



## Symbolic Lessons

### Articles:

Why Symbolism?

Mother Lodge

The Cross

Word and Symbol

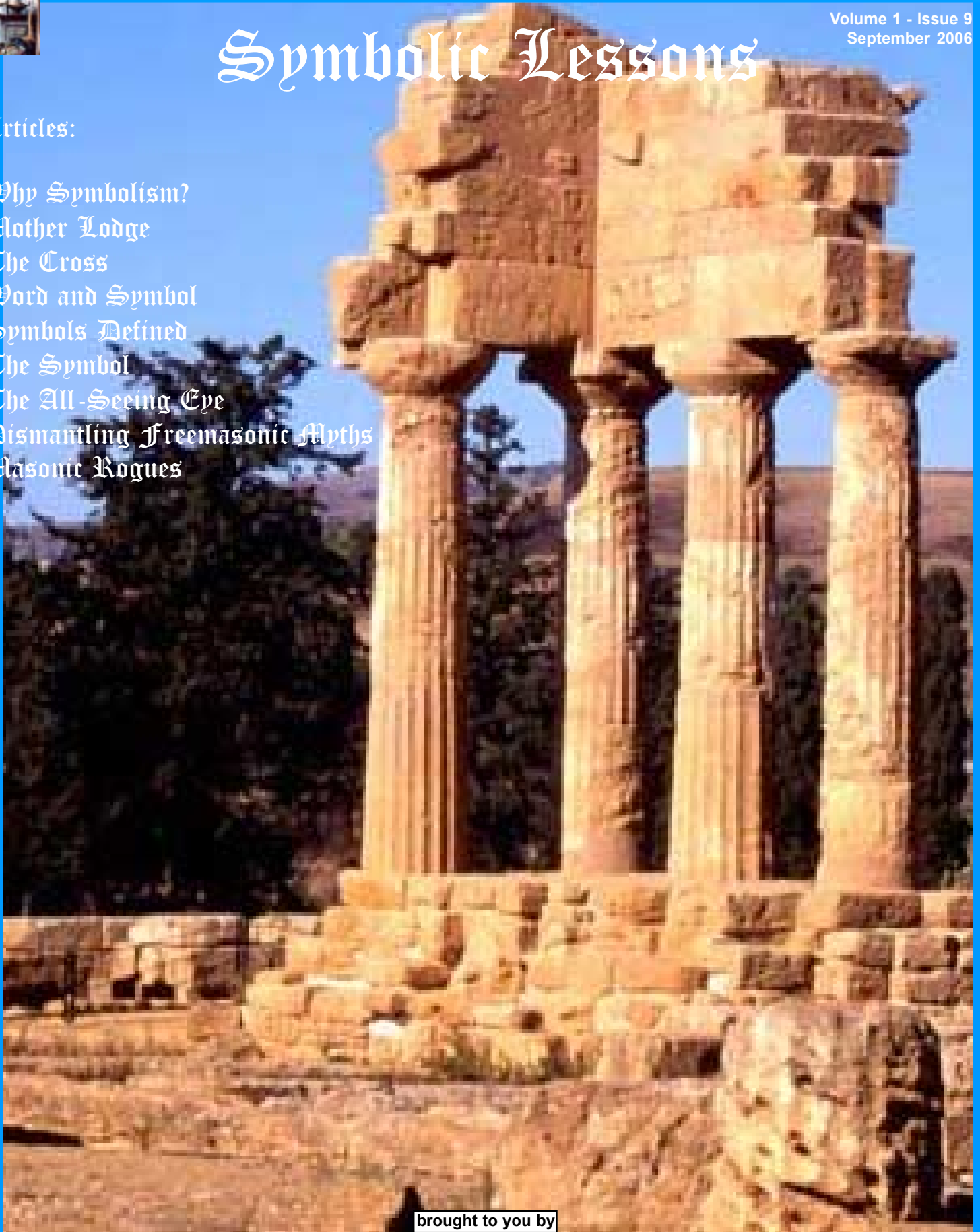
Symbols Defined

The Symbol

The All-Seeing Eye

Dismantling Freemasonic Myths

Masonic Rogues



brought to you by

Lodge Room UK



Lodge Room US





# Between The Pillars An Editorial Symbolism



By R. Theron Dunn

The fundamental definition of freemasonry is:

*A peculiar system of morality, veiled in allegory and illustrated by symbols.*

*Illustrated by symbols.* It seems appropriate, therefore, as masons we examine what symbols are, how they are used, and what they mean to us as masons.

What are symbols. Symbols represent other ideas or things, while not themselves being the idea or thing it represents. For instance the words that make up this article are symbols for ideas. The letters that make them up the words are themselves symbols for sounds.

Then we have picture symbols that represent thoughts. For instance, a stop sign represents the idea of stopping. Even without the words STOP on the center of it, the octagonal red symbol itself represents the idea STOP.

Symbols can also be actions, where one action represents another concept or thought entirely. For instance, in the first degree, a candidate is prepared for initiation, which is symbolic of concepts and ideas.

We also have symbols which represent ideas but are not themselves pictures of the idea. For instance, the beehive symbolizes industry and the square represents morality.

Which brings us to symbols in masonry. So before I go on, I want to take a look at the symbols in masonry as they are explained in the blue lodge degrees.

In the first degree we have the divestiture of all minerals and metals, being neither naked nor clad, being neither barefoot nor shod, hoodwinking, a cable-tow around the neck, perambulation, examination at each station, three principle officers, three stations, three supports, first three grand masters, the rough ashlar, perfect ashlar, square, level, plumb, north-east corner, manner of reception, altar, bible, manner of kneeling, password, grip, due guard and sign, chalk, charcoal and clay.

In the second degree, there are the pillars, the staircase, geometry, three precious jewels of a

Fellowcraft mason, corn, wine and oil, the passwords, manner of kneeling, and shibboleth.

In the third degree, the symbols are the three steps, the pot of incense, beehive, book of constitutions, tyler's sword, naked heart, all seeing eye, anchor and ark, 47th problem of Euclid, hourglass and scythe, setting maul, spade, coffin, acacia, Hiram Abiff, three ruffians, three demands, broken column, time, open book, grand hailing sign, master's word, password, and so on.

This list is by no means complete, but is offered as a starting point from which we can continue our discussion about the symbols of masonry.

In masonry, symbols are offered as a means of teaching. The symbols, while having the direct meanings we are given within the degree conferrals, have deeper meanings which contemplation, discussion and experience reveal.

Each of the symbols, by itself, conveys a particular thought or concept. Explanations of the symbols are offered to the initiate. These explanations, however, are but, as Albert Pike says in *Morals and Dogma*, but the outer portico.

When a man has reached the degree of master mason, he has graduated from symbolic high school. As we all know, learning only begins upon graduation. It does not stop.

The first three degrees, like the first twelve years of schooling, are but preparation for greater understanding. As a mason continues his study, he finds the beauty of symbolism is as understanding grows, the symbols can be seen to convey greater and deeper meaning.

The degrees themselves symbolize the growth from profane, to youth, to adulthood, to maturity. And with maturity comes greater understanding. Everything in masonry is symbolic, from the degrees themselves to the symbols used in the degree.

Masonry grew and came out of the shadows in the 18th century, during the age of enlightenment. This was a period of great intellectual growth, as we shed the ignorance of the dark ages, and the shackles of religious persecution.

At that time, great truths had to be hidden, lest the religious authorities, always violently opposed to anything that diminished their temporal power, take action against us. The use of teach-

ing by allegory illustrated by symbols have carried the great peculiar system of morality to us.

In fact, the symbolism is exactly what has allowed the great philosophy of the 18th century to be as vibrant and living in the 21st century as it was then. As masons, it is incumbent upon us to examine the lessons we are taught, to inculcate them into our lives, and to seek the deeper meanings hidden in the open.

Symbols are the heritage masonry has passed to us. The allegory teaches us, and the symbols speak to us.

There is one further symbol we need to consider, one not often seen as a symbol. Our Obligation to each other. The obligation teaches us, not just what the words state, but how we should live and what we owe.

Masonry IS a beautiful system, a peculiar morality, taught by allegory and illustrated by symbols. This issue of the Lodgeroom International Magazine is an inspection of those symbols.



## The Lodgeroom International Magazine

Cover: Temple of Demeter  
Greece

Published by:  
William McElligott, P.M.  
R. Theron Dunn

Contact/Submit: TLRINT@lodgeroomuk.com

Volume 1 - Issue 9 - September 2006

### Symbolic Lessons

#### Featured Articles

Why Symbolism? By Wr. Carl Claudy, P.M. ....	3
Mother Lodge By Br. Joseph Rudyard Kipling .....	3
The Cross By Wr. Giovanni Lombardo, P.M. ....	4
Word and Symbol By Br. René Guénon .....	4
Symbols Defined By Wr. Albert Gallatin Mackey .....	4
The Symbol By Br. Nicola Greci .....	5
The All-Seeing Eye By Wr. Albert Gallatin Mackey ....	5
Dismantling Freemasonic Myths By Cassandra A. Fortin .....	6
Masonic Rogues By Wr. John L. Cooper, III .....	6

#### Regular Features

Between The Pillars .....	2
Crossword Puzzle by Lance Ten Eyck .....	7
Valuable Links to Masonic Works .....	21
Masonic Humor .....	24
The Last Word .....	25

Add me to the mailing list to receive the Lodgeroom International Magazine free:

[http://www.lodgeroomuk.net//phplists/public\\_html/lists/](http://www.lodgeroomuk.net//phplists/public_html/lists/)

## Why Symbolism?



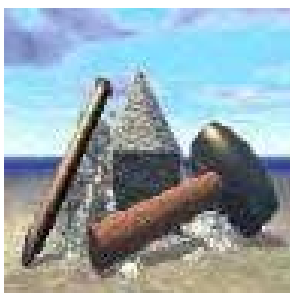
by Carl Claudy

"I am puzzled" began the new Master Mason, "over a matter on which I have vainly sought light among my brethren. None gives me a satisfactory answer. We are taught that Masonry teaches through symbols; I want to know why. Why do we not put our truths into plain words? Why do we employ one thing to stand for another thing? Wouldn't Masonry be stronger and better if it was plain instead of 'veiling in allegory' its principles and ethics?"

"Like so many questions which can be answered regarding Masonry," answered the Old Past Master, "this one may have several answers, all correct."

"Well, what is your answer?" demanded the new Master Mason.

"You will surely admit without argument," answered the Old Past Master, "that man is a triple nature; he is physical, mental and spiritual. He has a body, and senses which bring him into contact with, and translate the meanings of, the physical world of earth, air, fire and water, which is about him. He has a brain and a mind, by which he reasons and understands about the matters physical which he is surrounded. And he has a "Something Beyond"; you may call it Soul, or Heart, or Spirit, or Imagination as you will, but it is something which is allied to, rather than a part of, reason, and which is connected with the physical side of life only through its sensory contacts."



"Your soul or spirit, my brother, comprehends a language which the brain does not understand. The keenest of minds have striven to make this mystic language plain to reason, without success. If you hear music which brings tears to your eyes and grief or joy to your heart, you are responding to a language your brain does not understand and cannot explain. It is not with your brain that you love your mother, your child or your wife; it is "Something Beyond"; and the language with which that love is spoken and understood is not the language of the tongue."

"A symbol is a word in that language. Translate that symbol into words which appeal only to the mind, and the spirit of the word is lost. Words appeal to the mind; meanings not expressed in words appeal to the spirit."

"All that there is in Freemasonry, which can be set down in words on a page, leaves out com-



pletely the spirit of the Order. If we depended on words, or ideas alone, the fraternity would not make a universal appeal to all men, since no man has it given to him to appeal to the minds of all other men. But Freemasonry expresses truths which are universal; it expresses them in a universal language, universally understood by all men without words. That language is the language of the symbol, and the symbol is universally understood because it is the means of communication between spirits, souls, hearts."

"Indeed, when we say of Masonry that it is 'universal,' we mean literally; it is of the universe, not merely of the world. If it were possible for an inhabitant of Mars to make and use a telescope which would enable him to see plainly a square mile of the surface of the earth, and if we knew it, and desired by drawing upon that square mile a symbol, to communicate with the inhabitants of Mars, we would choose, undoubtedly, one with as many meanings as possible; one which had a material, a mental and a spiritual meaning. Such a symbol would be the triangle, the square or the circle. Our supposed Martian might respond with a complementary symbol; if we

showed him a triangle, he might reply with the 47th problem of Euclid; if we showed him a circle, he might set down 3.141659 (the number by which a diameter multiplied, becomes a circumference). We would find in a symbol a language with which to begin communication, even with all the universe!"

"Naturally then, we employ symbols here for heart to speak to heart. Call it soul, mind, spirit, what you will, imagination is its collection of senses. So we must appeal to the imagination when speaking a truth which is neither mental or physical, and the symbol is the means by which one imagination speaks to another. Nothing else will do; no words can be as effective (unless they are themselves symbols), no teachings expressed in language can be as easily taught or learned by the heart as those which come via the symbol through the imagination."

"Take from Freemasonry its symbols and you have but the husk; the kernel is gone. He who hears but the words of Freemasonry misses its

[Continued on Page 9 - Symbols](#)

## The Mother Lodge

By Joseph Rudyard Kipling

There was Rundle, Station Master,  
An' Beazeley of the Rail,  
An' 'Ackman, Commissariat,  
An' Donkin' o' the Jail;  
An' Blake, Conductor-Sargent,  
Our Master twice was 'e,  
With 'im that kept the Europe-shop,  
Old Framjee Eduljee.

Outside -- "Sergeant! Sir! Salute! Salaam!"  
Inside -- "Brother", an' it doesn't do no 'arm.  
We met upon the Level an' we parted on the  
Square,  
An' I was Junior Deacon in my Mother-Lodge  
out there!

We'd Bola Nath, Accountant,  
An' Saul the Aden Jew,  
An' Din Mohammed, draughtsman  
Of the Survey Office too;  
There was Babu Chuckerbutty,  
An' Amir Singh the Sikh,  
An' Castro from the fittin'-sheds,  
The Roman Catholic!

We 'adn't good regalia,  
An' our Lodge was old an' bare,  
But we knew the Ancient Landmarks,

An' we kep' 'em to a hair;  
An' lookin' on it backwards  
It often strikes me thus,  
There ain't such things as infidels,  
Excep', per'aps, it's us.

For monthly, after Labour,  
We'd all sit down and smoke  
(We dursn't give no banquits,  
Lest a Brother's caste were broke),  
An' man on man got talkin'  
Religion an' the rest,  
An' every man comparin'  
Of the God 'e knew the best.

So man on man got talkin',  
An' not a Brother stirred  
Till mornin' waked the parrots  
An' that dam' brain-fever-bird;  
We'd say 'twas 'ighly curious,  
An' we'd all ride 'ome to bed,  
With Mo'ammed, God, an' Shiva  
Changin' pickets in our 'ead.

Full oft on Guv'ment service  
This rovin' foot 'ath pressed,  
An' bore fraternal greetin's  
To the Lodges east an' west,  
Accordin' as commanded  
From Kohat to Singapore,  
But I wish that I might see them  
In my Mother-Lodge once more!

