

The Lodge of Research,

No. 2429 LEICESTER.

Transactions

for the

Year 1945=46.

(FIFTY-FOURTH YEAR OF PUBLICATION)

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R.W. Bro. JOHN HAROLD CORAH,
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WORSHIPFUL MASTER.

**The writers of the Papers are alone responsible for
the opinions expressed therein.**

TO THE MEMBERS OF THE "LODGE OF RESEARCH,"
No. 2429, LEICESTER.

FREEMASON'S HALL, LEICESTER.

June 7th, 1946.

BRETHREN,

The Session that is closing has been a very happy one for me, and I would express to all the Officers my appreciation of their efforts, and to the Members generally for the very good attendances.

Two events will stand out during my year as Master of the Lodge. The first is the lamented passing of the last surviving founder, W. Bro. F. W. Billson. Until quite recently Bro. Billson made the long journey from Swanage to Leicester on many occasions to be with us, and over the long period of fifty years he contributed many most valuable and interesting papers. His name will ever be held in very precious memory by the Lodge.

The second outstanding event occurred on Monday, May 27th, when the Lodge received a most handsome addition to its possessions in the gift of a "Breeches Bible," by the Editor of the Transactions. I had the honour of receiving this beautiful volume on behalf of the Lodge, and it was placed in position for Masonic use by the Chaplain, W. Bro. W. J. Bunney. I now wish to place on record the very sincere appreciation of the Lodge to W. Bro. C. C. H. Binns, for this most valuable gift.

The various papers that have been read have been of an extremely high standard, and in this volume of Transactions will appear the three papers connected with the three degrees of Craft Masonry which have been compiled by the Editor. These three papers will afford much food for thought, and will cause the serious Mason to ponder on these things. Those of us who have read "Day Dreams of a Master Mason" will see, in these three papers also, the hand writing of a Brother whose writings are well calculated to encourage us to make our own further advancement in Masonic knowledge.

To all readers wherever distributed throughout the four quarters of the globe I send, on behalf of the Lodge, 'hearty greetings.'

Fraternally yours,

JOHN H. CORAH.

Correspondence Circle.

The members of the Correspondence Circle shall be placed upon the following footing, that is to say :—

1.—They shall be entitled—

- (a) To have posted to them, as issued, the Summonses convoking the Meetings of the Lodge.
- (b) To be supplied, gratis, with the Annual Transactions of the Lodge.
- (c) To attend the Meetings of the Lodge.
- (d) To take part in discussions relating to any papers which may be read, or subject of general Masonic interest which may be introduced.
- (e) To read papers and introduce discussions on Masonic subjects by arrangement.

(It is hoped that a copy of any paper read will be presented to the Lodge for preservation).

They shall not, however, be entitled to vote, hold office, or take part in the management of the Lodge.

The Members of the Lodge will, *as a rule*, be elected from the Correspondence Circle.

The membership of the Lodge is limited in number.

2.—A Candidate for Membership of the Correspondence Circle shall be subject to election by the Members of the Lodge by a show of hands.

3.—The names of Candidates must be submitted to the Permanent Committee through the Secretary, at least fourteen days prior to the Meeting at which it is intended they should be proposed.

4.—No entrance fee shall be required, and the Annual Subscription shall be 10/-, payable in advance in the month of September. Any Member whose subscription is unpaid for the current year is not entitled to a copy of Lodge Transactions.

5.—The Lodge reserves to itself the full power of excluding any Member from the Correspondence Circle whom it may deem unworthy of continued Membership.

NOTE.—All Master Masons, in good standing, whether Members of Lodges in this Province or elsewhere, are eligible for Membership of the Correspondence Circle.

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W. Bro. W. J. BUNNEY (P.M. 523, 2429, P.G.Std.Br. Eng.).....	Chap.
W. Bro. E. R. CARR (P.M. 3448, P.P.G.Reg.).....	Treas.
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W. Bro. F. W. HEATON (P.M. 3078, P.P.A.G.D.C.).....	Stewd.
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LODGE EDITOR :

W. Bro. C. C. H. BINNS, M.A., M.B., B.Ch., (P.P.S.G.W.).
Address: 34 Humberstone Road, Leicester.

Objects.

To provide a centre and bond of union for Masonic Students and Brethren of Literary tastes.

To provide and encourage an exemplary rendering of the Masonic Ritual and Ceremonies.

To attract and interest Brethren by means of Papers upon the History, Antiquities and Symbols of the Craft, in order to imbue them with a love for Masonic Research.

And generally—to cultivate Masonic good-fellowship, and promote the Grand Principles upon which the Order is founded.

Dates of Meetings for 1946-47.

September 23rd, 1946—Installation.

November 28th—1946.

January 27th, 1947.

March 24th, 1947.

May 26th, 1947—Election.

Honorary Members.

W. Bro. S. J. FENTON, P.M. 3232, 4029, 4538,
P.P.G.W., Warwickshire.

W. Bro. G. B. ELLWOOD, P.M. 2429, 3448 and 4088, P.P.J.G.W.

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In the Order of Seniority.

Founders.

- * W. Bro. SAMUEL S. PARTRIDGE, P.M. 523, 1560, P.A.G.D.C. Eng.,
D.P.G.M.
- * W. Bro. JOHN T. THORP, F.R.Hist.S., P.M. 523; P.P.G.S.W.
- * W. Bro. W. M. WILLIAMS, P.M. 279; P.P.S.G.W.
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- * W. Bro. R. PRATT, M.D., P.M. 1560; P.P.J.G.D.
- * W. Bro. F. W. BILLSON, L.L.B., P.M. 1391; P.A.G.D.C. Eng.
- * W. Bro. Rev. H. S. BIGGS, P.M. 523; P.P.S.G.W.

* *Deceased.*

Past Masters of the Lodge.

*W. Bro. J. T. THORP	...	...	...	1892-3.
* " W. M. WILLIAMS	...	...	...	1893-4.
* " E. HOLMES	...	...	...	1894-5.
* " W. H. STAYNES	...	...	...	1895-6.
* " S. S. PARTRIDGE	...	...	...	1896-7.
* " R. PRATT	...	...	...	1897-8.
* " F. W. BILLSON	...	...	...	1898-9.
* " Rev. H. S. BIGGS	...	...	...	1899-00.
* " Rev. H. J. MASON	...	...	...	1900-01.
* " J. J. KNOWLES	...	...	...	1901-02.
* " H. HOWE	...	...	...	1902-03.
* " G. NEIGHBOUR	...	...	...	1903-04.
* " R. B. STARKEY	...	...	...	1904-05.
* " J. STAINES	...	...	...	1905-06.
* " W. A. LEA	...	...	...	1906-07.
* " J. R. FREARS	...	...	...	1907-08.
* " H. J. GRACE	...	...	...	1908-09.
* " G. D. POTTS	...	...	...	1909-10.
* " G. BONNER	...	...	...	1910-11.
* " G. BONNER	...	...	...	1911-12.
* " Rev. C. T. MOORE	...	...	...	1912-13.
* " A. LOLE	...	...	...	1913-14.
* " T. G. HUNT	...	...	...	1914-15.
* " G. W. HUNT	...	...	...	1915-16.
* " J. E. PICKARD	...	...	...	1916-17.
* " F. H. POCHIN	...	...	...	1917-18.
* " J. D. JOHNSON	...	...	...	1918-19.
* " A. H. HAMPSON	...	...	...	1919-20.
* " F. H. DOUGHTY	...	...	...	1920-21.
* " F. HAINES	...	...	...	1921-22.
* " W. J. BUNNEY	...	...	...	1922-23.
* " J. H. HAWTHORN	...	...	...	1923-24.

* *Deceased.*

*W. Bro.	C. F. OLIVER	..	..	..	1924-25.
†	..	N. K. LEE	..	..	1925-26.
*	..	A. H. HIND	..	..	1926-27.
†	..	C. S. BIGG	..	..	1927-28.
*	..	Rev. E. R. J. BIGGS	..	..	1928-29.
*	..	H. HYDE	..	..	1929-30.
*	..	H. D. M. BARNETT	..	..	1930-31.
‡	..	M. D. R. RICHARDSON	..	..	1931-32.
	..	W. H. RILEY	..	..	1932-33.
	..	G. B. ELLWOOD	..	..	1933-34.
	..	A. J. S. CANNON	..	..	1934-35.
*	..	A. L. MACLEOD	..	..	1935-36.
	..	W. H. COTTON	..	..	1936-37.
†	..	W. R. BRIDGER	..	..	1937-38.
	..	J. T. COOPER	..	..	1938-39.
	..	G. E. PHIPPS	..	..	1939-40.
‡	..	F. G. FLEEMAN	..	..	1940-41.
	..	E. H. STORK	..	..	1941-42.
	..	J. C. BURTON	..	..	1942-43.
	..	T. O. JUDGE	1943-44.
	..	G. W. WILKES	1944-45.

* *Deceased.* † *Resigned.* ‡ *Died while in office.*

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KAY, Samuel, Ashby-de-la-Zouch ; KEEN, Alphæus A., New Mexico, U.S.A. ; KEENE, W. D., Tilton-on-the-Hill, near Leicester ; KING, L. J., Leicester ; KEEN, A. E., Nottingham ; KING, P. B., Uppingham ; KNIGHT, H., Leicester.

LAFITTE, L. F. London ; LAKE, J., Essex ; LAMB, Douglas, G., South Africa ; LANGELAAN, Henry H., Honiton, Devon ; LANGTON, Ernest, Leicester ; LAPRAIK, Douglas, Leicester ; LASCELLES, Dr. J. Eaton, Kettering ; LASHMORE, T., Coalville ; LAWRENCE, John, London, N.W. 11 ; LAW, J. B., Essex ; LEA, Geoffrey Lumsden, Houghton-on-the-Hill ; LEADER, L. C., Melton Mowbray ; LENTON, J. H., Leicester ; LEWELLYN, Gilbert E., Oadby near Leicester ; LINDQUIST, F. C., Leicester ; LISTER, G. A., Beddgelert ; LOASBY, S. L., Kettering ; LOCK, Frederick, J., Surrey ; LEE, A. M., Kettering ; LODGE, R., Leicester ; LORD, A. J., Leicester.

MANNING, W. T., M.C., Leicester ; MAGNAY, Harold, Liverpool ; MARCH, C. H., Coalville ; MARCH, L. J., Leicester ; MARKS, N., Nuneaton ; MARRIOTT, J., Nottingham ; MARSHALL, F. D., Woodhouse Eaves, Loughborough ; MARTIN, A. H., Ashby-de-la-Zouch ; MANASSEH, G. A., Birmingham ; MATTHEWS, Ven. Archdeacon C. L., Leicester ; MATHEWS, W. T., Leicester ; MATHEWS, C., Pilleau, Durban, S. Africa ; MCCURRY, L. H. J., Australia ; McMULLAN, Dr. A. McDonald, Birstall ; MEEK, R. J., Sandtoft ; MILLER, E. J., East Dereham, Norfolk ; MAXWELL, T., Derby ; McLAUCHLAN, J. A., Leicester ; MILLS, T. H., Leicester ; MILLWOOD, E., Leicester ; MINARD, A. G., Earl Shilton ; MINSHULL, H. P., Devon ; MONTARGIS, M. J. B., Cagnes-sur-Mer, France ; MELBOURNE, W. J., Australia ; MORETON, E., Derby ; MOUGHTON, C. E., Derby ; MORLEY, C. B. S., Brampton House, Stoughton Road, Leicester ; MORLING, J., Apia Samoa ; MORRELL, R. H., Leicester ; MORRIS, G. W. W., Rugby ; MORRISON, W. S., Hucknall ;

MORTON, J. H., Marlow ; MUDDIMER, E. H., Leicester ; MUDDIMER, E., Leicester ; MURRAY, S., Kirby Muxloe, near Leicester ; MARTIN, G. M., Dundee ; MUSTHER, W., Orpington, Kent.

NICE, A. E. C., London ; NIXON, J. H. R., Loughborough ; NOBBS, Capt. J. T. S., Sherrington, near Newport Pagnell, Bucks. ; NOWELL, R., Blaby.

OATWAY, E. R., Woodthorpe ; ORAN, A. L., Leicester ; ORCHARD, P. G. F., Leicester ; OVERTON, Wilfred, Sutton Coldfield.

PAGE, H. W., Mickleover ; PALMER, E., Oakham, Rutland ; PARR, ALFRED, Leicester ; PARR, A. R., Leicester ; PARROTT, R. A., Leicester ; PARTRIDGE, A. S., South Wigston ; PAYNE, D., Oakham ; PAYNE, Ken., Tasmania ; PAYNE, Jas., Barry, Glamorgan ; PEBERDY, R. J., Leicester ; PENNINGTON, Cecil, Burnham-on-Sea ; PERCIVAL, J. E. J., Leicester ; PEPPER, N. E., Leicester ; PERKINS, Walter, Nuneaton ; PERRY, C., Ashby-de-la-Zouch ; PETTIT, G. R., Lutterworth, Rugby ; PERRY, H. G. B., Shanghai, China ; PHIPPS, G. A., Leicester ; PICK, W. H., Birstall ; PICKERING, E. F., Hinckley ; PICKSTONE, W., Blackburn ; POLLARD, F., Anstey ; POLLARD E., Leicester ; PORTEOUS, Dr. L. D., Leicester ; POTTER, F., Kettering ; POTTER, Lt. Col. James A., Oadby, near Leicester ; POWELL, C., Weston-Super-Mare ; PREESE, R., Sutton Coldfield ; PRESTON, J. W., Leicester ; PRIDMORE, C. R., Leicester ; PROCTOR, J., Barry, Glam. ; PRENTICE, H. W. W., Leicester ; PENN, E. F., Glenfield ; PURT, H., Kibworth.

RADCLIFFE, R. J., Neath ; RAWSON, E. H., Wigston ; RADBURNE, J. W., Rushden, Northants. ; RAE, T. H., Sunderland ; RAMSDEN, F. G., Bolton ; RAMSDEN, J. W., Blaby ; RANDLE, E. S., Hinckley ; RATNETT, E. A., Leicester ; RANDLE, J. O., Countesthorpe ; RAWLINSON, R. H., Leicester ; REDMOND, W. G., Liverpool ; READ, R. H., Ashby-de-la-Zouch ; RIDGWAY, A., Leicester ; REID, A. G., California ; RIDGWAY, W., Leicester ; RIDGWAY, R. W., Leicester ; RILEY, H. G., Foxton, Leicestershire ; RILEY, Edward Charles, Leicester ; RIST, L. S. G., Nuneaton ; ROBB, A., London ; ROBERTS, A. H., Nottingham ; ROBERTS, H., Leicester ; ROBERTSON, A., London, E.C.3 ; ROKER, E. A., Kibworth ; ROLLASON, A. H., Loughborough ; ROBINSON, C. B., Lutterworth ; ROWLETT, W. H., Oadby ; ROWSELL, F. J., Leicester ; RUTHERFORD, R. C., New Zealand ; REYNOLDS, N. H., Nuneaton.

SAAYMAN, E. H., Nottingham ; SALSBURY, H. W., Nuneaton ; SAUNDERS, C. H., Leicester ; SCHOFIELD, A. J., Devon ; SCOTNEY, J. W., Leicester ; SHARDLOW, H. W., Birmingham ; SHARP, D. E., Leicester ; SHAW, G., Baron, Wellington, Shropshire ; SHELDRICK, T. F., Wembley ; SEGERDAL, Dr. A. M. W., Coalville ; SHACKLETON, E. H., South Croydon ; SHEEN, R. C., London, E.C.2 ; SILCOCK, Dr. F. A., Leicester ; SHILCOCK, F. H., Lichfield ; SHEPHERD, John Latimer, Kent ; SHIPMAN, T. S., Leicester ; SHUTTLEWOOD, A. A., Leicester ; SWANSON, Major I. N., Newcastle-on-Tyne ; SMITH, W., Ilkeston ; SMITH, H., Woodthorpe, Notts. ; SMITH, H. R., Harrow ; SMITH, A. J., Leicester ; SMITH, C. S., Scarborough ; SMITH, W. E., Leicester ; SMITH Samson, Leicester ; SMITH, W. A., New Westminster, Canada ;

SMITH, C. M. R., Countesthorpe ; SMITH, Dr. H. Muir, Leicester ; SMITH, J. L., Market Harborough ; SMITH, A. E., Leicester ; SMITHARD, J. W., Leicester ; SOLLITT, F. C., Nausori, Fiji ; SMYTH, F. A. G., Littleover ; SPACKMAN, C. S., Croydon ; SPEAK, G., Leicester ; SPENCER, H. B., Auckland, New Zealand ; SPENCER, R. C., Leicester ; SPENCER, J., Derby ; SPRAGUE, A. G., Kington, Herefordshire ; SPRIGG, S., Melton Mowbray ; SQUIBBS, G. L., Market Harborough ; STIBBE, E. V., Leicester ; STANTON, H. V., Worcester ; STEBBINGS, T. G., Suffolk ; STEPHENSON, J. H., Hinckley ; STEVENS, Francis Edward, Shardlow ; STEVENSON, E. G., Lockerbie ; STOW, Ernest C. S., Hull ; STREET, J., Arthur, Loughborough ; STRICKLAND, Major F. P., Jnr., Kansas ; STURTON, Joseph, Leicester ; SWIFT, J. T. B., Leicester ; STURTON, Dr. S. D., Hanchow, China ; SYKES, A. D., Notts.

TAINÉ, H. V., New Zealand ; TANDY, H., Leicester ; TANSER, W. T., Leicester ; TARRATT, F. P., Leicester ; TAYLOR, G. S., Donington-le-Heath, Leicester ; TAYLOR, H. W., Leicester ; TAYLOR, L. C., Birstall ; TAYLOR, E., Leicester ; TAYLOR, W., Leicester ; THIMBLE THORPE, Rev. W., Chesham ; THOMPSON, H. E., Leicester ; THORPE, Charles H., Burton-on-Trent ; THOMPSON, W. J., Kettering ; THORP, Thos., C., Beeston, Notts. ; THORPE, Thomas H., Derby ; TIMMS, A. H., Swadlincote ; TOMPKIN, S. E., Leicester ; TREBILCOCK, R. E., Australia ; TRICKS, J. L., Leicester ; TRIBE, G., Woodhouse Eaves ; TOWLSON, J., Leicester ; TOWNSEND, A. E., Leicester ; TOWNSEND, Capt. E. J., Leicester ; TURNER, D., Rugby ; TURNER, A. E., Leicester ; TURNER, P. E., Bury St. Edmunds ; TURNER, W. E., Leicester ; TURNER, A., Loughborough ; TUCKER, H. C., Spalding ; TYSACK, W., Alexander, Sheffield ; TONGE, E., Rothley.

UNDERWOOD, I. R., Leicester ; UPCHURCH, F. N., Newtown Linford ; USHER, S. J., Leicester.

WACKS, P. J., Wigston Magna ; WADE, H. J. S., Tavistock, Devon ; WAKELING, P. G., Rochester, Kent ; WAKEFIELD, J., Hucknall ; WALKER, Herbert, Leicester ; WALKER, S. J., Hinckley ; WALKER, Fredk., Derby ; WALBANK, A. L., Hampton-in-Arden ; WALMSLEY, J., Tamworth ; WARD, G., Leicester ; WATERHOUSE, A. L., New Zealand ; WATTS, Charles, Hinckley ; WARNER, A. E., Leicester ; WATSON, E. R., Loughborough ; WELLINGTON, Cecil, Broadstairs ; WESLEY, H. E., Leicester ; WESLEY, Lawrence H., Leicester ; WESTLEY, C. L., East Bridgford ; WHEATCROFT, H. L., Leicester ; WHITBY, F., Birstall ; WHITCHER, A. S., Leicester ; WHITE, J., British Columbia ; WILEMAN, W. A., Earl Shilton ; WINK, Roy, Leicester ; WHOWELL, W., Leicester ; WHITNEY, H., London, S.W.19 ; WILKES, E., Harborne ; WILDE, F., Birmingham ; WILSON, C. B., Napier, New Zealand ; WILSON, G. H., Barnsley ; WILLSON, Owen, Leicester ; WILL, J., Jnr., Dunedin, New Zealand ; WILLIAMS, W. J., Amersham ; WILLIAMS, H. D., Kettering ; WILSON, J., Leicester ; WILSON, Ernest C., Colchester ; WILSON, F. W., Blaby ; WILKES, A. C., Birstall ; WITCOMB, Major F. L., Leicester ; WILKIE, T., Leicester ; WOOLMER, R. E., Leicester ; WORTH, W. H., Leicester ; WRIGHT, H. W. S., Leicester ; WRIGHT, B. E., Kettering ; WIGHTMAN, Walter, Earl Shilton ; WYKES, G. D., Kibworth Harcourt.

YATES, S., Mansfield.

The Two-Hundred-and-Sixty-Ninth Meeting and Installation

was held at Freemason's Hall, London Road, Leicester,
on September 24th, 1945.

There were present the following Officers :—W. Bro. G. W. WILKES, W.M., in the Chair ; W. Bro. T. O. JUDGE, I.P.M.; W. Bro. J. C. BURTON, Acting S.W.; W. Bro. P. M. WEBSTER, J.W.; W. Bro. W. J. BUNNEY, Chaplain ; W. Bro. E. R. CARR, Treasurer ; W. Bro. W. H. RILEY, Secretary ; W. Bro. F. HAINES, D.C.; W. Bro. E. MURRAY, Acting S.D.; W. Bro. W. TOMLINSON, J.D.; W. Bro. S. BUTHERWAY, Acting I.G.; and Bro. D. CHOYCE Tyler. Also W. Bros. A. H. PARKER, A. HALKYARD, A. F. TOMKINS, J. E. FOISTER, E. H. STORK, G. E. PHIPPS, G. W. HUNT (D.P.G.M.), A. J. S. CANNON, C. C. H. BINNS, A. H. BRADLEY, H. CARR, C. E. HAINES and R.W. Bro. J. H. CORAH, P.G.M.

Twenty-two members of the Correspondence Circle and eleven visitors were present.

The Lodge was opened in due form at 5 p.m.

