a singular Saint John, as in the exposures of the 1760s, Webb's catechisms dedicate the Lodge to the plural Holy Saints John. It is unknown at this time when or why we began to dedicate our Lodges to the *memory* of the Holy Saints John, as in our Standard Work and Lectures, or what this difference might imply.

There are also some non-Ritual Masonic associations with Saint John. Notwithstanding the creation of the Premier Grand Lodge in 1717, the publication of Anderson's Constitutions in 1723, and the establishment of the Grand Lodges of Ireland and Scotland in 1725 and 1736, there were still many Lodges in the eighteenth century which were not affiliated with any Grand Lodge (or the appropriate Grand Lodge, as the case may be). This was due to the number of Lodges which pre-dated the establishments of those bodies and did not elect to place themselves under the aegis of a Grand Lodge. Many of these Lodges simply continued to operate according to the older traditions that included the authority to constitute daughter Lodges. "Saint John's Lodge" became a convenient shorthand for Lodges which were not affiliated with a Grand Lodge, and when these Masons sought to visit Lodges under the charter of the Grand Lodge they would sign the register as Masons hailing from "Saint John's Lodge." A similar custom continued in the Americas during the post-Revolution years, as many Masons found themselves hailing from Lodges which had been chartered by now-unrecognized Grand Lodges or, in many cases, Lodges which no longer existed at all.

As for which Saint takes precedence on a historical, Ritual or symbolic basis, this is a question that cannot be answered. There is evidence supporting both as Saints that were identified as patrons of the Craft by Masons, and it is because of these historical associations that they continue to be incorporated symbolically into our Ritual and Lectures. It is not supposed, however, that these figures are referenced due to the fact that they are icons of the Christian religion, any more than our references to King Solomon are intended to be received as endorsements of the Abrahamic religions. Rather, we honor what they represent in connection with our history, and our symbolic traditions may reference certain aspects of their legendary characters.

### ***A Brief Diversion on the Word "Saint"***

From time to time, Masons have questions as to why two figures identified with a specifically Christian term such as "saint" continue to feature in the Ritual of our ecumenical Craft. "Saint" is a designation that originated in the early Christian church to recognize individuals with particularly special holiness. It has a wide variety of religious meanings today, depending on the denomination, but also has many colloquial and non-religious usages. In thinking about this issue, it is therefore helpful to understand that there are different "sorts" of saints.

Saint Thomas Aquinas, for example, was a priest and friar in the Roman Catholic Church during the thirteenth century, and fifty years after his death he was canonized and proclaimed a saint by the pope. This is a specific kind of sainthood that has meaning only within the Roman Catholic Church.

The Holy Saints John, however, are a different kind of saint. They were not members of any Christian denomination, but are simply two men named John who appear in the Biblical texts. In this sense they are no different from any other Biblical figures that feature in our Ritual. Most notable is King Solomon, but Ezekiel, Ruth, Boaz, Jacob and many others make an appearance. Moreover, although it may not be a widespread popular custom to refer to all of them this way, many of these same Biblical figures are in fact recognized as saints by those denominations that have them. It just so happens that these particular Biblical characters are commonly called “Saint” John. As more and more saints came to be recognized, it became necessary to add an additional descriptor to each saint’s name in order to differentiate among saints having the same name. John “the Baptist” and John “the Evangelist” arose in order to distinguish these characters from approximately seventy-five other saints named John.

The custom of referring to these particular Biblical figures as “Saint John the Baptist” and “Saint John the Evangelist” extends all the way back to the era of operative Masonry and has proven to be an enduring tradition. It may be worth remembering, however, that they’re still just two men from the Biblical texts who are named John.

### ***On the Possibility of a Third Saint John***

It has sometimes been suggested that there is a third Saint John who stands forward as a patron of Freemasonry: Saint John the Almoner (also known as John the Almsgiver, John the Merciful, and John V of Alexandria). This Saint John was born in Cyprus around 552 and is most notable for having been the Patriarch of Alexandria from 610 until his death in 620. He was also famous for his mercy and almsgiving to those in need. Saint John the Almoner made himself available to anyone who had a petition, grievance or request, and gave generously not only of the church’s resources but his own possessions as well. Moreover, his charity extended beyond just the people of Alexandria, and he is known to have sent convoys of supplies to relieve those in the Holy Land who were suffering as a result of the Persian sack of Jerusalem.

The supposition that there is a third Saint John is usually found to originate in the fact that our Entered Apprentice Lecture of Forms and Ceremonies says that we come from a Lodge of the Holy Saint John of Jerusalem. Since this answer explicitly specifies a *singular* Saint, the thinking goes that this must refer to someone different from the *plural* Holy Saints John of Jerusalem. Saint John the Almoner is an easy choice, because he is considered a patron of the Masonic Knights Templar in the York Rite and thus already has some familiarity to Freemasons. This is an interesting idea, but reveals the danger of contriving an explanation for a part of the Ritual that is insufficiently understood.

In short, there is no compelling reason to believe that Craft Masonry has a third Saint John in the form of Saint John the Almoner, and there is no reason that a lack of pluralization in the Entered Apprentice catechism should result in the nomination of an additional saint. Not only has it been more common on a historical basis for the Ritual to refer to a singular Saint John, but there is some likelihood that this sole occurrence in the New York Ritual results from nothing more profound than a quirk of the unofficial cipher texts commonly used during the late nineteenth and early twentieth centuries. An additional strike is the fact that Saint John the Almoner has never been referred to traditionally as being “of Jerusalem.” Quite to the contrary, he is “of Alexandria.” Finally, while there is ample historical and Ritual evidence supporting the

associations of Saint John the Baptist and Saint John the Evangelist with Masonry, there is none to support Saint John the Almoner as having relevance to Craft Masonry.

## **SAINT JOHN THE BAPTIST**

Although there is very little in the non-Masonic and operative record identifying Saint John the Baptist as a patron saint of Masons, most of the few references to a specific saint in historical Ritual speak of John the Baptist.

The *Dumfries No. 4 Manuscript* of c. 1710 contains a legendary history of Masonry which says, among other things, that the King brought Masons to England and “ordred a certain day of every year in ye month of jun to conven & feast to meantain & unity amooongst ym & yt they shoul have that day being St Johns day yr Royal stander up wt ye names & tittles of all ye kings [etc.]” Later on in a section of catechisms, a Mason is asked “what lodge were you entered in,” to which he replies “in ye trwe lodge of st John.” Since Saint John the Baptist’s feast day is in June, this must have been the Saint identified in the legendary history.

*Masonry Dissected* (1730) contains an interesting note of explanation relating to Saint John, saying that “the Reason why they Denominate themselves of the Holy Lodge of St. John’s, is, because he was the Fore-runner of our Saviour, and laid the first Parallel Line to the Gospel (others do assert, that our Saviour himself was accepted a Free-Mason whilst he was in the Flesh) but how ridiculous and prophane it seems, I leave to judicious Readers to consider.” The foregoing indicates the author’s understanding that Saint John referred to Saint John the Baptist, since only he among the two saints could be considered a forerunner of Jesus.

In addition, the Premier Grand Lodge was founded on the feast day of Saint John the Baptist, ever cementing the importance of this Saint among the speculative Craft. The feast day of Saint John the Baptist is June 24. This day corresponds roughly with the Summer solstice, and was a common day of celebration for Masons.

## **SAINT JOHN THE EVANGELIST**

Saint John the Evangelist has an historical association with operative Masons, and has been considered a patron saint of the working stonemason’s trade. Prior to the Scottish Reformation of 1560, for example, the Incorporation of Masons and Wrights in Edinburgh was responsible for the maintenance of Saint John the Evangelist’s chapel in Saint Giles’ Cathedral. In addition, most Scottish Lodges in the seventeenth century held their main meeting of the year on December 27, which is the feast day of Saint John the Evangelist. The exposure *A Mason’s Confession*, which claimed to reflect the workings of a Scottish operative Lodge c. 1727, says that “There is a yearly imposing of that oath [the obligation] in admissions among the said craft through the land on St John’s day, as it is termed, being the 27th of December.”

In 1598, William Schaw, in his capacity as Master of Works and General Warden of the master stonemasons in Scotland, issued “The Statutis and ordinananceis to be obseruit by all the maister maoissounis within this realme.” These came to be known as the *First Schaw Statutes*, and they are among the most important historical documents in Masonry. The *Second Schaw Statutes* were issued the following year. In both cases, the statutes were issued on December 28,

the day following the feast day of Saint John the Evangelist when the Lodges held their annual meetings.

The feast day of Saint John the Evangelist corresponds roughly with the Winter solstice.

## **STAR AND GARTER**

*(see also Apron Symbolism)*

When a worthily-worn White Leather Apron is described as being more honorable than the Star and Garter it is an explicit comparison of Masonry with the Order of the Garter, the oldest chivalric order in England, having been founded in 1348 by Edward III.

The name “Star and Garter” originates from an abbreviation of the name of the insignia belonging to order. The star is an eight-pointed star made of silver, adorned with precious jewels and having the cross of Saint George (the patron saint of the order) at its center. The star was added to the regalia of the order in the seventeenth century. The garter is the original piece of clothing worn to signify that someone was a member of the highest rank of chivalry. It is worn below the left knee. The background of the garter is of blue velvet, and fashioned around the garter in diamonds is the motto of the order in old French: *Honi soit qui mal y pense* (“Shame be to him who thinks evil of it”).

It is widely supposed that the Order of the Garter may have originated with the leather straps used to fasten plates of armor, in this case, the suit of armor being a symbol of strength and honor. A more romantic, although probably false, legend exists claiming that Edward III shouted the motto while strapping a garter to his leg which had been dropped by Joan, Countess of Salisbury, who was rumored to be his mistress.

The Star and Garter reference in the Apron Presentation is therefore symbolic of honor and courage. A garment we should never be ashamed of displaying to others and one that we should always wear with pride. Indeed: shame be to him who thinks evil of it.

## **SUPPORTS OF A LODGE**

The first hint of the Supports of a Lodge appears in the *Dumfries No. 4 Manuscript* of c. 1710. They are not described as the Supports of a Lodge, but appear in the usual place in the catechisms immediately following a description of the Lodge’s dimensions: “Q. how many pillars is in your lodge. A. three. Q. what are these. A. ye square the compas & ye bible.” The Supports of a Lodge formally appear in the *Wilkinson Manuscript* of c. 1727 and *Masonry Dissected* of 1730 where they are already in a somewhat familiar form: “Q. What supports a Lodge? A. Three great Pillars. Q. What are they called? A. Wisdom, Strength and Beauty. Q. Why so? A. Wisdom to contrive, Strength to support, and Beauty to adorn.”

By the 1760s, the famous exposures *Three Distinct Knocks* and *Jachin and Boaz* reflect an extended symbolism that now includes the principal officers of the Lodge:

Mas. What supports your Lodge?

Ans. Three great Pillars.

Mas. What are their Names?

Ans. Wisdom, Strength, and Beauty.

Mas. Who doth the Pillar of Wisdom represent?

Ans. The Master in the East.

Mas. Who doth the Pillar of Strength represent?

Ans. The Senior Warden in the West.

Mas. Who doth the Pillar of Beauty represent?

Ans. The Junior Warden in the South.

Mas. Why Should the Master represent the Pillar of Wisdom?

Ans. Because he gives Instructions to the Crafts to carry on their work in a proper manner, with good Harmony.

Mas. Why should the Senior Warden represent the Pillar of Strength?

Ans. As the Sun sets to finish the Day, so the Senior Warden stands in the West to pay the Hirelings their Wages, which is the Strength and Support of all Business.

Mas. Why should the Junior Warden represent the Pillar of Beauty?

Ans. Because he stands in the South at high Twelve at Noon, which is the Beauty of the Day, to call the Men off from Work to Refreshment, and to see that they come on again in due time, that the Master may have Pleasure and Profit therein.

Mas. Why is it said that your Lodge is supported by those three great Pillars, Wisdom, Strength, and Beauty?

Ans. Because Wisdom, Strength, and Beauty is the Finisher of all Works, and nothing can be carried on without them.

Mas. Why so, Brother?

Ans. Because there is Wisdom to contrive, Strength to support, and Beauty to adorn.

The fact that the Three Great Pillars are said to represent the principal officers, and vice-versa, suggests that that they may have been actual physical objects with specific locations in the Lodge room at that time. This tradition continues in many Lodge rooms today in the form of small lecterns before each Station inscribed with Wisdom, Strength or Beauty as appropriate, although in many Lodges they are simply symbolic ideas with no physical presence.

William Preston's Lectures of the 1780s drop the reference to the principal officers of the Lodge and substitute instead a short moral history involving pillars in Doric, Ionic and Corinthian style. Thomas Smith Webb's Lectures of the late eighteenth century, on the other hand, continue the earlier tradition in a refined and streamlined form: "The Worshipful Master represents the pillar of Wisdom, it being supposed that he has wisdom to open his lodge, set the craft to work and give them proper instructions. The Senior Warden represents the pillar of Strength, it being his duty to assist the Worshipful Master in opening and closing his Lodge; to

pay the craft their wages, if any be due, and see that none go away dissatisfied, harmony being the strength and support of all societies, especially our own. The Junior Warden represents the pillar of Beauty, it being his duty to observe the sun at its meridian height which is the glory and beauty of the day.”

It seems likely that this symbolism was borrowed from *De Architectura libri decem*, commonly known as *De Architectura* or *The Ten Books on Architecture*, written by the Roman architect Vitruvius. Adaptations and translations of his writings had become increasingly available and popular throughout the seventeenth century, and by the dawning of the speculative era knowledge of Vitruvius’s works and philosophies began to be seen as critical not only to the education of an architect but also of a gentleman. According to Vitruvius’s writing, an architect needed to be a kind of Universal Man with deep knowledge in a wide variety of subjects including theory and practice, manual skill and scholarship, drawing, mathematics and geometry, history, music, medicine, law, astronomy, optics, and philosophy. Indeed, the architect was at the pinnacle of these arts and sciences, because according to Vitruvian thinking, architecture represented the culmination of all these fields of study and was therefore superior to them.

The popularity and influence of Vitruvian thinking is believed to be a major factor that motivated the gentry to seek membership in Masonic Lodges, which would have seemed like ancient secret societies possessing desirable knowledge of the highly fashionable architectural arts. Reinforcing the connection of Vitruvius to Masonry is the fact that many Lodges owned copies of books on Vitruvian architecture and read from them at their meetings. A famous assertion of Vitruvius in *De Architectura* is that every structure must exhibit the three qualities of “*firmitas, utilitas, venustas*” – which may be translated as “strength, utility, beauty.” These are popularly called the Vitruvian Virtues, and as the author explains, “All these [different sorts of buildings] should possess strength, utility, and beauty. Strength arises from carrying down the foundations to a good solid bottom, and from making a proper choice of materials without parsimony. Utility arises from a judicious distribution of the parts, so that their purposes be duly answered, and that each have its proper situation. Beauty is produced by the pleasing appearance and good taste of the whole, and by the dimensions of all the parts being duly proportioned to each other.”

## TRESTLEBOARD

A trestle is a wooden frame used as a support. A trestle might be as large and complex as the framework supports of a bridge, or as small and simple as a pair of sawhorses. A trestleboard, as the name implies, is a board supported by trestles. Although a trestleboard might be as big as a banquet table, insofar as it relates to operative masonry it probably refers to a simple plank laid across trestles and used as a surface for drawing designs and examining architectural plans at a building site.

The Masonic Trestleboard first appears in the exposure *Masonry Dissected* (1730) as one of the Immovable Jewels of a Lodge, which are given as “Trasel Board, Rough Ashler, and Broach’d Thurnel” Its use is given simply as a place “for the Master to draw his Designs upon.” The Jewels of the Lodge are not mentioned in the important exposures of the 1760s, *Jachin and Boaz* and *Three Distinct Knocks*, but it seems likely that this was either a mistake or omission



because they reappear in William Preston's Lectures of the 1780s with some evidence that their meaning and symbolism had evolved since the time of *Masonry Dissected*.

Preston included the *Tracing Board* among the *Immovable Jewels* in his Lectures, describing it as "the emblem of the book of nature, in which are delineated the designs of an all-supreme Being" and admonishing us that "an observance of these designs will lead to the perfection of our system, afford present, and ensure future happiness." In Thomas Smith Webb's later American Lectures, the *Trestleboard* and *Ashlars* were called the *Movable Jewels* rather than the *Immovable Jewels*, and Webb's description of the *Trestleboard* is substantially similar to that found in our *Standard Work* and Lectures today.

Both Preston and Webb demonstrate that by the late eighteenth century this Jewel had come to symbolize the designs of Deity for mankind, which Masons should reference for their moral and spiritual development. While Preston suggests that these designs are found in nature, Webb and our *Standard Work* and Lectures direct Masons to the *Volumes of Sacred Law*.

Over the years, *Trestleboard* has acquired an additional informal symbolic meaning of "plan" or "set of directions" generally. These can be God's plans and directions for a man, or for all mankind; an individual's plans for his own growth and moral development; a Lodge's plans for its Candidates; or a Lodge's calendar of meetings and Masonic works for the year.

The oldest manuscripts and exposures do not mention the *Trestleboard*, but instead include the *Square Pavement* among the *Jewels of the Lodge*. The *Square Pavement* is not described in any practical or symbolic sense until the exposure *A Mason's Confession* of 1727, which says that the *Square Pavement* is "for the master-mason to draw his ground-draughts on." The *Wilkinson Manuscript*, also dating from around 1727, calls it the *Mosaick Pavement* and says it is "for the Master to draw his design upon." Both documents probably refer to the practice of drawing Masonic symbols on the floor of the room used for a Masonic meeting, which was common in the late seventeenth and early eighteenth centuries (see also *Chalk, Charcoal and Clay*). If the *Square Pavement* represented the actual floor that was illustrated with Masonic symbols for Lodge meetings, it is likely that the *Trasel Board* in *Masonry Dissected* also described a real physical object used to display Masonic drawings. Reusable media such as illustrated floor cloths were beginning to replace temporary floor drawings in Lodge meetings by the 1730s, and *Trasel Board* therefore probably referred to an illustrated board that was displayed on trestles at Lodge meetings. The *Square Pavement* does not reappear in connection with the *Ashlars* and the *Master's designs* again after this time. Instead, it continued to be called the *Mosaic Pavement*, perhaps due to the enormous influence of *Masonry Dissected*, and became part of the *Ornaments of a Lodge*. Meanwhile, the *Trasel Board* remained a *Jewel of the Lodge* in its place.

Following its appearance in *Masonry Dissected*, the *Trasel Board* evolved in different directions on either side of the Atlantic Ocean through the remainder of the eighteenth century. In England, the *Trasel Board* continued to be viewed as a medium for displaying Masonic illustrations, and became known as the *Tracing Board*. These are large illustrated paintings or drawings artistically depicting the various symbols associated with each Masonic Degree in the English system. In America, on the other hand, illustrated Masonic paintings or drawings are more traditionally called a *Carpet*. This terminology comes from the mid-eighteenth century use

of illustrated floor cloths or carpets that were rolled out for use in meetings. There were different Carpets for each Degree: an Entered Apprentice's Carpet, a Fellowcraft's Carpet and a Master's Carpet. Our Ritual still mentions the Master's Carpet, but because the tradition of using Carpets has largely fallen out of use, this term frequently has been misinterpreted as referring to the area in the Lodge Room between the Altar and the East (in fact, there is no special name for this part of the Lodge Room). Later on, the Carpets from the various Degrees came to be displayed on easels rather than the floor, and while some of them are still made of cloth today they are usually indistinguishable in form from English Tracing Boards – although they are illustrated with different symbols. Carpets and Tracing Boards continued to be used in some American Lodges as an illustration and *aide memoire* when delivering the Degree Lectures. But they are not an official part of American Masonry as they are in the English system, and many lecturers do not use them. In America, the Trasel Board held on to its meaning as a kind of work table where plans are drawn, and is called the Trestleboard in modern English.

The Trestleboard is now a symbol of Masonry rather than a physical object like the Master's Carpet or Tracing Board, although it is often represented in the Lodge Room by a small table on the Master's platform displaying the Charter, Working Tools and other Masonic items. Rather than being literally covered with the designs of Masonry like the Master's Carpet or Tracing Board, the Trestleboard is metaphorically covered with the blueprints of life.

## **UNTEMPERED MORTAR**

Entered Apprentices are instructed to wear their Aprons with the flap turned up so as to avoid metaphorical “daubing with untempered mortar.”

Mortar is a material used to bind stone together and fill in the spaces between them. It begins as a workable paste which then hardens as it sets to form a solid aggregate with the building stones. Tempering refers to the process of mixing the constituent parts of the mortar with water to achieve the correct thickness, texture and other properties for the contemplated application. Proper tempering was especially important when preparing the hydraulic lime mortars used until the mid-nineteenth century. It represented a true stonemason's art rather a science due to the fact that the lime putty and other materials used to constitute the mortar sometimes differed greatly in composition, and the mason would have to use his experience and judgment in mixing a strong and durable mortar. Untempered mortar is therefore mortar that has not been mixed properly with care, and as a result does not have the correct properties for its intended use.

This passage also references Ezekiel 13, in which the prophet speaks out against those who advocated nationalistic hope in order to give the people a false sense of security. The false prophets' promises are compared to untempered mortar that had been applied to the sides of a building and would be washed away in the coming storm of God's judgment, thus highlighting mankind's ultimate defenselessness before God.

## **“UPON THE TOP OF THE MOUNTAIN...”**

This quotation comes from Ezekiel 43:12, and in the Entered Apprentice Historical Lecture it is associated with the Masonic practice of holding Lodge meetings in upper chambers.

Chapters 40-48 in the Book of Ezekiel describe the prophet's vision of the Temple and surrounding lands rebuilt after their foretold destruction. Chapter 43 begins with a vision of the Glory of God returning through the east gate into the Temple, after which Ezekiel is instructed to provide the House of Israel with a detailed plan for the Temple and a description of all its laws. Verse 12 says, in modern scholarly translation: "This is the law of the temple: the whole territory on the top of the mountain all around shall be most holy. This is the law of the temple." It is uncertain whether the ancient Jews actually erected temples, schools and synagogues on high hills, as our Lecture says, but this statement probably alludes to the Biblical concept of holy "high places" that were associated with worship and burnt offerings.

The idea of the Lodge as a kind of holy ground is of considerable antiquity, first appearing in the documentary record with the *Wilkinson Manuscript* (c. 1727) and *Masonry Dissected* (1730). In both cases, when asked where the Lodge stands, the answer given is, "upon Holy Ground." The important exposures of the 1760s continued to describe Lodges as holy ground in various ways, as do William Preston's English Lectures in the later years of the eighteenth century. But this characterization is notably absent from the American lectures of Thomas Smith Webb and his early nineteenth century followers, and it is also not found in the infamous American exposures of the late 1820s.

Meanwhile, no explanation of why Lodge meetings are usually held in upper chambers is found in the Masonic record up to this time. In fact, there was no need for such an explanation, since Lodge meetings during this period were usually held in taverns or other temporary accommodations. It is therefore unsurprising that Ezekiel 43:12 and the upper chambers explanation appear right around the time it started to become a standard practice for American Lodges to meet in the upper chambers of purpose-built Masonic facilities. This was in *The Masonic Trestle-Board*, a monitor published following the famous 1843 Masonic Convention in Baltimore, Maryland. The Baltimore convention was tremendously influential in both American Ritual practice and Masonic Law, and the upper chambers explanation soon found a home in most American Lectures.

The explanation set forth in *The Masonic Trestle-Board* continues after the quotation from Ezekiel to note that "Before the erection of temples, the *celestial* bodies were worshiped on hills, and the *terrestrial* ones in valleys. At a later period, the Christians, whenever it was practicable, erected their churches on eminences. And it is worthy of remark, that, according to Masonic traditionary history, the oldest Lodge in England, was at one time held in a crypt, beneath the York cathedral. But it matters not where the custom originated. It is a very safe and proper one."

The overall effect of associating high holy places with the upper chambers where Masonic meetings are held is to suggest that the Lodge is itself a kind of holy ground – precisely the allusion that was dropped by Thomas Smith Webb in the late eighteenth century. It therefore seems likely that this new material was added to the Lecture not only to explain the relatively new practice of meeting in purpose-built Lodge rooms on upper floors, but also as a way of reestablishing the characterization of the Lodge as holy ground.

## **“WELL DONE, GOOD AND FAITHFUL SERVANT...”**

This text in the Apron Presentation is a quotation from the “Parable of the Talents” in Matthew 25:14-30 (a similar “Parable of the Minas” is told in Luke 19:12-27). The Parable of the Talents tells the story of a master who left his home to travel, having charged his three servants with the safekeeping of various amounts of money during the duration of his absence. One servant was entrusted with five talents of silver, one servant with two, and the third servant with one talent of silver. A “talent” was a weight of silver approximately equal in value to twenty years of work by a laborer. Upon the master’s return, he asked the three servants for an accounting. The first two servants had invested their talents, and returned double the amounts originally entrusted to their care. This pleased the master, who praised them, invested them with additional responsibilities and invited them to share in his joy, saying to each: “well done, good and faithful servant: thou hast been faithful over a few things, I will make thee ruler over many things: enter thou into the joy of thy lord.” The third servant had buried his talent in the ground, and was only able to return the original amount. This displeased the master greatly, who rebuked the third servant as “wicked and slothful,” took away his talent and cast him into the outer darkness.

The central message of the Parable of the Talents is that we have an obligation to use the personal, spiritual and material gifts entrusted to us in the service of Deity and mankind. This relates directly to the passage in the Apron Presentation where we are enjoined to pursue nobler deeds, higher thoughts and greater achievements in the hope that at the end of our days we might be similarly praised by Deity for having employed and invested our metaphorical talents throughout life. This meaning is reinforced in the longer introduction found in older versions of the New York Ritual, which is still used in some jurisdictions: “And when your trembling soul shall stand naked and alone before the great white throne, there to receive judgment for the deeds done while here in the body, may it be your portion to hear from Him who sitteth as the Judge Supreme, these welcome words . . .”

## **WORKING TOOLS OF ENTERED APPRENTICE**

The Working Tools of the Entered Apprentice Degree are the Twenty-Four-Inch Gauge and the Common Gavel. Together with the password of this degree, they symbolize Force and Strength according to Albert Pike. Force is that power which can potentially lead to destruction and ruin. It is the volcano, the earthquake, the “cyclone.” When applied to our inner feelings, it is anger, greed, and envy. The Common Gavel alone can hardly be an instrument that builds. But when used together with the Twenty-Four-Inch Gauge, the instrument that measures and regulates, it can then build that awesome and beautiful edifice: The Temple of Solomon. The Twenty-Four-Inch Gauge is therefore reason, and intelligence. It represents Law and Order in the world. Using the power of thinking, we can regulate our inner forces and build that Temple within to make us better men. To use again Brother Pike’s own words: “Intellect is to the people and the people’s Force, what the slender needle of the compass is to the ship.”

## **ZEAL**

*(see also Chalk, Charcoal and Clay; Freedom, Fervency and Zeal)*

Entered Apprentices are enjoined to serve their Masters with Freedom, Fervency and Zeal. Zeal is an ardent support of a person, cause or belief, or an eager pursuit in favor of some end. It is represented by clay, meaning soil rather than the material which is used for brick, tile and pottery. Mother Earth is described as zealous in her constant support of mankind through the blessings she provides us in life, and we are reminded to be equally supportive of Freemasonry and eager in our pursuit of Masonic knowledge.

# M E A N I N G 2°

## WORDS, SYMBOLS AND MEANINGS OF FELLOWCRAFT

### ARCHITECTURE

#### IN MASONIC RITUAL

Architecture may be broadly defined as the practice of designing buildings and other physical structures, as well as the study and the result of this practice.

As the Craft is commonly supposed to be descended from men who worked in the building trades, it makes sense that Freemasons would have an interest in architecture. Early Masonic documents, however, do not supply much evidence in this connection. The Old Charges and manuscript Rituals confer legendary glory upon stoneworkers and attempt to govern the trade through regulations and esoteric knowledge, but do so without reference to architecture per se.

It is not until 1723 that an interest in the art appears in the Masonic record. That year *The Flying-Post or Post Master* in London published a Ritual exposure called *A Mason's Examination* wherein the following catechism is found.

Q. How many Orders be there in Architecture? A. Five; Tuscan, Doric, Ionic, Corinthian, and Composite, or Roman.

That same year, the first edition of James Anderson's *Constitutions of the Free-Masons* was published. This work not only references architecture throughout its legendary history of the Craft but, perhaps more tellingly, contains an advertisement for an English translation of Claude Perrault's *Ordonnance des Cinq Espèces de Colonnes Selon la Méthode des Anciens* ("A Treatise of the Five Orders of Columns in Architecture").

These two documents are a good indication that an interest in classical architecture was growing among Masons of the period, and in the ensuing years numerous references to architecture begin to appear in Masonic sources. Lodge records reflect ownership of items such as Sebastian Le Clerc's *Treatise on Architecture* and sets of columns representing the five orders, and contemporary Masonic sources relate the routine practice "among the higher class

Lodges” of presenting lectures and readings on scientific subjects, especially geometry and classical architecture.

Most everything that was known about classical architecture during this time descended from first century Roman architect and engineer Marcus Vitruvius Pollio, whose famous treatise *De Architectura libri decem* (“Ten Books on Architecture”) is the only surviving source on classical architecture by a contemporary writer. This work covers every aspect of Roman architecture – including civil engineering, public and private buildings, materials properties, aqueducts, siege engines, and more – and provides detailed descriptions of the Tuscan, Doric, Ionic and Corinthian Orders (the Composite Order was not fully developed at that time). *De Architectura* was considered lost until the fifteenth century, when its rediscovery and subsequent popularity helped spark the revived interest in classical architecture that arose during the Renaissance.

The primary Renaissance exponents of Vitruvian principles were Giacomo Barozzi da Vignola and Andrea Palladio, both of whom published influential and enduring works on classical architecture. Vignola’s 1562 *Regola delli cinque ordini d’architettura* (“Canon of the Five Orders of Architecture”) set forth a practical system for the classical orders almost entirely through the use of illustrations, and is held to be one of the most successful textbooks ever written on the subject of architecture; and Palladio’s 1570 *I quattro libri dell’architettura* (“The Four Books of Architecture”) proved so influential that an entire school of “Palladian Architecture” evolved from the designs and principles it contained.

These important works and the Renaissance revival of classical architecture they inspired, however, were not to reach the remote and insular British Isles until somewhat later. Although the principles of Palladian Architecture are found in the pioneering early seventeenth century work of Inigo Jones, it was his misfortune to live in an era of conflict and whatever revival he might have started was forestalled by the Thirty Years’ War, English Civil War and Interregnum. It was not until the 1660 Restoration, and especially the years following the Great Fire of London in 1666, that classical architecture at last reached full expression in Britain through the work of Sir Christopher Wren.

Thus it was that early eighteenth century Masons found themselves in a milieu that viewed architecture as the most important of the arts, surrounded them with impressive constructions and a wide variety of architectural literature, and viewed a thorough knowledge of classical architecture and its several orders as an important part of a gentleman’s education. For Freemasons, this spoke to a longstanding tradition that framed architecture as the practical application of geometry and identified Masonry with both. What’s more, this was a custom that had a real basis in fact, as many working stonemasons in the operative age had been highly skilled in important aspects of architecture such as geometrical drawing, mathematical calculation, material properties and design, to name but a few.

It may seem contradictory that Masons brought the *classical* architecture of ancient Greece and Rome into their Lodges rather than the *gothic* style in which their forebears had worked. But this can be understood as resulting from the effect of contemporary tastes on a Craft that was growing more speculative by the year. Ecclesiastical architecture in the gothic style had lost relevancy as a result of the Reformation, and the Renaissance had sparked a

renewed interest in classical architecture. It is therefore unsurprising that gentlemen who came into the Craft following the 1717 formation of the premiere Grand Lodge wished to associate Masons with the celebrated Vitruvian architecture of classical antiquity rather than the unpopular and “barbaric” gothic architecture of the middle ages. This preference for classical architecture persists in Masonic tradition to this day, and finds its clearest expression in the Lecture on the Five Orders of Architecture.

Considering the popularity of classical architecture and its ubiquity in eighteenth century speculative Lodges, it is remarkable to note that the classical orders did not take a stronger foothold in the Masonic Work after their 1723 introduction. But apart from a few derivative exposures immediately following *A Mason’s Examination*, no further trace of the classical orders can be found in the record of Ritual and Lecture until the second edition of William Preston’s *Illustrations of Masonry* in 1775. It may be that contemporary Masons had a keen interest in classical architecture, but nevertheless considered it an ancillary pursuit outside the traditional body of Masonry. Some support for this supposition may be found in an 1807 manuscript version of Preston’s catechism on the classical orders, which contains a handwritten annotation to the effect that “the clauses of this section may be dispensed with, as it is not connected with the system of M<sup>y</sup>, the science of G<sup>y</sup>; but in the general explanation of the sciences.” Traces of this viewpoint continue to this day, as the classical orders are rarely heard of in Ritual Lectures despite now being widely accepted as belonging in the larger body of Masonic symbolism.

In the present day, only American Lodges continue to feature a Lecture on classical architecture as part of their regular Ritual practice, and all of these are adaptations of Preston’s original text. William Preston can therefore claim responsibility for the introduction and continued presence of the Five Orders of Architecture in the body of Masonry.

In constructing his Lectures, Preston’s frequent practice was to adapt text from highly regarded sources on the subject, and as a printer and editor in London he was well situated to be aware of the most important contemporary publications. Whereas he most often used a single source for material on a particular subject, Preston’s Lecture on classical architecture is notable for drawing upon an especially wide variety of architectural writings. These included Augustin-Charles d’Aviler’s *Cours d’Architecture, qui comprend Les Ordres de Vignole* (“Courses of Architecture Including the Orders of Vignola”), Sir William Chambers’ *Treatise on Civil Architecture*, Sebastian Le Clerc’s *Treatise on Architecture*, Colen Campbell’s translation of Andrea Palladio’s *The Five Orders of Architecture*, and Isaac Ware’s *A Complete Body of Architecture*, most of which had been published, revised or republished in England in recent years. The following example, drawn from Masonic researcher Alex Horne’s paper on Preston’s classical orders, provides some sense of the author’s techniques.

<u><i>Illustrations of Masonry</i> (3rd Edition, 1781)</u>	<u>Probable Source</u>
The Tuscan is the most simple and solid of the five orders.	The Tuscan Order is the strongest, and the most simple of all others. ( <i>Le Clerc, 1727</i> )
It was invented in Tuscany, from whence it derives its name.	It was first invented in Tuscany . . . whence it derives its name. ( <i>Campbell tr. Palladio, 1729</i> )



Its column is seven diameters high, and its capital base and entablature have but few mouldings and few ornaments;

. . . The column has seven diameters in height, and its capital, base and entablature have no ornaments, and but few mouldings. (*Ware, 1756*)

yet there is a peculiar beauty in its simplicity which adds to its value, and makes it fit to be used in structures where the more rich and delicate orders would be improper.

There is a beauty in its simplicity which recommends it to notice . . . where richer or more delicate orders would be improper. (*Chambers, 1759*)

This extensive disquisition on the classical orders is preserved and practiced in American Lodges primarily due to the influence of Thomas Smith Webb, whose 1797 *Freemason's Monitor* contains an exact reproduction of the Lecture on architecture as found in the 1792 edition of Preston's *Illustrations*. Unlike Preston, however, whose system referenced the Five Orders of Architecture because "five scientifically hold the [Fellowcraft] Lodge," Webb made the classical orders part of his twofold symbolic explanation of the five steps of the Winding Stairs. This minor change can be viewed as Webb's sole innovation with respect to the classical orders in the Fellowcraft Lecture.

The architectural text from Webb's *Monitor* was the Standard Work for the Grand Lodge of New York for many years, and although there were numerous modifications to this section in the early twentieth century, Preston's original work still forms its basis today. Starting in 1899, the full descriptions were no longer required to be given for each Order of Architecture, and a few years later the conclusions were removed from the optional texts describing the Doric, Ionic and Corinthian Orders.

The conclusion of the Doric Order, which describes its relationship with the Tuscan Order, can probably not be deemed a loss as it is confusing and historically inaccurate.

In its first invention [the Doric order] was more simple than in its present state. In after times, when it began to be adorned, it gained the name of Doric; for when it was constructed in its primitive and simple form, the name of Tuscan was conferred on it. Hence the Tuscan precedes the Doric in rank, on account of its resemblance to that pillar in its original state.

The same cannot be said for the conclusions of the Ionic and Corinthian Orders, however.

[The Ionic order] is said to have been formed after the model of an agreeable young woman, of an elegant shape, dressed in her hair, as a contrast to the Doric order, which was formed after that of a strong, robust man.

\* \* \*

[The Corinthian order] was invented at Corinth, by Callimachus, who is said to have taken the hint of the capital of this pillar from the following remarkable circumstance: Accidentally passing by the tomb of a young lady, he perceived a basket of toys, covered with a tile, placed over an acanthus root, having been left

there by her nurse. As the branches grew up they encompassed the basket, until, arriving at the tile, they met with an obstruction and bent downward. Callimachus, struck with the object, set about imitating the figure. The vase of the capital he made to represent the basket, the abacus the tile, and the volutes the bending leaves.

These passages not only summarize the legendary inspirations for the three Greek Orders that were set forth by Vitruvius in *De Architectura*, but more importantly they provide easily understandable visual imagery and contribute human interest to what otherwise can be a dry recitation of mathematical proportions and obscure architectural terms.

An additional loss from around the same period is the conclusion to the Orders of Architecture, which completes the comparison of the Greek and Roman Orders.

The first three orders alone, however, show invention and particular character, and essentially differ from each other; the two others have nothing but what is borrowed, and differ only accidentally; the Tuscan is the Doric in its earliest state, and the Composite is the Corinthian enriched with the Ionic. To the Greeks, therefore, and not to the Romans, we are indebted for what is great, judicious and distinct in architecture.

Several decades later, in 1938, the Board of Custodians reconfigured the Middle Chamber Lecture and brought the section on classical architecture essentially to its present form. Rather than arranging the five Orders by height and complexity, as Preston and the Renaissance architects had done, the new version of the Lecture arranged them in historical order and further distinguished the Greek from the Roman Orders by presenting them in separate groups. This moved Tuscan from first to fourth among the Orders, and changed the sequence to Doric, Ionic, Corinthian, Tuscan, Composite.

Finally, also in 1938, the gothic architecture of our Masonic forebears at last received its due with the addition of this short conclusion.

In more modern times our operative brethren invented and perfected a new school of architecture—the Gothic—which endures, a thing of beauty, unsurpassed in the builders' art.

There are no unambiguous lessons of life or morality to be found within our Masonic exposition on architecture and the classical orders. Like much of the symbolic material of the Fellowcraft Degree, it points to the acquisition of knowledge as a means of self-improvement. This is not to say that inspiration cannot be derived from this symbolic feature. But unlike the straightforward and foundationally profound lessons of the previous Degree, the classical orders speak in a low voice and rely upon the increased Masonic expertise of each Fellowcraft to find his own meaning within them.

## **THE CLASSICAL ORDERS OF ARCHITECTURE**

An order of architecture may be understood as comprising a set of rules and principles for building in a particular style. Each order contemplates aesthetic and functional elements of symmetry, proportion and ornamentation, and is most easily recognizable through the columns

and entablature it employs. The classical orders, so called because they arose in the “classical antiquity” of ancient Greece and Rome, are the Tuscan, Doric, Ionic, Corinthian and Composite Orders. They are usually arranged by height and complexity in the foregoing sequence, or with the earlier Greek orders grouped separately from the later Roman orders, in which case the Tuscan Order comes after the Corinthian.

***Tuscan Order.*** No clear information exists as to the origin and development of the Tuscan Order, and it is thought that something close to this style was probably used by the Etruscans and later adapted by the Romans. It is a simple, unornamented and rustic style. Although there are superficial similarities with the proportions the Doric Order as it existed in its earliest form, the Tuscan Order did not descend from the Doric.

***Doric Order.*** The Doric Order was developed in the Western territories of ancient Greece. It was a favored Order for Greek temples, and according to Vitruvius was intended to exhibit the strength and beauty of the male form. The name of this Order is attributed to the Dorians, one of the four major ethnic groups of ancient Greece. According to legend the Dorians invaded parts of southern Greece, Sicily and Southwest Italy around 1,000 BC, and afterwards gave their name to the characteristic architectural style of the lands over which they ruled.

***Ionic Order.*** The Ionic Order arose in the Eastern territories of ancient Greece right around the same time as the Doric Order. It was also a favored Order for temples and public buildings, and is said to take its name from the Ionian tribes who had been driven out of central Greece by the Dorians. Although it developed at the same time, it is placed after the Doric Order because it is more slender, refined and ornamented.

***Corinthian Order.*** The Corinthian Order arose after the peak years of Greek civilization, and was originally a variation of the Ionic Order with a different style of capital. It was neither fully developed by the Greeks nor employed by them as frequently as the Doric and Ionic Orders, but was brought to its full expression in later years by the Romans. Although Corinth had been known for its rich and complex art, there is no particular reason to associate this Order with the Corinthians or their architecture. It is more likely that the name of this Order derives from Vitruvius’ attribution of its invention to Callimachus of Corinth, a fifth century BC Greek sculptor who famously pioneered the innovative techniques that would have been needed to execute its ornaments.

***Composite Order.*** The Romans developed the Composite Order by combining aspects of the Ionic and Corinthian Orders. It was originally considered a late Roman variation of the Corinthian Order and was not classed a separate Order until the Renaissance, when its delicacy was deemed especially suitable for churches dedicated to female saints.

## **ARCHITECTURAL TERMS USED IN THE RITUAL**

***Abacus.*** A flat slab positioned above the capital of a column to receive the weight of the structure it supports. It may be plain, or ornamented and beveled.

***Acanthus.*** A form of ornamentation based upon the leaves of the Acanthus plant.

**Architrave.** The main horizontal beam of the entablature, which rests directly upon the abacuses.

**Base.** The lowermost portion of a column on which the shaft is placed.

**Capital.** The carved head or upper part of a column or pilaster which joins the circular shaft to the squared abacus. Also called a *Chapiter*.

**Column.** A vertical support, generally round, that transmits the weight of the structural element above it to that below. Comprised of a capital, shaft and base in classical architecture.

**Cornice.** A horizontal decorative projection that crowns the frieze and forms the topmost member of the entablature.

**Dentils.** Small square blocks used as a repeated decorative ornament underneath the projection of a cornice. So-called because they resemble teeth.

**Entablature.** The entire horizontal superstructure supported by a row of columns, consisting of architrave, frieze and cornice.

**Frieze.** The wide horizontal middle section of an entablature, either plain or decorated with carvings in bas-relief.

**Metopes.** The rectangular recessed spaces between triglyphs in the frieze of the Doric Order.

**Modillion.** A bracket-like or block-like ornamental projection underneath the projection of a cornice.

**Moulding.** An ornamental contour given to the projections or indentations of a building.

**Pilaster.** A feature of architecture used to give the appearance of a supporting column in a wall, but having an ornamental function only. In its most common form it has the appearance of a square or flattened column emerging slightly from a wall.

**Quarter-round.** A convex moulding having a cross section in the form of a quarter-circle – i.e., the “fourth part of a circle” or a “quadrant curve” – used in the shaft of columns to provide fluting.

**Triglyph.** The vertically-channeled tablets which alternate with metopes in the frieze of the Doric Order. So-called because they have three grooves comprised of two whole and two half-channels.

**Volute.** The spiral, scroll-like or “ram’s horn” ornaments of the Ionic Order that adorn the capitals of its columns. Later incorporated into the ornaments of the Composite Order.

## CREATION OF HEAVEN AND EARTH

In adapting and reconfiguring William Preston's writing on the Fellowcraft Degree into his own setting of the Lecture, Thomas Smith Webb brought a number of new elements into the Work. Among these was a reference to the six days of creation, which he presumably introduced as a way of contextualizing some of the esoteric aspects of a Fellowcraft's journey into the Middle Chamber.

In six days God created the Heaven and the earth, and rested on the seventh day. The seventh, therefore, our ancient Brethren consecrated as a day of rest from their labor, thereby enjoying frequent opportunities to contemplate the glorious works of creation, and to adore their great Creator.

For a period of time in the nineteenth century, however, New York Masons had the possibility of following this passage with a significantly expanded setting of the Biblical creation myth. This text originated in an 1846 monitor, *The Masonic Trestle-Board*, by Charles Whitlock Moore, that purported to set forth the exoteric work of the 1843 Baltimore Masonic Convention. It first appears in connection with New York in an 1850 monitor entitled *The Master Workman* by Henry C. Atwood. Atwood was an influential and controversial Mason who at that time was leading the schismatic St John's Grand Lodge. Although *The Master Workman* was not officially sanctioned by the Grand Lodge of New York, the presence of this text in Atwood's monitor suggests that it was being worked by some New York Masons of that era – especially considering the unsettled state of Ritual unity at that time.

Before the Almighty was pleased to command this vast world into existence, the elements and materials of creation lay mixed together without distinction or form. Darkness was upon the face of the great deep, and the spirit of God moved upon the face of the waters. The Almighty was pleased to be six days in perfecting this great work.

His first creation was light, which he called day; and the darkness he called night.

On the *second* day he created the firmament, designed to keep the waters which were within the clouds and those beneath them asunder.

On the *third* day dry land appeared, which he called Earth, over which was spread a beautiful carpet of grass, affording pasture for the brute creation. And the mighty congregated waters he called Sea. Trees, shrubs and flowers of all sorts succeeded in full growth, maturity and perfection.

On the *fourth* day he created the Sun and Moon; the Sun to rule the day and the Moon to govern the night. The Almighty was also pleased to bespangle the ethereal concave of heaven with a multitude of stars, that man, whom he intended to make, might meditate thereon and justly admire His majesty and glory.

On the *fifth* day he caused the waters to bring forth a variety of fish and the birds to fly in the air.

On the *sixth* day he created the beasts of the field and the reptiles which crawl on the earth. And here we may plainly perceive the wisdom, power and goodness of the Grand Geometrician of the Universe, for he did not create the beasts of the field until he had provided sufficient herbage for their support; neither did he create man until he had furnished him with a dwelling and everything requisite for life and pleasure

The day, the night, the firmament, the earth, the sea, the sun, the moon, the stars, the fish, the birds, the beasts of the field and the reptiles all came with a single command. God spake the word, and it was done. But at the formation of man we are told there was a consultation, in which God said, Let us make man; and he was immediately formed out of the dust of the earth; the breath of life was breathed into his nostrils, and man became a living soul.

The Almighty, as his last and best gift to man, created woman. Under his forming hand the creature grew—man-like, but of different sex.

“All kind and soft, all tender and divine,  
To mend our faults and mold us into virtue.”

So lovely and fair, that what seemed fair in all the world seemed now mean; all in her summed up—in her contained. On she came, led by her heavenly maker, though unseen, yet guided by his voice, adorned with all that heaven could bestow to make her amiable.

“Grace was in her steps, heaven in her eye,  
In every gesture dignity and love.”

The Almighty, having finished the six days’ work, rested on the *seventh*. He blessed, hallowed and sanctified it. He thereby taught man to work industriously for six days, but strictly commanded him to rest on the seventh, the better to contemplate the beautiful works of creation—to adore him as their Creator—to go into his sanctuaries, and offer up praises for life and every blessing he so amply enjoys at his bountiful hands.

This text does not appear in the first official monitor adopted by the Grand Lodge in 1860, but appear later in those adopted in 1878 and 1899 – this time with a new ending comprised of a poem by “Masonic Poet Laureate” Rob Morris.

The Almighty, having finished the six days’ work, rested on the *seventh*. He blessed, hallowed and sanctified it. Yes, to the Creator of the Universe we are indebted for every blessing we enjoy; and amid the trials and struggles of life there is a world of consolation in the thought that

“There is an EYE thro’ blackest night  
A vigil ever keeps;  
A vision of unerring light,  
O’er lowly vale, o’er giddy height,  
The EYE that never sleeps.

Midst poverty and sickness lain,  
The outcast lowly weeps;  
What marks the face convulsed with pain?  
What marks the pleasant look again?  
The EYE that never sleeps.

Then rest we calm, though round our head  
The life storm fiercely sweeps;  
What fear is in the blast, what dread  
In Mightier Death? An EYE'S o'erhead,  
The EYE that never sleeps." —MORRIS.

The option of performing this expanded setting ended with the 1904 *Monitor of the Work*, and in 1908 Webb's original passage was shortened to its present form.

## FELLOWCRAFT

Until the second quarter of the eighteenth century, Craft Masonry consisted of two grades: Entered Apprentice and Fellowcraft or Master. The latter terms had the same meaning insofar as Lodges were concerned, but there were practical differences between Fellows and Masters in the outside world.

During the operative era in Scotland, Lodges typically co-existed alongside an incorporation in the same burgh. "Incorporation" is the Scottish term for "guild," and the incorporations to which stonemasons belonged most often included several building trades, such as the Incorporation of Masons and Wrights in Edinburgh. A man would usually start his career in the stoneworking craft by being indentured to a working mason and having his apprenticeship registered in the books of the incorporation. Perhaps two years later, he would join the Lodge and become an Entered Apprentice. After his indenture ended he was be allowed to take work as a journeyman mason, meaning that he could work as a wage-earning employee or servant but not as a contractor, and after a few years of journeyman work he could apply to be made a Fellow Craft by the Lodge. This elevation didn't mean he could work as a contractor, however, because that right was controlled by the incorporation, not the Lodge. A journeyman Fellow Craft was highly skilled, but still a journeyman and he might work several more years as a Fellow Craft before applying to the incorporation to be made a burghess (a citizen and freeman of the burgh). Only a burghess was a master of the incorporation with the right to work as a contractor within the limits of the burgh.

These events took place at different intervals and in different orders, depending on the customs of the burgh, the individual mason and other considerations. There are known examples of stoneworkers becoming burghesses before being made Fellow Crafts in the Lodge, of Entered Apprentices being made Fellow Crafts before their indentures ended, and even examples of stoneworkers being admitted both Entered Apprentice and Fellow Craft on the same occasion. More interestingly, in times when the contracting work within a burgh consolidated to a small number of incorporation masters, the journeyman Entered Apprentices would often decline further progression in the Lodge. Although this refusal is known to have angered the Lodges in

which this took place, it made sound economic sense for a journeyman with no real prospect of ever working as a contractor to forego the expense of being made a Fellow Craft.

Thus, as far as the Lodge was concerned there were Entered Apprentices and Fellow Crafts; and as far as the burgh was concerned, there were apprentices, journeymen and masters/burgesses. This was a total of five steps if a mason progressed all the way from being an apprentice under indenture to being a burghess and master of the incorporation, although not everyone completed all five steps. Although fees were associated with each advancement, a mason's qualifications for advancement seem to have been determined by general approbation for the most part. The only instance in which there appears to have been an "examination" of any sort was when a mason wishing to become a burghess was required to submit an assay – usually in the form of a pasteboard model or draft of a house or other structure – which he gave to the incorporation, not the Lodge. These assays may have been effectively pro forma, however, as there are no records of any being failed.

Masonic Ritual during this period was essentially confined Initiation, and there is little indication of a special Ritual used in the making of a Fellowcraft. Entered Apprentices received the benefit of the "Mason Word" at their Initiation, and whatever esoteric material was reserved for the Fellowcrafts was simply communicated to them after the oath of secrecy was repeated. What's more, gentleman Masons received into operative Lodges were almost always admitted both Entered Apprentice and Fellowcraft on the same occasion. This operative bigradal system persisted through the transition years and remained the prevailing practice of speculative Masonry in the early eighteenth century. This is reflected in James Anderson's *Constitutions of the Free-Masons*, written for the Grand Lodge of England in 1723, which contemplated two grades of Masons and used the terms Fellow-Craft and Master interchangeably.

By the second quarter of the eighteenth century, however, some speculative Masons had begun to develop the concept of a trigradal system in which Fellowcraft and Master were separate grades. The first evidence of this new working is found in the 1730 exposure *Masonry Dissected*, which features a separate Fellowcraft catechism that introduces many familiar features such as the Pillars of the Porch, Winding Stairs, Middle Chamber and Letter G. Notwithstanding this new evolution and the widespread adoption of the trigradal system that followed its publication, it is worth noting that *Masonry Dissected* does not present a Fellowcraft Ritual, per se. No obligation is taken nor any esoteric material imparted in connection with being made a Fellowcraft in *Masonry Dissected*, and the structure of the text suggests that the Fellowcraft material followed immediately upon completion of the Entered Apprentice material. This effectively maintained the tradition of admitting speculative Masons both Apprentice and Fellow on the same occasion, which would continue to be the standard practice for another half-century or so. In fact, it was not until 1777 that the Grand Lodge of England ordered the first two Degrees to be conferred on different evenings, and even this instruction was frequently ignored, as evidenced in contemporary Lodge minutes.

Viewed in this light, it becomes clear that the old and new systems were "bigradal" and "trigradal" in name only, and that the actual transition was not an evolution from two grades to three but rather from one Ritual to two. In both cases, Fellowcraft was the odd man out where the Ritual was concerned. It appears that the traditional esoteric material of a Fellowcraft was expanded and supplemented with additional content to become a separate Master Mason Ritual.



Then, needing at least the notion of an intervening grade, the Initiation was rearranged into what was effectively a “combined Entered Apprentice and Fellowcraft Ritual.”

This remained the status quo for most of the century until William Preston effectively created the Second Degree and Middle Chamber Lecture as we have come to know them. This he achieved by engineering the mass transfer of symbolic material from the Entered Apprentice Degree into the Fellowcraft Degree, to which he also contributed extensive adaptations of contemporary literature on art, science, philosophy, architecture and other subjects. Preston’s thoughts on the Fellowcraft Degree as an “education Degree” are apparent in the “Remarks on the Second Lecture” in his immensely popular work *Illustrations of Masonry*, where the author writes of learning and science, knowledge and discovery, industriousness and the wisdom of experienced opinion.

Masonry is a progressive science, and is divided into different classes or degrees, for a more regular advancement in the knowledge of its mysteries. According to the progress we make, we limit or extend our inquiries; and, in proportion to our capacity, we attain to a less or greater degree or perfection.

Masonry includes almost every branch of polite learning. Under the veil of its mysteries, is comprehended a regular system of science. Many of its illustrations may appear unimportant to the confined genius; but the man of more enlarged faculties will consider them in the highest degree useful and interesting. To please the accomplished scholar and ingenious artist, it is wisely planned; and in the investigation of its latent doctrines, the philosopher and mathematician may experience satisfaction and delight.

To exhaust the various subjects of which masonry treats, would transcend the powers of the brightest genius; still, however, nearer approaches to perfection may be made, and the man of wisdom will not check the progress of his abilities, though the task he attempts may at first seem insurmountable. Perseverance and application will remove each difficulty as it occurs; every step he advances, new pleasures will open to his view, and instruction of the noblest kind attend his researches. In the diligent pursuit of knowledge, great discoveries are made, and the intellectual faculties are employed in promoting the glory of God, and the good of man.

Such is the tendency of every illustration in masonry. Reverence for the Deity, and gratitude for the blessings of heaven, are inculcated in every degree. This is the plan of our system, and the result of all our inquiries.

The First Degree is intended to enforce the duties of morality, and imprint on the memory the noblest principles which can adorn the human mind. It is therefore the best introduction to the Second Degree, which not only extends the same plan, but comprehends a more diffusive system of knowledge. Here practice and theory join in qualifying the industrious mason to share the pleasures which an advancement in the Art necessarily affords. Listening with attention to the wise opinions of experienced craftsmen on important subjects, he gradually

familiarizes his mind to useful instruction, and he is soon enabled to investigate truths of the utmost concern in the general transactions of life.

From this system proceeds a rational amusement; the mental powers are fully employed, and the judgment is properly exercised. A spirit of emulation prevails; and every one vies, who shall most excel in promoting the valuable rules of institution.

These thoughts remained a standard preface to the Second Degree in the United States throughout the rest of the nineteenth century thanks to their adaptation into Thomas Smith Webb's *Freemason's Monitor*, and they remain a good summary of the Degree to this day. Another valuable expansion on the essential nature of a Fellowcraft is found in the brief but beautiful "Symbolism of the Degree," which was delivered by New York Masters at the conclusion of the Middle Chamber Lecture during the latter half of the nineteenth century.

If the object of the first degree is to symbolize the struggles of a candidate groping in darkness for intellectual light, that of the second degree represents the same candidate laboring amid all the difficulties that encumber the young beginner in the attainment of learning and science. The Entered Apprentice is to emerge from darkness to light; the Fellowcraft is to come out of ignorance into knowledge. This degree, therefore, by fitting emblems, is intended to typify these struggles of the ardent mind for the attainment of truth—moral and intellectual truth—and above all that Divine truth, the comprehension of which surpasseth human understanding, and to which, standing in the Middle Chamber, after his laborious ascent of the winding stairs, he can only approximate by the reception of an imperfect, yet glorious reward in the revelation of that "hieroglyphic light which none but craftsmen ever saw."

## FELLOWCRAFT SCRIPTURE LESSON

Our Fellowcraft Degree Scripture Lesson is Amos 7:7-8. In our Ritual tradition, the Bible is opened to this passage whenever the Lodge is working in the Second Degree, and it is read aloud by the Chaplain during the ceremonies of the Fellowcraft Ritual.

It may come as some surprise that early documentations of Masonic Ritual and Lodge custom include neither scripture readings nor specific Bible openings. This remained the case until the publication of *Three Distinct Knocks* in 1760, which lists different Bible openings for each Degree and calls for Judges 12 in the Fellowcraft Degree, although there is no evidence that its story of Jephthah's struggles with the Ephraimites was read as part of the ceremonies. A few decades later, William Preston's coded catechism Lectures open a Fellowcraft Lodge with the Bible at 2 Chronicles 3. There is a wide variety of Bible opening traditions in Masonry even to this day. Not only do some traditions keep the Bible open to the same passage throughout, but others may not specify a particular passage or even which Volume of Sacred Law is used.

