

**The Architect  
1999**

**Grand  
Council**



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## **Introduction**

No Architect has been published since 1995. It is therefore the hope that all Councils will submit papers to the editor and that from now on, an annual book will be available at Grand Assembly each year.

The submissions are requested to be on 3½ computer disks, preferably in WordPerfect, MS Word for Windows, or ASCII (DOS) Text files.

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## Masonic Research and its value to the Craft

by Michael Jenkyns,  
Colonel By Council, No. 217

When I was initiated into Acacia Lodge on February 27, 1990 I realized that I had joined a different type of organization than I even imagined. My first request to my sponsors was for information on the origins of "the Craft" and they simply pointed to the Lodge library and said I could find whatever was needed there. Following my passing, my Uncle in Buckinghamshire sent me a treasured copy of Pick & Knight's "Pocket History of Freemasonry". By the time I was raised, on January 22, 1991, I realized that my interest in "Why we behave like Masons" would take a lifetime of work and even then not answer all the questions.

I joined the Allied Masonic Degrees to be with a group of masons for whom research was the underlying focus of attention, not the attainment of degrees for their own sake, or the pursuit of "gold braid". Here I hoped to find out where we had originated as an organization, what had happened between then and now, and where we were headed. This had some importance as I was being bombarded in the bodies I had joined with lengthy discussions about declining membership, lack of focus, financial difficulties (to name a few which we have all heard during the last decade) and I wondered if we might find part of the answer in the past. Equally, I had realized by this time (1992) that these issues had beset the Craft since its formation in 1717, and would probably form the focus of many lodge discussions in the decades and centuries to come.

I sat through a number of papers written by my brethren in Colonel By Council. Some were very original in thinking and presentation, some were reviews of books or articles; but all exposed us to new information. I was able to acquire copies of "The Architect" for myself and for Col. By (by this time I had become the



Council Secretary) and these were circulated among the members. I also began to collect my own research material on Masonic lodges in military units and to deliver occasional papers to Col. By and Capital City Councils, as well as to various Lodges in my District, and to my Chapter, Preceptory and Cryptic Rite Council. In a few cases this attracted some new members who were interested in Masonic research. In each of these presentations a "plug" was always made for the AMD.

In my travels I have found that research is not for everyone, nor should a body like the AMD wish to restrict membership to researchers only. We need a broad range of people who recognize the need for research and who can participate in discussions on papers delivered. In fact, it is the subsequent discussions that often lead us to think differently - to try different approaches to solving old problems and issues. But a key point for me is that for this to happen the Allied Masonic Degrees needs to retain the research focus and *raison d'être* of the organization. "The Architect", which has been derelict for several years now needs to be reissued for the benefit of members (perhaps copies should be sent to each Grand Lodge library across Canada and to each "Lodge of Research" like Ontario's Heritage Lodge, No. 730). Perhaps Grand Council could see its way to establishing an office of "Director of Research" as a clearing house for information on who is focused on what types of research (a function fulfilled by the Secretary's Office in the AQC Lodge, London), to encourage the exchange of some information between members following similar lines of enquiry.

While resurrecting "The Architect" we should also give recognition to the Council of Nine Muses, which I had always understood was Grand Council's way of recognizing those members of AMD who are active in Masonic research of various types. Those who are "active" outside their own Councils and participate in a broader way in the ongoing development and evolution of Masonic bodies within their geographic area.

We need to rejuvenate our focus on research - both backward looking (to answer the question "What am I?") as well as forward looking ("Where am I going?"). This is an important part of life. If we lose it within AMD then I can see the body becoming another organization - or worse, another organization without a purpose other than the working of "side degrees". As a side issue it is possible that if we achieve this rejuvenation, share our efforts with other bodies and become recognized for those efforts, we shall become recognized in our own right as an important and valued part of the broader Fraternity.

I have enjoyed many Masonic meetings where someone has made a presentation on a subject - Masonic or otherwise; and some of the speakers were imported from the profane world and were not masons themselves. Invariably they had a message to deliver based on the developments of the past. I would not like to see the Allied Masonic Degrees lose this focus but rather to refine and expand the work and become a pre-eminent research body.

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The husband finally agreed to help out at the rummage sale his wife's guild was holding. After only a few hours, he ran up to her and announced excitedly, "You'll be happy to know that I sold every single thing in the room you asked me to take care of."

She blanched. "You didn't!" she exclaimed.

"I most certainly did, and I'm proud to say I made quite a nice dollar for the guild."

A look of terror crossed her face as she said in a shaking voice, "Oh, John, that was the cloakroom."

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## Columns: Persistent Symbols

by Donald G. Cookson,  
Arcana Council No. 215

In fraternal organizations and in public edifices, one of the most common symbolic devices is the column. Columns appear solo or in groups, in support of roofs or porticos, defining entrances or exits or other notable features of architecture, and as lone symbols, complete in themselves. In each case, the column carries its own message, speaking to us in ways that we may comprehend and use to enhance our understanding of other surrounding features.

This brief paper presents some facts and conventions about columns. Each piece of column knowledge that we have, makes our encounters with columns more informative or, at least, potentially more interesting.

There seems to be general agreement among those who know about columns, that stone columns were preceded by and took their general form from wooden columns. These consisted of tree trunks that simply were felled, cleared of branches and bark, and replaced in an upright position in the ground. It seems that the barkless trunk was more aesthetically pleasing, harboured fewer damaging organisms and aided in a more even drying process that resulted in a more stable component for inclusion in a building with other components.

It is interesting to note that wooden columns almost always were planted upside down compared with the way that they had grown. Conjecture has suggested that the reason for upside-down planting may have been that the hole required would have been smaller, meaning that less digging was needed. There are, however, two other practical reasons why the upside-down position may have been preferred:

i) Anyone who has tried to split firewood from short logs may know that it splits much easier if the axe enters from the bottom end. This means that an upside-down column would have the part most resistant to breakage closer to the ground, where most damaging forces are likely to occur;

ii) There is an optical effect that makes objects, even those that are of one size throughout their lengths, appear to taper to thinner dimensions as they extend farther up from our eye. The natural taper of the tree, being reversed when planted upside down, compensated for this optical tapering effect.