The Minutes of the last Regular Meeting were read, confirmed and signed.

R.W. Bro. J. H. CORAH, P.G.M., and Master Elect of the Lodge was saluted with the honours due to his rank.

W. Bro. G. W. HUNT, D.P.G.M., was saluted with the honours due to his rank.

The Grand Lodge Officers present—W. Bros. R. B. ADCOCK, W. J. BUNNEY, E. H. STORK, and A. J. S. CANNON were saluted with the honours due to their rank.

The following Brethren were elected members of the Correspondence Circle :—

Bro. ROBERT PREECE, 181 Green Lanes, Wylde Green, Sutton-Coldfield, No. 5579.

Bro. GEORGE ANDERSON, 11 Beauchamp Road, Warwick, No. 567.

Bro. NORMAN H. REYNOLDS, 148 Hinckley Road, Nuneaton. No. 5102.

Bro. W. H. WORTH, 10 Severn Street, Leicester, No. 4656.

W. Bro. JAMES W. PRESTON, 27 Sykefield Avenue, Leicester, No. 279.

The Treasurer's Accounts were placed before the Lodge and accepted and adopted. The best thanks of the Lodge were tendered to W. Bro. E. R. CARR, for his valuable services.

It was unanimously agreed that the sum of £25 be given from the Lodge funds towards the sum of £10,000 aimed at by the R.W.P.G.M., as a Thanksgiving for Victory.

The R.W.P.G.M., Bro. J. H. CORAH, was installed as W.M., for the ensuing year, according to ancient custom, by W. Bro. G. W. WILKES.

The W.M. then invested the following Officers for the ensuing year:—

W. Bro. P. M. WEBSTER	..	..	..	S.W.
W. Bro. W. J. BUNNEY	..	..	..	Chaplain.
W. Bro. E. R. CARR	..	..	..	Treasurer.
W. Bro. W. H. RILEY	..	..	..	Secretary.
W. Bro. F. HAINES	..	..	..	D.C.
W. Bro. W. TOMLINSON	..	..	..	S.D.
Bro. D. CHOYCE	..	..	..	Tyler.

W. Bro. F. HAINES was re-elected to the Prov. Grand Lodge Committee of General Purposes, and W. Bro. W. J. BUNNEY to the Library Committee.

Owing to the deferment of the usual inaugural address to a later date, the W.M. asked the Editor of the Transactions to read a paper "*Help for the F.C.*" the second of a series of three papers, one for each of the three degrees, which it is hoped will be printed, published and made available for every Brother throughout this Province, (V.p.x.).

Help for the F.C.

Although this degree is not spectacular, particularly when the ritual is cut down to a bare minimum, yet it contains many useful moral lessons, above all concerning the 'art of living.'

As an Initiate you were figuratively reborn, you wandered helplessly but under firm and kindly guidance and, although many virtues were extolled, little was said about education on account of your youth, you were still under maternal care. It is true that you were eventually restored to Light, but at the conclusion of the ceremony you were placed in the N.E. part of the Lodge, the situation of the foundation Stone.

You are now in the midway of Freemasonry.

In the Second Degree the r.s. prevailed in your preparation, you passed from the care of the women to that of the men and, although a guide was still necessary, you could see where your progress was leading you. The motifs of education and building prevailed.

The "Qs. before passing" probably presented no difficulty to you, with the exception of "the p.P.s.o.m.e." Preston states that this means "of, at and on," "of your own free will and accord, at the door of the Lodge and on the p. of a S.I." To this may be added an old form of recognition, "I hele" and "I conceal."

The prayer asked for the *continuance* of Divine aid. Let me here observe that the Lodge is opened with prayer in every degree, and the V.S.L. (remember the three G.Ls) is open during every ceremony.

The P.G. and P.W. In the Eleusinian mysteries an E. of C. was shown to the aspirant and Osiris (of whom I will say more when dealing with the Third Degree) was the corn-god. In Mexican mythology the god Quetzalcoatl, the preserver, wears an E. of C. in his hair, is wounded near to a F. of W. and makes the Sn. of a F.C. In the Egyptian mysteries the Candidate held an E. of C., fertilised by the sacred waters of the Nile, and said "I am a germ of eternity."

You were admitted to the Lodge on an instrument which is more fitted for advanced work than any presented to you in the First Degree—the S. I have mentioned this already :—“ a geometrical figure of immense symbolical importance.”

The number of Sps. by which you approached the E. and the manner of your approach are well worthy of notice. The Sps. refer to the five senses of man and the spiral course to the gradual attainment of knowledge and approach to the V.S.L. I shall refer to this later on in this paper.

The t . . . e-f . . . d S. Much has been written in this connection and it is accepted by many students that the component parts are very widespread in their occurrence and probably of great antiquity. They are found among Pathans, Dervishes, Brahmans and Central African Tribemen, who have lost their meaning. Amsu, a form of the risen god Horus, in ancient Egypt, is generally represented as having his l.a. in the position of the H.Sn., and is known as “he who lifteth up his arm.” The risen spirit was originally sprouting corn. It is thus possible that we have here a very early origin. The explanation given in this Province that it is a Sn. of “prayer” is not universal. In London, I believe, it is described as the Sn. of perseverance. If the two explanations are coupled—“the Sn. of perseverance in prayer,” we are thus called upon to persevere in prayer and with whatever we have undertaken however distressful we may be.

You may remember that after you had been given the W. of the Second Degree a second pillar was mentioned. It is generally agreed that the pillars which stood outside K.S.T. were ornamental and not structural, and therefore probably symbolical as they are in our ceremonies. I will deal with this when I come to the Second T.B., here I will merely once again stress that God’s house is man, and the building of man in strength from a rough, uninspired and unstable state to one which is “perfect in its parts and honourable to the builder” is the entire and avowed aim of the Craft in which you are progressing.

The next important step in the ceremony was your investiture with the distinguishing b . . . e of a F.C. In Leicestershire and Rutland the address is, it must be acknowledged, generally short and somewhat uninspiring. Let me quote from an old and longer address which is given in one Lodge in Devonshire :—“ Bro. A.B., by the W.M.’s command, I invest “ you with the distinguishing b . . . e of a F.C.M.: after a candidate “ has been initiated it is an old custom for the triangular flap of his “ plain white apron to be raised, the triangle being an emblem of fire. “ When thus elevated it indicates that the blessing of material light “ has been restored to the wearer, enabling his eyes to see much of our “ symbolism. Now that you have passed to the Degree of a F.C. the “ flap is lowered. This downpointing triangle typifies water or flow of “ intellect.

“ At the foot of your apron you will observe two rosettes. These “ hieroglyphics of light form the base of a third, at present incomplete “ triangle, the triangle of the Spirit :—so that the F.C.’s apron is of “ a threefold nature, indicating the ascension of matter, the penetration “ of mind and diffusion of the Spirit. If, therefore, the First Degree “ denotes birth, this degree implies life, or the Preservative Power of

" the Deity, for the G.A.O.T.U. lovingly preserves His creatures and determines Life's unending Truth. Thus this b . . . e denotes that " you have reached an intermediate stage in Fmy., and wearing it " should impel you to prepare yourself for your Third Degree."

You were told on investment that you should make the liberal arts and sciences your future study, and a similar phrase occurs in the Second T.B. explanation. This emphasises the education motif, a forecast of which is made towards the end of the charge after Initiation.

You were next placed at the S.E. part of the Lodge. You were still progressing and had been promoted from the place of darkness and foundation to a sunnier position. Here your attention was drawn to the principles of moral truth which had been extolled in the First Degree, and you were informed that you were permitted to extend your researches.

Before you left the Lodge to restore yourself to your personal comfort the W.Ts. were explained, another Masonic triad, tools which pointed out the value of certain well-defined qualities and were obviously fitted for much more advanced work than those of the First Degree. In this Province what is known as the "extended" version is not always delivered, since it is very inspiring I will quote it here. " The S. teaches us to regulate " our lives and actions according to the Masonic line and rule, and to " harmonise our conduct in this life, so as to render us acceptable to " that Divine Being from whom all goodness springs, and to whom we " must give an account of all our actions."

" The L . . . l demonstrates that we are all sprung from the same " stock, partakers of the same nature and sharers of the same hope : " and although distinctions among men are necessary to preserve " subordination, yet ought no eminence of situation make us forget " that we are Brothers, for he who is placed on the lowest spoke of " fortune's wheel is equally entitled to our regard, as a time will come " and the wisest of us knows not how soon—when all distinctions, " save those of goodness and virtue, shall cease, and death the grand " leveller of human greatness, reduce us to the same state."

" The infallible P.R. which, like Jacob's ladder, connects heaven " and earth, is the criterion of rectitude and truth. It teaches us to " walk uprightly before God and man, neither turning to the right nor " left from the paths of virtue. Not to be an enthusiast, persecutor, " or slanderer of religion : neither bending towards avarice, injustice, " malice, revenge, nor the envy and contempt of mankind, but giving " up every selfish propensity which might injure others. To steer the " bark of this life over the seas of passion, without quitting the helm " of rectitude, is the highest perfection to which human nature can " attain : and as the builder raises his column by the level and per- " pendicular, so ought every Mason to conduct himself towards this " world, to observe a due medium between avarice and profusion, to " hold the scales of justice with equal poise, to make his passions and " prejudices coincide with the just line of his conduct, and in all his " pursuits to have eternity in view."

" Thus the S. teaches morality, the L . . . l equality, and the P.R. " justness and uprightness of life and actions."

The Second T.B. The first thing that is noticed in this narrative is the occurrence of anachronisms and statements which, without further examination, appear to be absurd. For example, why is there any doubt about the exact number of steps in the winding staircase? Let me once again stress that the Temple of K.S. refers Masonically to the building of the Temple of our own bodies, raised to the glory of God, each Mason dedicating his body as a Perfect Ashlar fitting perfectly into its construction.

Here let me say a few words about Ashlars. They are mentioned in the explanation of the First T.B. If you did not hear this at your Initiation you would be well-advised to read it when you obtain your printed ritual. In our Lodges two cubes of stone are exhibited, one—the Rough Ashlar—lies on the J.W.'s pedestal, the other—the Perfect Ashlar—is suspended in front of the S.W. Although the Rough Ashlar lacks polish it is in a reasonably advanced state of preparation for building purposes, just as the Initiate is of good report, good character, and imbued with worthy motives and of good education, in fact, of "good honest material," material which is above suspicion. The transformation of Rough to Smooth Ashlar represents the perfecting of roughly finished material by knocking off all superfluous knobs and excrescences and by further polish and preparation. I must stress that the material must be good and capable of receiving a polish on all its outward surfaces. The Craft *can* make rough surfaces polished, but *cannot* turn poor material into good. Yet there can, I believe, be no man whose motives, spiritual or moral, public or domestic, cannot be ennobled by Freemasonry.

Notice that in whatever position it is placed and from whatever external aspect it is viewed, the smooth Ashlar is just, upright and perfectly polished. It hangs suspended between heaven and earth, ready, if found worthy, to be placed somewhere in the Temple of God—that Temple which each Mason builds with his own hands to the glory of God.

The conjunction of the Rough and Perfect Ashlars is important. The Holy Place in K.S.T. was $40 \times 20 \times 20$ cubits, a double cube, and in the same form as the Lodge. The Perfect Ashlar, when superimposed on the Rough Ashlar, forms such a double cube, a Masonic fundamental. In higher degrees the double cube is met with as the "altar of incense" upon which the Candidate discovers ideals for which he has been searching.

In the explanation of the Second T.B. your attention was directed to two great pillars placed at the porchway entrance. Monoliths, megaliths, and pillars have been revered by primitive man long before the dawn of history. I have already pointed out that the pillars of K.S.T. had no function as regards the actual structure of the building, they were symbolical and have been variously interpreted as representing fire and cloud, royal and priestly, male and female, day and night, the gateway of physical birth or the entry into the mystical temple of divine life. Whatever symbolism you may prefer there is undoubtedly a very deep meaning hidden in the use of the two pillars in conjunction. Note the persistence of the word S . . . h. It is the W. of the First Degree, one of the pillars, and the word "lewis," son of a Mason, means S . . . h. In Egypt the annual erection of the "Tat" pillar, the symbol of Osiris and of Strength was of immense importance. In Egyptian mythology two Tat pillars were placed

at the entrance to Amenta, the abode of the dead, and, in picture writing, two Tat pillars expressed "firm and stable." Miniatures of the Tat pillars were worn by Egyptians during life and were carved on their coffins. A close connection can be traced between the pillars of Ancient Egypt, of K.S.T. and of the Craft. In any investigation of the original evil and eventual religious or symbolical meaning of the biblical stocks and stones, and of monoliths and pillars, a study of the Osiris myth is necessary. I shall deal with this in some detail in the third and last booklet. A further point of interest to us is that in some of the ancient mysteries and in many savage initiation ceremonies up to quite recent times the Candidate passed between two pillars.

The Winding Staircase. You will remember the method by which you advanced to the E. to take your Ob. and that our ancient Brethren are said to have passed up the winding staircase to receive their wages. The w.s. is a very old symbol of the acquisition of knowledge, and it is as such a symbol that it is included in the T.B. I cannot do better here than quote from "*Some Notes on the Second Degree*" by the late W. Bro. Thorp, *Transactions* No. 2429. 1927-28.

"Does not the winding staircase point out to us that the path of life, of duty, of knowledge, of moral excellence and virtue, is ever an upward striving? Does it not represent the painful progress of an enquiring mind and the toil and labour which intellectual study and the acquisition of knowledge entail? But does it not teach something besides? Our ancient Brethren eventually succeeded in passing the Wardens, and obtaining the reward of their labours in the middle chamber: in like manner all honest work, all noble endeavour must surely be certain of recognition in the end. The staircase is winding, the end cannot be seen from the beginning, but as the F.C. proceeded onwards until he had obtained his wages, beneath
 'that hieroglyphic bright
 which none but craftsmen ever saw,'
 "so every patient striving soul may surely rely upon receiving his reward, after a consistent following of that pathway which
 'winds through darkness up to God.'"

The number of steps is the second of the masonic triad and progression. of 3, 5 and 7. I shall amplify this in the next paper.

At the conclusion of the ceremony you were conducted to a seat in the S.E. part of the Lodge, a further evidence of your progress.

In the hope that you have been interested in these papers dealing with the First and Second Degrees I shall now revert to the Initiation ceremony and amplify several points.

Preparation. Deprivation of m. Ancient superstition believed that m. was impure. This idea may be found in Ancient Egypt, where stone knives were used for embalming even when m. was known. In some Central African tribes, today, no m. is worn during the purification ceremony. M. was forbidden during the building of K.S.T. Some old "spells" specify the use or non-use of m.

In mediæval times there was a "swing-over" and m. was then believed to be efficacious in averting the spells of evil beings or evil spirits. Even recently, in Bulgaria, a reaping-hook of iron was placed in the corner of the room of a newly born baby, to prevent the substitution of a changeling, and we are all familiar with the superstition which recommends touching money when the cuckoo is first heard or the new-moon is first seen.

The prevalence of the l.s. in preparation. I stated that this s. was originally matriarchal and sacred. This was because in the early stages of human development paternity was very promiscuous. At a later stage paternity was much more definite and the r.s., the paternal side, became sacred.

L.b.b. The Scotch ritual states definitely that this is to prove sex, but this might easily lead to errors. I think it is reasonable to assume that blood was actually drawn in the olden days, as it was in the ceremony of the Operatives, and it is stated that Pythagoras nearly died after his Initiation into the mysteries.

The C . . . T . . . In India this is an emblem of Shiva, the god of death and destruction. It is found in ancient Egyptian and South American tombs and temples. The African slave-stick may be of similar import. Here let me quote from a recent paper by W. Bro. H. CARR, in the *Transactions of the Lodge of Research*, 1944-45.

"In I Kings, XX, 31 and 32, we read that the servants of Ben-Hadad went, with sack-cloth on their loins and ropes upon their heads, to plead for mercy from their conqueror, Ahab." . .

"But there is another interesting point which emerges from a study of the Hebrew word for rope. In the example quoted above the word is translated "ropes". In *Psalms* CXL, 5, the same word signifies "noose," but there is a verb form of this word which signifies "to bind someone by a pledge," see *Job*, XXII, 6. "For thou hast pledged thy brother," and it seems to me that the garb of the Initiates gains an added significance as an emblem of the bond by which a Candidate binds himself in the First Obligation."

Perambulations. Compare the customs of "beating the bounds," "holywell processions" and Hallow-e'en processions which are carried out clock-wise. In these cases the movements may be in part a relic of sun worship. The sun brings blessings to man and therefore any imitation of its movements will bring luck, even in such everyday occurrences as dealing cards or passing the wine.

N.E.S. and W. This variant from the usual N.S.E. and W., is also reminiscent of solar movement.

It is interesting to note that there is no P.W. leading to the First Degree. In the Irish ritual it is "f.a.o.g.r." This is reminiscent of the phrase used by the Wardens during the perambulation, and the same phrase was used by the Operative Lodges in their ceremony of admission.

The G. or T. This was, I believe, formerly described as a p . . . l Sn. Amputation of this member was at one time practised as a punishment. It may possibly have a religious origin, since there was an ancient custom

of sacrificing this member to the gods. Orestes the matricide appeased the Furies by biting off one of his feet. Some North American Indians sacrifice it to the Great Spirit.

The three I . . . r Ls. It seems likely that there has been some corruption or confusion here and it has been suggested that in the old cults the names of three deities were mentioned, deities who ruled over the three seasons of planting, harvest and fallow, that their names became corrupted and unintelligible, the present explanation being substituted as a makeshift. A sheaf of corn is sometimes found carved on the chair of the S.W. This may be a relic of an astronomical or agricultural cult.

The N.E. part of the Lodge. In northern latitudes the sun rises in the N.E. on Midsummer day. Although little now remains of the great Midsummer festival which our ancestors once celebrated in honour of the sun it was at one time universal in this country. Egyptian mythology taught that the sun rose in the N.E. on the first day it was created.

The custom of laying a particular stone at the foundation of a building is of great antiquity. In ancient times it was customary to kill one or two individuals on this occasion either by crushing them to death or by walling them up alive: in Burma and Siam this was done up to recent times. In Bulgaria, also, quite recently the victim's shadow was substituted for his body, the shadow being measured with a piece of string which was buried. It may be that the custom of placing corn, wine, oil and money is a relic of an attempt to appease the spirit of the wretched victim.

There may be a relic of sun-worship remaining in the custom of commencing a building at the N.E. corner. In temples dedicated to the sun the E. line of foundation was carefully orientated first and, since they worked clockwise, they began at the N.E. corner. Furthermore in these latitudes the workmen were protected at the earliest possible moment from inclement weather.

At the conclusion the W.M. invited questions and comments.

W. Bro. H. CARR said that he had appreciated listening to the paper. He had no doubt that the Editor had made a great gift to any Brother—one which would be of great assistance to him and stimulate him in the pursuit of Masonic knowledge.

The W.M. then proposed a hearty vote of thanks to the Editor and added his personal appreciation; this was carried with acclamation.

The Secretary reported the death of W. Bro. Col. G. BARCLAY, W. Bro. G. W. BROWN and W. Bro. W. E. MOORE.

Apologies were received from W. Bros. F. W. BILLSON, GORDON KILNER, A. T. SHORTHORSE SMITH, W. GWYNE DAVIES, A. O. WARD and F. C. HAYNES. Also from Bros. L. G. HAYWARD and J. A. WALKER.

The Lodge was closed at 6-30 p.m. and a conversazione was held afterwards.

The Two-Hundred-and-Seventieth Meeting

was held at Freemason's Hall, London Road, Leicester,
on November 27th, 1945.

*There were present the following Officers:—*R.W. Bro. J. H. CORAH, W.M., in the Chair; W. Bro. G. W. WILKES, I.P.M.; W. Bro. P. M. WEBSTER S.W.; W. Bro. S. F. HERBERT, J.W.; W. Bro. W. J. BUNNEY, Chaplain; W. Bro. E. R. CARR, Treasurer; W. Bro. W. H. RILEY, Secretary W. Bro. F. HAINES, D.C.; W. Bro. W. TOMLINSON, S.D.; W. Bro. A. T. S. SMITH, J.D.; W. Bro. W. I. WOOD, I.G.; W. Bro. F. W. HEATON, Steward and Bro. D. CHOYCE, Tyler. Also W. Bros. E. MURRAY, A. H. PARKER, A. F. TOMKINS, A. H. BRADLEY, A. G. KILNER, J. E. FOISTER, A. J. S. CANNON, G. E. PHIPPS, J. C. BURTON, C. C. H. BINNS, A. E. ROSSITER, E. H. STORK and T. O. JUDGE.

There were present thirty-eight members of the Correspondence Circle and fourteen visitors.

The Lodge was opened in due form at 5-30 p.m.

The Minutes of the last Regular Meeting and Installation were read, confirmed and signed.

The following Brethren were elected members of the Correspondence Circle:—

W. Bro. F. G. CREED, 20 King's Drive, Mickleover, Derby, No. 802.

Bro. E. MORETON, 15 Vernon Street, Derby, Nos. 1085 and 731.

Bro. C. A. MOUGHTON, 7 Foremark Avenue, Derby, No. 802.

W. Bro. H. W. PAGE, "Halden," Western Road, Mickleover, Derby No. 1085.

Bro. Rev. W. THIMBLE THORPE, "Homeside," Stanley Avenue, Chesham, Bucks. No. 5061.

Bro. E. H. RAWSON, "The Knoll," 68 Newton Lane, Wigston, Leics. No. 3448.

Bro. A. RIDGEWAY, 13 Oakland Avenue, Leicester, No. 523.

Bro. H. R. SMITH, 58 Alvertone Avenue, Kenton, Harrow, Nos. 3959 and 5046.

The following Brethren whose investiture was unavoidably postponed at the Installation Meeting, were then invested by the W.M.:—

W. Bro. S. F. HERBERT, J.W.; W. Bro. A. T. S. SMITH, as J.D.; W. Bro. W. H. WOOD, as I.G.; and W. Bro. F. W. HEATON as Steward.

Bro. H. A. L. HUGHES, No. 6104, a member of the Correspondence Circle, then read a paper "*Kipling and the Craft*."