[Continued on Page 9 - Mother Lodge](#)

# The Cross



By Wt. Giovanni Lombardo, P.M.  
Lemmi Lodge #400  
Grande Oriente D'Italia

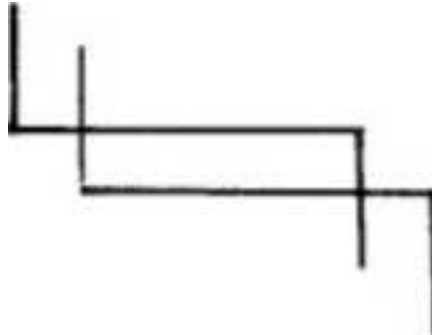
The cross is, at least in my opinion, the symbol that explains the mystery of the divine as diversity in unity far better than any other. This same, however, either by tradition, or mental laziness, has been indissolubly tied to Christianity.

Yet, to the contrary, the cross is very ancient; man discovered archaeological finds of the Paleolithic, and then also the Egyptian ankh, the Tibetan swastika or the Aztec cross of Tlaloc, all prior to the Christian era.

The circumstance that the same symbol can be found in different times and sociocultural contexts, with however analogous if not identical meaning, stirs up deep emotions and invites us not to identify the cross with Christianity: the limits of any particular religion, whatever its dignity, appear to be constrained before the Infinite.

\* \* \*

The most common attribution of the cross is as symbol of the sun. In ancient times the sun was considered as a divinity, it being associated with the idea of life. The Egyptian ankh was so called because the relevant hieroglyph means life. In some Tibetan drawings the arms of the swastika are superimposed so that it symbolizes the coitus of a man and a woman, which is the starting moment of the human life. (fig. 1)



The sketch depicting two people of opposite gender who unite, thus creating a new life, makes us think about another meaning of the cross, i.e. the dialectics of opposites: male/female; life/death; rationality/intuition; and so on. These opposites are the arms of the cross that, being absorbed in one unified context, the same cross, appear no longer antithetical, but, rather, complementary.

It can be deduced that every phenomenon whose

existence is perceived by us, is the sensible manifestation of another reality that cannot be perceived through our senses: to exist, in its etymology – Latin: *ex stare* – indicates an essence or being that is dependent on a different principle than that by which it has emanated. As a consequence hereof, all phenomena that our senses perceive as different are actually such only seemingly, because they stem from the unique principle to which they will converge, reassembling in full harmony.

I quote from chapter VI of Bhagavad-Gita:

A true yogi observes Me in all beings, and also sees every being in Me. Indeed, the self-realized man sees Me everywhere.

For one who sees Me everywhere and sees everything in Me, I am never lost, nor is he ever lost to Me.

*The yogi who knows that I and the Supersoul within all creatures are one worships Me and remains always in Me in all circumstances.*

The two arms of the cross can also be considered as four half-lines which stem from the same point, thus dividing the plan in four equal parts (fig.2).

Continued on Page 9 - Cross

## WORD AND SYMBOL

Bro. René Guénon

WE have already had occasion to speak of the importance of the symbolic form in the transmission of traditional doctrinal teachings. We now return to this subject to add some complementary details and to show more explicitly the different points of view from which it can be considered.

First, symbolism seems to us to be particularly well adapted to the exigencies of human nature, which is not a purely intellectual nature but requires a sensory basis from which to raise itself to higher spheres. We must take the human make-up as it is, one and multiple in its real complexity-something all too apt to be forgotten ever since Descartes attempted to establish a radical and absolute separation between soul and body. For pure intelligence, of course, no outward form or expression is needed in order to understand truth, nor even to communicate to other pure intelligences what it has understood, in the measure that this is communicable; but this is not how it is for man.

Fundamentally, every expression, every formulation whatever it may be, is a symbol of the thought

that it expresses outwardly, and in this sense language itself is nothing but a symbolism. There should be no opposition, therefore, between the use of words and the use of figurative symbols; rather, these two modes of expression are complementary (and can in fact be combined, since writing is ideographic in origin, and has sometimes, as in China, even retained this character).

Generally, the form of language is analytic, or 'discursive', as is the human mind of which it is the proper instrument and the pattern of which it follows or reproduces as closely as possible; on the contrary, symbolism in the strict sense is essentially synthetic and thereby 'intuitive' as it were, which renders it more apt than language to serve as a support for intellectual intuition. This latter is higher than reason and we must be careful not to confuse it with that lower intuition to which certain contemporary philosophers appeal. Consequently, if one is not content merely to note a difference, but wishes to speak of superiority, the superiority will be on the side of synthetic symbolism (whatever some may claim), which opens possibilities of conception that are virtually unlimited, whereas language, with its

Continued on Page 10 - Symbol

## Symbols Defined



By Albert Gallatin Mackey  
*Encyclopedia of Freemasonry*

A symbol is defined to be a visible sign with which a spiritual feeling, emotion, or idea is connected. It was in this sense that the early Christians gave the name of symbols to all rites, ceremonies, and outward forms which bore a religious meaning; such, for instance, as the cross, and other pictures and images, and even the sacraments and the sacramental elements. At a still earlier period, the Egyptians communicated the knowledge of their esoteric philosophy in mystic symbols. In fact, man's earliest instruction was by means of symbols. "The first learning of the world," says Doctor Stukely, "consisted chiefly of Symbols. The wisdom of the Chaldeans, Phenicians, Egyptians, Jews, of Zoroaster, Sanchoniathon, Pherecydes, Syrus, Pythagoras, Socrates, Plato, of all the ancients that is come to our hand, is symbolic." And the learned Faber remarks that "allegory and personification were peculiarly agreeable to the genius of antiquity, and the simplicity of truth was continually sacrificed at the shrine of poetical decoration."

Continued on Page 11 - Defined

# The Symbol

Bro. Nicola Grenci

In old Greek language the word symbol meant a way to control or a means of recognition. The means of recognition was gained by breaking an object into two irregular halves, in such a way the owner of one of the twos could match his half with the other one and thus prove himself.

It also represents another meaning. The symbol, in fact, hides deeper meanings. The mystic Ugo di San Vittore describes symbols as: "the connection of visible things, in order to show the invisible ones".

The comprehension of the symbol is strictly related to the knowledge already acquired by the one who is studying it. It is plain that men never stop to develop a symbolic imagination, looking around them symbols even there where no human reasoning has seen one.

The profane world communicates by words, whilst symbolism is the way initiates communicate. Traditional symbols, in fact, join the material and spiritual worlds through a synthesis grounded on intuitive knowledge (pure transcendent intellect), which does not have its origin in the mind (because it transcends the latter) but in the "centre" of the individual (the "centre-hearth" of certain traditions), where resides the divine light which gives origin to us.

This is possible because the traditional symbol is part of the sacred, but it does not reveal it.

It is a duty of the initiate to reveal the living and operating reality, the reality of the sacred enframed into the symbol, because it stimulates the consciousness through the creative imagination. However, this is essentially an acknowledgment, an increased awareness of the True, in other words Gnosis.

The symbols, on different times, have represented the only way to save and to hand down memory and knowledge. In order to understand the Masonic symbol, we do need to release certain structures of the profane culture, which force us to attribute to the symbol just one meaning, action which eventually transforms the symbol into a code. The journey in the work of the initiate will be as rich as the number of possibilities connected to it will be wide.

As Di Bernardo wrote: "In Freemasonry the symbol expresses just one secret: the initiatory one. There is just one initiation, which is feeling to be part of the ideal chain of the Fraternity. The one who is unable to understand this will always find himself to be a profane who has entered the Masonic Temple by chance, who observes familiar objects, like the square, the compass, the ham-

mer... without being able to understand their real symbolic meaning."

The symbols that surround us in the temple have progressively achieved so much potentiality that one can read and interpret them in many different ways.

It is also true that through them (and even more through the rituals) we will become able to find the way to look for "the Truth".

Most of those who deny that symbols carry any kind of deeper meaning probably do not have the psychological capacity to think in symbolic terms, to detach themselves from the everyday life in order to face and start a community and symbolic work.

Everything can be a symbol, if we want that to be it. Symbols are referred just indirectly to the physical reality; nevertheless they directly underline a mental, imagined one, made of meanings and sense.

Ernst Cassier stated that the man is a symbolic animal.

Following a hermetic concept, he is "an incarnation of cosmic functions", or, because he is placed on the centre of the creation, he is considered the UNIVERSAL SYMBOL.

We can say, like Guénon writes, that we do not have just visual symbols, but sonorous ones as well.

Now I would like you to think of one of our rituals: it is constituted by a group of visual symbols (the objects which are in the temple, our aprons). But, if we think about it, even words and gestures are symbols. We can say that they are symbols which are given action to.

The interpretation of the symbol, then, is down to the intelligence and sensitivity of each one of us, through an inner quest which lead us to find

, in ourselves, our microcosm.

This interpretation does not want to show any dogmatic character, and can assume therefore different meaning without experiencing contradictions; on the contrary, self-completing.

We can in fact affirm that the symbol cannot be completely disclosed, explained and rationalized, because each attempt in such direction will deprive it of its magical dimension. We can say, then, that the symbol promote free-thought, contrary to all religious and political dogmas.

As our Bro. Rocco Ritorto wrote, "ritualism and symbolism are the ways that drive the mason to the light which frees him from superstition, fanaticism, dogmatism, allowing him to enrich his Ego of knowledge; without this any way of truth and spiritual, moral and intellectual growth is vane".

The experimentation of the symbols onto an inner way, connected with the rituality of the temple allows the initiate to proceed towards the highest of the journeys, the one of "know thyself".

I want to conclude with a quote from Bachofen:

It is in the graves that the symbol has been created...

Thoughts, feelings, dumb prayers  
Evoked by the aspect of the tomb  
Could not be expressed by words;  
Just the symbol, because of its immutable silence,  
Can enable one feel them.

## Bibliography:

Filosofia della Massoneria, Giuliano Di Bernardo  
Le domande della vita, Fernando Savater  
Considerazioni sulla via iniziatica, René Guénon  
Massoneria Azzurra, U. G. Porciatti  
Tavole massoniche 2, Rocco Ritorto  
Il libero muratore, Eugen Lenhoff  
*Aurora Consurgens*, A. Gentili  
and ...Brethren's papers



# The All-Seeing Eye



Albert Gallatin Mackey  
*Encyclopedia of Freemasonry*

On page 52 Dr. Mackey interpreted the All-Seeing Eye as a symbol of God's omniscience, and in doing so had at the time (about 1870) the support of the Masonic students of his generation.

The soundness of that interpretation need not be questioned in the sense that it represents the logical goal toward which any other possible interpretation may be aimed; but it is doubtful if it can be supported by Masonic history.

Almost less is known about the symbol (and it is

a symbol!)  
than any  
other; it did  
not once



come into the purview of the studies on which this Supplement is based, and if any researcher has found anywhere solid data on the origin of the symbol it must be hidden in a book of more than average obscurity. There are a number of considerations based on other known data which throw some sidelights on the question :

1. During the long formative period of the

Continued on Page 17 - All Seeing Eye

# Dismantling the Freemason Myths

By Cassandra A. Fortin  
Originally published July 8, 2006

If you ask S. Brent Morris to define Freemasonry, he'll probably respond with the question, "Do you want a technical answer or a simple one?"

Morris, who gives tours of a Freemason museum in Cockeysville, finds that most people opt for the short answer. So he tells them that Freemasonry is the world's oldest (it was founded more than 300 years ago) and largest (about 1.7 million members nationwide) fraternity.

With interest in the subject being raised by word that Dan Brown, the author of *The Da Vinci Code*, has a new book coming out that deals with Freemasonry, Morris has written a book of his own - and will sign copies today at the Barnes & Noble store in Towson.

A search by representatives of the New York-based Alpha Books for a Freemasonry expert to write a book on the subject that even an "idiot" could understand led them to Morris. He is one of Maryland's 20,000 Masons, and he edits the Washington-based *Scottish Rite Journal*, the largest-circulation Masonic magazine in the world.

"Brent knows everything about the Freemasons," said Randy Ladenheim-Gil, an executive editor for Alpha.

Alpha released Morris' book, *The Complete Idiot's Guide to Freemasonry*, in late May.

The 56-year-old Laurel man, who became interested in Freemasonry about 40 years ago, called writing the book "the most intense mental exercise I have ever engaged in." He started the 334-page book last June and finished it in October.

"It was hard for me to condense everything about Freemasonry into one book," said Morris. "But I think I included everything a layperson needs to know to understand the subject."

In his book, Morris writes that Freemasonry is a centuries-old fraternity whose modern form can be traced to 18th-century London, later counting George Washington and other Founding Fathers as members.

"Freemasons supported some pretty radical ideas with tolerance of religious differences and democracy among them," Morris writes of the organization, whose secrecy arouses suspicions among some.

"Masons spend over \$2 million a day on philanthropy, but they're also charged with organizing World Wars I and II and having World War III planned, all supposedly to bring about their 'to-

tal global domination.' "

He seeks to quash misconceptions about the fraternity.

"He not only talks about the myths in the book, but he busts a lot of them," said Ladenheim-Gil. "If I had any doubts before about the mysteries surrounding Freemasons, I don't anymore."

Responding to the misconception that Freemasonry is a religion, Morris writes in his book: "If Freemasonry is a religion, the members don't know it, the Worshipful Master has never been told, and the grand lodge is clueless."

But a few secrets and a good theory are all it takes to start a wave of interest, said H. Paul Scholte, the purchasing agent for Macoy Publishing and Masonic Supply Company Inc. in Richmond, Va.

"People are always looking for a good conspiracy, and since we are a secret society, people think

we must be hiding something," said Scholte.

Morris has appeared on *Good Morning America* and in documentaries for the History Channel and the National Geographic channel.

On a recent afternoon, Morris gave a tour of the museum in the Grand Lodge in Cockeysville, showing the aprons that are part of the organization's regalia.

"Each apron has symbol or characteristic that represents something about the history of the lodge," said Morris. "The symbols on the aprons serve as the private language of the masons."

And the masons' tools represent moral lessons.

For example, a 24-inch gauge teaches a mason to divide his day into three parts - eight hours for the service of God, eight hours for vocation and eight for refreshment and sleep.

"We are taught a symbolic system of morality," said Morris. "But we are also a good bunch of guys that get together, have fun and try to make a difference in the world."



## Famous Rogues in Freemasonry



By Very Worshipful John L. Cooper, III, P.M.  
Grand Secretary  
Grand Lodge of Free and Accepted Masons of the State of California

Taken from a speech presented at Evergreen Masonic Lodge on August 12, 2006.

As Freemasons we like to think that Freemasonry is an organization that makes good men better. We are aware that from time to time we have had some "bad eggs," but generally those "bad eggs" are not well-known as Freemasons, and we deal with them quietly within our own ranks. However there have been occasions when some of these "bad eggs" were widely known to the public at large as Freemasons - and their stories are often of interest not only to the public, but to us as Freemasons. I have therefore titled this talk, "Famous Rogues in Freemasonry."