There is another optical effect. A column of constant diameter will appear to be of smaller diameter in the middle and larger at the top and bottom ends. To compensate for this effect and, at the same time, make the overall tapering effect less noticeable, stone columns were carved with a taper that reduced the diameter from a maximum at the middle to smaller diameters at the upper and lower ends.

At the earliest times in history, the holy places were located in groves of tall trees whose spreading branches provided shade and protection from the open sky. There is a natural quiet that exists in a grove and this provided an auditory contribution to the other sensory experiences that became associated with holiness.

When men attempted to emulate the sensory qualities of a grove, and the covering shroud of interwoven branches was replaced with a roof, lintel timbers were extended between the tops of the columns. These became the supports for a network of smaller timbers that ultimately supported the final roof covering. In this way, it was possible to provide cover that would extend continuously over columns that were spaced apart in the ground.



When construction changed from wood to stone to make more durable buildings, differences in the nature of stone and wood presented new problems. Wood can be extended for some distance between columns because it will bend considerably in the spaces between columns before it breaks. Stone is not so flexible; if the span between columns is extended too far, the stone will break and fall between the columns.

To compensate for the fact that stone breaks rather than bends, either the stone lintels had to be very thick or the distance between columns had to be very short. This meant that the area enclosed under the roof must be broken into small spaces separated by columns. If massive stone were used as lintels in order to get greater spaces between the columns, the columns themselves had to be massive to support the weight of the lintels.

If the builder was willing to tolerate shorter distances between the columns, less massive lintels could be used and the columns could be slimmer accordingly. A builder, then, was permitted to make choices. He could use slim columns with short distances between and less massive lintels or he could use massive lintels with massive columns to obtain greater spaces between.

For a long period of time, builders chose to combine wooden lintels with stone columns in order to obtain the space benefits of wood that would bend rather than break and durability and the aesthetic qualities of stone for the supports. The most durable wooden lintels were made of cedar and similar woods that live long after they have been cut and hewn, thus resisting rot and deterioration. Redwood is a wood that is used for these qualities today.

The fact that the builder was able to choose from among options of strength or beauty in his columns, permitted the development of style. At one extreme stood the column form that we now recognize as the Doric, massive and plain. At the other

end of the spectrum, stood the Corinthian style, slim and ornate. An intermediate style that we now might recognize as Ionic provided a compromise option, with some ornamentation and considerable strength.

We naturally and correctly would surmise that building materials would be those available in the geographical area inhabited or controlled by the people who wanted a building. This is why the Babylonians used bricks of dried mud and straw, for example. The major exceptions to this general rule are found in the fact that military and trade alliances could make foreign materials available to those who were building. For example, there were few good trees available in Israel, but Solomon permitted a foreign nation to trade within his lands and gained access to excellent cedar materials for the Temple.

In the early places of holiness within the groves, there would have been one proper way of entering the holy place and this would have been established between two single trees or two rows of trees that linked the profane world to the sacred. Since holiness was within the grove, not outside, reference to these trees (left and right) was made from the point of view of the shrine or godly power within.

This practice was followed in the stone creations that proceeded from these early beginnings. It was recognized that trees were living things and that each might deserve a name and have a character of its own. Stone columns tended to be treated with the same deference.

It seemed to be a natural step to attribute character to columns and the three representative styles of columns have been so characterized:

The massive Doric column, only six diameters high, and embodying strength above all, seemed to characterize the male.



The compromise Ionic, with a good measure of strength but semblances of adornment and pleasant aesthetic qualities, was characterized as matronly. The classic Ionic column may be about eight diameters high.

The Corinthian column much given over to decoration and adornment, and being about ten diameters high in the classic ideal form, is the most aesthetically pleasing and it seemed to represent maidenly proportions.

There is much agreement that the Parthenon may have been one of the most beautiful buildings in the ancient world. Parthos means virgin or maiden in the old Greek language.

The character of columns often was represented in names that were appropriate to the role or function that they served in a holy place. This practice has continued to the present.

For example, it is not uncommon to see a column on each side of a plaque denoting or proclaiming the role or importance of public events or individuals. The columns serve as guards for the important proclamation. It may be that the columns are inscribed with names representing salient characteristics of the substance in the proclamation. In this role, the columns replace the animal or legendary figures that support the sides of a coat of arms.

This brief paper does not represent an exhaustive study of columns. It may, however, add something to the appreciation that a person might have of them and enable him to find more interesting knowledge when columns are viewed as part of a structure.

## G.A.O.T.U.

By William K. Bissey

North Park Lodge No. 646

presented by James Doherty, Scarborough Council #175

G.A.O.T.U. means the Great Architect of the Universe in some Masonic jurisdictions the abbreviation is considered to mean Grand Architect. Also, sometimes the abbreviation includes at the beginning a capital T meaning *The*. The abbreviation can also mean Grand or Great Artificer of the Universe. According to the Mentor's Manual published by Grand Lodge, "In any event, these are titles under which Freemasonry refers to Deity."

G.A.O.T.U. has been used by members of religious groups to attack Freemasonry. Some of these critics have claimed that this is a false God, worshipped at our altar, other critics claim that G.A.O.T.U. "makes God seem like an abstract being."

The question then becomes how did G.A.O.T.U. enter into Freemasonry? Our search starts with the Compass. The Indiana Monitor states in the section on the Master Mason degree that "The Compass is peculiarly dedicated to this degree."

What is a Compass? One of the definitions of a Compass in the Oxford Dictionary is "An instrument for taking measurements and describing circles." the Oxford Dictionary cites an example of this usage of a Compass from Milton's Paradise Lost vii 224 "In His hand He took the golden Compasses prepared... to circumscribe This Universe." the capitalized pronouns refer to the Deity. An even earlier work, Dante's (1265-1321) Divine Comedy, has the following "He that with turning Compass drew the world's confines." He again refers to the Deity.

A 13th century painting (the artist is not mentioned in the reference book) in the Austrian National Library shows the Deity as The Architect of the Universe circumscribing Heaven and Earth.



Another painting depicting the Deity using a Compass is by William Blake (1757-1827), an English poet and Artist. Blake's painting is titled *The Ancient of Days* whose subject matter is the Deity using a Compass. By itself the Compass has been used as an allegorical tool by which the Deity created the Universe.