Kipling and the Craft.

As most brethren know, it is very rare indeed to find any references, or allusions, to Masonry in literature.

Tolstoy in "*War and Peace*" gives quite a large amount of room to Russian Freemasonry, and I am told that there are many allusions to Masonry in Dumas, but I do not know Dumas very well.

For many years past I have made a very careful study of English fiction, both past and present, and during the whole of that time I have only found three references to Freemasonry.

The following are the only references to Masonry that I have, so far, found in English literature, apart from Kipling :—

- (a) In a detective novel which I read some time ago, the hero stated that "he had been taught to be c s," and later on there was a reference to a Masonic Lodge—from which I concluded that he was a Mason !
- (b) In a novel by a well-known author, I recently came across the phrase "a close tyled secret."
- (c) A most amusing instance was however in a war-time thriller, published quite recently. A wealthy land owner who is also a Squadron-Leader in the R.A.F. is suspected by the police (quite wrongly of course), of being a spy in the pay of the enemy. His neighbour, on an adjoining estate, writes to complain that the R.A.F. whilst on practice, have damaged a lot of his greenhouses. He suggests that his neighbour keep his d planes away. The police intercept the letter, which states, among other things, the writer is "trying to be c s," and also alludes to "the world-wide organisation" to which they both belong. This of course convinces the local police that they are on the track of a gang of international spies.

Burns was, of course, an ardent Freemason, and many Masonic poems are included in his works, but I think one has to be a Scottish Mason to really enjoy them.

We know of course that Sir Walter Scott was a Mason, there are a few Masonic references in his private correspondence, and I am informed that there are a few in his novels.

Kipling is however quite an exception. English Freemasons the world over derive great pleasure and profit from searching his writings, both prose and verse, for Masonic allusions and language. Like washing for alluvial gold, they never know when they may chance on them, nor if they have ever found the last. We all, I suppose, read Kipling before we were members of the Craft, and although Masonic allusions of all kinds abound, we of course missed them—I know I did. Some are so daring as to almost take away one's breath.

This is neither the time or the place to assess Kipling as an author, but a few facts about his life may help us to understand him as a Mason.

He was born in India on December 30th, 1865. His father, a clever and charming personality, was a mine of information on Indian art, and later became curator of the Lahore Museum. Kipling came from an artistic family, and his uncles were Burne-Jones, Sir E. J. Poynter, and Baldwin. As a boy Kipling often played with his young cousin Stanley Baldwin.

He was sent to England to school at Westward Ho, Devon, where he made no great mark, but a wise headmaster during his last term gave him the run of his library, and he edited the School Magazine. It was an Army School, but he left at 17 with poor eyesight, returned to his people in India and was given a job on the "Lahore Civil and Military Gazette," where he put in 5 years of slogging hard work, seldom working less than 10 to 15 hours a day, with the temperature often over 100 in the shade.

This was splendid training for the future writer; he learnt his trade in a hard school. He had an amazing gift of observation, and was interested in everything he saw. He had that rare capacity of being able to pick the brains of the men who knew.

I remember talking to a man on board ship, who knew him well, and he told me that Kipling had the uncanny knack of talking to anyone he met for a short time, and he would then go away and write a story. Possibly the man was an engineer, or a sailor, and one would feel certain on reading the story that Kipling had qualified in engineering or navigation.

He joined the Lahore Club, and mixed with the picked men of the Indian Services, and don't forget that the Indian Civil Service exams. were stiff, and they got the best men from the public schools and universities. Here he met civilians of all kinds, Army men, Education Officers, Railway men, Forests and Woods Staff, Doctors and Lawyers—all of whom he afterwards introduced into his tales and verse.

He began by writing 'fill ups' for the columns of his paper, little stories and sketches of Indian life—the hidden India, of which people in those days knew very little, and above all of the British soldier in India. When he was 21 he published "Departmental Ditties;" in 1887 came "Plain Tales from the Hills." Those little grey books in paper covers appeared on the railway bookstalls in India. A little later they were published in England, and in a few years it was evident that a new genius had arisen, and he became famous. He was buried in Westminster Abbey at the age of 70. There is little doubt that some of his writings will live—he was a great genius.

In his autobiography "Something of Myself" he has told us quite plainly how, and where, he was made a Mason. He says:—

"In 1885 I was made a Freemason by dispensation (Lodge Hope and Perseverance 782 E.C.) being under age, because the Lodge hoped for a good Secretary. They did not get him, but I helped, and got the father to advise in decorating the bare walls of the Masonic Hall with hangings after the prescription of Solomon's Temple. Here I met Muslims, Sikhs, members of the Ararya and

"and Brahma Samaj, and a Jew Tyler, who was priest and butcher
 "to his little community in the city. So yet another world opened
 "to me, which I needed."

From this interesting statement, we see that Kipling was only 19 when initiated—a very impressionable age, especially for such a genius. It seems probable, judging from the help he received from his father, that he too was a Mason.

Kipling's rank was that of a Master Mason. He may *possibly* have taken the Mark and the Royal Ark Mariner degrees. I do not think he took the Royal Arch, but he may possibly have done so. This is a subject which I will deal with later on.

At this stage I should like to pay tribute to the very great help I have received in preparing this paper from Right Worshipful Brother Sir George MacMunn, P.D.G.M. Punjab, and P.S.D. (England). He has written a most excellent book on Kipling, which I can cordially recommend to the brethren; he has very kindly given me permission to quote from his book, and in some places I have availed myself of that permission.

I quote the following from his book:—

"In India the Craft flourishes, and is the happy hunting ground
 "of all creeds and races. Young Kipling, the assistant editor of Lahore
 "was soon affected by it, and elected to, and initiated in Lodge Hope
 "and Perseverance at Lahore. Not only the history, the romance,
 "and the tradition, appealed to him, but the universality of the
 "science, of which he sings so aptly in "The Mother Lodge." The
 "fact that it also works its secrets, its lessons, and its ceremonies
 "through a stately ritual, unwritten and handed down through the
 "ages, at once appealed to his literary instincts, and to his ear—apt
 "for effective phrase. It is not too much to say that his writings are
 "larded with Masonic analogy, Masonic references and phrases and
 "expressions from the ritual of what is known as Blue Masonry."

We may say that Kipling uses Freemasonry in much the same way as he uses the V.S.L., that is, for the beauty of the story, for the force of the reference, and for the dignity and beauty of the language. Some of his allusions to Masonry are so subtle and elusive as to almost escape notice. For instance in one of his short stories McIntosh Jellaludin lies dying. He is an Oxford scholar, dying in the native quarter in squalor, practically 'gone native.' He is worrying over some precious manuscripts, he is delirious and scarcely knows what he is saying, and as he hands them over he says "It is a gift more honourable than Bah, where is my brain rambling to?"

The ordinary reader would of course miss the allusion, but *we* know that he is trying to say that most beautiful piece of ritual "More ancient than the Golden Fleece, or Roman Eagle, more honourable than the Garter"

Perhaps one of his most breath-taking pieces of Masonry occurs right in the middle of one of his short stories ("With the Main Guard")—a tale of hand to hand fighting in the Khyber Pass. The fighting is very close, so close that the men can hardly use their arms, let alone their weapons. We are of course dealing with fighting 60 years ago.

"Knee to Knee" sings out Crook, with a laugh, when the rush of our coming into the gut stopped, and he was hugging a great hairy Pathan, neither being able to do anything to the other, though both was wishful.

"Breast to Breast" he says, as the Tyrones were pushing us closer and closer.

"And hand over back" says a sergeant that was behind. I saw a sword lick past Crook's ear, and the Paythan was taken in the apple of his throat—like a pig at Dromeen Fair.

"Thank ye, Brother Inner Guard" says Crook, cool as a cucumber, I needed that room."

Of course the point here is that not one reader in a hundred would spot the Masonic allusion. I don't suppose any of us did, when we read it in our younger days.

You will note by the way, that the sergeant, and other non-commissioned officers are masons—although not speaking perfect Queen's English. I will return later to this subject, it is a most interesting one.

In the following semi-humorous poem, brethren will note the reference to the W g t . . . s, and those who have taken the Royal Ark Mariner degree will be interested in the reference to Noah.

THE BRICKLAYER.

*I tell this tale, which is strictly true,
Just by way of convincing you
How very little, since things were made,
Things have altered in the building trade.*

A year ago, come the middle of March,
We was building flats near the Marble Arch,
When a thin young man with coal black hair
Came up to watch us working there.

Now there wasn't a trick in brick or stone
Which this young man had'nt seen or known;
Nor there was'nt a tool from trowel to maul
But this young man could use 'em all!

Then up and spoke the plumbyers bold,
Which was laying the pipes for the hot and cold:
"Since you with us have made so free,
Will you kindly say what your name might be?"

The young man kindly answered them;
"It might be Lot or Methusalem,
Or it might be Moses (a man I hate),
Whereas it is Pharaoh surnamed the Great."

"Your glazing is new and your plumbing's strange,
But otherwise I perceive no change;
And in less than a month, if you do as I bid
I'd learn you to build me a Pyramid!"

THE SAILOR.

*I tell this tale, which is stricter true,
Just by way of convincing you
How very little since things was made,
Things have altered in the shipwright's trade.*

In Blackwall Basin yesterday
A China barque refitting lay;
When a fat old man with snow-white hair
Came up to watch us working there.

Now there was'nt a knot which the riggers knew
But the old man made it—and better too;
Nor there was'nt a sheet, or a lift, or a brace,
But the old man knew its lead and place.

Then up and spoke the caulkyers bold,
Which was packing the pump in the after hold:
"Since you with us have made so free,
Will you kindly tell us what your name might be?"

The old man kindly answered them:
It might be Japheth, it might be Shem,
Or it might be Ham (though his skin was dark),
Whereas it is Noah, commanding the Ark.

"Your wheel is new and your pumps are strange,
But otherwise I perceive no change;
And in less than a week, if she did not ground,
I'd sail this hooker the wide world round!"

BOTH.

*We tell these tales, which are strictest true.
Just by way of convincing you
How very little, since things were made,
Anything alters in any one's trade!*

The next poem I propose to quote from is that famous one "The Ballad of East and West." It is *not* a Masonic poem, but I quote it because it gives us a glimpse of one of those semi-Masonic rites of Blood Brotherhood, which flourish in the East, and of which we know very little. I think you will agree with me, that none but a Mason could have written it. No doubt you all know the story, and the well-known refrain:—

THE BALLAD OF EAST AND WEST.

*Oh, East is East, and West is West, and never the twain shall
meet,
Till Earth and Sky stand presently at God's great Judgment
Seat;
But there is neither East nor West, Border, nor Breed, nor
Birth,
When two strong men stand face to face, though they come
from the ends of the earth!*

The poem is a long one, but the story shortly is that an Afghan chief raids the Border, and steals the Colonel's valuable mare. The Colonel's son who leads a troop of the Guides, takes a horse in pursuit, and rides hour after hour in hostile territory in pursuit, and we get that marvellous line describing an all-night ride, possibly the finest line Kipling ever wrote :-

" They have ridden the low moon out of the sky, their hoofs drum
up the dawn."

The Colonel's son is badly mounted, and at last his horse falls :—

" The dun he fell at a water course—in a woeful heap fell he,
" And Kamal has turned the red mare back, and pulled the rider
free

" 'Twas only by favour of mine," quoth he, "ye rode so long alive :
" There was not a rock for twenty mile, there was not a clump of
tree,

" But covered a man of my own men with his rifle cocked on his
knee."

The Colonel's son is unafraid, and says " Give me my father's mare
again, and I'll fight my own way back !"

The Border chief recognises a brave man when he sees one, and—

" Kamal has gripped him by the hand, and set him upon his feet.

" No talk shall be of dogs," said he, "when wolf and grey wolf meet."

He gives him back the stolen mare, and they shake hands, and realise the brotherhood of brave men, and *then* we get this reference to a secret Eastern Brotherhood, very akin to Masonry, and of which we know very little.

" They have taken the Oath of the Brother-in-Blood on leavened
bread and salt :

" They have taken the Oath of the Brother-in-Blood on fire and
fresh cut sod,

" On the hilt and the haft of the Khyber knife, and the Wondrous
Names of God."

Brethren will note the references to salt, which is used in the consecration of our Lodges. The Khyber knife will remind us of our entry on a s . . . p i t in the First degree, and those who have taken the Royal Arch Chapter degree will not need to be reminded of that dramatic and awe inspiring moment when the Ineffable Names of God were revealed to them.

I feel that an apology is needed in dealing with Kipling's well known poem "*The Mother Lodge*." It is of course familiar to every Mason, and is often quoted, but I think that there is more in this poem than appears on the surface, and it will therefore repay close study, that is my excuse for giving it in full.

Before reading it, however, I should like to make it quite clear that I am not an authority on Indian Masonry. I am approaching it as an ordinary English M.M. who has no special knowledge of the subject.

THE MOTHER-LODGE.

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

Outside—" Sergeant! Sir! Salute! Salaam!"

Inside—" Brother," an' it doesn't do no 'arm.

We met upon the Level an' we parted on the Square,

An' I was Junior Deacon in my Mother-Lodge out there!

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

We 'adn't good regalia,
 An' our Lodge was old an' bare,
 But we knew the Ancient Landmarks,
 An' we kep' 'em to a hair ;
 An' lookin' on it backwards
 It often strikes me thus,
 There ain't such things as infidels,
 Excep', per'aps, it's us.

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

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

Full oft on Guv'ment service
 This rovin' foot 'ath pressed,
 An' bore fraternal greetin's
 To the Lodges east an' west,
 Accordin' as commanded
 From Kohat to Singapore,
 But I wish that I might see them
 In my Mother-Lodge once more!
 I wish that I might see them,
 My Brethren black and brown,
 With the trichies smellin' pleasant,
 An' the *hog-darn*¹ passin' down;
 An' the old khansamah² snorin'
 On the bottle-khana³ floor,
 Like a Master in good standing
 With my Mother-Lodge once more.

Outside—"Sergeant! Sir! Salute! Salaam!"

Inside—"Brother," an' it doesn't do no 'arm.

We met upon the Level and we parted on the Square,

An' I was Junior Deacon in my Mother-Lodge out there!

Now there are some very interesting points in this poem, which are apt to be overlooked. It should be noted that it was published in 1896, and is therefore a picture of an Indian Lodge 50 to 60 years ago.

Possibly, however, the most interesting thing is that it is put into the mouth of a Brother who drops his aitches. Now Kipling was a great artist, and he would not have made a mistake such as this, and we may therefore take it that he was reproducing an absolutely truthful picture.

We must therefore consider the period of which he speaks—before the Boer War. The British Army at that date was a pretty rough place. Kipling has himself preserved us a picture:—

I went into a public 'ouse to get a pint o' beer,
 The publican 'e up an' sez, "We serve no red-coats here."
 The girls be'ind the bar they laughed an' giggled fit to die,
 I outs into the street again, an' to myself sez I:
 O it's Tommy this, an' Tommy that, an' "Tommy, go away";
 But it's "Thank you, Mister Atkins," when the band
 to play.

.....
 But it's "Thin red line of 'eroes" when the drums begin
 to roll—

Now it was from the ranks of the non-commissioned officers, Sergeants, Colour Sergeants, Band Sergeants, and Quartermasters that the Indian Lodges recruited their members—with civilians of all kinds, black, white and brown. It must be remembered that many men in the Indian Army on discharge stayed on in India, and took jobs on the railways, docks, harbours, and other places. These time-expired men flowed into the Lodges.

(1) Cigar Lighter.

(2) Butler.

(3) Pantry.

It was only the other day that my attention was drawn to a verse in one of Kipling's poems, which I had previously overlooked, and which emphasizes the point I have just been making. It occurs in "The Widow at Windsor," (referring of course to Queen Victoria), and runs :—

Then 'ere's to the Lodge o' the Widow,
 From the Pole to the Tropics it runs—
 To the Lodge that we tile with the rank an' the file,
 An' open in form with the guns.
 (Poor beggars!—it's always they guns!)

There are several other points of interest in "*The Mother-Lodge*," the principal one being the amazing variety of creeds and races represented in this Lodge. Our initiates are told that Masonry is a world-wide society, but I very much doubt if they really realise it, and it is well that we older brethren should be reminded of it by Kipling's wonderful poem.

The places named are army posts, where a soldier of those days would in all probability be posted during his period of service. Singapore is of course well known, and Kohat, though not so well known, is an important base on the N.W. frontier.

There are quite a lot of other queries which arise, and one which always strikes me is, what was "Castro from the fittin' sheds, the Roman Catholic lick!" doing in Lodge! As we know, no Roman Catholic is allowed to join a Masonic Lodge, and we can therefore only concluded that Castro was not a practising Catholic!

One point that strikes me is that it must have been a comparatively poor Lodge. We have a hint "We 'adn't good regalia, An' our Lodge was old and bare," and from the membership one would hazard that the fees were not heavy. It is of course well known that Lodges vary very considerably, and of course quite justifiably, in their Initiation Fees, and yearly subscription. For instance I know of a Lodge in England where one of the questions put to an intending candidate is "Are you prepared to spend £25 to £50 a year on Masonry?" One can hardly imagine Bola Nath, Babu Chuckerbutty, and Amir Singh being asked this question.

A Brother who has held high office in the Craft in India reminds me that pay in India was good, or was, before the present rise in prices, due to the war.

Before I leave "*The Mother-Lodge*" I will again quote Right W. Bro. Sir. George MacMunn, who was for many years Grand Master of the Punjab :—

"Twice it has been my fortune to come into contact with the "Mother-Lodge, of which Kipling sings; once as a member of a Lodge "next door, and once in authority some years later when holding "high office in the Craft in the Punjab. They were all there, "Rundle, "Station Master," "'Ackman of the Commissariat," "Framjee "Eduljee," and Uncle Tom Cobley and all. Not the same men, but "the same faces, for types do not change who met upon the "level, and parted on the square."

The next poem I shall quote, "*Banquet Night*," is definitely Masonic throughout, and it is interesting to note that 40 years separate the writing of this poem from "*The Mother-Lodge*," which shows us that Kipling retained his interest in the Craft throughout his life. Brethren will be interested in the references to the Mark, and also the Royal Ark Mariner degrees :—

" BANQUET NIGHT."

" Once in so often," King Solomon said,
 Watching is quarrymen drill the stone,
 " We will club our garlic and wine and bread
 And banquet together beneath my Throne.
 And all the Brethren shall come to that mess
 As Fellow-Craftsmen—no more and no less.
 " Send a swift shallop to Hiram of Tyre,
 Felling and floating our beautiful trees,
 Say that the Brethren and I desire
 Talk with our Brethren who use the seas.
 And we shall be happy to meet them at mess
 As Fellow-Craftsmen—no more and no less.
 " Carry this message to Hiram Abif—
 Excellent Master of forge and mine :—
 I and the Brethren would like it if
 He and the Brethren will come to dine
 (Garments from Bozrah or morning-dress)
 As Fellow-Craftsmen—no more and no less."
 " God gave the Hyssop and Cedar their place—
 Also the Bramble, the Fig and the Thorn—
 But that is no reason to black a man's face
 Because he is not what he hasn't been born.
 And, as touching the Temple, I hold and profess
 We are Fellow-Craftsmen—no more and no less.
 So it was ordered and so it was done,
 And the hewers of wood and the Masons of Mark,
 With foc'sle hands of the Sidon run
 And Navy Lords from the *Royal Ark*,
 Came and sat down and were merry at mess
 As Fellow-Craftsmen—no more and no less.
*The Quarries are hotter than Hiram's forge,
 No one is safe from the dog-whips' reach.
 It's mostly snowing up Lebanon Gorge,
 And it's always blowing off Joppa beach ;
 But once in so often, the messenger brings
 Solomon's mandate—" Forget these things !
 Brother to Beggars and Fellow to Kings,
 Companion of Princes—forget these things !
 Fellow-Craftsmen, forget these things !"*

Brethren will also note the reference to " Excellent Master," a degree worked in the Scottish Royal Arch.

It also reminds us of a fact that we are liable to forget, namely that practically all the great buildings of antiquity were, at least in part, built by slave labour.

This poem raises the very interesting point as to what degrees Kipling took. From enquiries I have made in India I do not think that he went beyond the three degrees of Craft Masonry, but if this is so, how are we to account for the references to other degrees that occur in his poems and stories? I think that the explanation is that he was widely read, had an enquiring turn of mind, and a photographic brain. He was Secretary of his Lodge, and it is very possible that they possessed a Library, where he may have read the rituals of other degrees. Most Masonic students at one time or another have read rituals of degrees which they have not themselves taken.

I now turn to KIM. So far we have dealt with Masonic allusions in his stories and verse. Now we deal with one of his large books—not a short story. It contains quite a lot of straight forward Masonic material, and also, what I call for want of a better name, a large amount of 'hidden Masonry.' Personally I think it is his finest work; it is not a novel in the ordinary sense of the word, but a picaresque tale of India. Possibly the most fascinating book on India ever written—not the India of the Civil Service, or the British Army in India, but the real India, Hindu, Muslim, Bengali, Jain, Sikh, high and low caste.

Now the whole book turns on the fact that Kim himself is the son of a Mason. It is quite impossible to give a really coherent précis of the book in the short time I have.

Kim was English (about 14 or 15, when the story opens, but boys mature very quickly in the East). He was burnt as black as any native. He was more at home in the native vernacular, and spoke English with the native sing-song—he was in fact a "poor white." He was looked after by a half caste woman who kept a shop. His mother had been a nurse in the Colonel's family, and had married Kimball O'Hara, a young colour sergeant of the Mavericks—an Irish Regiment. On discharge he took a post on the railway (like so many other English soldiers), and his Regiment went home without him. His wife died of cholera, and O'Hara took to drink, and travelled round with a three year old baby (Kim). When he died his estate consisted of three papers (1) his army discharge certificate, (2) his clearance certificate from his Lodge, and (3) Kim's birth certificate. When drunk he would declare that these would make little Kimball a man—on no account was he to part with them "for they belonged to a great piece of magic—such magic as men practised over yonder behind the Museum—in the blue and white Jadoo Gher" (The Masonic Temple). It would all, he said, come right some day, and Kim's horn would be exalted between pillars—monstrous pillars of beauty and strength (B. & J.). Then he would weep bitterly, and he would tell a confused tale that the Colonel himself, on a horse, at the head of the finest regiment in the world would wait on Kim—nine hundred first class devils, whose god was a red bull on a green field, would attend to Kim.