Amos 7 finally appears in the Masonic record with the 1819 publication of Jeremy Ladd Cross's *True Masonic Chart*, where it is presented in its accustomed place as the Fellowcraft Scripture Lesson. There is good reason to suppose that Amos 7 served a similar function in Thomas Smith Webb's working as well, however, which would suggest that its entered the

Masonic tradition sometime in the 1790s. Webb's *Freemason's Monitor* does not specify a Scripture Lesson for the Second Degree, but Cross was a student of Webb and his *Chart* is largely an adaptation of Webb's work. Further evidence in this connection the use of Amos 7 as the Fellowcraft Scripture Lesson in *Written Mnemonics*. This encrypted Ritual guide, which was published by Rob Morris in 1860 for his Masonic Conservators movement, is believed to contain a good representation of the unpublished portions of Webb's working. And finally, Amos 7 appears to be a largely American Masonic tradition. Although Masonic writer E.H. Cartwright has observed its use in the Fellowcraft Degree among older Yorkshire Lodges, it seems likely that the practice was imported from America rather than grown on native soil, as these Lodges use American scripture passages for all three Degrees.

Amos 7:7-8 was presumably selected due to its strong imagery of the plumbline, which is one of the Working Tools of Fellowcraft in Webb's working. But the Book of Amos is an otherwise curious choice for the Fellowcraft Degree. This short Book is set during a period when Israel was at the peak of its territorial expansion but the nation's prosperity was not equally shared among its people. Quite to the contrary, it was a time of huge economic inequalities in which elites exploited the poor and manipulated credit and debt to accumulate massive wealth at the expense of small farmers. Amos denounced the society that had given rise to these inequities in the strongest possible terms, and called for a program of socioeconomic equality and care for the disadvantaged. The centerpiece of the Prophet's sayings is a series of five visions fortelling God's vengeance upon Israel for its sinful ways. In the first two visions, depicting a plague of locusts and a shower of fire, Amos successfully intercedes on Israel's behalf. In the third vision, however, Amos makes no plea. There, God uses the plumbline – an instrument used in building to determine a true vertical line – to demonstrate that Israel's religious and political institutions do not “measure up” and deserve be destroyed.

A complete setting of the verses from which our Fellowcraft Scripture Lesson is drawn, given below in a modern scholarly translation, more fully reveals the Biblical symbolism of the plumbline in Amos.

This is what he showed me: the Lord was standing beside a wall with a plumb line, with a plumb line in his hand. And the Lord said to me, “Amos, what do you see?” And I said, “a plumb line.” Then the Lord said,

“See, I am setting a plumb line  
in the midst of my people Israel;  
I will never again pass them by;  
the high places of Isaac shall be made desolate  
and the sanctuaries of Israel shall be laid waste,  
and I will rise up against the house of Jeroboam with the sword.”

Viewed in its proper context, the Lord's statement to Israel that he “will never again pass them by” becomes clear. It is not the gentle message of paternal love and superintending care our short excerpt might make it seem, but rather a stern warning that God will no longer withhold his judgment if Israel is found wanting. Our use of Amos for the Fellowcraft Scripture Lesson can be interpreted in this light as an equally strong admonition, fortelling the demise not only of Freemasonry but society itself should we fail to “measure up” to our own plumbline by

exemplifying Masonic principles in our daily lives – especially those which speak to care for the disadvantaged and universal love towards our fellow beings.

## HUMAN SENSES

The Five Human Senses are a relatively late addition to Masonry and appear to enter the symbolic tradition sometime in the middle of the eighteenth century. They are first recorded in three related exposures published between 1760 and 1765 entitled *Three Distinct Knocks, Jachin and Boaz* and *Shibboleth*, where the human senses are found in a series of Entered Apprentice catechisms providing symbolic explanations for the different numbers of Masons that can form a Lodge.

Mas. Why do Five make a Lodge?

Ans. Because every Man is endued with Five Senses.

Mas. What are the Five Senses?

Ans. Hearing, Seeing, Smelling, Tasting, and Feeling.

Mas. What Use are those Five Senses to you, in Masonry?

Ans. They are of great Use to me, viz. Hearing, Seeing, and Feeling.

Mas. What Use are they, Brother?

Ans. Hearing, is to hear the Word; Seeing, is to see the Sign; Feeling, is to feel the Gripe; that I may know a Brother, as well in the Dark as in the Light.

The symbolism of the Five Human Senses was later moved to the Fellowcraft Degree and greatly expanded in the Lecture system of William Preston, as published in this famous *Illustrations of Masonry* beginning with the 1775 second edition. As was his usual practice, Preston crafted his Lecture by drawing freely upon contemporary works which were available to him, and in this instance adapted from a 1764 treatise entitled *An Inquiry Into the Human Mind on the Principles of Common Sense* by Scottish Philosopher Thomas Reid. It must be noted that there is some question as to how closely Preston read Reid's work and understood its philosophical underpinnings, because Preston's adaptation appears to extol the power of the senses whereas Reid's original is deemed to contain a compelling argument against their capacity for providing us with an objective perception of reality. Nevertheless, Preston's Lecture on the Five Human Senses remains the most fully developed in the Masonic tradition.

Hearing is that sense by which we distinguish sounds, and are capable of enjoying all the agreeable charms of music. By it we are enabled to enjoy the pleasures of society, and reciprocally to communicate to each other our thoughts and intentions, our purposes and desires; and thus our reason is rendered capable of exerting its utmost power and energy. The wise and beneficent Author of Nature intended by the formation of this sense that we should be social creatures, and receive the greatest and most important part of our knowledge from social

intercourse with each other. For these purposes we are endowed with hearing, that, by a proper exertion of our rational powers, our happiness may be complete.

Seeing is that sense by which we distinguish objects, and in an instant of time, without change of place or situation, view armies in battle array, the most stately structures, and all the agreeable variety displayed in the landscape of nature. By this sense we find our way on the pathless ocean, traverse the globe of earth, determine its figure and dimensions, and delineate any region or quarter of it. By it we measure the planetary orbs, and make new discoveries in the sphere of the fixed stars. Nay, more, by it we perceive the tempers and dispositions, the passions and affections of our fellow-creatures, when they wish most to conceal them; so that, though the tongue may be taught to lie and dissemble, the countenance will display the hypocrisy to the discerning eye. In fine, the rays of light which administer to this sense are the most astonishing parts of the animated creation, and render the eye a peculiar object of admiration.

Of all the faculties, Sight is the noblest. The structure of the eye, and its appurtenances, evince the admirable contrivance of nature for performing all its various external and internal motions; while the variety displayed in the eyes of different animals, suited to their several ways of life, clearly demonstrate this organ to be the masterpiece of nature's works.

Feeling is that sense by which we distinguish the different qualities of the bodies; such as heat and cold, hardness and softness, roughness and smoothness, figure, solidity, motion and extension.

Smelling is that sense by which we distinguish odors, the various kinds of which convey different impressions to the mind. Animal and vegetable bodies, and indeed most other bodies, while exposed to the air, continually send forth effluvia of vast subtlety, as well in a state of life and growth as in the state of fermentation and putrefaction. These effluvia, being drawn into the nostrils along with the air, are the means by which all bodies are distinguished. Hence it is evident that there is a manifest appearance of design in the great Creator's having planted the organ of smell in the inside of that canal, through which the air continually passes in respiration.

Tasting enables us to make a proper distinction in the choice of our food. The organ of this sense guards the entrance of the alimentary canal, as that of smelling guards the entrance of the canal for respiration. From the situation of both these organs, it is plain that they were intended by nature to distinguish wholesome food from that which is nauseous. Everything that enters into the stomach must undergo the scrutiny of tasting; and by it we are capable of discerning the changes which the same body undergoes in the different compositions of art, cookery, chemistry, pharmacy, etc.

Smelling and Tasting are inseparably connected, and it is by the unnatural kind of life men commonly lead in society that these senses are rendered less fit to perform their natural offices.

The proper use of these five senses enables us to form just and accurate notions of the operations of nature; and when we reflect on the objects with which our senses are gratified, we become conscious of them, and are enabled to attend to them, till they become familiar objects of thought.

On the mind all our knowledge must depend; what therefore, can be a more proper subject for the investigation of Masons?

To sum up the whole of this transcendent measure of God's bounty to man, we shall add, that Memory, Imagination, Taste, Reasoning, Moral Perception, and all the active powers of the soul, present a vast and boundless field for philosophical disquisition, which far exceeds human inquiry, and are peculiar mysteries, known only to nature, and to nature's God, to whom all are indebted for creation, preservation, and every blessing we enjoy.

In 1797, Thomas Smith Webb incorporated this Lecture into his *Freemason's Monitor* from the 1792 edition of *Illustrations*. It became part of Webb's twofold explanation of the five steps of the Winding Stairs, and in this form it later came into the Standard Work of the Grand Lodge of New York. Preston's text remained an important part of the Fellowcraft Lecture until the full disquisition on the human senses was made optional in 1899 and eventually removed from the Work altogether in 1908. This is reckoned a loss, as the disquisition on the human senses contains some interesting philosophy and instruction. It is unclear at this time why the 1908 Board of Custodians elected to keep the dry technical passages on classical columns as optional work, but not this interesting discourse on the human senses.

## **LIBERAL ARTS AND SCIENCES**

### **IN WESTERN CULTURE**

The Liberal Arts and Sciences, as contemplated in Masonic legend and Ritual, was a systematic curriculum of seven progressive disciplines. Its goal was to provide a broad and thorough education that would contribute to the student's intellectual and moral development, and prepare him for the higher pursuits of life.

The antecedents of this system most likely originated in the educational practices of ancient Greece, which existed in many forms but typically might consist of gymnastics, grammar, music and drawing followed by advanced studies in topics such as dialectic and mathematics. This philosophy was later adopted by the Romans over several centuries and gradually evolved into a formal curriculum.

The first use of the term "liberal arts" is recorded in the work of Roman orator Marcus Tullius Cicero in the first century BC. Cicero listed geometry, literature, natural science, ethics and politics among the *artes liberales* in his dialogue *De Oratore* ("On the Orator"). His

classification of certain studies as “liberal” derived from the word *liber*, meaning “free man,” and the *artes liberales* were thus described as worthy of a free man because they were mental arts that developed the intellect. Cicero contrasted these studies against the *artes serviles* or *vulgares*, which were commonplace arts performed by the hands to earn money.

Other writers of the period had different ideas as to the number and disciplines that comprised the liberal arts. For example, Roman scholar Marcus Terentius Varro included grammar, rhetoric, dialectic, arithmetic, geometry, astrology/astronomy, music, medicine and architecture in his *De Novem Disciplinis libri novem* (“Nine Books of the Nine Disciplines”). Lucius Annaeus Seneca’s *Ad Lucilium Epistulae Morales* (“Moral letters to Lucilius”), on the other hand, discusses studies in grammar, music, mathematics, astrology/astronomy, and three divisions of philosophy including moral, natural and rational, with the latter being further divided into rhetoric and dialectic. But he explicitly differentiated these arts from the *liberalia studia*, which he described as only those studies which pursue virtue.

By the fourth century, however, the liberal arts had largely settled on a fixed curriculum of seven canonical disciplines. This is evidenced in the nine-volume *Satyricon Libri IX* by Roman encyclopedist Martianus Capella. The first two books, entitled *De nuptiis Philologiae et Mercurii* (“On the Marriage of Philology and Mercury”), allegorically represent the seven liberal arts as virgin servants presented to the bride Philology at her wedding; and the following books, entitled *De arte grammatica*, *De arte dialectica*, *De arte rhetorica*, *De geometrica*, *De arithmetica*, *De astrologia*, and *De harmonia* draw upon and anthologize the work of previous authors to discuss each of the liberal arts in detail.

Martianus’s work proved tremendously influential in shaping the university system of medieval Europe, which taught the seven liberal arts through two courses of study: the trivium (“the three crossroads”) and the quadrivium (“the four crossroads”).

The trivium contemplated the language arts of grammar, rhetoric and dialectic. Although these subjects had long been viewed as a necessary preparation for the more difficult studies of the succeeding four disciplines, the term itself did not arise until the ninth century when it was coined in imitation of the quadrivium. The comparatively simple character of the trivium is suggested in the etymology of the words “trivial” and “trivia.”

The quadrivium was comprised of higher mathematical studies in arithmetic, geometry, music and astronomy. The special interconnectedness of these disciplines had been recognized for many centuries and, as noted by fifth century Greek philosopher Proclus Lycaeus in his commentary on Euclid’s *Elements*, this understanding was believed to have originated among the Pythagoreans nearly a thousand years earlier.

The Pythagoreans considered all mathematical science to be divided into four parts: one half they marked off as concerned with quantity, the other half with magnitude; and each of these they posited as twofold. A quantity can be considered in regard to its character by itself or in its relation to another quantity, magnitudes as either stationary or in motion. Arithmetic, then, studies quantities as such, music the relations between quantities, geometry magnitude at rest, spherics [astronomy] magnitude inherently moving.

A generation later, Anicius Manlius Severinus Boethius recorded the first use of the term “quadrivium” in *De institutione arithmetica libri duo* (“Two Books on Arithmetic”). Like Proclus, he also traced the study of the four mathematical disciplines to Pythagoras.

Among all the men of ancient authority who, following the lead of Pythagoras, have flourished in the purer reasoning of the mind, it is clearly obvious that hardly anyone has been able to reach the highest perfection of the disciplines of philosophy unless the nobility of such wisdom was investigated by him in a certain four-part study, the *quadrivium*, which will hardly be hidden from those properly respectful of expertness. For this is the wisdom of things which are, and the perception of truth gives to these things their unchanging character.

Boethius additionally reveals the fundamentally preparatory nature of the liberal arts curriculum by making clear that the knowledge gained through quadrivium studies – an understanding of things as they truly are – does not complete a student’s development, but rather serves as a prerequisite for the higher pursuit of philosophical truth.

. . . arithmetic considers that multitude which exists of itself as an integral whole; the measures of musical modulation understand that multitude which exists in relation to some other; geometry offers the notion of stable magnitude; the skill of astronomical discipline explains the science of movable magnitude. If a searcher is lacking knowledge of these four sciences, he is not able to find the true; without this kind of thought, nothing of truth is rightly known. This is the knowledge of those things which truly are; it is their full understanding and comprehension. He who spurns these, the paths of wisdom, does not rightly philosophize.

The fifth and sixth centuries constituted a significant period of transition in European education, as the formerly “pagan” liberal arts were incorporated into the work of Christian educators. Augustine of Hippo, for example, was an influential educator and important figure in the early Christian church. His familiarity with the liberal arts is made clear in his *Retractationes*, and he did much to encourage a thorough familiarity in diverse areas of knowledge through his book *De doctrina christiana* (“On Christian Teaching”) and other writings. Another good example is Flavius Magnus Aurelius Cassiodorus, who became the first Christian writer to use the term “seven liberal arts” in his *De Artibus ac Disciplinis Liberalium Litterarum* (“On the Liberal Arts”). This work is also noteworthy because it gives evidence of a transition to textbook study as a primary method of imparting knowledge, as the author makes clear in his discussion of the meaning of “liberal arts.” The Latin word *liber* could mean either “free” or “book” and, unlike previous writers, Cassiodorus explains that these arts are properly called “liberal” because they proceed from the study of books.

The transition to book learning was developed further with the publication of *Etymologiae*, a massive 20 volume, 440 chapter encyclopedia produced in the early seventh century by Archbishop Isidore of Seville. This was the first attempt to gather and organize all knowledge deemed useful in the Christian world, both ancient and contemporary, and it became the principal textbook of the middle ages. *Etymologiae* quoted and anthologized the writings of over 200 authors – including Boethius, Cassiodorus and others already mentioned – and in most cases became the best-known representation of their work. Although many disciplines not part



of the canonical curriculum were represented in its pages, *Etymologiae* opens with a description of the liberal arts and uses its multi-discipline concept as an organizing principle.

There are seven disciplines of the liberal arts. The first is grammar, that is, skill in speaking. The second is rhetoric, which, on account of the brilliance and fluency of its eloquence, is considered most necessary in public proceedings. The third is dialectic, otherwise known as logic, which separates the true from the false by very subtle argumentation. The fourth is arithmetic, which contains the principles and classifications of numbers. The fifth is music, which consists of poems and songs. The sixth is geometry, which encompasses the measures and dimensions of the earth. The seventh is astronomy, which covers the law of the stars.

As the church continued its ascendancy in the Western World, Christian educators who recognized the importance of secular studies continued to appropriate the preexisting “pagan” system, which they framed in religious terms and justified through the scriptures. German writer Otto Willmann has even suggested that the importance of the number seven to medieval Christians played a role in popularizing the curriculum, as the seven liberal arts recalled the seven petitions of the Lord’s Prayer, the seven gifts of the Holy Ghost, the seven sacraments, the seven virtues, etc. Thus, the ultimate goal of the liberal arts was no longer the philosophical truth of the Greek and Roman philosophers, but became the pursuit of Christian truth through instruction and theology. The thorough Christianization of the liberal arts during the middle ages may be seen at work in the treatise *De institutione clericorum* (“Education of the Clergy”) by ninth century monk and educator Rabanus Maurus Magentius. This text sets forth a liberal arts curriculum, and the author’s description of grammar provides a representative example of the way Christian theology became interwoven with education.

The first of the liberal arts is grammar, the second rhetoric, the third dialectic, the fourth arithmetic, the fifth geometry, the sixth music, the seventh astronomy.

Grammar takes its name from the written character, as the derivation of the word indicates. The definition of grammar is this: Grammar is the science which teaches us to explain the poets and historians; it is the art which qualifies us to write and speak correctly. Grammar is the source and foundation of the liberal arts. It should be taught in every Christian school, since the art of writing and speaking correctly is attained through it. How could one understand the sense of the spoken word or the meaning of letters and syllables, if one had not learned this before from grammar? How could one know about metrical feet, accent, and verses, if grammar had not given one knowledge of them? How should one learn to know the articulation of discourse, the advantages of figurative language, the laws of word formation, and the correct forms of words, if one had not familiarized himself with the art of grammar?

All the forms of speech, of which secular science makes use in its writings, are found repeatedly employed in the Holy Scriptures. Everyone, who reads the sacred Scriptures with care, will discover that our (biblical) authors have used derivative forms of speech in greater and more manifold abundance than would

have been supposed and believed. There are in the Scriptures not only examples of all kinds of figurative expressions, but the designations of some of them by name; as, allegory, riddle, parable. A knowledge of these things is proved to be necessary in relation to the interpretation of those passages of Holy Scripture which admit of a twofold sense; an interpretation strictly literal would lead to absurdities. Everywhere we are to consider whether that, which we do not at once understand, is to be apprehended as a figurative expression in some sense. A knowledge of prosody, which is offered in grammar, is not dishonorable, since among the Jews, as St. Jerome testifies, the Psalter resounds sometimes with iambics, sometimes with Alcaics, sometimes chooses sonorous Sapphics, and sometimes even does not disdain catalectic feet. But in Deuteronomy and Isaiah, as in Solomon and Job, as Josephus and Origen have pointed out, there are hexameters and pentameters. Hence this art, though it may be secular, has nothing unworthy in itself; it should rather be learned as thoroughly as possible.

The overall outlook of Christian educators on liberal arts studies during the medieval period is perhaps best described by Rabanus himself, as he writes in the conclusion to *De institutione clericorum*.

The seven liberal arts of the philosophers, which Christians should learn for their utility and advantage, we have, as I think, sufficiently discussed. We have this yet to add. When those, who are called philosophers, have in their expositions or in their writings, uttered perchance some truth, which agrees with our faith, we should not handle it timidly, but rather take it as from its unlawful possessors and apply it to our own use.

Thus, a study of seven canonical disciplines, founded upon the work of Greek and Roman philosophers, filtered through the lens of Christianity and taught progressively through the trivium and quadrivium, became the medieval European university curriculum. This model persisted essentially unchanged until the dawning of the modern age when it began to gradually incorporate additional fields of study. Notwithstanding these additions, however, education through a progressive course of disciplines still remained the standard practice until the nineteenth century when it was superseded by a “department” concept that taught all subjects simultaneously.

Although modern secondary education bears little superficial resemblance to the ancient liberal arts curriculum, many of its philosophies continue to inform contemporary pedagogy. Liberal arts colleges, for example, seek to develop their students’ intellectual capabilities through a broad education in diverse subjects, rather than preparing them for work through a narrowly focused professional curriculum. This outlook not only recalls the old system’s emphasis on acquiring knowledge in many subjects, but reflects the ancient dichotomy between the *artes liberales* and *artes vulgares*.

But there may be even deeper similarities. Neither the ancient nor modern liberal arts curriculum is viewed by its proponents as an end point or complete education. Rather, the goal of a liberal arts education has always been to provide the tools for personal growth and lay the foundation upon which higher knowledge and expertise may be built. Through liberal arts study

ancient Greeks and Romans were enabled to investigate philosophical truth, medieval Christians to pursue an understanding of the scriptures, seventeenth century deists to seek God in nature and science, and modern era graduates to enter any field with a diverse set of skills and knowledge. The liberal arts, therefore, are perhaps best understood not as a closed system of instruction, but instead as a preparation for that ongoing education through which the student enriches his mind over the course of a lifetime.

### IN EARLY MASONIC LEGEND

All learned men in the late middle ages would have been educated through a study of the Seven Liberal Arts and Sciences, and even those of modest upbringing would likely have been aware of them. This ubiquity over such a long period of time, as well as their association with higher learning and religion, made the liberal arts a natural and attractive choice for the legendary histories of the trade guilds that began to emerge in medieval Europe. In this, Masonry was no exception. The liberal arts are one of the oldest symbolic features of Masonry, and the canonical seven disciplines are described in the earliest existing documents of the Craft. These manuscripts, commonly known as the Old Charges or Gothic Constitutions, are most often comprised of three sections:

1. A description of the seven liberal sciences;
2. A legendary history tracing Masonry from the early Biblical narrative to its introduction into the British Isles – typically portraying Euclid as learning the liberal sciences in the Holy Land during Biblical times, and subsequently giving rise to the Masonic Craft by teaching geometry as Masonry; and
3. A series of regulations to be observed by Masons.

The earliest of the surviving Old Charges is the *Halliwel Manuscript* of c. 1390, also known as the *Regius Poem* because it is written in rhyming couplets. This is where the first appearance of Euclid and the seven liberal sciences in the Masonic record is found (translated into modern English below).

Many years after, the good clerk Euclid  
Taught the craft of geometry full wonder wide,  
So he did that other time also,  
Of divers crafts many mo. [more]  
Through high grace of Christ in heaven,  
He commenced in the sciences seven;  
Grammar is the first science I know,  
Dialect the second, so I have I bliss,  
Rhetoric the third without nay, [doubt]  
Music is the fourth, as I you say,  
Astronomy is the fifth, by my snout,  
Arithmetic the sixth, without doubt,  
Geometry the seventh maketh an end,  
For he is both meek and hende, [courteous]

Grammar forsooth is the root,  
Whoever will learn on the book;  
But art passeth in his degree,  
As the fruit doth the root of the tree;  
Rhetoric measureth with ornate speech among,  
And music it is a sweet song;  
Astronomy numbereth, my dear brother,  
Arithmetic sheweth one thing that is another,  
Geometry the seventh science it is,  
That can separate falsehood from truth, I know.  
These be the sciences seven,  
Who useth them well he may have heaven.

Geometry is presented last, perhaps to highlight its importance by positioning it as the culmination of the preceding six sciences. The seven liberal sciences next appear a half-century later in the *Cooke Manuscript* of c. 1450. Although the seven disciplines are given in what was to become the traditional order, with geometry as the fifth science, the *Cooke Manuscript* is much more explicit about the primacy of geometry compared to the *Halliwell Manuscript* (translated into modern English below).

How, and in what manner this worthy Science of Geometry took its rise, I will tell you, as I said before. You must know that there are seven liberal sciences, from which seven all other sciences and crafts in the world sprung; but especially is Geometry the first cause of all the other sciences, whatsoever they be.

These seven sciences are as follows:

The first, which is called the foundation of all science, is grammar, which teacheth to write and speak correctly.

The second is rhetoric, which teaches us to speak elegantly.

The third is dialectic, which teaches us to discern the true from the false, and it is usually called art or sophistry (logic).

The fourth is arithmetic, which instructs us in the science of numbers, to reckon, and to make accounts.

The fifth is Geometry, which teaches us all about mensuration, measures and weights, of all kinds of handicrafts.

The sixth is music, and that teaches the art of singing by notation for the voice, on the organ, trumpet, and harp, and of all things pertaining thereto.

The seventh is astronomy, which teaches us the course of the sun and of the moon and of the other stars and planets of heaven.

Our intent is to treat chiefly of the first foundation of Geometry and who were the founders thereof. As I said before, there are seven liberal sciences, that is to say, seven sciences or crafts that are free in themselves, the which seven exist only through Geometry.

The *Cooke Manuscript* is followed by a series of closely-related versions of the Old Charges that more explicitly set forth the legendary role of Euclid in disseminating the knowledge of the seven liberal sciences, and link this narrative with the founding of the Masonic Craft as well as the building of King Solomon's Temple. The passage below (adapted into modern English) from the *Harlean Manuscript No. 1942* of c. 1670 is a representative example.

Also Abraham and Sarah went into Egypt, & taught the Egyptians the seven liberal sciences, & he had an Ingenious scholar called Euclid, who presently learned the said liberal Sciences: It happened in his days the Lords and States of the Realm had so many sons unlawfully begotten by other men's wives and Ladies, that the land was burthened with them, having small means to maintain them with all, the King understanding thereof caused a parliament to be called and summoned for redress, but being numberless, that no good could be done with them, he caused proclamation to be made throughout the Realm; that if any man could devise any course how to maintain them, to inform the King, & he should be well rewarded; whereupon Euclid came to the King, and said thus; "my noble Sovereign, if I may have order and government of these Ladies' sons, I will teach them the seven Liberal Sciences, whereby they may live honestly like gentlemen; provided that you will grant me power over them by virtue of your Commission," which was easily effected; And the Master Euclid gave them these following admonitions.

1st. to be true to the King.

2dly. to the master they serve.

3rdly. to be true one to another.

4thly. not to miscall one another, as knave or such like.

5thly. to do their work duly, that they may deserve their wages at their masters' hands.

6thly. to ordain the wisest of them master, & their Lord and Master of his work.

7thly. to have such reasonable wages, that the workmen may live honestly with credit.

8thly. to come and assemble once a year to take Counsel in their Craft how they may work best to serve their Lord and Master for his profit and their own credit and to correct such as have offended;

Note that Masonry was heretofore termed Geometry, & since then the people of Israel came to the land of Behest, which is now called Emens, in the Country of Jerusalem, King David began a Temple, which is now called the Temple of the Lord, or the Temple of Jerusalem, and King David loved Masons well, and cherished them and gave them good payment and did give them a charge as Euclid had given them before in Egypt, and further as hereafter follows. . .

Manuscript versions of the Old Charges continue into the early years of the eighteenth century, and the different versions of the Masonic legend set forth in these documents provided inspiration to James Anderson in creating the legendary history which opens his *Constitutions of the Free-Masons*, first published in 1723. Like most versions of the Old Charges, Anderson began with the liberal sciences, which he brought all the way back to Adam in the Garden of Eden.

*ADAM*, our first Parent, created after the Image of God, the *great Architect of the Universe*, must have had the Liberal Sciences, particularly *Geometry*, written on his Heart; for even since the Fall, we find the Principles of it in the Hearts of his Offspring, and which, in process of time, have been drawn forth into a convenient Method of *Propositions*, by observing the Laws of *Proportion* taken from *Mechanism*: So that as the *Mechanical Arts* gave Occasion to the Learned to reduce the Elements of *Geometry* into Method, this noble Science thus reduc'd, is the Foundation of all those Arts, (particularly of *Masonry* and *Architecture*) and the Rule by which they are conducted and perform'd.

No doubt *Adam* taught his Sons *Geometry*, and the use of it, in the several *Arts* and *Crafts* convenient, at least for those early Times; for *CAIN*, we find, built a City, which he call'd *CONSECRATED*, or *DEDICATED*, after the Name of his eldest Son *ENOCH*; and becoming the Prince of the one Half of Mankind, his Posterity would imitate his royal Example in improving both the noble Science and the useful Art.

Nor can we suppose that *SETH* was less instructed, who being the Prince of the other Half of Mankind, and also the prime Cultivator of *Astronomy*, would take equal care to teach *Geometry* and *Masonry* to his Offspring, who had also the mighty Advantage of *Adam's* living among them.

But without regarding uncertain Accounts, we may safely conclude the *old World*, that lasted 1656 Years, could not be ignorant of *Masonry*; and that both the Families of *Seth* and *Cain* erected many curious Works, until at length *NOAH*, the ninth from *Seth*, was commanded and directed of God to build the great *Ark*, which, tho' of Wood, was certainly fabricated by *Geometry*, and according to the Rules of *Masonry*.

Finally, the interweaving the seven liberal sciences with Euclid and the founding of the Masonic Craft reached perhaps its widest distribution with the publication of the exposure *Masonry Dissected* in 1730, which opens by summarizing a version of the Masonic legend in brief.

The original Institution of Masonry consisteth on the Foundation of the Liberal Arts and Sciences; but more especially on the Fifth, *viz*, *Geometry*. For at the Building of the Tower of *Babel*, the Art and Mystery of Masonry was first introduc'd, and from thence handed down by *Euclid*, a worthy and excellent Mathematician of the *Egyptians*, and he communicated it to *Hiram*, the Master-Mason concern'd in the Building of *Solomon's* Temple in *Jerusalem*, where was an excellent and curious Mason that was the chief under their Grand-Master *Hiram*, whose Name was *Mannon Grecus*, who taught the Art of Masonry to one *Carolos Marcil* in *France*, who was afterwards elected King of *France*, and from thence was brought into *England* in the Time of King *Athelstone*, who order'd an Assembly to be held once every Year at *York*, which was the first Introduction of it into *England*, and Masons were made in the Manner following. . .

### IN MASONIC RITUAL

Although the Liberal Arts and Sciences featured prominently in the early legends and manuscripts of Freemasonry, there is little evidence that they were incorporated into its Rituals and catechisms until the middle of the eighteenth century. Their first appearance in the written record of Masonic Ritual is in the exposures *Three Distinct Knocks* of 1760 and *Jachin & Boaz* of 1762, where they are found in the Entered Apprentice Lecture of Reasons.

Mas. Why should Seven make a Lodge?

Ans. Because there are Seven liberal Sciences.

Mas. Will you name them, Brother?

Ans. Grammar, Rhetorick, Logick, Arithmetick, Geometry, Musick, and Astronomy.

Mas. Brother, what do those Sciences teach you?

Ans. Grammer teaches me the Art of writing and speaking the Language, wherein I learn according to the First, Second, and Third Concord.

Mas. What doth Rhetorick teach you?

Ans. The Art of speaking and discoursing upon any Topick whatsoever.

Mas. What doth Logick teach you?

Ans. The Art of reasoning well, whereby you may find out Truth from Falshood.

Mas. What doth Arithmetick teach you?

Ans. The Virtue of Numbers.

Mas. What doth Geometry teach you?

Ans. The Art of measuring, whereby the Egyptians found out their own Land, or the same Quantity which they had before the overflowing of the River Nile, which frequently us'd to flow to water their Country; at which Time they fled to the Mountains till it went off again, which made them have continual Quarrels about their Lands; for every Man thought he was robb'd, and had not his Right, till Euclid found out Geometry, and measur'd every Man his Due, and gave them Plans of each Man's Ground, with the just Quantity that belong'd to him; then they all were satisfy'd; and the same Rule is continu'd in all Nations to this Day.

Mas. What doth Musick teach you, Brother?

Ans. The Virtue of Sounds.

Mas. What doth Astronomy teach you?

Ans. The Knowledge of the Heavenly Bodies.

It had been a longstanding Ritual tradition to describe Lodges of various character as being constituted by certain numbers of Masons, and in fact this is a tradition that persists in our Rituals to this day. But the 1860s exposures reveal a significant change in the way those numbers were explained compared to earlier sources. A good example of the older style is found in the Entered Apprentice catechism of *Masonry Dissected*:

Q. Where was you made a Mason? A. In a Just and Perfect Lodge.

Q. What makes a Just and Perfect Lodge? A. Seven or more.

Q. What do they consist of? A. One Master, two Wardens, two Fellow-Crafts and two Enter'd 'Prentices.

Q. What makes a Lodge? A. Five.

Q. What do they consist of? A. One Master, two Wardens, one Fellow-Craft, one Enter'd 'Prentice.

This dramatic change can be understood as arising out of two evolutions that took place over the course of the eighteenth century. Changes in Masonic practice such as the widespread adoption of the trigradal system meant that all Lodge officers were Master Masons by the middle of the eighteenth century; and Masons increasingly sought to make their Craft more speculative by expanding preexisting elements of the Ritual with symbolic references and moral instruction. The old explanations therefore failed on both accounts: they did not describe contemporary Masonic practice, and they did not satisfy contemporary Masonic tastes. The seven liberal sciences would have been an obvious choice to explain why seven make a Lodge owing to their central position in Masonic legend for many hundreds of years.



Notwithstanding the foregoing, the Fellowcraft Lecture in *Masonry Dissected* reveals that some evolution in the tradition was already at work by 1730. These catechisms are notable for containing the first written description of the Winding Stairs and Middle Chamber in the Masonic record, and the seven steps of the Winding Stairs are explained by rearranging a piece of Ritual from the Entered Apprentice Degree – a practice which would prove central to the Fellowcraft Lecture’s expansion and development later in the century.

Q. How came you to the middle Chamber? A. By a winding Pair of Stairs.

Q. How many? A. Seven or more.

Q. Why Seven or more? A. Because Seven or more makes a Just and Perfect Lodge.

The Fellowcraft Lectures set forth in the 1760s English exposures are extremely brief and proceed directly from the Porch into the Middle Chamber with no mention of the Winding Stairs. But it seems likely that this was an omission by the authors, as the Winding Stairs are part of the Biblical description of the Middle Chamber, they are included in a number of French exposures published during the intervening years, and they reappear in the English record by the 1770s – all of which suggests that the Winding Stairs continued to feature in the tradition during this period.

As a result, by the middle of the eighteenth century, the Entered Apprentice Lecture would have explained that seven form a Lodge because there are seven liberal sciences; and the Fellowcraft Lecture would have explained that the Winding Stairs had seven steps because seven form a Lodge – two prominent instances of the number seven. The Entered Apprentice Ritual had more material on the number seven because it was older and more important than the relatively new Fellowcraft Ritual. But the Entered Apprentice Lecture was beginning to become bloated, whereas the Fellowcraft Lecture was still so short and insignificant that the First and Second Degrees were typically given together on the same occasion. This imbalance provided the impetus for the next major evolution of the Liberal Arts and Sciences, which is found in the Lectures and writing of William Preston beginning in the early 1770s.

Among Preston’s many innovations was the relocation of the symbolic material explaining explained why certain numbers of Masons form a Lodge into the Fellowcraft Lecture. However, because Preston’s Lectures specified that a Fellowcraft Lodge was held by five Masons, the liberal arts could not be used to explain a Lodge of seven. Instead, he brought the liberal arts to the other place in the Fellowcraft Ritual that had referenced the number seven: the seven steps of the Winding Stairs.

Another of Preston’s innovations was to forego the pretense that the liberal arts needed to provide a *raison d’être* for some element of Masonic tradition or practice in order to find a place in the Ritual. Under his system, one symbolic element simply brought forth the others by reference. The example below shows one of Preston’s catechism settings of the liberal arts.

Of how many steps is it said, did this staircase consist?

This staircase is said to have consisted of seven steps.

To what do those steps refer?

In reference to the seven liberal arts, one or other of which was considered as an essential qualification for preferment: every candidate was tried, and approved, in the art, in which he excelled, by the superintendent of that art; who was pledged to display his powers, and illustrate his excellence on the step, which was allotted to his profession.

How were these arts used?

These seven arts, which were marked as objects of merit, were thus named and arranged: Grammar, Rhetoric, Logic, Arithmetic, Geometry, Music, Astronomy, and in these arts the professors were appointed under Royal commission, to exemplify at stated periods their skill and talents.

Grammar, the First step. On the first step, there the Grammarian usually displayed, the excellence of his art. He taught the proper arrangement of words, according to idiom or dialect; and how to speak or write a language, with justice and accuracy, according to reason and correct usage.

On the Second step, the Rhetorician displayed the powers of his art. He taught the mode of speaking copiously, and fluently, on any subject; not merely with propriety alone, but with all the advantages of force, and elegance; wisely contriving to captivate the hearer by the strength of argument, and beauty of expression.

On the Third step, the Logician exerted his talents, he taught the art of guiding reason discretionarily, in the general knowledge of things; and how we were to direct our enquiries at the truth: instructing his disciples to infer, deduce, and conclude, on a regular train of argument, according to certain premises laid down, or granted; and to employ their faculties of conceiving, reasoning, judging, and disposing in true gradation, till the point in question should be finally determined.

On the Fourth step, the Arithmetician distinguished his skill: he taught the powers and properties of numbers, by letters, tables, figures, and instruments, giving reasons and demonstrations, to find any certain number whose relation to another number was already known. To every mechanical branch or profession he recommended the virtues of his art.

On the Fifth step, the Geometrician displayed the superiority of his science: he treated on the powers, and properties of magnitude in general, where length, breadth, and thickness were considered. He taught the architect to construct his plans; the general to arrange his troops, the engineer to mark out ground for encampments the geographer to give us the dimensions of the world, delineate the extent of seas, and specify the divisions of Empires, kingdoms and provinces; and the astronomer to

make his observations, and fix the duration of times, and seasons. In short he proved Geometry to be the foundation of architecture, and the root of mathematics.

On the Sixth step, the Musician displayed his eminence, he taught the art of forming concords, and to compose delightful harmony by a proportion and arrangement of acute, grave, and mixed sounds. By a series of experiments he evinced the power of his art, with respect to tunes, and the intervals of sound only; and in his enquiry into the nature of the concords and discords he fixed the proportion between them by numbers.

On the Seventh step, the Astronomer vies to excel, he taught the art of reading the wonderful works of the Creator in the sacred pages, the celestial hemispheres; by observing the motion, measuring the distances, comprehending the magnitudes and calculating the periods, and eclipses of the heavenly bodies. The use of the globes, the system of the world, and the primary law of nature, were the subjects of his theme, and in the unparalleled instances of wisdom and goodness that were displayed through the whole of the creation, he traced the omnipotent Author by his works.

These questions and answers represent a version of Preston's Lectures as they might actually have been worked in his Lodge. Many of the same ideas, however, are found in his famous *Illustrations of Masonry*, which the author first published in 1772 and revised through twelve editions until his death in 1818. Books such as this were not Ritual books, per se, but rather illustrated and expanded upon the symbolic material of Masonry. The differences between the texts of Preston's cipher Lectures and the those set forth in *Illustrations* provide some idea as to the flexibility Masons of that era had in arranging the symbolic material in actual Ritual practice.

As the seven liberal arts and sciences are illustrated in this Section, it may not be improper to give a short explanation of them.

Grammar teaches the proper arrangement of words, according to the idiom or dialect of any particular people; and that excellency of pronunciation, which enables us to speak or write a language with accuracy, agreeably to reason, an correct usage.

Rhetoric teaches us to speak copiously and fluently on any subject, not merely with propriety, but with all the advantages of force and elegance; wisely contriving to captivate the hearer by strength of argument and beauty of expression, whether it be to entreat or exhort, to admonish or applaud.

Logic teaches us to guide our reason discretionally in the general knowledge of things, and direct our inquiries after truth. It consists of a regular train of argument, whence we infer, deduce, and conclude, according to certain premises laid down, admitted, or granted; and in it are employed, the faculties of

conceiving, judging, reasoning, and disposing; which are naturally led on from one gradation to another, till the point in question is finally determined.

Arithmetic teaches the powers and properties of numbers, which is variously effected, by letters, tables, figures, and instruments. By this art, reasons and demonstrations are given, for finding out any certain number, whole relation or affinity to others is already known.

Geometry treats of the powers and properties of magnitudes in general, where length, breadth, and thickness are considered. By this science, the architect is enabled to construct his plans; the general to arrange his soldiers; the engineer to mark out ground for encampments; the geographer to give us the dimensions of the world; to delineate the extent of seas, and specify the divisions of empires, kingdoms, and provinces; and by it the astronomer is enabled to make his observations, and fix the duration of times and seasons, years and cycles. In fine, geometry is the foundation of architecture, and the root of the mathematics.

Music teaches the art of forming concords, so as to compose delightful harmony, by a proportional arrangement of acute, grave, and mixed sounds. This art, by a series of experiments, is reduced to a science, with respect to tones, and the intervals of sound only. It inquires into the nature of concords and discords, and enables us to find out the proportion between them by numbers.

Astronomy is that art, by which we are taught to read the wonderful works of the almighty Creator, in those sacred pages the celestial hemisphere. Assisted by astronomy, we can observe the motions, measure the distances, comprehend the magnitudes, and calculate the periods and eclipses, of the heavenly bodies. By it, we learn the use of the globes, the system of the world, and the primary law of nature. While we are employed in the study of this science, we must perceive unparalleled instances of wisdom and goodness, and, through the whole of creation, trace the glorious Author by his works.

In America, Thomas Smith Webb adopted many elements of Preston's *Illustrations* into his own Lectures. He published his system in *The Freemason's Monitor, or Illustrations of Masonry* beginning in 1797, and continued to revise and update this work until his death in 1819. As the title implies, Webb's *Monitor* owed a great deal to Preston's earlier publication, and much of it can be characterized as a rearrangement and reworking of Preston's *Illustrations*. It is therefore unsurprising that Webb's description of the Liberal Arts and Sciences was essentially the same as Preston's. There was one significant difference, however. Webb's *Monitor* included some additional text in its description of geometry.

Geometry treats of the powers and properties of magnitudes in general, where length, breadth, and thickness, are considered, from a *point* to a *line*, from a *line* to a *superficies*, and from a *superficies* to a *solid*.

A *point* is a dimensionless figure; or an indivisible part of space.

A *line* is a point continued, and a figure of one capacity, namely, *length*.

A *superficies* is a figure of two dimensions, namely, *length* and *breadth*.

A *solid* is a figure of three dimensions, namely, *length*, *breadth* and *thickness*.

These brief definitions of the principal ways in which geometrical bodies may be described were inspired by *Elements*, the famous treatise written by Greek mathematician Euclid in the fourth century. This work served as a primary textbook for teaching mathematics and geometry for over 1,500 years, and Euclid's familiarity to Masons is demonstrated through his central position in early Masonic legend. Indeed, in adding Euclid's definitions to Preston's description of geometry in the Liberal Arts and Sciences, Webb restored a Ritual tradition of considerable antiquity and ubiquity. One of the earliest surviving documents of Masonic Ritual, the *Wilkinson Manuscript* of c. 1727, even identifies Euclid as the source.

Q. Have you any Principles

A. I have

Q. What

A. Point, Line, Superficies & Solid

Definitions in Euclid {  
A point is yt wch hath no Part  
A line is a length with a breadth  
A superficies is yt wch hath only length & breadth  
A Solid is yt wch hath length breadth & Depth

The exposure *Masonry Dissected*, published at right around the same time, also references Euclid's definitions, and in doing so may have additionally inspired what became the Point Within a Circle.

Q. How many Principles are there in Masonry? A. Four.

Q. What are they? A. Point, Line, Superficies and Solid.

Q. Explain them. A. Point the Centre (*round which the Master cannot err*) Line Length without Breadth, Superficies Length and Breadth, Solid comprehends the whole.

Euclid's definitions are notably absent from the most famous exposures of the 1760s, *Three Distinct Knocks* and *Jachin and Boaz*. But a lesser-known exposure entitled *Shibboleth*, published in 1765, relates that Masonry "derives its origin from that branch of the liberal arts, termed Geometry, or the Doctrine of Mensuration of Lines, Superficies, Solids, &c." This difference may reflect a divergence in Ritual practice during the middle of the eighteenth century, as *Three Distinct Knocks* and *Jachin and Boaz* largely describe the Ritual of the Antient Grand Lodge of England whereas the author of *Shibboleth* hailed from the Grand Lodge of England (called "Modern" by its rivals despite being older by almost thirty-five years). If this is

so, however, it's unclear why William Preston did not include Euclid's definitions in his Lectures, as he was a Modern Mason himself.

Whatever the reason, it was an unfortunate omission, because this material contains a subtle, esoteric lesson within the context of the Lecture: Our customs and Rituals describe geometry as the foundation of all other sciences, and a way of comprehending the whole universe. Euclid's definitions, which describe how points, lines, surfaces and solid bodies encompass all of geometry, further suggest that the best way to approach the vast landscape of nature is through an understanding of its most fundamental aspects. This speaks to the technique of analysis – breaking a whole into parts as a way of understanding the whole – which has been the primary technique of scientific and philosophical inquiry in the Modern Age. It may be that these simple definitions inspired by Euclid's *Elements* encourage us to seek the enlightenment of self-knowledge through an exploration of the most foundational elements we find within ourselves.

The Preston-Webb description of the Liberal Arts and Sciences was gradually incorporated into American Ritual practice over the first half of the nineteenth century, along with the rest of Webb's Lecture system as illustrated in *The True Masonic Chart, or Hieroglyphic Monitor* by Webb disciple Jeremy Ladd Cross. This is not to say, however, that the foregoing texts were adapted into American Ritual practice with any kind of uniformity prior to the middle of the nineteenth century. New York City Masons, for example, mostly worked a version of the old Antients Ritual and were not eager to embrace change. Even Upstate Masons whose Ritual practices were heavily influenced by the Webb-Cross working may have performed considerably shorter texts. A representative short description of the liberal arts may be found in the exposures *Illustrations of Masonry* by William Morgan and *Light On Masonry* by David K. Bernard, which purported to reveal the Ritual as practiced in Western New York.

Q. What do the seven steps allude to?

A. The seven sabbatical years; seven years of famine; seven years in building the temple; seven golden candlesticks; seven wonders of the world; seven planets; but more especially, the seven liberal arts and sciences; which are, grammar, rhetoric, logic, arithmetic, geometry, music, and astronomy. For these, and many other reasons, the number seven has ever been held in high estimation among Masons.

Be that as it may, the Grand Lodge of New York made great efforts to standardize and regulate Ritual practice in the state over the middle third of the nineteenth century, and a signed copy of Cross's book belonging to Sewall T. Fisk, Grand Lecturer for the First District, suggests that *The True Masonic Chart* was considered an authoritative source in New York by 1850.

Meanwhile, in 1846 Charles Whitlock Moore had published a monitor entitled *The Masonic Trestle-Board* that purported to set forth the exoteric work arising from the Baltimore Masonic Convention of 1843. This monitor contained entirely new descriptions of the Liberal Arts and Sciences, and these are the descriptions used by Grand Lecturer William H. Drew in the Grand Lodge of New York's first officially sanctioned monitor, *The Freemason's Hand-Book*, published in 1860.

## THE SEVEN LIBERAL ARTS AND SCIENCES

Are also illustrated in this section. A brief analysis of the character of each may not, therefore, be altogether inappropriate in this place.

### GRAMMAR

Is the key by which alone a door can be opened to the understanding of speech. It is Grammar which reveals the admirable art of language, and unfolds its various constituent parts, its names, definitions, and respective offices; it unravels, as it were, the thread of which the web of speech is composed. These reflections seldom occur to anyone before their acquaintance with the art; yet it is most certain, that, without a knowledge of Grammar, it is very difficult to speak with propriety, precision, and purity.

### RHETORIC.

It is by Rhetoric that the art of speaking eloquently is acquired. To be an eloquent speaker, in the proper sense of the word, is far from being either a common, or an easy attainment: it is the art of being persuasive and commanding; the art, not only of pleasing the fancy, but of speaking both to the understanding and to the heart.

### LOGIC

Is that science which directs us how to form clear and distinct ideas of things, and thereby prevents us from being misled by their similitude or resemblance. Of all the human sciences, that concerning man, is certainly most worthy of man. The precise business of Logic is to explain the nature of the human mind, and the proper manner of conducting its several powers in the attainment of truth and knowledge. This science ought to be cultivated as the foundation or groundwork of our inquiries; particularly in the pursuit of those sublime principles, which claim our attention as Masons.

### ARITHMETIC

Is the art of numbering, or that part of the mathematics which considers the properties of numbers in general. We have but a very imperfect idea of things without quantity, and as the works of the Almighty are made in number, weight and measure; therefore, to understand them rightly, we ought to understand arithmetical calculations; and the greater advancement we make in the mathematical sciences, the more capable we shall be of considering such things as are the ordinary objects of our conceptions, and be thereby led to a more comprehensive knowledge of our great Creator, and the works of the creation.

## GEOMETRY

Treats of the powers and properties of magnitudes in general, where length, breadth and thickness are considered—from a *point* to a *line*, from a line to a *superfices*, and from a *superfices* to a *solid*.

A *point* is the beginning of all Geometrical matter.

A *line* is a continuation of the same.

A *superfices* is length and breadth without a given thickness.

A *solid* is length and breadth with a given thickness, which forms a cube and comprehends the whole.

### OF THE ADVANTAGES OF GEOMETRY.

By this science, the architect is enabled to construct his plans, and execute his designs; the general, to arrange his soldiers; the engineer, to mark out grounds for encampments; the geographer, to give us the dimensions of the world, and all things therein contained, to delineate the extent of seas, and specify the divisions of empires, kingdoms and provinces. By it, also, the astronomer is enabled to make his observations, and to fix the duration of times and seasons, years and cycles. In fine, Geometry is the foundation of architecture, and the root of the mathematics.

## MUSIC

Is that elevated science which affects the passions by sound. There are few who have not felt its charms, and acknowledged its expressions to be intelligible to the heart. It is a language of delightful sensations, far more elegant than words: it breathes to the ear the clearest intimations; it touches, and gently agitates the agreeable and sublime passions; it wraps us in melancholy, and elevates us in joy; it dissolves and enflames; it melts us in tenderness, and excites us to war. This science is truly congenial to the nature of man; for by its powerful charms, the most discordant passions may be harmonized and brought into perfect unison: but it never sounds with such seraphic harmony as when employed in singing hymns of gratitude to the Creator of the universe.

## ASTRONOMY

Is that sublime science which inspires the contemplative mind to soar aloft, and read the wisdom, strength, and beauty of the great Creator in the heavens. How nobly eloquent of the Deity is the celestial hemisphere!—spangled with the most magnificent heralds of his infinite glory! They speak to the whole universe; for there is neither speech so barbarous, but their language is understood; nor nation so distant, but their voices are heard amongst them.



The heavens proclaim the glory of God;  
The firmament declareth the works of his hands.

Assisted by Astronomy, we ascertain the laws which govern the heavenly bodies, and by which their motions are directed; investigate the power by which they circulate in their orbs, discover their size, determine their distance, explain their various phenomena, and correct the fallacy of the senses by the light of truth.

Whether or not Moore's monitor actually reflected the work of the Baltimore Convention delegates or simply Moore himself was a matter of some dispute at the time. Regardless of how the new material was compiled and by whom, the definitions of the Liberal Arts and Sciences set forth in the *Masonic Trestle-Board* were drawn from a fascinating and diverse selection of primary sources.

The description of grammar was lifted wholesale from the preface to Raymundo Del Pueyo's 1792 revision of Hipólito San José Giral del Pino's 1766 *A New Spanish Grammar; Or the Elements of the Spanish Language*. American interest in the Spanish language grew throughout the early years of the nineteenth century as a result of commerce and conflicts with Cuba, Mexico, Spain and other Spanish-speaking countries.

The description of rhetoric was taken from a lecture by Hugh Blair entitled "Means of Improving in Eloquence" that appeared in the collection *Lectures on Rhetoric and Belles Lettres* published by the renowned Scottish rhetorician in 1783 following his retirement from the University of Edinburgh. Blair's *Lectures* was considered the leading guide on composition for a century.

The description of logic appears to have been created by combining short pieces of sentences found in Scottish logician William Duncan's popular 1748 work *The Elements of Logick*.

The description of arithmetic was adapted in a similar process from a 1701 work by Scottish polymath John Arbuthnot entitled *An essay on the usefulness of mathematical learning, in a letter from a gentleman in the city to his friend in Oxford*.

The description of geometry remained largely the same as the Webb-Cross version, with the addition of new language summarizing Euclid's definitions in *Elements*. The reason for this change is unknown, but the new words do fall more felicitously upon the ear and appear to have Masonic provenance in a Ritual tradition unrecorded by Preston and Webb. Some evidence of this can be found in an 1802 cipher Ritual by English lecturer William Finch entitled *A Masonic Treatise, with an Elucidation on the Religious and Moral Beauties of Freemasonry*, wherein we find the following text among the Fellowcraft catechisms.

14. What is a Point,  
Beginning of all geometrical matter.
15. What is a Line,  
Continuation of the same.

16. What is a Superfice,

Length and breadth without a given thickness.

17. What is a Solid or Cube,

Length and breadth with a given thickness, which forms a cube and comprehends the whole of geometry.

The description of music was taken from the opening paragraphs on that subject found in the 1769 second edition of *Clio; or a Discourse on Taste, Addressed to a Young Lady*, by Irish schoolmaster and aesthetician James Usher.

The description of astronomy was adapted from two sources. The first paragraph and the quotation from Psalm 19 were adapted from an essay entitled “Contemplations on the Starry Heavens” by English clergyman James Hervey, first published in 1747 in the second volume of his popular collection *Meditations and Contemplations*. The second paragraph was taken from the preface to *Astronomical and Geographical Essays* by English optician George Adams, published in a series of revisions starting in 1790.

It is worth noting that nineteenth century notions of plagiarism and intellectual appropriation were not the same as they are today. All the sources that were adapted into the new descriptions of the seven disciplines were popular and highly regarded works that comprised part of the core curriculum of higher education. These “borrowings” can be understood as paying homage to the original works and, through a commonly shared familiarity, referencing the larger ideas and philosophies set forth within them.

The next major milestone in the written record of New York Ritual occurs with the publication *The Standard Masonic Monitor* by Assistant Grand Lecturer George E. Simons, accepted by the Grand Lodge in 1878. The texts of the first four disciplines of the Liberal Arts and Sciences remained essentially the same, but there was now an option to omit their “long form descriptions” and substitute a brief summary instead.

Grammar is the science which teaches us to express our ideas in appropriate words, which we afterward beautify and adorn by means of Rhetoric; while Logic instructs us how to think and reason with propriety, and to make language subordinate to thought. Arithmetic, which is the science of computing numbers, is absolutely essential, not only to a thorough knowledge of all mathematical science, but also to a proper pursuit of our daily avocations.

This may have been intended to balance the timing of the section on the Liberal Arts and Sciences, because the disquisitions on the latter three disciplines had been significantly expanded. Geometry now included the optional recitation “when time or opportunity will permit” of the poem and popular hymn text “The Spacious Firmament On High” by Joseph Addison, and the second paragraph of astronomy had been replaced with the text of Psalm 19 as it appeared in *A New Version of the Psalms of David, Fitted to the Tunes Used in Churches* by Nahum Tate and Nicholas Brady (1696). But the most notable expansion was in the description of music.

**Organ.**—The Organist will now commence playing with tremolo, as soft as possible, gradually increasing and diminishing, until the word “War,” then play two strains of “Marseilles Hymn” with full organ; then very soft until the words “plaintive strain,” then play four lines of “Home Sweet Home,” with tremolo then very soft and plaintive until the word “universe” when the entire Lodge will unite in singing “Be thou O God,” etc., tune “Old Hundred.” During recitation of Astronomy play soft and lively, which concludes the musical portion of the degree.

MUSIC

Is that elevated science which affects the passions by sound. There are few who have not felt its charms, and acknowledged its expressions to be intelligible to the heart. It is a language of delightful sensations, far more eloquent than words; it breathes to the ear the clearest intimation; it touches and gently agitates the agreeable and sublime passions; it wraps us in melancholy, and elevates us in joy; it dissolves and inflames; it melts us in tenderness, and excites us to war:

*Air—MARSEILLAISE HYMN.*



The martial strains of national airs heard on the rough edge of battle, have thrilled the soldier’s heart, causing him to burn with an emulous desire to lead the perilous advance, and animating him to deeds of heroic valor and the most sublime devotion; amidst the roar of cannon, the din of musketry and the carnage of battle, he sinks to the dust; raising himself to take one long, last look of life, he hears in the distance that plaintive strain:

*Air—HOME, SWEET HOME.*



It was our mother's evening hymn, that lulled us to sleep in infancy; and the mellowing tides of old Cathedral airs vibrating through aisles and arches, have stilled the ruffled spirit, and sweeping away the discordant passions of men, have borne them along its resistless current, until their united voices have joined in sounding aloud the chorus of the heaven-born anthem,

“Peace on Earth, good will toward men;”

but it never sounds with such seraphic harmony, as when employed in singing hymns of gratitude, to the Creator of the universe.

(Lodge called up.) All unite in singing.

*Air—OLD HUNDRED.*



Be thou, O God, exalted high,  
And as thy glory fills the sky,  
So let it be on earth displayed,  
Till thou art here, as there obeyed.

(Lodge called down.)

This remarkable expansion which contributed detailed musical instructions and a striking new text to the Lecture was influenced by two historical events which had taken place since the publication of *The Freemason's Hand-Book* in 1860: The Civil War and the construction of Masonic Hall.