As a Compass is a measuring device it is logical to assume that the instrument would be used by the Cooperative Masons in the era of Cathedral building. In the Middle Ages the terms Master Mason and Architect were used interchangeably. Architect is defined in *The Oxford Dictionary* as "A master builder." this definition also infers that a Master Mason would also be a craftsman or artificer.

This leads back to *The Oxford Dictionary* which defines an artificer as "One who makes by art of skill; especially a craftsman. The definition also refers "...Artificer of the Universe; meaning the Creator." The dictionary cites two further usage's of artificers in this manner. One from Person's Creed of 1659 "The Great Artificer of the World." The second is from Wordsworth's *Excursion* vi 551 "By the Great Artificer endued With no Inferior power."

But exactly how did G.A.O.T.U. come to be used in Freemasonry?

Wallace McLeod, an eminent Canadian Masonic scholar discusses T.G.A.O.T.U. in his book *The Grand Design*. McLeod states the phrase entered Freemasonry in the first book of Constitutions of 1723 of the first or Premier Grand Lodge on London. The Constitutions were written by the Rev. James Anderson who was minister of a Scottish Presbyterian Church on Swallow Street in London from 1710 to 1734. Rev. Anderson was a graduate of Marischal College which is a part of the University of Aberdeen in Scotland.

In the seventeenth century, when Anderson who was probably studying at the University of Aberdeen the role of

education in Scottish universities was to train their students to become ministers. This meant the students learned the Bible and their theology "according to the reasoned theology of Calvin's Institutes.

Jean Calvin (1509-1564) was a French reformer of the Church who, at the age of twenty-six, first published his classic work of theology. *The Institutes of Christian Religion*. In this work, which formed the basis of theology for Presbyterian and Reformed Churches, Calvin repeatedly calls the Deity "the Architect of the Universe" and refers to His works in nature as "Architect of the Universe" ten times. Calvin also refers to the Deity as the Great Architect of the Universe in his *Commentary on Psalm 19*.

In literature, art, and theology the Deity has been referred to as an Artificer and Architect. Thus in using G.A.O.T.U. Freemasonry has continued a long tradition of using an Allegorical name for the Deity.

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An Elementary-School teacher was giving her pupils a lesson in logic. "Here is the situation," she said. "A man is standing up in a boat in the middle of the river, fishing. He loses his balance, falls in, and begins splashing and yelling for help. His wife hears the commotion, knows he can't swim and runs down to the bank. Why do you think she ran to the bank?"

A girl raised her hand and asked, "To draw out all his savings?"

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Concerning God and Religion  
by Ernest J. Brown  
Medwayosh Council No. 62

The first of the Old Charges, "Concerning God and Religion" which is recorded on page two of your Book of Constitution, begins: "A Mason is obliged by his tenure to obey the moral law, and if he rightly understands the art he will never be a stupid atheist...."

Now you all know that it is a fundamental requirement that all petitioners for initiation into the Craft express a belief in Deity - a Supreme Being, and that it's also necessary for all those who receive the Entered Apprentice Degree to publicly express such a belief.

No atheist can be made a Mason because the man, if such there be, who acknowledges no higher power than himself, will never consider a purely moral obligation binding. To such a man I doubt if there is such a word as "ought" or "deity". He will probably substitute the words "expediency" and "inclination" in their place.

Such a man could never be a Mason in his heart, and an obligation - taken on a book, the teachings of which he doesn't believe - couldn't be binding.

Our whole symbolism is founded on the erection of a Temple to the Most High. Our teachings are of The Fatherhood of God, the Brotherhood of Man, and a life to come. A disbeliever in these could never be happy or contented in our Order, and of course he should never be accepted in the first place.

From Freemasonry's standpoint an atheist is a man who doesn't believe in the existence of a Supreme Being, which immediately brings the perplexing question: "What is this Supreme Being in which a man must believe?"

My Brother, man's idea - I would suggest - differs with the man, his education and his early religious training. To some the mental picture of the Most High is that of a commanding, venerable figure with flowing white hair and beard - the great artist Dore so pictured Him in his illustrated Bible.

Others conceive of the Great Architect as a Bright Spirit who moves through the Universe with the speed of Light; who is "without form" yet who is all love, intelligence, mercy and understanding.

The Great Architect of a Scientist, a Mathematician, a Student of the cosmos via the telescope, may be neither anthropomorphic nor Bright Spirit, but a universally pervading power, which some may call Nature; others - the source of the Great First Cause; still others - Cosmic Urge.

The man who has nothing else but a confidence in the persistency and uniformity of Natural Laws; believes that the sun will rise and set; that seed time and harvest will come and go; that cold and heat, rain and dry weather will follow each other as they have always done since the beginning of history.

Can you accept, my brother, that he too believes in a Supreme Being?

The Geologist probably sees the very hand writing of the Most High in the rocks and the earth. The Fundamentalist may believe that the only handwriting of God is in the Bible. Inasmuch as the geologist does not believe in the chronology of the life of the earth as set forth in the Bible, the fundamentalist may call the geologist an atheist.

On the other hand, the geologist, certain that the Great Architect has written His story in the rocks of the earth, may call the fundamentalist an atheist, because he denies the plain testimony of



science.

Consider if you would this question: Is one as right, and each as wrong, as the other? Surely neither is an atheist, as each believes in a Supreme Being which satisfies him.

If you research the teachings of Freemasonry from the Regius Poem (1390), to the most recent pronouncement of the youngest Grand Lodge; if you read every decision, every law, every edict of every Grand Master who ever occupied the Exalted East, I am convinced that nowhere will you find a ruling that any brother must believe in the God of another man.

The agnostic says: "I don't know in what God I believe, or how he may be formed or exist. I only know that I believe in something".

Freemasonry doesn't ask him to describe his "something". If it is to him that which may be termed - A SUPREME BEING - no matter how utterly different from your own, FREEMASONRY - according to my understanding - asks nothing more.

BUT, he must believe.

How he names his God, how he defines or limits Him, what powers he gives Him, doesn't really matter. So long as he DOES BELIEVE in the existence of a Supreme Being.

Listen to this: "How charming the Masons are! They never discuss religion out of fear that it would bring discord among them, which it forbids, while they practise all that is essential to extent the harmony which it enjoins". This is an extract from the EARLY FRENCH EXPOSURES 1737 - 1751.