After his death, the woman sewed the parchment, the clearance certificate and the birth certificate, in a leather amulet case which she strung

around Kim's neck. Now, if the woman had sent Kim up to the local Masonic Temple with these papers, he would of course have been taken over by the Provincial Lodge, and sent to the Masonic Orphanage in the Hills. But she mistrusted this foreign magic, and Kim too held views of his own on the matter. He had learned to avoid missionaries, and white men of serious aspect, who asked him who he was, and what he did—for Kim did nothing with unusual success.

The story opens with Kim finding an old lama from Tibet, fingering his rosary, outside the Museum at Lahore. (We must remember that Kipling's father was Curator of this Museum). The lama goes in, and is shown the wonderful Buddhist sculpture, Greek and Bactrian, depicting the pilgrimage of Buddha to the Holy Places. He is like a delighted child. He is a pilgrim to the Holy Places to acquire merit. He tells the story that the Lord Buddha, as a young man, made a trial of strength with a bow and arrow. He broke the first that was given him; he then called for a bow that none might bend, and bending it easily he shot an arrow out of sight. At last it fell, and where it touched earth there broke forth a stream, which presently became a River, in whose waters whoso bathes washes away all taint and speckle of sin. The lama is searching the length and breadth of India for this River, and the whole story hinges on this Quest—for that which was lost.

Kim attaches himself to the lama, who sorely needs someone to help him. The lama, as Kipling has drawn him, is a most lovable, kindly, yet simple man—a scholar of parts—a man who has attained simplicity of heart in the singleness of his pursuit of the Way. Together they wander through India—both on a quest—Kim looking for his red bull on a green field which will make his fortune, and the lama for the Sacred River. There are some wonderful pictures of Indian life. They travel some of the way on the Grand Trunk Road, of which Kipling says "Truly the Grand Trunk Road is a wonderful spectacle. It runs straight, bearing without crowding India's traffic for fifteen hundred miles—such a river of life as exists nowhere else in the world."

In due course they see two men, an advance party of a regiment on the march, laying out a camp for the night's halt. They mark it with regimental flags—a red bull on a green ground. Kim thinks that, in some way or other, his fortune is made, but he is very wary. After dark he crawls just inside the Mess Tent, and he is so fascinated by what he sees, that he does not move quite quickly enough when the padre jumps up to go out, and falls over him. Thinking he is a thief, the padre grabs him, and in the tussle the cord holding the amulet round Kim's neck breaks, and the padre opens the amulet, much to Kim's dismay. He dances about in his excitement, and says "My father, he got these papers from Jadoo Gher (Masonic Temple) because he was in 'good standing.'" Kim's future is discussed, and there is a tussle between the Roman Catholic padre, and the Church of England padre, as to where he is to be sent. In the end the R.C. padre wins, and he is sent to school to St. Xaviers, and afterwards trained for the Indian Secret Service. That is all the straightforward Masonry in the book, except that later on when Father Victor is talking to the Head of the Survey of India with a view to having Kim trained for

the Secret Service, he says to the Colonel "Are you a Mason, by any chance? "By jove, I am! come to think of it, that's an additional reason!" said he, absently.

I have pointed out to you, as far as I can, the Masonic allusions in this most interesting book, but to get the full flavour I would urge Brethren to read the book for themselves, whether for the first time or to refresh their memories.

There is however, in my mind, a second Masonic thread running through this book, not labelled Masonic, yet none the less Masonic in spirit and character. I would draw your particular attention to the old lama who shares with Kim the main interest in the book, and is one of the most beautiful characters Kipling has drawn. He is depicted as a Buddhist lama from Tibet. No bead-telling beggar, but a scholar of parts.

He has spent a long life in his Monastery in prayer and contemplation, and leaves its shelter on a QUEST, to find the Holy Places of Buddhism, and especially the Sacred River:—"that which was lost."

This theme of a search runs through the entire book, and here we have a distinct parallel to Freemasonry. In the Craft we seek for the g . . . e s . . . s of a M.M., in the R.A., degree this loss is restored, and in the Mark also a loss is rectified.

Such a quest runs through life and literature—the endeavour of the human mind to grasp the divine essence of things, to comprehend the nature of the Most High and to enjoy active communion with Him. Such a striving is illustrated by the legend of the Holy Grail, and the writings of Dante and Plato.

Younger Masons should realise that our Masonic quest is for something which is hidden and not irrevocably lost, it will be found *with the help of God*, and will, if the seeker be found worthy, result in the union of the soul with God—the beatific vision.

The Riddle of Life must receive some degree of consideration from us all.

I now turn to that wonderful story "*The Man Who would be King.*" It has been called "that drama of dramas," and by general consent is claimed to be Kipling's finest short story. Although technically a short story, it runs to over 80 pages, and it is difficult to give a really satisfactory précis of such a masterpiece, which is "perfect in all its parts." It is interesting to note that the story is Masonic throughout, and that the whole theme is Craft Masonry.

It is founded on a legend, or tale, which was current in India in Kipling's time, that there was an unexplored settlement of Alexandrine Greeks beyond Chitral in the hills—pure Greeks, white skinned, left behind by Alexander the Great. A few years after Kipling wrote the story, the travels of Sir George Scott-Robertson dispelled the theory, but he did find a strange pre-Aryan race, with queer language and customs.

The story is told in the first person singular, presumably by Kipling himself. He is travelling by train, Intermediate class, owing, as he says "to a deficiency in the budget." He gets into conversation with a typical

loafer in his carriage, who asks him to give a message to another loafer at a certain Railway junction on his way back, and the following interesting conversation takes place:—

“ I ask you as a stranger—going to the West ” he said, with emphasis.

“ Where have you come from ? ” said I.

“ From the East, ” said he. “ And I am hoping that you will give him
“ a message on the Square—for the sake of my Mother, as well
“ as your own ”

“ Englishmen are not usually softened by appeals to the memory of
“ their mothers, but for certain reasons, which will be fully
“ apparent, I saw fit to agree.”

(By the way, it is interesting to note that a well known critic in reviewing this story, when it appeared, said that “ Mr. Kipling’s literary judgment occasionally forsakes him, and in this appeal to his Mother he strikes an excruciatingly false note, false in sentiment, and in judgment.” Even critics can err !).

Kipling, on his return journey, duly finds the man he wants in a second class carriage, and delivers the message “ I am to tell you that he has gone South for a week.” Nothing more happens for some months, and Kipling gives us a graphic picture of work in an Indian newspaper office, with the temperature over 100°, and the presses almost red-hot to touch. One particularly hot night, about three in the morning “ two men in white clothes stood in front of me in the office.” They were the two men he had met on the railway. They said they would like a drink, and introduce themselves.

“ Now, Sir, let me introduce you to Brother Peachey Carnehan,
“ that’s him, and Brother Daniel Dravot, that is *me*, and the less said
“ about our professions the better, for we have been most things in
“ our time. Soldier, sailor, compositor, photographer, proof-reader,
“ street preacher, Carnehan is sober, and so am I.”

They explain that they are going away to be kings. “ Kings in our own right, ” muttered Dravot. Kipling thinks they have a touch of the sun, as they appear quite sober. They say that they have looked the whole thing up in books and atlases, and that they are going to Kafiristan, which by their reckoning is the top right hand corner of Afghanistan, about three hundred miles from Peshawar. They propose to drill the natives and make themselves Kings.

Kipling tells them that they will be cut to pieces before they are fifty miles over the Border, but nothing will deter them, and in the end he lends them the “ Encyclopædia Britannica, ” and some large scale maps of the frontier, and goes home and leaves them to it. They join a caravan to Peshawar, and take twenty rifles with them. Disguised, they *somehow* get through.

Two years pass, and at three o’clock in the morning “ there crept into my chair what was left of a man.” He was bent in a circle, his head sunk between his shoulders, he moved his feet one over the other like a bear, and he was in rags. He is half crazy, and is given a drink, and tells his story. It is almost impossible to compress, but he tells how, after incredible

hardships they get to Kafiristan, and drill the natives. Dravot was in due course made King, and "a handsome man he looked, with a gold crown on his head and all." The natives think they are gods. From here onwards the tale is almost pure Masonry. "Peachey," says Dravot, "we don't want to fight no more. The Craft's the trick, so help me!" He brings forward one of the chiefs. "Shake hands with him," says Dravot, and I shook hands, and nearly dropped, for he gave me the Grip. I said nothing but tried him with the Fellow Craft Grip. He answers, all right, and I tried the Master's Grip, but that was a slip. "A Fellow Craft he is!" I says to Dan. "Does he know the word?" "He does," says Dan, "and all the priests know." "It's a miracle! The Chiefs and the priests can work a Fellow Craft Lodge in a way that's very like ours, and they've cut the marks on the rocks, but they don't know the Third Degree, and they've come to find out. It's Gord's truth. I've known these long years that the Afghans knew up to the Fellow Craft Degree, but this is a miracle. A God and a Grand-Master in the Craft am I, and a Lodge in the Third Degree I will open, and we'll raise the Head Priests, and the Chiefs of the villages."

"It's against all the law" I says, "holding a Lodge without Warrant from anyone; and we never held office in any Lodge." Anyway, Dravot talks him over, and they prepare the Temple as a Lodge Room. The women are shown how to make the aprons. They open the Lodge, and Peachey feels very uneasy as he knows that they will have to fudge the ritual, and he didn't know what the priests knew. Dravot as W.M., sits on a large block of stone, and when he puts on his apron, one of the priests who has been watching him intently, suddenly gives a howl, and tries to overturn the block of stone. When that is done, he rubs the bottom to clear away the black dirt, and he then shows the other priests the Master's Mark "same as was on Dravot's apron, cut into the stone." "Luck again," says Dravot across the Lodge to me, "they say it's the missing Mark that no one could understand the why of. We're more than safe now." Then he bangs the butt of his gun for a gavel, and says "By virtue of the authority vested in me by my own right hand and the help of Peachey, I declare myself Grand Master of all Freemasonry in Kafiristan, in this the Mother Lodge o' the country, and King of Kafiristan equally with Peachey!"

For a time all goes well, but the story ends in tragedy. Dravot wants to take a wife. The chiefs will not help him in any way, and when he chooses one revolt takes place, as they then realise that Dravot and Peachey are not gods. Peachey is crucified in a peculiarly horrible manner. He is taken down more dead than alive, and gets home, somehow, begging as he goes.

In the newspaper office he rocked to and fro and wept bitterly, wiping his eyes with the back of his scarred hands, and moaning like a child for ten minutes. "The mountains they danced at night, and the mountains they tried to fall on Peachey's head, but Dan he held up his hand, and Peachey came along bent double. He never left go of Dan's hand, and he never let go of Dan's head. They gave it to him as a present in the temple, to remind him not to come again, and though the crown was pure gold, and Peachey was starving, never would Peachey sell the same. You knew Dravot, Sir! You knew Right Worshipful Brother Dravot! Look at him

now!" He fumbled in the mass of rags round his bent waist; he brought out a black horsehair bag embroidered with silver thread; and shook therefrom on my table—the dried and withered head of Daniel Dravot. The morning sun struck the red beard and the blind sunken eyes; struck too the heavy circlet of gold studded with raw turquoises

I hope Brethren will read this wonderful story for themselves.

There is a most interesting piece of Masonry in the short story entitled "The Dog Hervey." A former patient in an Inebriates Home is apparently haunted by an invisible dog—a weird and ghastly idea.

"What's the dog like?" I asked.

"Ah, that *is* comforting of you! Most men walk through 'em to show they aren't real. As if I didn't know! Why, he knows you perfectly.

"Do you know *him*?"

"How can I tell if he isn't real?" I insisted.

"But you can! You do know the dog. I'll prove it! What's that dog doing? Come on! *You* know." A tremor shook him, and he put his hand on my knee, and whispered with great meaning: "I'll letter or halve it with you. There! You begin."

"S," said I, to humour him, for the dog would most likely be standing or sitting, or maybe scratching, or sniffing, or staring.

"Q," he went on, and I could feel the heat of his shaking hand.

"U," said I. There was no other letter possible; but I was shaking too.

"I."

"N."

"T-i-n-g" he ran out. "There! That proves it!"

In one of his stories he pays a visit to Limbo (The Limbo of Lost Endeavours), and there meets Master Francois Rabelais "I made a sign, that was duly returned."

Brother Kipling knew the United States well. After his marriage to an American lady he lived in Vermont for some years, and in many of his stories he introduces an American, Laughton O. Zigler, who describes some skirmishing in the Boer War thus: "The way we worked Lodge was this Then we'd go from labour to refreshment, resooming at 2 p.m., and battling till tea-time."

In "Plain tales from the Hills," we have an interesting story "The Rout of the White Hussars," with a humorous touch of Masonry. I quote :-

"Some people hold that an English Cavalry regiment cannot run. this is a mistake. I have seen four hundred and thirty-seven sabres flying over the face of the country in abject terror."

"As the White Hussars say, it was all the Colonel's fault. He was a new man, and ought never to have taken command. The Colonel cast the Drum-Horse—the Drum-Horse of the White Hussars! It was the pride of the regiment, and therefore an unspeakable offence. There was nearly a mutiny. The officers were angry, the Regiment were furious, and the Bandsmen swore—like troopers. The troopers

“ offered to buy the horse, but the Colonel said their offer was mutinous, and forbidden by Regulations. The Drum-Horse was put up to auction, and bought by one of the officers. The Colonel was very angry, and Yale (the officer), professed repentance, and said that he would see that it was shot, and so apparently ended the business. The horse was buried, and half the Regiment followed. When the corpse was dumped into a grave, and the men were throwing armfuls of roses to cover it, the Farrier-Sergeant ripped out an oath and said “ Why, it ain’t the Drum-Horse, any more than its’ me ! ”

“ A few days later the Colonel ordered a Brigade field-day, to make them ‘ sweat for their damned insolence.’ It was one of the hardest days they had ever had, and they sweated profusely in the heat. At last came their “ dismiss,” and the men lined up at the water troughs with their horses. The sun was just setting in a big, hot bed of red cloud, when a cloud of dust was seen. It grew and grew, till it showed a horse, with a sort of grid-iron thing on its back. In another minute they heard a neigh that every soul—horse and man—in the Regiment knew, and saw heading straight towards the Band, “ the Dead Drum-Horse of the White Hussars ! ! ”

“ On his withers banged and bumped the kettle-drums draped in crepe, and on his back, very stiff and soldierly, sat a bareheaded skeleton. The Band stopped playing, and, for moment there was a hush. Then someone in “ E ” troop—men said it was the Troop Sergeant Major—swung his horse round and yelled. Then the whole Regiment broke and fled. Troop after troop turned from the troughs and ran—anywhere and everywhere—like spilt quicksilver—chased by the Drum-Horse, whose skeleton rider had fallen forward, and seemed to be spurring for a wager. The Colonel was furious, and “ thought for a moment that the Regiment had risen against him, or was unanimously drunk.

“ The Regiment gradually filtered back, and a week later one of the officers received an extraordinary letter from someone who signed himself “ Secretary, Charity & Zeal, 3709, E.C.,” asking for “ the return of our skeleton, which we have reason to believe is in your possession.” “ Who the deuce is this lunatic who trades in bones ? ” said Hogan-Yale. “ Beg your pardon, Sir,” said the Band Sergeant, “ but the skeleton is with me, and I’ll return it, if you’ll pay the carriage into the Civil Lines. There’s a coffin with it, Sir .”

Kipling, as we all know, had a genius for making English history live again in many of his tales. In “ The Wrong Thing ” (Rewards and Fairies) those two delightful children are talking to Mr. Springett, the local builder. A mediæval builder, Hal of the Draft, is introduced into the story, and approaches Mr. Springett.

“ Be you the builder of the Village Hall ? ” he asked of Mr. Springett. “ I be,” was the answer. “ But if you want a job—” Hal laughed. “ No, faith ! ” he said. “ Only the Hall is as good and honest a piece of work as ever I’ve run a rule over. So, being born hereabouts, and being reckoned a master among masons, and accepted as a master mason, I make bold to pay my brotherly respects

"to the builder." "Aa—um!" Mr. Springett looked important. "I be a bit rusty, but I'll try ye!" He asked Hal several curious questions, and the answers must have pleased him, for he invited Hal to sit down."

In "Debits and Credits," published in 1926, when he was 61, Kipling has several Masonic stories, showing that he was still keenly interested in the Craft.

They are delightful tales, and will well repay reading. To me however they lack the drama of the earlier tales, and it is also very difficult to condense them. No Brother however, can read "In the Interests Of The Brethren" without feeling that Kipling has here captured the inner meaning of the Craft. The theme is that a Lodge "Faith and Works, 5837," which is held in London three times a week for the special benefit of soldiers on leave passing through London during the First World War. The description of the Lodge Room and the ritual will delight Brethren, and they will, I think, be better Masons for reading it.

There are some slight Masonic touches in "The Janeites," "The Madonna of the Trenches," and also in "A Friend of the Family." Personally however, I find Kipling's later work, although more mature, not so interesting or stimulating as his earlier work.

I will now give a few short Masonic allusions that are scattered through his works.

In "A Matter of Fact" (Many Inventions), he says:—

Once a priest, always a priest; once a Mason, always a Mason;
but once a journalist, always and for ever a journalist.

In Kipling's speeches we find him referring to himself as "duly entered and obligated" as a Member of the Stationers Company.

In his speech on "Imperial Relations" he refers to five urgent matters as the "Five Points of Fellowship," and again, refers to Canada as possessing "two pillars of strength and beauty" in Quebec and Vancouver.

In his autobiography "Something of Myself," he heads one of his chapters "Working Tools."

In his poem "The Press"

The Mason may forget the word
And the priest his litany:

There is a Masonic allusion in one of the verses of "The Merchantmen,"

King Solomon drew merchantmen,
Because of his desire
For peacocks, apes, and ivory,
From Tarshish unto Tyre,
With cedars out of Lebanon
Which Hiram rafted down;
But we be only sailormen
That use in London Town.

Another interesting verse from "The Palace,"—

When I was a King and a Mason—a Master proven and skilled—
 I cleared me ground for a Palace—such as a King should build.
 I decreed and dug down to my levels. Presently, under the slit,
 I came on the wreck of a Palace, such as a King had built.
 And there is a refrain at the end of each verse :—
"After me cometh a Builder. Tell him, I too have known."

Another purely Masonic poem is entitled "My New-Cut Ashlar." I have not time to quote it in full, but the following verses will give you an idea of the poem :—

My new-cut ashlar takes the light
 Where crimson-blank the windows flare.
 By my own work before the night,
 Great Overseer, I make my prayer.
 If there be good in that I wrought,
 Thy Hand compelled it, Master, Thine—
 Where I have failed to meet Thy Thought
 I know, through Thee, the blame was mine.
 One stone the more swings into place
 In that dread Temple of Thy worth.
 It is enough that, through Thy Grace,
 I saw nought common on Thy Earth.
 Take not that vision from my ken—
 Oh whatso'er may spoil or speed.
 Help me to need no aid from men
 That I may help such men as need !

When young Kipling was initiated at the age of 19, he was advised to make the V.S.L., his constant study, and his writings bear out the fact that he did. Kipling was a voracious reader, and it has been said that a great deal of his literary flair, dramatic power, and his emphatic and balanced effects come from three great sources (1) The V.S.L. (2) Shakespeare, and (3) The Masonic Ritual. Of course we must bear in mind that he came of a generation that read their bibles, and that he did not get it all from Masonry. Anyone at all familiar with his work cannot fail to be struck with the remarkable frequency, and the way in which, Old Testament names, stories, and plots are introduced with stirring effect. There is hardly a story or poem which is free from names and quotations (some very obscure) from V.S.L.

"Naaman's Song," that begins "Go wash thyself in Jordan," is but the O.T. story in powerful verse.

In another poem "Gentleman Rankers," the phrase "the curse of Reuben holds us" is taken from Genesis 49. 4.

In "The Rhyme of the Three Sealers," the lines "Yea, skin for skin, and all that he hath, a man will give for his life" is from Job.

In one of his stories you may be puzzled by his description of a deserted village in Rajput, as "sister of Patros, Zoan, and No," unless you are

familiar with Ezekiel " And I will make Pathros desolate, and will set afire in Zoan, and will execute judgment in No."

In his South African poem "Boots," occurs the line " An' there's no discharge in the war." This is from Ecclesiastes 8, 8, speaking of the combat between sickness and death " And there is no discharge in that war."

" East is East, and West is West," is a paraphrase from Psalm 103.

It is of course impossible to give all the allusions, but the few I have given will show his amazing knowledge of the V.S.L.

It is not my province to assess Kipling's position as an author. It is, or was, however, quite a common charge against him that he was an Imperialist, a Jingo, a race fanatic, and inferentially a precursor of Fascism. We are told in our ritual to protect a brother's honour, and that must be my excuse for touching on the subject. People quote " East is East and West is West " as if it were final, but forget that the whole point of the poem is in the concluding lines " But there is neither East nor West, Border, nor Breed, nor Birth," " When two strong men stand face to face, though they come from the ends of the earth !"

Similarly, his poem " The White Man's Burden " is *not* an invitation to the English Master Race to go to Africa and load themselves up with the black-man's gold. We should remember when, and why, it was written. It was written 40 years ago, and was a plea to the United States to abandon her isolationism, and help to keep the peace of the world. So does history repeat itself.

Where does this lead us ? Few men have taken the teachings of Masonry so much to heart as Kipling. Our initiates are not asked if they have social position, if they are clever of learned, or whether their skin is black, white, or yellow. In fact, we know that, figuratively speaking, they stand poor and penniless. All that we ask is that they stand free, and of good report, just, upright, and free men, who in difficulties and dangers put their trust in God. Now it is difficult to find any writer with less racial or social prejudice than Kipling ; or so conscious of the individual's worth—whether he be white, black, brown or a mixture of all three.

