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Introduction

Call for Papers

Papers are selected from those which have been sent to the Editor, either directly, or via the Grand Secretary. The Editor will attempt to select the better papers but also include a representative sampling of papers from as many Councils as possible.

The papers are accepted from members of Councils within Canada without regard to which jurisdiction that Council belongs.

The submission of papers is encouraged to be on 5 1/4 or 3 1/2 inch computer disks. For obvious reasons, there will be a greater chance of a paper being included if it doesn't have to be completely retyped.

On IBM formats, Wordperfect files, or in ASCII (unformatted) files are preferred but other formats can also be handled.

On Macintosh formats, the MAC -> IBM software translates to ASCII format, and MAC graphics can be moved into Wordperfect readable graphics with some loss of resolution.

Please send a paper copy as well, particularly if tables or formatting was used, as some of this information is lost in the computer translation.

Organization of Papers

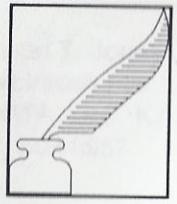
The papers are grouped under 3 categories as an aid to selecting the type of paper which you may want to read. The Categories are:

- those primarily conveying facts,
- those primarily conveying opinions and
- those primarily conveying facts but also containing references, an index and/or a supporting bibliography.

The first category is called "Information" and includes those which appear to have been prepared to inform the readers on some subject.

The second category is called "Stimulation" and includes those which appear to be intended to persuade or inspire the readers.

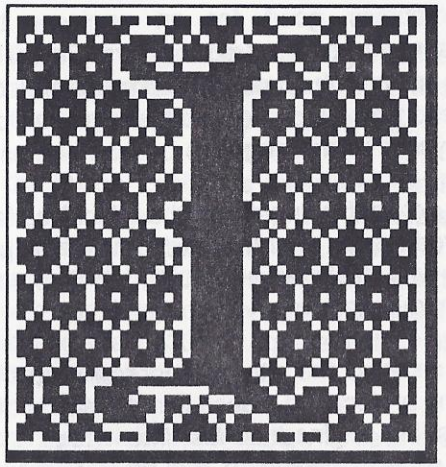
The third category, called "Research", is like the Information group but the author has also gone to the trouble of including detailed references, and index or bibliography. This type of paper is very valuable to other researchers by enabling them to start from your facts and sources, and to continue or to branch off in other directions.



Informational Papers I

Stimulative Papers S

Research Papers R



Information

So You Think You Have Problems

by F.F. Richards
Dogwood Council #171

It is sometimes good for an engineer to reflect upon the accomplishments of his predecessors. Several thousand years ago engineers undertook some very complex projects which they carried to completion. Some of their work was so well done that is has stood for 3,000 years to challenge the best among us today.

When we get to thinking about the difficulties facing us in producing a small product, we might review some of the problems faced by the engineers who designed and built King Solomon's Temple, for it will give us encouragement.

The King selected the site and appropriated the money, affixed his name to the project and placed it in the hands of Hiram Abiff who was an outstanding engineer of his time. Arthur L. Pedersen, P.M., has compiled data pertaining to the great structure by which we can appreciate the scope of the project from an engineering point of view.

The site of King Solomon's Temple is a rocky plateau rising from 50 to 200 feet above the surrounding area. The general level is about 2,420 feet above mean sea level and slopes downward nearly 20 feet to the East. The plateau covers over 35 acres and it is on this high ground that Solomon chose to erect his Noble Sanctuary.

The ancients called the hill Mount Moriah. It is the same hill where Abraham's hand was stayed when he attempted to offer up his son as a sacrifice to God. Since the site was steeped in religious tradition, it was a fitting place upon which to erect the greatest of all temples to the Lord.

King Solomon entered into an agreement with King Hiram of Tyre wherein Hiram would provide certain building materials and craftsmen to assist in the work.

The chief architect and overseer was Hiram Abiff, a widow's son, and a man of Tyre. It was under the direction of Hiram Abiff that the Temple was erected because the Jews were not skilled as builders.

Hiram was an underprivileged child who made good on his own by hard work. He faced the problem of organizing, training, and managing the labour of his day, and he was given full responsibility and authority, and he had no outside interests.

The Temple was the most magnificent building in antiquity, but it has been scattered in ruins. The foundation remains to this day and from it we can assess the magnitude of the undertaking.

Dr. Barclay and the British Engineers measured the foundation and sunk shafts around it in order to examine the structure more closely. They found its dimensions to be 1,530 feet along the east side, 922 feet across the south end, 1,600 feet along the west face and 1,038 feet across the north end. The sides average 1,565 feet by 980 feet. In area, the foundation covers 1,533,700 square feet, or 35.2 acres. Only the southwestern corner is a right angle.

The east side nearly parallels the Meridian while the south line runs S.86° West. The west line runs N.4° west and the north line runs S.82° east. Sloping sharply to the east of Mount Moriah is the valley of Jehosaphat. It is a very steep drop of the west face of the mountain into the valley of Tyropoeon. The site towers about 400 feet above the valley floors and is an outstanding landmark.

Mount Moriah is solid tertiary limestone (Dolomite), greyish in colour. The stone is relatively soft in the quarry, but hardens when exposed to the weather. The entire surface of the mountain was prepared to hold the foundation stones of the Temple by being cleared and cut into regular ledges.