What a Mason thinks about the Glorious Architect; by what name he calls Him, how he defines or conceives of Him, may in fact,

be kept a secret between the Supreme Being and the Brother.  
KEPT FOREVER "IN HIS HEART".

Sir Bulwer Lytton illustrates this sort of belief in his poem, entitled:  
"THERE IS NO UNBELIEF."

There is no unbelief -  
Who ever plants a seed beneath the sod  
And waits to see it push away the clod  
Believes in God.

Who ever says, when clouds are in the sky,  
Be patient heart, Light cometh by and by,  
Trusts the Most High.

Who ever sees 'neath winter's shroud of snow  
The golden harvests of the summer grow,  
God's power doth know.

Who ever lies down on his bed to sleep,  
Content to shut each sense in slumber deep,  
Knows God will keep.

Who ever looks on, when the eyelids close,  
And dares to live, when life has naught but woes,  
God's comfort knows.

Who ever says - "tomorrow" - "the unknown",  
The "future" - trusts that power alone,  
he dares disown.

And so from day to day, and night to night, unconsciously,  
The soul lives by the same faith the lips deny.  
God knoweth why.

THERE IS NO UNBELIEF! What do you think?



The Pillars  
by James Ward,  
Colonel By Council, No. 217

At the entrance to King Solomon's Temple there were two Pillars. We have all heard their names Boaz and Jachin. We have also heard the explanation of those names. But do we think of the great revelation of these names? In strength, God will establish, Stability. This is a statement that has great import, for it is a great spiritual truth.

Our Lodges however are supported by three Pillars - Wisdom, Strength and Beauty. Is there a connection between these two sets of Pillars? Let's consider the statement In strength, God will establish, Stability. To be strong we must have faith, we must believe that the goals we set are possible. For it is in this faith that our lives become stable. But our purpose is to look for the inner meanings of life. We need to consider the spiritual aspects of the statement.

We must work at developing a strong faith in God. As a rule this requires a lot of time in the quarries of life. Yet with diligence we make our Ashlars true, and square. We become strong through our service, if we have offered it to God, each day. But our Ashlars that are square and true, also provide a structure that is stable. Then if we have a strong faith in God, our lives become established in a very stable way. For only when we have this sense of faith and stability in our lives, can we begin to see the true beauty of creation.

We have thus far considered two Pillars, but what of the third? In the tradition of the Kabbala, there are three Pillars, that form part of Jacob's Ladder. On the left hand is that of severity, or strength. On the right hand is that of mercy or wisdom. The middle Pillar is that of grace or beauty. These do not exist alone but are connected together by a series of links between them.

In the working tool lecture in the second degree, we are told that the Plumb Rule, like Jacob's Ladder, forms a line of union between heaven and earth. We are further taught that we must adhere to the strict path of virtue. For it is only in this way that we live a balanced life in God. And then walk uprightly before Him in faith. Then we may act on the square towards ourself, and towards our neighbour. Then our actions will be done in strength, and we shall see the beauty of life.

This is our work as Masons, and as human beings. We must build our spiritual temple. We must open our hearts to the power of the spirit of God. We must grow in faith and trust in God. For then we will have wisdom to comprehend creation. As we struggle or work at doing this we will be able to contribute more to our fellow man.

We are the ultimate temple of God, not a building, but us, you and me. As Boaz and Jachin stood at the entrance to the Temple at Jerusalem, so they stand at the entrance to our hearts. The divine presence rested in the Holy of Holies beyond the Pillars, and its appearance was both beautiful and awesome. The Divine presence rests in our hearts. Are we willing to undertake the journey of the spirit, to be strong in faith, to be stable in our faith, such that we may see the beauty of God and walk before Him in love, and service, to His Glory?

The Pillars call us. Will we walk through them or just look at them. We are free to choose.

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We Will Remember

by Henry Wadsworth Longfellow

They never quite leave us, the friends who have passed  
From the shadow of death to the sunlight above;  
A thousand bright memories are holding them fast  
To the places they blessed with their presence and love.



## A System of Symbols and Allegory

by Donald G. Cookson

Arcana Council No. 215

**Allegory:** (Gr.) allegory, to speak implying something other.

**Symbol:** (Gr.) symbol, combines (1) a sign(n) & (2) throw.

Almost immediately following our induction, we learn that Freemasonry is a system of symbolism and allegory. Even if we were unaware of it before our induction, we quickly learn that symbolic and allegorical communication can be every bit as effective, and often more precise, than the verbal communication upon which we normally rely.

Symbols may be pictorial representations of objects or arrangements of objects, often abstracted so that detail irrelevant to the communication is eliminated and the most important elements remain as the principal focus. The meaning of symbols often depends upon conventions or common knowledge about the uses of objects that are pictured and, frequently, these applications were found in archaic or traditional uses that no longer apply in the present day.

In this latter case, a person must learn something about those earlier practices so that he can understand what was common knowledge of that time so that the symbol will be interpreted in those terms and not present usage. Only three decades ago, for example, an axe was known principally for its application in felling trees and now, because chain saws have replaced axes in that application, an axe is more likely to be recognized as a nasty weapon than a tool.

Symbols sometimes acquire meaning quite separate from their practical application. For example, the crossed hammer and sickle that represented a core principle within the Soviet Union, really was intended to imply that the Government was to serve the

whole population of ordinary workers, industrial and agricultural, in equal importance. The symbol acquired no such wide-spread meaning in North America. The fear and anger that was directed toward the Russian Government caused a general abhorrence to be transferred to their symbol. Here, in North America, it acquired none of the positive meaning of a happy and satisfying Union, but it acquired a heavy hateful meaning based in political suspicion.

The symbolic meaning of objects often is as much in their arrangement as it is in their individual meaning as separate items. For example, several of the Scottish clans use the symbol of a foot standing on a serpent, while the serpent has its fangs firmly fixed in the heel of the foot. The motto that accompanies the symbol usually is "nemo me impune".

Even without the motto, we would understand that an attacker cannot harm the snake and escape without suffering a serious consequence.

If the hammer and the sickle were arranged so that the hammer threatened to smash the blade and the sickle threatened to cut the hammer handle, the symbol would represent antagonism between two important groups of people in society.

The nature of allegory requires that several symbols, acts or events be presented to tell a story in brief. The meaning of the story is taken from its interpretation as a figurative rather than literal set of events. Speech, then, is use in alluding to visual images rather than actual or concrete things. It is the sequence of images that implies a meaning.