The first of the three Freemasons we will meet tonight is Dr. William Dodd, a priest of the Church of England, and Grand Chaplain of the Grand Lodge of England in 1775. A prominent clergyman in London, Dr. Dodd was a member of a London lodge, and when the Premier Grand Lodge was laying plans for the laying of the cornerstone for their new Grand Lodge Building in Great Queen Street, they decided that they needed a chaplain for the occasion. At the time there was no Grand Chaplain, but the office was

quickly created and Dr. Dodd became the first Grand Chaplain in the history of Freemasonry. The ceremony was conducted on the site of the present home of the United Grand Lodge of England, although this was the cornerstone of the building that preceded the magnificent edifice on that site today.

The choice of Dr. Dodd for this important office seemed an appropriate one. He had enjoyed a splendid rising career as a young clergyman, following the footsteps of his father, who was also a priest of the Church of England. He was born in 1729, and was thus somewhat of a contemporary of another famous Freemason - Bro. George Washington, who was born in 1732. He entered Cambridge University, and earned a Bachelor of Arts in Mathematics. He was then ordained a priest of the Church of England, and became a tutor to several prominent members of the British aristocracy. He was a published author as well, including a *Commentary on the Bible*, and *Sermon to a Young Man*.

In 1763 his career took another significant step forward when he was appointed as chaplain to King George III - a post of distinction in the church, and one which put him into contact with the best people in society. He was also apparently a man of generous disposition because he founded Magdalene Home in Streatham - a district of London - for "fallen women."

Continued on Page 18 - Rogues

## Crossword Puzzle

By Lance ten Eck

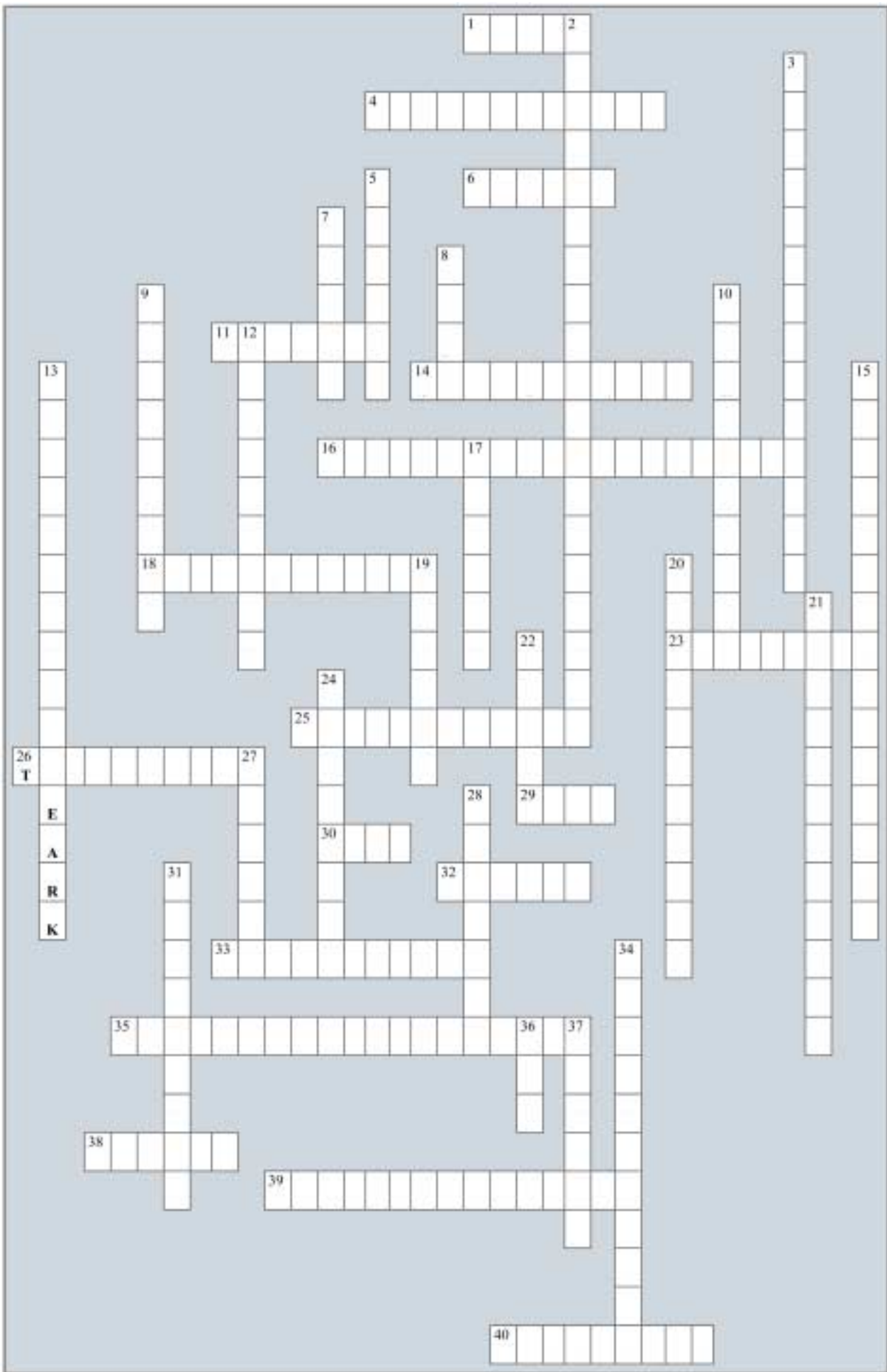
The questions are below and the puzzle form is on page 8. The solution is on page 23.

Across:

1. Symbolic of knowledge and understanding in Masonry.
4. Another name for the Holy Bible.
6. From the Ancient Mysteries, where a candidate is placed within symbolizing a "raising from the dead."
11. Symbolic of systematized industry. What one may not be able to accomplish alone may be easily performed when all work is accomplished together to complete a task.
14. This was a wooden instrument used by operative Masons in setting polished stones firmly into a wall.
16. Speaks of the mysteries of Masonry.....
18. An emblem reminding us that we are constantly in God's presence.
23. Ancient and universal customs of the Order which gradually grew into operation as rules of action.
25. Signifies that, of all forms of worship, it is more acceptable to God to be pure and blameless in our inner lives than anything else.
26. Emblematical of youth, manhood, and age.
29. Represents nourishment and sustenance of life.
30. Symbolic of refreshment, health, spirituality, and peace.
32. Symbolizes the immortality of the soul.
33. Not regular.
35. An emblem of law signifying that our moral and spiritual character is grounded in law and order and that no man can live a satisfying life who lives lawlessly.
38. An emblem of time, which cuts the brittle thread of life, and launches us into eternity.
39. Receives the sounds from.....
40. An emblem of the passage of time.
5. A representation of an idea by a visible object; a symbolical figure or design.
7. Known as the oldest and simplest of Greek architecture.
8. Allegorized under the figure of an old man, with white hair and beard, two large wings on his back, an hour-glass in one hand and a scythe in the other. Life is transitory and is certain to be cut down under divine decree....
9. Everlasting
10. The most ornamental of Greek architecture.
12. In Masonry it's used as a symbol of the immortality.
13. The hope of immortality and a safe landing in the haven of eternal security. In those Degrees of Masonry where the ceremonies and instructions relate to life and death, man's journey over the sea of life is symbolized by.....
15. Grammar, Rhetoric, Logic, Arithmetic, Geometry, Music and Astronomy.
17. One of five architectural styles from southern Italy.
19. The first mathematician to systematize the science of Geometry.
20. An emblem of law and order, and reminds us that our moral and spiritual character is grounded in law and morality.
21. Masonically referring to the fall of one of the chief supporters of the Craft; an untimely death.
22. Another style of architecture from ancient Greece considered classical.
24. The ineffable name of God, but the term is used symbolically of Divine Truth.
27. Signifies or represents some truth, idea or fact, but is not itself the thing it represents.
28. Old, time honored.
31. Developed late in the Roman period, combining two of the past architectural styles as an enriched version.

Down

2. Symbol of ascension and is described as consisting of three, five, and seven steps.
3. Symbolically, the initiate is instructed that the lessons he's received are to be treasured in his heart and remembered, and not to be forgotten; that which is told in confidence will be held.
34. A story through symbols, or an idea so expressed.
36. Represents joy, gladness and happiness.
37. It's one of the working-tools of a Royal Arch Mason, and symbolically teaches him to remove all rubbish so that he may freely search and receive Eternal Truth and Wisdom.



T  
E  
A  
R  
K



## Symbols

Continued from Page 3

meaning entirely.”

“The symbol has many interpretations. These do not contradict each other; they amplify each other. Thus, the square is a

symbol of rectitude of honor and perfection, of conduct, of a n d l i n e s of good work. These are all different, and yet allied.

The square is not a symbol of wrong, or evil, or meanness or disease! Ten different men may read ten different meanings into a square, and yet each meaning fits with, and belongs to, the other meanings.”

## Mother Lodge

Continued from Page 3

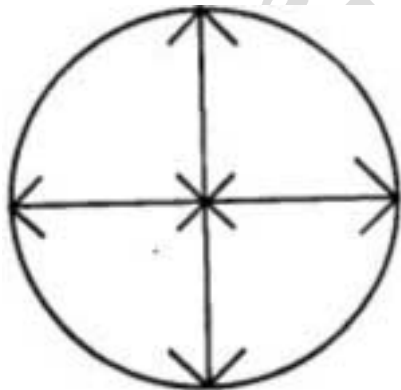
I wish that I might see them,  
My Brethren black an' brown,  
With the trichies smellin' pleasant  
An' the hog-darn passin' down; [Cigar-lighter.]  
An' the old khansamah snorin' [Butler.]  
On the bottle-khana floor, [Pantry.]  
Like a Master in good standing  
With my Mother-Lodge once more!

Outside -- "Sergeant! Sir! Salute! Salaam!"  
Inside -- "Brother", an' it doesn't do no 'arm.  
We met upon the Level an' we parted on the Square,  
An' I was Junior Deacon in my Mother-Lodge out there!

## Cross

Continued from Page 3

No initiate may ignore the pregnant meaning of the number four. Four was the number, accord-



ing to the Pre-Socratics, of elemental out of which is composed our world: earth, air, water and fire;

“Now ten men have ten different kinds of hearts. Not all have the same power of imagination. They do not all have the same ability to comprehend. So each gets from a symbol what he can. He uses his imagination. He translates to his soul as much of the truth as he is able to make part of him. This the ten cannot do with truths expressed in words.

“Twice two is equal to four’ is a truth which must be accepted all at once, as a complete exposition, or not at all. He who can understand but the ‘twice’ or the ‘equal’ or the ‘four’ has no conception of what is being said. But ten men can read ten progressive, different, correct and beautiful meanings into the trowel, and each be right as far as he goes.

The man who sees it merely as an instrument which helps to bind, has a part of the meaning. He who finds it a link with operative Masons has another part. The man who sees it as a sym-

bol of man’s relationship to Deity, because with it he (spiritually) does the Master’s work, has another meaning. All these meanings are right; when all men know all the meanings the need of Masonry will have passed away.”

“To sum up, the reason we must use symbols is because only by them can we speak the language of the spirit, each to each, and because they form an elastic language, which each man reads for himself according to his ability. Symbolism is the only language which is that elastic, and the only one by which the spirit can be touched. To suggest that Masonry use any other would be as revolutionary as to remove her Altars, meet in the public square or elect by a majority vote!”

“In other words, Masonry without symbols would not be Masonry; it would be but dogmatic and not very erudite philosophy, of which the world is full as it is, and none of which ever satisfies the heart!”

four was also considered to be the numbered man’s composite parts: body, mind, soul and spirit, respectively corresponding to each element.

Four are the journeys also taken by the candidate, the first in a convenient room adjoining the Lodge, but outside of the Temple, in what is usually referred to as the Chamber of Reflection, the remaining three within, where he receives purification through the symbolic tests of water, air and fire.

The four elements, each having their own characteristics, differ from each other, but all in strict harmonious, complementary reciprocity. The Pythagoreans then suggested a fifth element which they called “olkós”, rein, considered, due to its harmonizing activity, the restoring inner principle of the universe. From it depended the movement of the stars, the procession of the seasons - in a word: the perennial cycle of the life. This concept may be symbolized by the circumference, the geometric figure in which cannot be distinguished the beginning and the end. Let us remember, in this regard, that Christian iconography meaningfully depicts Jesus with Alpha and Omega placed on alternate sides, these being the first and the last letters of the Greek alphabet.

The rays radiate the four elements to the circumference; the centre, which is also the central point of the cross, is not only the starting point from which the rays spring, but also the converging one, symbolic of the Principle from which everything originates and to which everything returns.

\*\*\*

Man’s task is to move from the circumference and reach the centre, where, in communion with the Principle, will live with wisdom his earthly

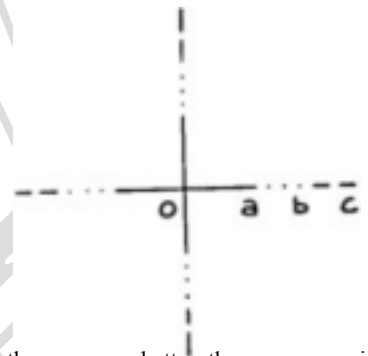
life, distant from his passions.

\*\*\*

To do this, man must allow his “talents” to bear fruit. It is quite evident that the result shall be different from individual to individual, taking due account of conditions, internal as well as external.

So, if we consider the crossing point as a symbol of human potential, we will have segments of different length, which are, in turn, symbolic of various achievements. (fig.3)

Nevertheless, considerations of the cross is al-



ways the same, or, better, the same cross is depicted in three different manners, hence a further consideration: the variety of the forms is put in order in accordance with a hierarchical principle which, on one hand, does not affect the substantial equality of the structure; on the other hand amplifies the diversity of functions.

Virtue and knowledge are the tools which permits man to reach the central point. These tools, in my opinion, are the two arms of the cross, the vertical and the horizontal one, or, if we prefer to borrow from Islamic esotericism, “amplitude”

Continued on Next Page - Cross

## Cross

Continued from Previous Page

and “exaltation”.

However in the cross is contained a warning: virtue and knowledge must be held in equilibrium if we desire to maintain harmony in both the image and in human conscience. Harmony is a cosmic law, the crossing point between Being and Becoming, between the immutable, *natura naturans*, that can be known by intuition only, and the phenomenal realm perceived by the senses, *natura naturata*. According to Epicarmus, visible harmony points to another harmony, unmanifest but as real.

“*Armonie afanes, du bist Gott*” - Secret harmony, you are God: so Diels exclaimed from the verses of the Greek poet.

Thereby, on one hand it is surely blameworthy to create a religion based on reason (fig. 4)

yet, on the other, however, it is equally in error to turn exclusively to mysticism, oblivious to the care



for the actual problems of worldly life (fig. 5)

*Est modus in rebus*, wrote Horace, there must be moderation in every aspect of the human life.



\*\*\*

To achieve his aims the initiate must abandon his passions, vanquish his prejudices, get rid of the “metals” that tie him to the materiality, hindering him to ascend towards higher spiritual goals. He must “die” because only by so doing will he be able to be reborn to a different and better life.