You all remember "Gunga Din," and the almost agonized cry of the British soldier to the humble Indian water carrier :-

" By the livin' Gawd that made you,
" You're a better man than I am, Gunga Din !"

In one of his poems about the Sudan campaign occur the lines :-

" We 'eld our own the papers say,
" But man for man the Fuzzy knocked us holler."

Nor had Kipling in the Boer War any allusions about the superiority of the British regular over the Boer farmer, racially, or militarily :-

" The wonder was'nt 'ow 'e fought, but 'ow 'e kept alive,
" With nothing in 'is belly, on 'is back, or on 'is feet."

.....
" I've known a lot of men behave a dam sight worse than Piet."

Actually, his most savage attacks (and he could be savage) were on vain incompetent generals, the complacency of politicians, and the fire-side patriot, and a bitter indignation at the treatment of the private soldier of those days who, after fighting his country's battles in every quarter of the globe for 4d. a day, would, if he were lucky go back home to casual labour, or the casual ward.

No, Kipling's heroes are not the bemedalled generals, or aristocratic landlords, but the countless number of unselfish men who worked at their jobs, not for gain, but for the joy of their craft, and service to their fellows. They were the doctors, engineers, road builders, marines, rankers, and civil servants—all doing their jobs.

There is a line in one of his poems which is typical of his outlook :-

"Except he serve, no man may rule."

He, I think, learnt this in his Craft Lodge, where a Brother becomes a Steward as a first step up the ladder.

He demanded from the English race, both at home and abroad, the highest standards of selflessness in administration, rectitude of conduct, and integrity of lawgiving—in fact, just, upright, and free men.

When he speaks of "The lesser breeds without the law," he does *not* refer to the Hindu, Negro, or Jew, as many people seem to think, *but* to those who, like the Germans, have broken the great moral law of mankind.

He believed in the Brotherhood of Man, and this also, I venture to think, he learnt in his Masonic Lodge. We may say of him as John Buchan said of Sir Walter Scott (another Brother), "He was impatient of nothing that God had made—he did not merely tolerate, he was eager to understand."

There is no word in any of his prose or verse despising any man, black, white or brown, however humble. Some of his most touching and beautiful sketches are of humble folk—*who do their work*.

Like the Quaker he saw "that of God in every man." His attitude to other races is summed up in two lines from "Kim" :-

"Be gentle when the heathen pray"
"To Buddha at Kamakura."

The last poem which I am going to quote is not purely a Masonic one, but I think you will agree that none but a Mason could have written it. Those who have read the "Myths of Plato" will recognise the Platonic influence ("that house not made with hands, eternal in the heavens"). Brethren will also note that the Supreme Being is here alluded to as "The Master of All Good Workmen"—surely a very good Masonic title!

L'ENVOI.

When Earth's last picture is painted and the tubes are twisted
and dried,
When the oldest colours have faded, and the youngest critic has
died,
We shall rest, and, faith, we shall need it—lie down for an æon
or two,
Till the Master of All Good Workmen shall put us to work anew.

And those that were good shall be happy : they shall sit in a
 golden chair ;
 They shall splash at a ten-league canvas with brushes of comets'
 hair.
 They shall find real saints to draw from—Magdalene, Peter,
 and Paul ;
 They shall work for an age at a sitting, and never be tired at all !
 And only The Master shall praise us, and only The Master shall
 blame ;
 And no one shall work for money, and no one shall work for fame,
 But each for the joy of the working, and each, in his separate
 star,
 Shall draw the Thing as he sees It for the God of Things as They
 are !

The W.M., W. Bro. W. J. BUNNEY and W. Bro. A. H. PARKER, all
 expressed their great appreciation of Bro. HUGHES' very interesting paper.
 A vote of thanks was carried by acclamation.

Apologies were received from W. Bros. F. W. BILLSON, F. C. HAYNES,
 C. D. EATON, J. J. W. GRUNDY, H. BLADON, C. BLAND, G. TRIBE, W. H.
 COTTON, A. HAYNES, F. E. STEVENS, B. GILL and N. H. REYNOLDS.

The Lodge was closed in due form at 6-45 p.m. A *conversazione*
 was held afterwards.

The Two-Hundred-and-Seventy-First Meeting

was held at Freemasons' Hall, London Road, Leicester, on Monday, January 28th, 1946.

*There were present the following Officers:—*R.W. Bro. J. H. CORAH, in the Chair; W.Bro. G. W. WILKES, I.P.M.; W.Bro. P. M. WEBSTER, S.W.; W.Bro. S. F. HERBERT, J.W.; W.Bro. W. J. BUNNEY, Chaplain; W.Bro. E. R. CARR, Treasurer; W.Bro. W. H. RILEY, Secretary; W.Bro. E. H. STORK, Acting D.C.; W.Bro. W. TOMLINSON, S.D.; W.Bro. A. T. S. SMITH, J.D.; W.Bro. W. H. WOOD, I.G., and Bro. D. CHOYCE, Tyler. Also W.Bros. A. H. PARKER, T. O. JUDGE, E. MURRAY, A. F. TOMPKINS, J. E. FOISTER, H. CARR, G. E. PHILLIPS, J. C. BURTON, A. J. S. CANNON, A. G. KILNER, W. H. COTTON and C. C. H. BINNS.

Thirty members of the Correspondence Circle and four visitors were present.

The Lodge was opened in due form at 5-30 p.m.

The Minutes of the last Regular Meeting were read, confirmed and signed.

At the request of the R.W.P.G.M., in the Chair, the customary salutations were omitted.

The following Brethren were elected members of the Correspondence Circle :—

- Bro. A. E. DICKERSON, "Laneside," Spalding Road, Pinchbeck, No. 469.
- W. Bro. H. S. HOLBROOK, "Rosebern," Dunchurch, Nr. Rugby, Nos. 502 and 5727.
- Bro. I. C. EDWARDS, 216 Cowbridge Road, Canton, Cardiff, No. 2720.
- Bro. R. J. RADCLIFFE, 43-81 Isan Road, Cardiff, No. 2720.
- Bro. E. H. SHACKLETON, 12 Ruffets Close, South Croydon, Surrey, No. 4302.
- Bro. C. B. ROBINSON, Bank House, Lutterworth, No. 5051.
- W. Bro. E. WILKES, 133 Balden Road, Harborne, Birmingham 22, No. 5846.
- Bro. G. A. MANASSEH, 126 Bunbury Road, Birmingham 31, No. 2054.
- Bro. A. W. HICKINBOTTOM, "Woden Mount," Wood Green, Wednesbury. No. 696.
- Bro. L. BROWN, "Norwood," Wood Green, Wednesbury, No. 696.
- Bro. L. GRETTON, 4 Myvod Road, Wednesbury, No. 696.
- Bro. A. L. WALLBANK, "Monfode," Meriden Road, Hampton-in-Arden, No. 2034.
- Bro. W. J. MELBOURNE, 63 Andrews Street, Northcote, N.16, Victoria, Australia, No. 255.
- W. Bro. G. C. BEST, "Four Gables," Burton Road, Ashby-de-la-Zouch, No. 779.

W. Bro. W. J. BUNNEY then read the first part of his paper—

The Music of King Solomon's Temple.

PART I.

THE INSTRUMENTS.

Before I begin this paper, let me say at once that it is one of Research pure and simple. The only originality I claim for it is in the marshalling of facts and the manner of their presentment.

I acknowledge, with gratitude, the assistance I have received from four great works: "*The Oxford Bible*," "*The Music of the Most Ancient Nations*," by Carl Engel, the 1864 edition, "*The Music of the Bible*," by Sir John Stainer, and "*Jewish Music*," in its historical development by A. Z. Idelsohn, Professor of Jewish Music, Hebrew Union College; also through the kindness of W. Bro. Underwood, I have had the loan of Hipkin's "*Musical Instruments*." From the first four of these I have quoted freely.

"When the Temple at Jerusalem was completed by King Solomon, its costliness and splendour became objects of admiration to the surrounding nations, and its fame spread to the remotest parts of the then known world."

This noble phrase, which opens the lecture on the Second Tracing Board, is so familiar to us, owing to its reiteration, that there is the possibility that our minds may, inadvertently, fail to grasp the full significance of the words *costliness*, *splendour*, *admiration* and *fame*, all of which are strictly in accordance with the facts, as recorded in the V.S.L., i Kings, 5-7; and ii Chronicles, 2-5.

In the excellent series of papers previously read before this Lodge, from the years 1905 to 1944, we have had unfolded, in explicit language, the wonders of that "stately and superb edifice." With the exception of a few brief references in that series, there is still one subject that has not been explored by this Lodge, I refer to the title of my paper, "*The Music of King Solomon's Temple*."

In Chronicles 2, Chapter 5, vv. 11, 12 and 13, we read:—"And it came to pass, when the priests were come out of the holy place . . . the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being arrayed in white linen, having cymbals and psalteries and harps, stood at the east end of the altar, and with them an hundred and twenty priests sounding with trumpets. It came even to pass, as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord; and when they lifted up their voice with the trumpets and cymbals and instruments of musick, and praised the Lord, saying, For he is good; for his mercy endureth for ever: that then the house was filled with a cloud."

In this portion of Scripture, which you will recognise as, in part, a description of the solemn dedication of King Solomon's Temple, there is mention of a great choir and certain instruments, forming an orchestra of considerable magnitude.

Notice the names of the instruments : "cymbals, psalteries, harps and trumpets." The later reference to "instruments of music," appears to infer that those specifically named did not comprise the whole of the instruments used on that occasion. Apart from the mention of one hundred and twenty priests sounding with the trumpets, we do not appear to get any precise information from the Bible as to the exact number which formed the Choir and Orchestra. Flavius Josephus, in his "*Antiqua*," book viii, Chapter iii, speaks of a colossal number of performers. Here is Carl Engel's quotation and criticism : (a) "Josephus has been frequently cited as an authority "on matters relating to Hebrew music; but it would seem that, whatever confidence he may deserve on other questions, his statements "on the subject of music ought to be received with much caution. "Let us take for instance, his account of the preparations for the "musical performances at the dedication of the temple. Solomon, he "tells us, had made on this occasion two hundred thousand trumpets "according to the directions of Moses, and two hundred thousand "dresses for the Levite singers, and forty thousand stringed instruments "of bright and precious metal for accompanying the voice ; all of which "he ordered to be kept in the temple with the treasures. In comparison "with such an enormous combination of vocal and instrumental music, "our most powerful bands and choral bodies dwindle into insignificance. "It throws into shade even the monster orchestra, of which Berlioz "speaks (b) with prophetic rapture, as the summit of perfection in our "music of the future and of which he says : "Its repose would be "majestic as the slumber of the ocean ; its agitations would recall the "tempest of the tropics ; its explosions, the outbursts of volcanos !"

It is a pity that Josephus has omitted to inform us how the performers besides the people, found accommodation within the temple : "The length thereof," we read in I Kings, vi 2, "was threescore cubits, and the breadth thereof, twenty cubits, and the height thereof, thirty cubits," that is to say, 90 feet long by 30 feet broad, by 45 feet in height, if we accept W. Bro. Joseph Young's calculations of the measurements of the cubit as being correct. (c)

The supposition of some writers that the two hundred thousand trumpets were not intended to be used at the inauguration of the temple, but to be deposited in its vaults, is likewise too much in contradiction to the recorded wisdom of Solomon to be seriously entertained. (See ii Chron. 9, v. 10-11). "And the servants also of Hiram, and the servants of Solomon ". . . . brought alnum trees And the King made of the alnum "trees harps and psalteries for singers ; and there were none such "seen before in the Land of Judah."

Let us consider the composition of the Temple Orchestra. You are familiar with our modern orchestras, which are formed of three essential divisions or set of instruments, (1) Stringed instruments, e.g., Violin, Viola, Violincello, Double Bass and Harp. (2) Wind instruments, consisting

(a) "*Music of the Most Ancient Nations*"—CARL ENGEL.

(b) "*Modern Instrumentation and Orchestration*"—BERLIOZ, 1856, p. 244.

(c) "*The Temple of Solomon*"—BRO. J. YOUNG, Transactions, L. of R., 1910—11, p. 115.

of two kinds: Wood-wind instruments, e.g., Flutes, Oboes, Clarinets, Bassoons, and Brass wind instruments, e.g., Horns, Trumpets, Trombones, Tuba; and (3) Instruments of Percussion, consisting of Drums of various kinds, Cymbals, Triangle, Tambourine, Gong and Bells.

The temple Orchestra had three similar divisions viz., Stringed instruments, Wind instruments and instruments of Percussion. Before describing the various instruments in detail, let me point out the impossibility of deciding upon the nature of unknown musical instruments from their names only. (d) "Supposing we were unacquainted with the *Trumpet marine*, formerly a favourite instrument of the sailors, should we not, "from its name be led to conjecture that it must have been a kind of "trumpet? It was however, a stringed instrument played with a bow, "on which sounds could be produced resembling those of the trumpet. "The safest guide to a correct estimation of these ancient instruments "is the representations found on ancient sculptures and paintings, for "example: the monumental records referring to Assyrian and Egyptian music. Again, the kind of musical scale used by those ancient "nations bears little relation to our conception of the four kinds of "scale in modern use. Progress in music is generally slower than in "other arts, because much depends on the auxiliary aid of musical "instruments, which require to be invented or imposed previous to "the music which is performed upon them being advanced."

Musical instruments are among the earliest recorded human inventions, thus, we read in Genesis IV 21, of "Jubal, he was the father of all such as handle the harp and organ," again, in the following verse, "Tubal-cain, an instructor of every artificer in brass and iron." Here we meet with the inventors or improvers of the instruments in the Jewish orchestra. As instruments of percussion were in use long before stringed or wind instruments, some writers surmise that Jubal was not regarded as the *inventor* of all musical instruments, but rather as the first professional cultivator of instrumental music. Nevertheless, Jubal has always been considered as the inventor of the Kinnor and the Ugab.

- (e) "In scripture, the use of musical instruments seems to be confined "to religious worship and social celebrations, except that the sound of "the trumpet served as a battle call. The earliest kinds were a *tabret*, "a stringed instrument (a kind of harp or lyre in its earliest stage), "cymbals and pipe. From these germs all others are developments. "As the Hebrew names were obscure, or unintelligible to the translators of our Bible, one general term expressing a well known instrument often does duty for several kinds of the same type; while the "same Hebrew generic word is sometimes translated, by different "English specific ones, and, in other cases the translation is erroneous."
- (f) "There are no representations of Hebrew musical instruments, "the correctness of which is indisputable. Still, from our acquaintance "with the Egyptian and Assyrian instruments, as well as with those

(d) CARL ENGEL, *loc. cit.*

(e) *The Oxford Bible.*

(f) CARL ENGEL, *loc. cit.*

"used in the East at the present day, we are enabled to approach very near the truth in forming an opinion, respecting the construction and shape of the Hebrew instruments mentioned in the Bible. Some of them mentioned in the book of Daniel may have been synonymous with some which occur in other parts of the Bible under Hebrew names—the names given in Daniel being Chaldean. Max Muller remarks :-The name of Chaldee has been given to the language adopted by the Jews during the Babylonian captivity. Though the Jews always retained a knowledge of their sacred language, they soon began to adopt the dialect of their conquerors, not for conversation only, but also for literary composition. The Book of Ezra contains fragments of Chaldee, contemporaneous with the cuneiform inscriptions of Darius and Xerxes ; and several of the apocryphal books, though preserved to us is Greek only, were most likely composed originally in Chaldee, and not in Hebrew."(g).

While the composition of the Ancient and Modern Orchestras in their three separate departments, strings, wind and percussion, was similar, it must be borne in mind that no comparison can be drawn between the construction of the individual instruments, nor their tone-quality, nor the technique of playing them. Let us turn to a consideration of the Ancient instruments which were in general use. The word *Harp* is mentioned 7 times in the Old Testament. The notable passage in I Sam., 16-23., "And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand : so Saul was refreshed and was well, and the evil spirit departed from him."

And again, that pathetic passage referring to the Babylonian captivity in Ps. 137, vv. 1 and 2. "By the rivers of Babylon, there we sat down, yea, we wept when we remembered Zion. We hanged our harps upon the willows in the midst thereof." Again in I, Sam., 10-5, "After that thou shalt come to the hill of God . . . thou shalt meet a company of prophets coming down from the high place with a psaltery, and a tabret, and a pipe and a harp, before them." When David took the Ark of God from Kirjath-jearim we read (2 Sam., 6-5), "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals."

The instrument translated "*harp*" was the "*Kinnor*". It was the most ancient kind of stringed instrument, of Syrian origin. It was a triangular lyre, formed of two flat pieces of wood, whose ends were united with 8 or 9 animal strings stretched across them. It was held under the left arm and played with the fingers or with a plectrum. In the passage from the book of Samuel just quoted, we read that "David took a *Kinnor* and played with his hand," not with a plectrum. It is the first instrument mentioned in the Bible, and it was King David's favourite instrument. The *Kinnor* is mentioned thirty-six times in the Old Testament. The arguments in favour of the *Kinnor* being a *lyre* are based upon certain representations discovered in a tomb at Beni Hassan.

(g) "*Lectures on the Science of Language*"—MAX MULLER, 1862, p. 277.

The *Nebel* was a later improvement of the *Kinnor*. It was of Phœnician origin, having three wooden sides (one curved) and ten strings. It is usually translated "psaltery" as in Psalm 57 v. 8, "Awake up, my glory, awake psaltery (*Nebel*) and harp." (*Kinnor*). Again in Psalm 81 v. 2, "Take a psalm, and bring hither the timbrel (toph or tambourine), the pleasant harp (*Kinnor*) with the psaltery (*Nebel*)." The *Nebel* is translated "viol" in Isaiah 5-12, "And the harp (*Kinnor*) and the viol (*nebel*) "the tabret (tambourine) and pipe (*chalil*) and wine are in their feasts, "but they regard not the work of the Lord."

And in Amos 5, v. 23, "Take away from me the noise of thy songs ; for I will not hear the melody of thy viols." These two instruments were the most important ones, without which no public religious ceremony could be held.

As the *Nebel* is commonly coupled with the *Kinnor* and the *Asor*, it is thought to have supplied the Bass part (l). "Some writers on Hebrew music "consider the *Nebel* to have been a kind of dulcimer; others conjecture "the same of the *Psanterin* mentioned in the Book of Daniel 3 vv. 5-7, "you will remember the familiar quotation : "that at what time you "hear the sound of the cornet, flute, sackbut, psaltery, dulcimer and "all kinds of music." The *cornet* corresponds to the Hebrew : *Keren* "or *Shophar*. The *flute*, which only occurs in this passage, and its "exact nature is doubtful. It is variously described as a "double flute", "a set of "Pan-pipes," and an "organ." The *Sackbut* was a kind of "harp of Oriental origin. It is wrongly translated "sackbut" instead "of "harp." The *psaltery* or *psanterin* was the *nebel*. The *dulcimer*, "the Chaldean name of which is *sumphonyah*, is only mentioned in this "chapter and wrongly rendered *dulcimer*. It would seem to have been "a kind of bag-pipe, the use of which was known, from remote anti- "quity, in Persia, Egypt and Phœnicia. It would have been better "translated, "bag-pipe," and the passage read thus : harp (*sabbecca*), "dulcimer (*psanterin*), bagpipe (*sumphonyah*).

(h) "In the Psalms, Kings and Chronicles, *Psaltery* is the general "translation of *Nebel* which is mentioned 24 times in the Old "Testament."

The Asor. This was a smaller instrument than the *Nebel*. It was of Assyrian origin and is only mentioned in conjunction with the *Nebel* and accordingly thought to have supplied the treble. It was played with a plectrum. Translated "instrument of ten strings," as in Ps. 33-2. "Praise the Lord with harp (*Kinnor*), sing unto him with the psaltery (*Nebel*), and an instrument of ten strings, (*Asor*)." Again in that Psalm or Song for the Sabbath Day, 92-3 "Upon the harp (*Kinnor*) with a solemn sound." Similarly in Ps. 144-9.

The Ugab. translated Organ. The Organ is mentioned four times in the Old Testament, Gen. 4, 21, Ps. 150, 4 ; Job 21, 12 ; and 30, 31. The *Ugab* of Gen. 4-21 can hardly be the same instrument as that of Ps. 150-4. "Praise him with stringed instruments and Organs." The former was probably a set of reeds, or "Pan pipes," blown obliquely with the mouth ;

"the latter a set of pipes inserted over a wind box, and blown from "it perpendicularly, either by bellows or by mouth. Such an instrument was known to the Egyptians, as was also the use of bellows."

"There was also another type of Organ called the *Magrepha* "(pipe organ). This instrument as described in Talmadic literature, "was similar to the *Syrinx*, and was constructed of a skin covered box, "into which were fastened 10 reeds each with ten holes, each hole "being able to produce 10 different notes, so that the instrument could "produce a thousand notes. It was used to call the Priests and Levites "to their duties. Its tone was very strong, so that it was heard as far as "Jericho (this would be the Jericho of later times, a little south of "the site of the old city). It was impossible to hear one talk when the "Magrepha played." (i)

Shophar. Hipkins in his monumental work "*Musical Instruments*," tells us that "the Jewish Shophar—a ram's horn, from the Assyrian word "Shapparu,' meaning wild mountain goat, is not only the solitary "ancient musical instrument, actually preserved in the Mosaic ritual, "but is the oldest wind instrument known to be retained in present use "in the world. It is still sounded by Jews on the New Year and on "the Fast of the Day of Atonement." It is first named in the Bible as sounding when the Lord descended upon Mount Sinai, Exodus 19, 19. It produced a few tones approximating to c-g-c, 1-5-1, (which in musical sound is — — —) or 5-8-1, or any variation of these sounds. It was impossible to produce any melody whatsoever upon it.

The Chatzozerah was a straight trumpet of silver about 2 feet in length, terminating in a bell mouth, made by God's directions to Moses, to call an assembly or proclaim the march. (Our trumpet of today, (without keys) is identical with the one used in the time of King Solomon). It was rather a sacred than a martial trumpet; and was blown to herald the approach of a King. It was used by official heralds, who were often followed by a band of Shophars, as in Psalm 98-6; "With trumpets and sound of cornet make "a joyful noise before the Lord, the King." In the Prayer Book Version, it is rendered, "With trumpets also and shawms."