The stone for the foundation was quarried in the Great Quarry under the City of Jerusalem, and moved across the Valley where it was hauled up the mountain. The old quarry is immense, sometimes the ceiling is 50 feet high. Chips cover the floor to a considerable depth and there is a considerable amount of unfinished work still visible. In places there are lines of red paint, not quite obliterated, showing where the overseer designed to remove a block. A little further on the line becomes a faint scratch which in turn, deepens into a groove. At other places huge blocks are almost cut free while others only wait the wedge to part them from their mother rock. One the floor of the quarry

can be found stones in all degrees of preparation. Rough ashlars, ashlars with one face smooth, some with two finished sides, and others are nearing completion.

The stones were finished, prepared and numbered in the quarries then methodically put together on the site. They were so precisely cut that their joints are barely discernable. The only hand tools used in the actual construction were the maul, level, trowel, plumb, and gauge, and no metal tools were permitted. The Temple might be called a prefab on the grand scale.

An idea of the engineering skill required can be grasped when one realizes that near the north-east Corner, the British Engineers found cubes of mosaic pavement 125 feet below the surface where it had been disposed of with other debris. The Ancient Workmen had extended the wall 80 feet below the ground line near the southeast corner, and had locked it securely to the native stone of the hill. There were no weak places in the foundation for great care had been taken to remove all defective rock and build with quarried stone upon the solid rock, that is why the wall extended so far below the surface at various places. The British Engineers sunk exploratory shafts along the outside wall and often found red paint marks on the stone, sometimes at depths of 50 feet of more. These quarry marks were the same as those still visible in the Great Quarry.

The corner stone at the southeast corner is let about 20 inches into the bed rock and stands 2 feet above it. Like all the other stones, it is well dressed with the Phoenician Bevel cut about 4 inches at the top. The second course is 4 feet 3 1/2 inches high; bevelled, but roughly dressed inside the bevel. The third course is 4 feet 2 1/2 inches high, the fourth course is 3 feet 7 1/2 inches high and the fifth course runs 3 feet 8 inches in height. Chisel marks reveal that the bevel was picked over with an 8-tooth chisel and looks like the cut had been made very recently.

The heaviest stone so far discovered weighs over 100 tons. The longest stone rests in the southwest corner. It is 38 feet 9 inches by 3 feet 4 inches high.

The foundation contains 50% more stone than the Great Pyramid. It is

approximately 100 feet high and contains 153,300,000 cubic feet which will weigh over 7,000,000 tons.

The rock used in the foundation is enough to make a highway 18 feet wide and 1 foot thick for 1,6,13 miles. Such a highway would be long enough to reach from Dallas to New York City by way of Shenandoah Valley.

There are many interesting features in connection with the Temple foundation. E.g., there are huge vaults at the southeast corner formed by using mighty piers instead of a solid fill like the rest of the 35 acres. From the debris in these vaults it appears that they were used as shops in which to do finishing work on stone during the erection of the Temple itself. These enormous rock galleries represent a room 319 feet x 247 feet x 30 feet high. It would have taken 170,000 tons of stone to fill them and if this amount alone were to be hauled by railroad, it would require 4,250 cars to do it.

The Great Vaults are commonly referred to as "Solomon's Stables" and it is possible that they served such a purpose for they are vented and cleanable, but evidence of long usage as a horse stable is not existent.

A Grand Reservoir is built within the foundation as a part of the living mountain. The reservoir has a circumference of 736 feet and a depth of 42 feet, and is designed to hold over 2,000,000 gallons.

Surface rains from all sides of the foundation are directed though intricate ducts into the reservoir. Water from Solomon's Pools were also fed into the reservoir from their source nearly 40 miles away. Remains of the old aqueduct wind above the hill sides and have been traced to within 100 yards of the reservoir.

Within the foundation are other ingenious crypts which may have been used for securing treasures or for other closely guarded activities.

The cost of the foundation unquestionable exceeded the cost of the Temple which stood upon it. The shear magnitude of the structure makes it well nigh incomprehensible even by today's standards. The foundation stands as a memorial to the architect who designed it & two Kings who provided the wealth with which to build it. There was

no compromise with quality in materials and workmanship in the foundation which was erected only to support a more noble and glorious edifice; The Temple.

When we think of our problems, they become insignificant compared to those faced by the ancient engineers. Today we have fine testing instruments, tools capable of building special machines, and the written word whereby we are given access to the accumulated knowledge of the world.

When the two brass pillars used in the Temple were cast on the plain of Jordan, in the clay ground between Succuth and Zeredathah (2 Chron. IV, 17) the molds were made by digging holes nearly 60 feet deep into the alluvial earth so that the pillars were held only by stabilizing the clay with water.

In order to melt enough brass to cast such a huge column required the building of blast furnaces with enormous capacity. There were no electric motors to drive the blowers, yet the problem of forced are was solved. It seems incredible to us at the present time that, without steam, electricity, without steel, with none of the apparatus so necessary to our modern foundries that such enormous pieces could be cast, and that too, with a perfection of form never excelled.

The Molten Sea which David captured from his enemies was 8 feet high, 16 feet in diameter, 4 inches thick, cast in one brass piece. This rivals the biggest castings of our time, and was supported by 12 brazen oxen set on a foundation so that 3 oxen faced east, 3 north, 3 west, & 3 south. Like the pillars, these oxen were cast in huge molds dug out of the clay beds at the foot of the furnace.

So if you get to feeling that your task is hopeless, just reflect on the problems which others have solved for you. You're really pretty well off, you know.

Michigan's Little Bavaria
by R.F.E. Kempster
Colonel By Council #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 4000 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 date from 1856 and 1888, serving about 2 million meals a year. The largest Christmas store, with 5 acres under one roof, is located in the town.