Similarly, since ceremony is a ritual of forms or acts, ceremonies become visual allusions just as words are verbal allusions. Both forms of allegory require that the listener or observer know something about the objects or events to which acts or words allude. In other words allegory, whether a ceremony of



words or a ritual of acts, requires some prior knowledge and capacities to invoke images.

It also requires that the person who presents the allegory and the one who observes or hears it be predisposed to view the images with the same positive or negative meanings. That is, allegory and symbolism, to be effective in communicating ideas require that a common language be established for use by the teacher and the learner.

Culture, language and personality interact and profoundly influence each other. We use words and know their meanings very much in terms of our cultural context as well as our individual personality. Our personality is much influenced by what is considered to be normal in our culture and in the terms that are used to describe it. Culture is, in reality, a composite expression of the personalities of the people who share it and the means by which it is expressed effectively.

In the common Chinese culture, red is the colour of good fortune and happiness while in our Western culture, red is associated with hazard, danger and apprehension. To us, perhaps because the Roman candidates wore white to indicate their pure intentions, we view white as happily unsoiled and virginal, while the Chinese culture regards white as the colour of death and mourning. Our expression of ideas in colour is as different as the words when we compare our communication with that of the Chinese.

Much modern communication has become a function of business and enterprise, in which "logos" are used to encourage people to recognize and feel good toward particular brands or services. In a similar way, acronyms like "NASA" represent an idea even when the words used to form the acronym might be forgotten.

Logos are different in nature from the symbols and allegory with which we otherwise are familiar. Logos (from the Gr logos:

word) are intended to represent the name and something of the heart or purpose of an enterprise rather than notions of humanity and human relations, as we use symbols and allegory.

It may be that we did not ever spend thought concerning how symbols first were used by people and how they became the systematic method of communication. In fact, the best suggestion presently in use, is that symbols and allegory both derived from the most elemental pagan beliefs.

At this point, we must recognize that "pagan" beliefs were not necessarily bad or harmful or unsophisticated or examples of insensitive ignorance. The term "pagan" simply implies that they were parts of belief systems that did not include the notion of one God with multiple characteristics. Pagan beliefs attributed influence in the world to many gods, each with a different department of influence and each with a distinct personality. Some Gods were serious-minded, others were capricious, some were quite willing to pursue human beings for sexual and other intimate purposes, others would have disdained such interaction with mere mortals.

To these earlier people, the gods greatly influenced, and maybe controlled, the affairs of men and it was important to these peoples that they gain a solid understanding of the personalities and wishes of the gods. Since each god had a well-defined domain of influence, that god's personality and wishes could be understood in terms of items and events within the god's domain. Items and events, therefore, came to more than symbolize, they became clear expressions of important knowledge.

Notions of meaning that could be taken from objects and occurrences were so deep that they persisted long after the Judea-Christian-Muslim notions of one God with multiple characteristics expressed in words became common. It is worth noting that the religious traditions that include the one-God notion also encompass what are known as "people of the Book" since each



group depends primarily upon expression of ideas in words and somewhat less upon symbols.

In each of these one-God religions, the system of symbols serves more to reinforce and exemplify notions that are primarily verbal. In the Pagan tradition, the symbols exist primarily and, most often, there is an oral tradition that exemplifies meaning of the symbols.

As we use symbolic and allegorical expression in our organizations, it is valuable to recall that the expression of our ideas is not universal, but is confined by culture, language, personality and the understandings in the minds of those whom we are addressing.

Also we well might take note that our cultural and linguistic environment tends to employ symbolic communication as the primary medium for more superficial ideas and verbal means for knowledge in depth. Our task, as heavy users of the symbolic style, may be first to orient learners to an understanding that comprehension of profound notions can be achieved through the more traditional symbolic medium.

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### The Mason's Key from The Philalethes

In the early rituals of the last century, the tongue was called the key to the secrets of a Mason. One of the toasts given in the Lodge was in these words:

"To that excellent key - a Mason's tongue, which ought always to speak as well in the absence of a brother as in his presence, and when that cannot be done with honour, justice or propriety, adopts the virtue of a Mason - which is silence."

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## The Acacia by Arthur G. Wolfe Medwayosh Council No. 62

From the dictionary we that the Acacia or Egyptian Thorn is a genus of woody plants of warm regions having pinnate leaves and white or yellow flower clusters. The Acacia is widespread around the world and is generally found in dry sandy terrain. It varies in height from a low shrub to a tree of great height. The tree looks like the mulberry tree. It has a hard wood.

The Acacia tree has deep roots and survives through drought and famine. It is a strong tree which provides shelter or wild animals from the searing heat of the sun. It also provides food and nourishment.

The "gum" which is obtained from it is "Gum-Arabic". It is water soluble and is used particularly in the manufacture of adhesives, inks, confectionery, in textiles finishing and in pharmacy. It is also called "Gum Acacia".

In Canada it is not considered a native tree, but is now fairly common in Southern Ontario. Here it is known as the Honey-Locust, Three-Thorned Acacia, or Sweet Locust. In favourable conditions it will attain heights of 70 to 100 ft. With diameters of 2 to 3 ft. Of about 12 species of which two grow in North America, only one grows in Canada. The wood is heavy, hard and strong and is desirable for its durability in conditions favourable to decay which make it suitable for posts, railway ties, furniture and general construction.

In Africa, some tribes place a sprig of Acacia at the head or foot of the deceased grave. The culture of the individual tribe determines the location of the sprig. Yet the meaning is the same. The sprigs roots will reach into the body and form a ladder for the



soul to take upon its journey to the upper world. As the sprig reaches maturity the branches of the tree will reach the heavens and allow the soul to reincarnate back to the tribe as a newborn child. The birthing tree is often the dead's Acacia sprig. This ritualistic use of the Acacia is not exclusive to Africa. The same meaning to the sprig of Acacia is seen in parts of the Middle East, Asia, Australia and parts of South America.

Perhaps it is no coincidence at all. Carl Jung talks about "universal Archetypes" found throughout mankind. Maybe the use of the Acacia at the grave is a ritualistic archetype of mankind itself. It has a prominent place in Freemasonry.