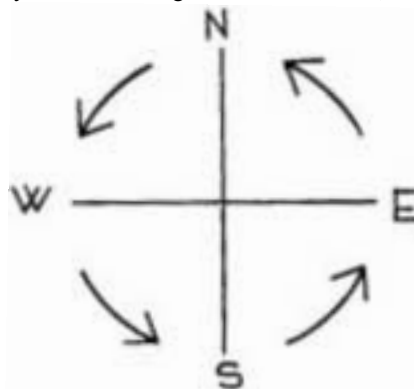
Let us recall that the cross was the alchemical hieroglyph of the crucible, in late Latin called *crucibulum*, a word stemming from *crux*, cross: The crucible is that tool wherein the matter finds its death by fire and is reborn and transformed into new ones.

Death, in its initiatic intent, marks the time in which the material, which is none other than the ephemeral, is abandoned: an essential moment towards the true Life.

This process can be easily read in the cross if one just imagines its arms at four different points,

corresponding to the main cardinal points, fixed by the movement of the ray (fig. 6):

North is the starting point, symbolic of sensorially oriented biological and animal life, and is



typical of the superficially thinking man who selfishly considers only himself.

West, positioned on the horizontal, is the moment of the humiliation, the fall and even death. It often happens that a man who is seeking after success stumbles and falls. He will then feel humiliated, a failure, mortified, and will probably think to death as an escape. Let us reflect on the assonance between *occasus*, sunset, and *occidere*, to die.

Man alone can look over his life. Looking at who he was and what he did, he passes through a crisis, i.e. he judges himself – the Greek verb “*krino*” means to judge – meditating and reflecting on what he has been but does no more want to be. This phase of reflection is symbolized by South, that shows the descent into Hell, or, as suggested by Bro. Guénon, the recollection of the inferior states of conscience, that each of us undertook in the Chamber of Reflections, taking his first journey, that on the Earth.

The ensuing position, the east, symbolizes instead the process of gestation of the “new” man who will awake to see the Light.

To be sure, the enterprise is neither easy nor susceptible of being put into effect in a short time. To this purpose it appeals to us to remember the words that Goethe has put in the mouth to Mephistopheles, who enjoyed seeing Faust torment himself in search of the unattainable:

“If also now it serves to me alone in a confusing tremor, I will *soon* lead it to clarity”. The italics are mine, wanting to emphasize that along the path man proceeds by degrees, and ‘degree’ means step, highlighting the idea of the difficulty that man meets during the way towards perfection.

And, finally, is resurrection. We should not be surprised to find here a coincidence with the point of departure - and I add: meaningfully - arriving, the coincidence being far from accidental. The soul - said Tommaso Campanella- proceeds from

the Infinite and once this has been unveiled, destroys itself, losing its individuality and becoming Infinite with it.

From the Word that was made flesh, therefore, to the flesh that is made Word: the cycle has been closed, the adventure of man is complete.



## Symbol

Continued from Page 4

more definite and fixed meanings, always sets more or less narrow limits to understanding.

Let no one say, therefore, that the symbolic form is good only for the common man; rather the contrary is true, or, better still, it is equally good for all, because it helps everyone to understand the truth it represents more or less completely and more or less profoundly, each according to the measure of his own intellectual possibilities. Thus the highest truths, not communicable or transmissible in any other way, can be communicated up to a certain point when they are, so to speak, incorporated in symbols which will no doubt conceal them for many, but which will manifest them in all their brilliance to those with eyes to see.

Does this mean that the use of symbolism is a necessity? Here we must make a distinction: as such and in an absolute way, no outward form is necessary; each is equally contingent and accidental in relation to that which it expresses or represents. Thus, according to the teachings of the Hindus, any figure whatsoever, a statue symbolizing one or another aspect of the Divinity, for example, should be considered only as a ‘support’; a point of departure for meditation; it is therefore simply an ‘aid’ and nothing more.

In this connection a Vedic text gives a comparison which perfectly clarifies the role of symbols and of outward forms in general: these forms are like the horse which enables a man to make a journey more rapidly and with far less effort than if he had to make it on foot. No doubt, if this man had no horse he could still reach his destination, but with how much more difficulty! If he is able to make use of a horse, he would be quite wrong to refuse it on the pretext that it is more worthy not to have recourse to any aid.

Do not the detractors of symbolism act precisely in this way? And although there is never an absolute impossibility of making the journey on foot, however long and arduous, there may nevertheless be a truly practical impossibility of succeeding in doing so. So it is with rites and symbols; they are not necessary in an absolute way,

Continued on Next Page - Symbol

## Symbol

Continued from Page 4

but they have a sort of expedient necessity, given human nature.

But it is not enough to consider symbolism from the human side, as we have done so far; to understand the full extent of its significance, it should be looked at as well from the divine side, so to speak. Once we have seen that symbolism has its basis in the very nature of beings and of things, that it is in perfect conformity with the laws of that nature, and bearing in mind that natural laws are after all only an expression and as it were an exteriorization of the divine Will, does this not authorize us to affirm that symbolism is of 'non-human' origin, as the Hindus say, or in other words, that its principle goes further back and higher than humanity?



It is not without reason that in reference to symbolism we recall the first words of St John's Gospel: 'In the beginning was the Word'. The Word, the *Logos*, is at once Thought and Word: In Itself, It is the Divine Intellect, which is the 'place of possibilities'; in relation to us, It manifests and expresses Itself by Creation, in which certain of those possibilities are realized in actual existence, while as essences they are contained in It from all eternity. Creation is the work of the Word; it is thereby also its manifestation, its outward affirmation; and that is why the world is like a divine language to those who know how to understand it: *Coeli enarrant gloriam Dei* ['The heavens declare the glory of God'], Ps. 19:2.

The philosopher Berkeley was thus not wrong when he said the world is 'the language that the infinite Spirit speaks to finite spirits'; but he was wrong to think language is only a collection of arbitrary signs, when in reality there is nothing arbitrary even in human language, all meaning at its origin necessarily having its foundation in some natural conformity or harmony between the sign and the thing signified. It was because Adam had received from God the knowledge of the nature of all living beings that he was able to give them their names (Gen. 11:19-20); and all ancient traditions agree in teaching that the true name of a being is one with its nature or very essence.

If the Word is Thought inwardly and Word outwardly, and if the world is the effect of the Divine Word uttered at the beginning of time, then all of nature can be taken as a symbol of a supernatural reality. Everything that exists, in whatever mode, having its principle in the Divine Intellect, translates or represents that principle in its own manner and according to its own order of existence; and thus, from one order to another, all things are linked and correspond with each

other so that they join together in a universal and total harmony which is like a reflection of the Divine Unity itself.

This correspondence is the true foundation of symbolism, which is why the laws of a lower domain may always be taken as symbolizing realities of a higher order, where they have their profound reason, which is both their principle and their end. Let us here call attention to the error of the modern 'naturalistic' interpretations of ancient traditional doctrines, interpretations which purely and simply reverse the hierarchy of relationships among the different orders of reality: far example, it has never been the role of symbols and myths to represent the movement of the stars; the truth rather being that in myths one often finds figures inspired by these movements and destined to express analogically something altogether different, because the laws of that movement translate physically the metaphysical principles on which they depend.

The lower may symbolize the higher, but the inverse is impossible; besides, if the symbol were not itself nearer the sensible order than what it represents, how could it fulfill the function for which it is destined? In nature the sensible can symbolize the suprasensible; the entire natural order can in its turn be a symbol of the divine order; moreover, considering man more particularly, is it not legitimate to say that he too is a symbol by the very fact that he is 'created in the image of God' (Gen. 1:26 - 27)? And let us add further that nature acquires its full meaning only if we regard it as furnishing us a means of raising ourselves to the knowledge of divine truths, which is also precisely the essential role which we have ascribed to symbolism.<sup>1</sup>

These considerations could be developed almost indefinitely, but we prefer to leave it to each individual to do this for himself by an effort of personal reflection, far nothing could be more profitable; like the symbols which are their subject, these notes should serve only as a point of departure for meditation. Moreover, words can express only imperfectly what is in question here; nevertheless there is still one aspect of the question, and not the least important, that we shall now try to make clear, or at least to set forth in a brief discussion.

The Divine Word is expressed in Creation, as we said, and speaking analogically and bearing in mind all due proportion, this is comparable to thought being expressed in forms (here there is no longer any need to distinguish between language and symbols properly so called) which at one and the same time conceal and manifest it. The primordial Revelation, which, like Creation, is the work of the Word, is also incorporated so

to speak in the symbols which have been transmitted from age to age ever since the origins of humanity; and this process is again analogous in its own order to that of Creation itself. Moreover, can we not see in this incorporation into symbols of the 'non-human' tradition a kind of anticipated image, a 'prefiguration' of the incarnation of the Word? And to a certain extent does this not also allow us to see the mysterious relationship that exists between Creation and the Incarnation which is its crowning?

We will end with a final remark relating to the importance of the universal symbol of the Heart, and more especially of the form which it takes in the Christian tradition, that of the Sacred Heart. If in its essence symbolism conforms strictly to the 'divine plan; and if the Sacred Heart is the center of the being, bath really and symbolically, then the symbol of the Heart, in itself or in its equivalents, must occupy a truly central place in all doctrines issuing more or less directly from the primordial tradition—something we will try to show in some of the studies to follow.

It would perhaps not be without value to note that this point of view, according to which nature is considered a symbol of the supernatural, is in no way new, it was widespread in the medieval period, especially among the Franciscans, and in particular with St Bonaventure. Let it also be noted that analogy, in the Thomist sense of the word, which allows us to ascend from knowledge of creatures to knowledge of God, is nothing else but a symbolic mode of expression based on the correspondence of the natural order with the supernatural order.



## Defined

Continued from Page 4

The word symbol is derived from a Greek verb which signifies to compare one thing with another; and hence a symbol or emblem, for the two words are often used synonymously in Freemasonry, is the expression of an idea derived from the comparison or contrast of some visible object with a moral conception or attribute. Thus the Plumb is a symbol of rectitude; the Level, of equality; the Beehive, of industry. The physical qualities of the Plumb are compared or contrasted with the moral conception of virtue or rectitude of conduct. The Plumb becomes to the Freemason, after he has once been taught its symbolic meaning, forever afterward the visible expression of the idea of rectitude, or uprightness of conduct. To study and compare these visible objects—to elicit from them the moral ideas which they are intended to express—is to make one's self acquainted with the symbolism of Freemasonry.

The objective character of a Symbols which

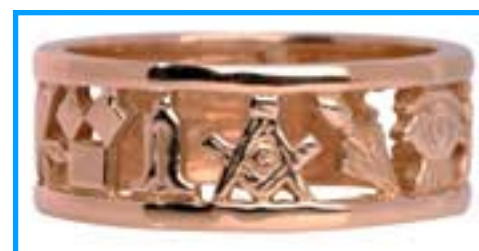
Continued on Page 13 - Defined

# The Lodgeroom International Store

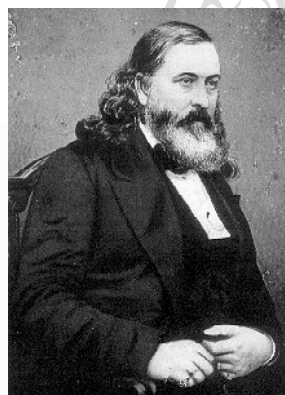
<http://www.lodgeroomuk.com/sales/>

Below is a small sampling of the extensive variety of Masonic items available at the Lodgeroom International Store. In addition to regalia in Craft, Royal Arch, Provincial and Rose Croix, we also offer a large selection of gifts, lodge room supplies, and printed materials, from rituals and administrative manuals to research to fiction.

Please visit The Lodgeroom International Store for all your masonic needs.



PayPal



E-books available from most authors.



## Lodgeroom International Magazine

Click here for Back issues:

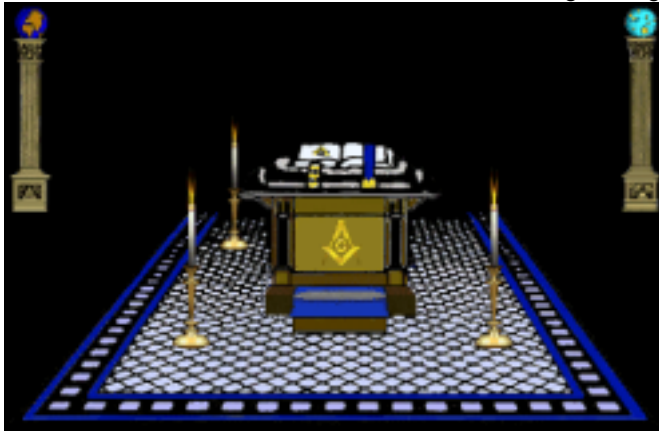
If you would like the magazine connection delivered to you on the first of each month click the following link:

[http://www.lodgeroomuk.net//phplists/public\\_html/lists/](http://www.lodgeroomuk.net//phplists/public_html/lists/)



## Defined

Continued from Page 12



presents something material to the sight and touch, as explanatory of an internal idea, is best calculated to be grasped by the infant missal, whether the infancy of that mind be considered nationally or individually.

Hence, in the first ages of the world, in its infancy, all propositions, theological, political, or Scientific were expressed in the form of symbols. Thus the first religions were eminently symbolical, because, as that great philosophical historians Grote, has remarked, At a time when language was yet in its infancy visible symbols were the most vivid means of acting upon the minds of ignorant hearers."

To the man of mature intellect, each letter of the alphabet is the symbol of a certain sound. When we instruct the child in the form and value of



these letters, we make the picture of some familiar object the representation of the letter which aids the infantile memory. Thus, when the teacher says, "A was an Archer," the Archer becomes a symbol of the letter A, just as in afterlife the letter becomes the symbol of a sound.

Doctor Barlow (Essays on symbolism i, page 1) says: Symbolical representations of things sacred, were coeval with religion itself as a system of doctrine appealing to sense, and have accompanied its transmission to ourselves from the earliest known period of monumental history. Egyptian tombs and

stiles exhibit religious symbols still in use among Christians. Similar forms, with corresponding meanings, though under different names, are

found among the Indians, and are seen on the monuments of the Assyrians, the Etruscans, and the Creeks. The Hebrews borrowed much of their early religious symbolism from the Egyptians, their latter from the Babylonians, and through them this symbolical imagery, both verbal and objective, has descended to ourselves. The Egyptian Priests were great proficient in symbolism and so were the Chaldeans, and so

were Moses and the Prophets, and the Jewish doctors generally—and so were many of the early fathers of the Church, especially the Greek fathers. Philo of Alexandria was very learned in symbolism and the Evangelist Saint John has made much use of it. The early Christian architects, sculptors, and painters drank deep of Symbolical lore, and reproduced it in their works.

In the absence of a written language or forms of expression capable of conveying abstract ideas, we can readily comprehend the necessity, among a primitive people, of a symbolic system. That symbolism in a great degree resulted from this necessity is very obvious; and that, associated with man's primitive religious systems it was afterwards continued, when in the advanced stage of the human mind the previous necessity no longer existed, is equally undoubted. It thus came to constitute a kind of sacred language, and became invested with an esoteric significance understood only by the few.

In Freemasonry, all the instructions in its mysteries are communicated in the form of symbols. Founded as a Speculative science, on an operative art, it has taken the working-tools of the professions which it spiritualizes, the terms of architecture, the Temple of Solomon, and everything that is connected with its traditional history and adopting them as Symbols, it teaches its great moral and philosophical lessons by this system of symbolism. But its symbols are not confined to material objects as were the hieroglyphics of the Egyptians. Its myths and legends are also, for the most part, symbolic.