However, it was St. Lorenz Lutheran Church that captured my attention. We toured around the town in the bus, 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. The history of Frankenmuth is essentially the church's history. Its beginning may be traced back to the study room of Paster 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, Frederich August Craemer.

On August 20th, 1845, the congregation sailed from Bremen on the SS Carolina. After 50 days at sea, having survived measles and smallpox, they landed in New York on June 8th. They then 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:

Paster & Mrs. Craemer and son Henry, age 5.
Mr. & Mrs. John Conrad Weber
Mr. & Mrs. Lorenz Loesel
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 of this 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 on one 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 was remodelled increasing the seating to 1400. A 49 rank, 2628 pipe organ, built by Casavant in St. Hyacinth, 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 12 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 holding 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. Various spellings of the word "Lorenz" serve to remind us that the St. Lawrence Seaway is named in honour of this man of God.

Lack of time prevented me from finding our 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 Synod is quite 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 Birch Run Lodge No. 514 at Bridgeport.

Masonry in Hawaii

by G. A. Tripp
Colonel By Council #217

In the year 1841, several Masons then residing in the city of Honolulu gathered together to form a Masonic Lodge. They were a cosmopolitan group, consisting of Masons from American, English, Central and South American, French, German, Italian and Scottish lodges.

A warrant was granted by the Supreme Council 33 degrees of France, and Loge Le Progrès de l'Océanie No. 124 came into existence with Wor. Bro. M. Le Tellier U.D. as the first ruling master in 1841. Thus began organized Freemasonry in Hawaii.

In 1905, Loge Le Progrès de l'Océanie transferred to the jurisdiction of the Grand Lodge of California, retaining its name but being assigned No. 371 on that register.

In 1852 Hawaii Lodge 21 was founded under the Grand Lodge of California, followed in 1872 by Mauri Lodge No. 223. In 1895 Pacific Lodge No. 822 was chartered by the Grand Lodge of Scotland, but, in 1910 it was transferred to the Grand Lodge of California,where it became known as Honolulu Lodge no. 409.

During the next several decades, still more new lodges came into being under the Grand Lodge of California:

- Kilauea Lodge No. 330, 1897
- Schofield Lodge No. 443, which received a dispensation in 1913 and a charter in 1914;
- Kauai Lodge No. 589 on the Island of Kauai, 1924 and Pearl Harbour Lodge No. 598 in the same year.
- Waikiki Lodge No. 774, in 1956. Its meeting are held on Fridays at 7:00 pm. in the Scottish Rite Cathedral, 1600 Wilder Avenue.
- Koolau Lodge No. 801, "the Friendly Lodge", formed in 1960, meets at 7 pm. on the North Shore of Hawaii.
- In 1983, Kona Lodge No. 836 on the Big Island of Hawaii.

The Grand Lodge of California recognized the growth of Freemasonry in Hawaii, and on January 11, 1984 the presiding Grand Master of the Grand Lodge of California constituted the Hawaiian lodges as the Seventh Division of that jurisdiction.

The Masonic Temple at 1227 Makiki Street is home to 5 of the 8 Masonic lodges meeting in Oahu, plus the Royal Arch chapters. Pearl Harbour Lodge meets there on Mondays and Honolulu Lodge on Tuesdays. On Wednesday the Temple does double duty, with Killkolakaya Daylight Lodge at 11 am and Hawaiian Lodge in the evening. Thursday is for Royal Arch activities, and Friday evening is the Loge Le Progrès de l'Océanie.

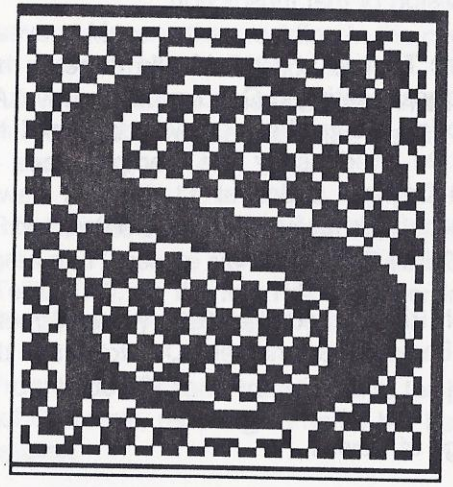
The Scottish Rite Cathedral at 1600 Wilder Street is used by Waikiki Lodge, the Eastern Star chapters, De Molay and the Daughters of the Nile.

Grand Lodge of Hawaii

It was only in 1989 that the Masons of Hawaii voted to form their own Grand Lodge. William K. McKee became its first Grand Master and ruled for 2 years. Future Grand Masters will rule for 1 year only. The general election and installation of Grand Lodge officers are held on the 1st Saturday in January.

Five members of the Hawaiian royal family have participated in the Masonic life of the islands. King Kamehameha IV was ruling master of Loge Le Progrès in 1859, in 1861 and again in 1862. King David Kalakua was worshipful master of that lodge in 1876.

The present Masonic Temple on 1227 Makiki is the 3rd built by Hawaiian Masons. It replaces an earlier temple built on Queen and Fort Streets, which was built in 1892 to replace a still earlier temple on Hotel and Alaska Streets dating back to 1879.



Stimulation

Brothers
by E.S.P. Carson
London Council #68

For my remarks I have chosen so some words from our ritual of the Entered Apprentice Degree; "Rise, newly obligated Brother among masons". With these words, every new initiate, having just bound himself for the first time by a solemn and weighty obligation, hears for the first time the sacred title of BROTHER, which will forever afterwards distinguish him from the rest of the world as a Mason, and which will, so long as he shall wear his apron unspotted before the world, entitle him to that brotherly love, that fraternal respect and fellowship, and that spiritual nourishment, which are after all the only true and lasting benefits that can accrue to any one of us as Speculative Masons.