In the Bible, the Acacia is called "Shittim", which is the plural of "Shittah". This singular use of the word appears only once in the Bible, in Isaiah 41; verse 19, to quote: "I will plant in the wilderness the cedar, the Shittah tree, and the myrtle, and the oil tree, and the pine tree, and the box tree together", unquote. It was considered a sacred tree among the Hebrews, and in the building of the first temple, Moses was ordered to make the tabernacle, the ark of the covenant. The shewbread table, an altar and the rest of the sacred furniture. (Exodus: Ch's 25, 26 & 27).

By the Jew, the Acacia tree whose wood the sanctuary of the tabernacle and the Holy Ark had been constructed would ever be viewed as more sacred than ordinary trees.

It became a custom among the Hebrews to plant a sprig of Acacia at the head of the grave of a departed friend. It was a plant believed to be incorruptible, and not liable to injury from attacks of any kind of insect or other animal, or the vagaries of weather -- thus symbolizing the immortality of the soul.

The early Freemasons therefore, very naturally appropriated this hallowed plant to the equally sacred purpose of a symbol, which was to teach an important divine truth in all ages to come.

In the Historical lecture in the Third Degree, King Solomon sent 15 Fellowcraft to search for the Grand Master, Harim Abif, who disappeared from the construction site of his temple. Three of them accidentally found the improperly interred body and in order to find the location after reporting to King Solomon, "planted a sprig of Acacia at the head of the grave."

To Freemasons, the Acacia is the symbol of the immortality of the soul. The perpetual renewal of the evergreen plant, which uninterruptedly presents the appearance of youth and vigour, is aptly compared to that spiritual life in which the soul, freed from the corruptible companionship of the body, shall enjoy eternal spring and an immortal youth. In the impressive funeral service of our order it is said, quote: "This evergreen is an emblem of our faith in the immortality of the soul, by it we are reminded of our high and glorious destiny beyond the world of shadows, and that there dwells within our tabernacle of clay an imperishable and immortal spirit which the grave shall never receive, and over which death has no dominion", unquote.

The Acacia is also considered to be a symbol of innocence and initiation.

The word "ACACIA", in the Greek language, signifies both the plant in question and the moral quality of innocence or purity of life. In this sense, the symbol refers, primarily, to him over whose solitary grave the Acacia was planted, and whose virtuous conduct, whose integrity of life and fidelity to his trusts, have ever been presented as patterns to the Craft, and consequently to all Master Masons, who by this interpretation of the symbol, are invited to emulate his example.

In all ancient initiations and religious mysteries there was some plant peculiar to each, which was consecrated by its own esoteric meaning, and which occupied an important position in the celebration of initiation rites. Thus it was that the plant, whatever it



might be, from its constant and prominent use in the ceremonies of initiation, came at length to be adopted as the symbol of that initiation.

For example, the "Lettuce" was the sacred plant in the mysteries of Adonis; the "Lotus" was that of the Brahmanical rites of India, and from them adopted by the Egyptians, (the Egyptians also revered the Erica or Heath plant). The "Mistletoe" was a mystical plant among the Druids, and the "Myrtle" performed the same office of symbolism in the mysteries of initiation, the initiation itself was symbolic of the resurrection to a future life, and the immortality of the soul. In this view, Freemasonry is to us now in place of the ancient initiations, and the Acacia is substituted for the afore mentioned plants. The lesson of wisdom is the same --- the medium of imparting it is all that has changed.

The Acacia then is the symbol of three explanations. It is the symbol of immortality, of innocence and initiation. Thus, in this one symbol we are taught that in the initiation of life, in which the initiation in the Third Degree is simply emblematic, innocence must for a time lie in the grave, at length however, to be called, by the word of the Great Architect of the Universe, to be a blissful immortality.

In this little and apparently insignificant symbol, one of the most important significant in Masonic science, we have a beautiful suggestion of all the mysteries of life and death, of time and eternity, of the present and of the future.

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### The Perfect Lodge by Henry Teubel

I think that I shall never see  
A Lodge that's all it ought to be;  
A Lodge whose members never stray  
Beyond the straight and narrow way.

A Lodge that has no empty chair,  
Whose Master never need despair;  
A Lodge whose members always pay  
Their dues on time without delay.  
Whose Gossips never peddle lies  
or make complaints or criticize;  
Where all men are always sweet and kind  
And to all others' faults are blind.

Such perfect Lodges there may be  
But none of them is known to me;  
But still we'll work and pray and plan  
To make our Lodge the best we can.

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Potted History of the Tracing  
by Alan J. Seabright  
Colonel By Council No. 217

Prior to 1730 Masonic lodges were delineated by marking the floor of the meeting room. As these rooms were not dedicated to Masonic meetings the markings were created by the use of charcoal, chalk or other erasable marking material.

Each lodge was marked to represent the degree being worked, and at the conclusion of the meeting or work all markings were removed by the Tyler, who in those days was a paid employee of the lodge. The Tyler was also responsible for marking the lodge and setting up the furniture and any other janitorial duties.

Around the year 1730 some lodges had more permanent lodge rooms, although no doubt still shared with other non-Masonic activities. Some of these more affluent lodges procured the services of artists to paint these floor markings onto canvas, which could then be rolled out like a carpet during the meetings and rolled up again at the conclusion of the meeting and stored until it was again required.

As the procedure of floor marking had been employed to maintain secrecy, the introduction of permanent floor covering was received with hostility by many Masons, and in 1759 the Lodge of St. Andrew's was requested to cease the use of painted floor cloths containing the layout of a Master Lodge.

The original purpose of these floor cloths, which was to delineate the outline of a lodge while maintaining secrecy, was eventually overlooked and forgotten. These floor cloths eventually wore out and, being expensive to replace, were often not replaced. In time the practice of placing painted floor cloths on lodge floors ceased.

In order to maintain the symbols depicted by the old floor coverings, smaller illustrated canvases were often displayed on the lodge walls or, in order to reduce wear and tear, they were placed on trestles. This practice of placing canvases on trestle tables led to the modern term of "trestle or tracing board" to denote the illustrations depicting each degree in a modern lodge.

The illustrations for the three degrees seen in today's lodges are based on the original 1808 paintings by William Dight, which he created for the Lodge of Unanimity and Sincerity, Taunton, No. 261 and later work by John Harris in 1822.