To proclaim the induction of the Ark into the Holy Place at Solomon's dedication, one hundred and twenty priests blew trumpets from the Temple height. The Bible applies the term "blowing" or tekia, meaning long notes, as in Psalm 81-3, "Blow up the trumpet in the new moon, and "shouting" or terua, meaning short notes in staccato form.

Hipkins gives the "Shofar flourishes as used in the Ritual" as follows

Tekia (T'quiàh)



Shebarim (Sh'bharim)

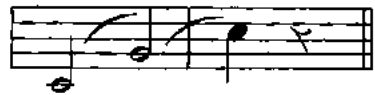


Teruah (T'ruàh)



usually a tongued vibrato
of the lower note.

and the Gedolah is the great
T'quiàh concluding the flourishes.



The Pipe, Chalil and Nekeb were the names of the Hebrew pipes or flutes. The *Pipe* was the most ancient form of this genus, an "oboe" made of reed, and played from a mouthpiece at one end; used for festival processions (Isaiah 30-29), national demonstrations (I Kings, 1-40), holiday dances and funeral dirges, (Matthew 9-23). Some think the last were played on a double pipe. In Amos 6-5., it is rendered "instruments of music." The *Double pipe*, probably the *Mishrokitha*, is mentioned in Daniel.

The Machol is thought to have been a small flute, used with the tabret, for dancing (by which word it is generally translated in the Septuagint and the authorised version).

Percussion Instruments.

Many people regard the Percussion department of an Orchestra as merely an adjunct for making noise. A moment's thought, however, will convince you that the Art of Music, like that of Poetry, requires not only Melody and Harmony, but also Rhythm; that is to say, the correct grouping of strong and weak beats, into certain periods or recognisable figures. For example, if you are awaiting admission to a Lodge, the varying rhythm of the knocks gives a definite clue to the degree. Thus, the function of Percussion instruments is mainly for Rhythmic purposes. They are as follow:

The Drum. There can be no doubt that the Hebrews had several "kinds of drums. We know, however, only of the *Toph*, which appears "to have been a tambourine or a small hand-drum. In the English "Bible (authorised version) it is rendered *timbrel* or *tabret*. It was "constructed of copper, and it had a very loud, strong and penetrating "quality of tone. This instrument was specially used in processions,

"on occasions of rejoicing and dances, as well as for religious celebrations. It was frequently used by females. We find it in the hands of Miriam, when she was celebrating with the Israelitish women in songs of joy, the destruction of Pharoah's host, (Ex. 15-20), so graphically described in Handel's "Israel in Egypt." Again, we find it in the hands of Jephtha's daughter, when she went out to welcome her father (Judges, 11-34). (j)

The Sistrum. Winer, Saalschutz and several other commentators, are of the opinion that the *Mena, a, heim*, mentioned in 2 Samuel, 6-5, denotes the Sistrum. In the English Bible the word is rendered cymbals.

The *Tzeltzelm, Metzilloth, and Metzilthaim*, appear to have been cymbals, or similar metallic instruments of percussion, differing in shape and sound. In Psalm 150-5, we read of "loud" cymbals, and of "high" sounding cymbals. We here meet with two species, the former probably shaped like a soup-plate, with wide flat rim, and played by being strapped to the hands and clashed together; the latter, conical, cup-like, with thin-edge, played by bringing down the one sharply on the other while held stationary, eliciting a high-pitched note. Cymbals are mentioned as accessories to music in sacred dances. David appointed Asaph chief of the cymbalists.

Bells. The little bells on the robe of the high-priest, were called *phaamon*, and are mentioned in Exodus 28-33, and 39-25. "And they made bells of pure gold, and put the bells between the pomegranates, upon the hem of the robe to minister in, as the Lord commanded Moses."

In this part of my paper, I have endeavoured, firstly, to give you as accurate a list and description of the instruments used in the Temple worship, as my researches reveal. I conclude with a few remarks on their practical application.

"With regard to the Ancient religious music of the Temple in Jerusalem we have to apply the same words that Ambros did to Egyptian music: "could we but have the opportunity of listening to it for one minute, in order to be able to judge its sound." (k) Unfortunately there are no means of giving you examples of the tone, quality or capabilities of these ancient instruments, therefore we have to be content with a judgment of the effect produced, by the various descriptions contained in Holy Writ and from other sources.

We may however, surmise that the stringed instruments were capable of producing many beautiful effects, both as a stringed orchestra, and as an accompaniment to the Levite Choir.

The outburst of 120 Priests sounding with the trumpets would be one of awe-inspiring grandeur, still, I imagine, it would be painfully loud. Our modern ears are accustomed to two trumpets and three trombones, and even these five of the trumpet family sometimes tower above the largest orchestra.

(j) CARL ENGEL, *loc. cit.*

(k) IDELSOHN, *loc. cit.*

However, from the composition of the Orchestra of the First Temple, we learn that Israel accepted some of the arrangements of the religious orchestra used in Egypt, at the time of its cultural height. According to Idelsohn, the legend that when Solomon married Pharaoh's daughter, she brought with her a thousand varieties of musical instruments seems to be based on historical facts, for we find that the instruments employed in the first Temple, and the arrangements of its Orchestra bore similarity to those in Egypt.

Masonry has used the art of Music to express some of its symbolism, but nowhere, I think, with a more graceful effect, than in the address to the Organist on his investiture, by the Worshipful Master. "Your Jewel, "the lyre, is the emblem of Music, 'the concord of sweet sounds.' "In this aspect, music typifies the concord and harmony which have "always been among the foremost characteristics of our Order. Your "Jewel, therefore, should stimulate us to promote and to maintain "concord, goodwill, and affection, not only among the members of "our own Lodge, but with all Brethren of the Craft."

This is a beautiful piece of symbolism, and you will notice that the instrument chosen to exemplify it is one of the most ancient among those I have explained to you.

A secondary aim has been to point out to those interested in music how wide is the range and scope of that art and how, far from being a mere adjunct of pleasure, it might well be an integral part of the life of intellectual men ; as Carlyle has said : "See deeply enough, and you see musically the heart of nature being everywhere in music, if you can only read it."

A very cordial vote of thanks was proposed, seconded and carried unanimously at the conclusion of this very interesting paper.

The R.W.P.G.M., in the Chair, then stated with reference to the booklets compiled by the Editor and mentioned in the last volume of the Lodge Transactions, that the attitude of the Grand Secretary had been, as ever, one of the greatest courtesy.

The Secretary reported the death of W. Bros. H. W. S. WRIGHT and G. W. BROWN.

Apologies for absence were received from W. Bros. A. O. WARD, F. W. HEATON, C. IBBERSON, Z. ONIONS, C. BLAND, C. D. EATON, F. C. HAYNES, A. H. BRADLEY, and F. HAINES and from Bros. J. R. COLLINS, J. BICKERS, G. L. HAYWOOD, C. HAYNES, M. R. DAY and H. A. L. HUGHES.

The Lodge was closed in due form at 7-0 p.m., and a conversazione was held afterwards.

The Two=Hundred=and=Seventy=Second Meeting

was held at Freemason's Hall, London Road, Leicester, on Monday,
March 25th, 1946.

There were present : R.W. Bro. J. H. CORAH, W.M., in the Chair ; W.Bro. E. H. STORK, (Acting I.P.M.) ; W.Bro. J. C. BURTON (Acting S.W.) ; W.Bro. S. F. HERBERT, J.W. ; W.Bro. W. J. BUNNEY, Chaplain ; W.Bro. E. R. CARR, Treasurer ; W.Bro. W. H. RILEY, Secretary ; W.Bro. F. HAINES D.C. ; W.Bro. E. MURRAY (Acting S.D.) ; W.Bro. W. TOMLINSON, J.D. ; W.Bro. W. H. WOOD, I.G. ; and Bro. D. CHOYCE, Tyler.

Also present : W. Bros. C. C. H. BINNS, A. J. S. CANNON, G. E. PHIPPS, J. E. FOISTER, T. O. JUDGE, A. E. ROSSITER, C. E. HAINES, A. F. TOMKINS, A. H. PARKER, H. CARR and E. H. STORK.

There were also present thirty-five members of the Correspondence Circle and fifteen visitors.

The Lodge was opened in due form at 6 p.m.

The Minutes of the last Regular Meeting were read, confirmed and signed.

Before proceeding with the Agenda the W.M. referred to the death of W.Bro. F. W. BILLSON, the "last living founder of the Lodge," one of the prime movers in its formation. He had done very valuable work for Freemasonry in this Province, was a keen student and had lived his life in true accord with the principles and tenets of the Craft. He would be greatly missed and, although he had lived to the age of eighty years, his "passing" would be recorded with regret.

The Brethren stood in silence.

Salutations were accorded to the R.W.P.G.M., the Grand Lodge Officers and the P.S.G.W., and acknowledged.

The following Brethren were unanimously elected members of the Correspondence Circle.

W. Bro. R. G. CAMPBELL, "Greystone," Boston Spa, Yorks, No. 4957.

Bro. E. H. SHAKELTON, 12 Ruffets Close, South Croydon, Surrey,
No. 4302.

Bro. J. W. NELSON, British Columbia, No. 35.

W. Bro. W. SMITH, "Glossop House," Ilkeston, No. 3852.

W. Bro. H. SMITH, 20, Wensley Road, Woodthorpe, Notts, No. 4907.

Bro. Dr. E. HOWELL, 292 London Road, Leicester, No. 1560.

W. Bro. A. M. W. SEGERDAL, "Belvoir Cottage," Coalville, No. 1560.

W. Bro. J. L. TRICKS, 99 Holmfield Road, Leicester, No. 1391.

W. Bro. W. T. MATHEWS, 266a Narborough Road, Leicester, No. 279.

W. Bro. W. J. BUNNEY then read the second part of his paper :-
"The Music of K.S.T." with musical illustrations provided by Bros. S. W. GOODWIN, A. E. STEVENSON, N. JACKSON and D. HOLMES. It was received with great interest and enjoyment and a hearty vote of thanks was proposed by the W.M.

The Music of King Solomon's Temple.

PART II — THE MUSIC.

In the first part of this paper, I endeavoured to give you as accurate a list and description of the instruments used in the Temple worship, as my researches revealed. I shall now proceed to give an account of the VOCAL MUSIC OF THE HEBREWS.

Sir John Stainer in *"The Music of the Bible"* says:—

"The absence of monumental records of Hebrew music, renders the subject of the vocal music of the Jews no less involved in difficulties and mystery than that of their musical instruments. In offering a few remarks upon it, the course already pursued seems to be the only one open to us,—namely to attempt to give some general idea of what ancient vocal music was, and leave it to the student to judge how far the Hebrews caught the artistic spirit of their age, or were led by an unusual share of musical ability to excel their neighbours or contemporaries in the practice of this art. If a set of flutes could be found, in good preservation in each of the centres of ancient civilization, an approximation might be made to the scales commonly in use; but, alas! when the treasures of European museums have been ransacked, and some of the envied specimens shown, it is found that they are too old and crumbling to bear handling, or, if they may be freely handled, resolutely decline to emit a sound of any kind. So their secrets remain for ever locked up even if an ancient flute were actually placed in the hands of one our most expert players, he could produce notes of many different pitches from each position of the hand, and could probably give more valuable information by saying what sounds the instrument was *not* capable of producing than by attempting to catalogue its capabilities. From ancient instruments of the harp or guitar class which have survived, still less information can be gleaned. It is hardly necessary to say that, at the most, only fragments of the strings remain attached to their frames; nor would an intact set tell any tale, as stringed instruments are not in the habit of remaining in tune for several thousands of years. If music had never had a definite scientific growth, it could not have failed to creep into use from a common observance of the different effects produced by altering the pitch of the voice, especially when reading poetry. Whilst reciting the great deeds of ancestors, or traditional hymns on the

“greatness of the unseen Maker of the Universe, the modulation of the voice must have been a most important element of the poet’s or minstrel’s training. Bearing this fact in mind, it is easy to imagine how, first of all, a solemn monotone, next occasional changes of pitch, and, lastly, ornaments and graces came to be part of the reciter’s art, or, in other words, the poet’s *music*. The Arabs, to this day, recite the Koran to a sort of irregular chant or *cantillation*. Among many nations musical instruments were used to support the voice of the chanter. That the prophets of Israel sometimes uttered their inspirations in such a manner is suggested in *i Samuel* 10. 5. It is a well known fact that ancient Greek poets rhapsodised in a sing-song way often to the accompaniment of a lyre or flute. We have to remember that the tendency of Europeans from the earliest time, has been in *notation* to graduate sounds from a known generator and so to fix pitch; while, on the other hand, the taste for ornament has led Asiatic nations to devise means rather for expressing these ornaments than for securing their immutability in a scale series.”

Many of the Asiatic melodies are laden with these showy embellishments. In our modern European music we should call them the decorative notes of a tune added for the sake of effect.

(An example was given on the piano).

In the work from which I have just quoted we also read as follows:—“The reading of the sacred Scriptures was,” says De Sola, “always accompanied by the observance of certain signs or accents, intended to determine the sense and, as musical notes; which, although they have a distinct form or figure, do not nevertheless present a determinate sound like our present musical notes, but their sound is dependent on oral instruction, since the same sounds vary in sound in the various scriptural books, and are modulated according to the character and contents of them. Of these accents which are, in fact, sorts of melodies, three have remained, one appropriated to the reading of the Pentateuch; the second for that of the Prophets (the portion used on our sabbaths and festivals differing from the rest); the third for the reading of the Psalms, the Proverbs, and Book of Job. Not only the canonical books of Scripture, but the Mishna (the text of the Talmud) were probably recited to cantillation. Some of these signs are placed over words, some under; some over the last letter of a word, last but one, or in other positions the musical value varying accordingly.”

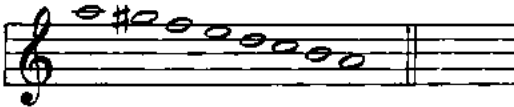
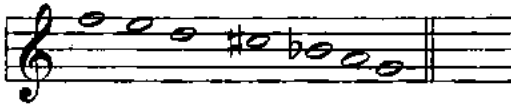
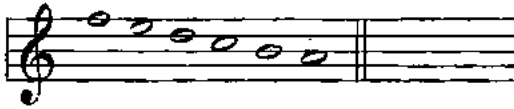
“As regards the form of early Hebrew melodies, it is probable that they are reflected in modern Asiatic music, and would, if we could hear them now, strike us as being in a sort of minor key. It is possible that they might at one time have had an enharmonic scale (that is, a scale having intervals less than a semitone).”

At this point W.M., will you permit a digression, * to enable me to explain a few of these technical terms, the better to understand these Hebrew melodies.

* This explanation was given with the aid of organ, piano, pitch-pipe and tuning-fork.

Sir John Stainer continues thus:—

“There are grounds for supposing that the Hebrew melodists used
 “some form of scale consisting of tones and semitones. From some
 “of the music now sung by Egyptian Jews such scales as the following
 “might be formed:—



“The following beautiful tune is Syrian. It is formed from one of
 “these scales

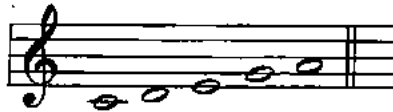


"The following melody was sent to M. Fétis by a resident of Egypt,
"as being traditional in the synagogue of Alexandria:—

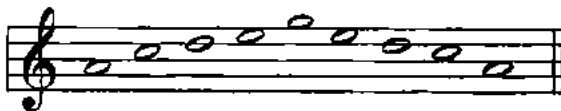


"The quaint and wild beauty of this tune will be appreciated by the
"most unmusical listener."

There is another scale of great antiquity. It is known as the *pentatonic* Scale and is formed from our major scale by taking the first, second, third, fifth and sixth notes



In this form it suggests the major tonality, but if we begin on the last note A



we get the feeling of the relative minor.

PLATE.

THE SONG OF MOSES

arr. by Bro D. A. W. Dunne.

3

here, in the lone waste, her song let Is'ra'el raise unto God in the cloud,
my song high to the Lord. The strains that Moses sang when Meriam took up the

In face of them

glory, That guideth her al-ways; A-do-nai, Abraham's God, A-do-
story, with thankful ben'e-dic-tions; A-do-nai, ho-ly and strong; Was the

nai we praise, For Thy Angel is ever near, In the cloud to shield by
shout from hosts that rang, For Thine arm mighty is, O Lord, who triumphs glorious.

dim *f*

day in the fire by night to cheer, Pointing still our homeward way
is scattering foes with His word, And our strength and song is He

“ It was, in ancient times, universally used. Many Scottish songs are based on the Pentatonic Scale. Mendelssohn has made use of this scale, not only where he has adopted or imitated Scottish national melodies but on other occasions, as e.g. in the Overture to the Hebrides, and in the introduction to ‘Edipus at Colonus,’ which he commences as follows:—



bears a close resemblance to certain vocal performances of the Arabs and Persians. Even the peculiar swinging motion of the body, usually accompanying the singing of the Jews in the Synagogue, which gradually increases with the increasing fervour of the singers, reminds us of the East.

In a book called "*An Account of the Manners and Customs of the Modern Egyptians*" by E. W. Lane, London, 1860, p.60., the Author states :
 " In Egypt, all the boys, in learning to read, recite or chant their lessons
 " aloud, at the same time rocking their heads or bodies incessantly
 " backwards and forwards ; which practice is observed by almost
 " all persons in reciting the Koran, being thought to assist the memory."

If we were exactly acquainted with the musical performances in the religious observances of the various Jewish communities in different parts of the world, we should probably be in a position to determine how much has been preserved since the dispersion of the Jews after the destruction of the second Temple.

" The ancient nations were not so entirely unacquainted with harmony
 " as is generally supposed. True, we read in ii Chronicles V, 13, that,
 " at the consecration of the Temple, 'It came even to pass as the
 " trumpeters and singers were as *one*, to make *one* sound to be heard
 " etc.' This passage is usually cited in support of the opinion that
 " the musical performances of the Hebrews must have been in unison.
 " Might not, however, rather the opposite conclusion be drawn from it?
 " Taking for granted that a performance in unison is here really meant,
 " is it at all likely that it would have been specially recorded if no
 " other mode of combining the voices and instruments had been
 " known ? Considering that it was the vocation of the Levites to
 " engage in the musical portion of the religious services, and that
 " they evidently had ample leisure for the cultivation of music, it
 " appears highly probable that they studied this art scientifically as
 " well as practically. We may therefore suppose that the Hebrews
 " possessed written treatises on the theory of music as well as institu-
 " tions for the practice of the different branches of vocal and instru-
 " mental music. They had, as the Bible informs us, schools of the
 " prophets in various places, in which music appears to have been
 " taught systematically. One of these establishments it would appear
 " was at Bethel (i Samuel, X, 5), another at Naioth, in Ramah, (i
 " Samuel, XIX, 19-21), a third at Jericho, (ii Kings, ii 5-7), a fourth
 " at Gilgal, (ii Kings, IV, 38), and there was probably one at Jerusalem
 " (*vide* ii Kings, XXII, 14). King Solomon himself was a musical
 " composer, who, undoubtedly had systematically studied the art
 " (i Kings, IV, 32), 'and he spake 3000 proverbs and his songs were
 " 1005.' Psalms 72 and 127 are ascribed to him." (2)

Among the traditional Hebrew melodies that have survived to this day, there is one which Sir Michael Costa included in his Oratorio "Eli." In the overture to that work, he has taken the theme of the melody and used it as the subject of a fine fugue. Here is the melody with the first verse sung in unison ; the second and third verses arranged as a Fauxbourdon. The tune is called "*Leoni.*" No. 60r Hymns A. and M. *V. Plate.*

(2) "*The Music of the Most Ancient Nations*"—CARL ENGEL.

PLATE.

Hymns No. 601

— Leone —

Traditional Hebrew Melody

The God of Abraham praise Who reigns enthroned a-bove, An-cient of ever-

lasting days, and God of Love; Je-ho-vah, Great I Am. By

earth and Heav'n con-fer; We bow and bless the Su-cred Name For

e-ver blest

Traditional Hebrew Melody

Leoni

Faulstich, rev. by Bro. E. W. Bunnick

ALTO
TENOR

1st BASS
2^d BASS

The God who reigns on high The great Archangels sing; and

"Ho---ly, Ho-ly, cry Al-might-y King! who is the

Ho-ly, Ho-ly, cry Al-might-y King! who is the

was, and is, He

mf who was, and

same, and e-ver more shall be, Je-ho-vah, Fu-ther,

same, and e-ver more shall be, Je-ho-vah, Fu-ther,

is the same, and e-ver more shall be,

Great I am, we wor-ship Thee.

Idelsohn, in his "*Jewish Music*," gives an account of a musical performance at the Temple service as follows:—"With regard to the Temple music, there are no descriptions of the tunes retained, nor is there any indication of scales and rhythm employed, such as the Greek philosophers and authors left us. In Israel music was seemingly taught and preserved in oral tradition only, as is the custom in the Orient to the present day. Yet with the scant information at hand, let us try to visualise a musical performance at the Temple service in the last century B.C., as it is depicted in the Mishna. After the priests on duty had recited a benediction, the Ten Commandments, The Shema (Deut vi 5-9), the priestly benediction (Num. VI, 22-26), and three other benedictions, they proceeded to the act of the offerings. After they were through with the arrangement of the sacrifices, one of them sounded the Magrepha (previously described), which was the signal for the priests to enter the Temple to prostrate themselves, whereas for the Levites, that sound marked the beginning of the musical performance. Two Priests took their stand at the altar immediately and started to blow the trumpets t'kia—t'rua—t'kia. After this performance, they approached Ben Arza, the cymbal player, and took their stand beside him, one at his right and the other at his left side. Whereupon, at a given sign with a flag by the superintendent, this Levite sounded his cymbal, and all the Levites began to sing a part of the daily Psalm. Whenever they finished a part they stopped, and the Priests repeated their blowing of the trumpets and the people present prostrated themselves. The texts sung by the Levites were not Psalms alone, but also portions of the Pentateuch.