"BROTHER"! That word is at the core of the mysterious strand which unites us into one sacred band or society. Its meaning is the central idea of our faith and our mission; for we have a mission, Brothers, which goes far beyond the mere recital of a ritual in the lodge room or the pleasant fellowship of refreshment as we have enjoyed here today. Our mission, quite simply,is universal Brotherhood; but that is an ideal so high and so vast in its possible applications to human life on this planet, as almost to reveal the face of the Death Himself.

"BROTHER"! After he has been brought from darkness into light, the initiate hears that reassuring word; and while his mind is still filled with awe at the solemnity of the promises he has just recited, with his right had covering reverently, the Volume of the Sacred Law, Square and Compasses, the newly made Entered Apprentice as he is raised to take his place among us by the masters' strong hand, first hears that holy title, My Brother, embracing his being and drawing him gently into the mystic circle of those who meet upon the level and part upon the square.

While a tumult of ideas, aroused by the revelation of the symbolic penalty of his obligation, still is raging in his mind; a warm hand of welcome as he is raised from his knee, the youngest Entered Apprentice first hears that friendly , that encouraging word, BROTHER.

At such a solemn and awe-inspiring moment, that word falls upon his

spirit like balm upon the raw flesh of a would, and the youngest Entered Apprentice instinctively recognizes a turning point in his initiatory experience. No logic and no psychology will quite explain this phenomenon. It is another example of the mysterious alchemy which is worked in the hearts and minds of men by words, and especially by some simple familiar household word which suddenly takes on a new and inspiring significance as all its old connotations become just a window opening on a new and a richer meaning.

In ancient times, you recall, men regarded words with fear and superstition. Legends and folk stories, like the fairy tale of Rumpelstiltskin, were filled with plots which could be unravelled only by the pronouncing of a secret or magic word. The ancient wise man was one who had learned to use words so skilfully that he was believed to possess magic or supernatural powers. The fear inspired in our ancient ancestors by means of a curse was derived from this belief in the magical potency of words. In our New Testament, God Himself is identified by the very word for Word. "In the beginning was the Word."

BROTHER! For Masons that word is exactly such a magically powerful word, and it can work miracles in the lives of those Craftsmen who have truly grasped its meaning and who have made of it a way of life and a mode of conduct in their relations with all mankind, but more particularly with a Brother Mason.

I am convinced that this kind of concern for all our human brothers must be developed by all of us if we are ever going to bring about that one great brotherhood of man, which is our Masonic ideal, as well as the fervent hope of mankind.

Everywhere men are asking to be accepted and treated and understood as brothers. This is really the universal cry of mankind today. To those who listen and can hear, there comes everywhere the cry of those voices which plead for brotherhood, not discrimination; for brotherhood,not exploitation; for brotherhood, not extermination, whether it be by famine, plaque or war.

Everywhere men are looking for a better world, in which real justice, true wisdom, and a generous concern for others shall prevail. Men

want a world of genuine brotherhood. And that is the mission of men who call themselves BROTHERS!

Let me conclude my remarks this afternoon by asking each of you to close your eyes and think back to that evening when you were initiated. Picture if you will in your minds eye that altar at which you knelt. The quiet of the room. You have just been returned to light and the Great Lights of Masonry were explained to you. Can you see the master reaching for your right hand? Grasping it, probably with a little extra pressure on the first knuckle, at that point, saying "Rise, newly obligated Brother among Masons". If you were like I was, I heaved a sigh of relief, I felt the ceremony was completed. Little did I know that the ceremony was still not completed. That sigh was a turning point, accepted as a "Brother". If your masonic life is anywhere near as rewarding as mine, you will rise to extend yourselves to your Brother. You will put forth that extra effort to enhance the lives of your friends and loved ones. We can all put forth even more and will be rewarded 10 fold by the return love of our Brothers. I would like to call on one and all to "Rise, newly obligated BROTHERS, among masons".

Who was Hiram Abif

by L. Marshal
London Council #68

The fact that the Bible makes hardly any reference to the chief character in our legend of the third degree causes us to resort to the records of profane history and Hebrew accounts of the beliefs and customs of the building of the first temple of the heterogeneous tribes who inhabited the Holy land. The outstanding figure in Modern Freemasonry is undoubtedly the widow's son who is known under the somewhat obscure name of Hiram Abif. From the third degree on, the legend of Hiram becomes the most characteristic part in the ritual of the order. Hiram, like many other notable men in the history of the world, was distinguished by the manner of his death as set forth in our traditional history and the dramatic circumstance attending the tragedy give amplitude to his biography.

Beyond the time, place and means of his murder, Freemasonry knows little about the man, nor, apart from Freemasonry are many particulars to be gleaned. All that is known of him is contained in the V.S.L., and even then there is some confusion (2nd Chronicles Chapter 2 & 1st Kings Chapter 7). The clear points that emerge are that Hiram was of mixed race, the son of a brass worker, a man held so high in his profession as to have secured the patronage of the King.

His exalted position is inferred from the description given by the author of Chronicles who alludes to him as Hiram Abi. The word Abi, meaning Father, is usually taken in the sense of master, a title of respect and distinction. Whatever his real parentage or meaning of his name, the widow's son of Freemasonry reached Jerusalem and was thereafter intimately identified with the building of King Solomon's Temple. From the facts contained in 1st Kings and 2nd Chronicles, Freemasonry has created the wonderful myth of Hiram the builder, the Principal Architect and all that refers to his fate, such as the search of the 15 F.C. on the hill near Mt.Moriah, the sprig of acacia, and the whole train of circumstance connected with the loss of the genuine secrets.