In contrast with the positive tone of the 1860 version, the new text, which appears to originate in New York, now evoked the horrible losses of the American Civil War through music and told a story of death on the battlefield. Although this may seem incongruous in a section about music, musical life was an especially important part of the Civil War, and the years of the conflict represent one of the most important periods in the development of American music. Both the Union and Confederacy employed military bands, which sometimes even played during battle, and soldiers on both sides sang songs and played a wide variety of instruments they had brought from home.

The musical selections also seem to have been influenced by memories of the war. “La Marseillaise” may have been chosen over “The Star Spangled Banner” out of sensitivity towards our Southern Brethren, as the latter had become especially associated with the Union over the course of the war. The popular song “Home, Sweet Home,” on the other hand, was a sentimental favorite among Union and Confederate soldiers alike – to such an extent that it was occasionally banned from performance lest it demoralize the soldiers, who could hardly be blamed if they longed for the comforts of home. And the so-called “Masonic Doxology” combined a beloved and familiar hymn tune with the last verse of Psalm 57 from Nahum and Tate’s popular *New Version of the Psalms of David*, the same source that had supplied astronomy’s new conclusion.

Meanwhile, musical illustrations such as these were made possible by the increasing construction of purpose-built Masonic facilities, most of which included an organ or piano in the Lodge Room. This led many American Grand Lodges to begin experimenting with music as a way of enhancing both Ritual and ceremony, and by 1865 the Grand Lodge of New York regularly opened its annual sessions with a musical performance by St. Cecile Lodge. When the first Masonic Hall opened at Sixth Avenue and 23rd Street in 1872, with organs in the Lodge rooms, it was considered a jewel of American Masonry. By incorporating explicit musical directions into the body of the Lecture, the framers of the New York Ritual took advantage of these new musical resources and served the growing American appetite for musical life.

Time moved on, and *The Standard Masonic Monitor* received a major revision in 1899 at the hands of Grand Lecturer William H. Whiting and Assistant Grand Lecturer William Harkness, who endeavored to bring it into “strict conformity with the standard work of the Grand Lodge of the State of New York.” This monitor included the same texts on the Liberal Arts and Sciences as in the 1878 edition, with some minor additions and embellishments here and there. But, in a foreshadowing of later developments, there was now an option to skip all the long-form descriptions except geometry and summarize the Liberal Arts and Sciences in only a few short paragraphs.

Grammar is the science which teaches us how to express our ideas in appropriate words, which we afterward beautify and adorn with Rhetoric; while Logic instructs us how to think and reason with propriety, and to make language subordinate to thought. Arithmetic, which is the science of computing by numbers, is absolutely essential, not only to a thorough knowledge of all mathematical science, but also to a proper pursuit of our daily vocations.

Geometry, or the application of Arithmetic to sensible quantities, is, of all sciences, the most important, since by it we measure and survey the globe we

inhabit, and its principles extend to all other spheres. The contemplation and measurement of the sun, moon and heavenly bodies constitute the science of Astronomy.

And, lastly, when our minds are filled and our thoughts are enlarged by the admiration of all the wonders which these sciences open to our view, Music comes to soften our hearts and refine our affections by its soothing influence.

Following this summary, the lecturer then had two options: He could give the full description of geometry – which was presumably required due to its importance in Masonic tradition and legend – or he could give the full description of geometry followed by the full description of music, including all the musical performance elements.

In tracing New York Ritual from 1860 to 1899 and into the present day, it becomes clear that a twofold evolution was at work in the section on the Liberal Arts and Sciences in which it increasingly focused on the description of music while diminishing overall in length and content.

Starting in the twentieth century, the *Monitor of the Work, Lectures and Ceremonies of Ancient Craft Masonry in the Jurisdiction of the Grand Lodge of New York*, now compiled by the Custodians of the Work, began to be published by the Grand Lodge in a new edition every few years. The first notable change these monitors record in the Liberal Arts and Sciences occurred in 1904, when “La Marseillaise” was replaced with “The Star Spangled Banner.” In 1908 the first sentence of astronomy was replaced with a new text adapted from *A Catechism of Astronomy*, published by George Roberts in the early nineteenth century as part of a series. A few years later in 1910, the short-form summary of the Liberal Arts and Sciences was eliminated and its opening sentence became the optional full description of grammar. This removed virtually all content relevant to grammar from the optional long form, and reduced it by fifty percent in length. With the elimination of the short-form summary, the entire section on the Liberal Arts and Sciences could apparently be performed merely by listing the seven sciences and reciting the text on geometry. In 1932 the optional full description of logic was also reduced by half.

Finally, in 1938, all seven sciences were once again required to be described, but in a reconfigured and radically shortened form: New descriptions of grammar, rhetoric, logic and arithmetic were created by taking short excerpts from the existing optional full descriptions, which were eliminated from the Lecture. The description of geometry was reduced by striking the definitions from Euclid’s *Elements*. Finally, music exchanged places with astronomy and became the seventh discipline of the liberal arts. The reasons for this last change, which altered the customary sequence used by Masons since the fifteenth century, are unclear. It may have been made to provide a “big finish,” or perhaps it was simply to balance the description of the liberal arts, which now devoted more than half of its time to the section on music.

In all, the section of the Middle Chamber on the Liberal Arts and Sciences was reduced by more than fifty percent over the course of forty years. Euclid’s definitions were restored to the description of geometry as optional Work in 2001.

The overall lesson taught by the Liberal Arts and Sciences is straightforward: Acquire knowledge. This is an admonition worth heeding in a society that sometimes seems to devalue the importance of intelligence and learning. The variety of disciplines represented in the Liberal Arts and Sciences also encourages us to be well-educated men with literacy in a broad range of diverse fields. Such a notion may seem to run counter to the modern paradigm of specialization that encourages the pursuit of deep knowledge in an ever-narrowing area of inquiry, but it is worth considering that the greatest minds throughout history, from Leonardo da Vinci to Isaac Newton to Albert Einstein, have held multiple interests and excelled in multiple fields. Finally, the fundamentally preparatory nature of the liberal arts curriculum exhorts us never to cease accumulating wisdom and engaging in personal growth, while reminding us at the same time that real knowledge earned through diligent study is a prerequisite for expertise in any endeavor. Thus, by working on these principles and diligently ascending the seven steps of the Winding Stairs, we steadfastly pursue our fullest development as human beings.

### ADDITIONAL REPRESENTATIONS IN MASONIC RITUAL

Because the Liberal Arts and Sciences are one of the oldest symbolic associations in the Masonic tradition, it is not surprising that they are featured in most Ritual and Lecture traditions. It would be impractical to provide even a sampling of these representations due to their great number and variety, but one interesting example deserved some attention with respect to New York. In 1818 New York Mason James Hardie published *The New Free-Mason's Monitor; or, Masonic Guide*. Although it was the Webb-Cross version of the Lectures that found favor in America, *The New Free-Mason's Monitor* was esteemed higher than those of Preston and Webb by no less an authority than Albert Mackey, and it was endorsed by several prominent Masters of New York City Lodges. Hardie's section on the Liberal Arts and Sciences is provided here as an additional example from New York Masonry in the early nineteenth century.

#### *Of the Seven Liberal Arts and Sciences.*

These are *Grammar, Rhetoric, Logic, Arithmetic, Geometry, Music* and *Astronomy*.

The Grammar rules instruct the tongue and pen,  
Rhetoric teaches eloquence to men,  
By Logic, we are taught to reason well,  
Music has charms beyond our powers to tell.  
The use of numbers, numberless we find, }  
Geometry gave measure to mankind, }  
The Heavenly system elevates the mind. }  
All these and away secrets more,  
Were by free-masons taught in days of yore.

But of these liberal arts and sciences, we shall treat more at large, as they are entitled to the attention of everyone, who is desirous of arriving at distinction in our fraternity.

#### SECTION 1.—OF GRAMMAR.

*Grammar* is the art of writing and speaking any particular language correctly. If anyone expect that he can acquire a facility of expressing himself with accuracy, without a knowledge of this science, whatever be may think of his own acquirements, men of learning with whom he have may occasion to converse or correspond, will soon perceive his deficiency. This science merits our most serious attention, as it may, in fact, be considered as the gate, or avenue, which leads to all the others.

#### SECTION 2.—OF RHETORIC.

*Rhetoric* instructs us how to select words with taste, and to arrange them with a view to please, to engage, and to persuade. It is commonly defined *the art of speaking well*, that is to say, of speaking in such a manner as to make ourselves heard, and to persuade those who hear us.

#### SECTION 3.—OF LOGIC.

*Logic* is that art, which teacheth us to reason in a systematic manner, and by a regular train of argument, to proceed from one step to another, till we arrive at the full conviction of the proposition intended to be proved.

#### SECTION 4.—OF ARITHMETIC.

*Arithmetic* adjusts the greatest sums by a cypher and the nine digits. It adds, multiplies, and divides numbers in every manner that can be required. It arranges and combines them in all sorts of regular *series* and progressions, both finite and infinite. It not only discovers, with a wonderful facility, the properties and sums of finite ones from general principles, without a tedious consideration of each particular number, but by determining the sums of such progressions, as can never come to an end, sets bounds to infinity itself. With no less surprising invention, it effects apparent impossibilities, and when no real quantity can be found, which will answer the question proposed, it finds a just solution by imaginary, yet intelligible quantities, or by a series of quantities, which continually approximates to the truth, till at last all error vanisheth.

#### SECTION 5.—OF GEOMETRY.

*Geometry* determines lines to which we cannot apply any measure. It traces out lines, which, continually approaching nearer to one another, can never coincide, however far they are extended. It has discovered the most ingenious, surprising, and just mensuration of surfaces and solid bodies. It traces accurately, the paths of bodies, which are thrown into the air, though projected at random in any direction whatever. On this science *architecture* is founded. It teacheth the general how to arrange his army, the engineer how to lay out his ground for fortifications and encampments, the geographer and mariner how to delineate the extent, situation and boundaries of different countries, seas and oceans, and the astronomer his



observations on the course of the heavenly bodies. On geometry, likewise, the various branches of the mathematics entirely depend.

*The moral advantages of geometry*, however, are, what in a more peculiar manner, deserve our attention. *Free-masonry* is a speculative science, issuing from that important practical science, geometry; the laws of which were observed in the creation, and are still manifest in the regulation of the world.

And as the grand lodge of the universe, this stupendous globe excels, in magnificence of design, and stability of foundation, demonstrative of its builder; so, contemplating this mighty scale of perfection and wonder, does our society proceed, conceiving the importance of order and harmony, and catching the spirit of beneficence, from what is observed of wisdom, regularity, and mercy, in the world of nature.

Nature, indeed, surpasses art in the boldness, sublimity, and immensity of her works. Man can only contemplate, in awful amazement, her mightier operations; but in her smaller designs, the ingenuity of man advances, with admirable success, from study to imitation; as is demonstrated in the wonderful variety and beauty of the works of art, the imitative arts particularly, and chiefly those of painting and sculpture.

But of all the works of human art, masonry is certainly the first, as most useful, and, therefore, approaching nearer in effect to the beneficent purposes of Providence. Architecture has been justly deemed the favourite child of civilization; it is the science, which has ever discriminated by its progress, refinement from rudeness; by its presence or absence, savage from social life. In countries, where operative masonry never laid the line, nor spread the compass; where architecture never planned the dome, nor projected the column, all other evidences of elegant improvement are sought for in vain; all is darkness and barbarism.

A survey of the works of nature, first led men to imitate as far as their limited abilities would admit, the great plan of the Divine Architect. This gave rise to societies, which led to improvements in every useful art. But of all the societies which have contributed to the propagation of knowledge, the society of free-masons has been, and ever will be, the most conspicuous. The ravages of time have destroyed the most stupendous fabrics, which have been erected by the ingenuity and labour of man; but the masonic art still continues to flourish in all its ancient splendour.

#### SECTION 6.—OF MUSIC.

*Music* is a science, which teaches how sound, under certain measures of time and tune, may be produced, and so ordered and disposed, as that either in consonance or succession or both, it may raise various sensations from the height of rapture, even to that of melancholy or distraction. This art from the time of JUBAL, the

father of such as handle the harp and organ, down to the immortal ORPHEUS, and from thence to that of the no less immortal HANDEL, has ever been held in the highest esteem; and most deservedly, since it is productive not only of the highest entertainment, but also of the most beneficial effects. Its principal use is to celebrate the praises of the Deity, with that musical sacrifice and adoration, which has claimed a place in the customs of different nations; for the Greeks and Romans of the prophane, as well as the Jews and Christians of the sacred world, did as unanimously agree in this, as they disagreed in all other parts of their economy. Nor can we doubt, that the songs of Zion or other, sublime poetry, softened in the most moving strains of music, have the power of swelling the heart with rapturous thanksgiving, or of humbling or exalting the soul to the most fervent pitch of devotion.

On the effects of music, Shakespeare thus expresses himself,

The man that bath no music in himself,  
Nor is not moved with concord of sweet Bounds,  
Is fit for treasons, villanies and spoil:  
The motions of his spirit are dull as night,  
And his affections dark as *Erebus*.  
Let *no such man* be trusted.

#### SECTION 7.—OF ASTRONOMY.

*Astronomy* leads our thoughts to planets, which are of equal, or probably of a superior magnitude, and of a similar substance to that of our earth. It considers these mighty globes, as projected by an *Almighty Hand*, and confined in their different orbits by that same gravity which causeth all bodies, which are projected, to descend to the earth.

By means of imaginary points, lines, and circles, it divides the Heavens into its distinct regions. It assigns to the fixed stars their settled habitations, marks out the wide circuits of the planets and comets, and calculates their periods, oppositions and conjunctions, with astonishing exactness. While we are engaged in the study of this science, it cannot fail to give us the most exalted ideas of the wisdom, the beneficence, and the greatness of the Almighty Creator, and will induce us to exclaim in the language of the Psalmist, “*O Lord! our Lord, how excellent is thy name, in all the earth! who hast set thy glory above the heavens. When I consider the heavens, the work of thy fingers, the moon and the stars which thou hast ordained, what is man that thou art mindful of him? and the son of Man, that thou visitest him?*”

## MIDDLE CHAMBER

The Middle Chamber was adopted into Masonic Ritual sometime during the early years of the eighteenth century from the detailed representation of King Solomon’s Temple set forth in Chapter 6 of the First Book of Kings. More specifically, it was drawn from the Geneva or King

James Bibles. These were the only contemporary English versions to use the term “middle chamber,” the latter of which provides the following representation in Verse 8.

The door for the middle chamber was in the right side of the house: and they went up with winding stairs into the middle chamber, and out of the middle into the third.

This passage does not describe the Temple, however, but rather refers to the multi-room construction described in 1 Kings 6:5-6 that was built around the outside walls of the Temple on three of its sides. Far from being an important room of the Temple, this structure is better understood as a complex of small rooms used to store offerings. The language of the Geneva and King James Bibles, however, can be read to imply that the Middle Chamber was a discrete room in a multistory Temple rather than merely being the second floor of the Temple’s three-story warehouse.

The Temple itself is described as being divided into three consecutive parts consisting of a vestibule or porch called the *Ulam*, a main room for worship called the *Hekal* (“temple” or “palace”) and a smaller back room reserved for God and the Ark of the Covenant called the *Debir*. The Middle Chamber can therefore be understood as a uniquely Masonic concept that combines and builds upon aspects of both the *Hekal* – the middle room of the Temple – and the “middle chamber” described in the Geneva and King James Bibles.

With the foregoing in mind, it becomes clear that the characteristics and functions attributed to the Middle Chamber are not derived from the scriptures. There is no evidence in the Biblical texts to suggest that the middle chamber or *Hekal* had inner and outer doors, was used as a gathering place where Temple workmen received their wages, or would have been sufficiently capacious to accommodate even a small fraction of the eighty thousand Fellowcrafts described in the Ritual. All of these features arise purely from Masonic custom. A relevant question, then, is what motivated these additions to the tradition. For this we turn to the record of early Masonic Ritual.

The legend that Masonry descends from workmen at King Solomon’s Temple has been a part of Craft mythology since at least the time of the *Cooke Manuscript* in the fifteenth century. This legend is echoed in the earliest Masonic Rituals, which typically place a Lodge of Masons at the Temple. For example, the late seventeenth century Scottish operative working represented in the *Edinburgh Register House Manuscript* of c. 1696 says that the first Lodge was located “in the porch of Solomon’s Temple.” A later group of exposures published between 1723 and 1730 demonstrate this tradition had solidified and evolved in the intervening years by placing St. John’s Lodge “in Solomon’s Porch at the west End of the Temple, where the Two Pillars were set up.” Thus, by the time the Middle Chamber first appeared in the documentary record in the 1730 publication of *Masonry Dissected*, it was within the context of an established Ritual custom linking the Masonic Lodge with King Solomon’s Temple.

Q. Are you a Fellow-Craft? A. I am.

Q. Why was you made a Fellow-Craft? A. For the sake of the Letter G.

Q. What does that G denote? A. Geometry, or the fifth Science.

Q. Did you ever travel? A. Yes. East and West.

Q. Did you ever work? A. Yes, in the Building of the Temple.

Q. Where did you receive your Wages? A. In the middle Chamber.

Q. How came you to the middle Chamber? A . Through the Porch.

Q. When you came through the Porch, what did you see? A. Two great Pillars.

[*Questions and answers providing details about the Pillars omitted.*]

Q. How came you to the middle Chamber? A. By a winding Pair of Stairs.

Q. How many? A. Seven or more.

Q. Why Seven or more? A. Because Seven or more makes a Just and Perfect Lodge.

Q. When you came to the Door of the middle Chamber, who did you see? A. A Warden.

Q. What did he demand of you? A. Three Things.

Q. What were they? A. Sign, Token, and a Word.

Q. How high was the Door of the middle Chamber? A. So high that a Cowan could not reach to stick a Pin in.

Q. When you came into the middle, what did you see ? A. The Resemblance of the Letter G.

Q. Who doth that G denote? A . One that's greater than you.

Q. Who's greater than I, that am a Free and Accepted Mason, the Master of a Lodge? A. The Grand Architect and Contriver of the Universe, or He that was taken up to the top of the Pinnacle of the Holy Temple.

This famous exposure is notable for setting forth the first documentation of a three-Degree system, including the Fellowcraft and Master Mason Degrees within that system, and it is probably not a coincidence that the Middle Chamber came into the Ritual as part of the new system. If longstanding Masonic tradition placed a Lodge in the Porch of the Temple and the new Master Mason Degree set certain events elsewhere about the Temple, it would have been natural for Masons to associate the Fellowcraft Degree with some intermediate location within the Temple. In this way, the Middle Chamber linked the legendary physical settings of the First and Third Degrees in the same way the Fellowcraft Degree connected them through Ritual.

Although the Fellowcraft working represented in *Masonry Dissected* is short and rather primitive, all the core elements of the Middle Chamber tradition are already present. It is a place

where workers at the building of the Temple are paid their wages; it is reached by traveling through the Pillars of the Porch and ascending the Winding Stairs; its door is guarded by a Warden; esoteric Masonic knowledge is required for entry; and those who enter behold the Letter G. Another feature already present in this earliest form, as noted by Masonic researcher Harry Carr, is the combination of two distinct themes in the Middle Chamber narrative – one referring to the Masonic procedure for making of a Fellowcraft and the other relating the legend of ancient Fellowcrafts who congregating in the Middle Chamber of the Temple to be paid their wages.

Although the Fellowcraft Degree was to undergo significant evolution and expansion in the late eighteenth century, the fundamentals of the Middle Chamber have remained essentially unchanged since the publication of *Masonry Dissected*.

## **OPERATIVE AND SPECULATIVE**

There is good evidence that working Lodges occasionally admitted non-stonemasons into their memberships at least as early as the late sixteenth century. These were rare occurrences, usually done for practical purposes such as admitting a cleric who would manage the records of the Lodge. Masonic Lodges continued to be populated almost exclusively with stoneworkers until a growing popular interest in architecture, hidden knowledge and fraternalism brought increasing numbers of non-stoneworking members into the Craft over the course of the seventeenth century. By the early years of the eighteenth century, some Lodges were mostly comprised of non-stonemasons. Working Lodges engaged in regulation of the stoneworking trade continued to coexist with non-working philosophical Lodges well into the latter years of that century, and in order to differentiate these two competing streams of Masonry some Masons began to use the designations “operative” and “speculative.” The first known use of these terms in the documentary record is in a 1767 letter by Dr. Thomas Manningham, who wrote

. . . in antient time the Dignity of Knighthood flourish'd amongst Free Masons; whose Lodges heretofor consisted of Operative, not Speculative Masons.

A few years later, in 1772, William Preston cemented these terms in the Masonic tradition when he wrote the passage that now comprises the opening of our Middle Chamber Lecture. The distinction between “practical” and “philosophical” Masonry is an important feature of Masonic Ritual, which employs practical items as emblems in order to teach philosophical lessons. It is especially relevant to the Middle Chamber Lecture, because much of what it contains is practical material whose philosophical implications for each Mason are only revealed after study and contemplation.

## **PILLARS OF THE PORCH**

The two pillars situated in the porch of the Temple are portrayed in 1 Kings 7:15-22,41-42; 2 Kings 25:17; 2 Chronicles 3:15-17; 4:12-13 and Jeremiah 52:21-23 of the Old Testament. These verses correspond broadly in describing ornamented cast metal pillars named Jachin and Boaz, and differ mainly as to the height of the pillars and the details of their ornamentation. Our present Masonic representation draws selectively from several Biblical portrayals – resulting, for example, in Pillars having the height set forth in 2 Chronicles and the lily work decoration described in 1 Kings – and incorporates further detail adapted from early Masonic legend.

The legendary histories of the Craft set forth in the Old Charges and Gothic Constitutions begin in the Biblical narrative and typically include a story of the antediluvian patriarch Lamech and his children Jabal, Jubal, Tubal Cain and Naamah, who are described as having discovered masonry, music, metalworking and weaving, respectively. These siblings had foreknowledge of God's coming vengeance, and sought to preserve their sciences through the construction of two special pillars. A representative example of this story is related below in an excerpt from George William Speth's modern English translation of the c. 1450 *Cooke Manuscript*.

And these four brethren knew that God would take vengeance for sin, either by fire or water. And they were much concerned how to save the sciences they had discovered, and they took counsel together and exercised all their wits. And they said there were two kinds of stone of such virtue that the one would not burn, called marble, and the other named "Lacerus" would not sink in water. And so they devised to write all the sciences they had found on these two stones, so that if God took vengeance by fire the marble would not burn, and if by water the other would not drown, and they besought their elder brother Jabal to make two pillars of these two stones, that is of marble and of "Lacerus," and to write on the two pillars all the sciences and crafts which they had found and he did so. And therefore we may say that he was the wisest in science, for he first began and carried out their purpose before Noah's flood.

Fortunately knowing of the vengeance that God would send, the brethren knew not whether it would be by fire or water. They knew by a sort of prophecy that God would send one or the other, and therefore they wrote their sciences on the two pillars of stone. And some men say that they wrote on the stones all the seven sciences, but [this I affirm not]. As they had it in mind that a vengeance would come, so it befell that God did send vengeance, and there came such a flood that all the world was drowned and all men died save only eight persons. These were Noah and his wife and his three sons and their wives, of which sons all the world is descended, and they were named in this wise, Shem, Ham and Japhet. And this flood is called Noah's Flood, for he and his children were saved therein. And many years after the flood, according to the chronicle, these two pillars were found, and the chronicle says that a great clerk, Pythagoras, found the one, and Hermes the philosopher found the other, and they taught the sciences that they found written thereon.

First century Roman Jewish historian Titus Flavius Josephus tells a similar story in *Antiquitates Judaicae* ("The Antiquities of the Jews"), and his description is almost certainly the ultimate inspiration for the Masonic legend of the pillars.

That their inventions might not be lost before they were sufficiently known, upon Adam's prediction, that the world was to be destroyed at one time by the force of fire, and at another time by the violence of water, they made two pillars, the one of brick, the other of stone; they inscribed their discoveries on them both, that in case the pillar of brick should be destroyed by the flood, the pillar of stone might remain, and exhibit those discoveries to mankind, and would also inform them that there was another pillar of brick erected by them.

The legends and regulations set forth in the Old Charges comprised the bedrock of Masonic Ritual throughout the operative era, and as allusions to King Solomon's Temple began to become more prominent in the tradition it was perhaps inevitable that the pillars of Masonic legend would combine with the pillars of the Temple. The late seventeenth century Scottish operative working represented in the *Dumfries No. 4 Manuscript* contains the first catechism referring to the Pillars of the Porch, which already shows some combination of these two streams (adapted into modern English below).

Q. Where [was] the noble art or science found when it was lost?

A. it was found in two pillars of stone the one would not sink and the other would not burn

This is a clear reference to the pillars set forth in the Old Charges. But the *Dumfries* catechism continues directly to a description of the Temple pillars and appears to confuse the two, saying "Solomon set up two notable Names. That on the Right hand [was] called Jachin . . ."

Later, a group of exposures published between 1723 and 1730 gives evidence of the growing Temple tradition, some stating that the first Lodge was kept "in Solomon's Porch; the two Pillars were called *Jachin* and *Boaz*" and others placing St. John's Lodge "in Solomon's Porch at the west End of the Temple, where the Two Pillars were set up."

The Pillars continued to receive relatively light treatment throughout the early eighteenth century, despite being associated with certain notable secrets of the Craft, until their importance increased significantly with the publication of *Masonry Dissected* in 1730. This was the first exposure of a trigradal system with a separate Ritual for each Degree, and the Pillars feature prominently in the Fellowcraft catechisms where they are associated with another new element of the Ritual, the Middle Chamber

Q. How came you to the middle Chamber? A. Through the Porch.

Q. When you came through the Porch, what did you see? A. Two great Pillars.

Q. What are they called? A. J. B. *i.e.* *Jachim* and *Boaz*.

Q. How high are they? A. Eighteen Cubits.

Q. How much in Circumference? A. Twelve Cubits.

Q. What were they adorn'd with A. Two Chapiters.

Q. How high were the Chapiters? A. Five Cubits.

Q. What were they adorn'd with? A. Net-Work and Pomegranates.

} *Vide I Kings,  
Chap. 7.*

*Masonry Dissected* was so popular and influential that the Pillars were from that time forward associated with the Middle Chamber and most fully described in the Fellowcraft Ritual. While the so-called “pillars of Enoch” do not appear as prominently in the early record of Masonic Ritual, they did not disappear from the Masonic tradition and are mentioned here and there in exposures such as *Le Parfait Maçon* (“The Perfect Mason”) of 1744.

The Fellowcraft Degree remained relatively undeveloped throughout the remainder of the eighteenth century. Nevertheless, the description of the Pillars acquired significantly more depth during this period, as evidenced in the famous 1760s exposures *Three Distinct Knocks* and *Jachin and Boaz*.

Mas. How got you to the Middle Chamber?

Ans. Through the Porch.

Mas. Did you see any Thing worth your Notice?

Ans. I did, Right Worshipful.

Mas. What was it?

Ans. Two fine Brass Pillars.

Mas. What are their Names?

Ans. JACHIN and BOAZ.

Mas. How high were these Pillars?

Ans. Thirty-five Cubits, with a Chapter Five Cubits, which made it forty in the whole.

Mas. What were they ornamented with, Brother?

Ans. Two Chapiters, each Five Cubits in Heighth.

Mas. What were they adorned with besides?

Ans. Lilly-work, Net-work, and Pomegranates.

Mas. Were they hollow, Brother?

Ans. Yes, Right Worshipful.

Mas. How thick was the outside Coat?

Ans. Four Inches.



Mas. Where were they cast?

Ans. On the plain of *Jordan*, between *Succoth* and *Zartha* in Clay Ground, where all Solomon's Holy Vessels were cast.

Mas. Who cast them, Brother?

Ans. *Hiram Abiff*, the Widow's Son.

The next milestone in the evolution of the Pillars in Masonic Ritual came at the hand of William Preston, whose lengthy coded catechisms describe the Pillars in great detail. Preston's primary innovations seem to have been to associate peace, unity and plenty with the adornments on the Pillars, and to place the Globes atop them. These are not insignificant contributions, however. The disquisition on peace, unity and plenty is a beautiful and powerful addition to the Work, and the Globes described in the Lecture display the work that such scientific titans as Isaac Newton had pioneered earlier in the eighteenth century.

Thomas Smith Webb combined and edited all these traditions into their familiar form, and further referenced the early legends of the Craft by depicting the Pillars as a kind of safe where our ancient knowledge would be preserved from fire or flood.

### **“BRASS” OR “BRONZE”?**

One common source of controversy is that our Ritual describes the Pillars as being cast out of brass rather than bronze, which some people believe is incorrect. In contemporary English, “brass” refers to an alloy of copper and *zinc*, whereas “bronze” refers to an alloy of copper and *tin*. It is true that the Pillars of the Temple would have been cast out of a metal we would call “bronze” today, because copper-zinc alloys were not deliberately produced until the Roman period some centuries after the building of the First Temple. But our Ritual follows the older language of the King James Version of the Bible, and at that time “brass” was a generic term for any type of copper alloy. In fact, “bronze” wouldn't even become part of the English language for another hundred years.

### **SUCCOTH AND ZEREDATHA**

Succoth (soo-COAT) and Zeredatha (zeh-reh-DAH-tha or zeh-RED-ah-tha) were nearby cities along the bank of the Jordan river. 1 Kings 7:46 and 2 Chronicles 4:17 in the Old Testament describe foundries established at this location for casting the Pillars and other articles for the Temple, as well as the manner of their construction. The Book of Chronicles in the King James translation reads:

In the plain of Jordan did the king cast them, in the clay ground between Succoth and Zeredathah.

1 Kings uses “Zarthan” instead of “Zeredathah,” which reflects a difference in the Hebrew text (זָרְתָן :versus :צֶרֶדָתָה) rather than one of translation, although both are believed to describe the same place.

Metallurgy of the period primarily used the sand casting process, which requires a good source of clay to bond the sand that forms the molds. Presumably the banks of the Jordan River between these two cities were known during Biblical times as a good and convenient source of clay.

### **THREE, FIVE AND SEVEN**

An almost infinite variety of symbolic interpretations and esoteric meanings can be attributed to numbers under a broad range of spiritual traditions, numerology systems and personal philosophies. This diversity is reflected in the many different interpretations that writers have offered over the years in an attempt to elucidate and define the significance of numbers in the Masonic system. No matter how interesting and valuable these offerings may be, however, none is widely accepted by the Masonic community. This is because they all have the nature of personal speculations, which by their very nature cannot be definitive for all of Masonry. Notwithstanding the efforts of the brightest minds in the Craft to find one, it seems likely that we can deduce no unambiguous lesson, deliberately encrypted knowledge or universal message imparted through numbers in Freemasonry other than the meanings directly attributed to them in the Work.

Although any esoteric significance operative stonemasons may have assigned to numbers is likely lost in the sands of time, numbers would certainly have been meaningful to tradesmen such as these who used mathematics every day in the performance of their work. The importance of mathematical skills to Masons is given clear evidence by the central position of geometry and the presence of famous mathematicians Euclid and Pythagoras in the Masonic tradition – all of which have featured prominently since the earliest days of the Craft. It is therefore unsurprising that Masonic Ritual has always been replete with numerical references. An early example of three, five and seven is found in the Scottish operative working represented in the *Edinburgh Register House Manuscript* of c. 1696.

Q. What makes a true and perfect lodge? An: seven masters, five entered apprentices, A dayes Journey from a burroughs town without bark of dog or crow of cock.

Q. Does no less make a true and perfect lodge, An: yes five masons and three entered apprentices &c.

Some version of this catechism, usually referencing the numbers seven and five, is found in numerous manuscripts and exposures over the ensuing years, culminating in the 1730 publication of *Masonry Dissected*.

Q. Where was you made a Mason? A. In a Just and Perfect Lodge.

Q. What makes a Just and Perfect Lodge? A. Seven or more.

Q. What do they consist of? A. One Master, two Wardens, two Fellow-Crafts and two Enter'd 'Prentices.

Q. What makes a Lodge? A. Five.

Q. What do they consist of? A. One Master, two Wardens, one Fellow-Craft, one Enter'd 'Prentice.

This exposure was used by Masons as a de facto Ritual guide, and was so influential that almost everything in *Masonry Dissected* continues to exist in Masonic Ritual today. Here again are three, five and seven: three Masons (the Master and Wardens) rule and govern the Lodge, five are required to constitute a Lodge, and seven make it a "Just and Perfect Lodge."

In addition to the foregoing, *Masonry Dissected* contained a brand new catechism that was to prove influential to the Masonic tradition of three, five and seven in the following years.

Q. How came you to the middle Chamber? A. By a winding Pair of Stairs.

Q. How many? A. Seven or more.

Q. Why Seven or more? A. Because Seven or more makes a Just and Perfect Lodge.

For the thirty years following this publication, and perhaps due to its incredible popularity, there were no new Ritual documentations of any significance in the English language. In France, however, a series of exposures published between 1737 and 1751 provide interesting evidence concerning the evolution of the Masonic tradition. The 1742 exposure *Le Secret Des Francs-Maçons* ("The Secret of the Free-Masons"), for example, describes Lodges of three, five and seven in a short piece on the education of a new Mason.

When they want to train a newly made Brother, they put questions to him concerning the customs of the Order; if he is unable to answer, he places his hand, in the form of a Square, on his breast & bows: that means that he begs to be excused from replying; then the Worshipful will address an older Brother, saying for example: *Brother N. What makes a Lodge? The Brother replies, Worshipful, three form a Lodge, five compose it & seven make it perfect.*

Also in 1742, an equally significant evolution begins to emerge as documented in *Catechisme Des Francs-Maçons* ("Catechism of the Free-Masons").

Q. Have you worked?

A. Yes.

Q. Where have you worked?

A. In the middle Chamber.

Q. How did you get there?

A. By a winding stair, which rose by three, five, & seven.

As made clear in the *Le Sceau Rompu* (“The Broken Seal”) of 1745 and subsequent exposures, this new description simply expanded the symbolic explanation of the Winding Stairs set forth in *Masonry Dissected* by adding additional steps corresponding to Lodges of three and five Masons.

Q. Have you received any wages?

A. Yes, Worshipful, in the middle chamber.

Q. How did you get there?

A. By a winding staircase, which rose by 3, 5 & 7.

Q. Why?

A. Because three Masons rule a Lodge, five form it, & 7 make it just & perfect.

Returning to England, the 1760s exposures *Three Distinct Knocks*, *Jachin and Boaz*, and *Shibboleth* reveal a further evolution in the tradition.

Mas. Brother, we have been talking a great while about a Lodge; Pray what makes a Lodge?

Ans. A certain Number of Masons met together to work.

Mas. Pray what Number makes a Lodge?

Ans. Three, Five, Seven, or Eleven.

Mas. Why do Three make a Lodge, Brother?

Ans. Because there were three Grand Masters in the building of the World, and also that noble Piece of Architecture Man; which are so complete in Proportion, that the Antients began their Architecture by the same Rules.

Mas. The second Reason, Brother?

Ans. There were Three Grand Masters at the building of Solomon’s Temple.

Mas. Why do Five make a Lodge?

Ans. Because every Man is endued with Five Senses. [See “HUMAN SENSES” above.]

\* \* \*

Mas. Why should Seven make a Lodge?

Ans. Because there are Seven liberal Sciences. [See “LIBERAL ARTS AND SCIENCES” above.]

\* \* \*

Mas. Why should Eleven make a Lodge, Brother?

Ans. There were Eleven Patriarchs, when Joseph was sold into Egypt, and supposed to be lost.

Mas. The second Reason, Brother?

Ans. There were but Eleven Apostles when Judas betrayed Christ.

Although this catechism from *Jachin and Boaz* of 1762 expands the tradition to include a Lodge of eleven Masons – the next prime number – a far more remarkable development is found in the explanations given for the various numbers of Masons that could form a Lodge. Whereas these numbers had previously been justified with purely functional explanations calling for certain officers, the new explanations were purely symbolic. This was part of an ongoing Masonic trend of the period that expanded preexisting elements of the Ritual with symbolic allusions and moral instruction, and many of the symbols associated with three, five and seven can already be seen in the 1760s exposures. Moreover, in yet another foreshadowing of what was to come, the 1760s exposures also establish a precedent for applying more than one symbolic explanation to a single number.

The next evolution in the symbolism of three, five and seven is found in the work of William Preston, who became a Freemason in the 1760s and began working on the Lecture system he introduced through the publication of *Illustrations of Masonry* beginning in 1772. This system built upon contemporary Masonic customs and balanced the Degree Lectures by reallocating symbolic material among them. One emergent trend in Masonry at the time was the practice of performing special Lodge openings in each of the three Degrees. Preston did not specify the numbers of Masons these openings required, but he was the first to associate five with a Fellowcraft Lodge specifically. He then explained that five “scientifically” hold the Fellowcraft because there are Five Orders of Architecture and five “morally” hold the Lodge because there are Five Human Senses, each symbolic association being followed with a lengthy explanation.

In arriving at the number five for a Fellowcraft Lodge, it seems likely that Preston drew upon the tradition established in *Masonry Dissected* that a Just and Perfect Lodge was formed with seven Masons, consisting of the Master and Wardens, two Fellowcrafts and two Entered Apprentices. Subtracting the two Entered Apprentice resulted in a Fellowcraft Lodge of five, and further subtracting the two Fellowcrafts resulted in a Master Mason Lodge of three – thus providing yet another traditional symbolism for three, five and seven.

Preston also solidified the symbolism of the number seven in the Fellowcraft Degree by applying the disciplines of the seven Liberal Arts and Sciences to the seven steps of the Winding Stairs. It is unclear why Preston’s Winding Stairs had only seven steps in light of the fact that Masonic tradition had begun moving to a staircase of three, five and seven steps over thirty years

earlier. He may simply have preferred seven steps in the Winding Stairs for reasons that will remain forever unknown. Masonic researcher Bernhard Hoff has suggested that a staircase of three, five and seven steps may have been an Antients tradition that would therefore have been unknown to William Preston as a Modern Mason; and there is also some possibility that British Freemasonry had not undergone the evolution evidenced in the French exposures. Both of these possibilities seem rather unlikely, however, in light of the fact that the custom of assigning thirteen steps to the Winding Stairs was sufficiently widespread to reach the shores of the United States by the closing years of the eighteenth century. American Thomas Smith Webb applied all the Fellowcraft numerical symbolism he adapted from Preston's *Illustrations* and other traditions to the three, five and seven steps of the Winding Stairs when crafting the Lecture system he published in *The Freemason's Monitor* starting in 1797.

The Masonic symbolism of three, five and seven can thus be understood as originating in the mathematical interests that operative Masons incorporated into their Ritual customs, in this case through specific numbers of Masons said to constitute and govern a Lodge. Thereafter these numbers acquired their various symbolic associations as a result of mid-eighteenth century cultural trends, and were transferred to the Fellowcraft Degree by William Preston. Finally, Thomas Smith Webb assigned three, five, seven together with all the symbolism they had acquired to the thirteen steps of the Winding Stairs, at which time their meaning within the context of the New York Masonic system became settled.

# **M** **3°** **LEANING**

## **WORDS, SYMBOLS AND MEANINGS OF MASTER MASON**

**FORTHCOMING IN THE NEXT INSTALLMENT OF THE RITUAL  
RENAISSANCE MATERIALS!**

# M LEARNING

## SOURCES

Abelson, Paul (1906). *The Seven Liberal Arts, A Study in Mediæval Culture*. Columbia University Teachers' College Contributions to Education, No. 11. Teachers' College, Columbia University.

Anderson, James (1723). *The Constitutions Of The Free-Masons. Containing the History, Charges, Regulations, &c. of that most Ancient and Right Worshipful Fraternity. For the Use of the Lodges*. Printed by William Hunter, for John Senex at the Globe, and John Hooke at the Flower-de-luce over-against St. Dunstan's Church, in Fleet-street

Anonymous (1760). *Three distinct Knocks; or, The Door of the Most Antient Free-masonry, Opening to all Men, Neither Naked nor Cloth'd, Bare-foot nor Shod, &c. : Being an Universal Description of all its Branches, from its first Rise to the present Time, As it is delivered in all Lodges*.

Anonymous (1762). *Jachin and Boaz; or an Authentic Key to the Door of Freemasonry, both Ancient and Modern, Calculated Not Only for the Instruction of Every Newly Made Mason; but Also for All Those who Intend to Become Brethren*.

Atkins, H. Kent (1969). "The Five Noble Orders of Architecture." *Ars Quatuor Coronatorum* Vol. 82, 34-50.

Atwood, Henry Clinton (1850). *The Master Workman; or, True Masonic Guide: Containing Elucidations of the Fundamental Principles Of Free-Masonry, Operative and Speculative—Morally and Beneficially; With Embellishments and Explanations of all the Degrees of the Blue, or Symbolic Lodge, Chapter, Council, Encampment, Consistory, and Supreme Grand Council, Designed and Properly Arranged Agreeably to the Mode of Work and Lecturing. Also, a Complete Classification of the Various Rites, to Wit: the Egyptian, Scottish, French, Ancient and Modern York*. Simons & Macoy.

Baxter, Roderick H. (1915). [Modern English Translation of the Halliwell Manuscript.] Original publication source unknown.

Berman, Ric (2012). *The Foundations of Modern Freemasonry : The Grand Architects : Political Change and Enlightenment : 1714-1740*. Sussex Academic Press.



Bertato, Fábio Maia; D'Ottaviano, Itala Maria Loffredo (2007). "Luca Pacioli and the 'Controversy of the Perspective': The Classification of the Mathematics from the Classical Antiquity to the end of the Quattrocento." *Revista Brasileira de História da Matemática*, Especial nº 1, 505-525.

Boethius, Anicius Manlius Severinus; Masi, Michael (1983) *Boethian Number Theory: A Translation of the De Institutione Arithmetica*. Editions Rodopi B.V.

Calcott, Wellins (1769). *A Candid Disquisition of the Principles and Practices of the Most Ancient and Honourable Society of Free and Accepted Masons; together with some Strictures on the Origin, Nature, and Design of that Institution*. Printed for the Author by Brother James Dixwell .

Carr, Harry; Smyth, Frederick (Rev.) (1992). *The Freemason at Work* (7th & rev. ed.). Lewis Masonic.

Cartwright, E.H.; Carr, Harry (Ed.) (1973). *A Commentary on the Freemasonic Ritual : Together with Notes on the Ceremonial Work of the Officers* (2nd (Rev.) Ed). Fenrose, Ltd.

Coil, Henry Wilson; Brown, Moseley Brown (Ed.); Cummings, William L. (Ed.); Voorhis, Harold Van Buren (Ed.) ; Roberts, Allen E. (Rev.) (1995). *Coil's Masonic Encyclopedia*. Macoy Publishing & Masonic Supply Co., Inc.

Coogan, Michael D. (Ed.); Brettler, Marc Z. (Assoc. Ed); Newsom, Carol A. (Assoc. Ed.); Perkins, Pheme (Assoc. Ed.) (2001). *The New Oxford Annotated Bible with the Apocryphal/Deuterocanonical Books : New Revised Standard Version* (3rd Ed.). Oxford University Press, Inc.

Cooper, Robert L.D. (2006). *Cracking the Freemasons Code*. Atria Books.

Cross, Jeremy Ladd (1819). *The True Masonic Chart, or Hieroglyphic Monitor; Containing All the Emblems Explained in the Degrees of Entered Apprentice, Fellow Craft, Master Mason, Mark Master, Past Master, Most Excellent Master, Royal Arch,. Royal Master and Select Master*. Flagg & Gray.

Cubberley, Ellwood Patterson (1920). *The History of Education : Educational Practice and Progress Considered as a Phase of the Development and Spread of Western Civilization*. Houghton Mifflin Company.

Davis, Robert (2013). *The Mason's Words : The History and Evolution of the American Masonic Ritual*. Building Stone Publishing.

Drew, William H. (1860). *The Freemason's Hand-Book; Containing the Ritual of Freemasonry, as Practiced in the Lodges of the United States*. Macoy & Sickels.

Dring, E.H. (1916). "The Evolution and Development of the Tracing or Lodge Board." *Ars Quatuor Coronatorum* Vol. 29, 243-264.

Dyer, Colin (1987). *William Preston and His Work*. Lewis Masonic.

Finch, William (1808). *A Masonic Treatise, with an Elucidation on the Religious and Moral Beauties of Freemasonry* (2nd ed.). J. Atkinson. Transliterated by Horne, Alexander (1956).

Grand Lodge of Free and Accepted Masons of the State of New York, The (1904) (1908) (1910) (1932) (1933) (1938). *Monitor of the Work, Lectures and Ceremonies of Ancient Craft Masonry in the Jurisdiction of the Grand Lodge of New York*. J.J. Little & Co. (1904, 1908); The Lent and Graff Co. (1910); Eaton & Gettinger, Inc. (1932, 1933, 1938).

Grand Lodge of Free and Accepted Masons of the State of New York, The (1960) (2001). *The Standard Work and Lectures of Ancient Craft Masonry in the Jurisdiction of the Grand Lodge of Free and Accepted Masons of the State of New York*.

Gwilt, Joseph (Transl.) (1874). *The Architecture of Marcus Vitruvius Pollio in Ten Books : Translated from the Latin*. Lockwood & Co.

Hardie, James (1818). *The New Free-Mason's Monitor; or, Masonic Guide : For the Direction of Members of that Ancient and Honourable Fraternity, as well as for the Information of Those, Who May Be Desirous of Becoming Acquainted with its Principles*. Printed and Published by George Long, No. 71 Pearl Street.

Hodapp, Christopher (2010). *Freemason Symbols and Ceremonies For Dummies*. For Dummies.

Hoff, Bernhard W.; Thornton, Thomas (undated). "The Illustrated New Jersey Entered Apprentice Lecture." *Unpublished manuscript*.

Hoff, Bernhard W. (2004). "Preston's Staircase : A Case Study in Changing Masonic Symbolism." *Unpublished manuscript presented to the New Jersey Lodge of Masonic Research and Education No. 1786*.

Hoff, Bernhard W. (2012). "The Five Ages of Masonic Ritual Development" (2nd rev.). *Unpublished manuscript presented to the New Jersey Lodge of Masonic Research and Education No. 1786*.

Horne, Alex (1964). "William Preston's Lecture on the Five Orders of Architecture : Its Origin and Development." *Ars Quatuor Coronatorum* Vol. 77, 105-143.

Horne, Alex (1968). "Preston as Preceptor and Ritualist: Preston's Ritual 'Workshop.'" *Ars Quatuor Coronatorum* Vol. 81, 129-151.

Horne, Alex (1980). *Our Craft Monitor : Its Origin and Development*. Masonic Service Association of the United States.

Hughan, James William (1872). *The Old Charges of British Freemasons*. Simpkin, Marshal, & Co.

Hutchinson, William (1775). *The Spirit of Masonry in Moral and Elucidatory Lectures*. J. Wilkie, No. 71 St. Paul's Church-yard and W. Goldsmith, No. 24 Pater-noster-Row

Isidore of Seville; Barney, Stephen A. (Tr.); Lewis, W.J. (Tr.); Beach, J.A. (Tr.); Berghof, Oliver (Tr.) (2006). *The Etymologies of Isidore of Seville*. Cambridge University Press.

Jackson, A. C. F. (1986). *English Masonic Exposures 1760-1769 : With Full Transcripts of Three Distinct Knocks, 1760, Jachin and Boas, 1762, and Shibolet, 1765, and Commentaries*. Lewis Masonic.

Josephus, Titus Flavius; Whiston, William (Tr.) (1801). *The Complete Works of Flavius-Josephus, the Celebrated Jewish Historian : Comprising the History and Antiquities of The Jews, with the Destruction of Jerusalem by The Romans and Dissertations Concerning Jesus Christ, John the Baptist, James the Just, and the Sacrifice of Isaac, Together with a Discourse on Hades, or Hell. With his Autobiography. Translated by William Whiston, A. M. : To Which Is Added an Analytical Index to the Entire World*. Thompson & Thomas.

Karnes, John (2010). "Untitled Decryption of Written Mnemonics." Unpublished manuscript in possession of the author.

Knoop, Douglas; Jones, Gwilym Peredur; Hamer, Douglas (1945) *The Early Masonic Pamphlets*. Manchester University Press.

Knoop, Douglas; Jones, Gwilym Peredur; Hamer, Douglas; Carr, Harry (Ed.) (1963) *The Early Masonic Catechisms*. Manchester University Press.

Kuilman, Marten (2013). "46. The curriculum in ancient times." *Quadriformis ratio* (retrieved January 2014 from [quadriformisratio.wordpress.com](http://quadriformisratio.wordpress.com)).

Lester, Ralph P. (Ed.). (1876) *Look to the East! a Ritual of the First Three Degrees of Freemasonry*. Dick & Fitzgerald.

Lyon, David Murray (1873). *History of the Lodge of Edinburgh (Mary's Chapel) Embracing an Account of the Rise and Progress of Freemasonry in Scotland*. William Blackwood and Sons.

Mackey, Albert G. (1869) *The Symbolism of Freemasonry : Illustrated and Explaining its Science and Philosophy, its Legends, Myths and Symbols*. Clark and Maynard.

Mackey, Albert G.; Hughan, William J. (Rev.); Hawking, Edward L. (Rev.) (1914) *An Encyclopædia of Freemasonry and its Kindred Sciences Comprising the Whole Range of Arts, Sciences and Literature as Connected with the Institution* (Vols. 1 & 2). The Masonic History Company.

McInerney, Ralph M. (1970). *A History of Western Philosophy, Vol. 2 : Philosophy from Augustine to Ockham*. University of Notre Dame Press

Moore, Charles Whitlock; Carnegy, S.W.R. (1846). *The Masonic Trestle-board, Adapted to the National System of Work and Lectures, as Revised and Perfected by the United States Masonic Convention, at Baltimore, Maryland, A.L. 5843* (2nd ed.). Charles W. Moore at the Office of the Freemasons' Magazine.

Mylne, Rev. Robert Scott (1893). *The Master Masons to the Crown of Scotland*. Scott & Ferguson and Burness & Company.

Oliver, George; Anderson, James; Clare, Martin; Brockwell; Head, Isaac; Duncklerly, Thomas; Whitmash, John; Codrington, John; Green, Rev. R.; Hodgets, John; Turner, Daniel; Anonymous. (1847). *The Golden Remains of the Early Masonic Writers; Illustrating the Institutes of the Order : With an Introductory Essay and Explanatory Notes : Vol. I Masonic Institutes*. Richard Spencer.

Oliver, George; Calcott, Wellins; Smith, Capt. G; Dodd, Rev. Dr.; Anonymous (1847). *The Golden Remains of the Early Masonic Writers; Illustrating the Institutes of the Order : With an Introductory Essay and Explanatory Notes : Vol. II Masonic Principles*. Richard Spencer.

Parker, H. (1890). "The Seven Liberal Arts." *The English Historical Review*, Vol. 5, 417-461. Longmans, Green, and Co.

Preston, William (1772). *Illustrations of Masonry* (1st ed.). Printed for the Author; And sold by Brother J. Williams, opposite St. Dunstan's Church, Fleet Street.

Preston, William (1775). *Illustrations of Masonry* (2nd ed.). Printed for J. Wilkie; No 71 St. Paul's Church Yard.

Preston, William (1797). *Illustrations of Masonry* (9th ed.). Printed for G and T Wilkie; No 57 Paternoster Row.

Proclus Lycaeus; Morrow, Glenn R. (Tr.) (1970). *A Commentary on the First Book of Euclid's Elements*. Princeton University Press.

Rabanus Maurus Magnentius; Painter, Franklin Verzelius Newton (Tr., Ed.) (1905). "Education of the Clergy." *Great Pedogogical Essays : Plato to Spencer*, 159-168. American Book Company.

Roberts, George (1810). *A Catechism of Astronomy; In Which is Contained a Concise Explanation of the Nature and Properties of the Heavenly Bodies, Being Intended as an Introduction to the Author's Epitome of Astronomy* (2nd ed.). The Mentorian Press for W. Pinnock.

Rylands, W. Harry (1892). "The Masonic apron." *Ars Quatuor Coronatorum* Vol. 5, 172-191.

Samber, Robert (1723). *Ebrietatis Encomium: or, The Praise Of Drunkenness: Wherein is Authentically, and Most Evidently Proved, The Necessity of Frequently Getting Drunk; And, That the Practice is Most Ancient, Primitive, and Catholic : Confirmed by the Example of Heathens, Turks, Infidels, Primitive Christians, Saints, Popes, Bishops, Doctors, Philosophers, Poets, Free Masons, and Other Men of Learning in All Ages : by Boniface Oinophilus, de Monte Fiascone, A. B. C. (transl. de Sallengre, Albert-Henri (1714) *Eloge de l'Yvresse*). E. Curl Against Catherine Street in the Strand.*

Sands, Richard H. (c. 1998). *Beyond the Northeast Corner*. Grand Lodge F. & A.M. of Michigan.

Seneca, Lucius Annaeus; Gummere, Richard Mott (Tr.) (1920). *Ad Lucilium Epistulae Morales : With an English Translation* (Vol. 2). G.P. Putnam's Sons.

Simons, George E. (1878). *The Standard Masonic Monitor of the Degrees of Entered Apprentice, Fellow Craft and Master Mason, as Exemplified Under Sanction of the Grand Lodges of the United States, Together with the Service for the Burial of the Dead of the Fraternity*. Macoy.

Simons, George E.; Macoy, Robert (Ed.); Whiting, William H. (Rev.); Harkness, William (Rev.) (1899). *Standard Masonic Monitor of the Degrees of Entered Apprentice, Fellow Craft and Master Mason, as Exemplified Under Sanction of the Grand Lodges of the United States, Together with the Installation of Lodge Officers, Laying Cornerstones; Dedication of Masonic Temples; Prerogatives and Duties of the Master; Parliamentary Law and the Masonic Burial Service*. Macoy Publishing and Masonic Supply Co.

Speth, George William (1890). "Facsimile and Translation of the 'Matthew Cooke Manuscript' : A Commentary Thereon." *Quatuor Coronatorum Antigapha : Masonic Reprints of the Lodge Quatuor Coronati Number 2076, London*. Margate: Printed at "Keble's Gazette" Office.

Stevenson, David (1988). *The Origins of Freemasonry: Scotland's Century, 1590 to 1710*. Cambridge University Press.

Stevenson, David (1989). *The First Freemasons : Scotland's Early Lodges and Their Members*. Aberdeen University Press.

Stewart, Thomas Milton (1917). *Symbolic Teaching, or Masonry and its Message*. Steward & Kidd Company

Svejda, George J. (1969) *History of the Star Spangled Banner from 1814 to the Present*. National Park Service, U.S. Department of the Interior.

Washizu, Yoshio (2000) "Notes on 'Hele'." *Philalethes* Vol. 53, 57-60.

Webb, Thomas Smith (1797). *The Freemason's Monitor, or, Illustrations of Masonry : in Two Parts. By a Royal Arch Mason, K.T.—K. of M.—&c. &c.* Spencer and Webb.

Webb, Thomas Smith (1808). *The Freemason's Monitor; or Illustrations of Masonry* (3rd ed.). Cushing and Appleton.

Webb, Thomas Smith (1818). *The Freemason's Monitor; or Illustrations of Masonry* (6th ed.). Cushing and Appleton.

West, Andrew Fleming (1892). "The Seven Liberal Arts." *Alcuin and the Rise of the Christian Schools*, 4-27. Charles Scribner's Sons.

Willmann, Otto (1907). "The Seven Liberal Arts." *The Catholic Encyclopedia*, Vol. 1, 760-765. The Encyclopedia Press, Inc.

Worts, F.R. (1961). "The apron and its symbolism." *Ars Quatuor Coronatorum* Vol. 74, 133-137.

Wright, Joseph (Ed.) (1898). *The English Dialect Dictionary, Being The Complete Vocabulary of All Dialect Words Still In Use, or Known to Have Been In Use During The Last Two Hundred Years; Founded on The Publications of The English Dialect Society and on A Large Amount of Material Never Before Printed*. Henry Frowde, Amen Corner, E.C.

Meanings essays copyright © 2013-2015 Samuel Lloyd Kinsey.  
All rights reserved. Unauthorized reproduction strictly prohibited.

# A RTICLES

## MASONIC ARTICLES

# A RTICLES

*Brother Jim Tresner shares an interesting take on the Drama of the Hiram Legend as a classical tragedy.*

## THE TRAGEDY OF THE THIRD DEGREE

By Bro. Jim Tresner

There are some interesting implications in the tragedy of the Master Mason Degree, but to discuss them we have to clear up some contemporary confusion with a couple of terms. I sometimes think it may be caused by the fact that American intellectual and emotional life has become so very shallow over the last hundred years, that we have robbed many words of their once considerable power.

It probably seems nit-picking on my part, but we have so few words of real strength that it bothers me to see them beggared. I heard someone refer to a hamburger as “awesome” a few days ago. Really? Were they truly so struck by the grandeur and inexpressible power of that hamburger that they were as incapable of speech or thought as they would be in the immediate presence of the Deity? “Tragic” or “tragedy” and “hero” have suffered the same fate.

A local television station referred to the accidental drowning of two teenagers a few days ago as a tragedy; in fact they used the words “tragedy” and “tragic” several times in the story. I’ll grant without argument that it was a terrible misfortune, but it was not a tragedy. That does not make it any less an event, nor entitle those left behind to any less sympathy—it simply means that one should not call a trombone a violin. They are both excellent instruments, but they are not the same instrument.

Likewise “hero.” The term is now used to describe the actions of a person which earlier in my life would have been expected, not exceptional. Some newspapers and broadcast media referred to a boy who jumped into the lake to save his younger brother as a hero. He (and all honor be unto him) declined the term, saying that he was only doing what was natural.

So where for this wandering? Because the story of the second section of the Master Mason Degree can only be understood if one realizes that it is a classical tragedy, given in the format of a Medieval Mystery Play, and that was fully known and understood by those who created it, and who first saw it.