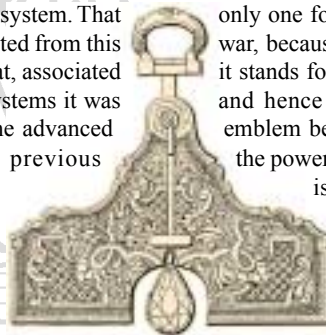
Often a legend, unauthenticated by history, distorted by anachronisms, and possibly absurd in its pretensions if viewed historically or as a narrative of actual occurrences, when interpreted as a symbol, is found to impress the mind with some great spiritual and philosophical truth. The legends of Freemasonry are parables, and a parable is only a Spoken symbol. By its utterance, says Adam Clarke, "spiritual things are better

understood, and make a deeper impression on the attentive mind " (For a thorough discussion of the subject in connection with the Craft, see Doctor Mackey's Symbolism of Freemasonry, revised edition.)

### Masonic Symbols

A symbol is some object, design, device, etc., which signifies or suggests some truth, idea, cause, ideal, etc.; what it is in itself is unimportant, because it is not used to call attention to itself but to call attention to that for which it stands; its sole function is thus to call the attention of a man to its meaning because it itself has nothing to say or to teach; and it is used where it is needed or desired that men shall keep certain truths, doctrines, etc., before them at a certain time. Although the two belong to the same general category "of things that point, or signify, or denote," a symbol differs in essence from an emblem.

The latter is itself the thing it stands for, but is only one form or instance of it. A sword is war, because it is a weapon; as an emblem it stands for each and every other weapon, and hence denotes war; a beehive is an emblem because it is itself an instance of the power of industriousness. An allegory



is a truth, doctrine, idea, ideal, etc., which is told in the form of a story; the story may be oral or may be written down, or it may be enacted like a play the allegories of the Building of the Temple and of the Search for That Which Was Lost are enacted. A rite is an end in itself, does not point to something outside itself, but is enacted for its own sake, and delivers its meaning in the process of enactment. Symbols, emblems, allegories, and rites are as universal as language —no people or period of history has yet been discovered without them; Freemasonry is not peculiar because it uses them, but it is one of the few societies in the modern world which has a teaching for its members and which delivers that teaching solely in the symbolic form.

Without any exception each symbol, emblem, allegory, and rite employed in the Degrees (of each of the Five Rites) is in use, or has been in use, outside of Freemasonry; a few of them (the Square, Circle, Pillars, etc.) have been in use almost without exception by every people in the world, and in every known century. It is meaningless to argue that if some Masonic symbol or rite now employed by Freemasonry is



Continued on Next Page - Defined

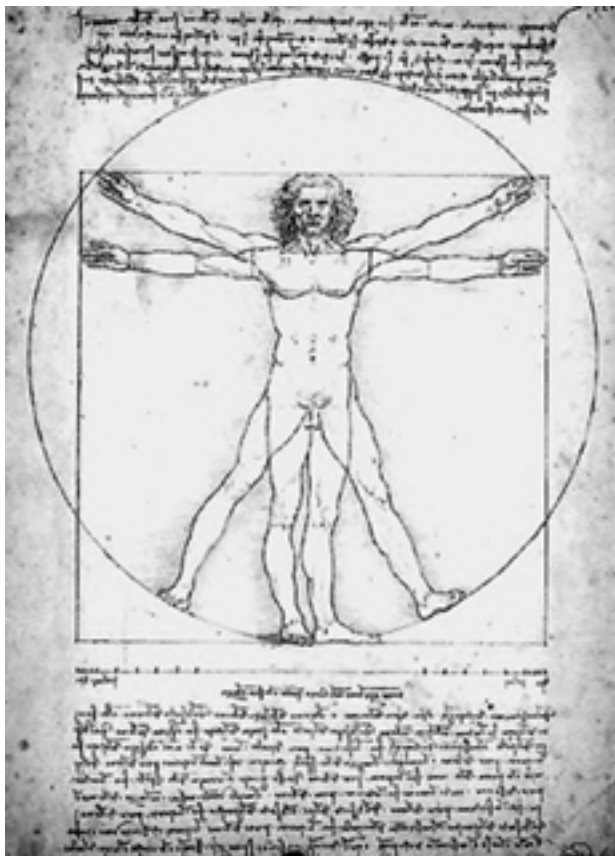
## Defined

Continued from Previous Page

found to have been employed by some people or society elsewhere therefore Freemasonry originated in it; if carried to its logical conclusion this argument results in saying that Freemasonry was originated by everybody, everywhere. Freemasonry did not invent its own symbols; they were here beforehand; it adopted such of them as it required, and employed them for its own purposes, just as it has taken from the English language the words it has needed for its own nomenclature. The only admissible canon or principle of interpretation of symbols is therefore plain: a symbol is a Masonic symbol in the sense that Freemasonry makes use of it; the meaning of the symbol is a Masonic meaning, and it is to be interpreted in the terms of its purpose for Freemasonry. What the same symbol means, or may have meant elsewhere, is irrelevant. The Rite of Circumambulation was practiced by the Brahmins in India 1600 B.C.; it is not used in each of the Three Degrees to teach Brahminism. The religion of Mithraism had a ceremony which was strikingly like the rite of Raising in the Master Mason Degree; that Degree does not teach Mithraism. Freemasonry itself is the interpretation of its own symbols.

(For general works on symbolism see *The Migration of Symbols*, by Count Goblet D'alviela; Arehibald Constable & Co.; Westminster; 1894. [He was a Belgian savant; member of the Senate. This is one of the masterpieces on the subject; has chapters on Swastika, Tree of Life, Winged Globes, Caduceus, etc.] *Symbolism of Churches and Church Ornaments*, by William Durandus; [A classic; deals with ecclesiastical symbolism of Romanesque churches.] *The Romance of Symbolism*, by Sidney Heath; F. GiEths; London; 1909. *Symbols and Emblems of Early and Medieval Christian Art*, by Louisa Twining; John Murray; 1885. *Symbolism of the East and West*, by Mrs. Murray-Aynsley; George Redway; London; 1900. [Chapters on Sun and Moon; Tau Cross; Sacred Stones; Saered Trees; Swastika, and Arhiteatural Customs; etc.] *The Gnostics and Their Remains*, by C. W. King; G. P. Putnam's Sons; New York; 1887. *Symbolism in Christian Art*, by Edward F. Hulme; Swan Sonnesehein & Co.; London; and Maemillan; biew York; 1909 [5th ed]. [The author is a leading authority on Medieval subjects.] *The Migration of Symbols*, by Donald MacKenzie; Alfred A. Knopf; 1926. [Reviewed in *The Builder*. Not a Masonic book, but written with Masonry in mind.] *Ancient Art and Ritual*, by Jane Ellen Harrison; Home University Library, published by Henry Holt & Co.; New York. *Animal Symbolism in Ecclesiastical Architecture*, by E. P. Evans; Henry Holt & Co.; IN'evw York; 1906.

[Extraordinarily interesting; should be read by Masonic students. Contains much on the *Physiologus*, an old book, widely read in the Middle Ages, on animals; see article on "Bestiaries" in the *Encyclopedia Britannica*.] *Symbolism of Animals and Birds*, by Arthur H. Collins; McBride Sast & Co.; New York; 1913. *Studies in Biblical and Semitic Symbolism*, by Maruice H. Farbridge; Kegan Paula French, Trubner & Co.; London; 1925. [In Trubner



*Oriental Series*. Chapters on Acacia; the lion; the eagle; symbolism of numbers; discalcation and destitution; colors; gematria; etc.] *Medieval Italy*, by H. B. Cotterill; George C. Harrap; London; 1915 [In *Great Nation Series*; an excellent chapter on mosaiesw two chapters on architecture.] Masonic books on Craft symbolism are numbered by the hundreds; of them the following are representative; *Ars Quatuor Coronatorum*. *Symbolism of Freemasonry*, by Albert G. Mackey. *Symbolism of the Three Degrees*, by Oliver Day Street. *Symbolical Masonry*, by H. L. Haywood *Thoughts Of Masonic Symbolism*, by C. C. Hunt.)

### Symbolic Degrees

The first three Degrees of Freemasonry, namely, those of Entered Apprentice, Fellow Craft, and Master Mason, are known, by way of distinction, as the Symbolic Degrees. This term is never applied to the Degrees of Mark, Past, and Most Excellent Master, and the Royal Arch, which, as being conferred in a Body called a Chapter, are generally designated as Capitular Degrees; nor to those of Royal and Select Master, which,

conferred in a Council, are, by an excellent modern usage, styled Cryptic Degrees, from the crypt or vault which plays so important a part in their ritual. But the term symbolic is exclusively confined to the Degrees conferred in a Lodge of the three primitive Degrees, which Lodge, therefore, whether opened on the First, the Second or the Third Degree, is always referred to as a symbolic Lodge. As this distinctive term is of constant and universal use, it may be not altogether profitless to inquire into its origin and signification..

The germ and nucleus of all Freemasonry is to be found in the three primitive Degrees—The Apprentice, the Fellow Craft, and the Master Mason. They were at one time, under a modification, however, which included the Royal Arch, the only Degrees known to or practised by the Craft, and hence they are often called Ancient Craft Masonry, to distinguish them from those comparatively modern additions which constitute what are designated as the high degrees, or, by the French, les hautes grades.

The striking peculiarity of these primitive Degrees is that their prominent mode of instruction is by symbols. Not that they are without legends. On the contrary, they have each an abundance of legends; such, for instance, as the details of the building of the Temple; of the payment of wages in the Middle Chamber, or of the construction of the pillars of the Porch. But these legends do not perform any very important part in the constitution of the Degree.

The lessons which are communicated to the candidate in these primitive Degrees are conferred, principally, through the medium of symbols, while there is, at least in the working of the Degrees, but little tradition or legendary teaching, with the exception of the great legend of Freemasonry, the Golden Legend of the Order, to be found in the Master's Degree, and which is, itself, a symbol of the most abstruse and solemn signification. But even in this instance, interesting as are the details of the legend, they are only subordinate to the symbol. Hiram the Builder is the profound symbol of manhood laboring for immortality, and all the different points of the legend are simply clustered around it, only to throw out the symbol in bolder relief. The legend is of itself inert—it is the symbol of the Master Workman that gives it life and true meaning.

Symbolism is, therefore, the prevailing characteristic of these primitive Degrees; and it is because all the science and philosophy and religion of Ancient Craft Masonry is thus concealed from the profane but unfolded to the initiates in symbols, that the first three Degrees

Continued on Next Page - Defined

## Defined

Continued from Previous Page



which comprise it are said to be symbolic. Now, nothing of this kind is to be found in the Degrees above and beyond the third, if we except the Royal Arch, which, however, as we have already intimated, was, quite likely, originally a part of Ancient Craft Masonry, and was unnaturally torn from the Master's Degree, of which it, as every Masonic student knows, constituted the complement and consummation. Take, for example, the intermediate Degrees of the American Chapter, Such, for instance, as the Mark and Most Excellent Master. Here we find the symbolic feature ceasing to predominate, and the traditional or legendary taking its place. It is true that in these capitular Degrees the use of symbols is not altogether abandoned. This could not well be, for the symbol constitutes the very essence of Freemasonry. The symbolic element is still to be discovered in these Degrees, but only in a position subordinate to legendary instruction.

As an illustration, let us consider the Keystone in the Mark Master's Degree. Now, no one will deny that this is, strictly speaking, a symbol, and a very important and beautiful one, too. It is a symbol of a fraternal covenant between those who are engaged in the common search after Divine Truth. But, in the role or part which it plays in the ritual of this Degree, the symbol, however beautiful and appropriate it may be, is in a manner lost sight of, and the keystone derives almost all its importance and interest from the traditional history of its construction, its architectural design, and its fate. It is as the subject of a legend, and not as a symbol, that it attracts attention.

Now, in the Third or Master's Degree we find the Trowel, which is a symbol of almost precisely the same import as the Keystone. They both refer to a Masonic Covenant. But no legend, no tradition, no history, is connected with the Trowel. It presents itself simply and exclusively as a symbol.

Hence we learn that symbols do not in the capitular, as in the primitive, Degrees of

Freemasonry strike the eye, and inform the mind, and teach the heart, in every part of the Lodge, and in every part of the ceremonial initiation. On the contrary, the capitular Degrees are almost altogether founded on and composed of a series of events in Masonic history. Each of them has attached to it some tradition or legend which it is the design of the Degree to illustrate, and the memory of which is preserved in its ceremonies and instructions.

That most of these legends are themselves of symbolic signification is not denied. But this is their interior sense. In their outward and ostensible meaning, they appear before us simply as legends. To retain these legends in the memory of Freemasons appears to have been the primary design of the establishment of the higher Degrees, and as the information intended to be communicated in these Degrees is of a historical character, there can of course be but little room for symbols or for symbolic instruction, the profuse use of which would rather tend to an injury than to a benefit, by complicating the purposes of the ritual and confusing the mind of the aspirant. The celebrated French writer Ragon, objects to this exclusive application of the term symbolic to the first three Degrees as a sort of unfavorable criticism on the higher Degrees, and as implying that the latter are entirely devoid of the element of symbolism.

But he has mistaken the true import and meaning of the application. It is not because the higher or capitular and cryptic Degrees are altogether without symbols—for such is not the case—that the term symbolic is withheld from them, but because symbolic instruction does not constitute their predominating characteristic, as it does of the first three Degrees. Hence the Freemasonry taught in these three primitive Degrees is very properly called Symbolic Freemasonry, and the Lodge in which this Freemasonry is taught is known as a Symbolic Lodge.

### The Science of Symbolism

The science which is engaged in the investigation of the meaning of symbols, and the application of their interpretation to moral, religious, and philosophical instruction. In this sense, Freemasonry is essentially a Science of

Symbolism. The English lectures define Freemasonry to be “a peculiar system of morality veiled in allegory and illustrated by symbols.”

The definition would be more correct were it in these words: Freemasonry is a system of morality developed and inculcated by the science of symbolism. It is this peculiar character as a symbolic institution, this entire adoption of the method of instruction by symbolism, which gives its whole identity to Freemasonry and has caused it to differ from every other association that the ingenuity of man has devised. It is this that has bestowed upon it that attractive form which has always secured the attachment of its disciples and its own perpetuity.

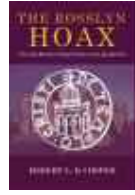


The Roman Catholic Church is, perhaps, the only contemporaneous institution which continues to cultivate, in any degree, the beautiful system of symbolism. But that which, in the Roman Catholic Church, is, in a great measure, incidental, and the fruit of development, is, in Freemasonry, the very lifeblood and soul of the Institution, born with it at its birth, or, rather, the germ from which the tree has sprung, and still giving it support, nourishment, and even existence. Withdraw from Freemasonry its symbolism, and you take from the body its soul, leaving behind nothing but a lifeless mass of effete matter, fitted only for a rapid decay. Since, then, the science of symbolism forms so important a part of the system of Freemasonry, it will be well to commence any discussion of that subject by an investigation of the nature of symbols in general.