The Legend is purely allegorical. The character of Hiram Abif was intended to illustrate a philosophical or religious truth. The Temple of King Solomon in recognized as a symbol of the world. Hiram Abif, the

builder of the Temple, is the mythical symbol of man, the dweller and the worker in the world. The building of King Solomon's Temple had an obvious meaning as a fore runner of Christianity. Hiram Abif, simply the architect of the building was, to those early English Masons, a type of Christ, and our legend which represents him as having been murdered by his fellow workmen, make the analogy still more striking.

It is most likely that 1725 would be the date at which the legend of Hiram's death was first incorporated with our older traditions. Our distinguished predecessors obtained the material for the development of the Hiramic legend from a very ancient legendary Hebraic account of the building of King Solomon's Temple. As a Masonic curiosity, listen to this summary of the account.

Hiram, Descendant of Tubal-Cain, who first constructed a furnace and worked in metals, erected a marvellous building, the Temple of Solomon, raised the golden throne of Solomon, and built many glorious edifices. But melancholy, amidst all his greatness, he lived alone, loved by few, hated by many including King Solomon, who was envious of his genius and glory.

When Balkis, Queen of Sheba, came to Jerusalem, Solomon led her to behold the Temple and the Queen was lost in admiration. Solomon, captivated by her beauty, offered his hand which she accepted. On again visiting the Temple she desired to see the architect. Solomon delayed as long as possible but was, at last, forced to present Hiram to the Queen. She wished to see the countless host of workmen who wrought at the Temple. Solomon protested at the impossibility of assembling them all at once but Hiram leaped on a stone in order to be better seen and the men hastened from all parts of the work into the presence of their Master. At this the Queen of Sheba wondered greatly and secretly repented her promise to the King, as she felt herself in love with the mighty architect.

Solomon was envious of Hiram, and employed 3 F.C. whom Hiram had refused to raise to master for want of knowledge and idleness.

One day while casting, the doors restraining the molten liquid were opened and the torrents of liquid fire poured into the mould but were overflowed. Hiram tried to arrest the advance of the molten mass with

ponderous columns of water but without success, Suddenly, he heard a strange voice coming from above, crying "Hiram, Hiram". He raised his eyes and beheld a gigantic human figure. The apparition continued, "Come, my son, be without fear; I have rendered thee incombustible. Cast thyself into the flames."

Hiram threw himself into the furnace where others would have found death and asked, "Who art thou?" "I am the father of fathers" was the reply. "I am Tubal-Cain." Tubal-Cain introduced Hiram into the sanctuary of fire and into the presence of Cain, the author of his race. Hiram afterwards talked with Cain and others of his ancestors and ultimately returned to the upper air bearing with him, as a gift, the hammer of Tubal Cain with which he was told he could in a moment repair the damage wrought by the malignity of his fellow workmen. Hiram used the hammer on the brazen sea and the dawn of the next day saw the casting whole and perfect, to the amazement of all who had witnessed this.

The love of Balkis and Hiram increased until, at length, they agreed to elope, but on the very day fixed for their flight, the 3 workmen brought about Hiram's death in the Temple.

History records that Hiram wore a golden triangle about his neck. On this triangle was engraved the Master's word, and before he was overcome by his attackers, Hiram managed to fling it into a well. It was later discovered by King Solomon who had it placed on a triangular altar set up in a secret vault built beneath the Temple. It was then covered with a cubical stone on which was engraved the Sacred Law. The vault, which was known to only 27 Masons, was sealed up completely.

When Hiram had not appeared for days, Solomon, to satisfy the clamour of the people, was forced to have a search for him. The body was discovered in the manner in which we have been instructed. For greater security, Solomon determined to change the word. The 3 F.C. were traced but rather than fall into the hands of their pursuers, they committed suicide and their heads were brought to Solomon.

This embellishment, and somewhat contradictory account, of the premature death of our celebrated artist is not intended to distract for

the well rendered account which appears in our traditional history. It has been presented so that you may be made aware of one of the sources from which our allegory has been derived.

From the pathetic story of the death of the Principal Architect, we derive this transcendent lesson. There is another happier world whose portals are open to us when our transitory life is ended. Until those gates are open to us, we must hold fast to the faith. We must be faithful to our duties and obligations. We must ever strive to attain a fuller understanding of the mysteries that encompass us. Such is the significance of the Golden Treasure that has been smelted from the crude ore handed down to us by the simple men of long ago.

Now blessed be the craftsman's name
To all eternity.
The whole earth let his glory fill
Amen, so mote it be.

Research

Heraldry and Names

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(The Colourful Identification of Individuals & Families)

Masonry being clothed in symbolism, we are constantly made aware of the impact of crests, designs and emblems. In Knights Templary we are particularly drawn to various "Coats of Arms".

How the term "Coats of Arms" evolved makes an interesting story. Because wars were almost a continual occurrence during the Middle Ages, more and more armour was added to a knight's battle uniform until the mediaeval warrior was finally protected from head to toe. (See appendix A). The metal suit of armour always included a helmet to protect the head, thus it was virtually impossible to tell one knight from another. In order to prevent any mishaps on the battle field, such as one friend spearing another, a means of identification was necessary. A colourful solution first came as knights painted patterns on their battle shields. These patterns were eventually woven into cloth surcoats which were worn over the suit of armour. In fact, many a horse was also seen prancing around in a fancy cloth surcoat with its master's Coat of Arms ablaze on the side.