There are very specific rules of classical tragedy:

- Everything which happens must be motivated by the character of those involved; chance, accident, or coincidence must play no part in it.



- Once given the opening situation and the character of the people, the action and events must be predictable and inevitable. Once set in motion, a tragedy unwinds, in Cocteau's terms, "like an infernal machine." We know what is going to happen, we wish with all our might that it not happen, and it happens.
- The tragic hero falls, not by chance, but because of a flaw in his character of which he was unaware.
- Because of the tragic flaw, he crosses some invisible line or offends against some divine principle which leads to his fall.
- After the action of the fall, it is permissible that chance or circumstance may lead to the discovery of the act, although such chance was generally understood to be the working of Divine Will.
- He is destroyed by the fall, but, in the process, comes to a fuller understanding of himself and his own character.

As a side note, I mentioned that the format was that of a Medieval Mystery Play. These were still being done in many parts of England at the time the Master Mason Degree must have been written. By definition, a Mystery Play involves a minor character or event mentioned, but not elaborated upon, in the Bible; treats the story as an allegory to make some moral or ethical point; concludes with a moral lesson.

So, does the story of the Master Mason Degree qualify as a tragedy? Yes, the action comes about because of the character or personality of those involved, there is a tragic fall and death, and the hero comes to a new understanding of himself. And who is the hero? Most people will answer "Hiram," but that is not true. Hiram's death is not tragic. He does not fall as the result of a tragic flaw: he does not fall at all. He dies, and dies because of his character, but that is not at all the same thing as a fall.

No, the hero of the Third Degree is J-m. His tragic flaw is impatience and, especially, lack of faith and trust. ("At first I did not doubt your word, but now I do.") He comes to insight into his own character, and into what his character should have been, when he considers the integrity- unto-death of Hiram. Having attained that insight, he pronounces his own sentence and accepts his own death. Since, in a tragedy, it is the tragic hero from whom we are to learn, it may cast a somewhat more complex light on the lessons of the Third Degree.

Up to this point, we have been dealing with more or less objective fact as to the structure of a dramatic form and the events in the plot of the Degree. Now we enter interpretation, so it is time for the usual warning—there are no official or "right" interpretations of Masonry. Any interpretation is valid only for the person who finds it useful. So what follows is of no authority whatsoever.

If we see Hiram as the hero, the one from whom we are to learn, then about the only lesson is the Importance of integrity, even to death. True and important, but somewhat obvious. If we see J-m as the one from whom we are to learn, the lessons include these: putting our own self- interests above the goal which is to be achieved (selfishness in any form) leads to poor decisions and destruction; giving way to our animal side, even for an instant, leads to consequences which may be impossible to undo; *all* positions in life are positions requiring

integrity and honor, from the lowest worker in the quarry to the designer of the building; since the building of the Temple represents the building of our own lives, we must be careful not to subvert that building for short-term goals; there is no such thing as an unimportant action or decision, there are only actions and decisions whose importance is not known or understood; of all wrong actions, the most wrong are those which violate what should be our own insight and understanding (we'll talk about the meaning of the penalties in a later note); if we spend much time thinking about what is "due to us," or "what we've earned," we are almost certain to become resentful and impatient.

Once we truly develop a sense of integrity, we accept the consequences of our actions. There is more, of course, but at least it may be clearer why the identity of the tragic hero in the Degree makes a difference.

# A RTICLES

*Brother Friedman is a Custodian of the Work, of which committee he is a Past Chairman, as well as a Past Junior Grand Warden for the Grand Lodge of New York. Brother Rubin is a Past District Deputy Grand Master of the Suffolk District in Long Island and a Custodian of the Work for the Grand Lodge of New York. This article explaining the importance of Ritual education as well as the birth and goals of the Ritual Renaissance Program was published by the Masonic Service Association of North America as the February 2014 Short Talk Bulletin.*

## RITUAL EDUCATION

By Richard C. Friedman and Glenn K. Rubin

One of the great paradoxes in Freemasonry is the notion that our ritual is not “Masonic education” and conversely, that Masonic education is material that is mostly divorced from the “ritual.” Nothing could be further from the truth. Our ritual is the catalyst for Masonic thought, philosophy, and the understanding of Masonic history.

Like an immigrant to a new country, a candidate must learn a new language, in order to understand the indigenous customs and principles before becoming a “citizen.” The ritual is the language of Freemasonry, and to not learn it and understand it acts as a barrier to living a Masonic life. As the “natives” of this new country, it is incumbent upon us to make sure that our new citizens truly understand the Craft that they have joined.

Here is a common scenario that illustrates the point: A newly obligated Entered Apprentice is seated facing the East to receive the First Degree Lecture. The lecturer stands in front of him and drones in a drab monotone for the entire lecture, hardly pausing for breath, as if afraid he might lose his place, and only once or twice moving his hands to emphasize the words. At the end of the degree, the lecturer is congratulated by his Brothers for his memory skills, and we assume that the new brother has received Masonic light.

The newly initiated brother later approaches his mentor and asks what a certain phrase meant in the degree that he has just experienced. His answer: “I don’t know.” In fact, no one in that Lodge knows the meaning of those words and so the new brother may have received rights and benefits, but little, if any, light.

How can we expect a new brother to receive Masonic light if the meaning of the ritual is not studied and learned?

In recent years our jurisdiction (New York) has worked hard to raise the bar for ritual performance. We have challenged the new Brothers to become truly proficient. At the same time, by not providing suggestions regarding its meaning and importance in our daily lives, we have failed to cement the ritual in our brothers' minds and hearts.

The Custodians of the Work of the Grand Lodge of New York set about to reverse this trend and in the summer of 2012, the "Ritual Renaissance Program" (RRP) was born.

The RRP is designed to provide "best practice" suggestions regarding the ritual and its meaning, and to help all of our Brothers perform the work with excellence. If a man truly understands the words he is imparting, then his performance cannot help but improve. To that end, a Ritual Task Force composed of more than 40 experienced Brothers was formed. Their task was to create a program that would promote uniformity in how the Standard Work in New York is performed and to provide a forum for the Craft to learn the soaring messages that are contained in our timeless ritual.

The RRP Committee understood that Masonry and the depth of Masonic thought is not self-extracting, nor immediate. One of the bedrock missions of the RRP is that our brothers understand that the teaching and discussion of the "meaning" of those innumerable and invaluable ritual passages hold an equal importance to the teaching of proper presentation and word accuracy. In short, presentation and accuracy without understanding is pointless.

The importance of meaning notwithstanding, it is also agreed that performance excellence is the medium by which these meanings are delivered to the attentive ear. No meaning can be gleaned from ritual when performance is slipshod or, worse yet, indifferent. In its first year the RRP Team composed several valuable documents, including a Ritual Director's Guide to the Entered Apprentice Degree. This document provides added value in the form of "suggestions" or "presentation tips" as to a particular passage's performance.

If the performance of ritual and its attendant meanings are the prime vehicles of Masonic education, it is the appointment of a Ritual Director that is the centerpiece of the program.

The RRP Committee understood that if local Lodges have embedded brethren who are committed to teaching the words, presentation and meaning of the ritual, then the entire family of Freemasonry will be the beneficiary. Each Master in the jurisdiction of New York has been instructed by Grand Master James E. Sullivan to appoint a Ritual Director for his local Lodge.

This Ritual Director, in conjunction with the Worshipful Master, is empowered to organize rehearsals, teach the Ritual and its meanings, and lead rehearsals of the Standard Work and Lectures in his local Lodge. In no way does the Ritual Director supersede the Master, but his duties can enhance any Lodge's ritual program. The position of Ritual Director is not really new, as there are many Lodges that have had an experienced Brother who has acted in this capacity. What is new, however, is the mandate for all Lodges in New York to appoint such a brother, afford him the best training possible, and provide him the tools to raise the bar in his Lodge.

To this end, in the spring of 2013, the RRP hosted eight “orientation sessions” throughout New York State in which the newly appointed Ritual Directors were trained, energized and inspired.

The orientation programs included a model school on the Opening of Lodge, instruction on the first section of the EA degree, and a lecture on selected meanings of the degree. PowerPoint presentations included a Planning Guide Checklist for the EA Degree and Lodge Rehearsals -- a Guide for Conductors. All contained practical tips a Ritual Director could use immediately.

One of the most popular offerings was an animated and narrated video of the floor work of the Entered Apprentice degree. A take-home CD that could be used for Lodge programs, as well as teaching the full understanding of the Ritual, was given to all.

Each Ritual Director came away from the sessions ready and able to begin the task of teaching and directing ritual in each of their Lodges. The RRP Team is already at work producing the materials and selecting at least 10 locations for the 2014 orientation sessions, which will cover all the sections of the Fellowcraft degree, the focal point being the teaching and exemplification of the Middle Chamber Lecture.

The RRP program is entirely self-funded by the sale of commemorative RRP coins.

One may well ask: Why the Ritual Renaissance Program and why now?

As Grand Master Sullivan expresses it, “I have always believed that Masonry’s distinguishing characteristic is the beauty of the Masonic ritual and the noble attempt to live up to its lofty ideals in our daily lives. Living a Masonic life means applying the principals of the ritual not only ‘while in the Lodge, but also when abroad in the world.’”

So mote it be!

# A RTICLES

*The Builder was the monthly “journal for the Masonic student” of the National Masonic Research Society from 1915 to 1930. This unattributed article appeared in Vol. 10, No. 2, published February 1924, and was presumably penned by its editor-in-chief.*

## WHAT A FELLOWCRAFT SHOULD KNOW

Attributed to H.L. Haywood, editor.

This article was written in response to a number of requests, most of which, strangely enough, have come during the past few weeks. It appears that in the scope of available Masonic literature the Second Degree has suffered from a certain unfortunate neglect. What follows is not in any sense designed to fill this gap, or to deal exhaustively with a rite deserving of a volume to itself, but a hint and a suggestion written in the hope that other scribes may be inspired to write on the same theme. It would be profitable and delightful to have in these pages several discussions of this noble degree.

In the old days of English Operative Masonry a man was first made an Entered Apprentice; after being bonded (or indentured) to a Master Mason for a period of some seven years he was then made a Fellow of the Craft. By this is meant that he was instated a member of the lodge in full standing with every right enjoyed by all other Masons, and that he had become a master of his trade, or Master Mason, the two terms thereby meaning the same thing. From that time on he was free to travel where he wished in search of employment, to receive Master’s wages (an Apprentice received no wages except his board and keep, and possibly something in the way of ‘findings,’ i.e., an apron, gloves, a few tools perhaps), and to become, if good fortune befell, an employer, or Master of workman, or perhaps to superintend the erection of some building.

It is difficult at his far remove in time to know what manner of ceremony was employed at the entering of an Apprentice, but we may be sure that some kind of ritual was practiced for the Apprentice was made to listen to a traditional history of the Craft, such as have been preserved in our Old charges; was made to take an oath (very simple in its form) to keep inviolate all the secrets of the trade and of the household of the master and his dame with whom he would live; and it is also probable that the Master of the lodge would give him certain bits of advice at the time, perhaps in the shape of what we should now call ‘lectures.’ Many Masonic

historians have believed that no ceremony at all was used when this workman, freed from his bonds, was made a Fellow of the Craft, but it would appear reasonable to suppose that such a step, involving as it did so complete a change of status and having its own secrets, such as grips and words, some kind of ceremony was used. If this was the case then two degrees were employed by the old Operative Masons, the second being the Fellow Craft or Master Mason ceremony.

After the formation of the first Grand Lodge of Speculative Masons in London, 1717, these two degrees (or the original one degree, if one prefers) were so amplified (why and by whom it is impossible to say) that at last they were re-divided into three degrees, a system that has since become so firmly established in the Craft that it will remain as long as Freemasonry endures. Our Second Degree, therefore, in its present form, dates from early in the eighteenth century, but that does not mean that the material built into it came then into the Craft for the first time, for such was not the case, as some of it must have existed before 1717.

So much by way of history. It would be interesting to trace the degree's development from the time it left the hands of Desaguliers and his fellows, through Dunckerley, Hutchinson, Preston, Webb and others, but that would leave no space for an exposition of the ideas embodied in its symbolism as it now stands, which is the present purpose.

## **THE DEGREE OF MIDDLE LIFE**

From old monitors it is evident that the men who gave its present shape to the degree intended it to cover that part of a man's career which falls between his youth and his old age. The lodge symbolizes the world as a whole; the Apprentice the youth entering it, the Master Mason one about to leave it, the Fellowcraft a man in the heyday of his powers, equipped to carry its burdens and trained to do its work.

This 'work of the world'! This great enterprise of organized human life! How is it to be carried forward? Not by ignorance, surely, for it is the essence of ignorance to be helpless; neither can it be done by unskilled hands, for life is complicated and involves an endless amount of technique. No, it rests on the shoulders of those who have knowledge, skill and experience, and such is the principal idea of the Fellowcraft Degree. It is the drama of education, the philosophy of enlightenment.

As such it deserves far more attention than usually is accorded it if one may judge by lodge practices in general. Frequently there are not half as many brethren present in the lodge as when the 'first' or the 'third' is exemplified and in too many cases the paraphernalia used, the manner in which the work is 'put on,' and the general atmosphere of the occasion are such as to suggest that to the lodge the 'second' is a kind of half-way ceremony that doesn't deserve much thought or skill for its exhibition. The irony of such a thing cannot escape notice, because the Fellowcraft rite is dedicated, as even a tyro can see, to enlightenment, which is in itself one of the grand aims of the Order. Of all the degrees in the entire hierarchy of ceremonies, from the first degree until the last of the 'Higher Grades,' it would appear to be precisely that degree which should receive at the hands of the Craft its most loving care, its most anxious attention. It would not be an exaggeration to say that in itself it should more than repay any man for the effort and cost of his Masonic initiation, it is so wise in its teachings, so profound in its truths, and so

useful to have in one's mind. To know and to practice it is to be made wise in the art of life, than which no other art can ever be half so important, or nearly so valuable.

## **THE PILLAR AND THE PAVEMENT**

The great pillars that figure so prominently in its ceremonies are reminiscent of the two mighty columns that stood out in front of King Solomon's temple, not to support its roof but as symbolical reminders of truths and forces in government and in religion. Our earlier monitorialists made much of the names of these pillars, perhaps because they suggested the massive powers which, pillar-like, uphold the universe, the vast scheme of things, with its immeasurable spaces and its multitudinous worlds. Before such a Power as that it is meet that a man bow down in worship, especially in order to have engraved inside his heart the truth that the Almighty Father is Himself a builder and a maker, and that the most godlike man is he whose life is the most constructive.

From another angle of vision the pillars suggest the fact of birth, which has within it more and larger meanings than one will discover at first thought. One does not enter into a well-furnished manhood by chance, like a drunkard blundering through a doorway, but by virtue of labor and preparation: on the one side is the terrestrial globe, with its wisdom concerning the earth, its facts of sense, its physical existence, its manual tasks; and on the other the celestial globe, with its wisdom of the spiritual life, of the intellect, the conscience, and the imagination.

The checkered pavement is most frequently explained as symbolizing the checkered nature of human life, especially in middle life, when the heat is intense, and the way is hard owing to the many burdens to be carried; but one has the feeling that to the early builders it may have had another suggestion. The makers of the cathedrals loved mosaic work, especially in Italy where the Cosmati family became famous for its ability to lay checkered floors, or inlay with colored metals and glass. According to some very old books and pictures (especially one by Holbein) the black and white checkered pavement when laid in a church or cathedral symbolized the eternity of the world, in contrast to which a man, as he walked across the earth, was very humble and very transient. There is more than a merely pious sentiment in this, for it is a part of wisdom to remember 'that the sweet days die,' that in a very little while the end will come when we must lay down our tools and call the work finished. The trestle board of one's life should be adjusted to that scale, for though the world is eternal, so that its white days and black nights stretch endlessly on, one's own strength soon vanishes, therefore he is well advised who attempts not more than he can do, or who learns not to waste the moments that are so precious out of a boyish delusion that there is always plenty of time ahead.

## **OPERATIVE AND SPECULATIVE MASONRY**

The historical connection between Operative and Speculative Masonry is so familiar, and is explained well in the lectures, that there is no need here to enlarge on the matter. It is good to remember that we are an Order of Builders. Our forefathers in the Craft wrought at buildings which to this day remain, many of them, in our midst to remind us of the majesty and loveliness of the architectural art. But we are builders of men; of ourselves first, and next of the world of manhood at large, helping each other the while as is meet that brothers do. It is easy to tear down, to criticize, to find fault, to destroy; it is a thing at which many beasts are expert; to



construct, to erect, to preserve, that is more difficult, and nobler, requiring art and a mind that loves life with its values and its beautiful purposes.

A true Freemason will not waste his time, or demean himself, by tearing down another's wall. He respects every man's temple, though it be erected to other Gods than his own and carries in his heart a reverence for every attempt made by anybody whatsoever to raise toward heaven the palaces of our human dream. One is reminded here of Nehemiah's bugle-like sentence, 'So builded we the wall!' Sanballat and his tribesmen were obstructionists, iconoclasts, tearers down, but Nehemiah and his fellow workers, fellows in the builder's craft, let them childishly throw stones and try to pull down the edifice; theirs was to build the wall of the Temple, and they did it.

Freemasons are Builders of the Brotherhood. They are sworn and dedicated to make good will to prevail in all the relations of life, so that in society at large will be felt the same kindness that makes a family circle so delightful. There is nothing merely sentimental in this; it is not a vague dream floating gossamer-like before our eyes, but an urgent necessity if the human race is ever to win its ways out of the hells in which it now suffers: it is the task of the statesmen, the goal at which governments aim, and it is something which if we men do not do it will never be done. There appears to be something implacable in the nature of things, something that will not bend or swerve to suit our human fancy or to enable us to escape the consequences of our acts, but moves majestically onward, so that if we men live in hatred and ill will we must suffer the results. No arm is stretched down out of the sky; no wholesale miracle is performed; we must find a way to live happily together or else continue indefinitely to have within our lives all the agonies due to war, hatred and unkindness. Brotherhood is for the salvation of the race from its misery and pain; is there any task greater than that?

## **THE WINDING STAIRS**

There were no winding stairs in Solomon's Temple, no stairs at all except for the steps that led to the little rooms in the outer walls, therefore the winding stairs in the Fellowcraft Degree are manifestly symbolical. This is made all the more obvious by the fact that the steps are divided into groups of 3, 5 and 7, a thing undoubtedly inherited from the days when these numbers had for men a mystical significance that has perhaps escaped us. Concerning the definitely symbolical meanings of these things there will ever be a deal of debate, but there can be little difference of opinion concerning the general idea involved. Human life, if it is ever to achieve anything, if it ever arrives in the Holy of Holies, is, to quote the beautiful old words of Emerson, 'an ascending effort.' We can never rest on our oars. Always it is effort, effort, and then more effort, climb after climb, step above step. Something in the depths of our souls seems to demand it; the manner in which the world is built makes it necessary.

These steps do not stand vertical or in a straight incline, but wind. It reminds us of one of the most sparkling books of recent years, a volume by Allen Upward called *The New Word*, in which that learned English barrister works out a theory that all vital activity in this world is spiral in pattern so that life itself winds about and about in its ascending effort. There is something more than fancy in this, if one may trust his own experiences, for in our development upwards towards more strength, wisdom and grace we now and again seem to return to some point from which we started except that we are above it, and therefore see our old truths in a new light.

## **THE LIBERAL ARTS AND SCIENCES**

Educators of the Middle Ages divided their curriculum into seven branches, in two groups, one of three and one of four, called respectively the trivium and the quadrivium: the former comprised usually grammar, rhetoric, and logic; the latter arithmetic, music, astronomy and geometry. It is this old-time arrangement of studies that remains in the degree to symbolize an effective schooling. There is no need to analyze this arrangement or to attempt to justify its use in this day and age; the main point is that in Freemasonry the Liberal Arts and Sciences symbolize an education.

There is however this thing to be said about the medieval curriculum: it was a discipline in the humanities, and that is something worth thinking about. The tendency in schools nowadays is to give a student either a scientific course, so as to equip him for one of the technical professions, or else a course in business methods with a view to fitting him for office or factory. This is all well and good but it is not a complete education, and our educators will some day regret their surrender to the utilitarians who have demanded 'a schooling that pays.' Life is more than a profession, finer than a trade, it has ends and needs above and outside of these, important as they are. One has a religious and also an imaginative relationship with the universe which deserves to be developed and instructed; it is just as important to look upon the stars with the eye of reverence or as things of beauty as to measure their diameter or estimate their distances in space; the fields and hills are to be loved for their own sake, as well as to be converted into tillage and farmyards. There are such things as art, poetry, music, and worship, and these too are to have a place in school. Also it is necessary for a man to understand his own nature, and the nature of the men and women with whom he lives, a need satisfied by literature, painting, and music. Every laborer is a man first, with neighbors and a family, and a life to live; to give him nothing but a training in his craft is to rob him of his most precious birthright. The old ideal of the Liberal Arts, the humanities, is nearer the truth and need of things than any ultra-modern drill in scientific technique. We need to understand nature; yes; but we need quite as much to understand human nature.

## **GEOMETRY AND THE LETTER G**

The first men in the world were childlike in mind to a degree difficult for us to imagine. The natural scheme of things must have puzzled them almost beyond endurance. What a medley it was! What a chaos! The simplest sequences of events, such as the succession of seasons, was unknown to them so that they were like babes peering helplessly into the dark, unable to make it all out. To men living under such conditions the discovering of order, of number, of geometry must have broken with a surprise like the coming of a new religion. Little wonder that they made so much of numbers, calling them sacred and attributing to them all manner of secret and occult properties, as if the relations among the forces and substances of creation were the immediate operation of an Infinite Mind. If modern philosophy gives a different account of it that does not detract from the value of old thinking.

The rank and file of men, so it appears, have in the back of their minds a vague notion that matter itself is a formless thing without character or structure, so that their picture of creation is that some outside Power took charge of the original chaos of brute stuff and impressed upon it shape and order in much the same manner that a clay modeler imposes upon a

lump of dirt the likeness of a human face. According to this view there is no such thing as order in the nature of things; order is fugitive and transient, a something from without. But such is not the finding of modern science. There is no such thing as matter by itself, matter as an abstract entity; there are such things as water, air, gasses, wood, stone, metals, soil, etc., etc., and every such substance has a structure unimaginably complicated, so that order is in the nature of things. Geometry is a revelation of that order, a reducing to line and diagram of the everlasting properties of the universe. Can anything be more sublime than that?

There is a reason to believe that the Letter G stood for this precious science, though in our day and more particularly in American lodges it is a symbol of T.S.G.A.O.T.U. In either event, and in the last analysis, the significance is the same, because the Sacred Letter would have reference to that which is the Origin of the Orderliness of the universe.

The God of Heaven and Earth is the beginning and end of all Masonic mysteries; it is from Him that we have come, and it is unto him that we go, and in all the journey between the canopy of His love is over us. The definitions of His nature, the description of His attributes may be left to the arguments of the theologians and the disquisitions of the metaphysicians; the fact of His existence admits of no argument; it is 'sure as the most certain sure,' the alpha and the omega of thought.

The grandson of Thomas Henry Huxley in a book recently published argues that in our modern world men of scientific training are finding out a new approach to God; instead of trusting to vague reports from the past or to ancient traditions, they are examining, so he says, into the nature of life and the structure of the universe first hand. If this be so the scientist will find God as surely as the saint, because He is there.

We human beings are not intruders from another world, temporary pilgrims from some realm outside the universe; we are part and parcel of the universe, as much a part of the natural scheme of things as the blowing clover or the falling rain. There is but one system of reality; this is it; we are a part of it. The soul in us, the immortal spirit, our inmost thoughts and ideals belong as much to this system of reality as clods or boulders, so that in the very structure of the universe there is that out of which spirit can come, self-consciousness, thought, love, prayers, and dreams, so that the scheme of things is not a soulless mechanism, a pile of dirt, a flux of blind forces, but a Something that can bring souls into existence, and sustain them. The Letter G is inscribed on the forehead of creation, it is written on the tiniest atom.

It is a mistake to suppose that education is a mere device to train a man in a handicraft, or a collection of pieces of information of more or less practical use; education leads at last to truth, and God is the truth about the universe. This is the real Holy of Holies, the true Inner Chamber into which, at the last, a Fellowcraft comes; and the vision he has there, the consolation, the strength and the confidence of everlasting life together make up the wages he receives. Such wages are life indeed, to earn which it is worth every man's most manly endeavor, and that at any price.

## **WHAT A FELLOWCRAFT SHOULD KNOW**

This is what a Fellowcraft should know – the need, the nature, and the purpose of education, along with the attendant realization of the disastrousness of ignorance. A human being begins life in utter helplessness; he cannot even lift his head from the pillow. The same human being must at last become a man, full grown and equipped to do his own share of the work of the world, live his own life as a man should, and confront the universe as an intelligent being. The sum total of the influences that bridge this gap between helplessness and maturity is education; books, schools, teachers, and experience are means to that end. It is the conscious shaping of the processes of growth, the purposive direction of experience toward the end of a fully developed manhood that is the grand end and goal of every Mason who must needs be ‘enflamed with the study of learning, and the admiration of virtue; stirred up with high hopes of living to be brave men, and worthy patriots, dear to God, famous to all ages.’

# A RTICLES

*Brother Kinsey is the Chairman of the Custodians of the Work for the Grand Lodge of New York, and has written the following essay tracing the evolution of the Ritual in New York State.*

## **A BRIEF HISTORY OF MASONIC RITUAL IN NEW YORK THROUGH THE SOURCES**

By Samuel Lloyd Kinsey

It is not possible to say very much definitively about “the Ritual of the Grand Lodge of New York” prior to the middle of the nineteenth Century. Notwithstanding efforts on the part of the Grand Lodge to promulgate a Standard Work, it is clear that there was a great deal of diversity throughout the jurisdiction well into the last quarter of the nineteenth century. What we can say with some authority about the earliest years is that Upstate Lodges in the late eighteenth and early nineteenth centuries were for the most part descended from the so-called Moderns Grand Lodge whereas City Lodges were primarily descended from the Antients – a difference that was reflected in both political outlook and Ritual practice. This is as good a place to start as any, and the following narrative will attempt to trace a broad history of New York Ritual through the lens of the most important commonly available source documents.

### **EXPOSURES AS DE FACTO RITUAL GUIDES**

Through most of the eighteenth century, Masonic Lodges in New York State were likely to be working forms of the Ritual based on some combination of entrenched local tradition, new elements that had found favor among the Brethren, and exposures such as *Masonry Dissected* of 1730, *Three Distinct Knocks* and *Jachin and Boaz* in the 1760s, and later derivative works – all of which served as de facto Ritual guides and a way for Lodges to keep pace with contemporary Masonic practice.

### **GENERAL-PURPOSE MONITORS**

Starting in the last quarter of the century and extending well into the middle of the next, lecturers began to publish books explaining various elements of the Masonic Work according to the Lecture systems they had developed and sought to promote. These books were openly published because they were held to illustrate and expound upon the symbols of Masonry rather than reveal the body of the Ritual. Soon, however, some of their writings found favor among the

Brethren and began be incorporated into actual Ritual practice. Because this openly published material could not be made retroactively secret, Masons developed the concept of “exoteric work” – which is to say, Masonic Ritual that is explicitly neither secret nor private. The reason plain English is used for the vast majority of our Lectures and Charges is because it is exoteric work originating in openly published books.

The early monitors are “general purpose” in nature because they represented the thoughts and Lecture systems of the individual authors rather than the exoteric portions of a specific jurisdiction’s Ritual, although some monitors were officially adopted by some Grand Loges. It is impossible to say with any certainty how much material from any of these general-purpose monitors was part of the authorized work of the Grand Lodge of New York. What we can say is that certain monitors are known to be important to New York Ritual evolution and tradition, and we can trace the influence of these monitors in our Standard Work and Lectures today. For example, large portions of our present Middle Chamber Lecture are essentially unchanged since they were first printed in 1772 – although this by no means should be taken as an indication that New York Masons were performing that material contemporaneously (indeed, they almost certainly were not!).

**William Preston** was a Scotsman and a Moderns Mason – which is to say a member of the premiere Grand Lodge of England – whose famous *Illustrations of Masonry* was published in multiple editions during his lifetime between 1772 and 1812. The extent to which this book had a direct influence on American Ritual is hard to say, but it certainly had broad influence through the American authors who incorporated Preston’s writing into their own works. This is made clear by the many passages originating in *Illustrations of Masonry* which continue to feature in our Work and Lectures today. Preston has particular importance with respect to the Middle Chamber Lecture, as he effectively invented this form of the Fellowcraft Lecture.

**Thomas Smith Webb**, who has been called the “Founding Father of the York or American Rite,” taught a version of the Work and Lectures that was largely based upon the 1792 edition of Preston’s *Illustrations*, although different in certain important respects. For example, Webb features a staircase of three, five and seven steps in the Fellowcraft Degree, whereas Preston’s staircase had only seven steps. Interestingly, many of these characteristic differences are also found in the writings of English lecturer William Finch, despite the fact that the two lecturers were not aware of each other. These similarities suggest that the two writers incorporated ideas and material that were present on both sides of the Atlantic, but came from a tradition unrecorded by Preston. The likely source, as suggested by Masonic writer Bernhard Hoff, is the Ritual of the Antients Grand Lodge. Although this is only a supposition, it makes sense that Webb would have been aware of Antients traditions. He was made a Royal Arch Mason in Philadelphia, where an Antients-derived Ritual is still practiced today, and remained involved with the York Rite throughout his Masonic career. Webb’s working was popularized through his students and published in multiple editions of *The Freemason’s Monitor* from 1797 until the author’s death in 1819. The popularity and influence of this book is why we call Masonic publications of the exoteric work “monitors.”

**Jeremy Ladd Cross** was an associate and student of Webb. His book *The True Masonic Chart, or Hieroglyphic Monitor* was published in multiple editions beginning in 1819. Cross’s book contained some entirely novel work – most notably the monument described in the Master

Mason Historical Lecture – but was for the most part a minor evolution of Webb’s writing. What made Cross’s book important is that it was the first Masonic publication to contain images designed to aid in teaching and learning both the esoteric and exoteric work. As a result of this valuable innovation, Webb’s *Monitor* was soon replaced in popularity by Cross’ *Chart*, and most American Grand Lodges derive their Lectures from Cross’s adaptation of Webb. The Webb-Cross working did not spread across the United States merely through the publication of books, however. Many of Webb’s students, including Cross, were effectively semiprofessional itinerant Masonic lecturers who traveled across the country teaching and promoting the work.

Notwithstanding the fact that some elements may have originated in Antients tradition, the majority of the Webb-Cross working traces its lineage back to Preston and therefore ultimately to the Moderns Grand Lodge. It is therefore unsurprising to learn that it found favor in Upstate New York as part of its Westward spread out of New England, but was not immediately accepted in New York City where the Antients-descended Lodges continued to work a version of the old Ritual. Robert Folger’s *Recollections of a Masonic Veteran* provides an interesting window into the state of the Ritual circa 1825 in the story of Upstate Mason Henry C. Atwood and his efforts to promote the Webb-Cross working through Schools of Instruction in New York City. This caused no small amount of controversy and dissention among the City Brethren, and Folger relates how a Brother on one side would charge that “the work and lectures of Brother Cross materially changed the ancient landmarks of the order, as well as added entire, new matter to the ancient ritual, whereby the order was brought into contempt” to which a Brother on the other side would reply that “the ‘old system’ was simply a relic of the days of ignorance” and “the introduction of the new usages was a necessity [that] exemplified what was before meaningless.” This gives some idea as to the overall unsettled state of New York Masonic Ritual during the first half of the nineteenth century.

The last important general purpose monitor with relevance to New York is *Charles Whitlock Moore*’s 1846 book, *The Masonic Trestle-Board*, purporting to represent the work adopted by delegates to the famous 1843 Masonic Convention in Baltimore, Maryland. How accurately this book represented the actual work of the Baltimore Convention was a matter of some dispute, but many features originating in The Masonic Trestle-Board appear in later New York Lectures nevertheless, including an extended narration of the creation of heaven and earth, and completely rewritten descriptions of the Liberal Arts & Sciences drawing upon such diverse sources as Raymundo Del Pueyo’s *A New Spanish Grammar*, Hugh Blair’s *Lectures on Rhetoric and Belles Lettres*, and James Usher’s *Clio; or a Discourse on Taste*.

## UNOFFICIAL NEW YORK STATE MONITORS

Beginning in the middle of the nineteenth century, monitors began to describe the exoteric work associated with a specific jurisdiction. Among the first New York monitors was *The Master Workman*, published in 1850 by *Henry C. Atwood*, the same Brother who had created a controversy in 1825 by promoting the Webb-Cross working in New York City. True to form, Atwood continued to be a divisive figure throughout his Masonic career, eventually forming two schismatic Grand Lodges in New York and heading two irregular Supreme Councils, one of which chartered Craft Lodges in the State. Although *The Master Workman* was discountenanced by the Grand Lodge – not surprisingly considering that Atwood at that time was leading the schismatic “St. John’s Grand Lodge” – it is a reasonably good picture of New York

Ritual at the time and appears to strike a middle ground between the Cross and Moore monitors. Other monitors were published by prominent New York Masons in succeeding years, the most important being *Daniel Sickels' The Freemason's Monitor*, which was first published in 1864 and retitled *The General Ahiman Rezon and Freemason's Guide* in later editions. However, Sickels' books are less important to an understanding of New York Ritual development due to the next step in the evolution of Masonic monitors.

## **GRAND LODGE OF NEW YORK OFFICIAL MONITORS**

Within a few more years Grand Lodges began to commission and/or approve jurisdiction-specific monitors and, beginning in the twentieth century, to publish the monitors themselves. The first monitor sanctioned by the Grand Lodge of New York was *The Freemason's Hand-Book*, compiled by Grand Lecturer *William H. Drew* and accepted by the Grand Lodge in 1860. The *Freemason's Hand-Book* is, therefore, the first definitive source setting forth the exoteric portions of the Standard Work and Lectures of the jurisdiction.

The next monitor sanctioned by the Grand Lodge of New York was *The Standard Masonic Monitor*, compiled for the Grand Lodge in 1878 by Past Assistant Grand Lecturer *George E. Simons*. This monitor received a thorough revision in 1899 by Grand Lecturer *William H. Whiting* and Assistant Grand Lecturer *William Harkness* at the direction of the Grand Lodge.

The last Grand Lodge of New York Ritual monitor was compiled by the *Custodians of the Work* and published in a series of revisions between 1904 and 1960 as the *Monitor of the Work, Lectures and Ceremonies*.

## **UNOFFICIAL GRAND LODGE OF NEW YORK RITUAL CIPHERS**

The movement towards jurisdiction-specific official monitors was soon accompanied by the appearance of unofficial cipher books that included both the exoteric and esoteric work for each American jurisdiction. The most important were *Ecce Orienti!* beginning in 1870 and *King Solomon and his Followers* beginning in 1894, both of which continued publication until the Grand Lodges published their first official cipher books. "Unofficial" though they may have been, the publishers worked behind the scenes with the various Grand Lodges to update their ciphers as the Ritual evolved in each jurisdiction, and they are generally accepted as reasonably accurate reflections of the Standard Work and Lectures at the time of each edition's publication.

## **COMPREHENSIVE GRAND LODGE OF NEW YORK RITUAL BOOKS**

Beginning in 1960, the Grand Lodge of New York began to publish *The Standard Work and Lectures* Ritual book containing the complete Ritual for the Lodge Opening and Closing, the Balloting procedure and the Rituals of the three Degrees. This book contained the esoteric work in cipher form together with the exoteric work in plain English. Within a few years the work of the jurisdiction ceased to evolve to any meaningful extent, and with one or two exceptions the New York Ritual of today is the same as it was fifty years ago.



# A RTICLES

*In 1873 and 1874 the New York Dispatch ran a remarkable series of forty articles documenting the reminiscences of New York City Freemason Robert Benjamin Folger, whose sixty-eight year Masonic career spanned some of the most turbulent, exciting and formative times in New York Masonry. Following his 1824 initiation in Fireman's Lodge No. 368, Bro. Folger experienced the anti-Masonic movement, witnessed the formation of over six Grand Lodges and twelve Supreme Councils in the State of New York, lived through the years of the Civil War, and was twice suspended and restored by the Grand Lodge of New York. His friendships included some of the most notable and controversial figures in nineteenth century American Masonry.*

*This article, published on June 1, 1873, relates the author's perspective on his friend Henry C. Atwood's efforts in 1825 to popularize the Webb-Cross working in New York City, where the old Antients Ritual still prevailed. It provides interesting and valuable insight into the evolution of the New York Ritual and its generally unsettled state in the early nineteenth century.*

## THE CONTROVERSIAL INTRODUCTION OF THE WEBB-CROSS WORKING IN NEW YORK CITY

By Robert Benjamin Folger

### RECOLLECTIONS OF A MASONIC VETERAN PART 4

This article, the fourth in the series of contributions from the retentive memory of Ill. Bro. Robert B. Folger, 33°, will be found exceedingly instructive, especially as it will explain to the Masons of the present day, much of the entanglement which has become the source of confusion in *"the work."*

We commend it more particularly to the representatives in the Grand Lodge, who will assemble in our city on Tuesday next—that in discussing the questions of "Standard Work," "Old Work," and "New Work," they may be instructed by the light of impartial history on the subject which is thus submitted, without comment, by our accomplished contributor.

\* \* \*

The lessons of the past may serve a good purpose in the solution of vexed questions, and each reader will judge for himself from his own particular stand-point.

In 1825, an event took place which caused some considerable excitement in the lodges, and ultimately changed the whole system of work as then practiced by the different bodies. In that year, Mystic Lodge, which met at St. John's Hall, in Frankfort street, was established by Henry C. Atwood, 33°, who was then a young man, very ardent and sanguine, full of zeal, devotedly attached to Masonry, and never content unless engaged in some way in the promotion of the cause. He was at that time a journeyman hatter and was working in the city. He came here from Connecticut, where he had been the pupil of Jeremy L. Cross, 33°, was as perfect in the work as a man could well be, and very fluent in delivery. He had gathered around him a sufficient number of brethren to form a lodge, made them nearly as perfect as he was himself, and then obtained the charter for his lodge. It at once became a great novelty, as nothing of the kind in Masonry was then known or practiced in the State of New York.

The reason for this is readily given. The system of "lecturing" adopted by Webb, Snow, Gleason, and others, had been adopted in the Eastern States, and Mr. Cross became one of the first lecturers under that system, as early as 1810. He lectured throughout the south and West, and covered all the ground he could; but the State of New York rejected the system, and would not allow it to be practiced within her boundary. Such was also the case with Pennsylvania. All the lodges at this time were pursuing the old system, and when Mystic Lodge commenced its labors, it created no little surprise among the Masons of New York, and hundreds flocked to the place every meeting night to see the spectacle. The room was always uncomfortably crowded, notwithstanding the effort made by the lodge to the contrary, and there was barely room to get along with the ceremonial part of the degrees. Still the work was carried through like a well-formed piece of machinery, "took with the fraternity like a charm," and at once became very popular. The craft did not know exactly what it meant, only that it was beautiful." This pleased Bro. Atwood; he worked on with a good will; candidates were plenty; and in a very short time Mystic Lodge became respectable in numbers, and was decidedly a leading lodge.

The encouragement in the work was such that subsequently, Brother Atwood proposed to form several classes, numbering twenty pupils in each, for the purpose of imparting the work and lectures. Although a large number of the fraternity had witnessed the work as performed by Brother Atwood, yet there were none to be found, at that time, who seemed to know or understand what "lecturing" meant, in Masonry. It is true they had in the Grand Lodge of the State an office, called the "Grand Lecturer," filled by Brother Wadsworth, but no one had ever heard him lecture, or even knew what it meant.

Owing to the term there was some difficulty in getting up the first class. But it was accomplished, the requisite number was obtained, the class agreed to meet two afternoons in each week, at St. John's Hall, for the purpose. The class kept full, and in the course of five or six weeks, the most of the members became experts at the business. Subsequently several other classes were formed, a knowledge of the work spread rapidly throughout the lodges, effecting a complete revolution in many respects. A considerable number of lodges in the city had adopted the Cross system, and the excitement became great, the more so because there was fierce opposition offered by some of the old and respectable lodges "to such glaring innovations upon the body of Masonry."

It was here that the Masonic career of Brother Atwood commenced, and being untiring in zeal, it was not long before he became what may be termed a "leading man" in Masonry, drawing with him a large number of friends who were much attached to him, and as devoted as himself. Brother James Herring, 33°, then Master of a lodge, was one of the leaders in the opposition. He witnessed the scene going forward, and decried it as strongly as others advocated it. He was made a Mason after the old system, and would never vary in his mode of work, up to the hour of his death. He conscientiously believed that any departure from that system was wrong, no matter who gave countenance to the act, and being very decided in character, and as obstinate as he was decided, there was no such thing as moving him from his position. It was here that the acquaintance of Brothers Atwood and Herring commenced, and here also was the commencement of the difficulties between them, which increased, grew very bitter, and continued for a long series of years.

The grounds of difference between them was of such a character that no agreement could possibly take place, as Brother Herring charged that the work and lectures of Brother Cross materially changed the ancient landmarks of the order, as well as added entire, new matter to the ancient ritual, whereby the order was brought into contempt. Brother Atwood, on his part, alleged that Brother Cross received the work from Thomas Smith Webb, Snow, Gleason & Co., that it was the original work of Masonry, and as such should be received.

In this matter there is not, nor can there be, a doubt, on the part of any candid and thinking Mason, that Bro. Herring was right, for the simple reason that the "old system" was practiced in New York before Webb, Snow, Gleason & Co. manipulated their work and lectures, and that before the year 1825 the changes and additions alluded to were altogether unknown and unpracticed in the State of New York; nor were they known in any lodge of Masons before the year 1800 to 1804, while what is called the *old system* was several centuries older. Bro. Herring characterized the changes as "wooden nutmegs and horn gunflints, imported fresh from Connecticut," and the addition of *new matter* as poetry and romance; while Bro. Atwood rejoined that when Bro. Herring was made a true Mason, after Cross' style, he would then know for the first time what Masonry was. As often as they met sharp words followed, still they remembered that they were brethren, bound by a common tie, and were kept within the bounds of decorum. This kind of warfare drew a line of demarcation between the "old" and "Cross lodges," each party having a large number of adherents; and both sides were persistent, obstinate, and determined, so that there was then as great a difference between the "old" and "Cross lodges" as there would be now between a true lodge and one that was clandestine.

The class was interesting to us all. It commenced at two o'clock and closed at six P.M., twice per week. All were young Masons; all were desirous to excel. Bro. Atwood was very apt at teaching. He took unwearied pains and nothing pleased him better than to see everyone in the class as well informed and perfect as himself. His manner of "Drill" was excellent, and to make it the more interesting, he would open a lodge and cause each pupil to preside in turn, and so go through with the whole exercise, that the pupil could not only be perfect in word, but also in deed. All were much attached to him, and he gained a reputation then as a workman in Masonry which endured to the end of his life. As soon as the result of the first class was known, it became very popular. There were numbers ready to come forward, and subsequently many more classes were formed.

As a general thing, the members of the fraternity in those days were well informed, the followers of a legitimate business or occupation, and many of them learned and well known to fame. In New York city the number of the latter was large. Hon. Dewitt Clinton, 33°, Governor of the State; Hon. John W. Mulligan, 33°, Hon. Cadwallader D. Cohen, 33°, Hon. Martin Hoffman, Morgan Lewis, Philip Hone, Aaron Clark, Rev. Drs. Milnor, Anthon Feitus, McCartes, Rev. Evan Johnson, Rev. Mr. Christmas, and many other ministers of different denominations; Sheriff Oliver M. Lowndes, 33°, Wm. L. Stone, Joseph Barrell, Matthew L. Davis, with many others who need not be mentioned. Our occupation, together with the position in Masonry which we occupied, brought us frequently into the company of the most of these patrons and earnest and zealous workers in the order, and we recur with pleasurable emotion to the many enjoyments we have derived from our association with such exemplary men.

The Hon. Dewitt Clinton, 33°, was the head of the fraternity. He was a man of gigantic mind, and earnest in his labors for the welfare of the brotherhood. Although placed far above the common walks of men, he was very approachable, affable in his demeanor, and very benevolent. However fully his mind might be occupied with the affairs of state or with the cares of office, he reserved a large place for Masonry in all his leisure, and no brother, however humble, ever applied for audience to Mr. Clinton in vain. His hand was ever ready to greet, and his heart beat warmly towards a brother.

Our limited space will not permit a particular notice of all these worthy brethren. They were distinguished and honored among the fraternity; they have finished their labors on the temple and have passed away, and we may not soon “look upon their like again.” The first change which became most prominent, and which led off the controversy, was the “working in of a visiting brother” and the “salutations,” although the changes which they complained of were numerous in all the degrees. The “old system” party were conscientious, and firm as a rock. They declared, with deep feeling that “as they had received, so they would impart;” that such were the laws of Masonry; that the man who would be found guilty of interfering in any way with the fundamental principles of the order, should be forthwith expelled and publicly denounced; that the attempted subversion of the Ancient Landmarks was worse than the act of the Grand Lodge of England in 1739; that the innovations and alterations made by the Cross system completely destroyed the sacredness of obligations, and subverted the true meaning of things to a gross mechanical interpretation, by which the main object of the institution, as far as instruction went, was defeated; that the introduction of pictures which had no connection with Masonry whatever, the adding of new symbols, the admission of theatricals and declamation, whereby the whole system became “lumbered up,” and transformed in meaning and in intention, could not be countenanced. They, therefore, kept on with the old system, and required of every member and visitor positive and full obedience to ancient usage.

The “Cross party”—for by that name it was known—insisted that the “old system” was simply a relic of the days of ignorance, that when the “work” was manipulated by Webb, Snow & Co., in 1802, those brethren had introduced a system that was beautiful, and worthy of being possessed. It gave reason for everything that was done, and its works were in conformity with reason, that the introduction of the new usages was a necessity, that they exemplified what was before meaningless, and that eventually every lodge in the land would acknowledge its correctness.

Here was a wide difference. Party spirit ran high, and the feelings on either side became very much embittered. Bro. Atwood, the representative leader of the Cross party, stood his ground, and soon had around him as supporters four or five lodges, while numerous members of the craft belonging to different lodges, had adopted the system, and were working hard to obtain the consent of the lodges to which they belonged that it should be adopted, while the "old system" numbered by far the greater portions of the jurisdiction.

There was no action taken at this time by the Grand Lodge upon the subject, the affairs of that body being rather mixed up. There had been a difficulty and a separation, so that there were then two Grand Lodges in the State, one known at the "City Grand Lodge," embracing all the lodges of the city and county together with Kings, Richmond and some of the river counties; the other the "Country Grand Lodge," holding its East at Albany, and embracing the rest of the State. There is no doubt that both Grand Lodges were entirely opposed to the introduction of the innovations, but it would seem, judging by the dilatory proceedings of both bodies in the premises, that one was waiting for the other to speak. Meantime the innovations went on and increased. Every lodge meeting at the City Hotel, everyone at Tammany Hall, including old St. Andrews, the great portion of those meeting at St. John's Hall, remained firm for the old system. The few lodges which had espoused Bro. Atwood's side, were overrun with candidates and members, drawn there by a love of decoration, finery and new things.

It was during this little trouble that Bro. James Herring was introduced as a leader in the old system, and was backed by most the respectable lodges in this city. Richard Ellis, Lebbeus Chapman, John Horspool, Edward Cook, Jonathan Jarvis, with numerous others, were his firm supporters. Against such an odds" it seemed for Bro. Atwood almost a hopeless case. Still he was undaunted, and labored on, his lodge rapidly adding to its numbers, and his popularity among his admirers becoming great. Contention and argument were his "forte," accompanied with loud and boisterous declamation. On this account he always managed to draw after him the crowd, while his nature was so genial that his followers became strongly bound to him. The breach between the two parties was growing wider and wider, when events in the Masonic world occurred which put an end to the necessity of any further contention, and called upon all honest and upright Masons to stand shoulder to shoulder in order to breast the coming storm.

# A RTICLES

*This "Short Talk Bulletin" by an uncredited author was published by The Masonic Service Association of the United States in June, 1925 (Short Talk Bulletin, Vol. III, No. 6; © 1925 Masonic Service Association of North America, Washington, D. C.)*

## 3 – 5 – 7

Author Unknown

Before you could become a Fellow Craft it was demanded of you that you become proficient in the work of the First Degree, that you learn "by heart" a certain portion of the ritual, and make yourself competent to "stand and deliver" it on occasion.

Such a memorization is the sole survival of that ancient custom of Operative Masonry of demanding from the Apprentice, who had served the legal time (usually seven years), a Master's Piece; an example of ability in Masonry by which his fellows could judge whether or no he had made good use of his time and was fit to be "passed" from the state of being but an Apprentice, to that of being a Fellow (or Companion) of the Craft.

Alas, that our modern Master's Piece is so modest in its required effort! For it takes no one very long, nor does it make much of a drain upon time or patience, to learn the words by heart. Lucky is he whose instructor is not content with teaching him the words and their order, but who insists upon instructing as to their meaning and their history.

The modern Fellow Craft Degree is, as a whole, emblematic of manhood; to attain is to be grown up, Masonically speaking. As the Entered Apprentice Degree speaks of birth and babyhood, of first beginnings and first principles, so does the degree of Fellow Craft speak of growth, of strength and of virility to those who have inward and spiritual ears with which to hear. No thoughtful man can avoid the impression that this degree is an attempt to emphasize the vital need of knowledge; to encourage study and research, to bring out the beauty of wisdom. It is true that the liberal education which the degree was once supposed to outline and encourage is no longer either liberal or educational in fact; but it is still symbolical of all that a good Mason should learn.

To understand the degree and what it attempts to do, one must have some knowledge of its history, and of William Preston, who brought the vigor of a trained mind to bear upon the often hasty and ill-considered lectures with which its progenitors were given. He turned these lectures into the elaborate exposition of the five senses, the seven liberal arts and sciences which

we now have. In Preston's day such an exposition of knowledge was all inclusive; it is not Preston's fault that he knew nothing of science as we know it; that he knew nothing of medicine or biology or archeology or criticism or electricity or astronomy in the modern sense. There are those who would substitute for the Prestonian lectures and the Prestonian-Webb form of the degree, wholly modern exposition of the obtaining of knowledge. With such as these we have nothing to do; our Fellow Craft Degree is hallowed with age, and it is a lovely thing to do as have done all those good brothers and fellows who have gone this way before us.

But there is nothing to prevent us from reading the degrees symbolically. We do not have to accept it as literal, any more than we have to accept the first verse of the seventh chapter of Revelations: "And after these things I saw four angels standing on the four corners of the earth . . ." as proof that the earth is square and not round. We can consider the meaning of the degree and govern ourselves accordingly. And if we do so, we will start now, at once, to make of ourselves earnest students, not only of Masonic knowledge, but of knowledge in general. For of knowledge and its obtaining is this degree most certainly a teacher; from the time of entry through the West Gate until the finish of the lecture, the Entered Apprentice in the process, of being "passed" is instructed, taught, given knowledge and urged that only by knowledge can he hope to obtain to complete growth and the final glory of Masonry and of life; the Sublime Degree of Master Mason.

The most outstanding symbol in the degree of Fellow Craft is the Flight of Winding Stairs. In the Book of Kings we find, "They went up with winding stairs into the middle chamber." We go up "with winding stairs" into "The Middle Chamber of King Solomon's Temple." Also we travel up a winding stairs of life, and arrive, if we climb steadfastly, at the middle chamber of existence, which is removed from birth, babyhood and youth by the steps of knowledge and experience, but which is not so high above the ground that we are not as yet of the earth, earthy; not so high that we can justifiably regard it as more than a Stepping Off Place from which we may, perhaps, ascend to the Sanctum Sanctorum; that holy of holies, in which our troubled spirits find rest, our ignorance finds knowledge, and our eyes see God.

There is a symbolism in the fact that the stairway winds. A straight stairway is not so easy to climb as a winding one, which, because of the fact that it does wind, ascends by easier stages than one which climbs as a ladder. But, also, a straight stair has the goal in sight constantly, and while it may be more difficult in the effort and strength required, it is easier because one can see where one is going. There is no faith needed in climbing a ladder; one can visualize the top and have its inspiration constantly before one as one rises rung after rung.

But the winding stairway is one which tries a man's soul. He must believe, or he cannot reach the top. Nothing is clear before him but the next step. He must take it on faith that there is a top; that if he but climb long enough he will, indeed, reach a Middle Chamber, a goal, a place of light. In such a way are the Winding Stair and the Middle Chamber symbols of life and manhood. No man knows what he will become; as a boy he may have a goal, but many reach other Middle Chambers than those he visualized as he started the ascent. No man knows whether he will ever climb all the stairs; the Angel of Death may stand but around the corner on the next step. Yet in spite of a lack of knowledge of what is at the top of the stairs, in spite of the fact that a Flaming Sword may bar his ascent, man climbs. He climbs in faith that there is a goal and that he shall reach it; and no good Mason doubts but that for those who never see the glory

of the Middle Chamber in this life, a lamp is set that they may see still farther in another, better one.

We are taught that we should use that which God has given us, the five senses, to climb the remaining seven steps of the stairway, which are the seven liberal arts and sciences. Again we must remember that William Preston, who put so practical an interpretation upon these steps, lived in an age when these did indeed represent all of knowledge. But we must not refuse to grow because the ritual has not grown with modern discovery. When we rise by Grammar and Rhetoric, we must consider that they mean not only language but all methods of communication. The step of Logic means a knowledge not only of all methods of reasoning, but of all reasoning which logicians have accomplished. When we ascend by Arithmetic and Geometry, we must visualize all science; since science is but measurement, and all measurement in the true mathematical sense, it requires no great stretch of the imagination to read into these two steps all that science may teach. The step denominated Music means not only sweet and harmonious sounds, but all beauty: poetry, art, nature, loveliness of whatever kind. Not to familiarize himself with the beauty which nature provides is to be, by so much, less a man; to stunt, by so much, a striving soul. As for the seventh step of Astronomy, surely it means not only the study of the solar system and the stars, as it did in William Preston's day, but also the study of all that is beyond the earth; of spirit and the world of spirit, of ethics, philosophy, the abstract . . . of Deity.

Preston builded better than he knew; his seven steps are both logical in arrangement and suggestive in their order; the true Fellow Craft will see in them a guide to the making of a man rich in mind and spirit, by which, and only by which riches, can the truest brotherhood be obtained and practiced.

The Fellow Craft Degree is one of action. Recall, if you will, where you wore your cable tow; but think not that it confines action; it urges it. A great authority has stated that the words come from the Hebrew, and mean, effect "his pledge." Here, then "his pledge" is for action, for a doing, a girding up, an effort to be made. What effort? To climb, to rise! How? By the use of the five senses to take in and make Knowledge a part of the mind and heart. What knowledge? All knowledge!

Conceived thus, the Fellow Craft Degree, from being a mere ceremony, a stepping stone from the Apprentice Degree to that of the Master, becomes something sublime; it is emblematic of the struggle of life; not materially, but spiritually, and it is a symbol with high hope and encouragement constantly held forth. There is a Middle Chamber; the steps do lead some-where; man can climb them if he will. Not for the drone, the laggard, the journeyer by the easy paths upon the level, but for the fighter, the adventurer, the man with courage and a stout heart, is this degree of Freemasonry. The Fellow Craft must be of high courage, for that which is not worth working for and fighting for is not worth having. It is no easy journey that we make through life, and it is no easy journey that we make through the mazes of this degree. In its Middle Chamber lecture are profound philosophies, deep truths; great facts concealed. He who is a true Fellow Craft will study these for himself; he will not be content with the Prestonian lecture as an end; it will be to him but a means.



For thousands of years men saw the rainbow and the best they could do was call it a promise of God. So, indeed, it may be to us all, but it is also a manifestation of beauty in nature, it is caused by the operation of well-understood laws, and when artificially produced in the spectroscope, it is the key with which we unlocked the mysteries of the heavens. For as long as man has lived upon this earth the lightning has flashed and the thunder roared to no end but terror and beauty. In the last few hundred years man has read the first part of the mysterious story of electricity and taken for himself the power God put in nature. Had man been content merely with what he saw and heard he would still be as ignorant as the beasts of the field.

So should the mysteries of the Fellow Craft be to you, my brother. It is but a great symbol, given in one evening, of all that a man may make of his life. It is a lamp to guide your feet; not, as Preston would have had it, both the feet and the path. Preston and his brethren were Speculative Masons, indeed, but we are enlightened as he never was; so that if we fail to use the light he lit, or see by its radiance a Greater Stairway and a higher climb than ever he visualized the fault is within us, and not in our opportunity.

There are thousands who pass through this degree who see in it only a ceremony, just as there are thousands who see in a rainbow only color in the sky, thousands who see a lightning flash but as a portent of danger. Be you not one of these! Do you see in the Winding Stair an invitation, an urge to climb, to learn, to know, to reach that Middle Chamber of your life from which you can look back on an effort well made, a life well spent, a goal well won; and then forward . . . to what awaits you in the final degree. For the Sublime Degree of Master Mason, to which you aspire and which one day may be granted you, is a symbol, too . . . perhaps the greatest symbol man has ever made for himself to point a way up a yet greater Winding Stair to a more vaulted Upmost Chamber, where the real Master Mason, raised from a Fellow Craft, may reach up as a little child, and touch the hand of God.