These paintings were executed by artists rather than scholars, and as they were not fully knowledgeable about the subject a number of mistakes were made which can still be seen in today's tracing boards. Notably the Hebrew lettering in the third degree painting, which was converted into cryptic letters incorrectly, as the artist did not realize that Hebrew was read from right to left. Hence  $\text{J} <$  should be shown as  $\text{J} >$ .

It is interesting to note that some jurisdictions use all these pictures or tracing boards in their degree work. Other jurisdictions do not use the third picture as part of the degree work.

The use of floor cloths in delineated lodges predates the earliest records for these degrees. The earliest records are for 1754 in Ireland, 1760 on His Majesty's Ship *Yanguard*, 1767 Lodge of Friendship No. 6 in England, and 1776/78 in Scotland.

Much more can be found out about these interesting displays of Masonic history. Each degree has a story in itself and could be a subject for many interesting papers.

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Christian Church Opposition to Freemasonry  
by Donald. P. Smallman  
Colonel By Council No. 217

Many members of the Craft are amazed at the opposition, from time to time, to Freemasonry by various Christian denominations over a period of nearly three centuries. They find it perplexing why any Christian Church would oppose an organization that professes the Fatherhood of God and the brotherhood of man, as well as teaching a morality which is solidly in accord with basic Christian concepts. It would, therefore, appear that this opposition is based on reasons other than the Craft's professions and instruction.

In the case of the Roman Catholic church's opposition, the reasons are definitely other in nature. The opposition began in the early 1700's by Roman Catholic parish priests - who were, up to that time, knowledgeable about all aspects of their parishioner's lives through the confessional and their roles as advisors, thus making them powerful leaders in the parishes - who felt their power and influence was threatened because parishioners, who became Freemasons, refused to reveal any Masonic secrets etc. to them and now received guidance in their lives from the lodge. These priests, feeling that the Craft was a threat to their power and influence, put pressure on the Bishops and thus on the Pope to take action against Freemasonry. Also at this point of time the high church officials in Rome began to fear, not entirely without justification, that Freemasonry, being an international institution, had a reasonable chance of offering philosophical, theological and even a moral alternative to the Roman Catholic church.

Before the Lutheran Reformation, the Roman Catholic church had provided, with some success, a type of international forum for princes and rulers, who, though their nations might be at war with each other, were still nominally Roman Catholic and acted

under the church's umbrella; the people might sin, but they sinned according to the context and definition established by Rome. As long as the church's umbrella stayed in place, it ensured that channels of communication remained open between belligerents and that, in theory at least, Rome could act as arbiter. With the Reformation, however, the Roman Catholic church was no longer able to function in that capacity, having lost its authority among the Protestant states of Northern Europe. But she still enjoyed considerable currency in the rest of Europe.

Freemasonry threatened to offer the kind of international forum that Rome had provided prior to the Reformation by furnishing an arena for dialogue, a network of communication, and a blue print for European unity that transcended the church's sphere of influence and rendered the Roman Catholic church irrelevant. Freemasonry threatened to become in effect, something like today's United Nations, particularly when a noted Masonic spokesman of the day stated: "The world is nothing but a high republic of which every nation is a family and every individual a child".

In order to attempt to stop this perceived threat to the Roman Catholic church's power and influence, Pope Clement XII, on the 24th of April 1738, issued a Papal Bull which forbade all Catholics from becoming Freemasons under threat of excommunication. However, it had a minimal effect in dissuading, at least, French Roman Catholics from joining the Craft, and, in fact, some of the most illustrious names in France became members. The Papal Bull remained in effect until fairly recently. It was finally rescinded by Pope John XXIII, under great and sustained pressure from wealthy and influential Roman Catholic Freemasons. Also, by then, the United Nations had taken over both Rome's, and the Craft's, role in international affairs.

The more fundamental Christian denominations such as Methodists and Dutch Reform, oppose Freemasonry on other, more



rational, if not perhaps legitimate, grounds. One of their objections is that a candidate for Masonry is required to bind himself, in advance by a solemn oath made on the VOSL, to secrecy and fidelity in an organization which concerns faith and morals of which nothing is revealed to him previously. However, many Christian Masons find that since they know in advance that membership requires a belief in a Supreme Being and is open only to just and upright men, as well that they are told in advance that their vows are not inconsistent with their civil, moral or religious duties, and that, in addition, the Craft stands for good works, benevolence and moral uprightness, they are not troubled by taking this oath on faith.

A second objection some Christian churches have is that the penalties contained in the obligations are anti-Christian, since they sanction the death of the vow breaker by most violent means, which is contrary to the Christian teachings of "Thou shalt not kill"; "Turn the other cheek"; "Love thy neighbour like yourself"; etc. To this objection Christian Masons say that these are only traditional penalties from a time period when such treatment of law breakers was very violent and had Church approval, and in this day and age are only symbolic, with the real penalty being, as stated in the First Degree, "That of being branded as a wilfully.....etc". In actuality this more effective penalty statement was not in early Masonic work but was later added to counter this objection of Christian members. Thus one can see that this objection does have some merit and it would be, perhaps, to the benefit of the Craft if the traditional penalties could also include a more effective penalty statement in all Masonic obligations.

A third and perhaps more damning objection by some other Christian churches is that Freemasonry is really a religion, or at least a quasi-religion, which, from a Christian point of view does not acknowledge the Holy Trinity. Masonry does appear to be much like a religion in that it has ceremonies, rituals, prayers, teaches moral lessons and requires a belief in a Supreme Being. But, on the other hand, its Sacred Laws are not its own, but are those of other

religions, and it has no prophets of its own.

Christian Masons counter this objection by stating that these Churches are just upset because they think that Masonry is one of the causes of their declining membership and that the Craft takes away time from their members which could be used in support of the work and activities of the church. Also, Christian Masons feel the belief in a Supreme Being encompasses the Holy Trinity, and is no more a religion than the Boy Scout movement, but is really a handmaid of the church, in that it is only a strong moral foundation on which any faith, including the Christian faith, can be practised. In addition, Masonry is not an exclusive faith as is Christianity, which requires active participation for salvation, and thus cannot, for them, be a religion.

Unfortunately for Freemasonry and themselves, there are some members who do substitute the Craft for their religion and cease to attend and support their Church thus giving support to those Christian churches who would be pleased to see the disintegration of Freemasonry.