As more designs were created, it became necessary to register or copyright these designs, to prevent two knights from using the same insignia. Records were kept that gave each knight exclusive rights to his arms. In many cases, records were then compiled listing the family name and an exact description of its Coats of Arms. These are called "armourials" or "blazons". The word "heraldry" is associated with Coats of Arms due to the role of the "herald" in recording the blazons, and comes from a common practice at a mediaeval sporting event. Tournaments (or jousting contests) were popular during the days of knighthood, as each soldier was presented at a tournament, a herald sounded the trumpet and then announced the knight's achievements and described his arms. The heralds would then record the arms as a way of insuring that a family maintained its protective rights to have and use its individual arms. Royalty of England have an impressive record of ancient blazons and crests.

Heraldry offers a fascinating study of mediaeval lifestyles where we can

surmise much regarding our forebears. Historically, different creatures of nature denoted certain characteristics, and various inanimate shapes implied certain traits, historical factors or aspirations. For example, the chevron symbolized protection, and has often been placed on arms to tell others that its bearer achieved some notable feat. A symbol (or charge) placed on a Coat of Arms usually provided clues to a person's being. Some arms are an artistic interpretation of a person's name. Many arms reveal a bearer's hopes, wishes and aspirations. For example, hope is shown by a wheat garb or sheaf, and joy by garlands of flowers or a red rose. Crosses and religious symbols often meant the person felt a closeness to the supernatural, or could have symbolized that the knight was a veteran of one of history's bloodiest battles - the Crusades. Heraldic research is full of proud warriors boasting their war records via their Coats of Arms. Armed Forces of this present day proudly display their unit and division crests and the symbolism of these identifying blazons.

The first arms were quite simple, consisting only of the shield. The design was set off with a horizontal band, star or half-moon; however, the renderings became more complex during later times. Immediately above the shield is the helmet, whose style depends on the country and the status of the early bearer. Generally, the silver profile helmet is used because these specifics are hard to trace. The wreath or torce is mounted on the top of the helmet. The crest wasn't included in the Coat of Arms until the 13th Century. The crest was the emblem that survived when the banner was destroyed and the shield shattered, as a rallying symbol of the knight's courage. It was painted on leather, sometimes thin metal or even wood, and was attached to the helmet, so that allies could easily pick out who was who. The lambrequin or mantling, now represented in strips, was once cloth which hung down from the helmet to cover the back of the neck. It meant that the bearer had been to battle. The mantling in most instances is of secondary importance to the shield and crest. Standardized mantlings are often used to illustrate different Coats of Arms.

Some families have also passed down mottos through the ages. They may have begun as war cries or were a variation of a family name. They might express piety, hope or determination, or commemorate a deed or past occasion. The historical tradition of Coats of Arms became more complicated as the designs became more complex. By 1419, Henry V of England found it necessary to impose rigid legal regulations over the use of Coats of Arms because court battles were

becoming quite numerous. The Good King forbade anyone to take on arms unless by right of ancestry or as a gift from the crown. Later, Richard II even sent the heralds (now Royal Authenticators of Arms) into the shires on what were called "visitations". Unbelievable as it may seem to us today, these visitations were held once every generation for almost 2 centuries for the sole reason of officially verifying, listing or denying arms in use. It is interesting to note that the language most commonly used by the heralds was Norman French, the court language of the time. I.e., the blazon written in the Norman French language, "D'azur a une fortune, posse sur une boule d'or", can be translated as follows: Blue with the figure of fortune standing on a gold ball. Interestingly, one finds that even the most complex blazon is normally only 1 sentence long.

The different parts of the Coat of Arms are:
a. The "shield" which is called the escutcheon.
b. The decorative designs on the shield which are called the "charges".
c. The "crest" (usually an animal) rests on the top of the shield. As part of the crest, there are the "helmet" and "mantle" which are fancy representations of the protective cloth knights once wore.
d. And last, is the "motto" which may be in any language, but in England is usually Latin.

We find that even the hues used in heraldry represent a clue about the bearer. The tinctures used are divided into metals, colours, and furs. (see Appendix B). The metals used are gold and silver. Gold (or yellow) denotes generosity, valour or perseverance. Silver (or white) represents serenity and nobility. The colours are: read, blue, green black and purple. Red represents fortitude and creative power, and blue indicates loyalty and splendour. Green means hope, vitality and plenty, while black is for repentance or vengeance. Purple also means loyalty and splendour. the furs most commonly used are Ermine ad Vair. Vair is an old name for a species of squirrel with a grey back and a white belly. Ermine represents dignity and nobility; vair, a mark of high dignity. Rarely used are the colours reddish purple and orange-tawny, both said to be marks of disgrace due to "abatement of honour". Because designs were so important on the battle field, so was the display of colours. The important rule to remember here is that metal is always displayed on colour and colour on metal. I.e., blue on gold, not blue on green, as it would lose its clarity or distinctiveness of design.

The charges on the field you will most likely see are the lion, the rose and the lily, the most widely-used designs. Then there are the ordinaries: the honourable ordinaries and the sub-ordinaries. (see appendix C). These are geometrical figures used as charges on the field. The 7 honourable ordinaries are: the bend, the chevron, the chief, the cross, the fess, the pale and the saltire. The 14 sub-ordinaries are: the annulet, the billet, the bordure, the canton, the flaunch, the fret, the gyron, the inescutcheon, the label, the lozenge, the orle, the pile, the roundel, and the tressure. the partition lines are used to separate the field and to border the honourable ordinaries and sub-ordinaries. There are 8 basic styles: indented, inverted, engrailed, wavy, nebuly, embattled, raguly and dovetailed. the ordinaries and partitions were originally pieces that were added onto the shield to strengthen it. These would be painted to enrich the decoration on the field and eventually became a traditional component of the shield and of the charges.