# A RTICLES

*Brother Friedman is a Custodian of the Work, of which committee he is a Past Chairman, as well as a Past Junior Grand Warden for the Grand Lodge of New York. This disquisition is a representative example of his fiery and inspirational talks on how the Ritual speaks to us and calls upon us to exemplify the principles inculcated through the Ritual in our daily lives.*

## THE SECOND DEGREE AND THE TWENTY-FIRST CENTURY

By Richard C. Friedman

*The lapse of time, the ruthless hand of ignorance and the devastations of war have laid waste and destroyed many valuable monuments of antiquity, upon which the utmost exertion of human genius had been employed. Even the temple of Solomon, so spacious and magnificent and constructed by so many celebrated artists escaped not the unsparing ravages of barbarous force. Freemasonry not withstanding still survives!*

The sleeping giant of Freemasonry can once again be a driving force in a world that is desperately in need of our creed of Friendship, Morality and Brotherly Love. The world seems more chaotic than it has been in a long time. Hatred fuels the fire and the bodies continue to stack up around the world.

Our Task as Freemasons is to insure that the lapse of time, the ruthless hand of ignorance and fear never ravage our beloved fraternity. None of us wants our Craft to be laid waste and destroyed as those valuable monuments of antiquity described in the Middle Chamber Lecture. The Mission of Freemasonry is to give men a place where they can improve themselves and through education, fellowship and commitment to principal, complete their spiritual temples on earth.

What does the Second Degree have to do with the twenty-first century? EVERYTHING! The Ritual of this Degree is a clarion call to what is needed to move our Fraternity forward in a positive way.

*In the providence of god, with the breath of life each of us became a member of the human family. In maturity we stand facing the needs and responsibilities of life. As Fellowcrafts, we face our duty to our neighbor. God*

*never brought us into being to live in the narrow groove of a selfish individualism, but as Brethren one of another in mutual dependence and support.*

This passage from the Fellowcraft Charge demonstrates the timelessness of our Masonic Degrees, which are just as powerful and fresh today as when they were written many years ago, perhaps even more so. It is precisely the “narrow groove of a selfish individualism” so many people take as their guiding principle that leads to disunity. “Hooray for me and who cares about everyone else” is something we see far too frequently in our own Craft.

If you read the literature, most sociologists and psychologists believe that a great deal of what is missing in today’s society is proper training at home to inculcate values, respect, and a desire to give a maximum effort towards being the best you can be. Many organizations have foundered because they changed their core value system to meet whatever is popular at the moment, never thinking through the consequences of their actions in the long term.

The untrained child grows up and generation after generation comes into the world with the notion only to care about themselves, and the results are manifest all around us. From the ugliness and disrespect that have infected modern politics, to the rising numbers of incarcerated citizens, to alarmingly high divorce rates, to sickening crimes of mass violence, to widespread drug and alcohol addiction, to the enormous increase in reported cases of spousal and child abuse, to, sadly, more and more ugly incidents within our own Craft. Yet the Masonic Ritual continues to call upon us to do the right thing, simply because it is the right thing to do. The Second Degree particularly teaches a healthy value system and pathway to peace and harmony, and admonishes us to live up to these teachings not only in the Fraternity but in the world outside our Lodges.

Once again I return to the Charge of a Fellowcraft, which contains a message we must always attempt to uphold. This time, I’ve added words in parentheses in order to bring the message directly to our doorstep as Freemasons:

*No household (Lodge) can fashion the home where dissension and selfishness knell the death of unity and peace. No community (District) can protect character where petty strife is born of mischievous tongues. No city (Fraternity) can become a place of prosperous growth whose citizens care little and do less for its advancement. No state (Grand Lodge) can derive the benefit of its own resources whose people obey but the one law of individual inclination and greed. No government (Brotherhood) can stand firm whose adherents are blind to the unalterable law, “in union is strength, in harmony is peace.”*

Does that passage ring true? Is its message reflected in our homes, communities and country? Does it describe your Lodge, District, or Grand Lodge? Does it describe us as men and Masons? If so, is it for better or worse? Are we the problem, or its solution?

The Ritual of Freemasonry contains the critical messages that we all need to improve our community, our world and ourselves. But HOW will this body of soaring ideas be presented, worked and molded in our daily lives? The fidelity with which the Craftsmen carry out the work

with which they have been so solemnly entrusted will make the difference between life and death for Freemasonry, and either increase or decrease our Craft's influence on the world around us.

You might think, "What can one man do?" Here is what the Ritual tells us:

*Although but one man among many, you cannot escape or shirk your share in this great responsibility. Your personal contact with others may be circumscribed by the limit of the circle within which your daily life is lived; but your influence passing through and from those whom that circle may surround, will reach further than you can conceive.*

What will it take for Freemasonry to grow and prosper into the twenty-first century? First and foremost we must regain our PRIDE in the Craft and in ourselves as members of the Craft. Pride is the motivating emotion that causes us to work hard, well and happily. We should start this process with rendering the best Ritual work possible, because the Ritual is the vehicle that delivers the message to our Candidates and sets the high bar of expectation that leads to pride.

We must never allow ourselves to become self-delusional about the kind of work we do and the quality of it. If everyone does a "great job" then how do you distinguish anything? I think that it is more than appropriate to say "good try" if there was one – but superlatives should be used when we really feel that way, not as a knee-jerk response. The search for excellence and the reward for achieving it are clearly exemplified in the legend set forth in the Middle Chamber Lecture, which tells us that only those Fellowcrafts who had proven themselves worthy through the quality of their work were admitted into the Middle Chamber and paid their wages.

We must accept, welcome and embrace the fact that Freemasonry has a value system for living. By adhering to that value system and by living our lives as Freemasons we pursue a different, more difficult pathway than those who would ignore God and country, and choose instead to live a life that includes providing help, aid and assistance to our Brothers and the world around us. The influence of Freemasonry results a group of men devoted to God, country, family, fraternity who adhere to a code of moral conduct which has never failed to better each community where Craftsmen have left their mark. Once again, the Fellowcraft Ritual guides us:

*The Plumb admonishes us to walk uprightly in our several stations before God and man, squaring our actions by the Square of Virtue, ever remembering that we are traveling upon the Level of Time to that "undiscovered country, from whose bourne no traveler returns."*

To be an effective Mason, a man must work in an action oriented-way on many fronts to complete his Spiritual Temple of Masonry. He must commit himself to ensuring that his Lodge is thriving and performing outstanding Ritual, to educating himself in Masonry, to attending events which will improve him Masonically, or even to assist cooking the chicken at a Lodge barbecue. These are all vastly different endeavors, but they are accomplished only by the Craftsman in "work mode."

Freemasonry is special. It offers great fun and fellowship but also makes important demands upon its members. Consider our use of the word "obligation" and what a Fellowcraft is

enjoined to do. We must change the *way* we do things but never change the *things* that we do. Change in this context means administrative changes or new variations on old themes. The Craft needs to go back to the methods that made it a force in the world. These include more effective communication, adherence to the words received in the Degrees, decentralized decision-making, utilizing the talents of all of our Brethren, and introducing quality management practices to make the Craft more efficient. After all, if you boil the concept of quality down to its simplest elements you are talking about finding out what the customer desires and making sure that your organization is able to meet their needs. That is what is so important about the Craft. It is why we need more Ritual, more Masonic education and more of the “Masonry part of Masonry.” These are the things our newest Brothers are clamoring for.

I do offer one serious caution in this regard, however. Let us not fall in love with the idea of making Freemasonry a business. Those who would lead us to believe that efficiency means more than brotherly love; that the bottom line of productivity means more than compassion; that honors achieved and powers gained in the organizational structures of Masonry means more than being good to one another; or that the measure of a Mason revolves around the color of apron which he wears . . . these false prophets have missed the essence of Freemasonry and will lead the Fraternity to its demise.

The Ritual does not tell you what role you should take in Masonry, but it does give us a roadmap for what to keep in mind:

*Masonry bids you do your best in that which lies nearest to you; to see in your neighbor what you desire your neighbor to see in you; to remember that there is no term so often used within our midst, no words more freighted with the strength of man’s very best characteristics, no claim so glistening with the ties of honest affection, as our password of greeting, “My brother!”*

As Masons we stand for the rock solid beliefs upon which our country was built. We understand what it takes to live in harmony, peace and love. And when we act as true Craftsmen, we are the conscience of society.

*And the mellowing tides of old cathedral airs, vibrating through aisles and arches have stilled the ruffled spirit and, sweeping away the discordant passions of men, have borne them along its resistless current, until their united voices have joined in sounding aloud the chorus of the heaven born anthem, “Peace on Earth, good will towards men.”*

For Masonry to thrive, Masonic education must inform our members Masonry’s incredibly roots and how deep they go. We must also come to know the roots of our Brothers. When I hear the veteran members of the Lodge talk about the good old days, I always hear a theme: The Brothers knew one another personally They knew their families, their vocations, their strengths and their weaknesses. They took care of their own, and treated one another with love and compassion. And yet, as the same time, they knew that Ritual admonishes us to be honest, even if it meant delivering a painful message a times.

*You are not to palliate, or aggravate, the offenses of your Brethren; but in the decision of every trespass against our rules, you are to judge with candor, admonish with friendship, and reprehend with justice.*

Thus we have the Fellowcraft Degree, the Degree symbolizing manhood and the prime of lives. It is as fresh and vital and quality-oriented as any of the new corporate religions to which so many now pay homage, but speaks to more noble and glorious purposes.

The Fellowcraft Degree is a clarion call for the notion that Freemasonry is essentially an educational institution. Think of how important education is in this Degree: The liberal arts and sciences; the knowledge of oneself evidenced by the good judgment we must use with respect to the length of our Cable-tows and the square and angle of our work; the three precious jewels, which teach us so much about maturity and living a mature life in which we must listen, speak, and remain faithful to those we love; the wisdom of paying wages to deserving craftsman in a balance of nourishment, refreshment AND joy. . . Who can deny that this kind of balance is what a healthy life is all about?

The Fellowcraft Degree sends out the clearest of signals for action, work, education, fun, dedication to quality, adherence to values, pride, and working one's way through the three, five and seven steps of life – the winding path which leads us ever closer to God and society, to a place of love, peace and understanding among all men.

The Fellowcraft Degree also contains a serious warning that is often misunderstood or not explained. A warning that can ruin our Craft if it is not heeded. The warning is contained in the Scripture Lesson. When we read the lesson of the plumbline we hear:

*Thus he shewed me: and, behold, the Lord stood upon a wall made by a plumbline, with a plumbline in his hand.*

*And the Lord said unto me, Amos, what seest thou? And I said, A plumbline. Then said the Lord, Behold, I will set a plumbline in the midst of my people Israel: I will not again pass by them any more.*

Many of us think how nice it is that God laid down a plumbline in the midst of his people Israel, and we are left with a feeling that God is saying that he will not abandon his people. Nothing could be further from the truth! In Amos, God is angry with his people Israel because the sons of Solomon have fallen into disunity and strife, and have failed to heed God's warnings about the need to live in harmony. Our lesson is actually the third of three visions that God described to the prophet Amos. In the first vision, God shows Amos a plague of grasshoppers that create such a famine that the people are reduced to eating grass. In the second vision God destroys the land by fire. After this, our lesson comes. Hear the lesson in context and how it should be read and understood.

*Thus hath the Lord God shewed unto me; and, behold, he formed grasshoppers in the beginning of the shooting up of the latter growth; and, lo, it was the latter growth after the king's mowings.*

*And it came to pass, that when they had made an end of eating the grass of the land, then I said, O Lord God, forgive, I beseech thee: by whom shall Jacob arise? for he is small.*

*The Lord repented for this: It shall not be, saith the Lord.*

*Thus hath the Lord God shewed unto me: and, behold, the Lord God called to contend by fire, and it devoured the great deep, and did eat up a part.*

*Then said I, O Lord God, cease, I beseech thee: by whom shall Jacob arise? for he is small.*

*The Lord repented for this: This also shall not be, saith the Lord God.*

*Thus he shewed me: and, behold, the Lord stood upon a wall made by a plumbline, with a plumbline in his hand.*

*And the Lord said unto me, Amos, what seest thou? And I said, A plumbline. Then said the Lord, Behold, I will set a plumbline in the midst of my people Israel: I will not again pass by them any more:*

*And the high places of Isaac shall be desolate, and the sanctuaries of Israel shall be laid waste; and I will rise against the house of Jeroboam with the sword.*

God had given Israel two chances to do the right thing, and after Amos begs him for mercy he relents. But as a last measure or test he sets his plumbline within the MIDST of his people – not far away, but in their MIDST – and then delivers what must have been the earliest use of the phrase “three strikes and you’re out.” By not heeding the warning and its signs Israel ceased to exist, and its people struggled two thousand years to return to the land and God’s good graces.

In the twentieth century Freemasonry was given two chances as well. After each World War the Fraternity saw unparalleled growth. Want some figures? National membership in 1916 was two and a half million and grew to over three and a half million by 1920. By 1940, membership was back down to two and a half million grew again to reach just over three and a half million by 1957. Less than fifty years ago, the Grand Lodge of New York had more than three hundred thousand Masons. Now we have about forty-two thousand.

What happened? In the view of many learned Masons – a view with which I concur – the Craft rested on its laurels. We did not see the need to bring in new members, did not educate the members we had, and simply believed things would always remain as they were. We failed to keep to keep those hundreds of thousands of men involved. We did not keep them hungry for More Light in Masonry. Thirteen years into the twenty-first Century we are again a crossroads. Our third chance is upon us and that plumbline is once again within our midst.

We must get the message out that the Ritual of Freemasonry holds many of the answers the world is seeking, as evidenced mightily in the Fellowcraft Degree. Getting out the message of our Ritual is up to each of us to do in our own lives. At times I ask myself, why bother? I can only give you the answer that always comes back to me: I have two sons, Sam and Jake who are safe and sound. Sam is twenty-two, and just become a Brother. Jake is champing at the bit to join. Why?

Both boys have grown up with many “uncles” who were Freemasons, and their godmothers are wives of Freemasons. At the times our family has hit a rough patch, as every family does, they witnessed my Brothers rallying around us and acting in a loving compassionate way – in other words, acting as the Ritual taught them to act. Throughout good times and bad they saw Freemasons acting in a positive, helpful and caring manner. I know with all my heart that the world will be a better place for them and their future families if they have the privilege of entering our Craft to be a builder, not of a material edifice, but of a temple more glorious than that of Solomon, a temple of honor, of justice, of purity, of knowledge and of truth.

I wish this blessing upon my sons, your sons, and all the sons of men who would come to know this gift of Freemasonry forever and forevermore, and carry its message onward into the future!



# A RTICLES

*This three-part article presenting the uncredited author's thoughts on the Fellowcraft Degree and the nature of a Fellowcraft appeared in The Maryland Master Mason (formerly The Southern Maryland Masonic Bulletin) Vlo. 1, No. 6, published October, 1963.*

## THOUGHTS ON THE FELLOWCRAFT DEGREE

Author Unknown

### **SYMBOLS AND ALLEGORIES OF THE SECOND DEGREE**

Among the allegories peculiar to this Degree the most striking and important is that rite in which you acted the part of a man approaching King Solomon's Temple; you came into its outer precincts; passed between the Two Pillars, climbed a winding stair and at last entered the Middle Chamber where our ancient brethren received their wages of Corn, Wine and Oil. During certain stages of this allegorical journey you listened to various parts of a discourse called the Middle Chamber Lecture.

This allegory is a symbolic picture of the inner meaning of initiation. The Temple is the life into which a man is initiated. That which lies outside the walls of the Temple, from which you were supposed to come, represents the profane world—not profane in the sense of being blasphemous, but profane in the technical sense; the word literally means “without the temple,” and signifies all not initiated. The Pillars represent birth; when you passed between them it signified that you were no longer a profane but had now entered the circle of initiates. The stairs represent the steps by which the life of initiation is approached qualification, petition, election and the Three Degrees. The Middle Chamber represents initiation completed; once arrived there the candidate receives the rewards for the ordeals and arduous labors he has endured on the way; he has arrived at his goal.

Our interpretation of the allegorical picture of Masonic initiation cannot stop here; for the whole process is itself a symbolical allegory of something else, so that in this central portion of the Degree we have an allegory within an allegory. We must ask, then, what is symbolized by Masonic initiation?

It symbolizes the experience of every man who seeks the good life; how he may realize the blessings of religion, which is knowledge of God; brotherhood, which is a life of fellowship grounded in good will; art, by which we enjoy the beautiful; citizenship, by which we enjoy the

goods of communal life; science, by which we learn the nature of the world we live in; literature, by which we enter into communion with the life of all mankind. A good life is one in which all such good things are enjoyed.

Such is one meaning of your allegorical entrance into Solomon's Temple as a Candidate in the Second Degree. Other symbols and allegories in the Degree may be interpreted in the light of that meaning, when the Degree as a whole becomes a living power, by which to shape and build our lives, not only in the Lodge-room but in the world of human experience of which the Lodge-room is a symbol.

## **THE MEANING OF THE TERM "FELLOWCRAFT"**

"Fellowcraft" is one of a large number of terms which have a technical meaning peculiar to Freemasonry and are seldom found elsewhere. A "Craft" is an organization of skilled workmen in some trade or calling;

masons, carpenters, painters, sculptors, barbers, etc. A "Fellow" means one who holds membership in such a craft, obligated to the same duties and allowed the same privileges. Since the skilled crafts are no longer organized as they once were, the term is no longer in use with its original sense. "Journeyman" is roughly equivalent in the skilled crafts today to the term "fellow" as previously used.

In Freemasonry it possesses two separate meanings, one of which we may call the Operative meaning, the other the Speculative.

In its Operative period Freemasons were skilled workmen engaged in some branch of the building trade, or art of architecture; like other skilled workmen, they had an organized craft of their own, the general form of which was called a "guild." A Lodge was a local, and usually temporary, organization within the guild. This guild had officers, laws, rules, regulations, and customs of its own, rigorously binding on all members.

New members were recruited as apprentices, who served under a Master for seven years in learning the trade. At the end of his apprenticeship each apprentice was examined in Lodge; if his record was good, if he could prove his proficiency under test, and the members voted in his favor, he was released from his bonds and made a full member of the Craft, with the same duties, rights, and privileges as others. In the sense that he thus had become a full member he was called a "Fellow of the Craft"; in the sense that he had mastered the art, and no longer needed a teacher, he was called a "Master Mason." So far as his grade was concerned these two terms meant the same thing.

As outlined in the *Short History of Freemasonry*, during the first quarter of the eighteenth century the Craft was transformed from an Operative Body into a Speculative Fraternity. The old customs were adhered to as closely as possible, but it was necessary to make some rather radical changes to fit the Society for its new purposes. One of the most important of these was to abandon the old rule of dividing the members into two grades, or degrees, and to adopt the new rule of dividing it into three. The second was called the Fellowcraft Degree, the third the Master Mason Degree.

The term Fellowcraft is now used as the name of the Second Degree; of the ritualistic ceremonies and other contents of that degree, of a member of it, of a Lodge when opened on it. You are a Fellowcraft; you passed through its ceremonies, assumed its obligations, are registered as such in the books of the Lodge, and can sit in either a Lodge of Apprentices or Fellowcrafts.

## **AN INTERPRETATION OF THE RITUAL OF THE SECOND DEGREE**

Because the Fellowcraft Degree lies between the Entered Apprentice and Master Mason Degrees you must not fall into the error of considering it a half-way station, a mere transition from one to the other. It has the same completeness, the same importance, as each of the others, with a definite purpose. Unless you understand its teachings thoroughly your initiation will fail.

Many great ideas are embodied in it, which if you understand them, will lead you into an understanding of others.

One of these is the idea of adulthood.

In Masonry the Entered Apprentice is represented as youth standing at the portals of life, his eyes on the rising sun; and the ceremonies of the First Degree are directed to the purification of the heart. The Fellowcraft typifies adulthood, a man in the prime of life, experienced, strong, resourceful, able to bear the heat and burden of the day; and the theme of the Second Degree is concerned with the improvement of the mind.

The Second Degree is rich in the simplicity of its meaning and beauty. It teaches reverence, industry, responsibility and equality; it entreats the study of the liberal arts and sciences, and it reveals anew the dependence of man upon God, the Creator of the Universe and of all things therein contained.

What does the Second Degree say to the Fellowcraft, whether in Masonry or in the world at large? It implores him to so equip himself that he will prove adequate to the tasks which will be laid upon him.

What is that equipment? The Degree gives us at least three answers.

The first is that the Fellowcraft must gain direct experience from contact with the realities of existence. You will recall what was said about the Five Senses. Needless to say, that portion of the Middle Chamber Lecture was not intended as a disquisition on either physiology or psychology; it is symbolism, and represents what a man learns through seeing, touching, tasting, hearing and smelling in short, immediate experience. A man garners such experience only with the passage of time; each day he comes in contact with facts; what he learns one day must be added to the next, and so on from year to year, until at last, through his senses he comes to understand that world, how to deal with it, how to master it.

The second answer is education. An individual's possible experience is limited. Could we learn of life only that with which we are brought into contact by our senses, we would be poorly equipped to deal with its complexities and responsibilities! To our store of hard-won experience we add the experience of others, supplementing ours by the information of countless

men brought to us through many channels; our own knowledge must be made complete by the knowledge of the race.

We have a picture of this in Freemasonry. In the days when Masons were builders of great and costly structures, the Apprentice was a mere boy of ten to twelve years of age, scarcely knowing one tool from another, ignorant of the secrets and arts of the builders. Yet after seven years he was able to produce his master's piece and perform any task to which the Worshipful Master might appoint him. How was this miracle accomplished? Not by his own unaided efforts, but by teaching, by the Masters guiding his clumsy hands and passing on to him what they had been years in acquiring.

Such is education, symbolized in the Second Degree by the Liberal Arts and Sciences. Perhaps you were puzzled by what was said of grammar, rhetoric, logic, arithmetic, geometry, music and astronomy, and wondered what such school-room topics had to do with Masonry. Now you understand. The explanation of these subjects was not intended as an academic lecture. Like so much else in the Degree, they are symbols, signifying all that is meant by education our training by others in skill and knowledge to do or to understand certain tasks.

A Fellowcraft of life, then, must be equipped with experience and knowledge. Yet the third answer, wisdom, is more important than either of the others. Experience gives us awareness of the world at points of immediate contact; knowledge gives us competency for special tasks in the arts, professions, callings and vocations. But a man's life is not confined to his own immediate experience; nor is he day and night engaged in the same task; life is richer than that! It comes to us compounded of all manner of things, a great variety of experiences, a constant succession of situations, a never-ending list of new problems, and it is full of people with reactions, emotions, varied characters and behaviors. The world is infinitely greater than what each of us now sees, hears or feels; it is far more complex than our daily tasks.

Therefore, if we are to be happy in our life in such a world, we must have wisdom to understand and cope with this complex whole; we must be able to meet situations that have never arisen before. A man may see, hear, touch and handle things to win rich experience and yet not have knowledge; and a man may have mastered some task, or art, or trade, and yet be unhappy and a failure as a human being because he cannot adjust himself to the complex system of realities, experiences and facts which make up life as a whole. He may lack wisdom competency to deal with each situation as it arises.

The Middle Chamber, which is so conspicuous in the Second Degree, has many teachings; it is a symbol of wisdom. By the experience of the Five Senses, through the knowledge gained of the Liberal Arts and Sciences, the candidate is called to advance, as on Winding Stairs, to that balanced wisdom of life in which the senses, emotions, intellect, character, work, deeds, habits and soul of a man are knit together in unity, balanced, poised, adequate.

If the Fellowcraft will thus equip himself whether you think of him as inside or without Masonry he need not shrink from his toil nor faint beneath the heat and burden of the day, because his competency as a human being will be equal to the demands made upon him.

# ARTICLES

*Brother Kinsey is the Chairman of the Custodians of the Work for the Grand Lodge of New York. This short article explains the sometimes-confusing issue of what is secret and what is not in our Masonic Ritual.*

## FOUR KINDS OF RITUAL: WHAT IS THE EXOTERIC WORK?

By Samuel Lloyd Kinsey

Many Masons are not aware that our Ritual can be understood as being comprised of four different kinds of Ritual: the Physical Work, Secret Work, the Esoteric Work and the Exoteric Work.

***The Physical Work*** refers to the floorwork and other physical movements we make in and about the Lodge Room while performing the Ritual. The various movements of the Physical Work are indicated in our Ritual Book through the use of italicized plain English text enclosed within parentheses. The words themselves are not actually part of the Ritual, however. Rather, they have the nature of instructions indicating how a physical element of the Ritual should be performed. In fact, the wording of an instruction could change without altering the Ritual one bit, so long as the new words described the same physical movements.

***The Secret Work*** alludes to certain signs, grips and words we deem so secret that our Ritual Book merely alludes to them without spelling them out or indicating them in any way.

***The Esoteric Work*** includes all the parts of our Ritual we consider *private*, but not necessarily *secret* in the same way as the signs, grips and words. This Work is indicated in our Ritual Book through the use of a cipher, meaning that the text has been transformed in order to conceal its meaning. In the case of our Esoteric Work, the cipher is a very simple one.

***The Exoteric Work*** consists of all the elements of the Ritual that are explicitly designated as neither secret nor private. Every passage in our Ritual Book that is written in plain English is Exoteric Work. That's right, there are parts of the Ritual text that are effectively "open to the public." What's more, if you flip through your Ritual Book you will discover that the vast majority of our Ritual is Exoteric Work! The Apron Presentation, the Working Tools, the Historical Lectures, Charges and many other long passages of Ritual text are all primarily composed of Exoteric Work.

How can this be? Isn't it all secret or at least private? Well, no. In fact, most everything in the Exoteric Work was available to the public before it came to be incorporated into Masonic Ritual in the first place. The way it usually worked was that a Masonic writer such as William Preston or Wellins Calcott would publish a book or essay relating to Masonry. Some of these writings would find favor among the Brethren, and they would incorporate them into their Ritual practice. This process was helped along by the fact that many of the authors were effectively semiprofessional itinerant Masonic lecturers, who traveled around promoting their Ritual workings and encouraging the Brethren to adopt their writings.

Preston, Calcott and others were able to publish their books and essays openly because they were held to illustrate and expound upon the symbols and history of Masonry rather than revealing the body of the Masonic Ritual. What's more, these writers typically drew heavily from previously published works on both Masonic and profane subjects. Thus, for example, we have passages in our Lectures that were adapted from Masonic author Thomas Smith Webb, which he adapted from Masonic author William Preston, which he adapted from author and English architect Isaac Ware, which he adapted from the Italian Renaissance architect Palladio, which he adapted from the ancient Roman architect Vitruvius. Material such as this can hardly be deemed secret or private, needless to say. Because these popular Masonic adaptations of profane works could not be made retroactively secret, Masons developed the concept of "Exoteric Work" – which is to say, Masonic Ritual that is explicitly neither secret nor private. The reason plain English is used for the vast majority of our Lectures and Charges is because it is Exoteric Work originating in openly published books.

On a historical basis, the Exoteric Work has undergone quite a bit of evolution and revision over the years to reflect changes in Masonic practice and societal mores, whereas the Secret Work has remained relatively unchanged and the Esoteric Work has maintained consistency in its essentials.

# A RTICLES

*Brother Rubin is a Past District Deputy Grand Master for the Suffolk District and a Custodian of the Work for the Grand Lodge of New York. This article about the effect a Lodge's Degree work can have on both the Lodge and its candidates was published by the Masonic Service Association of North America as the April 2013 Short Talk Bulletin.*

## THE IMPORTANCE OF DEGREES: A VIGNETTE

By Glenn K. Rubin

SPEAKER #1:

Local Lodge No. 1 does beautiful Degrees. The parts are well-learned and well-executed. There are a minimum of two, sometimes three rehearsals prior to a Degree which is well-attended, since every Brother knows that his own part is an important piece of the whole, without which the next Brother to speak might stumble. The candidates' costumes have been cleaned, pressed and if necessary, repaired. Past Masters and sideliners have been asked to be conductors for this important occasion and they are pleased to serve in such an important capacity as safely leading their soon-to-be Brothers to the Sacred Altar of Freemasonry, as all Brethren and fellows have done who have gone this way before them. On the night of the Degree there is an audible hush as the mirth and warmth of open Lodge makes way for a solemnity that signals the emergence of something greater than ourselves. The candidates enter the Lodge room for the first time and are immediately aware of an importance that surrounds their arrival. Each is enamored by the beautiful words they hear and the movement they undergo as they symbolically transform from candidate to Brother. After they finish the Degree, each new Brother is told to report to the Lodge the same time next week to begin his studies with the Lodge's education team.

SPEAKER #2:

Local Lodge No. 2 does barely adequate Degrees. The parts are poorly learned since it is an imposition to take away one's leisure time to study such an ancient and old-fashioned ritual. There is usually but one ill-attended rehearsal because no matter what the Master says in Lodge, the Past Masters proclaim that they know their parts anyway. The Master often has to remind the Secretary to call the candidates to confirm the date of the Degree, which has been postponed

several times. Though there is a designated prompter, the sideliners talk out of turn in a vain attempt to help a stumbling Brother. The candidates look disheveled as they drag their tattered costumes around the Lodge. Conductors are chosen at the last minute the night of the Degree. As the candidates enter the room for the first time an audible groan can be heard as each sideliner agrees that it is going to be a long evening.

### **THE IMPACT ON THE CANDIDATE**

SPEAKER #3:

I am a new Entered Apprentice at Local Lodge No. 1. I cannot express how excited I am to finally be a Mason. I have looked forward to this for quite some time. I have many good friends who are Masons and now that my children are grown I want to devote my life to something other than watching TV. I was extremely impressed with my Degree, as were my other classmates. Every word was spoken so clearly that I gained a lot of understanding from that beautiful ritual, and now I can't wait to begin studying with my Lodge's education team next week. I want to learn all I can about Masonry and give time to my Lodge and its programs. Imagine that . . . I am now a "Brother."

SPEAKER #4

I am a new Entered Apprentice at Local Lodge No. 2. I've waited a long time for this, but already I have some doubts. The Degree was okay, I guess, but it was confusing. The members of the Lodge didn't always know their parts and had to be prompted multiple times. It was also difficult to concentrate when that darn slipper kept falling off because the string was broken. Whatever they were trying to teach me kind of got lost in translation, but maybe I'll learn more about it at my first educational meeting. The trouble is, I don't know when that will be. No one told me.

### **THE IMPACT OF DEGREES ON THE LOCAL LODGE**

SPEAKER #5

Local Lodge No. 1 has had a great year. Our Degrees have been a source of pride among the Brethren. Financially we are well in the black, our membership is steadily growing, attendance at meetings is improving, social events are becoming more numerous and opportunities for Masonic education are increasing with the occasional guest speaker at Lodge meetings and the bi-weekly Masonic book club and discussion group. Some of the retired members even have a weekly lunch date at a local diner. Local Lodge No. 1 has no trouble getting volunteers at blood drives, child IDs and any other community-oriented event at which we wear our Lodge t-shirts with pride. The Senior Warden is already eagerly planning next year's Trestleboard and asking qualified Brothers to serve as appointed officers and committeemen.



SPEAKER #6

Local Lodge No. 2 has had a less-than-stellar year. Our Degrees have been slipshod and lacking in inspiration. Our finances are always in the red, membership is declining, and meeting attendance is dwindling with many of the old stalwarts staying away. Social events are rare and opportunities for Masonic education is something that only occurs in our District's educational programs for which only one Brother from our Lodge has enrolled in the past three years. Local Lodge No. 2 doesn't have a problem with volunteers because the Lodge doesn't participate in any community events. We don't know who will be Master next year since the Senior Warden has decided not to seek election.

## **CONCLUSION**

SPEAKER #7

This little vignette is not far from the truth. Great Degree work leads to increased pride in the Lodge and that pride usually spills over to everything else the Lodge does. The fine Degree work at Local Lodge No. 1 has generated a positive spirit that bodes well for the new Entered Apprentice and for the future of Local Lodge No. 1. Local Lodge No. 2 is suffering from an identity crisis, with the lack of esteem that comes from lack of pride in one's work. In so many ways the spirit of a Lodge begins with the quality of the Degrees which it exemplifies. A well-rehearsed and well-exemplified degree is cause to be proud . . . and this pride, or lack of it, is not lost on the new Entered Apprentice.

In short, a Lodge's Degree work is a window into the soul of that Lodge. No Lodge can be healthy if its Degrees are sloppy. Why are Degrees so important to the candidate? Because it is the first spark in the life of a new Mason. In general, new Brothers who have had the experience of a fine set of Degrees will be clamoring for new opportunities to learn and to serve.

# ARTICLES

*Brother Kinsey is the Chairman of the Custodians of the Work for the Grand Lodge of New York. Here he offers unique insight into the depth of Masonic Learning that is available to us all if we are willing to work towards it.*

## THE THREE LEVELS OF MASONIC MEANING

By Samuel Lloyd Kinsey

Freemasonry has often been described as “a beautiful system of morality, veiled in allegory and illustrated by symbols” (attributed to Dr. Samuel Hemming, c. 1820). This may not tell the whole story, but it is as good a place as any to start. The volume of Masonic Ritual and lecture that has accumulated and evolved over the centuries has offered us an almost inexhaustible source of material to teach the lessons of Masonry and learn the lessons of life. However, while our Rituals, symbols and allegories are among our great treasures, our method is not without its challenges for the Mason seeking enlightenment and knowledge. In fact, a central challenge arises from the very strength of the symbolic method: A symbol may represent one thing, but it may also represent many things. And it has even been said that the most powerful symbols are those to which many different meanings can be ascribed.

The symbols of Freemasonry are powerful indeed, and as a result they have given rise to a vast profusion of written work exploring and interpreting the higher meanings of our Rituals and symbols. These works have approached Masonry using perspectives as diverse as Kabbalah, sacred geometry, Hermeticism, Christianity, Alchemy, legendary history, Eastern philosophy, mythology, Rosicrucianism, ceremonial magic and highly eclectic personal beliefs, to name but a few. The question therefore naturally arises as to which one is right and true, and the answer is as unsatisfying as it is brief: It depends.

I like to remind young brothers that it’s incorrect to say “there are no wrong answers” when interpreting Masonic symbols and Rituals. There are plenty of wrong answers. A wrong answer is one that is not grounded in a thorough knowledge of that which is interpreted. For example, an interpretation of the symbolism of the Altar that is predicated on the premise that an Altar has always been found at the center of a Masonic meeting room would be a “wrong answer” because it does not acknowledge that one of the largest Masonic traditions in the world

does not use an Altar, nor does it account for the fact that our own tradition only started using a centrally-located Altar sometime in the mid-1800s.

The good news is that there is an almost infinite number of “right answers” that can be built upon a solid basis of knowledge. Acquiring this knowledge, however, sometimes can be difficult. For the most part, the most common books available reflect the authors’ personal interpretations of Masonic Ritual and symbols rather than providing detailed factual information such as a symbol’s origins, how it came to be used in Masonry and how its usage has evolved over time – the kind of information that a Mason might use as a foundation upon which to build his own interpretations, and to contextualize the interpretations of others. This brings us to what I have called the Three Levels of Masonic Meaning.

The first level of Masonic meaning is the Ritual Level. Our Ritual teaches certain lessons and ascribes certain meanings to the elements and symbols contained within it. Other Rituals in other traditions may contain different symbols and teach different lessons. In fact, the totality of symbol and meaning in Masonry is so vast and so diverse that it is never possible to speak of Ritual and meaning with respect to the whole Craft using anything other than very broad generalities. On the Ritual Level of meaning, therefore, each piece must be considered within the context of the Ritual and tradition in which it is found – in this case, the Standard Work and Lectures of the Grand Lodge of the State of New York. Effectively, this level of meaning doesn’t require much explanation because the explanation is already set forth in the Ritual. If the Ritual says that we take off one shoe in imitation of an ancient Israelitish custom detailed in the Book of Ruth in order to demonstrate the sincerity of our intentions, then it is what it says it is. The actual words of our Ritual comprise the bedrock level of meaning which supports our Masonic edifice.

The second level of Masonic meaning is the Information Level. This is comprised of all the factual details that might inform our understanding of a symbol or an element of Masonic Ritual including its source, its history, meaning and context outside of the Masonic tradition, its Masonic history, and its evolution within the Craft as well as the lessons, meanings and connections that flow directly from this information. We might also consider the intellectual, artistic, socioeconomic and even political factors that might provide useful insight into an element of Masonry. After all, our Fraternity has never existed in a vacuum. If we return to the above example, we might ask what happens in the Book of Ruth and what the drawing off of one shoe represents in the Biblical context. We might also seek to know how long Masonic Ritual has explained the custom of taking off one shoe, what other explanations have been or are given for this practice, when our Ritual began to reference the Book of Ruth and how this explanation found its way into our present tradition. This sort of knowledge represents the foundation level of meaning, providing a firm basis upon which each individual Mason may later erect his own personal understanding of Masonry.

The third level of Masonic meaning is the Speculative Level. This encompasses all the interpretations that can be construed and constructed out of the Rituals, symbols and lessons of Freemasonry. Although it is not always the case, these speculations should also be founded upon a deep understanding of all the applicable information from the second level of meaning. Here is where we properly place the works of Albert Pike, Manley Hall, Daniel Béresniak, Kirk MacNulty and others, as well as the multiplicity of books, papers, speeches and short talks

applying various belief systems, traditions, ideas and interpretations to Masonic Ritual and symbolism. There is – or can be – much light to be found in these works. We should be reminded, however, that none of the thoughts supplied or answers proposed within them can be regarded definitive insofar as Masonry is concerned. Indeed, two diametrically opposing theses may be viewed as equally legitimate so long as they are both well grounded. This is the nature of speculative interpretation. Speculation is one of Masonry’s greatest traditions, but it is inherently personal and individual.

Another way of looking at these three levels of Masonic meaning would be to say that the Ritual Level has only one right answer for a given Ritual tradition, the Information Level has many right answers albeit in a finite amount, and the Speculative Level has an infinite number of right answers. But in every case each level is, or ought to be, built upon right answers from the levels below.

It is our hope that by your eagerness to learn the Ritual Renaissance Program can provide a foundation of knowledge for Masons in this jurisdiction to understand our Ritual and engage with it on a deeper level. Whenever one writes about symbols, it always a “living document” that is continually growing and evolving as new knowledge is acquired and brought to light. The Ritual Renaissance materials, and indeed any writings about Masonic Ritual and symbols, are by their very nature perpetually incomplete, as there can be no end to the factual information that can help inform our understanding of Masonry. So too should we each consider our own understanding of the Craft and growth in Masonry a “living edifice” that is continually growing and yet never completed.

# A RTICLES

*This comprehensive essay by Brother Bernhard Hoff tracing the historical evolution of Masonic ritual and practice was presented in 2005 to the New Jersey Lodge of Research and Education No. 1786. It was revised for the Ritual Renaissance Program by the author in 2012.*

## THE FIVE AGES OF MASONIC RITUAL DEVELOPMENT

By Bernhard Hoff

When I was made a Mason and first began to study the ritual I quickly learned – as I am sure that all of you did – that our ritual, down to the least minutiae, never was supposed to change. But I also quickly learned from first-hand experience that it does change. Grand Lodge issues “clarifications” every year, and my more senior brothers have pointed out to me some significant changes in New Jersey ritual that have been made, particularly dating to the late 1960s. Moreover, from traveling and attending lodge in other jurisdictions, I have found that Masonic ritual is not uniform from place to place, and in fact can vary considerably. I collected as many ritual ciphers as I could find from different jurisdictions, and now possess a couple dozen different versions of Blue Lodge ritual. I found that there are Masonic jurisdictions recognized by our grand lodge whose ritual contains different procedures, different symbols, different explanations for the same symbols, and even different signs and words. And the brothers in those places also will tell you they perform the ritual exactly as it has always been done.

It seemed obvious to me that there must be a story or history to our ritual, some reason why there is such wide diversity despite a presumed common source. I consulted my more knowledgeable brethren as young masons are urged to do. But they had no clear idea why this was so – or sometimes even that it was so. So I consulted books and Masonic publications such as papers from research lodges. But much to my surprise, I could find very little written about how our ritual came to be the way it is. There was a little bit here and there in bits and snatches, but no comprehensive overview of the whole topic. I did find, however, that Masonic scholars over the years have collected and published nearly all of the antique documents and manuscripts containing ritual material. So I found I had no choice but to examine for myself these primary source documents of Masonic ritual history in order to satisfy my desire for light in Masonry.

I am presenting to you today the high points of the story of Masonic ritual history as I have come to understand it from my studies. This includes not only the particulars of Masonic ritual history, but more importantly, some of the reasons and thought processes behind the changes. There is a great deal of detailed back-up to everything I am about to say, which I will be pleased to cover if you wish in questions after my presentation. I will do my best to keep things brief even though there is more to be said on this topic than we could possibly cover in the time available.

Just as archaeologists divide human history into convenient time periods, such as the Stone Age, the Bronze Age, and the Iron Age, in order to describe the path of our cultural development, I think it might be handy to apply this same technique to the history of Masonic ritual as well. Accordingly, as I see it, there are five ages in the history of Masonic ritual:

- The Operative Age,
- The Tavern Age,
- The Moralizing Age,
- The Age of Lecturers,
- The Age of Standardization or Unity.

I select these names to describe the principal influences or concerns of the successive eras as it affected our ritual. These ages are not firm divisions, but rather they overlap and blend into each other more as successive influences, each contributing something to our ritual heritage.

## **THE OPERATIVE AGE**

The Operative Age, as the name suggests, refers to that time when ritual was in the hands of operative Masons. No matter what your favorite theory about the ultimate origin of the fraternity might be, all agree that there was some connection with operative Masonry. And whatever the nature of that relationship might be, it is clear that the direct lineal ancestor of our ritual was worked in Scottish operative lodges in the late 1600s and into the early 1700s. This ritual was much simpler than ours, but it contained several crucial elements that mark it as definitely Masonic in the sense we know it today. These elements include the pillar words, an obligation to not reveal, the OB posture, the FPOF, and the rudiments of lodge form, contents, and symbolism. The operatives also gave us a legendary history and a reservoir of non-ritual lore that we drew upon in developing our ritual in successive ages.

## **THE TAVERN AGE**

The Tavern age refers to that period when speculative masons met in rented rooms of taverns to enjoy a feast and work a question and answer lecture punctuated by elaborate toasts. It was, if you will, the age of the table lodge. In this Masons were not terribly different from many groups of the 18th century that also had initiation ceremonies and met for the purpose of socializing over a feast. The first Grand Lodge was formed in this period, initially for the sole

purpose of organizing an annual feast. Other ritual developments of the age include the basic floor work and much of lodge imagery and layout that we use today. It was a fertile time for degree development. Such developments include the Master Mason degree and many degrees now used in the York Rite. Freemasonry also spread to France and continental Europe where it underwent further modification leading to the Scottish Rite degrees that we know today.

## **THE MORALIZING AGE**

The Moralizing Age of the mid-18th century saw the introduction of moral symbolism and instruction into our ceremonies. Many existing symbols were extended to include moral and scientific lessons, and others simply invented. The imagery of Solomon's temple began to spread to EA and FC degree symbolism. Our lectures expanded accordingly, and morally oriented charges were introduced. While Masonry may well have been speculative for quite some time, it was in this age that our ritual itself became speculative in the way we understand the word speculative today. This expansion of the ritual also added greatly to the diversity of ritual contents and practices which had existed since the Operative Age. Additions and reinterpretations spread because they appealed to the craft at large. Even Grand Lodges in those days did not consider it their business to dictate to individual lodges how they should conduct their work, and especially did not dictate the symbolism or contents of the dialogue lectures.

## **THE AGE OF LECTURERS**

The Age of the Lecturers saw a number of influential, self-appointed teachers of ritual promulgate their particular versions of the work, and generally raise the language of ritual to the level of elegance that we enjoy today. These men included Preston, Browne, and Finch in England; and Webb, Cross, and Morris in the United States. They legitimized and contributed to the new moralistic rituals, and inspired a desire for uniformity in ritual practice and symbolism. Since the ritual had expanded well beyond what most men could learn strictly mouth to ear, these lecturers began to record portions of it in code, particularly the lectures, and to publish monitors or guides to the work.

## **THE AGE OF STANDARDIZATION OR UNITY**

The Age of Standardization or Unity was principally marked by efforts – only partially successful – to create a uniform ritual. The principal branches of Masonry, the Antients and Moderns, were unified early in this period, both in England and the United States. American Grand Lodges began to appoint Grand Lecturers and to adopt particular versions of ritual as official model rituals. The majority of American Grand Lodges purposefully selected a more elaborate style of ritual generally championed by Jeremy Cross, a student of Webb, knowing full well that it contained innovations in procedure and even symbolism. The argument at the time was that, so long as the essence of masonry and its symbolism were preserved, a ritual more in tune with the tastes of the time was necessary to make freemasonry more appealing to the kind of men desired as members. In 1823 New Jersey officially adopted the Cross monitor – presumably because they favored his style of work, and later appointed one of Cross' students, James Cushman, as our first Grand Lecturer in 1827. Reading between the lines of our official history, it took about half a century to finally make a single uniform ritual stick in all lodges.

There were sporadic attempts to create a uniform national ritual – often going hand in hand with efforts to create a national Grand Lodge. There were national Masonic Conventions, including the Baltimore Convention of 1843, which attempted to create a standard national ritual, but with very limited success. Masonic ritual reformers, notably Rob Morris with his conservator movement in the 1860s, continued to push for a uniform national ritual, but only succeeded in influencing the ritual of states whose grand lodges were just forming at the time. By the mid 1800s Masonic ritual in established American jurisdictions was, for all intents and purposes, the same as at the present day. But the addition of new states to the Union with their own independent Grand Lodges led to the continuing establishment of slightly different rituals from the mix of practices new settlers brought from their places of origin.

## **CLASSES OF RITUAL**

The preceding overview gives a basic timeline of the key developments in ritual history. I am sure you will want to hear some illustrative examples of the changes in each age. And I have not yet touched on the reasons behind the changes. Also up to this point I have spoken about ritual as a single thing where in reality it has several parts. Each of these parts or classes has their own peculiar history.

As I see it, the three different classes of Masonic ritual are operational ritual, degree ritual, and lectures.

### ***Operational Ritual***

The first class of ritual, the operational ritual, most particularly consists of the opening and closing rituals, but also calling to and from refreshment, installations, lodge dedications, cornerstone layings, and funeral services. Opening ceremonies contain some of the widest variation in wording and procedures to be found in our ritual, preserving a wide variety of practices we have inherited from our forbears. I will not have time to discuss these tonight. But I will leave you with a question to illustrate the point. At what point in our opening ritual is the lodge actually open? Consider that there are two different places where the master declares it open, and a third where all is complete and business can begin. Here is a hint. Our current opening ritual is a composite of several old opening procedures. Each of these three points were once independently used as “the point” when the lodge was open.

The second class of ritual is the degree conferrals proper, by which I mean the first section of the degrees as we perform them in New Jersey. These I will discuss presently and in some detail. But since nowadays we tend to think of lectures only as a part of the degree ceremonies, I have decided to emphasize the distinct nature of the third class of ritual, the Masonic Lectures, by discussing them separately and “out of order,” as it were.

### ***Lectures***

One of the things that surprised me the most in my study of ritual history was the slow realization that the lectures are a distinct form of ritual, rather than simply a part of the degree ceremonies. In this day and age we tend to think of the degree ceremonies as the essential ritual of Freemasonry and the lectures as simply a part of the degree ceremonies. But in the Tavern



Age, degree ceremonies were brief with a minimum of explanation, and only served to entitle a man to participate in the core of Masonry, which were the lectures. Both then and now, the lectures were the repository of Masonic lore and mysteries, including the symbolism of the preceding degree ceremony.

The table lodge meetings of the Tavern Age consisted of working a question and answer lecture – lecture was the word used at the time – punctuated by elaborate toasts, and often songs as well. The lectures were worked by the Master asking the questions and the brethren answering each in turn around the table. This, rather than shaping stone was considered to be the “work” of a speculative Mason while at labor in the lodge. As with any work, refreshment breaks are necessary, hence the toasts. The rehearsal of dialogue lectures was called a communication, since the secret lectures were “communicated.” This usage is the reason we today often call our meetings “communications.”

We are already intimately familiar with the lectures of this age. Our current long form proficiencies are no more than a portion of these catechism or dialogue lectures. We use them as proficiencies simply because a Mason needed to know them in order to answer properly in Lodge. The practice undoubtedly had its origin in the Operative Age since question and answer catechisms from that age do exist.

Since the catechisms were worked at every meeting the ability to give the correct answers was an additional proof of Masonic membership. Indeed a number of early dialogue questions were phrased as “catch questions” to trick impostors. One of my favorites was “how much money did you have when you were made a Mason?” The correct answer, of course, was “none at all.”

Let me repeat. The lectures were not the set-piece speeches, or narratives, that we use today in our degree ceremonies in New Jersey and many other places. Our current lectures are no more than the dialogue lectures with the questions removed or converted to transitional statements. A number of American jurisdictions retain some or even all of this older form in their ceremonies, and not just as proficiency exams. New York ritual, for instance, contains lectures very similar to our own. After these are given, the candidate is told “there is also a lecture associated with this degree” a portion of which he will have to learn to prove his proficiency. Then the question and answer is given as a dialogue between the master and the SD, or between some other designated brothers. Iowa, under the influence of Rob Morris who I mentioned earlier, gives lectures primarily in question and answer form interspersed with stretches of monitorial narrative as additional explanation. I will discuss how we came to change the form of the lectures after I have discussed the development of the degree ceremonies themselves.

But before moving on to the degrees, there is one last item relating to the lectures that I think you might find interesting. The importance of these lectures to early masons is further evidenced from one of the obligations of a Master of a lodge upon his installation. The new Master promises, “never to open or close the lodge without giving or causing to be given all or a suitable part of the lecture appropriate thereto.” The meaning of this clause in the obligation poses a bit of a mind bender to us today. I have heard all sorts of forced and contorted explanations for this clause based on the way we currently do and use lectures. But its’ meaning is perfectly clear once we know what our forebears meant by the term “lecture,” and how it was

used when that obligation was established. Just to reassure you that we still adhere to this point, however, I will mention that the lodge opening dialogue that includes “What first induced you to become a Master Mason?” was the beginning of the long-form Master Mason proficiency – in other words, the lecture – that we officially stopped using in the early 1970s. Since we no longer use the long-form MM proficiency, no New Jersey Mason raised in the past 40 years would have any way of knowing the source of this material. Also since we only open lodge on the MM degree – unlike most Masonic jurisdictions – we do not hear the EA or FC proficiency lecture in our lodge openings and therefore no longer make the connection between dialogue, lecture, and opening.

### *Degree Ceremonies*

Now that we understand the lectures as something distinct from the degree ceremonies, we turn our attention to the degree ceremonies themselves. The central feature of the degree ceremonies from time immemorial has been the administration of an obligation and the investiture of those matters the candidate was obligated to keep and conceal, namely the means of proving himself a Mason. The earliest records of these rituals indicate that there was not much more than that involved in making a mason. The earliest description of degree ritual, a “making,” is from England of the late 1600s. The ceremony was said to be “very dignified” and involved a reading – yes, reading – from “a large scroll which they have” along with an obligation agreeing to the articles and points contained in the scroll.

The scroll evidentially was a manuscript constitution, or what are called today the “Old Charges” or Gothic Constitutions. Over a hundred different examples of these manuscripts survive to the present day. These manuscripts contained a legendary history of Masonry, generally beginning with its invention by the pre-flood Biblical character Jabal, half-brother to Tubalcain, and continuing to its establishment in England under the Saxon king Athelstain. These manuscripts also contained a list of articles and points governing the conduct of the craft, hence the name “constitutions.” The reading of this history evidently served the same function as the later lectures did. They gave some reason or background for the proceedings. The conferral of “secret” matters is not mentioned, but we may assume that this occurred since it is frequently remarked upon by non-Masonic sources of the period that Masons had mysterious ways of identifying each other not known to the general public.

A very different flavor of degree work was practiced north of the border in Scotland at about the same time. The Edinburgh Register House Manuscript of 1696 along with two other very similar documents of slightly later date describes in some detail the procedure for making an operative Mason. I use the word procedure rather than ceremony since the proceedings described have more the flavor of a fraternity hazing than a dignified ceremony.

The candidate is put “upon his knees” and “after a great many ceremonies to frighten him” he is threatened with death and damnation and then given the obligation. He is removed from the company with the youngest Mason, “where after he is sufficiently frightened with 1000 ridiculous postures and grimaces, He is to learn from the said mason the manner of making his due guard which is the sign and the postures and words of his entry.” He then returns to the lodge, and after making a “ridiculous bow,” proves his proficiency and is given the word.

This style of ceremony, while certainly strange to us today, is fairly typical for that time and place. The hazing, then called brothing, was the accepted Scottish practice when welcoming any new member to a work group or organization. Some echoes of this style ceremony are with us today in our preparation, reception, and obligation – and in some places even our raising – although they have been given serious and dignified symbolic meaning.

From these and other early documents, mostly dialogue lectures containing questions on the manner of making, it is apparent that some aspects of candidate preparation and obligation posture we know today were already in use in Scotland by 1700, although how widespread is not known. These include the cable-tow (then described simply as a rope around the neck), kneeling on the left knee, and the position of the hands. The divestiture is documented in Scotland by the 1720s. It seems that some aspects of Scottish operative ritual practice, fortunately without the rough pieces, began to travel south to England in the late 17th century.

This southward migration is evidenced by one of the earliest English Masonic documents, the Sloane Manuscript #3329 dated to about 1700. It is said by the experts to reflect peculiarly Scottish terminology, indicating contact, if not actual borrowing. Other English Tavern Age records dating from 1700 to 1729 contain most of the rest of the missing pieces of the initiation procedure. Interestingly enough, English procedure then and now had a different posture for the obligation. Also, the cable tow was not a universal part of English work until much later. On the other hand, the use of the hoodwink; the divestiture; the procession around the lodge; the presentation of aprons (and gloves!); and placement in the NE corner all are first documented in English records, although that is not to say that these features necessarily originated in England. The initiation ceremony, both then and now, was the general model for passing and raising as well, with minor variations for each.

By the third decade of the 18th century all the basic points of a degree ceremony were in place, with a couple of exceptions, although they sometimes looked a bit different from the way we perform them today. The procession consisted only of a candidate and his conductor. The conductor rather than the candidate knocked at the door. The circumambulation made no stops in the south and west, and sometimes was only a simple advance from west to east between two rows of brothers. The hoodwink was sometimes removed before the obligation, and was only used in the EA degree. Finally, another difference in English work is that the lesson of the reception was included in the obligation posture. Two items considered essential in present day ritual had not yet been invented, namely the working tools, and the demand to teach an important lesson in charity. These appear later in the Moralizing age.

As I mentioned earlier, the Tavern age saw the development of other degrees. As many Masonic historians have pointed out, including Claudy in his blue books, at one time there were only two degrees, Apprentice and Craft or Fellow. The ERH of 1696 that I mentioned earlier (and which had not yet been discovered when Claudy wrote his blue books) uses the terms Fellowcraft and Master interchangeably. The two degrees' ceremonies were identical, with only a minor difference in the obligation. That manuscript also documents a peculiar embrace called the five points of fellowship as the particular sign of a Fellowcraft. In fact, it was a common practice among speculatives later in the 18th century to confer both degrees the same evening. While the ERH describes masters and fellows as the same thing, other documents of the period reserve the term Master to refer only to the master of the lodge.

## THE MASTER MASON DEGREE

The first Master's degree conferral mentioned in a lodge minute book was in 1724. The first documentation of the actual contents of a masters degree, including the earliest documented raising, is found in the Graham manuscript dated 1726. The story behind this degree is nothing like what we know today. The Graham manuscript has Noah's body being raised by his three sons, Ham, Shem, and Japeth, who are looking for a magic word to keep "infernal squandering spirits" from shaking down the structures that Masons built. They decide that if they cannot find it, then the first word spoken would be a substitute.

The first documentation of a fully developed three degree system including the Hiramic legend pretty nearly as we know it today appeared four years later in 1730 with the publication of the exposure *Masonry Dissected* by Samuel Pritchard. This particular exposure is probably the single most significant publication in the history of Masonic ritual, both for the positive impact it had, and for the trouble it caused. It contained a complete dialogue lecture for all three degrees with some introductory discussion. A slightly earlier private manuscript, The Wilkinson Manuscript, with very similar contents largely verifies the dialogue lecture it contains. *Masonry Dissected* was so complete that it was the last English language exposure to be published for a period of thirty years. It was immensely popular, being reprinted in a dozen editions during the 1730s and 1740s, not so much because of sales to the general public, but because Masons themselves purchased it to use as a study guide. In this, it probably had much to do with the popularity of the Hiramic legend version of the Master Mason's degree, and is thought to have given certain stability to the ritual of the period when there was no standard work. The earlier version of the Master's degree featuring Noah did not disappear entirely, though. Some aspects of this degree survive in the Royal Arch degree and in the Past Master's qualification, or as the English call it, the Inner Working. So in this sense, there are still two different Master's degrees in Craft Masonry.

## ANTIENTS & MODERNS

No discussion of ritual history could be complete without some mention of the Antients and the Moderns. These were the two main branches of Masonry during the late Tavern Age and into the Moralizing Age, both in England and its North American Colonies, which later became the United States. A discussion of *Masonry Dissected* is the right place to begin the story. *Masonry Dissected* was apparently accurate enough that the premier Grand Lodge, the first grand lodge founded in London in 1717 and later called the Moderns, was so concerned about imposters passing themselves off as Masons and gaining admission to lodges (and possibly access to lodge charity funds), that they issued what may be their first ruling on matters of ritual, namely to switch the EA and FC words, among other changes. Until that point, GL did not consider themselves to be the arbiters or keepers of ritual. That was a matter for the craft at large, or individual lodges. That change, however, set off a chain of events that affects how we think of ritual to this very day, particularly in the US.