There is no science so ancient as that of symbolism, and no mode of instruction has ever been so general as was the symbolic in former ages. “The first learning in the world,” says the great antiquary, Doctor Stukely, “consisted chiefly of symbols. The wisdom of the Chaldeans, Phenicians, Egyptians, Jews, of Zoroaster, Sanchoniathon, Pherecydes, Syrus, Pythagoras, Socrates, Plato, of all the ancients that is come to our hand, is symbolic.” The learned Faber remarks, that “allegory and personification were peculiarly agreeable to the genius of antiquity, and the simplicity of truth was continually

Continued on Page 17 - Defined

## Latest Releases from 'Lewis Masonic' Publishers



### **The Rosslyn Hoax? \* Due Oct 2006**

At 1.30pm on Friday the 25th August 2006 Robert Cooper is due to appear on BBC's John Turner Show to discuss Freemasonry, Scottish History, The Da Vinci code, and his new book The Rosslyn Hoax.  
[http://www.bbc.co.uk/bristol/content/articles/2005/10/21/radiobristol\\_johnturner\\_feature.shtml](http://www.bbc.co.uk/bristol/content/articles/2005/10/21/radiobristol_johnturner_feature.shtml) Listen on line.

**\*\*Due October 2006\*\*** The Rosslyn Hoax?

by: Robert Cooper

Publisher: Lewis Masonic

ISBN: 0853182558

The Rosslyn Hoax? Would you like to know the truth about Rosslyn Chapel? Since the publication of the novel "The Da Vinci Code" huge numbers of non-Masons have been asking questions and putting forward theories about Freemasonry? Especially Freemasonry in Scotland, and its alleged connections with the Knights Templar and Rosslyn Chapel. This book is a product of the research undertaken to answer those thousands of questions. The results will surprise a lot of people. The author asks? Have we the public been the victims of a massive hoax? Is it true that Rosslyn Chapel has been changed to make it Masonic? Are the Freemasons themselves the victims of an enormous conspiracy? Has the meaning of the Kirkwall Scroll been hijacked for a particular purpose? Who benefits from trying to cover it all up? Robert L. D. Cooper is the Curator of the Grand Lodge of Scotland Museum and Library in Edinburgh and is in a privileged position to know ?from the inside? the truth about all the various theories regarding Rosslyn Chapel, Freemasonry, the Knights Templar and the Sinclair family. For the first time a Freemason, pre-eminent in the field, speaks out. At last Freemasons themselves are being asked about Freemasonry and this book provides the answers.

Robert cooper is challenging the myths with his new book "The Rosslyn Hoax" –The Sunday Express  
Hardback 230mm x 150mm c320pp c20 images

Price: £19.99    \$ 37.85



### **(Softback) Turning the Hiram Key**

by:

Robert

Lomas

Publisher:

Lewis

Masonic

ISBN:

0853182612

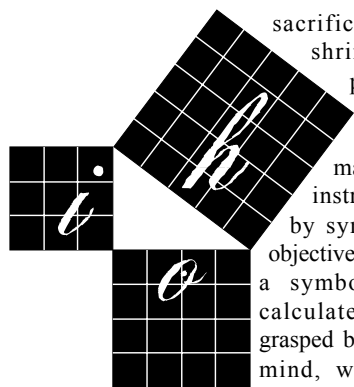
The Real Secrets of Freemasonry? Robert Lomas (co-author of The Hiram Key) has finally tackled the big unanswered questions about The Brotherhood. What is the purpose of Freemasonry? What do Masons gain from working its Rituals? Can anybody benefit from the Spiritual Teachings of 'The Craft'. Are Masonic rituals simple moral plays designed to encourage people to behave well? Are they a secret tradition preserved from a long lost civilisation? Are they meaningless formalities? ...Or do they serve some deeper purpose? In this ground-breaking work Lomas describes his personal journey through the mystical rituals of Freemasonry. Drawing from personal spiritual insights, hidden Masonic texts and modern scientific knowledge, he reveals why people join Freemasonry, what they expect to find and how they benefit. In the past, these inner secrets have been preserved for a select few, until this book Synopsis Turning the Hiram Key invites readers to join a gripping journey of discovery to find the real secrets of Freemasonry. Robert Lomas - co-author of best-selling The Hiram Key - has finally tackled the big unanswered questions about The Brotherhood...What is the purpose of Freemasonry? What do Masons gain from working the Rituals? Can anybody benefit from the spiritual teachings of The Craft? Does Freemasonry hold the secret to unlocking the hidden potential of the human mind? Are Masonic rituals simple moral plays designed to encourage people to behave well? Are they a secret tradition preserved from a long lost civilisation? Are they meaningless formalities? Or do they serve a deeper purpose? In this ground-breaking new book Lomas describes his personal journey through the mystical rituals of Freemasonry. Drawing from personal spiritual insights, hidden Masonic texts and modern scientific knowledge, he reveals why people join Freemasonry, what they expect to find and how they benefit.

Price: £9.99    \$ 18.95



## Defined

Continued from Previous Page



sacrificed at the shrine of poetical decoration.”

In fact, man’s earliest instruction was by symbols. The objective character of a symbol is best calculated to be grasped by the infant mind, whether the

infancy of that mind be considered nationally or individually Hence, in the first ages of the world in its infancy, all propositions, theological, political, or scientific were expressed in the form of symbols. Thus the first religions were eminently symbolical, because, as that great philosophical historian, Grote, has remarked, “At a time when language was yet in its infancy, visible symbols were the most vivid means of acting upon the minds of ignorant hearers.”

Even in the very formation of language, the medium of communication between man and man, and which must hence have been an elementary step in the progress of human improvement, it was found necessary to have recourse to symbols, for words are only and truly certain arbitrary symbols by which and through which we give an utterance to our ideas. The construction of language was, therefore, one of the first products of the science of symbolism. We must constantly bear in mind this fact of the primary existence and predominance of symbolism in the earliest times, when we are investigating the nature of the ancient religions, with which the history of Freemasonry is so intimately connected. The older the religion, the more the symbolism abounds. Modern religions



may convey their dogmas in abstract propositions; ancient religions always conveyed them in symbols.

Thus there is more symbolism in the Egyptian religion than in the Jewish, more in the Jewish than in the Christian, more in the Christian than

in the Mohammedan, and, lastly, more in the Roman than in the Protestant.

But symbolism is not only the most ancient and general, but it is also the most practically useful, of sciences. We have already seen how actively it operates in the early stages of life and of society.

We have seen how the first ideas of men and of nations are impressed upon their minds by means of symbols. It was thus that the ancient peoples were almost wholly educated. “In the simpler stages of society,” says one writer on this subject, “mankind can be instructed in the abstract knowledge of truths only by symbols and parables. Hence we find most heathen religions becoming mythic or explaining their mysteries by allegories, or instructive incidents. Nay, God Himself, knowing the nature of the creatures formed by him, has condescended, in the earlier revelations that He made of Himself, to teach by symbols; and the greatest of all Teachers instructed the multitudes by parables. The great exemplar of the ancient philosophy and the grand archetype of modern philosophy were alike distinguished by their possessing this faculty in a high degree, and have told us that man was best instructed by similitudes.”

Such is the system adopted in Freemasonry for the development and inculcation of the great religious and philosophical truths, of which it was, for so many years, the sole conservator. And it is for this reason that we have already remarked, that any inquiry into the symbolic character of Freemasonry, must be preceded by an investigation of the nature of symbolism general, if we would properly appreciate

## All-Seeing Eye

Continued from Page 5

Ritual from about 1717 to about 1770 Lodges were small, convivial, worked while seated about their dining table; they were serious, reverent, and the great majority of Masons were members of a church, but they were neither theological nor mystical, and they instinctively shrank from anything which bordered too closely upon the province of the Church. It is a sound rule in the interpretation of the symbols on the Tracing Boards used by those Lodges not to begin by assuming a theological meaning, because as a rule they shrank from theology.

In Freemasonry before 1717 they shrank from it even more. They were a Brotherhood, a Fraternity, carrying on the traditions of the building craft, and they never had any consciousness of standing in the tradition of religion. Solemnity, seriousness, symbolism, ritualism, these do not betoken theology because they belong to man by nature and are found everywhere. Though the All-Seeing Eye is one of

the religious symbols, it does not follow that the early Speculative Masons used it as a religious symbol.



2. The All-Seeing Eye may have denoted the Divine omniscience. Also, it may have symbolized any one or more of some five or six other truths or ideas. It may have denoted the sun originally, as it came up at dawn - it had been thus used by Shakespeare and many other writers. It may have meant the Grand Master or the worshipful Master, and been a reminder of the fact that wherever a man is and in whatever he may be doing he continues to be a Mason, and the eye of the Craft is on him.

It may have stood for enlightenment, wisdom, intelligence; and it may have been the Tracing Board representation of the Blazing Star in the Tessellated Pavement, in which case it was again the sun, or day-star, which shines on through day and night. (Note: Until modern astronomy made a number of its difficult facts familiar to everybody the majority of men did not see any necessary connection between daylight and the sun, because the day begins before the sun appears, and remains after it has sunk.) There are many omnisciences in addition to those known to theology and metaphysics—the omniscience of the law, the omniscience of the Government which keeps its eye on every citizen, etc.; if the first Freemasons had a symbol for omniscience it does not follow that it was therefore the Divine Omniscience that was meant.

3. If their symbol signified the Divine Omniscience it does not follow that it would have had for them a depressing meaning, as if that Omniscience were for no other purpose than a final Judgment Day. Omniscience needs not search a man out in order to condemn him for sins he has tried to hide; it may search him out to honor him for virtues he has tried to hide. The Sword Pointing at the Naked Heart is another emblem which need not have a depressing meaning; it should have, rather, a cheerful meaning, because when justice searches out every heart it means that men have security, live in civil order, and therefore can be happy. We could use the All-Seeing Eye as a symbol of the Divine Omniscience we could use it at the same time as a symbol for what ought to be the Fraternity’s own omniscience (the word need not be defined so absolutely as many think it should) in the sense that it never loses sight of a man once that man has become a member, not even if he does not attend Lodge, or is confined at home by illness or accident, or has moved away.



## Rogues

Continued from Page 6

However, there were signs in his life that not all was well. He owned a rather expensive townhouse in Southampton Row in London, and gave extravagant parties. These parties soon gave him the reputation as a lover of ostentation, and the winning of £1,000 in the State Lottery did nothing to damage that reputation. With it he built a chapel, but instead of naming it for a saint or for a Christian virtue, as was the custom in those days, he named it for himself! Shortly after that he published his first novel – an 18<sup>th</sup> century version of “Lady Chatterly’s Lover,” which shocked his fellow clergymen.

With all this going on it was natural that other rumors began to surface about the Reverend Dr. Dodd. Stories began to circulate about his interest in a very pretty servant girl in his household – and then about his clandestine visits to a well-known London prostitute. None of this, however, seemed to have damaged his standing in the social circles in which he traveled, and none of it seemed to have harmed his standing as a prominent Freemason of the day.

The beginning of the end of Dr. Dodd, however was in sight. In February, 1774, he heard that a “living” was vacant – a very well-endowed “living” in Hanover Square in London. In order to understand what this was, you need to know that in the 18<sup>th</sup> century there were many local churches in the Church of England which had endowment funds set up for them which paid for a parish priest instead of the parish priest living from the contents of the collection plate on Sunday. Wealthy individuals would leave money for these “endowed parishes”, and the endowment was often substantial. These endowments were in the hands of prominent individuals who had the power to select the clergyman to benefit from such a “living”, as it was called, and in this case, the Hanover Square “living” was in the power of the Lord Chancellor England to grant – Lord Apsley.

The enterprising Bro. Dodd wrote an anonymous letter to Lady Apsley asking her to intercede with her husband to grant the “living” to a “good candidate” in the person of one Dr. William Dodd. The “anonymous” writer of the letter to Lady Apsley also offered £3,000 to her if she would expedite this request!

Lady Apsley apparently didn’t need the money, and showed the letter to her husband, who had it traced to Dr. Dodd, and the Lord Chancellor asked the King to relieve him of his position as chaplain to the King – which he did. However, Bro. Dodd was an artful man, and somehow managed to earn sympathy from those who knew him. One such friend was Lord Chesterfield, who came to his defense, maintaining that the good clergyman should not be ostracized for having made one mistake. Unfortunately, Lord Ches-

terfield was not a good judge of character. To replace the income lost to him as a former chaplain to the King, Bro. Dodd borrowed £4,200, and as collateral forged Lord Chesterfield’s signature on the note!

In January, 1777, his forgery was found out, and Dr. Dodd was arrested. He was tried in the King’s Bench, and found guilty. In those days the penalty for forgery was rather severe – and the errant clergyman was sentenced to be hanged at Tyburn. The Grand Lodge finally acknowledged that their Grand Chaplain was not all that a Freemason should be, and on April 7 they expelled him. But by this time it was widely known in London that Bro. Dodd was a Freemason, and a rumor spread that the Freemasons would rescue “one of their own” from the gallows. According, on June 27, 1777, a huge crowd showed up at Tyburn – not only to witness the execution of a prominent clergyman, but to see if the Freemasons would rescue him at the last minute. They didn’t, and on June 27 the Curious Case of Dr. William Dodd, Doctor of Divinity, came to an unfortunate end at the end of a rope. As a footnote to history, this was reputed to be the last public hanging in England.



The next rogue we meet became a member of the Lodge of Immortality No. 376 in London, England, in 1764. He was a prominent Frenchman, the Chevalier D’Eon, who was assigned to the French Embassy in London from the Court of Louis XV, King of France. It was not

uncommon in those days for foreigners residing in London to be attracted to Freemasonry, and many were made Masons in London lodges in those days. However, this particular French diplomat had a rather more interesting history than most, and telling the story of his background will set the stage for what happened later.

The Chevalier D’Eon was born in 1728 – a year older than our previous rogue. As a young man he was slight of build, and according to some sources, his mother had enjoyed dressing him up as a girl when he was a child to amuse herself. It is certain that by the time he became an adult he occasionally dressed as a woman rather than as a man – whether for his own amusement, or because he really was a transvestite. However, he had a series of mistresses throughout his life, and probably fathered more than one child in his checkered career, so if he was also gay or bisexual, that didn’t seem to slow him down. When he appeared at a royal ball in drag, the King noticed him, and decided that he would hire him as a spy. Since such activity was considered unsuitable for a woman in those days, the King was intrigued with a spy that could pass for a woman.

In 1755 he was sent to Court of the Russian Czar,

and – disguised as Mademoiselle Lia de Beaumont, became a confidant to the Empress Elizabeth of Russia. Somewhere along the line he became Elizabeth’s lover. When he returned to France a year later he was rewarded by the King by being made a Captain in the French Dragoons. Then, in 1762, he was posted to the French Embassy in London – dressed as a man, of course – in the crucial negotiations leading the end of the Seven Years’ War. As mentioned before, he became a Mason a year later in the Lodge of Immortality No. 376. In that same year, he became First Secretary of the French Embassy, and thus had access to secret documents – which were later to prove of importance in the future career of the Chevalier.