"This description gives us a picture of the service and its musical rendition as conceived by laymen, without indicating whether the instruments accompanied the singers, or whether Choir and Orchestra worked alternately. The form in which the Psalms and Prayers were rendered were explained by sages who lived in the first century A.D. Of these Rabbi Akiba had still witnessed the service in the Temple (this would surely be the third or Herod's Temple built on the ruins of the second or Zerubbabel's Temple). From these sages we learn that three forms of public singing were customary, which were based upon the principle of response. In the first form the leader intoned the first half verse, whereupon the congregation repeated it. Then the leader sang each succeeding half verse, the congregation always repeating the same first half verse, which thus became a refrain throughout the entire Psalm. In the second form the leader sang a half verse at a time and the congregation repeated what he had last sung. The third form was responsive in its real sense, that is to say, the leader would sing the whole first half of the verse, whereupon the congregation would respond with the second half of the verse. This throws light on the musical rendering of Psalm 136, "*The Great Hallel*." At the foundation of the second temple, we read in the *Book of Ezra* iii, 2. 'they sang together by course in praising and thanking the Lord; because He is good, for His mercy endureth for ever.' Such was the form in

“ which ADULTS used to sing the Hallel, Pss. 113-118. The 113th Psalm begins the Hallel or Praise, and together with the five following Psalms was sung at the Three Great Feasts—Passover, Pentecost, and the Feast of Tabernacles.”

“ We know that the ancient Assyrians and Babylonians had already used the responsive form in their laudations and supplications. Besides the responsive forms, the Solo and Unison forms were used. To antiphonal singing, i.e., to the alternate singing of balanced groups, we have but few references in the Bible; Deut XXVII, 15-26, which gives an account of the Mosaic Law, and the curses pronounced on Mount Ebal, to each of which “And all the people shall answer and say, Amen.”

But, if the direct references are few, anyone who gives a few minutes thought to the construction of the Psalms must be convinced of their responsive character, e.g., Psalms 24, 46, 65 and many others.

It is interesting to note that the third or responsive form is practised to the present day in our Cathedrals and Parish Churches. The two sides of the Choir, each of which should be complete in itself, thereby forming two Choirs, are named respectively Decani, the Dean's side, and Cantoris, the Cantor's side.

Various opinions have been expressed as to the meaning of the word “Selah.” Dr. Barry, in the Teacher's Prayer Book, says—“The word ‘Selah,’ often interspersed, translated by the Greek *diapsalma*, or ‘interposed symphony,’ is thought to be the signal ‘Strike up!’ given for a musical interlude.” The Oxford Bible gives this explanation:—“Selah is a musical expression, which is supposed to have been an instruction to the orchestra to strike up either with a louder note, or while the singing ceased with a softer accompaniment.”

Sir John Stainer, in *“The Music of the Bible”* p.68, says:—

“The term *Selah*, which occurs three times in the Book of the Prophet Habakkuk (Chap. iii, vss. 3, 9, 13), and no less than seventy one times in the Psalms, has been variously interpreted as indicating (1) a pause; (2) repetition; (3) the end of a strophe; (4) a playing with full power; (5) a bending of the body, an obeisance; (6) a short recurring symphony. Of all these the last seems the most probable. The fact that twenty-eight of the Psalms in which this word occurs have musical superscriptions, seems to compel belief that it was a direction to the musical performers. There are several expressions used in the headings of the Psalms, some of which are thought by learned writers to contain definite directions (1) as to the instruments to be used, (2) the style or character of the Psalm, (3) its liturgical use, or, (4) its authorship, or (5) the occasion of its composition.”

A complete list with explanations of the headings may be studied in the Oxford Bible and more thoroughly in *“The Music of the Bible.”* I would fain have dwelt at length on the beauty, structure and musical rendering of these matchless gems of Hebrew poetry, but I have already exceeded the allotted time. I will conclude with a quotation:—

“Dean Church in *“The Sacred Poetry of Early Religions,”* said:—
“The Psalter has been through all the centuries, and will ever con-

"tinue to be, the one unique and inexhaustible treasury of devotion
 "for the individual and for the Church. There is no other Book of
 "Praise so pregnant with expressions of the heart's deepest emotions
 "under all the vicissitudes of life, or so adapted to all climes and ages
 "as to be the universal medium of praise for all nations of the world.
 "No country but such a museum country as Palestine, varying as it
 "does from the arid desert to the mountains capped with snow,
 "could have furnished such a combination of subjects for poetical
 "imagery ; its vines and fruits ; its valleys thick with corn and shining
 "with lilies ; its mountains, torrents, rivers, lakes ; its wild and
 "domestic animals, and its beasts of prey—all are pictured in the
 "Psalms with a noble simplicity to which we find no parallel elsewhere.
 "'The Psalms are as living as when they were written, They were
 "composed in an age at least as immature as that of the singers of the
 "'Veda ; but they are now what they have been for thirty centuries,
 "the very life of spiritual religion—they suit the needs, they express,
 "as nothing else can express, the deepest religious ideas of 'the fore-
 "most in the files of time.'"(3)

I have tried to shew you that the music of the Temple worship was
 considered to be equal in importance to the other splendours of that magni-
 ficent edifice, also, that the sublime Art of Music is one of the blest hand-
 maids both of Religion and of Masonry. As a humble professor of that
 art, I am glad to have had the opportunity of giving this paper, shewing
 the value that our Grand Master, King Solomon placed upon music in
 Worship.

In the fourth section of the second Lecture, the sixth of the Liberal
 Arts and Sciences ends with these words :—

" Music is never employed to such advantage as in the praise of
 " T.G.G.O.T.U."

" Yea, we know that Thou rejoicest
 " O'er each work of Thine ;
 " Thou didst ears and hands and voices
 " For Thy praise design ;
 " Craftsman's art and music's measure
 " For Thy pleasure All combine."

F. Pott.

NOTE TO PART I. A complete list of the places in the Old Testament where the
 instruments mentioned in Part I. may be found are indicated in "*The Music of the Most
 Ancient Nations*" by Carl Engel on page 284, also in "*The Music of the Bible*" by Sir
 John Stainer on pp. 178-180. The latter is published by Messrs. Novello & Co., London.

Apologies for absence were received from W. Bros. W. H. COTTON,
 P. M. WEBSTER, G. W. WILKES and A. H. BRADLEY.

The Lodge was closed in due form at 7-35 p.m., and a conversazione
 was held afterwards.

The Two-Hundred-and-Seventy-Third Meeting

was held at Freemasons' Hall, London Road, Leicester, on Monday, May, 27th, 1946.

There were present the following Officers:—R.W. Bro. J. H. CORAH, W.M., in the Chair; W. Bro. G. W. WILKES, I.P.M.; W. Bro. P. M. WEBSTER S.W.; W. Bro. S. F. HERBERT, J.W.; W. Bro. W. J. BUNNEY, Chaplain; W. Bro. E. R. CARR, Treasurer; W. Bro. W. H. RILEY, Secretary; W. Bro. F. HAINES, D.C.; W. Bro. W. TOMLINSON, S.D.; W. Bro. A. T. S. SMITH, J.D.; W. Bro. W. H. HOOD, I.G.; W. Bro. F. W. HEATON, Steward and Bro. D. CHOYCE, Tyler. Also W. Bros. E. H. STORK, E. MURRAY, C. C. H. BINNS, A. J. PICKERING, W. H. COTTON, A. H. PARKER, A. J. S. CANNON, J. E. FOISTER, A. H. BRADLEY, G. E. PHIPPS, C. E. HAINES, J. C. BURTON, and T. O. JUDGE.

There were also present thirty nine members of the Correspondence Circle and twelve Visitors.

The Lodge was opened in due form at 6 p.m.

The Minutes of the last regular meeting were read, confirmed and signed.

The R.W. Provincial Grand Master and the Grand Lodge Officers present were saluted.

The following brethren were elected members of the Correspondence Circle:—

W. Bro. A. E. KEEN, c/o Messrs. Cox Bros. Chesterfield Street, Nottingham, No. 1405.

W. Bro. The Ven. Archdeacon C. L. MATTHEWS, Knighton Vicarage, Leicester, Nos. 50 and 4656.

Bro. Dr. E. W. HOLYOAK, 244 London Road, Leicester, No. 1560.

W. Bro. J. P. HATCHER, 189 Narborough Road, Leicester, No. 3924.

Bro. J. H. CLEAVER, 112 Green Lane Road, Leicester, No. 1772.

Bro. B. BARKER, 5 West Drive, Mickleover, Derby, No. 3430.

Bro. G. W. BROUGH, 10 Moat Road, Leicester, No. 1391.

Bro. A. W. CAYLESS, 226 Uppingham Road, Leicester, No. 1391.

Bro. E. GREAVES, Clovelly, Upper Midway, Swadlincote, No. 779.

W. Bro. P. M. WEBSTER was elected as W.M., for the ensuing year and W. Bro. E. R. CARR as Treasurer.

Bro. D. CHOYCE was re-elected Tyler.

W. Bros. G. E. PHIPPS and J. C. BURTON were re-elected Auditors.

Bro. The Very Rev. H. A. JONES, Provost of Leicester Cathedral, then read his paper:—

Ecclesiastes.

Most of us, I imagine, who are members of Lodges in which the first seven verses of the twelfth chapter of the book Ecclesiastes are recited during the ceremony of raising brethren to the degree of a Master Mason, would agree that it constitutes one of the most impressive, perhaps the *most* impressive, parts of the ceremonies of Craft Masonry. The symbolism of the action and the beauty of the words combine to produce an impression which is of lasting effect, and is probably as profound on brethren of long standing in the Craft as it is on the newly raised brother.

I believe, on the authority of the late Worshipful Brother J. T. Thorp, to whom Masonry in general, and this Lodge in particular, owe so much, that the use of the passage from Ecclesiastes was introduced into this country from the United States of America about the middle of the nineteenth century. It is not known exactly when it began to be used in America. It is not included in "Emulation" working, and I first met it nearly twenty years ago in my Mother Lodge in Birmingham, when it was introduced by a Past Master of a Yorkshire Lodge who became our Worshipful Master.

In this paper I shall try to do two things—first to put the passage into its setting in the whole book and in the times in which that book was written, and secondly to discuss the symbolism of the passage itself and its appropriateness for the use to which we put it in Masonry.

The word Ecclesiastes is the title given to the Book in the Latin Vulgate version of the Bible, a version made, largely by Saint Jerome, at the end of the fourth century, on the basis of an older Latin version of both the Old and New Testaments. The Latin Title is simply the Greek title, put into Latin letters, of the Book as it appears in the Septuagint, which was the name given to the translation of the Hebrew Scriptures into Greek, a translation made over a period of a century and a half, beginning during the reign of King Ptolemy of Philadelphus in Egypt. He reigned during the first half of the third century B.C., and the translation was called the Septuagint because it was reputed to have been carried out by seventy-two elders (six from each tribe) sent from Jerusalem for that purpose by Eleazar the High Priest.

In the Hebrew Bible the title of the Book is Koheleth, which means, "The Preacher." Actually the word is feminine in form, which may imply that its meaning is intensified, and therefore in the margin of our English Revised Version the translation is given as "the *great* orator." It may be, however, that a feminine word was chosen because Wisdom was usually personified as a woman.

The Book forms part of the Wisdom literature of the Jews, to which the Book of Proverbs in the Old Testament and the Books of Wisdom and Ecclesiasticus in the Apocrypha also belong. It is ascribed to Solomon, but that does not mean that Solomon wrote it, in fact, both the references*

* 1. Writes as a *subject* condemning the regime—iii, 16 ; iv, 1.
2. Anarchy—x. 16.

in the book and the vocabulary and style of the language in which it is written, make it impossible to believe that it was composed by Solomon. The arguments in favour of this conviction are the same as those for being sure that a book written in modern English could not have been composed by Chaucer in the fourteenth century. Ecclesiastes was ascribed to Solomon because of his reputation for wisdom, a wisdom given by God and exemplified by the stories told of him in the first Book of Kings. It has to be confessed that his wisdom seems to have disappeared in his later years, since it is recorded that he took unto himself no less than seven hundred wives and three hundred concubines! Nevertheless, his reputation as the typically wise king survived this unhappy lapse and its consequences, with the result that his name was given as the author of our book, of the Book of Proverbs, and of the Book of Wisdom in the Apocrypha. In much the same way King David, the royal psalmist, was looked upon as the creator of the Book of Psalms, although he could not possibly have written many of them, for example the one-hundred-and-thirty-seventh, whose author was in exile in Babylon.

Modern Scholars are agreed that Ecclesiastes was written in the third or second century B.C., when Palestine was under the rule of the Greeks, as it had been since its conquest by Alexander the Great in the year 331 B.C. Now that conquest did not result simply in a transference of power from one nation to another. It meant also the spread of a certain attitude of mind and way of living, a certain "culture," to use a word now in disfavour. Alexander himself was a pupil of Aristotle, one of the two greatest of Greek philosophers, and he was filled with a passion for promoting the Greek way of life in the countries which he conquered. For this purpose he built, or rebuilt, cities in which were founded schools, universities and libraries, for the promotion of education on Greek lines, and in which the customs and habits were Greek. All this was accepted with little opposition in most parts of his empire, but in Palestine it came into conflict with the convictions and way of life of the Jews. These were held with a passion even greater than that of Alexander and his successors, and a struggle for the mastery of men's minds began, a struggle which has never ended, but which was to a large extent transcended (by absorbing the best elements of both sides) in the great ages of Christian thought.

What were the points at issue? The most important was the fact that the Greek mind was of a scientific and philosophical type. From this point of view, Sir Murray Gilbert, speaking of the period which began with Aristotle, has said that "in mathematics, astronomy, physics, botany, zoology, and biology, as well as the human sciences of literature and history, the Hellenistic Age was one of the most creative known to our record." I myself am not happy at calling literature and history "sciences," but Sir Gilbert's words can stand.

Linked with this attitude was the conviction that "all things in the world are more or less adequate symbols, which partly reveal and partly veil an unchanging divine reality which to the seeing eye shines through them," as that brilliant thinker, the late Oliver Quick, summed it up. It followed that the Greeks were full of a passionate desire to know how the physical universe works, and looked upon religion as the relation between

the individual soul and the unchanging reality which that universe reveals. To them history was of no essential importance in the religious life, because the individual, for religious purposes, could be, as it were, taken out of history.

To the Hebrews, however, God was primarily the creative Guide of history, and from the fourth century B.C. their religion had expressed itself essentially in the strict keeping of the Law, believed to have been revealed to them in the course of history. They had no interest in science, and looked with distrust on those things in the world and life which appealed to the sense of beauty and form.

The clash between the two points of view was inevitable. Now when two cultures clash, much uncertainty is generated, and the more thoughtful minds, if religiously inclined, tend to fall back on a wistful agnosticism. Such was the effect of the rise of modern science on the type of Christianity which has been common in this country since the Reformation, a type which was Hebraic rather than Greek in attitude. Such was also the effect, more than two thousand years ago, of the impact of Greek culture on the mind of the writer of Ecclesiastes. At first reading his book is throughly pessimistic. "Vanity of vanities, all is vanity, saith the preacher." He retains a belief in the existence of God, but is not sure of God's character and cannot see any fundamental meaning and purpose in life. So different is his book in tone and outlook from the rest of the Old Testament that it was only included in the canon of the Jewish Scriptures after a long debate. That it was so included may have been due to the fact that the pessimism of the book may be taken as not so much the ultimate attitude of the writer himself as a forceful exposition of the results of adopting the concentration of the Greeks on the things of this world only. There was a party among the Jews, who afterwards became known as the party of the Sadducees, who were doing this. Their attitude of mind towards the future life is well summed up in the famous words with which Socrates concluded his speech in court after he had been condemned to death on the charge of irreligion and corrupting the young: "The hour of departure has arrived, and we go our ways—I to die, and you to live. Which is better only God knows."

Scholars are divided as to whether the author of Ecclesiastes shared that view or whether, having felt the force of it in his own life and mind, he had passed to a sure conviction of a life beyond the grave and had come to see that the things of this life, the life "under the sun," as he calls it, derive their real value from being seen in the light of eternity. If the former view is the right one, and the Preacher was a complete pessimist, then the more hopeful passages in his book are the insertion of a later editor who made the original document more acceptable to orthodox Jewish opinion. If, however, the latter view is true, then the more hopeful passages give us the Preacher's real mind.

The most famous and moving of these hopeful passages is that which we use in our Masonic ceremonies. It is an exhortation to Youth to remember the inevitable physical results of Age, and that therefore the delight of Youth in the pleasures of sense is something which must pass away.

Yet in the end the spirit returns to God who gave it, and true wisdom consists, not in turning away from the delights of this world, but in remembering our Creator even when those delights are greatest and the pulse of youthful energy beats most fiercely in our veins.

The clue to the understanding of the passage is to realise that the writer uses the ordinary incidents of the life of a Palestinian town as symbols of the organs of the human body, that body which in the "evil days" loses its powers, and therefore all things, that is, all things under the sun, become "vanity." This will be made clear if we go through the passage in detail.

In the second verse the troubles of old age are compared with the storm and darkness of the weather in winter, when storm succeeds storm as the clouds return after the rain.

In the next verse the keepers of the house are, of course, the servants whose duty it is to guard it, and symbolise the hands and arms, with which, if we have no more effective weapons, we guard our life. The strong men who bow themselves are our legs, for the phrase translated "bow themselves" is more correctly rendered as "get crooked" or "are bent." The Grinders who cease because they are few are the grinding-maids, the women of the household who grind the corn each morning for the day's bread. The symbolism is obvious; the reference is to the teeth, which do cease from work when they become few. The eyes also become dim, and are darkened; they are well compared to the ladies who, in Palestine, spend much of their time in looking through windows—a practice not entirely unknown in this country.

The fourth verse symbolises the fading powers of hearing. The doors into the street of life close, the sound of the grinding mill, and all the merriment and laughter which accompany that part of the day's work, become low and difficult to hear, while the sound of the birds and the notes of a song are heard only faintly. Here in parts the Hebrew text is not perfect, and this is the most probable meaning.

At this point the symbolism follows the old man out of doors. He is afraid of a height or a steep path, and in terror of the streets, as anyone may well be, whether in ancient Palestine or modern England, who cannot see very well and is unable to skip out of the way quickly. Moreover, the almond tree, with its lovely white blossom coming into bloom about mid-winter, loses its appeal, the locust is more of a nuisance than ever, and even the caper-berry (the word translated "desire" in our Authorised Version means the caper-berry), although the best known stimulus to appetite known to Palestine, becomes ineffectual. So the end comes, and the mourners go about the streets.

Once again the call is made to remember the Creator before that end, and now, in the sixth and seventh verses, the end is described in unforgettable language, borrowed from the giving of light and the fetching of water. The burning lamp is a common symbol for life in the Scriptures, and here it is pictured as suspended by a silver cord and having a golden bowl to contain the oil and wick. The cord is loosened and the bowl is broken.

The water which is so necessary for life is carried from the well in pitchers, and at the well the buckets are suspended round a wheel so that the water can be raised more easily. Both pitchers and wheel are broken and no water can be obtained. The body returns to the earth as dust—but the spirit returns unto God, who gave it. Vanity of vanities, all (under the sun but not in heaven) is vanity.

Such is the most vivid description of old age in the world's literature. I would end by reading it to you in the magnificent new translation which is to be found in the American version of the Bible which was published in October, 1939, under the editorship of Professor Goodspeed. I begin from the ninth verse of the eleventh chapter in order to have the complete passage of which we use only a part.

"Rejoice, O young man, in your youth,
 "And let your mind be glad in the days of your vigor,
 "And walk in the ways of your mind and in the sight of your eyes ;
 "But know that for all these things God will bring you into judgment.
 "And put away worry from your mind,
 "And remove evil from your flesh ;
 "For youth and the prime of life are vanity.
 "Remember your creator in the days of your vigor,
 "Before the evil days come,
 "And the years approach of which you will say,
 "' I have no pleasure in them ;'
 "Before the sun becomes dark,
 "And the light, and the moon, and the stars ;
 "And the clouds return after the rain ;
 "On the day when the guardians of the house tremble,
 "And the strong men are bent,
 "And the grinding-maids cease because they are few,
 "And the ladies peering through the windows are darkened,
 "And the doors into the street are closed ;
 "When the sound of the mill is low,
 "And the sound of the bird is faint,
 "And all the notes of song sink low ;
 "Also, he is afraid of a height,
 "And terrors are on the road,
 "And he rejects the almond,
 "And the locust is burdensome,
 "And the caper-berry is ineffectual ;
 "Because man is going to his eternal home,
 "And the mourners go about in the street ;
 "Before the silver cord is severed,
 "And the golden bowl broken,
 "And the jar shattered at the spring,
 "And the wheel broken at the cistern ;
 "And the dust returns to the earth as it was,
 "And the spirit returns to God who gave it.
 "'Vanity of vanities,' says Koheleth, 'all is vanity.' "

The W.M., proposed a very sincere vote of thanks to the lecturer and said that he had been deeply impressed and moved by Bro. JONES' paper and was very grateful to him. W. Bro. BUNNEY seconded the proposition and it was carried with acclamation.

The W.M., then announced that W. Bro. BINNS had presented a copy of the "Breeches Bible," dated 1610, to the Lodge. He expressed his own thanks and those of the Lodge. The Brethren stood to Order while the Chaplain deposited the gift on the pedestal, to replace the V.S.L., usually used by the Lodge, and placed the Emblems of the Brotherhood upon it.

Apologies were received from W. Bros. G. MARRIOTT, W. IBBERSON, H. H. CUFFLIN, C. BLAND, A. HAYNES, R. CAMPBELL, G. HAYWOOD, S. W. ATHERLEY and H. CARR.

The Lodge was closed in due form at 7-20 p.m. and a conversazione was held afterwards.

Help for the Initiate.

You have recently passed through a strange experience and your reactions are probably very confused. You should realise that every item of the ceremony through which you have passed and every ornament of the Temple have a definite educational value. Sometimes this lesson was outspoken and obvious, but in many cases the moral and spiritual lesson was concealed:—"veiled in Allegory and illustrated by Symbols."