In the later 1730s and into the 1740s Masons from Ireland who had moved to England found themselves excluded from attending English Lodge meetings because of that change of words. In reality, this exclusion had more to do with a certain amount of social prejudice against the Irish, who also tended to be "clerks and tradesman" thus of a significantly lower social class

than the general run of English Masons of that time, who tended to be upper middle-class professionals, government functionaries, wealthy upper class, or nobility. In 1751, after some years of such exclusion, these Irish Masons organized a grand lodge of their own in London, and immediately established fraternal relations with their mother GL in Ireland, and well as Scotland for good measure. The Antient's particular point of pride was that they maintained what they thought were the old traditions, which in reality were simply the ritual forms of their native country, including most pointedly the Royal Arch degree. They nicknamed themselves the Antients and derisively referred to the adherents of the older English Grand Lodge as the Moderns because of their supposed ritual innovations. These nicknames stuck.

While the difference that caused this breach of brotherhood had at its core nothing to do with ritual, on the surface the issue appeared to revolve entirely around ritual. The idea that ritual purity is somehow the touchstone of Masonic legitimacy had its birth in this dispute, and is still with us today. It is the fundamental assumption behind attempts to impose absolutely uniform ritual practices. This notion was imported to this country along with Antient Masonry in the mid to late 18th century. Since American Freemasonry largely derives from the so-called Antients, including the Scottish and Irish, whose ritual was very similar to the English Antients, this idealization about ritual purity, or at least uniformity, became one of the peculiarities of American Masonry. This peculiar notion, along with the now established prerogative of Grand Lodges to be arbiters of ritual eventually led to the homogenization of ritual in most American Masonic jurisdictions later on in the Age of Standardization.

Some Masonic scholars, most notably Roscoe Pound in 1915, attributed the differences in ritual between American Masonic jurisdictions to the different mixes of Modern and Antient rituals, along with the occasional seasoning of French or German rituals. For nearly a century this has been the leading explanation for such differences, and is probably true so far as it goes. But it presupposes that the Antients and Moderns had absolutely uniform rituals as we understand uniformity today. My own reading of original sources leads me to believe that there was considerable variation in ritual practices among lodges of the same obedience. Moreover, this intramural variation had at least as much to do with State-to-State differences as the larger differences between the Antients and Moderns, which were actually few in number.

I find it interesting that the Antients' focus on ritual purity did not stop them from making plenty of innovations on their own. The entire series of York Rite degrees up to the Royal Arch were devised by the Antients in the mid-18th century, and were even worked by them in regular lodges as well as in separate bodies. The Antients also gave us the cable tow, working tools, the EA prayer, the names of the ruffians, the emblems of the MM lecture, and most importantly used the term TGL to refer to the HB, S&C.

## **MORAL SYMBOLISM**

The Moralizing age began in the mid-18th century, and gave rise to further developments in ritual and symbolism among both Antients and Moderns. In examining any Masonic ritual material from the earliest up through Pritchard in 1730 you will be hard pressed to find any references to moral instruction or symbolism of any sort. There were a number of religious Biblical references of a distinctly Christian nature, which we no longer use. The Holy Bible, compasses and square respectively belonged to God, the Master, and the Fellow-Crafts, with no

more symbolism than that. The smooth and rough ashlar were respectively for the Fellowcrafts to prove their jewels upon, and for the Apprentices to learn their work upon. Not even an intimation of a moral lesson was ever applied to the ashlar. There were no working tools. Jacobs ladder and the circle bound by parallel lines did not exist. All the early symbolism was entirely operative, self-referencing, or sectarian religious in nature, except for a nod here and there to the virtues of secrecy and charity.

In examining the ritual changes in the Moralizing Age, I notice that as the moral symbolism developed, the sectarian religious symbolism diminished. But even while sectarian religious references became fewer, the number of historical Biblical references in Masonic ritual actually increased during this period, especially as Solomon's temple increasingly became to be considered as the origin of Masonry. There are some who suggest that this trend away from Christian ritual references was due to the development of a more Universalist and Enlightenment oriented attitude toward religion, perhaps even with the purpose of increasing non-Christian membership. But in my mind it could have been equally due to efforts to prevent religious arguments among various Christian denominations.

Impetus for the Moralizing Age began in the 1740s when there appeared a number of books and pamphlets written by speculative Masons expounding on possible moral symbolic meanings for Masonic artifacts and practices, and the general beneficial effects of Masonry. Others ruminated on the symbolism of Solomon's temple, and extended the story of Masonry and Solomon's Temple with other Biblical and extra-biblical references. Still others drew parallels with ancient beliefs and philosophies supposedly held by other Masonic characters of the past mentioned in the legendary histories found in the manuscript constitutions, or old charges. These books sold widely among Masons. Lodges often invited speakers on such topics to address the brethren. They proved to be quite popular. Undoubtedly such topics were discussed at meetings during dinner or breaks in the lectures. Eventually this new understanding of Masonic symbolism began to appear in the question and answer lectures, and from there, even extended into the degree work.

For instance, William Preston, the noted English lecturer reworked (with attribution) an earlier essay by a Scottish author and included it in his commentaries first published in 1772 under the title *Illustrations of Masonry*. Parts of this essay can now be found, almost verbatim, in the introduction to the Middle Chamber Lecture ("Masonry is understood under two denominations") and in the "G" lecture (Geometry, the first and noblest of the sciences...). This was never "mouth to ear" material, which is why it and similar types of material are found in plain language in our ritual cipher and lodge officers' manual. Likewise Preston's openly published descriptions of the senses, orders, and sciences are also contained almost verbatim in our present lecture.

That the moral dimension of our symbolism was spreading into our ritual is evidenced further in the first major exposure of ritual since Pritchard, namely *Three Distinct Knocks*, published in 1760. From this series of question and answer lectures, evidentially a description of the Antient or Irish work as practiced in the London area, we find that the Holy Bible, square, and compasses have finally acquired their familiar moral significance. Moreover, the EA working tools are seen for the first time, along with the now familiar moral lessons. The religious symbolism had not entirely disappeared, but neither had the moral symbolism become as

developed as we find today. Interestingly enough, the Fellowcraft and Master Mason working tools are not mentioned in these lectures. Whether this absence is because they were not used or because of simple oversight is not known, but there is some suggestion that they might not have been invented by 1760.

It is known that the working tools were used by the Antients, but generally not by the Moderns. The working tools only became a standard part of English work with the union of the Antients and Moderns in 1813, and the subsequent rewriting of English ritual to satisfy the tastes of both parties – including undoing the word swap that caused all the fuss, I might add. The now United Grand Lodge of England largely adopted a slightly different suite of working tools, including the chisel, pencil, skerrit, and compasses, but no trowel. Use of the Trowel as a working tool does persist in English Masonry, however, being used in many old lodges in the west of England.

## **PRESTON & WEBB**

The last third of the 18th century saw the beginning of the Age of Lecturers, and with it further developments in Masonic symbolism as contained in the question and answer lectures. The earlier usage of the Antients had an Apprentice's lecture of three sections, namely the recapitulation of the ceremony, the symbolic reasons for the ceremony, and the form of the lodge. We continue these same basic sections in our lectures today, although in New Jersey we now merge together the first and second sections. In other American rituals, these three are sometimes maintained as separate sections. Beginning with William Preston, however, the lectures for each degree grew to seven or more sections with multiple clauses in each. The symbolism also became richer, and the density of the verbiage increased. Preston's lectures were still in question and answer form, but his questions were often mere prompts for long paragraphs of answer that sound more like the set-piece, narrative speeches used as lectures today in many places, including New Jersey.

William Preston's name often comes up in any discussion of Masonic Ritual. He was the first and perhaps most influential name of the Age of Lecturers. Preston was English, and a member of the so-called Moderns, although he first took his degrees in an Antients lodge. Preston set about the task of perfecting the lectures, ultimately devising his own lecture system, which he advertised by publishing *Illustrations of Masonry* in several editions from 1772 through 1812. Preston's *Illustrations* included a great deal of commentary on the symbolism of Masonry that has since found its way into our lectures, one such example I have already mentioned.

It is frequently asserted that Preston invented nothing, that he merely assembled the best material from lodges all over the London area. In some respects, this is true. A number of questions and symbolic items found in Preston's lectures were last documented in the early and pre-grand lodge period over fifty years before. Evidently these items survived in some lodges. But it must be clearly understood that Preston usually mistook the later additions for the original material. Preston was alarmed by the "rude and imperfect state of the lectures" to use his exact words. He believed that the lecture questions and answers must have become corrupted since King Solomon's day. So he tended to choose the version with the most elegant phrasing or noble symbolic sentiment – in other words the more recent interpretations of the old symbols, as we

have seen – which he further rearranged, polished, and sometimes expanded until the lectures were “restored” to a state he deemed worthy of King Solomon.

The leading American lecturer, as I mentioned earlier, was Thomas Smith Webb. In some quarters Webb is considered the father of American Masonic ritual. In the 1790s through the early 1800s Webb traveled widely as a Masonic lecturer, although his principal concern was to establish encampments of Knights Templars, and eventually became Grand Master of Rhode Island. He inspired many followers, and taught a version of provincial Antient ritual embellished with symbolism and phrasing borrowed from the English Modern, William Preston. In fact, in 1797 Webb published the first American Masonic monitor, which was largely an un-attributed borrowing from Preston’s *Illustrations*. Webb is responsible for the large amount of Prestonian wording in our current FC lecture. His monitor, also titled *Illustrations of Masonry*, was the forerunner of all subsequent American monitors, including our own *Manual for the Use of Lodges*, or lodge officer’s manual. Jeremy Cross, whose ritual and monitor were adopted by New Jersey in 1823, was a student and close associate of Webb’s.

## **UNITY**

The Age of Standardization or Unity begins with the union of the Antients and Moderns. In England they eventually merged to form the United Grand Lodge of England in 1813. By that time the social differences between the two obediences had essentially disappeared, and the difficulties of maintaining two competing Grand Lodges in the same territory became too great to sustain for either party. In The United States, this union effectively occurred a generation earlier in the 1780s after American political independence was won. But it occurred state by state in a piecemeal fashion, rather than as a coordinated event.

As I mentioned earlier, American Ritual is largely the work of the Antients. The reason being that the Moderns, given their still largely military, governmental, and higher class membership in the 1770s, tended to be Loyalists. The Antients tended to be Patriots. The Patriots ultimately won the war, and the Loyalists largely moved to Canada or back to England. Those few remaining Modern lodges and Provincial Grand Lodges eventually found their best option for survival was to join with the Antients. From that point Masonic ritual in the United States proceeded on its own separate course of development.

## **TEETOTAL TENDENCIES**

The final developments in the evolution of ritual on both sides of the Atlantic occurred during the Age of Standardization. These developments stem from the moralizing influences on the outward form of ritual, and not just its symbolism. As the moral pitch of the fraternity was raised in the Moralizing Age, many brothers became concerned that the table lodge form of meeting was prone to abuse in the matter of toasts. Strict sobriety as opposed to simple moderation was becoming viewed as an essential aspect of moral behavior. So as the freewheeling and hard-drinking 18th century gave way to the teetotal and high-tone Victorian age, the dialogue lectures and their natural home, the table lodge, also fell out of favor. Differing approaches to the elimination of this perceived vice from Masonic practices led to different forms of ritual practice on each side of the Atlantic, as well as the elimination of the dialogue lectures worked around the festive board.



Before we can understand the changes that occurred, we must first recognize how ritual was performed prior to these changes. In the late 1700s and up to the early 1800s the typical form of a Masonic degree night was as follows. The brethren assembled in their feasting room and opened the lodge. While seated at the table, the Master sat at the head of the table with the TGL on the table before him. Both Wardens sat at the other end of the table opposite the Master with their columns on the table in front of them representing the two pillars. Three candles were placed on the table either together near the TGL, or one each by the Master and Wardens. The table was usually decorated with two globes and various other tools and implements of Masonry. The other officers took their places at the table in roughly the same places relative to the Master and Wardens as we find them today.

If there were candidates that evening, they were prepared while the ritual space itself was prepared – if not already prepared in advance – either in that room, or increasingly in another room. The principle preparation involved drawing the symbolic lodge on the floor or spreading the floor cloth with that drawing, as well as the placement of candles and other articles. Some lodges even did their degree ritual around the table! Most typically, however, the degrees were conferred with all officers and brethren standing in their assigned places around the floor drawing. Standing rather than sitting for degrees was another incentive to keep degree ceremonies short.

The principal officers, the candles, and a table or chair holding the Bible were all relatively close together around and within the floor drawing. The candidates were then received, introduced, circumambulated, obligated, and invested. The symbolic floor drawing was then explained before it was washed out and the ceremonial room restored. The brethren returned to the feasting room while the candidate was re-invested with that of which he had been divested before joining the rest of the company.

Upon his return to the feasting room, the candidate was placed in the NE corner of the room, given a charge, and seated at the Master's right at the table. The Master presented him with an apron and explained the working tools, after which a feast was served, the question and answer lecture worked, and toasts were drunk. The meeting was closed, symbolic items put away, and those who wished to continue their festivities in the company of their like-minded brethren would stay and run their own separate tabs with the innkeeper. Such was a typical meeting in the late tavern age.

## **LODGE ROOM ARRANGEMENT**

The elimination of drinking ritual involved both the removal of lodge meetings from taverns and the elimination of toasting or drinking during meetings. Both of these changes necessarily led to modifications, and hence differences, in the outward form of the rituals as well as lodge rooms layouts. Let me begin by discussing the impact on lodge room layouts.

Since there was a long tradition of having degree ceremonies in a different room from the festive board and lectures, it seemed a natural step to have the entire lodge meeting in a separate facility not connected with a tavern. This change required the introduction of seating in the lodge room, both for the brethren and the officers since nobody expected everyone to stand for the duration of an entire meeting. The position of seats duplicated as far as possible the arrangements

formerly used when everyone stood during degree ceremonies, rather than while seated at the table. Differing interpretations of how a lodge symbolically represented by a floor drawing should be scaled up for a purpose built lodge room led to differences in lodge room arrangement. It is, if you will pardon the pun, a problem of Geometry.

So when you scale up the drawing to fill an entire room, where do you put everything? Do the candles go with the officers or with the table holding the TGL's? Moreover, does that table holding the TGL's go with the master to the east, or does it stay in the center of the room? Does a room adjoining the lodge mean that it should have its own separate entrance to the lodge room? Do you leave the principal officers slightly out into the room so that candidates can still walk behind them as they once did, or change the procession to walk inside the officers? If candidates walk inside the officers rather than behind them, do you still have the candidates knock on the officers shoulders, or devise some other method for knocking?

In some jurisdiction, notably in the British Isles, the Wardens' stations generally protrude more into the lodge room allowing passage behind rather than being flush against the wall as we have them. This is particularly important for the Senior Warden since there is typically only one door to the lodge, usually either right behind the SW's station, or to his left (north). The Treasurer and Secretary sit side by side in the North, rather than flanking the Master in the East. English lodges do not have an altar. Obligations are taken instead at the master's pedestal where the TGL's are placed. Scottish lodges do have an altar in the center of the room.

Placement of candles also varies. In Massachusetts and most British jurisdictions, the candles are placed by the master and wardens, rather than by the altar. In England and some American jurisdictions an attempt still is made to have candidates "knock" on the shoulders of the Wardens during the circumambulation. This requires the now seated Wardens to lean toward the candidates, or simply have the candidate touch the Wardens' extended hand. Most American jurisdictions have the conducting officer, usually one of the deacons, knock for the candidate by rapping on the floor with his long rod. (The short rods or "wands" often found in English lodges are unknown in US lodges.)

It seems that all possible combinations of lodge room arrangements have been tried, all of which can be rationalized by appeal to tradition, and in some cases, differences in symbolism. All of these differences arise from the geometrical difficulties of scaling up a floor diagram to fill a whole room. There is one universal advantage to having a dedicated ceremonial space, however, namely that all the symbolic items, from pillars to pavement, once represented only by a floor drawing or floor cloth, can now be physically represented in a lodge room. Moreover, there is no longer a table, so the distractions of the feasting table cannot intrude into the lodge meeting. This solved the "problem" of drinking during meetings. It introduced, however, a new problem of how to convey to the new brother the necessary information contained in the dialogue lectures if the lectures could no longer be worked as they once were.

## **NARRATIVE LECTURES**

Two general approaches to this problem were developed, the English and the American. The English approach was to include more explanation in the degree itself, and de-emphasize the lectures. The standard ritual worked out between the Antients and Moderns when they merged to

form the United GL of England in 1813 was just of this form. The narrative explanation of the “Form of the Symbolic Lodge” diagram was retained as the Tracing Board Explanation of each degree. By this time the floor diagrams were painted on framed Tracing Boards rather than drawn on the floor. No standardized lectures were established. Instead the lectures were assigned, appropriately enough, to the supervision of the Grand Steward’s Lodge – consisting of Past Grand Stewards – which never formally determined an official set of lectures.

Later English Grand Masters mandated that alcoholic beverages could not be consumed in tyled lodges, or while working Masonic Ritual. This was finally the death knell of English lectures. English Masons had to choose between Toasts or Lectures at their festive boards. They chose Toasts. Even to this day, English festive boards are not tyled, but the table arrangement is maintained and non-masons are excluded from the room while the ceremonial toasts are drunk with ritualistic (but not ritual) embellishments. The question and answer, or catethetical lectures remain a recognized part of English masonry, however, but are rarely worked, and even more rarely learned. Most English Masons have never heard them.

Americans took a different approach to the problem of what to do with the lectures. Instead of embellishing the degree conferrals with explanations and ignoring the lectures, we expanded, reformatted, and emphasized the lectures. The beginning and ending points of American lecture development are clear, but the details of the development process are not well documented. It seems likely that at first we simply worked the lectures in the lodge room as they would have been worked in a table lodge, but without the table and toasts. The lectures were expanded by the addition of monitorial (i.e. openly published) material as further explanation for certain of the questions and answers, as I have previously described. As the lectures became longer it seems natural that they came to be delivered by trained lecturers rather than by all brothers in turn around the room. William Preston himself used designated speakers with his extensive lecture system beginning as early as the 1770s. Altogether this shift away from table lodge meetings did solve the perceived problem of drinking in lodge, but as with our English brethren, it appears to have made us much less interested in working traditional lectures. These longer and more specialized lectures eventually came to be worked only during degree nights. This method of work, namely catechism with monitorial elaborations performed by designated lecturers, is preserved in a number of American rituals.

The use of trained lecturers performing only on degree nights also may have led to the final reformatting of the lectures in many jurisdictions – including our own – as set-piece, narrative speeches addressed specifically to the candidate. These replaced the question and answer, or catechism lectures. We find in Morgan’s exposure of 1827 – which started the so-called Morgan Affair – that both narrative speeches and dialogue lectures covering the same material were in use at the same time. So it appears that American narrative lectures must have developed sometime in the last decades of the 18th century or the first decade of the 19th century.

Although it is hard to say with certainty, but I suspect that narrative lectures developed as an expansion of the form of the lodge explanation, or the tracing board explanation as the English call it. Recall that this explanation was given before the floor diagram was washed out after degrees. This material was also a key part of the Q&A lectures from the earliest records. Indeed, it is necessary to include some explanatory speeches in the degree. But the exact contents

of such speeches have varied over time and from place to place. At a minimum they would include the investiture of the means of identification and where appropriate, a description of Masonic Light. Explanation of the form of the lodge was also necessary since the symbolic lodge drawn on the floor had to be washed out immediately after the degree. But, everything that a candidate might see upon being brought to light, or experience as part of the degree itself, potentially could be included in an explanatory speech. The only limitations were the ability of the Master, and the patience of the Candidate and the brethren who were standing the whole time while waiting for their feast in the next room. Even the form of the lodge lecture was necessarily brief. But since the new, narrative lectures delivered while candidates and brethren were seated, did not make so much demand on the limitations of physical comfort, much more detail and lengthy explanation could be included in lectures than were practical in explanatory speeches during the degrees.

With the degree and the lecture now being performed in the same room, there must have been a natural tendency to eliminate duplication in order to keep meetings a reasonable length. Since there was no longer a need to wash out the floor drawing in a fully outfitted lodge room, there was no need to retain the summary explanation in the form of the lodge, especially when a more detailed explanation would be given later as part of the lecture. Since there were now trained speakers who could give this part of the lecture as a speech, it made sense adapt the rest of the lecture as a narrative speech as well. In this way, all the material, both traditional and expanded, could be delivered more quickly and elegantly as speeches than as dialogue or catechism.

As I mentioned at the beginning of the discussion of narrative lectures, it is not clear how the narrative, monologue lectures came to be favored over the older dialogue or catechism lectures. All of the foregoing is my attempt at rationalizing why the narrative form may have been preferred. I am inclined to suspect, based on hearsay and circumstantial evidence, that the American lecturer Jeremy Cross may have been behind this change to narrative lectures. But even so, the wide adoption of narrative lectures would never have occurred if that change was not agreeable to the craft at large. What is certain, however, is that this transition did occur, and that it occurred in the 1810s and 1820s.

## **LESSONS LEARNED**

This is as far as I can take ritual history in broad terms. There are many details, each of which is an interesting and informative study by itself. Arguments about ritual continued with the Baltimore Masonic Convention of 1843, and the Conservator movement of the 1860s. But both of these events had only minor impact on American ritual, which had largely assumed its current form before the Morgan Affair and Anti-Masonic movement. What I have just given you the broad outline of Masonic ritual history as I have come to understand it from my study of the primary sources available to me. In the course of undertaking this study, I have learned some surprising things that disturbed my pre-conceived notions.

For one thing, I learned that for as far back as we have documentation, there has been variation in ritual. Even our earliest documents sometimes contain two or three different catechism lectures in the same manuscript. Practices were not absolutely uniform, and symbolism varied even more greatly. Strangely enough, up until the conflict between the

Antients and Moderns, so one seemed to think twice about it. Variation in ritual was so firmly established from so early a time that a good case can be made for diversity in ritual being an unacknowledged landmark of the fraternity. This longstanding variation in ritual is a significant departure from all my previous assumptions.

I also learned that amid all the variation in ritual, there is a core of initiation procedures and symbolism contained in all versions of ritual. But much to my surprise I also found that this core is very small compared to the totality of ritual as practiced today. Despite our tradition of an unchanged ritual going back to the dawn of time, most of our ritual consists of innovations made between two and three hundred years ago. From what I can see, we would not want to return to the original core ceremonies as they existed before that period of innovation. That original ritual does not contain any of the moral or philosophical embellishments that make our current ritual so appealing to us today. This absence of moral teaching in early ritual is perhaps the biggest surprise of all. And it certainly goes against all our traditional assumptions as enshrined in the ritual itself – at least in the parts that were of later origin.

The insistence on uniformity was a pardonable misapprehension, I think, on the part of our forebears. In part it was born of a desire for unanimity and universality. But an understandable ignorance also had a part to play. Most of the documentation we now have regarding the earliest forms of Masonic ritual simply was not known in the early 19th century when the move to establish a uniform ritual began. Most of the private manuscripts only came to light in the 20th century, as did much of the earliest published material which lay long forgotten in newspaper archives or obscure corners of libraries until alert brothers recognized them while pursuing other matters. If all we had were just the four or five widely circulated exposures of the 18th century, we would never be able to piece together even this much of Masonic ritual history. So it is little wonder that our forebears in this country thought as they did.

Now, however, it appears that a centrally mandated, uniform Masonic ritual is itself an innovation. Moreover, as much as uniformity was intended as a way to preserve ritual, it turns out to have been as much a destroyer as a preserver of ritual traditions. The diversity of ritual from state to state in the US can now be seen as adding to our understanding of Masonry, rather than as a divisive force. Sadly we must still travel long distances to enjoy a different flavor of ritual, rather than simply to a different lodge in the same area. The travel is well worth the effort, however, for those who wish to experience the universality of Masonry beneath the veil of differences in its ritual.

# ARTICLES

*Brother Silas H. Shepherd was Chairman of the Grand Lodge of Wisconsin's Research Committee from 1916 to 1936, and was widely recognized for his scholarship and writings on Masonic subjects. Here, Brother Shepherd explains the purpose of symbolism as the language of Masonic Ritual, and the intent of its impact upon the human soul. This article was written for the November 1926 edition of The Builder, and has been published by the Wisconsin Grand Lodge Committee on Masonic Advancement in 1989.*

## THE SPIRITUAL SIGNIFICANCE OF FREEMASONRY

By Silas H. Shepherd.

The most essential thing for every Freemason to learn is just what Freemasonry is, and how it functions. The ritual contains all that is necessary to a very clear and comprehensive knowledge, but in many cases those who participate in the forms and ceremonies of the ritual fail to carefully analyze the things they hear and see, and even those who assume to teach sometimes fail to fully understand the words and sentences they have memorized.

We are told the Freemasonry is a "regular system of morality veiled in allegory which will unfold its beauties to the candid and industrious inquirer." It has also been defined as the "the subjugation of the human that is in man by the Divine; the conquest of the appetites and passions by moral sense and reason; a continual effort, struggle and warfare of the spiritual against the material and sensual." Another very beautiful definition is that is "a union of unions, an association of men, bound together in their struggles to attain all that is noble, who desire only what is true and beautiful, and who love and practice virtue for its own sake." Many are the definitions that might be quoted to show the high importance and spiritual significance of Freemasonry. Methods of expression differ, but every student of Freemasonry is agreed that its forms and ceremonies are but a means and method of bringing man to a better comprehension of the real purpose of life, and to develop the qualities of his soul.

We often read in Masonic books and periodicals that Freemasonry is not a religion. "A religion" implies of several or many religions, and in this respect Freemasonry is most emphatically not a religion. If we accept the definitions of religion as the outward act or form by which men indicate recognition of a God to whom obedience and honor is due, we cannot well deny that Freemasonry is positively and basically religious.

It will be readily conceded that any person who desires to become a member of the Fraternity has little conception of its serious purposes. He is, however, given a fairly comprehensive idea in the format petition he signs, and again in the questions to which he must give unequivocal answers. These questions are of first importance. If the answers are sincere and strictly lived up to, the candidate will not only become a member of the organized Fraternity, but will also be a Freemason in its most comprehensive sense. He will learn to subdue his passions- fear, hate, greed, selfishness, prejudice, intolerance, anger, envy- and improve himself in the science of character building. These questions, which every Freemason answers in the affirmative, are so important that we believe every candidate ought to not only memorize them but frequently question himself as to whether he is strictly complying with them:

Do you seriously declare, upon your honor, that unbiased by friends and uninfluenced by mercenary motives, you freely and voluntarily offer yourself a candidate for the mysteries of Freemasonry?

Do you seriously declare, upon your honor, that you are prompted to solicit the privileges of masonry by a favorable opinion conceived of the institution, DESIRE FOR KNOWLEDGE and a SINCERE WISH OF BEING SERVICEABLE TO YOUR FELLOW CREATURES?

Do you seriously declare, upon your honor, that you will cheerfully conform to all the ancient established usages and customs of the Fraternity?

These are serious obligations voluntarily assumed, and no deviation can be made without moral retro gradation. We repudiated mercenary motives and declared our desire for knowledge. What kind of knowledge ought we expect? Surely not that which pertains to our financial, material or physical welfare. The knowledge we can rightly expect and surely find is knowledge of our moral and spiritual nature, and is to be used in being serviceable to our fellow creatures.

If we have gone thus far and failed to comprehend the deep spiritual significance of Freemasonry, the address of the Junior Deacon to the candidate ought to put everyone in the proper attitude for the impressive ceremonies. This also is of such importance that frequent rehearsal of it is greatly to be desired.

Mr. . . . . ., the institution of which you are about to become a member is one by no means of a light and trifling nature, but of high importance and deep solemnity. Masonry consists of a course of ancient hieroglyphical and moral instructions, taught according to ancient usage, by types, emblems and allegorical figures. Even the ceremony of your gaining admission within these walls is emblematical of an event which all must sooner or later experience. . . . You are doubtless aware that whatever a man may possess here on earth, whether it be titles, honors or even his own reputation, will not gain him admission into the Celestial Lodge above; but previous to his gaining admission there, he must become poor and penniless . . . dependent on the sovereign will of our supreme Great Master.

## **APPEALS TO THE SOUL**

Can there be any further doubt that Freemasonry is appealing to the soul of man? The esoteric ceremonies of reception ought fully satisfy us, but for the purposes of this essay we are only using the monitorial portions. The prayer at the reception of a candidate might alone give us the very keynote of Freemasonry.

Vouchsafe Thine aid, Almighty Father of the Universe, to this, our present convention. Grant that this candidate for Masonry will dedicate his life to Thy service, and become a true and faithful brother among us. Endue him with a competency of Thy Divine wisdom, that by the secrets of our art he may be better enabled to display the beauties of Brotherly Love, Relief and Truth, to the honor and glory of Thy Holy Name. Amen.

The Masonic brethren who established this great nation on the principles of Liberty and Equality placed their trust in God. They placed a motto, "In God we trust" on the coins of the country. Freemasonry stresses not alone a belief in God, but a trust in God. No lodge has ever opened or closed without invoking Divine assistance.

The Holy Bible, that great light in Masonry, is the most conspicuous article of furniture of a lodge. It is the first thing which is entrusted to the care of the Master at his installation and he is told that it "will guide you to all truth; it will direct your paths to the temple of happiness, and point out to you the whole duty of man."

"The Holy Bible is to rule our guide our faith." The English lodges call it the Volume of Sacred Law, and Mackey, in his use of it as a Landmark call it the Book of the Law, because he says it is not absolutely required that everywhere the Old and New Testaments shall be used. "Masonry does not attempt to interfere with the peculiar religious faith of its disciples, except so far as relates to the belief in God and what necessarily results from that belief. The Book of Law is to the speculative Mason his spiritual Trestle-board; without this he cannot labor; whatever he believes to be the revealed will of the Grand Architect constitutes for him this spiritual Trestle-board, and must ever be before him in his hours of speculative labor, to be the rule and guide of his conduct.

These quotations from the monitorial parts of the verbal ritual are only helpful hints at the possibilities that lie hidden in the symbol and allegories. These are only hidden from those who fail to follow up their expressed "desire for knowledge" with the necessary industry and zeal to acquire it. Nothing in Freemasonry is ever hidden from those who are worthy and properly prepared. Our hearts and souls are the soil in which the seed must germinate. Not only must we be industrious as physical and intellectual beings but we must be industrious spiritually if we are to "divest our minds and consciences of the vices and superfluities of life, thereby fitting us as living stones for that spiritual building, that house not made with hands, eternal in the heavens."

## **SYSTEMS OF SYMBOLISM**

We find three principal systems of symbolism in Freemasonry. First, the building of a spiritual Temple by the use of symbolic tools. Just as surely as the operative workman can erect a temporal structure by the tools and implements of architecture, so we can erect a beautiful



Temple of Character if we will use the tools of our speculative science as we are taught. No great cathedral was quickly built; neither can we expect to erect within ourselves a perfect character without long continued and persistent effort. By the constant practice of the one tenet of Brotherly Love, we may make daily progress. Brotherly Love is not only a beautiful ideal, but also an actual fact in nature. It is our failure to live in conformity to it that causes most of the discord and confusion in the world. We profess to believe in it. We profess to regard the whole human species as one family. Unless we practice it we are failing to practice Freemasonry. By their fruit shall ye know them.

The search for the lost word. The quest for the Holy Grail. The endless search for truth and light, which never ceases from the cradle to the grave. The symbolism of the lost word has taught countless Masons the usefulness of searching for the Truth. God 's Infinite Truth is not comprehensible to our finite minds. As we prepare ourselves by soul development we receive as much as we deserve.

Lastly, Freemasonry teaches by an allegory of un-surpassed beauty the great lesson that our bodies are but the temporary shelter of our soul, and after passing through the experiences necessary the dust returns to its Mother Earth, and the soul returns unto God who gave it.

It was the single object of all the ancient rites and mysteries practiced in the very bosom of pagan darkness, shining as a solitary beacon in all the surrounding gloom, and cheering the philosopher in his weary pilgrimage of life, to teach the immortality of the soul. This is still the great design of the Third Degree of Masonry.

It is in the light of this teaching that the Master Mason, raised to the eminence of that "Sublime Degree" can look back on the Charges he received as an Entered Apprentice. Then, the precepts of the Moral Law were symbolically expounded by authority; now, in the further light afforded him, he sees the reason for what before he took on trust, and is thereby fitted to guide others in his turn.

# ARTICLES

*The Baltimore Masonic Convention of 1843 led to a standardization of elements of Masonic Ritual in Grand Lodges in the United States. Originally intended to address the complications of modes of recognition in different Grand Jurisdictions, the Convention produced the added outcome of the office of Grand Lecturer in many jurisdictions. "The Convention That Changed the Face of Freemasonry" by Allen E. Roberts was published in Short Talk Bulletin, Vol. 64, No. 10, October 1986 (Washington, D.C., Silver Spring, MD: Masonic Service Association of North America). Our thanks to the MSANA for allowing us to reprint it.*

## THE CONVENTION THAT CHANGED THE FACE OF FREEMASONRY

By Allen E. Roberts

We are indebted to Worshipful Brother Roberts, a noted Masonic scholar and author, for accepting the challenge of preparing this Short Talk Bulletin. It is another example of his concern for the work of the Masonic Service Association.

For more than one hundred forty years many Freemasons have been misinformed. They have not been told the full story of one of Freemasonry's most important events.

This story starts in December, 1839. It began with a resolution adopted by the Grand Lodge of Alabama, which requested all Grand Lodges to send a delegate to the City of Washington on the first Monday in March, 1842, "for the purpose of determining upon a uniform mode of work throughout all the Lodges of the United States and to make other lawful regulations for the interest and security of the Craft." (The emphasis is mine, for this indicates what I mean when I say we have been misinformed.)

The Convention was held on March 7, 1842, "in the Central Masonic Hall at four and a half and D Streets N.W." Ten Grand Lodges were represented. And these representatives refused to seat a delegate from the Grand Lodge of Michigan, declaring that it had not been established under constitutional principles. The report was made by Charles W. Moore, Chairman of Credentials Committee and Grand Secretary of the Grand Lodge of Massachusetts. The Convention upheld his report.

After due deliberation, it was concluded that not enough Grand Lodges were represented, and there was not enough time to formulate a uniform ritual that would be acceptable to all

Grand Lodges. Differences of opinion among the committee selected to develop a uniform mode of work were too many and not reconcilable. The Convention voted to request each Grand Lodge to appoint some well-versed Mason and style him as a Grand Lecturer to report to a Convention to be held the following year.

The report of another Committee was to have important, immediate, and far reaching effects on the Grand Lodges of the country. The “Committee on General Regulations Involving The Interests and Security of The Craft” reported in several areas. It recommended that the Representative System “already adopted by some of the Grand Lodges” be extended to all Grand Lodges. To protect the Fraternity from unworthy men claiming to be Masons, the Committee recommended that “certificates of good standing of visiting Brethren who are strangers” be made available by the Grand Lodge to which they belong. “These certificates will not only shield the Institution,” said the committee, “from the undeserving, but will furnish the widow and orphans of the deceased Brethren the best evidence of their claim upon the Fraternity.”

This Committee also considered as “reprehensible” the practice “of receiving promissory notes for the fees for conferring Degrees, instead of demanding the payment thereof before the Degrees are conferred.”

The Committee considered it an “impropriety” to transact “business in Lodges below the Degree of Master Mason, except as such that appertains to the conferring of the inferior Degrees and the instruction therein.” It credited the Grand Lodge of Missouri for bringing this to the attention of Freemasons everywhere. The Committee went on to say “Entered Apprentices and Fellow Crafts are not members of Lodges, nor are they entitled to the franchises of members.”

The suspension of a Mason for non-payment of dues was also considered by the Committee. It believed that uniform legislation should be adopted by the Grand Lodges to protect the Fraternity.

It wasn’t long before several Grand Lodges changed their laws to conform to the recommendations of this Committee. Certificates or cards were issued by Grand Secretaries to members of Lodges. And Grand Lodges ordered lodges to set cash fees for conferring degrees. Representatives were appointed by some Grand Lodges that had never done so before. And many Grand Lodges changed from conferring all business in the Entered Apprentice Degree to that of the Master Mason Degree.

Maryland was one Grand Lodge that acted almost immediately on these suggestions. on May 16, 1842, it voted to elect one Grand Lecturer to attend the conference in 1843. It ordered the Grand Secretary to procure certificates to issue to Master Masons in good standing. It ordered all Lodges to conduct their business in the Master Mason Degree. It said “that when a Mason is suspended for any cause whatever, he is for the time of such suspension debarred from all rights and privileges of the order.”

In 1842, some Lodges in Virginia started conducting their business in the Master Mason Degree. So it went over the next several years, but it was as late as 1851 before the Grand Lodge of Maine changed from working or conducting its business in the First to that of the Master Mason Degree.

It might be well to consider why some of the leaders of Freemasonry were concerned about the looseness of the ritual, as well as many other facts of the Fraternity.

Looking back to the year 1826, and the two decades that followed, it is found that in 1826, one William Morgan, who had purported to be a Freemason, disappeared. Freemasons were accused of murdering him, although there has never been any evidence that he was harmed in any way. He merely disappeared. This set off a hue and cry against Freemasonry. In many instances, Grand Lodges could not find a quorum to meet. Lodges turned in their charters by the hundreds. Freemasons quit by the thousands. Freemasonry was in deplorable condition.

During this period many of the ritualists and the men who had been dedicated to the principles of Freemasonry were lost to the Craft. Many died. Others quit because of the persecution handed down to their families because they would not renounce their membership in the Order. For these and various other reasons, Masonic Lodges were not operating anywhere near their capacity.

This was the state of affairs in the late 1830s, when Alabama called for a Convention to rectify many of the things that had gone awry. These were some of the things causing the Convention meeting in Washington to make the recommendations it did. These were some of the things carried into the Baltimore Convention of 1843, the Convention which we have heard so much about.

The ritual in its various forms did take much of the time of those attending the Baltimore Convention from May 8 to 17, 1843, meeting in the Masonic Hall on Saint Paul Street with sixteen of the twenty-three Grand Lodges in the United States represented. But many hours were taken to discuss the several points brought out during the convention held in Washington. And it approved everything that had been accomplished in the District.

The evening session was opened with the address of the President of the Convention, John Dove of Virginia. His opening remarks stated the purpose for the Convention: "For the first time in the Masonic history of the United States of North America, the Craft have found it necessary and expedient to assemble by their representatives, to take into consideration the propriety of devising some uniform mode of action by which the ancient landmarks of our beloved Order may be preserved and perpetuated, and by which posterity in all times to come may be enabled to decide with certainty upon the pretensions of a Brother, no matter in which section of our blessed and happy land he may reside; and, finally, and we hope no distant date, to transfer those inestimable privileges to our Brothers throughout the Masonic World." Dove's statement shows that much more than the ritual was involved.

The following day, May 9, the "Committee on the General Object of the Convention" submitted its report. It said: "The objects of the Convention are two-fold, viz.: I. To produce uniformity of Masonic Work; II. To recommend such measures as shall tend to the elevation of the Order to its due degree of respect throughout the world at large."

Four standing committees were appointed:

1. On the work and lectures in conferring Degrees.
2. On the Funeral Service.

3. On the ceremonies of Consecration and Installation.
4. On Masonic Jurisprudence.

It is interesting to note the prominent Masons who were appointed to the Committee on Work. John Dove, at the insistence of the Convention, became the Chairman. John Barney of Ohio, S.W.B. Carnegy of Missouri, Charles W. Moore of Massachusetts, and Ebenezer Wadsworth of New York were the other members.

On the morning of May 10, this Committee recited the lecture of the First Degree. The Convention adopted the work of the Committee by a vote of fourteen to one. Ebenezer Wadsworth of New York, cast the dissenting vote. The following day, the Committee reported "on the opening and closing of ceremonies of the First Degree" and their work was accepted by the Convention. Then the Chairman of the Committee, John Dove, assisted by Charles Moore, reported the lecture of the Second Degree. This work was also accepted by the Convention. But evidently Ebenezer Wadsworth was not happy with the work that had been accepted by the Convention. He "requested to be excused from serving longer on the Committee on Work." He was excused and Brother Edward Herndon, of Alabama, substituted.

At the Friday morning session, "the opening work of the Third Degree was accepted by the Convention with a vote of twelve to one "with New York dissenting."

On Monday morning, May 15, the following was reported: "The undersigned Committee on the Dedication, Consecration and Installation of Lodges, etc., having had the several subjects submitted to them under consideration, beg leave respectfully to report that they have examined and carefully compared all the various authors and systems which they have been able to obtain, and present the following, *viz.*:"

"That the forms in the 'Monitor,' under the authorship of M.W. Thomas S. Webb, republished in 1812, possesses the least faults of any which have been before them, and has a high claim to antiquity, and having been in general use as a standard work for nearly half a century, possess no errors of material as to require alteration, except as follows." There followed six minor changes that it recommended be made, three of them in the Installation Ceremony.

Concerning the "Certificates of Good Standing," the Convention said that the Washington Convention of 1842 earnestly recommended to the consideration of the Fraternity "such Certificate, and where it has escaped attention in the deliberations of any Grand Lodge, this Convention call it to their view, as being a check admirably calculated to preserve the Fraternity from unworthy Brethren from a distance, and an additional means of protection to the good and the deserving."

The Convention adopted a resolution that was to have far-reaching and controversial effects:

That a Committee be designated to prepare and publish at an early day, a text book, to be called "The Masonic Trestle-Board," to embrace three distinct, full and complete "Masonic Carpets," illustrative of the three Degrees of ancient Craft Masonry; together with the ceremonies of consecrations, dedications and installation; laying of corner-stones of public edifices; the Funeral service, and order of processions. To which shall be added the Charges,

Prayers and Exhortations, and the selection from scripture, appropriate and proper for Lodge service. The Committee further report, that they deem it expedient that a work be published to contain archaeological research into the history of the Fraternity in the various nations of the world.

The Committee on Masonic Jurisprudence reported it had considered whether or not “the evils which this Convention has met to rectify and remove, have arisen from any defect or fault in the present system of organizations as adopted by the Fraternity of the United States.” It concluded the evils existed, mainly because of the individual action of the numerous Grand Lodges in the United States. Inter-communication between Grand Lodges did not exist. The “purity and unity” of work prevalent in Europe was therefore missing.

“UNITY throughout the whole Masonic family is essential,” claimed the Committee. “Any system of polity tending to throw obstacles in its way must be wrong. The simple truth that we are all Brethren of one family, and look up to one common Father, the Lord our God, is the basis of all the ancient constitutions.”

To correct the “evils” that prevailed, the Committee said it had considered two plans:

1st. A General Grand Lodge of the United States. 2nd. A triennial convention of representatives of the several Grand Lodges of the United States.

It went on to state:

Your Committee, without encumbering their report with long arguments, beg to recommend the latter course as being that, which in their opinion, will best attain the end proposed.

So, contrary to what many Freemasons have been led to believe, the Baltimore Convention of 1843 did not recommend the establishment of General Grand Lodge. It did recommend “the several Grand Lodges of the United States to enter into and form a National Masonic Convention.”

The Jurisprudence Committee had also considered a question about whether or not a Lodge could try its Master. It concluded: “The Master is an integral part of its government, unable to sit in judgment on himself, and yet without whom the Lodge could not act, without, as it were, committing felon de se (suicide). The Committee offered the following, with which the Convention concurred: “a subordinate Lodge has not the right to try its Master, but that he is amenable to the Grand Lodge alone.”

The Committee considered sojourning Masons as “freeloaders.” It believed all Masons living in the vicinity of a Lodge and not a member of it should be required to contribute “a sum equal in value to the annual dues per capita of the subordinate Lodge in whose jurisdiction they reside.” The Convention voted to recommend that all Grand Lodges take this recommendation under advisement.

In an attempt to bring unity “Throughout the world in all things pertaining to Masonry,” the Convention approved a recommendation to send “a Delegate from the Masonic Fraternity of the United States to their Brethren in Europe.”

On the evening of May 15 the Committee on Work exemplified the opening and closing of the Lodge in “the Third Degree.” The ceremonies for opening and closing a Lodge were exemplified on the morning of the 16th. Then the Convention adopted a resolution thanking the Grand Lodge of Maryland for its hospitality. It was especially appreciative of Maryland assuming all expenses. This was followed by the presentation of the “Lecture of the First Degree.”

It was “Resolved, that the interest of the Masonic Fraternity, and the good of mankind may be greatly promoted by the publication of a periodical devoted to Free-Masonry. This Convention, therefore, cheerfully recommend the Free-Mason’s Monthly Magazine, edited and published by Brother Charles W. Moore, of Boston, Massachusetts as eminently useful and well-deserving the generous patronage, support and study of the whole Fraternity.” The Convention concurred.

Each delegate contributed \$5.00 to defray the expenses of printing. It was resolved to hold the next Convention in Winchester, Virginia, “on the second Monday in May, in the year 1846.” This was never held.

The evening session of May 16th was devoted to the degree work. “The President repeated the first section of the F.C. and M.M. Degrees; and Brother Moore, the second sections of the same Degrees. The Committee then exemplified the work in the Third Degree.”

On the morning of the last day of the Convention, the Master Mason Degree was exemplified. Then, while the President was absent from the hall, “Brother Carnegie took the chair,” and a resolution praising John Dove of Virginia was unanimously adopted. Albert Case of South Carolina was also thanked for his work as secretary. The concluding session was held in the afternoon of May 17th. The Convention approved a letter, read by the Secretary, Albert Case, to be sent to “the Masonic Fraternity of the United States.” Each paragraph contained the flowery language of the day pleading with the Freemasons of the country to unite in love, friendship and brotherhood.

This letter, written immediately following the anti-Masonic craze that began in 1826, called upon all Lodges “to exercise their powers and cleanse the sanctuary” of unfaithful Masons. It concluded by asking all Freemasons to “Be true to your principles, and the great moral edifice will stand beautiful and complete. Together, Brethren, be true and faithful.”

The President thanked the delegates for the compliments paid him, and for their diligent work. He called upon the Chaplain to dismiss them with prayer. The Convention was then adjourned *sine die*.<sup>1</sup>

The Convention was ended, but its accomplishments would change the face of Freemasonry throughout the United States.

---

<sup>1</sup> without any future date being designated (as for resumption) : indefinitely <the meeting adjourned *sine die*>

# A RTICLES

*This work was first presented in "The Ritual Is Important," Short Talk Bulletin, Vol. 43, No. 7, July 1965 (Washington, D.C., Silver Spring, MD, Masonic Service Association of North America). Our thanks to the MSANA for allowing us to reprint it. The un-credited Brother sees the Ritual as an instrument of transformation of character, and credits the meaning of the Ritual with teaching the Mason how to develop himself as a man.*

## THE RITUAL IS IMPORTANT

The United Grand Lodge of England passed a resolution last year, which permits a variation in the ritual pertaining to the obligations in the three degrees. The actual working of the penalties themselves remains unchanged. The permissive variation is intended to remove the moral objections which some Brethren have had to the inclusion of the penalties in the obligations.

In announcing the alteration, The Grand Lodge explained it has retained the penalties, not merely because it is opposed to any considerable change in the ritual but primarily because subsequent parts of the ritual derive their symbolism from the penal clauses. They are important as an introduction to later ritualistic activities. They are essential as historical elements in the Hiram legend, not as literal retributions to which a candidate gives assent.

The variation however is optional. The constituent loges just decide, each one for itself whether to make the change in the ritual or not. Once a decision is reached it should be adhered to without a revival of discussion for a reasonable length of time, e.g., at least five years.

American Freemasons will also be interested to learn that the Grand Lodge of England rejected an amendment to the resolution, which would have referred to this matter to a committee to be appointed by the Board of General Purposes. The Board does not have responsibility for matters of Masonic Ritual.

In fact, the lodges have been instructed not to address questions about this permissible alteration to the Board of General Purposes. They are to decide these questions in accordance with the accepted practice of English Masonry *viz.*, that a lodge should settle for itself what form of ritual it wishes to adopt. The constituent lodges do not only enjoy considerable freedom; they also accept and discharge serious responsibility in ritualistic matters.

While some American Grand Lodges may find debatable such freedom to choose the form of ritual a lodge may adopt, Committees on Information or Instructions will find helpful the



suggestions which the Grand Lodge of England made to its constituent lodges concerning the enlightenment of candidates about the obligations and the penalties.

There can be no objection to sponsors explaining at an early stage to a Masonic candidate that Masonic ceremonies involve an Obligation or oath, which contains a penal clause. It is equally reasonable to explain that subsequent parts of the ceremony derive their symbolism from these penal clauses, which are therefore important rather as an introduction to it than in a literal sense.

It is also suggested that the alternative methods of introducing the penal clauses be explained to the candidate and the lodge's method emphasized. The candidate should be allowed to decide for himself if the lodge's practice is acceptable to him. If it is not, he should be advised to withdraw his candidature. This is really laying the cards on the table but one cannot help admiring such a forthright clarification of Masonic practice for the benefit of the candidate. It emphasizes the fact that the ritual is the fundamental tool in Masonic education and instruction.

What a Brother learns from the ritualistic work in the lodge is the first and usually the determining impression, which Freemasonry makes on him. He either likes what he sees or he discovers that the fraternity doesn't offer him what he expected.

For this reason the ritual must be regarded as the basic tool for Masonic education. Every exemplification therefore should be the very best that the officers can portray. The ritual can be depended on to do the job, if the candidate possesses the necessary qualifications for Masonic initiation.

One of the great needs of our time is not a renewed emphasis on the technical aspects of good ritual work, important as that is. That is the responsibility of the officers of the lodge, as well as of Grand Lecturer and Lodges of Instruction. The great need is for an understanding of the significance of Masonic ritual.

Much of the querulous dissatisfaction with Freemasonry's influence and image stems from a misconception of its fundamental purpose and reason for existence. The teachings of the ritual have been lost in a search for a Masonic prosperity, which had little to do with the universal aspirations of a worldwide brotherhood. It is hard to believe that a member has grasped the significance of Freemasonry when he suggests that the Fraternity need youth centers, swimming pools and a country club with an 18-hole golf course to hold and attract new members.

By way of contrast, The Grand Lodge of England is suggesting that candidates be informed of the nature of Masonic obligations and the penal clauses, which accompany them, so that they may decide for themselves if they want to undertake certain solemn commitments. If not, they are advised to withdraw their petitions.

This is placing emphasis on the real meaning of Masonic initiation: the acceptance by an individual of a certain course of moral instruction (the ritualistic activities of the degrees) and his commitment to shape his life according to that teaching.

Every private society or group, from the clan to the little bridge club, tends to develop in its membership certain attitudes and feelings which are characteristic of the psychology groups. Some of these reactions are consciously stimulated, some are subconscious and develop from the activities of the organization. Men who seek political power have learned to use the group spirit to further their plans. For example, many of the people who spread palms before Jesus and shouted “Hosanna” when he entered Jerusalem were shouting “Crucify Him!” less than a week later.

Many a man who has witnessed the three degrees of Masonry and promised to change his life (not someone else’s) by means of friendship, morality and brotherly love see no incongruity in demanding that other Brethren join him in his political prejudices or in denouncing Masonic individualism. There will probably always be those seek to use Freemasonry as a tool for mass activity by manipulating the spirit of the group.

However, so long as the ritual of the Masonic degrees is exemplified responsibly to qualified aspirants for Masonic Light, the harmful tendencies of such manipulation will be kept in check. Mass action- particularly the frenzied fanaticism of a mob- cannot develop and grow where the value of the individual is treasured and where **individual commitment** to the group’s ideals is constantly kept in mind.

Every organization seeks to develop in its members a feeling of distinction of exclusivity based on its aims and objectives. Freemasonry is no exception. Even within itself the Fraternity has developed special rites and orders to give distinctive meaning to the activities of those members who seek to increase their understanding of the society’s purpose and activities.

What really gives Freemasonry its distinctive, its “exclusive” characteristics are the ritual- the most important pillar in the edifice of Masonic tradition. It’s fundamental meaning, therefore, is tremendously important, especially to the candidate as he participates in the rites of initiation. Every petitioner should understand, when he knocks on the door of the lodge, that he is about to participate deep within himself, in an act of faith and courage, since he is permitting himself to led along a path whose end he cannot yet see.

At the same time the officers of the lodge should clearly recognize the responsibility they are assuming in conducting the initiate along the new path he is trustingly following. In Freemasonry that path leads through the ritual and traditional Masonic instruction to the light, the light of understanding that a moral man can reach a higher plane of self-realization in the larger society of humankind.

Initiation means literally a beginning. Masonic initiation tries to teach a man the necessity for a new beginning, of a new direction for his moral and spiritual impulses. The ritual is the vehicle by which this instruction is conveyed.

Good ritual work, therefore, is that which convinces the candidate that he has voluntarily struck out in a new path and that the adventure is his and his alone to pursue. All his commitments were made in that spirit and context. Later he will learn how to fit his individual progress into the life of the Fraternity as a whole. That is the meaning of the ritualistic expressions concerning the polishing of the rough ashlar, the better to fit it for the builders use.

But if a rough stone is to be shaped for a specific application in the still unfinished temple of brotherhood, one must have an idea of its future shape, a design, in order to make it fit exactly. Masonic ritual, therefore, is more than a course of instruction in moral precepts. It is path for the properly instructed initiate to follow in search of the meaning of life, especially his own. It leads to the light, which may reveal, “that which was lost” knowledge of man’s relationship with the Great Architect of the Universe.

The lodge has done the ritual well if it makes the initiate dare to follow that path in a search for further light about his duty and destiny in this mysterious life. The ritual is a bridge by which the individual Mason can set out on a journey among his fellowmen – to be a *man* in the completest meaning of that word.

Every group or society also seeks to give its members a feeling of kinship or belonging. In this respect it responds to a fundamental human need and Freemasonry is no exception.

However, many members of the Craft seem to in doubt about the nature of the cement, which unites Freemasons in a bond of fellowship, regardless of the circumstances of their education, vocation, and prosperity. This why there are so many plans and projects proposed to “turn the tide” of a shrinking membership and poor attendance.

Just as speculative students once believed that by alchemy they could find “the philosopher’s stone” and thereby correct the ills of mankind; so there have always been Freemasons who believed that the Fraternity could improve itself and the world by means of sectarian, political, or modern merchandising programs. Today even the much-praised concept of tolerance is hardening into a dogma. There are even some Masons who would do away with or seriously modify the ritual to make it more “modern,” more “useful.”

What really holds Freemasons together? Just one concept, the idea of brotherhood. Not the brotherhood of identical twins, but the vital pulsating brotherhood of differing **individuals** who admire each other primarily because they are different, but who try to strengthen in each other some common aspirations for the Light of Brotherly Love, Relief, and Truth.

That lodge has done its ritualistic labors well which has given its initiates the skill to mix that kind of speculative cement; for with that kind of understanding of the real aims and purposes of the Fraternity, a Brother will carry on his Masonic labors with pride and with gladness, having understood from the beginning of his initiation that the only real penalties he might suffer are the loss of self-esteem and the disapproval of his Brethren.

# A RTICLES

*The Development of Our Ritual by William A. Wall: a paper delivered before the Study Club, Cortlandville Lodge No. 470, Cortland, NY, January 26, 1937. Brother Wall's paper traces the development of Craft ritual in the early days of Freemasonry in the United Kingdom. He follows the migration of Masonic ritual across the Atlantic, and describes the spread of the Ritual across the colonies and the new republic, highlighting the relative impact of the schism in England upon early American Freemasonry.*

## THE DEVELOPMENT OF OUR RITUAL

By. William A. Wall

The early origins of many of our esoteric rites have been beautifully traced in an earlier presentation before this Study Club and more of the symbolic meanings will be explained in the following paper. My present purpose is to trace the development of the system of degrees as we now exemplify them and to marvel at the world uniformity of the basic landmarks of the Craft in spite of the varying phraseology in different jurisdictions. To do so let us put aside legend and stick as closely as possible to History as given us by critical students.

There is abundant proof beyond the possibility of doubt that during the Middle Ages there existed highly specialized guilds of operative masons banded together into well-organized but autonomous bodies. We are equally certain that as the operative guilds began to decline with the advance of the Reformation more and more non-operatives were admitted and by just so much the operative Craft turned speculative. The ritual used at that time was doubtless very simple. To quote from an address by R. W. Roscoe Pound to the Grand Lodge of Massachusetts on June 9, 1915:

The evidence of the Old Charges and the evidence of seventeenth-century accounts of those who, having been made Masons, recorded the fact in their diaries, show pretty clearly that the ordinary course in the seventeenth century was to communicate the whole of Masonry at one sitting. There were at most "parts" of one ceremony rather than separate degrees with separate ceremonies. These parts go back to a prior ritual of two parts – (1) reception of the apprentice; (2) passing or raising this apprentice to a fellow of the craft or master. The most plausible hypothesis on all the evidence seems to be that the two degrees of Entered Apprentice and Fellowcraft as we now know them, represent a division into two of the Apprentice's part, while the Master Mason degree and the Royal Arch or Elect and Perfect Mason (according to the rite chosen) represent a division

of the Master's part – of that part, which, when received, made one a fully qualified Mason. In the seventeenth century we have abundant evidence that all this was commonly done at once – and it was done not by acting out all the details, but rather in the way in which the higher degrees are often communicated to-day – by obligating the candidates, explaining the words, passes, and modes of recognition, and reading over the old Charges to him, with the Legend of the Craft and what we should now call the Lectures.

We are all familiar with the formation of the Premier Grand Lodge by the four old lodges of London and Westminster. By no possible stretch of the imagination could the Founding Fathers have foreseen the fruit of their labors. There is an old tradition that these four lodges felt themselves to have been neglected by Sir Christopher Wren and joined together as a grand lodge to increase their strength. Lodges in the Metropolitan region were invited to unite with the Grand Lodge, which they did, so that by December 1721 there were twenty lodges within the fold. Brother Ossian Lang puts it very clearly.