Apparently encouraged by his success in Russia, the Chevalier once more assumed female dress, and managed to get into the bedroom of the Queen of England, Sophia-Charlotte. It wasn’t long before the Queen found out the truth, and once more the Chevalier offered to be of assistance by diplomatically taking care of any of her sexual needs. Unfortunately King George III showed up, and the Queen and her lover were about to be discovered. But a resourceful chamberlain convinced the King that the Queen’s visitor was really a woman disguised as a man – and the Chevalier obliged by showing up once more in drag. Not altogether convinced, King George wrote to King Louis XV of France asking him if the Chevalier was really a woman. Loath to unmask his spy, he wrote back that “she” was indeed a woman, and that King George should have no concern for the safety or chastity of his wife. Although it is alleged that the French King’s mistress, Mme. de Pompadour, convinced Louis XV that he should tell the English monarch that his wife’s friend was a woman to further serve the illicit relationship of her friend, Queen Sophia-Charlotte, the French King may really have had more important reasons of state for telling a lie to his English counterpart.

It is always difficult to keep a secret, and all this ended up on the London gossip circuit. Soon bets were being taken as to whether the Chevalier was a man or a woman, and eventually the pot grew to £120,000! In those days such public wagers were not legal, so they were disguised as “insurance policies.” Each side of the bet took out an insurance policy, which claimed that the Chevalier was a man – or a woman – as the case might be. Then, if it could be proven that one was correct, the insurance policy would pay off to the winner.

However, the Chevalier would not cooperate by answering this important question for them. The whole situation ended up in court, with each side trying to “prove” that the Chevalier was a man or a woman, depending upon whether they were the plaintiff or the defendant. The Chevalier did

Continued on Next Page - Rogues

## Rogues

Continued from Previous Page

not show up at the trial, although he had been offered £25,000 if he would submit to a medical examination. However, the jury rendered a verdict based on the evidence presented – and decided that the celebrated French diplomat was a woman. The word of the King of France, and the confirmation of the King of England, was influential in the outcome, and now “she” was officially a woman! Although there is no record of what the Lodge of Immortality No. 376 thought about all of this, they continued to keep her on the roll as a member of the lodge.

The usefulness of the Chevalier as a spy was at an end, and so to ensure his future income, he apparently stole some secret papers from the French Embassy in London before being fired as First Secretary. All we know for sure is that in 1777 he returned to France after fourteen years abroad – and apparently cut a deal with the new French King, Louis XVI, to return the stolen papers in exchange for his pension as a Captain of the French Dragoons. However, Louis XVI, exacted another penalty as a condition of his return to France: The Chevalier had to continue to dress as a woman as long as he was in France – perhaps to avoid embarrassing the French Government which had hired him as a spy in Russia and England dressed as a woman. The Chevalier agreed – and for the next few years lived as “The Chevaliere Charlotte D’Eon.” He even joined a convent of French nuns – and since nuns are usually very prim and proper, they probably never discovered that their new resident had a different plumbing system than most of them!

In 1785 the Chevalier requested permission from the French King to return to London, which was granted. He did – and never again returned to France. He died in 1810, and upon his death he was finally examined by two medical doctors, one of whom was a Freemason. They certified in writing that the Chevalier was indeed a man – something that the Senior Deacon of the Lodge of Immortality No. 376 could have told everyone in the first place, if they had asked!



The last of our famous rogues was also French by birth, having been born in the Marseilles, France, in on March 23, 1853. His birth-name was Gabriel Jogand-Pages, but he is better known to us as Leo Taxil – the pen name he assumed in later life. He was born into a devout Roman Catholic family, who sent him to a private school taught by the Jesuits. He was not, however, a very good Roman Catholic, and early on became a “freethinker” – what we would today call an agnostic or even an atheist. He was a good student, however, and his early training

served him well as a future writer and journalist.

The story I will tell here is very brief, but if you want to read a complete account in [A Hoaxer of Genius](#), by Bro. Alec Mellor, from whom much of the information presented here is derived.

As with our two previous rogues, Leo Taxil was a Freemason – in this case only an Entered Apprentice Mason – but a Mason none-the-less. He was a member of the Temple of Friends of French Honor Lodge in Paris, an old and distinguished lodge under the Grand Orient of France. He became an Entered Apprentice Mason some time in 1880 or 1881, but in October of that year he was summoned to a Masonic trial in his lodge, and expelled. His offense was plagiarism of a poem which he published as his own, and a much graver offense of having published a pornographic work called “The Secret Love Affairs of Pope Pius IX.”

You must remember that Freemasonry in France in general, and in the Grand Orient in particular, in the 1880’s was not particularly friendly toward the Roman Catholic Church. In 1877 the Grand Orient had decided that it would no longer require a belief in a Supreme Being as a condition of membership, and had removed the Volume of the Sacred Law from its altars. Taxil’s offense was not that he had written an anti-Catholic diatribe, but that he had crossed the line of propriety by writing a pornographic article which was untrue, and which brought the lodge and the Grand Orient into disrepute. In fact, at the trial they made it clear that if he had written a philosophical attack on the Church there would not have been a problem. But attacking the Church with lies – and pornographic lies at that – was not appropriate behavior for a Freemason, and he was expelled.

Alec Mellor tells us that Taxil was stunned by his expulsion from Freemasonry – and chagrined that they had not supported his attack on the Church. As an aspiring writer and journalist of note (at least in his own estimation) he thought that his lodge had been unfair, and apparently decided to get even by attacking both the Church (which he despised) and Freemasonry itself. The result was one of the most elaborate and successful Masonic hoaxes ever perpetrated.

In order to properly understand why Leo Taxil was so successful you need to understand French social and political society in the wake of the disastrous Franco-Prussian War of 1870/1871. The defeat and humiliation of the French by the Germans in 1871, including a long siege of Paris by a foreign army, was an enormous blow to French pride. In 1871 the workers of Paris rose up in rebellion against the French government, and the Paris Commune created the first Communist government in the history of the world. Although the revolt was put down, French soci-

ety was in turmoil. The Franco-Prussian War had seen the defeat and abdication of Napoleon III, and the replacement of the Third Empire with the Third French Republic in 1873. French society was badly divided as a result of all this. Many devout Catholics blamed the woes of their country on heretics and freethinkers, longing for the restoration of the power of the Roman Catholic Church as the bastion of law and order in society, as well as the guardians of public morality. Pitted against them were the modernizing elements in French society who believed that only a republican form of government could guarantee the civil liberties which are so important to a free society. They fought for the creation of a free public school system to replace the church-run schools of the day. They also fought for a secular society which would accept all religions as equal – with the inclusion of Protestants and Jews as equal citizens with Catholics. Freemasonry, with its long history of support for such ideas, was disliked and distrusted by the conservative Catholic population of France, and the dislike and distrust was returned by Freemasonry – or at least by the Grand Orient. Liberal and democratic forces in French society feared the power of the Roman Catholic Church, and thought that all clergy were determined to suppress civil liberties and destroy the republic. Devout Catholics, on the other hand – and many of the clergy – were appalled at what they saw as the rise of a “godless” society, aided and abetted by organizations such as Freemasonry, and were ready to believe anything and everything about the evil intent – if not the evil actions – of all Freemasons. So here is the story that Taxil concocted – and the story of how the gullible will believe almost anything if they really want to believe it.

In order to make his story about Freemasonry credible, Leo Taxil had a conversion experience. He said that when he was expelled from Freemasonry he repented of his evil ways, and returned to the faith of the one true church. He had rediscovered the religion of his family and of his youth – and was ready to tell the world about the evils of Freemasonry. He explained that the reason no one could ever pin anything on Freemasons is that most Freemasons themselves had never penetrated into the topmost levels where the really wicked stuff was going on. The average Freemason of the first three degrees of Masonry was probably a harmless, although deluded, member of the organization. Advancement was to be had through the higher degrees of Freemasonry, but even there much of the “mumbo-jumbo” to be found was relatively harmless. It was only after attaining the Thirty-Third Degree – and subsequently being invited into the inner circle of the real rulers of Freemasonry – that the evil was to be found. He termed this secret part of Freemasonry “Palladianism” – and began to publish articles exposing this “inner

Continued on Next Page - Rogues

## Rogues

Continued from Previous Page

circle” of Freemasonry.

With this background, perhaps you can understand by Taxil was able to foist off his hoax for so long, and to dupe so many prominent members of the Church – all the while telling his willing listeners what they wanted to hear about Freemasonry.

Actually the Church itself provided Taxil with the opening he needed. In 1884 Pope Leo XIII published an encyclical against Freemasonry – “Human Genus”. Taxil obtained a copy, and read it carefully. It provided the official foundation for his hoax – because the encyclical clearly associated Freemasonry with Satanism. It contained an important sentence, “Tear the mask from Freemasonry. Show it as it really is.” And Taxil took that as his slogan. He was going to show the Catholic world what Freemasonry really was – in the most lurid manner that his journalistic expertise could create.

The next step was to create a credible myth about this advanced “Palladian” Freemasonry. What he really needed was “sex appeal” – and as a published pornographer, he was adept at that game. Enter Miss Diana Vaughan – the daughter of an American Freemason, and a typewriter sales lady in France. Whether there ever was anyone of the name of Diana Vaughan was beside the point. As far as her revelations about Freemasonry she was purely the creation of Leo Taxil. Through columns she was introduced to the world of anti-Masonic propaganda as someone who was able to “blow the whistle”, so to speak, on “Palladian” Freemasonry.

In the hands of the former pornographer, Diana Vaughan told a story that would appeal to anyone predisposed to think the worst of Freemasonry. Her father belonged to the highest level of Freemasonry in the United States, and had forced his daughter to watch the most atrocious ceremonies that human debauchery could conceive. She said that the head of “Palladian” Freemasonry was the famous Albert Pike, whose influence on American Freemasonry was so enormous. And Pike was charged with Satanism of the most egregious sort. On one occasion, when Diana was present, she had observed Pike chasing nude virgins around a Masonic altar at a meeting in Louisville, Kentucky. Those of you who have seen pictures of the portly, not to say obese Albert Pike – all of 300 pounds – might have some doubts about his ability to chase anyone anywhere, but Diana’s story sold a lot of newspapers.

All this found a reading public ready to believe anything, and eventually Taxil used it to worm his way into the highest circles of the church – including an audience with the Pope himself. The world of anti-Masonry was now the target of his expanding hoax, and soon Taxil published is

“magnum opus”, The Devil in the 19<sup>th</sup> Century. In this work he pulled together all the themes he had been publishing in his newspapers, and gave his story a consistent framework. “Palladian” Freemasonry was nothing else than the work of the Devil – Lucifer – the false “Light Bearer”, who used high-ranking Freemasons as his pawns in his war against God. Taxil swept into his “history” major figures of public life, past and present, who had ever opposed the Church or who had ever supported the creation of republican forms of government. The book told of frightful “black masses” performed at secret Masonic meetings, and sex orgies involving women of the highest standing in society. The great Italian patriot, Mazzini, was said to have organized a Sovereign Executive Directory of “Palladian” Freemasonry at Rome, and Albert Pike was charged with having created a “Supreme Superintendent Directory” in Charleston, South Carolina.

Readers of the work were treated to the colorful details of this Satanist cult. For example, it said that on February 28, 1884, in the course of a meeting of the “Supernatural Cabal” of the Grand Triangle of the Eleven-Seven, the roof of the temple opened and a fire-devil descended into the company. It was the demon Asmodeus, holding a saber in his right hand and the Tail of the Lion of St. Mark in the other. A later chapter said that General Albert Pike used to hold regular conversations every Friday afternoon with a personal devil sent by Lucifer himself, and many similar stories. It was all most entertaining, and the devout readers of “The Devil in the 19<sup>th</sup> Century” had no doubt that it was all true.

Things were building toward a climax in 1896 when Taxil published “The Restoration of Palladism, A Transition Decried by the Sanctum Regnum to Prepare the Public Cult of Lucifer.” Upon its publication the Central Committee of the Anti-Masonic Union in Rome celebrated a three-day service of prayer – largely written by Taxil himself.

However, things began to unravel. On April 27 of the same year an eminent Dominican, Father Pegues, commented that “From the philosophical point of view, it is the most splendid and unexpected challenge thrown in the face of positivism. The work of Miss Diana Vaughan gives us, we may say, a page of history that was not previously known to exist.” Indeed. In fact, it had not existed at all – except in the imagination of the master hoaxer of all time, Leo Taxil.

As the year grew older, more and more critics from Church circles stepped forward to question what was going on. An Austrian Jesuit named Father Gruber wrote articles questioning Taxil’s assertions, and on August 20 of the same year, published the following in a newspaper: “Since the start of these revelations I have always had the conviction that the main assertions concerning Pike and his important role in Freemasonry, the cult of

and the evocations to the Devil, the profanation of the Host in the lodges, the sovereign pontificate of Pike and Lemmi [the Grand Master of the Grand Orient of Italy], and the centralized direction of Freemasonry, are completely false. Anyone who is at all familiar with Masonic facts and history can only laugh at such assertions.”

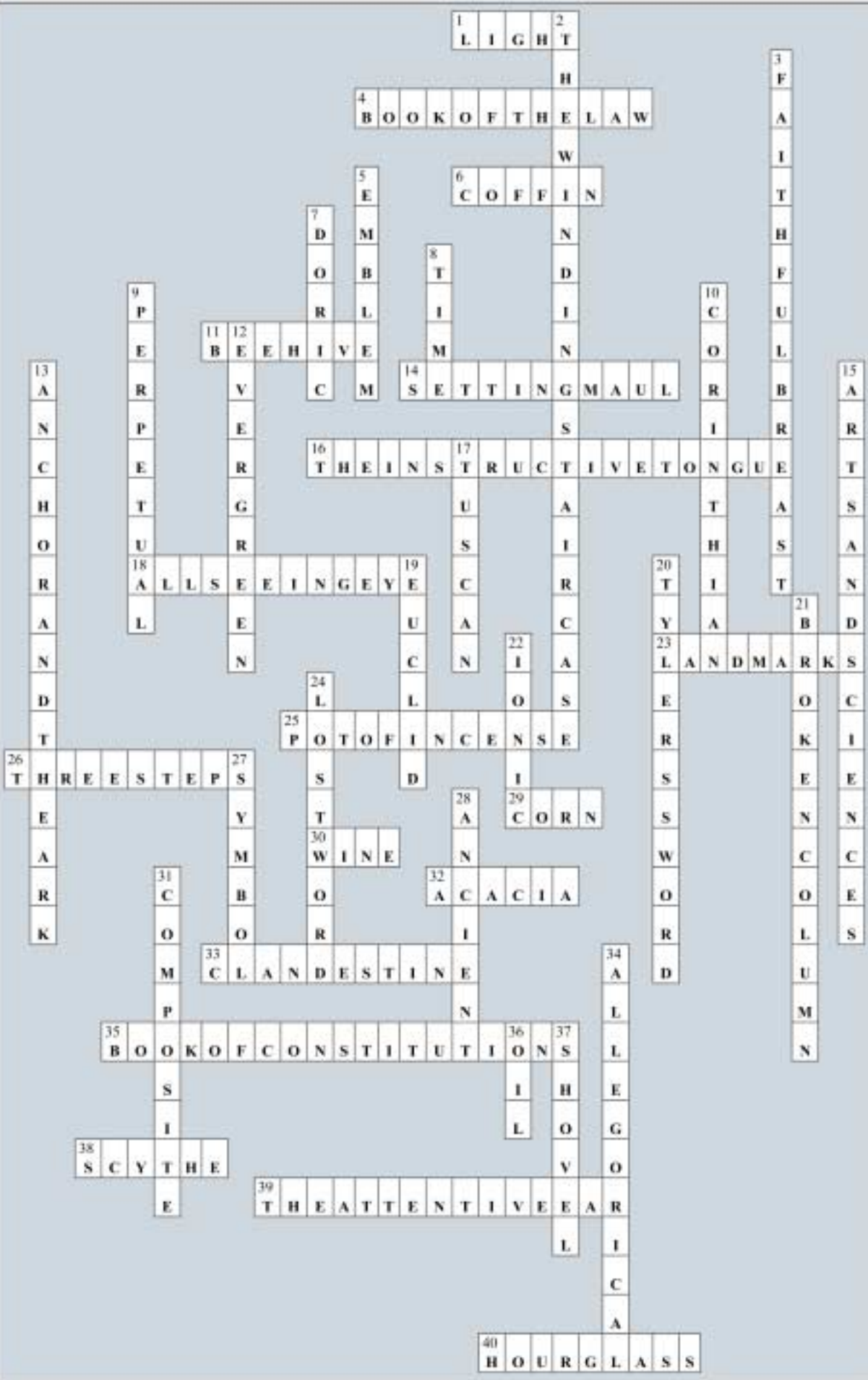
But Taxil could not let his magnificent creation just disappear under these attacks. To prove his contentions, he promised to produce “Miss Diana Vaughan. He asked the leaders of the anti-Masonic movement to convene a congress at Trent in Austria, at which Diana herself would appear, to prove that her stories were true. The congress was duly convened – but no Diana! Taxil explained that she was afraid that she would be assassinated by the Freemasons, and would not show up.