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#### Painful Pun

A group of chess enthusiasts had checked into a hotel, and were standing in the lobby discussing their recent tournament victories. After about an hour the manager came out of the office and asked them to disperse. "But why?", they asked, as they moved off. "Because," he said, "I can't stand chess nuts boasting in an open foyer."

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Michigan's Little Bavaria  
by Ray Kempster  
Colonel By Council No. 217

Early in October 1991, on a seniors bus tour, we made an all too-short visit to Frankenmuth, Michigan. It is situated mid-state, on the banks of the Cass River, and is a town of some 4,000 population. It was founded in 1845 by a group of 15 Lutheran missionaries whose aim was to teach Christianity to the Chippewa Indians.

Frankenmuth is famous for its food; two of the largest family restaurants, dating from 1856 and 1888, serving about 2 million meals a year, and the world's largest Christmas store, with 5 acres under one roof are located in the town.

However, it was St. Lorenz Lutheran Church that captured my attention. We toured around the town in the bust, with a guide pointing out highlights; when we reached the church we left the bus and went inside. There we received a lecture on the church's history. Its beginning may be traced back to the study room of Pastor Johann Loehe in the village of Neuendettelsau, Bavaria. Loehe had received a heart-rending plea for assistance from an overworked missionary circuit rider, Frederick Wyneken, whose territory included Indiana, Ohio and Michigan. Loehe called for dedicated men and women to organize a "Mission Colony" in Michigan to demonstrate to the Indians, and any others who were contacted, "how wonderful it is to live with Jesus".

A young man, Lorenz Loesel, a recent convert to Christianity, responded and volunteered to carry the message to the heathen. He was soon joined by 14 others and formed a congregation under a former Oxford professor, Frederick August Craemer.

On April 20th, 1845, the congregation sailed from Bremen

on the SS Carolina; and after 50 days at sea, having survived measles and smallpox, landed in New York on June 8th; and proceeded to the 880 acres reserved on the banks of the Cass River, arriving early in August. They named the place Frankenmuth, to remind themselves from whence they came, "Franconia", and "muth" (the German word for "courage") required to accomplish their mission.

Temporary accommodation was provided in a "community house" and a hurriedly constructed log cabin served as a church and parsonage for the first winter.

Their names are held in hallowed reverence on a plaque erected near the church. Their names:

Pastor and Mrs. Craemer and son Henry, age 5  
Mr & Mrs John Conrad Weber  
Mr & Mrs Lorenz Loesel  
Mr & Mrs John List  
Mr & Mrs George Picklemann  
Mr & Mrs Martin Haspel  
Mr Leonard Barnthal  
Mr John Bierlein

During the summer of 1846 about 100 more immigrants arrived from Rosstal, Gunzenhausen and Nuernberg and by fall a modest church-school-parsonage was built. A replica building exists on the grounds at the present time. Two church bells, cast in Nuernberg, came with the first settlers in 1845; the Latin inscription of the bells reads "Through Harmony Small Things Will Grow". They are presently situated on the site of the early church, near the resting place of the early settlers.

St. Lorenz Lutheran Church is a red brick building with a steeple and many stained glass windows. Originally built in 1880 with seating in the nave and in balconies along each side for 1000. In 1965/67 it was remodelled, increasing the seating to 1400. A 49



rank, 2628 pipe organ, built by Casavant in St. Hyacinthe, P.Q., is situated in the balcony and serves 7 parish choirs.

On the east and west side of the 1965/67 addition are 10 stained glass windows, 5 on each side. Those on the east are referred to as the "Beginning Windows" depicting the beginning of Christianity, the Lutheran Church (Martin Luther nailing up the 95 statements), the USA, Frankenmuth and the St. Lorenz congregation. The 5 on the west depict "The Proclamation of Christianity" through the 11 apostles, the settlers of Frankenmuth, and the early Christian martyr, St. Lorenz. I was somewhat surprised when I read that part of the brochure which referred to the 5th window, which I quote verbatim:

1. St. Lorenz was named after a Christian layman who, when ordered to turn the financial holdings of the church over to government officials gave the money to the poor. The true treasures of the church are the children of God.

2. For this act of faith St. Lorenz was roasted alive on a gridiron. St. Lorenz Lutheran Church of Nuernberg is our sister church as is St. Lorenz of Rosstal, Germany.

3. St. Lorenz was martyred in 258 A.D. The shield of faith with the heart of charity is appropriate for an individual such as St. Lorenz. Variant spellings of the word "Lorenz" serve to remind us that St. Lawrence Seaway is named in honour of this man of God."

Lack of time prevented me from finding out something of the

status of Masonry in Frankenmuth while I was there, but I was told that the Lutheran faith has the same attitude towards Freemasonry as the Roman Catholic Church. I have done some investigating since and I find that the Missouri and Ohio Synods are rigidly opposed to Masonry, while the American Synod is quite the opposite. There are no lodges in Frankenmuth but there are a number in the vicinity, including Vassar Lodge, No. 163, at Vassar, Vienna Lodge, No. 205 at Clio, and Birth Run Lodge, No. 514, at Bridgeport.

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### The Happiest Heart

by J.V. Cheney

Who drives the horses or the sun  
Shall lord it but a day;  
Better the lowly deed were done,  
And kept the humble way.

The rust will find the sword of fame,  
The dust will hide the crown;  
Ay, none shall nail so high his name  
Time will not tear it down.

The happiest heart that ever beat  
Was in some quiet breast  
That found the common daylight sweet,  
And left to Heaven the rest.

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## The Builder

I saw them tearing a building down,  
A gang of men in a busy town.  
With a ho-heave-ho and a lusty yell,  
They swung a beam and the side wall fell.

I said to the foremen, "Are these men skilled;  
And the men you'd hire if you had to build?"

He gave a laugh and said, "No indeed!  
Just common labour is all I need,  
I can easily wreck in a day or two  
What some have taken a year to do."

So I thought to myself as I went my way  
Which of these roles have I tried to play?  
Am I a builder who builds with care?  
Measuring my life by the rule and square?  
Am I shaping my deeds to a well-formed plan,  
Patiently doing the best I can?  
Or am I a wrecker who stalks the town,  
Content with labour of tearing down?"