The Grand Lodge of England originally did not claim exclusive territorial jurisdiction anywhere except in the cities of London and Westminster and neighboring localities. No fault was found when the old Lodge in the city of York transformed itself into a 'Grand Lodge of All England,' on St. John Evangelist Day, in 1725. Six months before, on St. John Baptist Day, the official representative of six Lodges of "Gentlemen Free Masons," working in the city of Dublin, had formed the Grand Lodge of Ireland which soon after asserted exclusive jurisdiction in the Kingdom. The Grand Lodge of Scotland started under way in 1736, at Edinburgh. Perfect harmony of purpose and fraternal intercourse prevailed between these organizations, each respecting the autonomy of the others. All of them were governed by the same Constitutions, and these were the so-called Anderson Constitutions, prepared and published under the authority of the Grand Lodge of England, more or less modified in non-essentials to meet local conditions.

Things became more complicated when, about 1751, there was set in motion a militant rival Grand Lodge of England, with headquarters at London, which claimed for itself the title of "Antient" and dubbed "the other" establishment "Modern." The Antients took over the Constitutions of 1723, as edited for the use of the Irish Lodges, and pirated by Laurence Dermott, the resourceful Grand Secretary and promoter. Peculiarities of ritual and usages derived from the York, Irish and Scots Lodges, proved popular and won many adherents, with the result that the "Grand Lodge of England according to the Ancient Institution" became a formidable rival of the Premier Grand Lodge, in numerical strength.

William J. Hughan, a British Masonic student of a half century ago wrote a small treatise entitled, "Origin of the English Rite of Freemasonry." Brother Hughan writes in the first chapter:

We claim to be as fond of the Craft, and as anxious to uphold its true history and principles, as the most devoted followers of Anderson and Oliver; we acknowledge most heartily that the Fraternity of Free and Accepted Masons is both ancient and honourable –

speculative as well as operative – even in the sixteenth century, which is almost as far back as its records take us; but as there is no evidence which proves the antiquity of three or more separate degrees beyond the last century, we cannot consent to accept the assertions so confidently made to us in our youth, and still promulgated by many, that degrees in Freemasonry had an existence long before the institution of the Premier Grand Lodge.

The views we shall advocate were far from being popular some twenty years ago, but of late there have been considerable accessions to the staff of Masonic students, and at the present time there are, happily, very many who prefer to follow where the facts tend rather than as the fancies or wishes of others would lead them.

After the laborious researches of Bro. D. M. Lyon and Bro. R. F. Gould, it seems difficult to understand how any one conversant with their noble Histories can cherish the fancy that the Craft, and even the Royal Arch and other degrees were worked by our ancient brethren during the seventeenth century. Three grades there were, undoubtedly, in those early times – viz., Apprentice, Fellow Craft, and Master Mason, being suggestive respectively of apprentices, journeyman, and masters; but so far as the minutes of the lodges testify prior to the last century, or in fact any documents whatever, there were no separate degrees known, the only esoteric ceremony being a simple rite of initiation, its participants never being afterwards excluded from any Masonic meeting because of degrees being worked additional to, separate from, or superior to the form of reception in which they took part on becoming apprentices. The apprentices accordingly became Fellow Crafts or journeymen on their “*essays*” or work being *passed* by competent judges, and then Master Masons according to circumstances; but never because of taking certain degrees *until the last century*” [that is, the eighteenth century, this having been written in 1884].

Brother Hughan then goes on with several pages of references to prove that the work was divided into three ritualistic degrees sometime between 1721 and 1724. There are several quotations from minutes and diaries, naming the grades and prescribing the fees to be paid for each. It is possible that a crude ritual was shaped up by Anderson, Paine and Desaguliers, far from any ritual now in use and that now used with any degree of uniformity.

It was with a ritual in this very primitive and fluid condition that Masonry came to the American continent. There is a lively and perhaps not too Masonic controversy as to whether Boston or Philadelphia saw the birth of legitimate Masonry. Much depends upon the definition of legitimacy. We must remember that lodges were quite autonomous at the turn of the eighteenth century: a number of Masons meeting at irregular intervals with some copy of Old Charges as their charter. If a new group were to be formed, all they required seems to have been merely to produce another copy of Old Charges. Now four Metropolitan lodges with some apparently unattached brothers formed themselves into the Grand Lodge of London, persuaded other lodges of the desirability of such an organization and gradually arrogated to themselves the prerogatives of supreme jurisdiction over ever increasing territory. I wish to quote freely and at some length from Ossian Lang:

All Masonry to be found in the American Colonies was imported or derived from either England, Ireland, or Scotland. Even before the formation of the premier Grand Lodge of England there were in these three countries men who had been made Masons, whatever meaning may have been attached to that designation. I can think of no particular reason for assuming that these Masons abstained from emigrating to America. As a matter of fact, Jonathan Belcher, Governor of Massachusetts Bay Colony, avowed on a memorable occasion, in 1741, that he had been made a Mason, in 1704, while in England. The avowal was duly chronicled at the time, no doubt because of the prominence of the speaker, because of the occasion, and because somebody thought it worthwhile to preserve a record of the declarations. It is established also that there were many other "old Brothers" in America, before any Lodge was established by authority from a Masonic Grand Lodge. On the other hand, it is equally certain that no credence can be given to any tale purporting to exhibit traces of Masonry ante-dating the last decade of the seventeenth century, on these shores. The yarns about Masonry among the aborigines, among the Jews at Newport, Rhode Island, in 1656, and the life, are spun of mungo and thin air.

Masons who were without Lodge affiliations were commonly referred to as coming from "The Lodge of the Holy Saints John at Jerusalem." If one of these should happen to be in possession of a copy of one of the ancient Masonic Charges he felt himself authorized to hold a lodge. The manner in which Masons propagated their kind, in the earlier days, was suggested in the introductory chapter. Furthermore a Brother "made" in England, Scotland, or Ireland, under the old regime, if regime is a permissible term, believed himself invested with the "inherent right" to create other Masons even without a copy of the Old Charges. In the irresponsible days, before there were Grand Lodges claiming authority to regulate such procedure, so-called; St. John Lodges appeared frequently among English speaking Masons on both sides of the Atlantic. Thus there may well have been a Lodge held in King's Chapel, at Boston, in 1720, as is occasionally claimed by Massachusetts Brethren. It is also possible, though equally unproved, that a Lodge was held at Portsmouth, New Hampshire, without sanction from any outside authority in the early years of the eighteenth century, a document dated February 5th, 1736, announcing that the Lodge then working had "Constitutions both in print and manuscript as good as any that England could afford."

The oldest well authenticated Lodge in America was a St. John's Lodge known to have been at work in Philadelphia, in 1730, and presumably it could trace its existence to an even earlier year. Available records, dating from 1731, establish the fact of its operation beyond any reasonable doubt. This Lodge, like the old Lodge at York, in England, met sometimes as a private Lodge and sometimes as a Grand Lodge, self-constituted. That Benjamin Franklin became a member of it, in 1731, establishes the fact of its operation beyond any reasonable doubt. This Lodge, like this old Lodge at York, in England, met sometimes as a private Lodge and sometimes as a Grand Lodge, self-constituted. Benjamin Franklin became a member of it, in 1731, was elected Junior Grand Warden in 1732, and Grand Master, in 1734. As he published, in 1734, a reprint of the Anderson Constitutions of 1723, he must have been fully aware of the Regulations adopted in 1721. Quite evidently he never doubted the regularity of his Grand Lodge, though he was not so sure whether this would be "Countenanced" abroad, and he

admitted as much, when he wrote, a few months after his election as Grand Master, that the Fraternity in Philadelphia “seems to want the sanction of some authority derived from home to give the proceedings and determinations of our Lodge their due weight.” Nevertheless, the “Pocket Companion for Free Masons,” printed in Dublin, in 1735, includes in its list of Lodges the following item: “116. The Hoop, in Water Street, in Philadelphia. 1st Monday.” Thus it would seem that in Ireland at least the lodge was recognized as Masonic.

The Philadelphia Lodge had in its possession a manuscript copy of one of the old Constitutions (“Old Charges”), a transcript of which is to be found among the treasures of the present Grand Lodge of Pennsylvania.

Chedwode Crawley writes concerning the old Grand Lodge at Philadelphia that, in his opinion, it was “formed by ancient, indefeasible right,” and that it “stands on far other ground than if it had been formed by a dubious warrant, that is, permission from any outside power that had itself been formed in the higher way.” Hughan arrived at the same conclusion, quite independently and “without and previous consultation” with Crawley. That would seem to be authority sufficient to establish that the Grand Lodge at Philadelphia, over which Benjamin Franklin presided as Gran Master, in 1734, was a lawful Masonic organization, exactly as was the Grand Lodge at York, in England.

Whether the Lodge at Portsmouth, New Hampshire, or the one at Philadelphia, or some unknown Lodge was first in the field, in America, as a working Masonic Body, I am not competent to decide. As regards the “Lodge” in King’s Chapel, Boston, there is no evidence that it ever existed.

The “immemorial” Lodges, whether working England, Ireland, Scotland, or anywhere else, were considered “regular” provided they were in possession of a copy of the Old Constitutions; otherwise they were irregular, whether they met before or after 1717. After the Grand Lodge system was established firmly enough to enforce regulations defining lawful Masonic practice, the situation changed gradually.

The proposition has been advanced repeatedly that Lodges which met before June 24, 1721, were “entirely regular,” but not after that date. This would be true if it were not for the fact that the Regulations of the Grand Lodge of England, adopted in 1721, were intended only for the Metropolitan District of London and Westminster. The fact that the Regulations commended themselves to Masons elsewhere and acquired, in the course of time, universal validity, does not make their authority binding until they were known and accepted elsewhere. The old Lodge at York kept right on working despite the London Regulations. So did the Lodges in Ireland and Scotland. Grand Lodges were established at York, Dublin, Muster and Edinburgh, without leave from London or anywhere else. All this was told in our introductory chapter.

Acknowledgement and regulation by a recognized Grand Lodge made a Lodge “regular,” whatever its origin. Lodges established by the Grand Master or by a deputized representative of that officer under the rules of the premier Grand Lodge of England, were considered “duly constituted.” Ireland was the first Grand Lodge to issue written



Warrants for the due constitution of Lodges. After the other existing Grand Lodges had adopted a like method of regularization, the designation, “duly constituted,” was applied to every Lodge in possession of a lawful charter or dispensation from a Grand Body of competent jurisdiction empowering it to work.

In short, the Lodges working in the American Colonies by “immemorial” right (or its assumption) and “getting by,” after 1721, and before a Provincial Grand Master was appointed for any part of North America, were neither more nor less lawful than the Lodges in England, Ireland and Scotland, which proceeded on similar lines.

The distinction of being the first “duly constituted” Lodge in America, belongs no doubt to the First Lodge of Boston, which was established on July 30th, 1733, by authority of Henry Price, deputed Provincial Grand Master for New England. Prices’ authority has been questioned and is not altogether unimpeachable; nevertheless, the First Lodge in Boston was recognized officially by the premier Grand Lodge of England, and that ought to be good enough warrant for accrediting it as ‘duly constituted’ and the first of its kind in America.

The Grand Master of the premier Grand Lodge appointed Daniel Coxe on July 5, 1730, to be Provincial Grand Master of the Provinces of New York, New Jersey and Pennsylvania, for two years from the Feast of St. John the Baptist and provided that the Provincial Grand Lodge thus formed should elect a Provincial Grand Master each succeeding alternate year. Most of the Masonic authorities have written that there has come to light no proof that Coxe ever was in America during the two year period of his deputation. Brother Clarke, Grand Secretary of the Grand Lodge of England wrote in 1870:

I cannot find any application from Bro. Coxe and others for the appointment of Provincial Grand Master. Bro. Coxe did not make any report of the appointment of Deputy Grand Master or Grand Wardens; neither did he report the congregating of Masons into Lodges. He did not transmit any account of having constituted Lodges, and does not, indeed, appear to have established any.

At the period when he was appointed, it was a rare thing for any Reports to be made by the Provincial Grand Masters abroad of their doings. Brief details came in once or twice from Bengal, but I find none from any other foreign country.

The names of members belonging to Lodges abroad, I imagine, were never sent home until the year 1768, when the system of registration was established.

Coxe visited the Grand Lodge of England on January 29, 1731, and was received as “Provincial Grand Master of North America.” However, R. W. David McGregor, the Grand Historian of the Grand Lodge of New Jersey has recently unearthed what he believes proves that Coxe was here during a part of this period.

Henry Price was appointed Provincial Grand Master of New England probably in April of 1733. There can be no doubt of the activity of Grand Master Price. He organized the Provincial Grand Lodge of Massachusetts on July 30, 1733 and constituted St. John’s Lodge. Just when and by what authority Price was made Grand Master of North America is not clear.

Benjamin Franklin, Grand Master of the Province of Pennsylvania read in a Boston paper that Price's deputation and power had been extended over all America and wrote to Price asking for a Charter for Pennsylvania Masonry.

At any rate, orthodox and Grand Lodge Masonry was well founded in America during the 1730s and we will not enter into the quarrel over priority. They doubtless used the simple ritual of Anderson, Paine and Desaguliers, as did their contemporary Brothers in Briton. The old records of St. John's Lodge, Boston, show minutes of meetings during the 1730s where named individuals were "made" and implying that the whole ritual was completed in a single meeting. This could not have been a universal custom as we read:

1737, Feb. 9, Boston. Meeting of the First Lodge at which the following vote was passed: "That if at any time hereafter any foreign Brother Should Come to the Lodge and after due Examination found to be but an Enter'd Apprentice, Shall be desired to withdraw in proper Time: Unless he desires to be made a Fellow Craft. Which Shall be granted, he paying forty Shillings, for Such Admittance.

On December 22, 1736, Masters Lodge was constituted. George Monerieff was "raised" in the Masters Lodge on February 6, 1739. The Royal Arch degree was beginning to be mentioned in York about 1744 and there is a minute in the records of Fredericksburg Lodge, No. 4, in Virginia, that they met on December 22, 1753 and as a Royal Arch Lodge "raised" three men "to the degree of Royal Arch Mason" after which they closed the Royal Arch Lodge and opened an Entered Apprentice Lodge to "admit" a candidate. A facsimile of the page of minutes is framed in the office of the Grand Secretary of the Grand Chapter of New York, at 71 West 23rd Street.

Along through the 1750s and 60s, Laurence Dermott and his group gained considerable influence in England with their insurgent Antient Grand Lodge. The Antients seemed to lay considerable stress on the Royal Arch, accusing the premier Grand Lodge of mutilation of the Third Degree. As near as I can find, Preston of the premier Grand Lodge faction set to work to frame up a systematic ritual for three degrees and presented the fruits of his efforts to Grand Lodge in 1774. I believe the work as we now have it in many jurisdictions is the outgrowth of the Preston Lectures. The Antients gained in influence for the next two or three decades and Royal Arch increased with it. Toward the turn of the Century, the Modern Grand Lodge crept up to gain the field and was able to almost hold her own in the Union of 1813. In the Articles of Union it was agreed: 2. That "pure Ancient Masonry consists of three degrees and no more; viz., those of the Entered Apprentice, the Fellowcraft and the Master Mason, including the Supreme Order of the Holy Royal Arch."

Colonial Masonry was largely derived from the premier Grand Lodge or Modern, until toward the Revolution. The Antients saw their missionary opportunity and by means of Military Lodges in units of the Army started many foci of Antient Masonry throughout the Colonies. During the long British occupation of New York City the Antients gained supremacy so that after the close of the Revolution and the escape of Sir John Johnson, Modern Provincial Grand Master to Canadam, taking his Charter with him, the Atholl Grand Lodge had complete control of New York State Masonry, "healing" the remnants of Modern Lodges upstate according to the Antient ritual and taking them unto themselves. Thus New York Masonry is pure Antient,

Massachusetts and Pennsylvania, a mixture of Antient and Modern with the latter influence predominating.

Those of you who have taken any notice and considered the symbolism expressed in the Great Seal of the Grand Lodge of New York may have wondered why the Blue Lodge seal should consist purely of Royal Arch symbols. The Seal of the Grand Lodge of New York is almost identical with that of the Atholl Grand Lodge of England which gave her birth by warrant dated September 5, 1781. You will recall that the Antients stressed the Royal Arch in their Third Degree and that the Royal Arch was included in the degree of Master Mason according to the Articles of Union of 1813. There can be no doubt that it was worked in the lodges of England and Virginia. I am unable to prove that it was ever worked in the lodges of New York. Independent Royal Arch Lodge, No. 2, of New York City still uses aprons with a scarlet border. The Grand Chapter of New York was organized on March 14, 1798 during the 17th year of the present Atholl Grand Lodge of New York. By 1805 they had shaped up a Constitution describing the Chapter degrees as now in force. There had evidently been in existence Mark Lodges in connection with Blue Lodges for some years. Grand Chapter also warranted Mark Lodges and assigned them to Blue Lodges. On May 1, 1811, Independent Royal Arch Mark Lodge, No. 57, was officially separated from Independent Royal Arch Lodge, No. 2, and transferred to the jurisdiction of the Grand Chapter of New York.

Thus we have seen the development during a little more than two centuries from a simple operative ritual probably consisting of the Legend of the Craft and the modes of recognition, to an elaborate system of symbolic allegories to teach a moral code to a speculative body.

### ***Sources***

Proceedings of the Grand Lodge of Massachusetts – 1916

Hughan – Origin of the English Rite

Lang – Freemasonry in the State of New York

Tatsch – Freemasonry in the Thirteen Colonies

Haywood & Craig – History of Free Masonry

Proceedings of the Grand Chapter of New York, 1798-1856

History of Independent Royal Arch Lodge.

# ARTICLES

*This original speech delivered by Robert Gerstner to Manahatta Lodge No. 449, New York City, is drawn from the subject files of The Chancellor Robert R. Livingston Masonic Library of Grand Lodge, New York, New York. In his talk, Brother Gerstner describes the Ritual as “the very soul of Freemasonry.” He focuses on the impact of the Ritual on the life of the individual Brother, and places its philosophical and symbolic importance at the forefront of a Mason’s life.*

## **SPEECH DELIVERED BY ROBERT GERSTNER TO MANAHATTA LODGE NO. 449**

My Brethren,

On the occasion of my investiture in my own Lodge the other evening, I dwelt upon the need of reappraising some of the ancient principles that from time immemorial had formed the Masonic code – a code far more binding upon the Mason than any code set up by an N.R.A., or that any other governmental agency could formulate.

I want to touch tonight upon the subject of our ritual and see if we cannot make- I shall not say a reappraisal but rather a reformation of values that lie in the beautiful symbols on which our ritual is built.

We find two attitudes toward the Ritual very common among our members. First is the attitude that makes the Ritual a fetish; that praises the condition of a Lodge entirely by the perfection of its ritualistic work is too little concerned with its outwards manifestations in the lives of the Brethren. If a Lodge has this as its dominant characteristic, that Lodge is on the road to decay and Masonic dry rot.

The other attitude is that which regards the Ritual lightly; a necessary part of the work of a Lodge, a narrowing in its influence and most useful when it is gotten out of the way. Needless to say, this attitude is quite as destructive as the other.

Between these two lies the correct attitude which see the Ritual as the most priceless possession of Masonry and the symbolism of the Ritual the Masons teaching to Masons important lessons of life, securing in its end result, the divesting of the heart and mind of all of the superfluities of life.

The Ritual is nothing, its beautiful symbolism is nothing, unless it expresses itself through the character of Masons.

It is the custom for some to say that the Ritual is the means by which a man is made a member; that saying should be amended; the Ritual is the means by which a man is made a Mason. The three degrees are not three gates a man must pass, not three bridges a man must cross, by which he is enabled to sign his name in the book; rather they are the mechanism of a spiritual process by which a candidate from the profane world is transformed into a Brother of the Mystic Tie. In all senses of the words they are the end of his search as much as they are a new beginning.

It is in the Ritual that Freemasonry stands revealed to us. What it has to teach, what it has to say, what it believes in and is devoted to, what it would have us be and do, its past and its destiny, the whole might and sweep of its philosophy of life are in it. Therefore it is, my Brethren, that a man does not pass through, but rather, passes into each degree, and once in it he remains in it as long as he remains a Mason. Each of us is an Entered Apprentice, a Fellowcraft, a Master Mason; the difference between an Entered Apprentice and a Master Mason is that where the former belongs to but one degree, the latter belongs to all three of them. The obligation of each of them remains always binding, the teaching of them are one great single teaching, and that teaching is Masonry's teaching.

The Ritual challenges, in point of beauty the best that is in English literature and art. We think of the English Bible and of the drama of Shakespeare as surpassing all other productions of genius for beauty of English language, but neither of them in many of its passages or in the form and color of any of its words is more utterly golden, more strangely moving than the language of our Degrees; that language was stamped in the same mint as theirs. No single man, however high his genius, no Shakespeare, or Dante, or Homer could have written it; it came together out of many sources. Like a coral reef a-building, each phrase tested, and mellowed, and polished by long usage before it found its place in the whole.

That beauty has the gravity and solemnity which belong to all great things of beauty- like one of the mighty Psalms of David, like the moon shining in a cloudless sky, like the sea moving vastly, like the utterances of God. Under its spell we are hushed and silent-the clatter, the chatter, and stupid jokings of the small moments of life fading away into distance. It is impossible for us to think of it as a mere initiation ordeal, as a kind of hazing, and to laugh or applaud in the course of it grates across our feelings like laughter during a prayer. It is a prayer, this Ritual of ours, a sincere, solemn communion of the soul of a man with the spirit of God. "Unto the divine light of the holy altar, from the outer darkness of ignorance, through the shadows of our earth life, goes the beautiful path of initiation."

Our Ritual is full of meaning. It may be that here and there some element of it is so very old that we must search far and wide for its significance, it may be that in places its phrases belong to an outworn fashion of speech, it may be that this emblem or that symbol does not wear its meaning on its sleeve, for any man who runs to read, but however that may be a meaning is always there; not one word, or gesture, or act in it all from first to last but has its teaching and speaks its truth. It may be that other societies induct their candidates into membership by a set of insincere formalities, or by ceremonies purely perfunctory, but such things cannot be said of us.

The Ritual is the very soul of Masonry, without it our Craft would die; it is the voice through which the Fraternity speaks to its members, if that voice were to cease Masonry would be dumb; like a vase emptied of its contents, it would become a lifeless shell.

But the Ritual most perfect finds its counterpart in the heart of the individual Mason – in a life become a Perfect Ashlar, that has become itself a symbol of our Ritual. A Lodge made up of such, will be a Lodge that is free from criticism of the Brethren and fault finding, free from cliques and the spirit of bickering and selfish seeking of so-called honors.

The Ritual has in its power to effect a complete transformation in Masonry, and in transforming and vitalizing our Craft can exert a powerful influence in transforming the world outside of our Tiled doors. We cannot carry the language of our Ritual to the world outside but we can carry to the world what is still better, living examples of that Ritual as exemplified perfectly by Masons in their communities, in their daily lives, especially in their business relationships. If we do not give it an opportunity to do this so far as each one of us individually is concerned, our whole Masonic profession is in vain.

# A RTICLES

*Brother Carr puts forth a theory of the development of Masonic ritual, evolving from the traditions of the craft masons of the medieval era, and finding practice in lodges across the British Isles. Six Hundred Year of Craft Ritual by Harry Carr: a lecture given on Friday, 7th May 1976 to the Victoria Lodge of Education and Research. Committee on Masonic Education, Grand Lodge of Missouri, 1977, 1978, 1980 printings.*

## SIX HUNDRED YEARS OF CRAFT RITUAL

By W. Bro. Harry Carr, J.P.G.D. (E.C.)

Brethren, I travel enormous distances in the course of my lecture duties and the further I go the more astonished I am to see how many brethren believe, quite genuine, that our masonic ritual came down straight from heaven, directly into the hands of King Solomon. They are all quite certain that it was in English, of course, because that is the only language they speak up there. They are equally certain that it was all engraved on two tablets of stone, so that, heaven forbid, not one single word should ever be altered; and most of them are quite certain that King Solomon, in his own lodge, practiced the same ritual as they do in theirs.

But, it was not like that at all, and tonight I am going to try to sketch for you the history of our ritual from its very beginnings up to the point when it was virtually standardized, in 1813; but you must remember, while I am talking about English ritual I am also giving you the history of your own ritual as well. One thing is going to be unusual about tonight's talk. Tonight you are not going to get any fairy tales at all. Every word I utter will be based on documents which can be proved: and on the few rare occasions when, in spite of having the documents, we still have not got complete and perfect proof, I shall say loud and clear "We think...." Or "We believe...." Then you will know that we are, so-to-speak, on uncertain ground; but I will give you the best that we know. And since a talk of this kind must have a proper starting point, let me begin by saying that the story did not begin in Egypt, or Palestine, or Greece, or Rome.

It all started in London, England, in the year 1356, a very important date, and it started as the result of a good old-fashioned demarcation dispute. Now, you all know what a demarcation dispute is. When the boys in a trade union cannot make up their minds who is going to knock the nails and who is going to screw the screws, that is the demarcation dispute. And that is how it started, in 1356, when there was a great row going on in London between the mason hewers,

the men who cut the stone, and the mason layers and setters, the men who actually built the walls. The exact details of the quarrel are not known, but, as a result of this row, twelve skilled master masons, with some famous men among them, came before the mayor and aldermen at Guildhall in London, and, with official permission, drew up a simple code of regulations.

The opening words of that document, which still survives, say that they had come together because their trade had never been regulated in such form as other trades were. So here, in this document, we have an official guarantee that this was the very first attempt at Masonic trade organization and, as we go through the document, the very first rule that they drew up gives a clue to the demarcation dispute that I was talking about. They ruled, "That every man of the trade may work at any work touching the trade if he be perfectly skilled and knowing in the same." Brethren, this was the wisdom of Solomon! If you knew the job, you could do the job, and nobody could stop you! If we only had that much common sense nowadays in England, how much better off we should be.

The organization that was set up at that time became, within twenty-years, the London Masons Company, the first trade guild of the masons and one of the direct ancestors of our freemasonry of today. This was the real beginning. Now the London Masons Company was not a lodge; it was a trade guild and I ought to spend about three weeks, if you would only stay with me that long, trying to explain how lodges began. The guilds were town organizations. In those days – I am speaking of the 1390s and 1400s – the guilds were favoured by the towns because it was customary for each of the trades to elect two representatives who became members of the Common Council, all together forming the city government. But the mason trade did not lend itself to town organization at all. Most of their main work was outside the towns – the castles, the abbeys, the monasteries, the defence works, the really big jobs of masonry were always far from the towns. And we *believe* that it was in those places, where there was no other kind of trade organization, that the masons, who were engaged on those jobs for years on end, formed themselves into lodges, in imitation of the guilds, so that they had some form of self-government on the job while they were far away from all other forms of trade control.

The first actual information about lodges comes to us from a collection of documents which we know as the "Old Charges" or the "Manuscript Constitutions" of masonry, a marvelous collection. They begin with the Regius Manuscript c. 1390; the next, the Cooke Manuscript is dated c. 1410 and we have 130 versions of these documents running right through to the 18<sup>th</sup> century.

The oldest version, the Regius Manuscript, is in rhyming verse and differs, in several respects, from the other texts, but, in their general shape and contents they are all very much alike. They begin with an Opening Prayer, Christian and Trinitarian, and then they go on with a history of the craft, starting in bible times and in bible lands, and tracing the rise of the craft and its spread right across Europe until it reached France and was then brought across the channel and finally established in England, shocking bad history; any professor history would drop dead if he were challenged to prove it; but the masons believed it. This was their guarantee of antiquity and respectability.

Then, after the history we find the regulations, the actual Charges, for masters, fellows and apprentices, including several rules of a purely moral character, and that is all. Occasionally,



the name of one of the characters changes, or the wording of a regulation will be altered slightly, but all follow the same general pattern.

Apart from these three main sections, prayer, history and Charges, in most of them we find a few words which indicate the beginnings of Masonic ceremony. I must add that we cannot find all the information in one single document; but when we study them as a collection, it is possible to reconstruct the outline of the admission ceremony of those days, the earliest ceremony of admission into the craft.

We know, brethren, that the ceremony, such as it was, began with an opening prayer and then there was a “reading” of the history. (Many later documents refer to the “reading.”)

In those days, brethren, 99 masons in 100 could not read, and we believe, therefore, that they selected particular sections of the history which they memorized and recited from memory. To read the whole text, even if they could read, would have taken much too long. So the second part of the ceremony was the “reading.”

Then, we find an instruction, which appears regularly in practically every document, usually in English, but very often in Latin, and it says: “Then one of the elders holds out a book” (sometimes “the book,” sometimes the “Bible,” sometimes the “Holy Bible”) and he who is to be admitted, places his hand thereon.” In that position the regulations were read out to him and after the regulations had been read, he took the oath, a simple oath of fidelity to the king, to the master and to the craft, that he would obey the regulations and never bring the craft to shame. This was a direct lift from the guild oath, which was probably the only form that they knew; no frills, no penalties, a simple oath of fidelity to the king, the employer (the master) and to the trade.

From this point onwards, the oath becomes the heart and marrow, the crucial centre of every Masonic ceremony. The Regius, which is the first of the versions to survive, emphasizes this is a particular way and it is worth quoting here. After the reading of the Charges in the Regius Manuscript, we get these words:

*“And all the points hereinbefore  
To all of them he must be sworn,  
And all shall swear the same oath  
Of the masons, be they willing, be they loth”*

Whether they liked it or not, if they wanted to get into the craft, there was only one key that would open the door, and that was the mason’s oath. The importance, which the Regius attaches to it, we find repeated, over and over again, not in the same words, but the emphasis is still there. The oath or obligation is the key to the admission ceremony.

So there I have described for you the earliest ceremony and now I can justify the title of my paper, “Six Hundred Years of Craft Ritual.” We have 1356 as the date of the beginnings of mason trade organization, and around 1390 the earliest evidence which indicates a ceremony of admission. Split the difference. Somewhat between those two dates is when it all started. That is almost exactly 600 years of provable history and we can prove every stage of our development from then onwards.

Masonry, the art of building, began many thousands of years before this, but, for the antecedents of our own Freemasonry, we can only go back to the direct line of history that can be proved, and that is 1356, when it really began in Britain.

And now there is one other point that must be mentioned before I go any further. I have been speaking of a time when there was only one degree. The documents do not say that there is only one degree, they simply indicate only one ceremony, never more than one. But it cannot have been for the apprentice, or entered apprentice; it must have been for the fellow of craft, the man who was fully trained. The Old Charges do not say this, but there is ample outside evidence from which we draw this conclusion. We have many law suits and legal decisions that show that in the 1400s an apprentice was the chattel of his master. An apprentice was a thing, a piece of equipment, that belonged to his master. He could be bought and sold in the same way that the master would buy and sell a horse or a cow and, under such conditions, it is impossible that an apprentice had any status in the lodge. That came much later. So, if we can think ourselves back into the time when there was only one degree it must have been for the fully-trained mason, the fellow of craft.

Almost 150 years were to pass before the authorities and parliament began to realize that maybe an apprentice was actually a human being as well. In 1530 we have in England a whole collection of labour statutes, labour laws, which began to recognize the status of an apprentice and around that time, as we might expect, we begin to find evidence of more than one degree. By the end of the 1500s we have actual minutes for two degrees; from 1598 onwards we have minutes of two Scotties Lodges that were practicing two degrees. I will come to that later. Between those two dates, c. 1530 and 159, we have very little evidence, except in one English document, the Harleian Manuscript, No. 2054, dated about 1650, but we know that it is a copy of a text of about 1550, which is now lost. The Harleian Manuscript, is a perfectly normal version of the Old Charges, but tacked on to the end of it is a version of the mason's oath which of particular importance and I am going to recite it to you, but please remember this is an ordinary version of the Old Charges, at a time when the ritual was beginning to grow, and the oath has changed slightly from what it was before. Here it is:

*“There is seu’ all words & signes of a free Masons to be revealed to y<sup>w</sup> as y<sup>w</sup> will answ: before God at the Great & terrible day of Judgm<sup>t</sup> y<sup>w</sup> keep secret & not to reveale the same in the heares of any pson but to the M<sup>r</sup>s & fellows of the said Society of free Masons so helpe me God xl:”*

Brethren, I know that I recited it too fast, but now I am going to read the first line again:

“There is several words and signs of a free mason to be revealed to you....” “Several words and signs....” Plural, more than one degree. And here in a document that should have been dated 1550, we have the first hint of the expansion of the ceremonies into more than one degree. A few years later we have actual minutes that prove two degrees in practice. But notice, brethren, that the ceremonies must also have been taking something of their modern shape.

They probably began with a prayer, followed by an obligation and then the entrusting with secret words and signs, whatever they were. We do not know what they were, but we know

that in both degrees the ceremonies were beginning to take the shape of our modern ceremonies. We have to wait quite a long while before we find the contents, the actual details, of those ceremonies, but we do find them at the end of the 1600s and that is my next theme. Remember, brethren, we are still with only two degrees and I am going to deal now with the documents which actually describe those two ceremonies, as they first appeared on paper.

The earliest evidence we have, is a document dated 1696, beautifully handwritten, and known as the Edinburgh Register House Manuscript, because it was found in the Public Record Office of Edinburgh. I deal first with that part of the text which describes the actual ceremonies. It is headed “The Forme Of Giving The Mason Word” which is one way of saying it is the manner of initiating a mason. It begins with the ceremony for the entered apprentice, followed by the ceremony for the admission of the “master mason or fellow craft,” the title of the second degree. The details are fascinating, but I can only describe them very briefly, and wherever I can, I will use the original words, so that you can get the feel of the thing.

We are told that the candidate “was put to his knees” and “after a great many ceremonies to frighten him” (rough stuff, horse-play if you like; apparently they tried to scare the wits out of him) “after a great many ceremonies to frighten him,” he was made to take up the book and in that position he took the oath, and here is the earliest version of the mason’s oath described as part of a whole ceremony.

*“By god himself and you shall answer to god when you shall stand naked before him, at the great day, you shall not reveal any pairl of what you shall hear or see at this time whither by word nor write nor put it in wryte at any time nor draw it with the point of a sword, or any other instrument upon the snow, nor shall you speak of it but with an entered mason, so help you god.”*

Brethren, if you were listening very carefully, you have just heard the earliest version of the words “Indite, carve, mark, engrave or otherwise them delineate.” The very first version is the one I have just read, “not write nor put it in write, nor draw it with a point of a sword or any other instrument upon the sand.” Notice, brethren, there was no penalty in the obligation, just a plain obligation of secrecy.

After he had finished the obligation the youngster was taken out of the lodge by the last previous candidate, the last person who had initiated before him. Outside the door of the lodge he was taught the sign, postures and words of entry (we do not know what they are until he comes back). He came back, took off his hat and made ‘a ridiculous bow’ and then he gave the words of entry, which included a greeting to the master and the brethren.

It finished up with the words “under no less pain than cutting of my throat: and there is a sort of footnote which says “for you must make that sign when you say that.” This is the earliest appearance in any document of the entered apprentice’s sign.

Now brethren, forget all about your beautifully furnished lodges; I am speaking of operative masonry, when the lodge was either a little room at the back of a pub, or above a pub, or else a shed attached to a big building job; and if there were a dozen masons there, that would

have been a good attendance. So, after the boy had given the sign, he was brought up to the Master for the “entrusting.” Here is the Master, here, nearby, is the candidate, here is the “instructor,” and the instructor, whispers the word into the ear of his neighbor, who whispers the word to the next man and so on, all round the lodge, until it comes to the Master and the Master gives the word to the candidate. In this case, there is a kind of biblical footnote, which shows, beyond all doubt, that the word was not one word but two. B and J, two pillar names, for the entered apprentice. This is very important later, when we begin to study the evolution of three degrees. In the two-degree system there were two pillars for the entered apprentice.

That was really the whole of the floorwork, but it was followed by a set of simple questions and answers. The section is headed “Some Questions That Masons Use To Put To Those Who Have Ye Word Before They Will Acknowledge Them.” It included a few questions for testing a stranger outside the lodge, and this text gives us the first and oldest version of the Masonic catechism. Here are some of the fifteen questions. “Are you a mason? How shall I know it? Where were you entered? What makes a true and perfect lodge? Where was the first lodge? Are there any lights in your lodge? Are there any jewels in your lodge?” the first faint beginnings of Masonic symbolism. It is amazing how little there was at the beginning. There, brethren, fifteen questions and answer, which must have been answered for the candidate; he had not had time to learn the answers. And that was the whole of the entered apprentice ceremony.

Now remember, brethren, we are speaking about operative masonry, in the days when masons earned their living with hammer and chisel. Under those conditions the second degree was taken about seven years after the date of initiation when the candidate came back to be made “fellow craft or master.” Inside the lodge those two grades were equal, both fully trained masons. Outside the lodge, one was an employer, the other an employee. If he was the son of a Freeman Burgess of the city, he could take his Freedom and set up as a master immediately. Otherwise, he had to pay for the privilege, and until then, the fellow craft remained an employee. But inside the lodge they both had the same second degree.

So, after the end of his indentures of apprenticeship, and serving another year of two for ‘meat and fee’ (i.e. board plus a wage) he came along then for the second degree. He was “put to his knees and took the oath anew.” It was the same oath that he had taken as an apprentice, omitting only three words. Then he was taken out of the lodge by the youngest master, and there he was taught the signs, posture and words of entry (we still do not know what they were). He came back and he gave what is called the “master sign,” but it is not described, so I cannot tell you about it. Then he was brought up for the entrusting. And now, the youngest master, the chap who had taken him outside, whispered the word to his neighbor, each in turn passing it all round the lodge, until it came to the Master, and the Master, on the five points of fellowship – second degree, brethren – the five points of fellowship almost word for word as we have them today, gave the word to the candidate. The five points in those days – foot to foot, knee to knee, heart to heart, hand to hand, ear to ear – that is near enough to yours and mine, but that is how it was at its first appearance. No Hiram legend and no frills; only the F.P.O.F. and a word. But in this document the word is not mentioned. It appears very soon afterwards and I will deal with that later.

There were only two test questions for a Fellowcraft degree, and that was the lot. Two degrees, beautifully described, not only in this document but in two other sister texts, the

“Chetwode Crawley Manuscript,” dated about 1700 and the “Kevan Manuscript,” quite recently discovered, dated about 1714. Three marvelous documents, all from the south of Scotland, all telling exactly the same story – wonderful materials, if we dare to trust them. But, I am sorry to tell you brethren that we, as scientists in masonry, dare not trust them, because they were written in violation of an oath. To put it at its simplest, the more they tell us the less they are to be trusted, unless, by some fluke or by some miracle, we can prove as we must do, that these documents were actually used in a lodge; otherwise they are worthless. In this, case, by a very happy fluke, we have got the proof and it makes a lovely story. That is what you are going to get now.

Remember, brethren, our three documents are from 1696 to 1714. Right in the middle of this period, in the year 1702, a little group of Scottish gentlemen decided that they wanted to have a lodge in their own backyard, so to speak. These were gentlemen who lived in the south of Scotland around Galashiels, some 30 miles S.E. of Edinburgh. They were all notable landowners in that area – Sir John Pringle of Hoppringle, Sir James Pringle, his brother, Sir James Scott of Gala, Galashiels, their brother-in-law, plus another five neighbours came together and decided to form their own Lodge, in the village of Haughfoot near Galashiels. They chose a man who had a marvelous handwriting to be their scribe, and asked him to buy a minute book. He did, a lovely little leather-bound book, (octavo size) and he paid “ffourteen shillings” Scots for it. I will not go into the difficulties of coinage now but today it would be about the equivalent of twenty-five cents in 1702. Being a Scotsman, he took very careful note of the amount and entered it in his minute book, to be repaid out of the first money due to the society. Then, in readiness for the first meeting of the lodge, he started off at what would have been page one with some notes, we do not know the details, and he went on and copied out the whole of one of these Scottish rituals, complete from beginning to end.

When he finished, he had filled ten pages, and his last twenty-nine words of ritual were the first five lines at the top of page eleven. Now, this was a Scotsman, and I told you he had paid “ffourteen shillings” for that book and the idea of leaving three-quarters of a page empty offended against his native Scottish thrift. So, to save wasting it, underneath the 29 words, he put in a heading “The Same Day” and went straight on with the minutes of the first meeting of the lodge. I hope you can imagine all this, brethren, because I wrote the history of “The Lodge of Haughfoot” the first wholly non-operative Lodge in Scotland, 34 years older than the Grand Lodge of Scotland. The minutes were beautifully kept for sixty-one years and eventually, in 1763, the Lodge was swallowed up by some of the larger surrounding lodges. The minute book went to the great Lodge of Selkirk and it came down from Selkirk to London for me to write the history.

We do not know when it happened but, sometime during those sixty-one years, somebody, perhaps one of the later secretaries of the lodge, must have opened that minute book and caught sight of the opening pages and he must have had a fit! Ritual in a minute book! Out! And the first ten pages have disappeared; they are completely lost. This butcher would have taken page eleven as well but even he did not have the heart to destroy the minutes of the very first meeting of this wonderful lodge. So it was the minutes of the first meeting that saved those twenty-nine words are virtually identical with the corresponding portions of the Edinburgh Register House Manuscript and its two sister texts. Those 29 words are a guarantee that the other documents are to be trusted, and this gives us a marvelous starting point for the study of the

ritual. Not only do we have the documents which describe the ceremonies; we also have a kind of yardstick, by which we can judge the quality of each new document as it arrives, and at this point they do begin to arrive.

Now brethren, let me warn you that up to now we have been speaking of Scottish documents. Heaven bless the Scots! They took care of every scrap of paper, and if it were not for them we would have practically no history. Our earliest and finest material is nearly all Scottish. But, when the English documents begin to appear, they seem to fit. They do not only harmonize, they often fill in the gaps in the Scottish texts. So I am not only discussing Scottish ritual and, when it is necessary especially for the early texts, I shall say whether they are English or Scottish.

Within the next few years, we find a number of valuable ritual documents, including some of the highest importance. The first of these is the "Sloane Manuscript," dated c. 1700, an English text, in the British Museum today. It gives various "gripes" which had not appeared in any document before. It gives a new form of the mason's oath which contains the words "without Equivocation or mentall Resarvation." That appears for the very first time in the Sloane Manuscript, and brethren, from this point onwards, every ritual detail I give you, will be a first timer. I shall not repeat the individual details as they reappear in the later texts, nor can I say precisely when a particular practice actually began. I shall simply say that this or that item appears for the first time, giving you the name and date of the document by which it can be proved.

If you are with me on this, you will realize and I beg you to think of it in this way – that you are watching a little plant, a seedling of freemasonry, and every word I utter will be a new shoot, a new leaf, a new flower, a new branch. You will be watching the ritual grow, and if you see it that way, brethren, I shall know I am not wasting my time, because that is the only way to see it.

Now, back to the Sloane Manuscript which also contains the points of fellowship, but he Sloane also gives the missing word that went with the five points, and I am going to ask one of your Past Grand Masters to help me while I demonstrate it. So, hand to hand and the rest of it, as it was in those days, c. 1700, foot to foot, knee to knee, heart to heart, ear to ear and the word was "Maha-Byn," half in one ear and half in the other. Watch me brethren (Demonstrate) and that, brethren, is how it was used at its very first appearance. You would say "Maha," if you were testing somebody, and the other boy would have to say "Byn," and if he did not say "Byn" you did not do business with him.

I shall talk about several other versions as they crop up later on, but I must emphasize that here is an English document filling the gap in the three Scottish texts, and this sort of things happens over and over again.

Now, we have another Scottish document, the "Dumfries Manuscript," dated c. 1710. It contains a mass of new material, but I can only mention a few of the items. One of its questions runs: "How were you brought in?" "Shamefully, with a rope about my neck." This is the earliest cable-tow; and a later answer says the rope "is to hang me if I should betray my trust."

Dumfries also mentions that the candidate receives the “Royal Secret” kneeling “upon my left knee.”

Among many interesting Questions and Answers, it lists some of the unusual penalties of those days. “My heart taken out alive, my head cut off, my body buried within ye sea-mark.” “Within ye sea-mark” is the earliest version of the “cable’s length from the shore.” Brethren, there is so much more, even at this early date, but I have to be brief and I shall give you all the important items as we move forward into the next stage.

Meanwhile, this was the situation at the time when the first Grand Lodge was founded in 1717. We only had two degrees in England, one for the entered apprentice and the second was for the “master or fellow craft.” Dr. Anderson, who compiled the first English Book of Constitutions in 1723, actually described the English second degree as “master or fellow of Craft.” The Scottish term had already invaded England.

The next big stage in the history of the ritual, is the evolution of the third degree. Actually we know a great deal about the third degree, but there are some dreadful gaps. We do not know when it started; we do not know why it started, and we cannot be sure who started it! In the light of a lifetime of study, I am going to tell you what we know, and we will try to fill the gaps.

It would have been lovely, of course, if one could stretch out a hand in a very good library and pull out a large minute book and say “Well, there is the earliest third degree that every happened;” but it does not work out that way. The minute books come much later.

The earliest hints of the third degree appear in documents like those that I have been talking about – mainly documents that have been written out as aide-memoires for the men who owned them. But we have to use exposures as well, exposures printed for profit, or spite and we get some marvelous hints of the third degree long before it actually appears in practice. And so, we start with one of the best, a lovely little text, a single sheet of paper known as the Trinity College, Dublin, Manuscript, dated 1711, found among the papers of a famous Irish doctor and scientist, Sir Thomas Molyneux. This document is headed with a kind of Triple Tau, and underneath it the words “Under no less penalty.” This is followed by a set of eleven questions and we know straight away that something is wrong! We already have three perfect sets of fifteen questions, so eleven questions must be either bad memory or bad copying – something is wrong! The questions are perfectly normal, only not enough of them. Then after the eleven questions we would expect the writer to give a description of the whole or part of the ceremony but, instead of that, he gives a kind of catalogue of the freemason’s words and signs.

He gives the sign (E.A. demonstrated) for the E.A., with the word B.... He gives the sign (S. of F. demonstrated) for the fellowcraftsman, with the word Jacquin. (Spell it) This (S. of F. repeated) not this (Hailing sign – demonstrated): that came fifty years later. And for the master (M.M.) he gives the world’s worst description of the five points of fellowship. I am going to demonstrate it, with the help of my good friend on the front row there, and I am going to give you the exact words.

Brethren, the words are amusing, although there is no doubt about what they mean. Here, as I demonstrate, are the exact words, no more and no less than what I say: “Squeeze ye master in ye backbone” (notice brethren, a proper hug!) Put you knees between his and say “Matchpin.” That, brethren, is our second version of the word of the third degree. We started with “Mahabyn,” and now “Matchpin,” a word horribly debased. Let me say now, loud and clear, nobody knows what the correct word is. It was probably Hebrew originally but all the early versions are debased. We might work backwards, translating from the English, but we cannot be certain that our English words are correct. So, here in the Trinity College, Dublin, Manuscript, we have, for the very first time, a document which has separate secrets for three separate degrees; the Enterprntice, the Fellowcraftsman and the master. It is not proof of three degrees in practice, but it does show that somebody was playing with this idea in 1711.

The next piece of evidence on this theme comes from the first printed exposure, printed and published for entertainment or for spite, in a London newspaper “The Flying Post.” The text is known as a “Mason’s Examination.” By this time, 1723, the questions had multiplied enormously. It was quite a long catechism and it contained several pieces of rhyme, all interesting, but only one of particular importance to my present purpose and her it is:

*“An enter’d Mason I have been,  
Boaz and Jachin I have seen;  
A Fellow I was sworn most rare,  
And know the Astler, Diamond, and Square:  
I know the Master’s Part full well,  
As honest Maughbin will you tell.”*

Notice, brethren, there are still two pillars for the EA, and once again somebody is dividing the Masonic secrets into three parts for three different categories of masons. The idea of three degrees is in the air. We are still looking for minutes but they have not come yet.

Next, we have another priceless document, dated 1726, the Graham Manuscript. In the course of one lengthy answer, the candidate refers to “those that have obtained a trible Voice by being entered, passed, raised and Conformed”.... (Nobody knows what Conformed means in this context) “Entered, passed, raised and conformed by three severall lodges.” “Entered, passed and raised” is clear enough. “Three several lodges” means three separate degrees, three separate ceremonies. There is no doubt at all that this is a reference to three degrees being practiced. But we still want minutes and we have not got them. And I am very sorry to tell you, that the earliest minutes we have recording a third degree, fascinating and interesting as they are, refer to a ceremony that never happened in a lodge at all; it took place in the confines of a London Musical Society. It is a lovely story and that is what you are going to get now.

In December 1724 there was a nice little lodge meeting at the Queen’s Head Tavern, in Hollis Street, in the Strand, about three hundred yards from our present Freemasons’ Hall. Nice people; the best of London’s musical, architectural and cultural society were members of this lodge. On the particular night in which I am interested, His Grace, the Duke of Richmond was Master of the lodge. I should add that His Grace, the Duke of Richmond was also Grand Master at that time, and you might call him “nice people.” It is true that he was the descendant of a royal illegitimate, but nowadays even royal illegitimates are counted as nice people. A couple of



months later, seven of the members of this lodge and one brother they had borrowed from another lodge decided that they wanted to found a musical and architectural society.

They gave themselves a Latin title a mile long – “Philo Musicae et Architecturae Societas Apollini” – which I translate, “The Apollonian Society for the Lovers of Music and Architecture” and they drew up a rule book which is beautiful beyond words. Every word of it written by hand. It looks as though the most magnificent printer had printed and decorated it.

Now these people were very keen on their Masonry and for their musical society they drew upon unusual code of rules. For example, one rule was that every one of the founders was to have his own coat-of-arms emblazoned in full colour in the opening pages of the minute book. How many lodges do you know, where every founder has his own coat-of-arms? This gives you an idea of the kind of boys they were. They loved their Masonry and they made another rule, that anybody could come along to their architectural lectures or to their musical evenings – the finest conductors were members of the society – anybody could come, but if he was not a Mason, he had to be made a Mason before they would let him in; and because they were so keen about the Masonic status of their members, they kept Masonic biographical notes of each member as he joined. It is from these notes that we are able to see what actually happened. I could talk about them all night, but for our present purposes, we need only follow the career of one of their members, Charles Cotton.

In the records of the musical society we read that on December 22, 1724 “Mr. Charles Cotton, Esq. (I am quoting word for word from the records) was made a Mason by the said Grand Master,” i.e. His Grace, the Duke of Richmond,” in the Lodge at the Queen’s Head. “It could not be more regular than that. Then, on February 1725 “...before we founded this Society, a Lodge was held... In Order to Pass Charles Cotton Esq.,” and because it was on the day this society was founded, the Musical Society, that is, we cannot be entirely sure whether he was passed Fellowcraft in the lodge, or in the Musical Society. We go on for another three months and “On May 12, 1725, Bro. Charles Cotton Esq. And Bro. Papillon Ball were regularly passed Masters.” Those are the exact words. Now we have the date of Cotton’s initiation, his passing and his raising; there is no doubt that he received three degrees. But “regularly passed Masters” - No! It could not have been more irregular! This was a Musical Society – not a lodge! But I told you they were nice people, and they had some very distinguished visitors. First, the Senior Grand Warden came to see them. Then the Junior Grand Warden. And then, they got a nasty letter from the Grand Secretary and, in 1727, the society disappeared. Nothing now remains except their minute book in the British Museum. If you ever go to London and go to Freemasons’ Hall you will see a marvelous facsimile of that book. It is worth the journey to London just to see it. And that is the record of the earliest third degree. I wish we could produce a more respectable first-timer, but that was the earliest.

I must tell you, brethren, that Gould, the great Masonic historian believed, all his life, that this was the earliest third degree of which there was any record at all. But just before he died he wrote a brilliant article in the Transactions of the Quatuor Coronati Lodge, and he changed his mind. He said, “No, the minutes are open to wide interpretation, and we ought not to accept this as a record of the third degree.” Frankly, I do not believe that he proved his case, and on this one point I dare to quarrel with Gould. Watch me carefully, brethren, because I stand a chance of being struck down at this moment. Nobody argues with Gould! But I dispute this because,

within ten months of this date, we have incontrovertible evidence of the third degree in practice. As you might expect, bless them, it comes from Scotland.

Lodge Dumbarton Kilwinning, now No. 18 on the register of the Grand Lodge of Scotland, was founded in January 1726. At the foundation meeting there was the Master, with seven Master Masons, six fellowcrafts and three Entered Apprentices; some of them were operative masons, some non-operative. Two months later, in March, 1726, we have this minute:

*“Gabrael Porterfield who appeared in the January meeting as a Fellow Craft was unanimously admitted and received a Master of the Fraternity and renewed his oath and gave in his entry money.”*

Now, notice brethren, here was a Scotsman, who started in January as a Fellowcraft, a founding Fellowcraft of a new Lodge. Then he came along in March, and he renewed his oath, which means he took another ceremony. And he gave in his entry money, which means he paid for it. And brethren, if a Scotsman paid for it you bet your life he got it! There is no doubt about that. And there is the earliest 100% gilt-edged record of a third degree.

Two years later, in December 1728, another new Lodge, Greenock Kilwinning, at its very first meeting, prescribed separate fees for entering, passing, and raising.

From then on we have ample evidence of the three degrees in practice and then in 1730 we have the earliest printed exposure which claimed to describe all three degrees, “Masonry Dissected,” published by Samuel Prichard in 1730. It was the most valuable ritual work that had appeared until that time, all in the form of question and answer (apart from a brief introduction) and it had enormous influence in the stabilization of our English ritual.

Its “Enter’d Prentice’s Degree” – by this time ninety-two questions – gave two pillar words to the EA, and the first of them was “lettered.” Prichard managed to squeeze a lot of floor-work into his questions and answers. Here is one question for the candidate: “How did he make you a mason?” Listen to his answer:

*“With my bare-bended Knee and Body within the Square, the Compass extended to my naked Left Breast, my naked Right Hand on the Holy Bible: there I took the Obligation (or Oath) of a Mason.”*

All that information in one answer! And the next question was, “Can you repeat that obligation?” with the answer, “I’ll do my endeavor.” And Prichard followed this with a magnificent obligation which contained three sets of penalties, (throat cut, heart torn out, body severed and ashes burned and scattered to the winds of heaven.) This was their first appearance all together and they were not separated in English documents until 1760.

Prichard’s ‘Fellow-Craft’s Degree’ was very short, only 33 questions and answers, and it gave J.... alone to the F.C., (not lettered) but now the second degree had a lot of new material relating to the pillars the middle chamber, the winding stairs, and a long recitation on the letter G, which began with the meaning ‘Geometry’ and ending denoting “The Grand Architect and Contriver of the Universe.

Prichard's 'Master's Degree or Master's Part' was made up of thirty questions with some very long answers, containing the earliest version of the Hiram legend, literally the whole story as it ran in those days, including the murder, the discovery, "the Slip," the raising on the F.P.O.F., and a new word, "M....."\* (\*The form, now in common use, ending "...ah.")

Before I go any further, I must go back to the Graham Manuscript, 1726 which I mentioned earlier. At the end of its catechism, instead of describing a ceremony, the writer gives a collection of legends about Biblical characters, each story with a kind of Masonic twist in its tail. One of them is about three sons who went to their father's grave "to find... the vertuable secret which this famieous preacher had." They opened up the grave, and found the body "almost consumed away." Eventually, they raised it on the five points of fellowship and one of the sons said 'Here is yet marrow in this bone.'

This story, in 1726, is the earliest raising within a Masonic context, but my reason for repeating the story, here, is that the gentleman in the grave was not Hiram, it was old father Noah. This story was written full 4 years before the Hiram legend made its appearance and it shows that our Hiram legend did not come into the ritual all ready-made; it was the result of at least 2 or 3 separate streams of legend.

But the third degree was not a new invention. It arose from a division of the original first degree into two parts, so that the original second degree with its F.P.O.F. and a word moved up into third place, both the second and third acquiring additional materials during the period of change. That was sometimes between 1711 and 1725, but whether it started in England, Scotland, or Ireland is a mystery; we simply do not know.

Back now to Samuel Prichard and his *Masonry Dissected*. The book created a sensation; it sold three editions and one pirated edition in eleven days. IT swept all other exposures off the market. For the next thirty years Prichard was being reprinted over and over again and nothing else could stand a chance; there was nothing fit to touch it. We lose something bay this, because we have no records of any ritual developments in England during the next 30 years – a great 30-year gap. Only one new item appeared in all that time, the "Charge to the Initiate" a miniature of our modern version, in beautiful 18<sup>th</sup> century English. It was published in 1735, but we do not know who wrote it. For fresh information on the growth of the ritual, we have to go across the Channel, into France.

The English planted freemasonry in France in 1725, and it became an elegant pastime for the nobility and gentry. The Duke of so-and-so would hold a lodge in his house, where he was Master for ever and ever, and any time he invited a few friends round, they would open a lodge, and he would make a few more masons. That was how it began, and it took about ten or twelve years before Masonry began to seep down, through to the lower levels. By the time lodges were beginning to meet in restaurants and taverns, around 1736, things were becoming difficult in France and it was feared that the lodges were being used for plots and conspiracies against government.

At Paris, in particular, precautions were taken. An edict was issued by Rene Herault, Lieutenant-General of Police, that tavern-keepers and restaurant-keepers were not to give accommodation to Masonic lodges at all, under penalty of being closed up for six months and a

fine of 300 livres. We have two records, both in 1736-37, of well-known restaurants that were closed down, for that reason, by the Police. IT did not work, and the reason was very simple. Masonry had started in private houses. The moment that the officials put the screw on the meetings in taverns and restaurants, it went back into private houses again; it went underground so-to-speak, and the police were left helpless.