Although the Chinese had hereditary surnames 2000 years ago, in Europe, until 1100 A.D., most people had only one name. In fact, this is still true today in scattered parts of the world. As small towns and villages became more populated, it became extremely awkward to have 3 Johns, 4 Roberts & 6 Williams all in one town without additional designation. So very gradually, one of the Johns who was known for his long legs became known as John the long fellow, and eventually John Longfellow. John, the village carpenter became known as John Carpenter. William lived near a small stream that was narrow and shallow enough that villagers could cross along with their animals. He was called William Ford. The William who was Robert's son became, of course, William Robertson.

Surnames evolved from four general sources: a man's occupation; where he lived or had come from; his father's name; or from a personal characteristic or physical feature.

Occupation: The local house builder, food preparer, grain grinder and suit maker, would be named respectively: John Carpenter, John Cook, John Miller and John Taylor.

Location: The John who lived over the hill became known as John Overhill, the one who dwelled near a stream might be dubbed john Brook.

Patrimonial: (father's name) Many of these surnames can be recognized by the termination -- son, such as Williamson, Jackson, etc. Some endings used by other countries to indicate "son" are: Armenian's - ian, Dane's and Norwegian's - sen, Finn's - nen, Greek's - poulos, Spaniard's - ez, and Pole's - wiecz. Prefixes denoting "son" are the Welsh - Ap, the Scot's and Irish - Mac, and the Norman's Fitz.

Characteristic: An unusually small person might be labelled Small, Short Little, or Lytle. A large man might be named Longfellow, Large, Lang, or Long. Many persons having characteristics of a certain animal would be given the animal's name. E.G., a sly person might be named Fox; a good swimmer, Fish, a quiet man, Dove; etc.

There are obvious characteristic surnames which include Longfellow, Redd (one with red hair), and White (white complexion or hair) and its Italian counterpart, Bianco, and the German Weiss. You cannot always take at face value what names seem to mean, because of changes in word meanings over the centuries. Hence the English name Stout, which brings to mind a rather fat fellow, is actually indicative of an early ancestor who was easily irritated, a noisy fellow. There are some names that leave us with an immediate picture of a person with a most distinctive physical characteristic: Stradling, an English name meaning one with bowed legs; the French Beaudry - one with a good bearing, beautiful; and the Irish, Balfe - one who stammered and stuttered.

When William the Conqueror invaded England he ordered his new subjects who went by only one name, to adopt surnames. The Norman conquerors had given names and last names, so to keep accurate count of their new subjects, the same was ordered for the English. Some chose Their father's name for a surname. So John the sone of Randolph, became John Fitz-Randolph because "Fitz" means "son of". In Wales, David the son of John tacked "Ap" on the front of his father's name and David ap John was soon being called David Upjohn. In Scotland, Mac was often tacked in front of a name so Gilleain's descendants were known as MacGilleain and later shortened to MacLean, McClean, McLane, and all the other versions. Some peculiarities for various ethic origins are that most German names are derived from occupations, colours or locations. Indonesians have only a last name - given names are just becoming common. Norwegians usually take a name associated with the family farm. Spanish family and the second from the mother's family.

We generally think of names with 3 parts: 1st middle and last. First names are called "given" or Christian" names, because early Christians changed their pagan first names to Christian names at baptism. Most first names used in Canada today originate from 5 languages: Hebrew, Teutonic (which includes Germanic), Greek, Latin, and Celtic (which includes Irish, Welsh and Scottish).

We can easily see how first names fall into certain categories. Hebrew contributed biblical names, and about 1/2 of our population have first names such as Elizabeth, Mary, John and Joseph. The Teutonic tongues gave us names linked with warlike characteristics, such as Charles (to become adult), or Ethel (noble). The Greek, Latin and Celtic languages also gave us names for personal characteristics and abstract qualities. E.g., the Greek name "Andrew" means "manly"; the Greek "Dorothy" is "gift of God"; the Latin "Victor" means "victory in battle"; and the Latin "Laura" translates to "the air". Names of Celtic origin are almost poetic, such as "Kevin" meaning "gentle and beloved" and Morgan" which is "sea dweller".

In 1545 the Catholic Church made the use of a saint's name mandatory for baptism, so for centuries first names have been confined to the John - and - Mary tradition. In fact, in all Western Countries during the Middle Ages, there were only about 20 common names for infant boys and girls. And, then as now, John and Mary were most frequently used.

In the 1600's the Protestants rejected anything associated with Catholicism, so in came names from the old testament, such as Elijah, Priscilla, and Joshua.

Girls names have always been more plentiful than boys because girls can easily feminize a boy's name with a simple ending; Christina for Christian, Charlotte foe Charles, Juanita for Juan. This process hasn't worked in reverse mainly because of the cultural bias against applying feminine names to males.

Middle names weren't used until the 15th Century when a second "first" name was used as a status symbol by German nobility. Many years passed before this practice became widespread, and in the United States, did not become popular until after the American Revolution, when the fashion was to use the mother's maiden name. Famous Canadians who were endowed with their mother's maiden name as

their middle names include: John Alexander MacDonald, Thomas D'Arcy McGee, John Mercer Johnson, William Lyon-MacKenzie King, George Philias Vanier and Daniel Roland Michener.