Then on April 25, 1897, Taxil produced the finale of his extensive hoax. He rented the hall of the Geographic Society in Paris – the largest indoor space of its day – and promised that this time Diana Vaughan would appear. He sold tickets, and the response was a sellout. With the hall full of anti-Masons, waiting in anticipation for the final “proof” that Freemasonry was a Satanic cult, Taxil appeared on stage. He read a speech which is still preserved – telling the increasingly dismayed and angry audience that the entire story about “Palladian” Freemasonry in general, and about Diana Vaughan in particular, was all a joke. He had his revenge not only on Freemasonry, but on the Roman Catholic Church by dumping on both. He took them step-by-step through the entire hoax, pointing out at each stage how their own gullibility and willingness to believe anything about an organization they disliked, had allowed him to make money at their expense and to make them look like fools. Then – as the audience exploded in anger – Taxil slipped out the back door and disappeared!

The anti-Masonic movement was, of course, highly embarrassed at this denouement, and for the time at least, had to endure the humiliation of public laughter at their folly. But that’s not the end of the story, because of course anti-Masonry still flourishes today. From time to time you can still read material originally written by Leo Taxil as a part of his gigantic hoax quoted as “fact” by anti-Masonic groups on the Internet. The old fable about Albert Pike being the head of Luciferian Masonry still makes good reading, and you can find it today as a staple in such scurrilous enterprises as Chick Publications from Chino, California. So perhaps in the end Leo Taxil is still laughing at anti-Masons from beyond the grave. After all, who would have thought that his hoax would live on more than a hundred years later in the hands of people just as gullible as the anti-Masons of his own day. As Taxil himself said, “The Devil made me do it!”



# Crossword Solution



## Latest Releases from 'Lewis Masonic' Publishers



### The Hall in the Garden

The headquarters of English Freemasonry have been located in Great Queen Street since the last quarter of the eighteenth century. This book, written by staff at the Library Museum of Freemasonry and drawing on its extensive collections, tells the story of the various buildings on the site and, by looking at the social history of the area of London around Great Queen Street, explores how Freemasonry adapted its buildings to the cities changing history.

Beautifully illustrated with colour photographs throughout. If you like Freemasons Hall you will love this book! 282mm x 213mm 96pp paperback

Publisher: Lewis Masonic

Product code: L82647

ISBN13:9780853182641

Price: £14.99    \$ 28.37



### Quo Vadis - by: Simon Fernie

Are you looking for an all-in-one guide to the basics of Freemasonry? Look no further – this title is filled with chapters covering all the basic Masonic subjects and can be read in any order, each chapter detailed enough to be of use but short enough to read with ease. Offering insights into the nature of symbolism and some interesting pointers on the three Craft degrees there are short chapters devoted to each. Also includes some very interesting articles on Masonic history, a perfect introduction for the reader new to the subject; and just to wet the appetite, a basic outline of the areas concerning the Royal Arch.

An ideal gift for the newly made Freemason.

Was £10 now £4.50!

Price: £4.50    \$8.52

### The Warriors and the Bankers



In *The Warriors and the Bankers*, the research and writing team of Alan Butler and Stephen Dafoe bring their combined experiences to bear on the question asked for hundreds of years, What became of the Knights Templar? Arrested in 1307, dissolved in 1312 and executed by 1314, the Templars have been the subject of many theories concerning their possible survival. This book examines these theories against new evidence and information. Additionally the authors put forth, for the first time, a completely NEW theory that has caught the ears, eyes and attention of many readers. The ultimate conclusion is that the Templars did survive, virtually intact and that in a very direct sense, they may still be one of the most potent forces at work in the world at the start of the new Millennium. *The Warriors and the Bankers* is eminently readable and is intended for both the serious student of Templarism or simply the interested observer.

by: Alan Butler and Stephen Dafoe

Publisher: Lewis Masonic

Product code: L0576

ISBN: 0853182523

Price: £9.99    \$18.95

## Latest Releases from 'Lewis Masonic' Publishers



### **Making Light :- A Handbook for Freemasons**

Making Light :- A Handbook for Freemasons

by: Julian Rees

At last a well written easy to read step by step guide to the path of self knowledge and self improvement that is Freemasonry. This volume takes the reader through each of the three degrees of Craft Freemasonry, teaching him how best to gain insight from the study and application of these teachings. For the newly-made Mason this book provides an explanation of the ceremony he has just been through and an invaluable glossary of Masonic terminology to help him feel at home in the lodge. It also provides a similar guide for future degrees to help him understand and benefit from his future Masonic progression. For the Freemason of many years experience and knowledge, it will show him many interesting and largely unknown aspects of the symbolism of the three degrees and provide him with a resource to answer the enquiries of other brethren. To discover the true Masonic secret, we have to work to bring it forth; this book is the manual for that great work.

Product code: L577 ISBN: 0853182531

Price: £14.99 \$28.37



### **York Mysteries Revealed**

York Mysteries Revealed In many of the earliest Masonic manuscripts we read of the great influence of York and a mysterious Prince Edwin, on the history of Freemasonry. This has been assumed a myth by most historians. But ....could these early stories regarding the importance of York be true? Or at least based on true events, confused as they may have become when handed down over centuries? The story which is told in these pages has never before been fully represented and will change the way we view the origins of Freemasonry in the British Isles forever. Join the Revd Neville Barker Cryer on a historical detective trail through the history of York Masonry, from the 9th to the 19th century. Discover - • The true origins of the American "York Rite" • The hidden mysteries of the City of York • The first recorded Speculative Masonic Initiations. • The first Royal Arch Chapter in the world • The truth about the rival "Grand Lodge of All England" About the Author - Revd Neville Barker Cryer is a well known Masonic author and lecturer. He is a member of the oldest Lodge in York and a Past Master of Lodge Quatuor Coronati and thus has had every incentive and opportunity to learn about the distinctive contribution York Masonry has made in building the Craft and English Freemasonry. Paper back ,484 pages

Price: £16.95 \$ 32.10

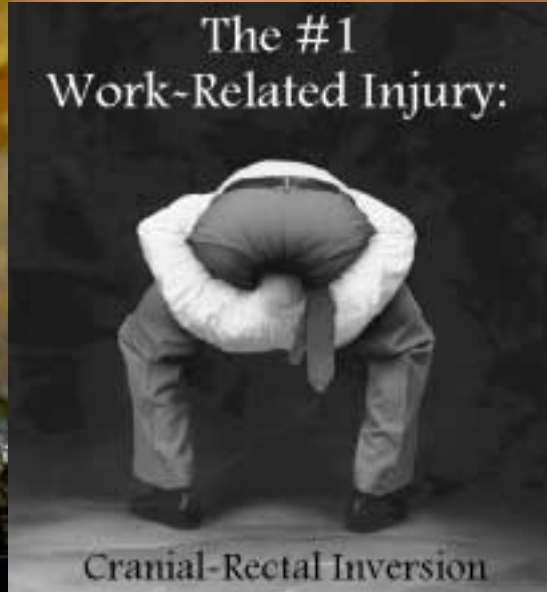


### **Building Paradise:**

Building Paradise: The Freemasonic and Rosicrucian Six Days Work. Have you always had the feeling that Freemasonry has a great purpose beyond what is apparent? Are you ready to discover its true purpose? This book is about the work of one of the world's greatest geniuses Sir Francis Bacon great he was skilled in science, law and philosophy, but he was also one of the great Masters of Wisdom -- the Master who was the 'Elijah' or herald of the Aquarian Age that we are now entering in the 21st century. Bacon was the 'Apollo' of the Rosicrucians and the founder and first Grand Master of modern Freemasonry. As you will read in this book, Bacon's mission was to bring us a special Art of Discovery and to train us in this art, too. The idea is that we can also discover all things, all truth, in a beautiful, life-enhancing way -- the way of a true artist, to help manifest a paradise on earth for all people, all creatures, all nature, and all of life itself. It is extraordinary how Bacon left us -- centuries ago -- a particular method by which this may still be accomplished today. This work reveals • What is Bacon's 'Art of Discovery'? And why is it still important today? • Why did Bacon call his work The Six Days' Work? • Are we now entering Bacon's long-awaited 'New Age'? • Are there hidden Masonic themes and symbols hidden in works written over 100 years before the founding of the first Grand Lodge? L3010 Paperback 232 pages ISBN: 0862930103

Price: £14.95 \$ 28.65

# Masonic Humor





## Masonic Humor

1) When I die, I want to die like my grandfather—who died peacefully in his sleep. Not screaming like all the passengers in his car.”  
—Author Unknown

2) Advice for the day: If you have a lot of tension and you get a headache, do what it says on the aspirin bottle: “Take two aspirin” and “Keep away from children.”  
—Author Unknown

3) “Oh, you hate your job? Why didn’t you say so? There’s a support group for that. It’s called EVERYBODY, and they meet at the bar.”  
—Drew Carey

4) “The problem with the designated driver program, it’s not a desirable job, but if you ever get sucked into doing it, have fun with it. At the end of the night, drop them off at the wrong house.”  
—Jeff Foxworthy

5) “If a woman has to choose between catching a fly ball and saving an infant’s life, she will choose to save the infant’s life without even considering if there is a man on base.”  
—Dave Barry

6) “Relationships are hard. It’s like a full time job, and we should treat it like one. If your boyfriend or girlfriend wants to leave you, they should give you two weeks notice. There should be severance pay, the day before they leave you, they should have to find you a temp.”  
—Bob Ettinger

7) “My Mom said she learned how to swim when someone took her out in the lake and threw her off the boat. I said, ‘Mom, they weren’t trying to teach you how to swim.’”  
—Paula Poundstone

8) “A study in the Washington Post says that women have better verbal skills than men. I just want to say to the authors of that study: “Duh”  
—Conan O’Brien

9) “Why does Sea World have a seafood restaurant?? I’m halfway through my fish burger and I realize, Oh my God.... I could be eating a slow learner.”  
—Lynda Montgomery

10) “I think that’s how Chicago got started. Bunch of people in New York said, ‘Gee, I’m enjoying the crime and the poverty, but it just isn’t cold enough. Let’s go west.’”  
—Richard Jeni

11) “If life were fair, Elvis would be alive and all the impersonators would be dead.”  
—Johnny Carson

12) “Sometimes I think war is God’s way of teaching us geography.”  
—Paul Rodriguez

13) “My parents didn’t want to move to Florida, but they turned sixty and that’s the law”  
—Jerry Seinfeld

14) “Remember in elementary school, you were told that in case of fire you have to line up quietly in a single file line from smallest to tallest. What is the logic in that? What, do tall people burn slower?”  
—Warren Hutcherson

15) “Bigamy is having one wife/husband too many. Monogamy is the same.”  
—Oscar Wilde

16) “Suppose you were an idiot, and suppose you were a member of Congress... But I repeat myself”  
—Mark Twain



## The Last Word Running in the rain....

A little girl had been shopping with her Mom in Wal-Mart. She must have been 6 years old, this beautiful red haired, freckle faced image of innocence.

It was pouring outside. The kind of rain that gushes over the top of rain gutters, so much in a hurry to hit the earth it has no time to flow down the spout. We all stood there under the awning and just inside the door of the Wal-Mart.

We waited, some patiently, others irritated because nature messed up their hurried day. I am always mesmerized by rainfall. I got lost in the sound and sight of the heavens washing away the dirt and dust of the world. Memories of running, splashing so carefree as a child came pouring in as a welcome reprieve from the worries of my day.

The little voice was so sweet as it broke the hypnotic trance we were all caught in, “Mom, let’s run through the rain” she said.

”What?” Mom asked.

“Let’s run through the rain!” She repeated.

“No, honey. We’ll wait until it slows down a bit,” Mom replied.

This young child waited about another minute and repeated, “Mom, let’s run through the rain.”

“We’ll get soaked if we do,” Mom said.

“No, we won’t, Mom. That’s not what you said this morning,” the young girl said as she tugged at her Mom’s arm.

“This morning? When did I say we could run through the rain and not get wet?”

“Don’t you remember? When you were talking to Daddy about his cancer, you said, ‘If God can get us through this, he can get us through anything!’”

The entire crowd stopped dead silent. I swear you couldn’t hear anything but the rain. We all stood silently. No one came or left in the next few minutes.

Mom paused and thought for a moment about what she would say. Now some would laugh it off and scold her for being silly. Some might even ignore what was said. But this was a moment of affirmation in a young child’s life. A time when innocent trust can be nurtured so that it will bloom into faith.

“Honey, you are absolutely right. Let’s run through the rain. If God let’s us get wet, well maybe we just needed washing,” Mom said.

Then off they ran. We all stood watching, smiling and laughing as they darted past the cars and yes, through the puddles. They held their shopping bags over their heads just in case. They got soaked.

But they were followed by a few who screamed and laughed like children all the way to their cars.

Yes, I did. I ran. I got wet. I needed washing.

Circumstances or people can take away your material possessions, they can take away your money, and they can take away your health. But no one can ever take away your precious memories... So, don’t forget to make time and take opportunities to make memories everyday. To everything there is a season and a time to every purpose under heaven.

I HOPE YOU STILL TAKE THE TIME TO RUN THROUGH THE RAIN.

They say it takes a minute to find a special person, an hour to appreciate them, a day to love them, but then an entire life to forget them.



In Memory Of  
Wr. William L. Smith, III  
and all brothers whom the  
Great Architect has called to  
that Grand Lodge above.