Eventually, Herault decided that he could do much more damage to the craft if he could make it a laughing-stock. If he could make it look ridiculous, he was sure he could put them out of business for all time, and he decided to try. He got in touch with one of his girl-friends, a certain Madame Carton. Now, brethren, I know what I am going to tell you sounds like our English “News of the World,” but I am giving you recorded history, and quite important history at that. So, laugh, with me, because it is a good story! He got in touch with Madame Carton, who is always described as a dancer at the Paris opera. The plain fact is that she followed a much older profession. The best description that gives an idea of her status and her qualities, is that she slept in the best beds in Europe. She had a very special clientele. Now this was no youngster; she was fifty-five years old at that time and she had a daughter who was also in the same interesting line of business. And I have to be very careful what I say, because it was believed that one of our own Grand Masters was entangled with either or both of them. All this was in the newspapers of those days.

Anyway, Herault got in touch with Madame Carton and asked her to obtain a copy of the Masonic ritual from one of her clients. He intended to publish it, and by making the Masons look ridiculous he was going to put them out of business. Well! He did, and he did. In other words, she got her copy of the ritual and passed it on to him and he immediately published it in a salacious French newspaper. Within a month, it was translated in three London newspapers. But, if this publication had any effect at all, it was purely momentary. The title of this pamphlet was “Reception d’un Frey-Macon” (The Reception of a Freemason) – and its contents are extremely interesting.

It was written in narrative form, including many items that had not appeared in our English texts. It described the blindfolded candidate, locked up for an hour in total darkness, to put him in the right frame of mind for the ceremony. It describes the knocks on the door, the perambulations round the lodge and the resin flares. It was customary in the French lodges in those days to have a pan of live coals just inside the door of the lodge and at the moment the candidate was brought in, they would sprinkle powdered resin on the live coal, to make an enormous flare, which would frighten the wits out of the candidate, even if he was blindfolded. (In many cases they did not blindfold them until they came to the obligation). Then we get the posture for the obligation with three lots of penalties, and details of Aprons and Gloves. This is followed by the signs, tokens and words relating to two pillar names, all told as part of a single ceremony. All this is sadly mixed-up, and as we read it, we suddenly realize that the gentleman who is dictating it had his mind on much more worldly matters. So brethren, this was the earliest exposure from France, not very good, but it was the first of a really wonderful stream of documents. As before, I shall only discuss the important ones.

My next, is “LeSecret des Franc-Macons,” (The Secret of a Freemason) 1742, published by the Abbe Perau, who was Prior at the Sorbonne, the University of Paris. A beautiful first degree, all in narrative form, and every word in favour of the Craft. His words for the EA and

FC were in reverse order (and this became common practice in Europe) but he said practically nothing about the second degree. He describes the Masonic drinking and toasting at great length, with a marvelous description of “Masonic Fire.” He mentioned that the Master’s degree was “a great ceremonial lamentation over the death of Hiram.” But he knew nothing about the third degree and said that master masons get only a new sign and that was all.

Our next work is “Le Catechisme des Francs-Macons” (The Freemasons’ Catechism) published in 1744, by Louis Travenol, a famous French journalist. He dedicates his book “To the Fair Sex,” which he adores, saying that he is deliberately publishing this exposure for their benefit, because the Masons have excluded them, and his tone is mildly anti-Masonic. He continues with a note “To the Reader,” criticizing several items in Perau’s work, but agreeing that ‘Le Secret’ is generally correct. For that reason (and Perau was hopelessly ignorant of the third degree) he confines his exposure to the M.M. degree. But that is followed by a catechism which is a composite for all three degrees, undivided, though it is easy to see which questions belong to the Master Mason.

Le Catechisme also contains two excellent engravings of the Tracing Boards, or Floor-drawings, one called ‘Plan of the Lodge for the Apprentice-Fellow’ combined, and the other for “The Master’s Lodge.”

Travenol begins his third degree with “The History of Adoniram, Architect of the Temple of Solomon.” The French texts usually say Adoniram instead of Hiram, and the story is a splendid version of the Hiram legend. In the best French versions, the Master’s word (Jehova) was not lost; the nine Masters who were sent by Solomon to search for him, decided to adopt a substitute word (M.....)\* out of fear that the three assassins had compelled Adoniram to divulge it. (\*The form, now in common use, “.....ac.”)

This followed by a separate chapter which begins with the layout of a Master’s Lodge, a description of the “Floor-drawing,” and the ceremony of opening a Master’s Lodge, which includes a curious “Master’s sign” that begins with a hand at the side of the forehead (demonstrate) and ends with the thumb in the pit of the stomach. And now, brethren, we get a magnificent description of the floorwork of the third degree, the whole ceremony, so beautifully described and in such fine detail, that any Preceptor could reconstruct it from beginning to end – and every word of this whole chapter is new material that had never appeared before.

Of course there are a number of items that differ from the practices we know, but now you can see why I am excited about these French documents. They give marvelous details, at a time when we have no corresponding material in England. But before I leave Le Catechisme, I must say a few words about its picture of the third degree Tracing Board or Floor-drawing which contains, as its central theme, a coffin design, surrounded by tear drops, the tears which our ancient brethren shed over the death of our Master Adoniram.

On the coffin is a sprig of acacia and the word “JEHOVA,” “ancient mot du Maitre,” (the former word of a master), but in the French degree it was not lost. It was the “Ineffable Name,” the unpronounceable Name, and in this version, the very first at that time, it gives the word “Jehova” on the coffin. The diagram, in dots, shows how three zig-zag steps are to be made by

the candidate in advancing from West to East, and many other interesting details too numerous to mention.

The catechism, which is the last main item in the book, is based (like all the French catechisms) directly on Prichard's "Masonry Dissected," but it contains a number of symbolic expansions and explanations, the result of speculative influence.

And so we come to the last of the French exposures that I must deal with today "L'Ordre des Francs-Maçons Trahi" (The Order of Freemasons Betrayed) published in 175 by an anonymous writer, a thief! There was no law of copyright in those days and this man knew a good thing when saw it. He took the best material he could find, collected it into one book, and added a few notes of his own. So, he stole Perau's book, 102 pages, the lot, and printed it as his own first degree. He said very little about the second degree (the second degree was always a bit of an orphan). He stole Travenol's lovely third degree and added a few notes to that, but nothing important. But in the Catechism, the questions and answers, he did add a few important questions; I shall deal with those in a moment.

Of his own material, there is not very much; chapters on the Masonic Cipher, on the Signs, Grips and Words, and on Masonic customs. He also included two improved designs of the Floor-drawings and two charming engravings illustrating the first and third degrees in progress. His catechism followed Travenol's version very closely; he did add four questions and answers (seemingly a minor contribution) but they are of high importance in our study of the ritual:

- Q. When a Mason finds himself in danger, what must he say and do to call the Brethren to his aid?*  
*A. He must put his joined hands to his forehead, the fingers interlaced, and say 'Help, ye Children (or Sons) of the Widow.'*

Brethren, I do not know if the "interlaced fingers" are used in the U.S.A. or Canada; I will only say that they are well known in several European jurisdictions, and the "Sons of the Widow" appear in most versions of the Hiram legend.

- Q. What is the Password of an Apprentice:      Ans: T....*  
*Q. That of a Fellow?                                      Ans: S....*  
*Q. And that of a Master?                                      Ans: G....*

This was the first appearance of Passwords in print, but the author added an explanatory note:

*These three Passwords are scarcely used except in France and at Frankfurt on Main. They are in the nature of Watch words, introduced as a surer safeguard (when dealing with brethren whom they do not know.*

Passwords had never been heard of before this date, 1745, and they appear for the first time, in France. You will have noticed, Brethren, that two of them appear to be in the wrong order, and, because of the 30-year gap, we do not know whether they were being used in England

at that time or if they were a French invention. On this puzzle we have a curious piece of indirect evidence, and I must digress for a moment.

In the year 1730, the Grand Lodge of England was greatly troubled by the exposures that were being published, especially Prichard's *Masonry Dissected*, which was officially condemned in Grand Lodge, and, as a precautionary measure, Grand Lodge reversed the words of the first two degrees around that time. The reversal led to a great deal of trouble later on, but they remained in reverse order until 1809. You will have noticed, brethren, that each of the French exposures I have quoted hitherto, gave the words of those two degrees in reverse order and now, when the passwords first make their appearance, in France, they also appear in reverse order. Knowing how regularly France had adopted – and improved – on English ritual practices, there seems to be a strong probability that the Passwords were already in use in England (perhaps in reverse order), but we have not got a single English document to support that theory.

So brethren, in 1745, we have the ritual fully developed. All the principal elements are there, and when the English exposures began to appear again from 1760 onwards, the best of the French material had already been embodied in our English practice. But it was still very crude and a great deal of polishing needed to be done.

The polishing began in 1769 by three writers – Wellins Calcutt and William Hutchison, in 1769, and William Preston in 1772, but Preston towered over the others. He was the great expounder of Freemasonry and its symbolism, a born teacher, constantly writing and improving on this work. Around 1800, the ritual and the Lectures (which were the original catechisms, now expanded and explained in beautiful detail) were all at their shining best. And then with typical English carelessness, we spoil it.

You may know, brethren that from 1751 up to 1813, we had two rival Grand Lodges in England (the original, founded in 1717, and the rival Grand Lodge, known as the “Antients,” founded in 1751) and they hated each other with truly Masonic zeal. Their differences were mainly in minor matters of ritual and in their views on Installation and the Royal Arch. The bitterness continued until 1809 when the first steps were taken towards a reconciliation and a much-desired union of the rivals.

In 1809, the original Grand Lodge, the “Moderns,” restored the reversed words to their original places, and the Lodge of Promulgation was formed to vet the ritual and bring it to a form that would be satisfactory to both sides. That had to be done, or we would still have had two Grand Lodges to this day! They did an excellent job, but a great deal of material was discarded and it is fair to say that they threw away the baby with the bath-water. The Beehive, the Hour-glass, the Seythe, the Pot of Incense etc., which were in our tracing Boards in the early 19th century have disappeared. We have to be thankful indeed for the splendid material they left behind.

I must add a note here for Brethren in the U.S.A. You will realize that until the changes which I have just described, I have been talking about your ritual as well as ours in England. After the War of Independence the States rapidly began to set up their own Grand Lodges, but your ritual, mainly of English origin – whether Antients or Moderns – was still basically English. Your big changes began in and round 1796, when Thomas Smith Webb, of Albany, N.Y.,

teamed up with an English Mason, John Hanmer, who was well versed in Preston's Lecture system.

In 1797 Webb published his "Freemason's Monitor or Illustrations of Masonry," largely based on Preston's "Illustrations." Webb's "Monitor" adapted from our ritual when, as I said, it was at its shining best, became of popular, that the American Grand Lodges, mainly in the Eastern states at that time, did everything they could to preserve it in its original form; eventually by the appointment of Grand Lecturers, whose duty it was (and is) to ensure that the officially adopted forms remain unchanged.

I cannot go into details now, but from the Rituals and Monitors I have studied and the Ceremonies and Demonstrations I have seen, there is no doubt that your ritual is much fuller than ours, giving the candidate much more explanation, interpretation, and symbolism, than we normally give in England.

In effect, because of the changes we made in our work between 1809 and 1813, it is fair to say that in many respects your ritual is older than ours and better than ours.



# A RTICLES

*Thomas Smith Webb was a pioneer in the development of Masonic Ritual in America. The Freemason's Monitor or Illustrations of Masonry in Two Parts that he wrote is a classic. When a facsimile reprint of the 1797 first edition was published by the Masonic Book Club in Vol. 27 (Bloomington, IL: Masonic Book Club, 1996), iconic Masonic author Allen E. Roberts wrote the Foreword as well as a Commentary that provided a brief biography of Thomas Smith Webb and described his role in the development of Masonic ritual in America.*

## **THOMAS SMITH WEBB: THE FATHER OF THE AMERICAN RITUAL FOR FREEMASONRY**

By Allen E. Roberts

### ***FOREWORD***

*"I cannot tell how the truth may be, I tell the tale as 'twas said to me."*

That's what Sir Walter Scott claimed.

What follows is the tale of Thomas Smith Webb as 'twas told to me.

In my case, however, the tale has been told to me through the written word of those who have been long gone. Not a soul is alive today who personally knew Webb. Unfortunately, few who did know him have told the story, and even they have told but little. Subsequently others have tried to write about Webb's life, particularly as it relates to Freemasonry. Their results have been dubious.

Henry Wilson Coil deplored the fact that no one had told the story of Webb's life at the time he compiled his encyclopedia (1960). "No contemporary writer or acquaintance of Webb left the scratch of a pen about him," said Coil. And Coil believed Webb's reputation had suffered because of "Mackey who had no respect for anyone who did not believe as he [Mackey] did."

In 1965 the Chapter of Research of the Grand Chapter of Royal Arch Masons of Ohio published Herbert T. Leyland's *Thomas Smith Webb*. Leyland's research was Herculean, but he still had to express considerable doubt as he attempted to determine what, when or why Webb may have done what he may have done. Confusing? Indeed!

Early in his Masonic career, Webb became seriously interested in the ritual of Freemasonry. He sought information from any available source to learn what it encompassed. He wasn't happy with what he found. He spent his lifetime improving on what he discovered. Today much of the work Webb developed is still taught in our Lodges in the United States.

He became interested in Ancient Craft Masonry, along with Capitular, Cryptic Masonry, plus the orders of the Commandery. His work in these areas was extraordinary. Why this was so is a mystery.

Coil believed that Webb, while in Albany, New York, became close friends with an English Freemason, John Hammer. Hammer was familiar with the work and system of William Preston, an extraordinary English Freemason. This was perhaps how Webb became acquainted with Preston's writings. They provided the inspiration for the monitorial work of Webb, which he attempted to adapt for the use of American Freemasonry.

In this volume we attempt to provide an outline of the life of Thomas Smith Webb, together with a facsimile of the first edition of his *The Freemason's Monitor or Illustration of Masonry*. It was published in 1797. He readily credited William Preston and his *Illustrations of Masonry* for his basic premise. But he believed the pioneering work of Preston had to be revised for Freemasonry in the United States.

No attempt is made here to tell Webb's family life, for it would cover far too much territory. His many civic activities, including his musical career, are treated only briefly.

No account of the life and work of Webb could be complete without the tale of the evolution of the ritual of Freemasonry. In the pages that follow we will attempt this topic as well.

(Note: My appreciation is extended to my good friend and Brother, Professor Wallace McLeod, for making what follows more grammatically accurate than it otherwise would have been.)

ALLEN E. ROBERTS

*{Editors Note} The Masonic Book Club is honored to have Allen Roberts 33 degree, as the Commentator for this year's selection. Roberts is among the foremost Masonic scholars in the world and relentlessly serves to both propagate and preserve factual information about Freemasonry. He is President of Anchor Press and is currently serving as Executive Secretary of The Philalethes Society.*

*A special thank you is given to member Kent Walgren of Scallawagania Books for furnishing the club with manuscript material for this year's selection which was difficult to find in good condition. Scallawagania is a service which collects books on Freemasonry and other fraternal groups and resells them at reasonable prices. For their catalogue write Scallawagania Books, P.O. Box 2441, Salt Lake City, Utah 84110.*

## COMMENTARY

### THOMAS SMITH WEBB: THE FATHER OF THE AMERICAN RITUAL FOR FREEMASONRY

#### 1. EARLY LIFE

Who was this fellow named Thomas Smith Webb? What was his early life like? When did he become a Freemason? What did he do for the Craft after he was Raised to the Sublime degree of Master Mason?

According to reports that have been circulated many times over, it would appear the parents of Thomas Smith Webb immigrated from England to Boston, Massachusetts, not too long before his birth. This isn't correct. His ancestors were in Boston as early as 1713, according to Herbert T. Leyland, author of *Thomas Smith Webb: Freemason-Musician-Entrepreneur*. Leyland, a lawyer, made an exhaustive search of all available public records.

Thomas Smith Webb was the sixth child of Samuel and Margaret. Although "no contemporary record has been found," writes Leyland, "it has been generally accepted that he was born October 30, 1771." (My search for confirmation was also fruitless.) Unfortunately, Mackey recorded October 13 as the date of his birth, and as late as today this illusion has been perpetuated.

"Webb was a brilliant student," said Elmer Hall Palmer, a Past Grand Commander, during a speech at the Webb Memorial in Providence, Rhode Island, in 1993. Palmer said Webb had attended the "prestigious Boston Public Latin School." He "graduated at the age of 15 in 1786.... He is purported to have been bound as an apprentice to the art of printing or bookbinding." This had been one of his father's professions.

It's not surprising that little is documented about the early life of Webb. Even Leyland's exhaustive search could bring forth nothing in the realm of facts. Much of what he wrote in his lengthy biography of Webb contains "suppositions." Ironically, several other writers stated as facts certain elements for which there was not the remotest proof.

From what Leyland was able to discover, he "surmises" the boy was taught to play musical instruments. He must have been musically inclined, because he is recorded as having sung in Mount Vernon Lodge No. 4 on October 30, 1800. There is conclusive evidence from a few years later, however. In March, 1815, he was a moving catalyst in the formation of the Handel and Haydn Society in Boston, Massachusetts. At the organizational meeting, Webb was chosen president. The society was dedicated to performing the works of classical composers.

On Christmas evening, 1815, the Philharmonic Society's orchestra joined the Handel and Haydn Society's members, under Webb's leadership, in a special concert. Webb and Mrs. Margaret Willington sang "Come Ever Smiling Liberty." The applause throughout the concert was spontaneous, reported the critics in the city's newspapers. The concert was also recorded by

the papers as superior “to any ever given before in this town.” Webb’s insistence on perfection had paid off.

## **2. NEW HAMPSHIRE (1790-1792): FIRST STEPS IN FREEMASONRY**

After Webb had completed his apprenticeship as a bookbinder, under his father’s tutelage, in the summer of 1790, he moved to the town of Keene, New Hampshire.

An advertisement in the *Recorder* of Keene on July 7, 1790, proves that Webb was a “bookbinder and stationer.” He offered service in every printing service, including a “small assortment of books.”

A short time later Webb was proposed for the degrees in Freemasonry by the master of Rising Sun Lodge.

Not surprisingly, the true story of Webb’s early years in Freemasonry lay buried in a vault in the building of the Grand Lodge of New Hampshire. The minute book of Rising Sun Lodge of Keene, New Hampshire, was “discovered” on February 13, 1931. That’s when Harry M. Cheney, Past Grand Master (1902-03), Grand Secretary (1910 until his death on January 1, 1937), found this item in the *Grand Lodge Proceedings* for 1891:

The Grand Secretary reported that he had received from the Master of Social Friends Lodge, No. 42, the records (1784-1805) and Seal of Rising Sun Lodge, Formerly located at Keene, and deposited them in the archives of Grand Lodge, as ordered by resolution at last Annual communication.

Cheney recorded his excitement in *The New Hampshire Masonic Bulletin* for February 1931. Evidently he didn’t know this information had been published in 1889 (see below). He (and others he doesn’t name) found the “musty old book.” It was the original record book of Rising Sun Lodge of Keene, Saint John’s Lodge and Saint Patrick’s Lodge, both of Portsmouth. These were the three Lodges that formed the Grand Lodge of New Hampshire in 1789. Rising Sun had received its charter from Massachusetts on March 5, 1784; its charter was revoked in 1805.

The discovery was important, because Cheney had found that Webb was virtually unknown, at least within Masonic circles in New Hampshire. So, in his article he recorded every reference to Webb found in the minute book of Rising Sun Lodge. (In what follows the portions within quotation marks are those recorded in the minute book.)

On December 24, 1790, “Br. William Todd proposed William Ward Blake, and Thomas Smith Webb as candidates for Masonry they were both balloted for, admitted and initiated, paid their fee Pound 3\_6\_[sic] each.”

On the Festival of Saint John the Baptist, December 27, 1790, “Bro. William W. Blake and T. S. Webb were pass’d to fellow crafts, and raised to the sublime degree, fees 18/ each.” Webb was immediately appointed a Steward of the Lodge.

Three days! From Entered Apprentice to Master Mason! These entries pose many questions about the “ritual” of Freemasonry as “practiced” during this period. It makes one wonder what, exactly, the ritual consisted of earlier.

Webb was recorded in the minutes 32 times during 1791. During the meeting of Jun 29 we learn: “Br. Thomas S. Webb proposed Danl Watson as a Candidate for Masonry and advanced the deposit, - he was Balloted, accepted and initiated as a entered Apprentice – the Treasurer received in a Pound 3\_6\_.”

A frustrating entry is made on July 6: “Br Webb at this request is discontinued as a member of this lodge and Luther Emes and others are appointed a Committee to settle with him.” Then on August 3 is recorded: “Voted that the treasurer agreeably to the report of the committee chosen last lodge night be authorized to endorse Eight shillings on Br. Webb’s note now in his hands.”

This must have appeased Webb, because on August 13 we find: “Br. T.S. Webb was at this desire balloted for and readmitted a member of this society paid to the treasurer six shillings.

Two entries on March 7, 1792 leave us with more questions. “Br. William Todd in behalf of T. S. Webb desired he might be discontinued as a member. Voted to discharge him on Book any quarterages due from him and his discharged the same accordingly.” This followed: “Br. William Todd presented to the Members of the Members of the Rising Sun Lodge as a present from Br. Webb a Bible bound in Morocco Leather neatly as a gift and Lettered. Voted, to accept the same and that Br. Webb receive the Thanks of the Lodge this votes to be recorded agreeably to the by law.”

### **3. PROBLEMS IN RISING SUN LODGE?**

Why did Webb “disassociate” himself on two occasions from Rising Sun Lodge? A letter from George P. Cleaves, Grand Secretary of the Grand Lodge of New Hampshire (1878-99) to the *Liberal Freemason*, written on August 9, 1889, may contain the answer.

In his letter Cleaves notes what the minutes of the Lodge report concerning Webb. He then adds:

In all sketches of Webb that I have seen, it seems to have been taken for granted that he received the degrees in 1792, presumably as he was of “lawful age” that year, and that he left Keene soon after.

By the above dates [1790 in the minute] it will be seen that Webb was but *nineteen years and two months old* at the time of receiving the degrees.

Rising Sun Lodge was chartered by Massachusetts Grand Lodge, March 5, 1784. After the organization of the Grand Lodge of New Hampshire, the original charter was surrendered, and August 3, 1792, a charter was granted by the Grand Lodge of New Hampshire.

In 1805, the Grand Master appointed a “special committee” to visit all the Lodges in this jurisdiction, instructing them, among other things, “to do and perform whatever may be found beneficial to the Craft.”

The deputation reported that upon an examination of the records and proceedings of Rising Sun Lodge, No. 5, they found many glaring, flagrant, and insufferable offences, errors and irregularities, not only against their own by-laws, but in direct violation of the established laws of the Grand Lodge and the Constitutions of Masonry, and add that the present officers and members were far from countenancing or justifying the conduct of the deputation. The Charter of the Lodge was arrested, and the “records, funds, furniture and regalia” taken possession of. At the next quarterly communication of the Grand Lodge it was, *Resolved*, That the Grand Secretary do now break the seal of the Rising Sun Lodge’s Charter, and deface the signatures; which was accordingly done.

NOTE BY THE EDITOR. – Thomas Smith Webb was made a Royal Arch Mason in Harmon Chapter, No. 52 in Philadelphia, Pa., May 18. 1796, he being classed as a sojourner in that city. A personal examination of the original record substantiates the fact. Authorities do not agree as to where and when he received the orders of Knighthood; but in a biographical sketch of him, printed by the Grand Commandery of Massachusetts and Rhode Island, it is said, “In the absence of any positive information on the subject, We may reasonably infer, from the peculiar language of the first edition of The ‘Monitor,’ that he was made a Knight Template and a Knight of Malta, In the Encampment of New York City, during the latter part of the year 1796.” Be that as it may, Webb, with others, established Temple Lodge, Temple Chapter, and Temple Commandery (or Encampment), No. 2, in Albany, during the year 1797.

#### **4. BOSTON AND ALBANY (1793-1797)**

On January 29, 1792 Webb’s father died, and the son moved back to Boston. In November he opened a bookstore, stationery and bookbinding establishment. Except for a visit to St. Andrew’s Lodge on December 30, 1792, there is no record of his participation in Freemasonry. In January 1793 he gave up his business.

According to Leyland, the Web family then moved to Hartford, Connecticut. There Webb and Zechariah Mills formed a partnership to manufacture wall paper, a new occupation for both, because there was an established bookbinder in the town. In February 1793 they ran an advertisement in the Hartford *Courant*. In April the newspaper carried another notice that “Mills & Webb” had opened their shop. Two months later the advertisement called for “two honest active Lads as apprentices.”

Webb visited St. John’s Lodge No. 4 on June 24, 1793 for the first time. Leyland tells us that he continued to attend the Lodge until October, but only as a visitor.

During his residency in Hartford, Webb was, as were all young men, required to serve in the Connecticut militia.

The partnership was dissolved on November 1 by mutual agreement, probably because Webb's mother wanted to move back to Boston. Whether or not Webb went with her is unknown. What is known is that he did go on to Albany, New York.

Albany in the 1790s was considered the gateway to the west that New Englanders and New Yorkers traveled. It was here that Webb eventually landed when he left Hartford. And he continued his new vocation. His advertisement in the *Albany Register* in March 1794 told the citizens about the shop he was about to open.

Leyland notes the minutes of Union Lodge No. 1 in Albany earlier than 1806 were lost. However, Webb's signature became the 268<sup>th</sup> in the book of bylaws, placed there "with flourishes" sometime before the end of 1793. And "it appears that the newly admitted member from Rising Sun Lodge was selected to be secretary in 1793." Lodge notices in the newspapers in June 1794 are signed by him as secretary.

An advertisement in the local paper on January 8, 1796 noted: "Thomas and Henry Spencer, and Thomas S. Webb, having entered into Co-partnership, the business in the Book-Store will in future be conducted under the firm of Spencers & Webb." It would also continue its bookbinding. And the company prospered. In September it added a circulating library.

Henry Spencer retired in November, and the other two partners acquired his interest. All phases of the business continued to grow.

The stature of Webb grew in Albany. In January 1797 he was second vice president of the Albany Mechanics Society. This society was composed of many of the leading citizens of the area. Among its good works was the establishment and maintenance of a school for the children of the members.

Webb was among the Freemasons in Albany who desired a Lodge "in which the Royal Arch degree" could be conferred, so they signed a petition to form Temple Lodge.

In September 1796 the Grand Lodge issued a charter to it. On December 14 Webb was installed as Senior Warden. On December 13, 1797 he became the Master of Temple Lodge.

Webb's Masonic activities while in Albany are confirmed by Len Bergstrom who is researching and writing the history of Ancient Temple Lodge No. 14.

Webb's activities weren't confined to Masonic and business affairs. He was also courting a young lady named Martha "Patty" Hopkins. He traveled to Boston in October. There, on October 24, 1797, he and Patty were married in the First Baptist Church. Then they settled in his new home in Albany.

Surprisingly, or perhaps not, that wedding took place after Webb had met with several Royal Arch Masons to discuss the formation of what would become a General Grand Chapter! (Patty would die in June, 1807, leaving Webb with four young children. In August, 1808, he married Patty's sister, Mehitabel ["Hetty"]).

Nine Royal Arch Masons met on February 7, 1797 and opened a Lodge “in the Symbolic Degrees of Craft Masonry,” Leyland states. Webb was among them. After the opening it was proposed that the formation of a Royal Arch Chapter be considered. They agreed, and elected and installed Thomas Smith Webb as their High Priest. Then they elected three candidates, made them “Past Masters,” after which they were exalted to the Royal Arch degree. In all, 15 meetings were held during the year. On December 6 Webb went out of office.

At some time during 1797 “Mark Lodge no. 53” was formed. From the records available, it appears that all of these degrees were actually conferred within Temple Lodge.

## **5. THE MONITOR AND ITS PLACE IN THE EVOLUTION OF THE RITUAL**

The year 1797 will always be remembered as the year Thomas Smith Webb published his Masonic masterpiece, *The Freemason’s Monitor; or, Illustrations of Masonry*, “in two parts.” It was “Printed in Albany, for Spencer and Webb, Market-Street, 1797.” This was the first book to include seven degrees.

Webb made it clear that his book wasn’t only for the “use of the ancient and honorable Society of free and accepted Masons.” But for anyone else interested in the society.

Unlike many authors and writers of yesterday, and even today, he let the world know he was indebted to someone else for his work. The observations upon the first three degrees are principally taken from Preston’s *Illustrations of Masonry*.

How did Webb learn about the work of William Preston? It is a fact that Webb had spent his life surrounded by books. His livelihood was, and had been, closely linked with books. Preston’s book was advertised for sale in the Barber & Southwick bookstore in Albany in July 1796. Being closely associated with the trade, it’s likely that Webb had obtained a copy earlier.

If Henry Wilson Coil is correct, Webb became close friends with an English Freemason, John Hammer. Hammer was familiar with the work and system of William Preston and conveyed what he knew to Webb.

Why did Webb believe that Preston’s work was important for the Craft? Why did he assume it should be revised for American Freemasonry and that American Freemasons would accept an improved ritual?

From what we’ve learned about the degrees conferred up to this point in the Masonic life of Webb, we know they certainly were not elaborate. This was true, not only in the United States, but in England and other countries as well. This is what caused Preston to start his search for meaningful lessons to be taught within the Craft.

In my possession I have a copy of one of the best little books of Masonic information available. It’s *The Pocket History of Freemasonry* by Fred L. Pick and G. Norman Knight. My edition is dated in 1968, and was revised by Frederick Smyth (Pick had died). My book is autographed by Knight, Smyth and Harry Carr, who wrote the foreword. (I’m bragging!)



The authors say: “It will surprise many to learn that the English ritual of today was consolidated only after the Union of 1813.” As other researchers before them, they could find no ritual that was used when the Grand Lodge was formed in 1717. They did find, as have others, there were forms of catechisms (questions and answers) recorded in some of the old Gothic Constitutions. There is no mention of ritual during that first “Assembly and Feast.”

From the *Old Gothic Constitutions*, and other sources, it is learned there may have been two “degrees.” It would be about 1730 before there would be a third, or Master Mason. By that year Pick and Knight believed that many Lodges were working “the third degree, complete with the Hiram legend.”

The early minutes of the Grand Lodge of England, such as they were, mention nothing about ritual. It appears there was more interest in establishing laws and regulations. The officers weren’t happy with what they knew about the *Gothic Constitutions*, so James Anderson was commissioned “to digest the same in a new and better manner.” *The Constitution of the Free Masons* came into being in 1723. The regulations that it contains are still followed, to some extent, throughout the Masonic world.

The *Pocket History* records that the Grand Lodge ruled in 1724 that no man could be a member of more than one Lodge! And “the provision of 1724 has never been repealed, the reason being that, to the relief of many ardent London Brethren, it has never been enforced.”

There can be no question but what some form of ritual was practiced by the organized masons. *Grand Lodge* finds that the first written reference to the “Mason word” occurred 1638. That there was such a word was known in the secular world, and was particularly disturbing to the religious factions. It was apparent that members of the craft did have a secret means of identifying on another.

*Grand Lodge* notes that “this Christian generation” was warned by one M. Winter in 1698 to be wary of the “Freed Masons,” for “this devilish Sect of Men are Meeters in secret.” And they have “secret Signs taking Care that none observe them... Mingle not among this corrupt People lest you be found at the World’s Conflagration.” (See *Early Masonic Pamphlets*.) This first anti-Masonic written item shows there was some kind of ritual, and the public knew about it.

Samuel Prichard, who said he was a “late member of a Constituted Lodge,” published *Masonry Dissected* in 1730. In his dedication he said his account, “I hope, will give entire Satisfaction to all Lovers of Truth.” He also hoped all Masons would find his 32 page booklet useful. He didn’t consider it an expose. Through it was learned, for perhaps the first time, that three degrees were being conferred in some Masonic Lodges.

Evidently ritual wasn’t taken too seriously for most of the 18<sup>th</sup> century. This was the observation of Masonic historians, including Walter M. Callaway, Jr. He wrote the Foreword for the Masonic Book Club’s facsimile of *Illustrations of Masonry* by William Preston. “It is well to bear in mind that prior to Preston’s day lodges were primarily conviviality clubs for the enjoyment and merriment of the Brethren,” concluded Callaway.

He added: “Preston looked deeper into Freemasonry and found something far beyond and deeper than mere sociability. His book and lectures were designed to show or ‘illustrate’

that the Craft and its ritual were designed to teach moral lessons and improve the character of its members.”

It was Preston’s work of 1772 and subsequent years that brought about a “revolution” in the Masonic ritual in the new world. It was this work that Thomas Smith Webb, an American Master Mason, adapted for American Freemasonry.

Material for Webb’s book wasn’t limited to the work of Preston. It couldn’t be. The latter had concentrated on the first three degrees in Freemasonry; Webb’s work and interest went much further. He would continue to search for more information about Capitular and Templar workings. And from the day of the first Publication of his *Monitor* he asked for ways to improve subsequent editions.

## **6. CONTINUED PROGRESS, DEDICATION AND PASSION (1798-1802)**

Webb’s interest and enthusiasm for Capitular Masonry continued. On January 24, 1798 he was among those who formed the “Northern States Grand Chapter,” which would “become the General Grand Chapter of Royal Arch Masons. He became its Grand Scribe. A year later, January 9, 1799, when it met in Providence, he was made chairman of the committee to draw up a Constitution . He continued as Grand Scribe.

The Grand Chapter of New York met on January 29. Webb was elected Grand Treasurer; DeWitt Clinton, Grand High Priest. Throughout the year, Webb did most of, if not all, the presiding. The day after his election in the Grand Chapter, he informed Temple Chapter he could not accept its nomination for another year as its High Priest. About six months later he moved to Providence, Rhode Island, where he opened a book store. His first advertisement for this appeared on October 4, 1799.

On October 11, 1799, Webb accepted an invitation to affiliate with Providence Chapter, Royal Arch Masons. He became its High Priest on February 11, 1801. In the same month and year he accepted the invitation of St. John’s Lodge No. 1 to affiliate with it.

Martha Washington Webb was born on November 11, 1799. Webb joined the Rhode Island militia as a private in 1800 (he would be promoted to major in 1803). Thomas Hopkins Webb, who would become a medical doctor, was born on September 11, 1801.

Webb was among those selected to revise the constitutions of the Grand Lodge of Rhode Island in 1801. Among the most important revisions, at least insofar as Webb was concerned, was one that would permit Past Masters from foreign jurisdictions to be members of the Grand Lodge. This helped pave the way for him to eventually become Grand Master. It should be noted that Webb acted as temporary Master of St. John’s Lodge on several occasions.

One of Webb’s favorite Masonic pupils was Benjamin Gleason, whom Webb had brought into St. John’s Lodge while he was a student at Brown University. On June 24, 1802, just before leaving Providence, he addressed the St. John’s commemoration. In the course of his talk he said of Webb:

We have among us many Brethren of influence, energy and character, ... Among ourselves, in the bosom of our own Fraternity, in this present Society, in this Very Place, is as individual, who shares largely in our Esteem, whose unremitting exertions have entitled him to our affections By a true Masonic and becoming dignity. What Lyncurgus was among The Spartans, as it respects general improvement, so has our worthy Brother been among Masons, as it respects our scientific advancement. We yield him the honors of Masonry.

Gleason, who had become one of Webb's disciples, became an outstanding lecturer. He would become the Grand Lecturer of the Grand Lodge of Massachusetts. In this capacity, at the urging of Webb, Gleason taught John Barney, a Vermont Mason, the ritual as devised by Webb.

A group of Royal Arch Masons, and presumably also Knights Templar, decided that the time had come to establish an Encampment in Providence. On August 23, 1802 they met, opened an Encampment, named it St. John's, elected Thomas Smith Webb Grand Master, gave each of the others present an office, and selected a committee to develop bylaws. It is assumed, perhaps correctly, that Webb did the formulating of these bylaws.

Shortly after this formation, Webb's second edition of his book, *The Freemason's Monitor; or Illustrations of Masonry In Two Parts*, was published. A third edition was dated as 1805, but included bylaws for 1806 of the General Grand Chapter.

Leyland was among those who noted that Webb, although holding high offices in several bodies, made no attempt to seek the approval for his book by any of those bodies.

## **7. POWERFUL MASONIC RESPONSIBILITIES (1802-1816)**

Henry W. Rugg, D.D., wrote *History of Freemasonry in Rhode Island* for the 100<sup>th</sup> anniversary of the Grand Lodge in 1891. Rugg confirmed that Webb became a member of St. John's Lodge of Providence, "and although never holding an office in that body, yet by reason of his having been at the head of Temple Lodge in Albany, N.Y., he acquired membership in the Grand Lodge of Rhode Island, was elected Junior Grand Warden in 1802, Senior Grand Warden in 1803 and for several years immediately following." Actually, Webb resigned this office immediately after his reelection in 1805.

Webb was elected Deputy Grand Master in 1811 and was elected Grand Master on June 24, 1813. He declined reelection in 1815. The Grand Lodge adopted a resolution expressing "its grateful acknowledgment to the distinguished brother 'for great and signal services he has rendered to Freemasonry, in general, and particularly in this State.'"

Grand Master Webb presided over an extraordinary communication of his Grand Lodge on October 3, 1814. Rugg quotes completely the account as recorded by Walker Humphrey, Deputy Grand Secretary. "A great number of brethren" from Lodges in Rhode Island and Massachusetts moved to Fox Point. The "grand procession" was "accompanied by musick [sic] as they arched to erect a fort! At sunset of the same day they completed their task."

Webb called it “Fort Hiram.” In the evening of the 3<sup>rd</sup>, the Grand Master and his brethren presented this gift to the governor.

This feat of “operative masonry” is even more remarkable when the period is considered. The War of 1812 found the people of the country widely divided. Even a casual research into those years proves how thoroughly opinions were split among the Freemasons in the United States. Yet, Webb brought them together to support the defensive efforts of Rhode Island. From the evidence available, this was nothing new; Webb had been able to bring men of divergent views together throughout his Masonic career.

Turnbull and Denslow record a series of such episodes. Webb never was a General Grand High Priest, but he could have been. He stepped aside so men with more fame in the secular world could become the head of this organization. First was Ephraim Kirby (1798-99), who, among other things, was a prominent lawyer and judge. Webb was the General Grand Scribe. Second was Benjamin Herd, Jr., an outstanding merchant (1805-15). Webb was the General Grand King. Third was DeWitt Clinton (1816-1828), who was famous in secular and Masonic circles. Webb would become the Deputy Grand High Priest and would remain so until he died in 1819 while in Cleveland, Ohio.

The authors concluded: “[Webb] could have served as General Grand High Priest, being at the time General Grand King, but he realized that a greater service would be done the rite by placing in the highest station that distinguished New York Mason, DeWitt Clinton. And so, in 1816, DeWitt assumed the leadership while Thomas Smith Webb became Deputy.... [Webb] sacrificed his rights in the interest of the rite. What other Freemason in Masonic history in this country has made such a sacrifice.

## **8. THE FINAL YEARS (1816-1819)**

Webb and Peter Grinnell traveled westward to Ohio to survey the position of Freemasonry in that section of the country. On September 26, 1816 they stepped off their keelboat at Cincinnati. During the next few days they discussed the formation of a Grand Chapter for Ohio with Masonic officials there. As a result, the Grand Chapter of Ohio was formed on October 24, 1816.

From Ohio Webb and his companion traveled to Kentucky for the same purpose.

When they returned to Ohio, Webb spent time investigating the living conditions and business opportunities at Worthington. He must have felt comfortable in the area, because it had been settled by New Englanders after the close of the War for Independence. Actually, at Marietta American Union Lodge, the military Lodge, had been reorganized. Webb found everything to his liking, and then purchased stock in the Worthington Manufacturing Company.

The journey home took Webb and Grinnell through other sections of Ohio and into Pennsylvania. In several of these places they conducted Masonic business. After this four-month trip they arrived home. On Christmas day 1816 Webb sent an advertisement to the *Columbian Centinel*. He was selling his home. No purchaser could be found, so it was sold at auction in May.

After months of problems with the sale of his several properties in Boston and Providence (on all of which he lost money), Webb finally was able to leave for Ohio. He arrived at Worthington on December 16, 1817. There he learned that his daughter, Mary Jane, had died at Boston on November 21.

Despite his myriad business, family and personal problems in New England and Ohio, Webb continued his work for the Craft. On December 20, 1817 he attended the Grand Chapter of Ohio, where he was received with the honors due his office. On the 27<sup>th</sup> he marched with the Royal Arch Masons in a celebration of Sts. John Day in a public ceremony.

He affiliated with Hoeb Chapter, but the date is unknown! On June 17, 1818, he became a member of New England Lodge.

During the period from March of June 1818 Webb opened several orders of Templary to confer degrees on eligible candidates. This brought into being Mount Vernon Commandery.

Webb's financial affairs were in dire straits in Boston, so he had to return to attempt to straighten them out. Eliphalet Rhoads had foreclosed on Webb's notes and property. Eventually Webb lost all of his property in Norfolk County, Massachusetts.

In the meantime financial conditions in Ohio, which had started turning bad in 1818, grew worse. He had to get to Worthington to tend to his manufacturing enterprises. So, on June 10, 1819, Webb left Boston for Ohio. He arrived at Cleveland on July 5 at four in the morning.

As Independence Day was a Sunday, celebrations took place during the day Webb arrived at the Mansion House hotel. He attempted to hire a horse and wagon to carry his possessions to Worthington. None were available. The following morning another attempt to hire a team failed, so he purchased a horse and wagon. He ate breakfast and went to his room.

The seller of the team arrived at the hotel about 8 a.m. When Webb didn't meet him, N. H. Merwin, the proprietor, went to Webb's room. There he found Webb lying unconscious on his bed. Doctors were called. They made every attempt they could in an attempt to save him. At 6:50 p.m. Webb was pronounced dead of an "apoplectic fit." Today this would be termed a "cerebral hemorrhage."

The following day, June 7, 1819, about 6 p.m., Thomas Smith Webb was buried with Masonic rites by the officers and members of Concord Lodge.

Only surmises can be made as to what brought about the cerebral hemorrhage that took the life of the foremost Freemason of his day. The pace he followed in his efforts to enhance the work and name of the Craft he loved had to take a toll. His civic work was extensive. His financial difficulties were extensive. The horrendous traveling conditions he had endured for years had to test the health of any man.

It would be no consolation to the Masonic ritualist whose name would live forever, but memorial services were held throughout the country when the sad news was known. And his body would not remain the Cleveland graveyard.

## **9. APPRECIATION FOR THE MASONIC LIFE OF THOMAS SMITH WEBB**

Recorded in Gould's *History* (1936 revision) we are told: "The first Assembly of General Grand Encampment was on September 16, 1819, at which time formal announcement of the death of Thomas Smith Webb is given to American Templars. It is indeed unfortunate that in this sketch we are not given ample space to give a full biography of this immortal. The prime factor in the establishment of organized Templary in America was Webb; he labored for what he conceived to be the proper method of placing the Order of the Temple on a nationwide basis. How well he planned and the result of his labours can best be conceived by a casual comparison of the Order in his day and now!"

Rugg records that the Grand Lodge, along with other organizations in the state, had Webb's body brought to Providence. During an emergent communication of the Grand Lodge, held on November 8, 1819, it was reinterred in the North Burial Ground in Providence.

Elmer Hall Palmer, in his speech previously mentioned, at the Thomas Smith Webb Memorial in 1993, said Webb was "reinterred with full Masonic honors in Trinity Square Cemetery [in 1819]. In 1862 the Grand Lodge, recognizing the greatness of his Masonic contribution to the Craft, had him reinterred in the North Burial Ground where we now gather."

From what can be learned about Thomas Smith Webb, one must agree that he was an outstanding leader of men. That he was a Master Mason's Freemason is difficult to question. It is evident that he was a leader of the highest order. He followed the many principles of leadership, and one in particular; a leader must get things done through other people.

## **10. EDITIONS OF WEBB'S *MONITOR* AS COMPILED BY WALLACE MCLEOD**

Thomas Smith Webb's *Freemason's Monitor* first came out in Albany in 1797. The author is not specified, and Webb's name appears only as a partner in the publishing firm. A careful comparison of the text with that of Preston's *Illustrations of Masonry* (London, 1781) shows that Webb had copied parts of Preston quite closely.

After the initial publication, Webb continued to revise its text. A new edition was published in New York in 1802, in at least four issues, which differed slightly in the details on the title page and in the list of subscribers. This time the author's name is given on the title page, and two of the issues also include an engraving of the Square and Compasses.

What may be called the third edition was published in Providence, datelined "1805," though it didn't actually appear until 1806. The title page reports that it was also being sold in Boston, Salem, and Newburyport. This time again the text was largely rewritten. (This third edition is the source of the familiar text of the lectures.)

New editions came out regularly from this date until Webb's death in 1819. They differ not so much in the wording of the lectures, as in peripheral matters, such as the authorship of songs, the lists of lodges, the pagination, and the publishers. Then, beginning in 1822, there were several printings of a Spanish version. We may content ourselves with a summary catalogue:

1801, printed in Boston for the firm of Cushing and Appleton, Salem;  
 1812, published, apparently in Boston, for Cushing and Appleton, Salem;  
 1816, three issues, printed in Andover, Boston, and Montpelier, for Cushing and Appleton, Salem;  
 1818, two issues, printed at Boston and Andover, for Cushing and Appleton, Salem;  
 1821, printed in Salem for Cushing and Appleton, Salem;  
 1822, two Spanish editions, apparently different translations, published in 1822, in Philadelphia and New York;  
 1825, the second and third editions of the New York Spanish text were both printed in New York in 1825.

In the aftermath of the Morgan disaster, no texts of Webb appeared for more than thirty years. Then in rapid succession came the Webb-Carson Monitor (revised by Enoch Terry Carson, Cincinnati, 1858); the Webb-Morris edition (with additional material by Rob Morris; Cincinnati, 1859). All three were reissued repeatedly, and many American Monitors are explicitly said to be “compiled from Webb.” It is clear, even from this brief survey, that Webb’s *Monitor*, in one form or another, has proved to be useful for the Masons of America for two hundred years.

**Note:** The information about the successive editions of Webb’s *Monitor* is based on information furnished by Kent Walgren, in an annotated list of “editions of Webb’s *Monitor* Prior to 1851” (from his “Biography of Pre-1851 American Scottish Rite Imprints [non-Louisiana],” subsequently published in *Heredom: Transactions of the Scottish Rite Research Society* 3 [1994] 55-119). Mr. Walgren also provide copies of Josiah H. Drummond, “Webb’s Monitor,” from the *Miscellany of the Masonic Historical Society of New York* (1902), and of Frank H. Marquis, “The Early Editions of Webb’s Free-Mason Monitor.” *The Masonic Bibliophile* 1.9 (December 1912) 182-188.

### **THOMAS SMITH WEBB (IN BRIEF)**

- October 30, 1771, Born at Boston, Massachusetts.
- 1786, graduated from Boston Public Latin School.
- December 24, 1790, initiated in Rising Sun Lodge, New Hampshire.
- December 27, 1790, passed and raised, and appointed steward.
- 1793, visited on several occasions St. John’s Lodge No. 4, Hartford, Connecticut.
- December 1793, secretary of Union Lodge No. 1, Albany, New York.
- May 18, 1796, Exalted in Philadelphia (as a sojourner, it is claimed; no proof).
- September 1796, helped form Temple Lodge in Albany; senior warden.
- October 24, 1797, Boston, presided at formation of General Grand Chapter.
- February 7, 1797, Charter High Priest of Temple Chapter, RAM.
- August 28, 1797, first advertisement of Webb’s “Monitor.”

- December 13, 1797, Master of Temple Lodge.
- January 24, 1798, chosen Grand Scribe of Northern States Grand Chapter (now General Grand Chapter).
- January 9, 1799, Providence, Rhode Island; Chairman of Constitution Committee; elected Grand Scribe, Northern States Grand Chapter.
- January 29, 1799, Grand Chapter of New York; Webb chosen Grand Treasurer; DeWitt Clinton, Grand High Priest (Webb did the presiding during the following year).
- Informed Temple Chapter he could not stand for reelection as High Priest.
- October 4, 1799, opened book/wallpaper store in Providence, RI.
- October 11, 1799, invited to affiliate with Providence Chapter, RAM; accepted.
- 1800, joined Rhode Island militia as private.
- June 20, 1800, last attendance in Temple Chapter.
- February 1801, accepted invitation to affiliate with St. John's Lodge No. 1, Providence, RI.
- February 11, 1801, elected High Priest of Providence Chapter; reelected following year.
- 1801, elected Deputy Grand High Priest of the Grand Chapter, RAM; held this office until 1813.
- August 23, 1802, organized St. John's Encampment, Providence, RI; bylaws adopted September 13.
- March 1805, elected Grand High Priest.
- June 1805, reelected Grand Senior Warden; immediately resigned.
- June 1806, Webb's wife, Patty, died.
- August 1808, Webb married Mehitabel H. Hopkins (Patty's sister).
- 1811, elected Deputy Grand Master of the Grand Lodge of Rhode Island.
- June 6, 1813, elected Grand Master of Masons in Rhode Island.
- October 3, 1814, presided as Grand Master at the building of Fort Hiram.
- March 1815, helped organize the Handel and Haydn Society in Boston; chosen president.
- 1816, elected Deputy General Grand High Priest; declined office of General Grand High Priest in favor of DeWitt Clinton.
- October 20, 1816, as Deputy General Grand High Priest, marched with Grand Chapter of Ohio to Worthington Academy.
- December 27, 1817, marched with Freemasons in celebration of St. John's Day.
- December 20, 1817, received with honors in the Grand Chapter of Ohio.
- 1817, affiliated with Hoeb Chapter at some unknown date.



- June 17, 1918, affiliated with New England Lodge in Worthington, Ohio.
- March 14, 1818, issued a dispensation for a Council and Encampment in Worthington, Ohio.
- 1818, new edition of *Monitor* published.
- February 1819, Ohio legislature issued charter for Worthington College; Webb named as trustee.
- March 1819, sued by Eliphalet Rhoads; lost all personal property in Norfolk County, Massachusetts.
- March 1819, conferred order of High Priesthood at Providence.
- April 1, 1819, issued dispensation for Chapter in Madison, Indiana.
- April 23, 1819, visited Washington Commandery at Colchester, Connecticut, last act as Deputy Grand Master of Grand Encampment.
- July 6, 1819, died at Cleveland, Ohio.
- July 7, 1819, buried with Masonic rites at Cleveland.
- November 8, 1819, reinterred in Providence, Rhode Island, with Masonic rites by the Grand Lodge of Rhode Island.
- 1862, reinterred at what is now the Thomas Smith Webb Memorial at the North Burial Grounds in Providence.

## REFERENCES

- American Tyler; The*: John H. Brownell, Editor; Detroit, Mich.; May 15, 1898
- Bergstrom, Len, "200 Years of Ancient Temple Lodge No. 14, 1796-1996," unpublished manuscript; 1996
- Coil, Henry Wilson; *A Comprehensive View of Freemasonry*: Masonic Publishing Co., Ill.; 1920
- Coil, Henry Wilson; *Coil's Masonic Encyclopedia*, Macoy, Va., 1961, Revised 1995
- Darrah, Delmar Duane; *The Evolution of Freemasonry*; Masonic Publishing Co., Ill., 1920
- Denslow, William R.; 10,000 Famous Freemasons; Missouri Lodge of Research, 1959-61
- Gould's History of Freemasonry Throughout the World*, Revised by Dudley Wright, Scribners' Sons, Boston, Mass.; 6 vols.; 1936
- Grand Lodge, 1717-1967*; various writers; University Press, Oxford, England, 1967
- Koop, Douglas, G.P. Jones, Douglas Hamer, *Early Masonic Pamphlets*, Manchester University Press, 1945, p. 35
- Leyland, Herbert T.: *Thomas Smith Webb: Freemason-Musician-Entrepreneur*; Chapter of Research, Ohio; 1965
- Liberal Freemason, The*, Sept. 1889
- New Hampshire Masonic Bulletin, The*, Feb. 1931
- Pick, Fred L., Knight, G. Norman; *The Pocket History of Freemasonry*; revised by Frederick Smyth, Muller, London; 1968
- Pritchard, Samuel; *Masonry Dissected*; London, 1730; MBC, 1977

*RI Freemason*: October 1993

Rugg, Henry W., D.D.; *History of Freemasonry in Rhode Island*; Providence, 1891

Turnbull, Everett R. and Denslow, Ray V.: *A History of Royal Arch Masonry*; 3 vols., General Grand Chapter; 1956; reprinted 1993

# A RTICLES

## SUGGESTED READING LIST FOR THE HISTORY AND MEANING OF THE RITUAL

Readers Key; These references are searchable by using the pattern below.

*Title*

*Author, years of life*

*Livingston Library call number*

*Publisher, year*

*pagination*

Illustrations of Masonry

William Preston, 1742-1818

M10 P92i 1975

Masonic Book Club, vol. 4: Bloomington, IL: Masonic Book Club, 1975, c. 1973

xvii, 303 p.

***Contemporary printing of the writings of the English Mason generally credited with inspiring American Masonic ritual.***

Inner Workings: the origin and meaning of the Master's word

C. Bruce Hunter, 1944-

M14 H91i

Richmond, VA: Macoy, c2002

xxv, 143 p.

Masques of Solomon: the origin of the third degree

C. Bruce Hunter, 1944-

M14 H91m

Richmond, VA: Macoy, 2003

xxiii, 219 p.

More Inner Workings: the evolution and new meaning of the Master's word

C. Bruce Hunter, 1944-

M14 H91im 2004

Richmond, VA: Macoy, c2004

xiii, 147 p.

***C. Bruce Hunter's books present interesting theories on the roots of Masonic ritual in the British Isles, and their possible origins in the Knights Templar and the Royal Order of Scotland.***

The Freemason's Monitor, or, Illustrations of Masonry: in two parts/ by a Royal Arch Mason, K.T.--K. of M.--&c. &c.

Thomas Smith Webb, 1771-1819; Joseph Fry, 1774-1856; Henry Collins Southwick, 1772-1821;

Thomas Spencer, 1752-1840

M14.1 W38m 1797

Printed at Albany: [By Fry and Southwick?] for Spencer and Webb, Market-Street, 1797

[12], 284 p.

***The first edition of the work generally accepted as the root of the Standard Work of the Grand Lodge of the State of New York. Webb is thought to have borrowed heavily from Preston's work, but his Monitor greatly influenced the development of American Masonic ritual.***

The Freemasons's Monitor, or, Illustrations of Masonry: in two parts

Thomas Smith Webb, 1771-1819; Allen E. Roberts, 1917-1997

M14.1 W38m 1996

Masonic Book Club, vol. 27: Bloomington, IL: Masonic Book Club, c1996

xxiv, 284 p.

***A contemporary printing and facsimile of Webb's Monitor, prefaced with an overview of Webb's life [reprinted in the 'Meaning of the Ritual' guide]***

Monitor of the Work: lectures and ceremonies of ancient craft Masonry in the jurisdiction of the Grand Lodge of Free and Accepted Masons of the State of New York

NYS Grand Lodge

M14.2 F87ny 1961

New York: The Grand Lodge, 1961, c1958

v, 113 p.

The Standard Work and Lectures of ancient craft Masonry in the jurisdiction of the Grand Lodge of Free and Accepted Masons of the State of New York

NYS Grand Lodge

M14.2 F88ny 1960- Access restricted

New York: The Lodge, c1960

259 p.

***The first publications of the Standard Work, authorized by the Grand Lodge following the 1960 Annual Communication.***

The Way of the Craftsman: a search for the spiritual essence of the Craft  
W. Kirk MacNulty, 1932-  
M11 M23  
London: Central Regalia, 2002  
160 p.

Six Hundred Years of Craft Ritual  
Harry Carr, 1900-1983  
M14 C23 1980  
[S.l.]: Committee on Masonic Education, Grand Lodge of Missouri, 1977, 1980 printing  
23 p.

The Ritual: the greatest story never told  
Leon Davin  
M14 D28  
Victoria, BC: Trafford, 2003  
vi, 236 p.

The Development of our Ritual  
William A. Wall  
M10 W15  
Paper delivered before the Study Club, Cortlandville Lodge no. 470  
[S.l. :s.n.], 1937  
14 leaves

The National Masonic Conventions: the birth and places of deliberation, 1842-1843-1846  
Maryland Grand Lodge, Committee on History: Harry L. Robinson, 1880-; Charles W. Skipper,  
1876-1944  
M17.973 M36  
[Baltimore, MD? : the Grand Lodge], 1943  
xiii, 118 p.

The Early Masonic Catechisms  
Douglas Knoop, 1883-1948; Gwilym Peredur Jones, 1892-; Douglas Hamer; Harry Carr, 1900-  
1983  
M31 K75c2 [1992r]  
Kila, MT: Kessinger, [c1992] reprint: originally published: Manchester, Eng.: Manchester  
University Press, 1963  
2, xi, 244 p.

The EA's Handbook  
John Sebastian Marlow Ward, 1885-1949  
M14.21 W21e  
London: Baskerville Press, [1923]  
xiii, 88 p.

The FC's Handbook  
John Sebastian Marlow Ward, 1885-1949  
M14.21 W21f 1950  
London: Baskerville Press, c1950  
55 p.

The MM's Book  
John Sebastian Marlow Ward, 1885-1949  
M14.21 W21f 1950  
London: Baskerville Press, [19--]  
110 p.

Who Was Hiram Abiff?  
John Sebastian Marlow Ward, 1885-1949  
M11 W21w  
London: Baskerville Press, 1925  
244 p.

The Craft and Its Symbols  
Allen E. Roberts, 1917-1997  
M11 R53  
Richmond: Macoy Publishing and Supply Co., c1974  
xi, 90 p.

The Meaning of Masonry  
Walter Leslie Wilmshurst, 1867-1939  
M11 W68d 1922  
New York: E.P. Dutton, 1922  
v, 216 p.