The study of Heraldry, Family Crests and Name origins is both interesting and informative. Several commercial publishers now research and publish specific family information. These publishers usually provide a "Certificate of Authenticity" for the Coat of Arms and data researched.

References:

Burkes' General Armory
(General Armory of Great Britain by Sir Bernard Burke)
Sanson Institute of Heraldry

APPENDIX A

A SIXTEENTH CENTURY KNIGHT IN FULL BATTLE DRESS

The *HELM*, frequently had a dome shaped *(SKULL)* top section, in order to produce a glancing surface to deflect blows. The most popular form of *CREST* was fan shaped, often of painted parchment on a metal or wooden frame. The viewing area *(SIGHT)* when the front plate *(VISOUR)* was down was small enough to permit limited visibility, yet reject weapon thrusts. When not engaged in combat, the visor was lifted or removed altogether. The air slots in the visor are called *(BREATHS)*. The neck cover *(GORGET)* was a series of curved plates tied or chained together. Body armor is described as "Paires De Plates" worn on the arms and legs, strapped over chain mail, encircling the limb. The upper arm *(PAULDRON)* and lower arm *(VAMBRACE)* defences were curved plates articulated at the elbow with small cupped shaped plates *(COUTERS)*, circular plates *(RONDEL)* or *(BESAGEW)* are tied or riveted at the shoulders.
The *BREAST PLATE* was improved from a series of small plates chained or riveted together to a formed

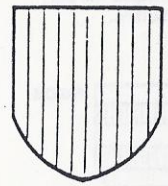
single plate covering the whole chest. Generally they were tied or buckled across the open back, but some forms, with lacing holes, have indicated some form of back defence. *THE LANCE REST* was only used in tournament or combat and generally folded away when not in use. The *(TASSET)* hip defence was usually a series of articulated curved plates, encircling the waist, fastened at the sides. Leg harness consisted of curved pairs of plates, *(CUISSE)* about the upper leg and *(GREAVE)* about the lower leg. The knee defence (POLEYN) developed small circular side wings to protect the muscles inside the joint. Foot defences *(SABATON)* were often represented as plate covered shoes. *(GAUNTLETS)* Hand defences were developed as cuffs and circling wrist plates. The fingers were covered by rows of overlapping scales. The *(SHIELD)* was generally long with a flattened top and pointed bottom. This configuration gave the user maximum visibility while still giving him maneuverability while on horseback.

APPENDIX B

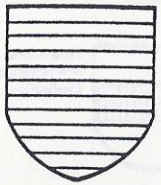
COLOURS USED IN HERALDRY

The *Tinctures* used in Heraldry are divided into metals, colours and furs. These are indicated in black and white drawings by a system of lines or dots that was introduced in the 17th century by the Italian Herald Silvestre de Petra-Sancta.

THE COLOURS

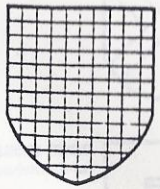


Red—Gules depicted by perpendicular lines, it represents fortitude, and creative power.



Blue—Azure depicted by horizontal lines, it represents loyalty and splendour.

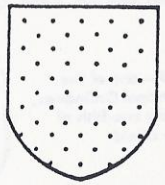
Purple—Purpure depicted by lines from top left corner to the right lower corner, it represents loyalty and splendour.



Black—Sable depicted by crossed lines, it represents hepentance or vengeance.

Green—Vert depicted by lines from the right hand upper corner to the left lower part, it represents hope, vitality and plenty.

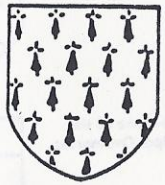
THE METALS



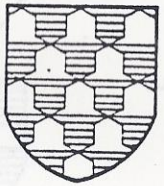
Gold—Or depicted by dots or points, it denotes generosity, valour and perseverance.

Silver—Argent or White depicted by a white space, it represents serenity and nobility.

THE FURS



The most common furs are Ermine and Vair. Ermine—Erm. depicted by a white field with black spots, it represents dignity and nobility.



Vair–Composed originally of fur pieces, but now silver and blue flower shapes in contrasting rows, a high mark of dignity.

Proper, though not a tincture indicates an object in its natural colours.

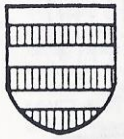
APPENDIX C

ORDINARIES, PARTITIONS AND CHARGES MOST FREQUENTLY USED ON COATS OF ARMS

The *Ordinaries* in heraldry are believed to have originated from the bars of wood or iron that were used to strengthen or fasten the early shields. Generally they are very simple geometric forms and were the earliest heraldic figures. They include the Bar, Barre (or Bend Sinister), Bend, Chevron, Chief, Cross, Fess, Pale and Saltire.

BAR—one of the principal Ordinaries, being one-fifth of the shield

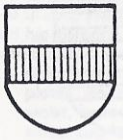
BORDER—a sub-Ordinary



FASCES

BARRE (or Bend Sinister) one of the principal Ordinaries

CHEQUY—a sub-Ordinary



FESS—one of the principal Ordinaries

BARRY

CHEVRON—one of the principal Ordinaries

PALE—one of the principal Ordinaries

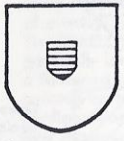
BEND—one of the principal Ordinaries

CHIEF—one of the principal Ordinaries

SALTIRE

BENDLET

CROSS—one of the principal Ordinaries



INNER SHIELD (or Escutcheon)

QUARTERED

PARTY PER PALE

PILE—a sub-Ordinary