It will be your duty, and, I hope, your pleasure, to unravel those threads, partly by your own efforts and partly with the assistance of your seniors. One of the most outstanding and intriguing aspects of our Art is that the further the advance made, the more valuable are the lessons which are symbolically or allegorically portrayed.

It is unfortunate that a Candidate is not allowed to see any part of our printed ritual or any literature, until he has completed his advancement; he is thus likely to lose interest merely from a lack of information and guidance. I propose, therefore, to compile short booklets discussing the ceremonies and making extracts from them.

You must first of all appreciate the fact that it is not permitted to write or print our ritual in full as it is spoken during the ceremonies—abbreviations must be used. If you have any difficulty in their interpretation your sponsors or a senior member of your Lodge will help you.

THE HISTORY OF OUR ORDER.

You were told that it has "subsisted from time immemorial." This indicates that the fundamental 'principles' of Freemasonry—belief in a Supreme Being, the Immortality of the Soul and the Brotherhood of Man—were born in the hearts and minds of primitive man. Although our ceremonies are not traceable in an unbroken chain from prehistoric times, yet the Order is of undoubted antiquity and research is still going on.

There are several schools of thought. The AUTHENTICS will have nothing to do with any idea which is not supported by documentary evidence. Our history, therefore, as far as they are concerned, goes back to about 1390. They believe in a possible or even probable link with the Comacine Guilds, who were descended from the Roman Colleges of Artificers and established architectural schools in Lombardy, whence they travelled all over Europe in the period from the 10th to the 16th centuries, and erected many ecclesiastical buildings. They came into close contact with the monastic orders during their work and the monks became interested in the operative side of the work. This combination of a dignified labour, and its magnificent results, with the considerable intellectual powers of the monks developed a Symbolism which taught a very high standard of life and work. Thus the higher ecclesiastics and the wealthier nobles became attracted and the labour and implements of the Operatives became more and more beautifully symbolised. After the dissolution of the monasteries in the 16th century the operative side languished but the speculative side carried on and, during the last two hundred and fifty years or more, has gone from strength to strength, particularly amongst the English speaking peoples.

The SPECULATIVES, with whom we may group the ANTHROPOLOGICAL school, since the latter only differ from the former in that they go beyond the Egyptians to primitive man, are ready, sometimes all too ready, to accept evidence of any and every kind, whether ethnographical, philological or sociological, a sphere of enquiry which presents many absorbing problems.

What is the object of Speculative Masonry? Let me quote from *The Meaning of Masonry*, by the late Bro. Wilmshurst, p. 10, et seq.:-

“ The order is a semi-secret, semi-public institution ; secret in respect of its activities *intra moenia*, but otherwise full of public notoriety, with its doors open to any applicant for admission who is of ordinary good character and repute. Those who enter it, as the majority do, entirely ignorant of what they will find there . . . may or may not be attracted and profit by what is disclosed to them, and may or may not see anything beyond the bare form of the symbol or hear anything beyond the mere letter of the word . . . For “Initiation”—for which there are so many candidates so little conscious of what is implied in that for which they ask—what does it really mean and intend? It means a new beginning (initium) ; a break-away from an old method and order of life and an entrance upon a new one of larger self-knowledge, deepened understanding and intensified virtue . . . It means a turning away from the pursuit of popular ideals of the outer world, in the conviction that those ideals are but shadows, images and temporal substitutes for the eternal Reality which underlies them, to the keen and undivertible quest of that Reality itself and the recovery of those genuine secrets of our being which lie hidden at “ the centre ” or innermost part of our souls . . . And lastly, in words with which every Mason is familiar, it means that the postulant will henceforth dedicate and devote his life to the Divine rather than to his own or any other service, so that by the principles of the Order he may the better be enabled to display that beauty of godliness which previously perhaps has not manifested through him.”

How then is this eminently desirable object attained? Let us study the ceremony. You were admitted in a state of helpless indigence—poor, penniless and deprived of light, to remind you of the natural equality and mutual dependance of all men and your physical birth. Your preparation in other ways requires explanation. There was an ancient superstition that all metal is impure, this idea may date from the end of the Stone Age—a strange and wonderful thing is regarded with suspicion. You were “deprived” to enforce the lesson of benevolence (a lesson which is repeated later on) and to remind you that worldly possessions tend to hamper spiritual progress—“ how hardly shall a rich man enter the Kingdom of Heaven.” The qualifications required by Freemasonry are spiritual and not material.

Your l.b. was b. for the application of the s.i., a test of courage and endurance and a reminder of the pain of physical birth.

The c . . . t . . . which was around your neck was an emblem of subjection and humility—compare the statue of the Burghers of Calais ; you entered the Lodge in humble spirit, in bondage to sin and seeking to be freed by spiritual Light.

Your r.h. was s d. In the East one shoe is removed when sealing a bargain and both when entering a holy place. See, also, *Ruth*, Chap. IV, 7. In Ancient Greece and Rome one shoe was removed during great danger; thus the Plateans when escaping from the Spartans removed one shoe. There is an old Scotch custom of loosening one shoe-tie when entering a church door and we are all familiar with the importance attached to shoes at a wedding.

Notice the prevalence of the l. side in your preparation. This was originally the matriarchal or sacred side, and is also popularly the heart side, and Freemasonry should come from the heart.

You will also notice, when you have an opportunity of watching an Initiation, that the candidate kneels in a triangle or canopy of wands, which thus form the emblem of the Spirit.

When you knelt and awaited the prayer the clock struck twelve—in many Lodges. This is to impress upon your mind that “the Sun must always be at its meridian with respect to Freemasonry.”

To emphasise the Divine aspect of the ceremony the I.G. is told by the Tyler that you hope to obtain the privileges of our Order “by the help of God,” and this phrase is repeated later on at the Ws. chair.

The proceedings commenced with a prayer in which “the Almighty Father and Supreme Governor of the Universe” was asked to “endue” you “with a competency of His Divine Wisdom” to enable you to “unfold the beauties of true godliness.” Immediately after the prayer it was again emphasised that you should ever put your trust in God.

Why does the candidate step off l.f.f.? In Egyptian drawings the Neophytes on their way to Amenta are shown as stepping with their l f . . . on the Serpent of Fire. In Ancient mythology Horus (Krishna in India) tramples on the serpent of evil with his l.f. In the Egyptian Book of the Dead the deceased attacks evil beasts l.f.f. There is an old superstition that the l. shoe should be put on first in the morning. In some native tribes damages can be claimed from a man who gives with the l.h. It may be that there is a persistence of the matriarchal cult in some of these customs, remember the modern meaning of ‘sinister’ and ‘bar-sinister’ and that the arms of a female are put on the l. side of an heraldic shield. The Romans considered the l. to be unlucky and the r. lucky. These instances are not applicable to our ceremonies but are interesting.

You then figuratively sought admission past the chairs of the Ws. by a triad of k . . . s :-“ seek and ye shall find, ask and ye shall receive, knock and it shall be opened unto you.” Here let me mention that you will find many triads in Masonry.

In some countries this ‘perambulation’ is made over obstacles and accompanied by the clashing of weapons to symbolise the difficulties of those who set out to seek Truth and Light.

You were then asked to avow that you had no mercenary or other unworthy motives—that you wished to render yourself more extensively serviceable to your fellow creatures—and that you would persevere and conform to our ancient usages and established customs.

Next you were directed how to advance to the E. by a triad of steps, in a peculiar manner with your feet in a peculiar position, and you took an oath of secrecy. A penalty for a breach of this obligation was mentioned. Burial in unconsecrated ground, which could never be consecrated, was, in the Middle Ages, believed to ensure that the soul could never rest until the Day of Judgment: compare the burial of suicides at cross-roads. The T. is removed to ensure that no word of defence may be uttered and no further secrets revealed.

Your 'r n to l ' signified a mystical rebirth.

Next you were shown a triad of G . . . r Ls., emblematically to govern your faith, regulate your actions and keep you in due bounds with all men. This was followed by a triad of L . . . r Ls. and a triad of dangers, two of the latter you had escaped, but it was pointed out that the third was persistent.

The s . . . s of the Degree were then explained to you after a preliminary homily with regard to the rectitude of your mind and body. Let me observe that the s . . . s are merely modes of recognition and, as far as the *objects* of Masonry are concerned, of little importance.

At this stage the idea of a building is mentioned to you for the first time—K.S.T., which has been adopted by Masons as an emblem. The Temple in which we carry out our ceremonies is emblematical of each Brother and his four sided human constitution; he opens the Lodge of his own being and builds his own Temple, spiritually, a Temple not made with hands, eternal in the heavens.

Notice the difference in the way you advanced to the E. for your Ob. compared with your advance and the position of your feet when entrusted with the s . . . s. In the former instance your steps were irregular and, although you did not know where you were going, yet your progress increased with every step, and your feet made the emblem of rectitude, the S. In the latter advance your steps were regular, you were no longer helpless, and your feet made a new geometrical figure, a l . . . l or tau-cross, originally an evil cross. Thus you emblematically trampled evil and animal passions beneath your feet so that you could advance to a true search for God. At the present stage of your Masonic progress I cannot tell you anything about the pillar which is mentioned, this will be done when you have been passed to the Second Degree.

The W.M. then delegated the S.W. to invest you with your apron. I shall tell you more about the history and symbolism of aprons when you are a Master Mason, in the meantime here is an addition to the "Address on Presentation," which is sometimes given, it will give you a good idea of the dignity and importance of this honourable decoration.

"You will observe that this Apron is made from the skin of a lamb and as the lamb has been from time immemorial the universally acknowledged emblem of purity and innocence, you will thereby be

“ reminded of that purity of life and actions which should at all times distinguish a F.M., and which is most essential to your gaining admission to that Grand Lodge above where the blessed ever rest in eternal peace.

“ I trust you may live many years to wear that badge with pleasure to yourself, usefulness to the Craft, and honour to the Lodge in which you have been initiated, and let me further exhort you, never to disgrace it, for you may be assured it will never disgrace you.”

You were then placed at the N.E. part of the Lodge and told that you represented, figuratively, a foundation stone, and the hope was expressed that you might eventually raise a superstructure on that stone “perfect in its parts and honourable to the builder.”

Let me once again stress that you, as a Candidate, were beginning the building of your own Temple, a spiritual Temple to the glory of God, and your feet again made the emblem of rectitude and of God—the gamma. Cf. *Corinthians*, 3, 16, “know ye not that ye are the temple of God.” The virtue of Charity was impressed upon you in a very dramatic manner.

You were next shown a triad of W.Ts. The 24 inch gauge is to illustrate the proper use you should make of your time in carrying out your duty to God, to your neighbour and to yourself; the common gavel to knock off all superfluous knobs and excrescences as a preparation for finer work, as a more expert craftsmen later on, and representing the force of conscience. The chisel points out the value of education, and the concentration of effort required if we are to bring a delicate design to fruition.

Last of all a Charge was delivered to you. This has been denominated “The Freemason’s Charter” and, apart from the V.S.L., there is probably, from a moral point of view, nothing more inspiring in the world’s writings. Your attention was drawn to the duties you owe to God, to your neighbour and to yourself; to your duties as a citizen, an individual and a Mason. The virtues of Prudence, Temperance, Fortitude, Justice, Benevolence, Charity, Secrecy, Fidelity and Obedience were extolled and you were exhorted to dedicate yourself to such pursuits as would render you more extensively serviceable to mankind and an ornament to Masonry, and to make a daily advancement in Masonic knowledge.

Let me at this juncture quote an important statement published by United Grand Lodge of England.

AIMS AND RELATIONSHIPS OF THE CRAFT.

“ From time to time U.G.L., of England has deemed it desirable to set forth in precise forms the aims of Freemasonry as consistently practised under its jurisdiction since it came into being as an organised body in 1717, and also to define the principles governing its relations with those other Grand Lodges with which it is in fraternal accord.

“ In view of representations which have been received, and of statements recently issued which have distorted or obscured the true objects of Freemasonry, it is once again considered necessary to emphasize certain fundamental principles of the Order.

“ The first condition of admission into, and membership of, the Order, is a belief in the Supreme Being. This is essential and admits of no compromise.

“ The Bible, referred to by Freemasons as the Volume of the Sacred Law, is always open in the Lodges. Every candidate is required to take his obligation on that book or on the Volume which is held by his particular creed to impart sanctity to an oath or promise taken upon it.

“ Every one who enters Freemasonry is, at the outset, strictly forbidden to countenance any act which may have a tendency to subvert the peace and good order of society: he must pay due obedience to the law of any state in which he resides or which may afford him protection and he must never be remiss in the allegiance due to the Sovereign of his native land.

“ While Freemasonry thus inculcates in each of its members the duties of loyalty and citizenship, it reserves to the individual the right to hold his own opinion with regard to public affairs. But neither in any Lodge, nor at any time in his capacity as a Freemason, is he permitted to discuss or to advance his views on theological or political questions.

“ The Grand Lodge has always consistently refused to express any opinion on questions of foreign or domestic state policy either at home or abroad, and it will not allow its name to be associated with any action, however humanitarian it may appear to be, which infringes its unalterable policy of standing aloof from every question affecting the relations between one government and another, or questions as to rival theories of government.

“ The Grand Lodge is aware that there do exist bodies, styling themselves Freemasons, which do not adhere to these principles, and while that attitude exists the Grand Lodge of England refuses absolutely to have any relations with such bodies, or to regard them as Freemasons . . . ”

THE OFFICERS.

You may have noticed that there was an apparent gradation of Officers. I shall therefore give you some explanation of their duties and the material and spiritual qualities they represent.

The W.M. represents the rising sun, and intellectual or spiritual knowledge which came from the E. He calls the Lodge into being from nothing, but does not close it. He also represents Wisdom, the common-sense application of knowledge. In Indian mythology he is Brahma, the creator and rising sun.

The S.W. represents the setting sun and the destructive side of the body or Shiva, the great destroyer, whose caste-mark is a horizontal line, reminiscent of the jewel of the S.W. Just as the W.M. represents the Spirit, the S.W. represents the soul, the spiritual part of man which survives after death.

The J.W. represents the sun at its meridian, the sunny side of life and the balance between birth and death. In India he is Vishnu, the preserver, who is associated with water and corn and whose caste-mark is a perpendicular line reminiscent of the jewel of the J.W. He may also be said to represent the perishable body with its life and sufferings only terminated by death.

Notice how the three Officers co-operate just as Spirit, Soul and Body must co-operate if progress is to be made.

The S.D. and J.D. are the messengers and conductors. Their jewel is a dove and was originally a caduceus, the emblem of Mercury, the messenger of the gods who conducted the souls of the dead through the underworld.

The I.G. stands just inside the door of the Lodge and his jewel is a s.i.

The Tyler or O.G. The old description of his duties was "to guard the Brethren and hele the word." To tile is to cover in—to cover or conceal the proceedings in the Lodge. The old Templar churches were round and had three sentinels, outside, inside and on the tiles of the roof. A cowan (you will hear this word when you see a Lodge opened) is one who does the work of a Mason but is not apprenticed, and therefore may be tempted to listen under the eaves to obtain the secrets of the Lodge. "Cowan" is still used in the North Country to mean a "drydyker" who builds a wall in a rough unskilful manner without mortar.

To "hele". The pronunciation of this word has given rise to much argument. Possibly the three words "hele, conceal and reveal" were originally a "jingle." Since in the 18th century reveal and conceal were pronounced "reval and concale," hele may have become phonetically similar, to preserve the "jingle." There is an O.E. word "helian"—to cover over, but the "e" was probably pronounced as in the French word "chef," so we must remain uncertain.

You are now only on the threshold of Freemasonry. Let me in conclusion express the hope that these few words may have been of interest to you and prove that there is far, far more in our Art than meets the eye or the ear. You have much more to learn and more trials to undergo. If you have the good fortune to see an initiation before you pass through the next stage of your Masonic career I am sure that you will begin to sort out your impressions and ideas.

You are now a Master Mason.

You have been reborn, educated and finally taught how to die. The First Degree is material purification, the Second, mental control, and the Third is sublimely moral and spiritual, teaching perfection by regeneration. There is no ambiguity about its lessons—fidelity and the sacrifice of the material and physical self to save the soul. History reveals that in early days the annually elected chief or king was put to death to preserve the continuity of the tribal soul. In the "mystery" systems a figurative d. and r. was generally part of the rite of initiation, and this may be found to this day in certain primitive tribes, notably the Australian aborigines. We, in Freemasonry, enact a drama of d., preceded by steps, with calmness and fortitude, over an open g., followed by a triumphant and "bold" progress to the source of knowledge—the V.S.L.

What is this drama of assassination and whence is it derived? It requires a great deal of courage to state that Freemasonry is continuous with the ancient mysteries, proof is obviously impossible, but we *can* say that there has always been symbolic teaching like that of Freemasonry, and it does seem not only possible, but even probable, that our Art is a remnant of the Eleusinian mysteries with a Hebrew mantle covering it.

What do we know about the Eleusinian mysteries? There was a preliminary mystic purification in the sea and a progress by the sacred way to the Holy Temple at Eleusis, followed by a drama staging the search by Demeter for Persephone who represented, symbolically, an annual resurrection of vegetation (an e. of c. near to a f. of w.). Persephone had been stolen and taken to the underworld. She was eventually rescued but had to return to darkness for a part of the year.

An important counterpart of the Eleusinian mysteries is the Osiris myth. Osiris, a beneficent king of Egypt, was induced to lie in a coffin by his jealous brother Set, who then threw the coffin into the Nile. Isis, half-sister and wife of Osiris, spent many days in fruitless search but eventually found the coffin embedded in an *acacia* pillar at the city of Giblym. She returned to Egypt, but Set got hold of the body and cut it up into fourteen pieces, which he scattered. Isis recovered thirteen of them, which she buried separately; each shrine distinguished Osiris as "Lord of the Acacia." The phallus was not found and Isis ordered that particular reverence should be paid to this missing portion of his anatomy. This should be noted in connection with phallic festivals, maypole dances and certain continental festivals and carnivals. Osiris then became god of the underworld and Lord of immortality. He could confer immortality on initiates into the mysteries, which consisted in *preparation, perambulation, identification with Osiris* and, after death, *psychostasia*. Osiris sat on a throne in the *centre* of the Abode of the Dead. The spirit of the dead man denied forty-two sins and catalogued his virtues. If, after his heart had been weighed in the balance, he was found worthy, he ascended to an ethereal region by means of a *ladder* (compare the First T.B.), and it is noteworthy that ladders have been found buried with Egyptian mummies. We

have no record of Sns. or Ws. in the Osiris mysteries, but it seems reasonable to suppose that something of the sort may have transpired. At a later period we do find references to signs. Plautus, c. 254 B.C.E., in *Miles Gloriosus*, writes:—"Give me the sign if you are one of these votaries." Apuleius, 125, C.E., writes:—"if anyone happens to be present who has been initiated into the same rites as myself, if he will give me the sign, he shall then be at liberty to hear what it is that I keep with so much care."

Here let me beg you not to impute to me wanderings into "fanciful nonsense." The subject of our possible ancestry bristles with difficulties and is pitted with pitfalls. Let me quote two aspects of the study, quite diverse. Bro. Douglas Knoop writes in A.Q.C., LV.:—

"Danger is apt to beset the student concerned with the earlier phases of masonic history, especially when he seeks a remote origin for the organisation of the Craft. As the recorded facts are scanty, there seems to be more room for supposition and speculation: but these rarely do much good and may lead to positive harm, for the unwary may slip into treating as proved fact what is at best merely probable or possible."

As a confirmed and incurable speculative I think that the above dictum is unnecessarily pessimistic.

Now read what Bro. Speth writes in *Builders' Rites and Ceremonies*:-

"For those of my Brethren who will take the trouble to read between the lines, a matter by no means difficult, I venture to hope that the facts, or some of them which I have gathered together, may not prove dumb guides, but be the means of directing their thoughts to the true significance of some of our ceremonial customs, and confirming in their minds the certainty of the marvellous antiquity, in its essence, although perhaps not in its outward form . . . of our beloved ritual."

We need not spend much time in an analysis of the preliminary part of the ceremony. Both sides of the Candidate's body are working in harmony, he has nothing in his breast that he wishes to conceal from the brethren, and his feet express the idea that the ground on which he is about to walk is holy.

In the Irish working the c.t., is wound three times round the Candidate's n. in the First Degree, twice in the Second and once in the Third, symbolising a gradual freeing from the bondage of sin.

Notice the number of steps in the adv. over the g. to the V.S.L., the last of the masonic progression of 3, 5 and 7. I shall say more about this later on in this paper.

The penalty of the Ob. is reminiscent of the cremation of the dead in India in honour of Shiva, the god of destruction and fire, who makes the Sn. of a F.C., on his statues.

It is noteworthy that Osiris is said to have been raised by the "lion's grip" and that the lion was regarded as the personification of strength and was associated with the birth of the sun, and thus with resurrection. The gp. may therefore be of great antiquity and a direct relic of the solar cult.

We now come to the drama of the m . . . r of H.A.B. There is no scriptural support for his death as mentioned in our ceremony. It seems probable that there may have been two Hiram, one of the tribe of Naphthali—a worker more particularly in brass, and one of the tribe of Dan—a worker in all metals. The second one is described as being the *son of a widow*. The V.S.L. states that Hiram "made an end of building the Temple."

A story on the lines of our ceremony—the murder and burial of an outstanding individual—is found in the imagery of most nations in a varying degree. In Samothrace a god is slain by his fellow-gods. Osiris, Dionysus and Adonis were murdered. In Scandinavian mythology Baldur the Beautiful is slain. The story of King Arthur is similar:—

"He passes to be King among the dead,
 "And after healing of his grievous wound
 "He comes again."

A blameless and progressive character is slain by reactionary forces but virtue triumphs in the end. The drama we enact in the Craft is a representative of these mysteries, whether or no it is a descendant of them.

What is the origin of the story of H.A.B., and when was it introduced into our ceremonies? It seems quite certain that its introduction is of relatively modern date. There are about fourteen suggestions as to how the story has crept in, I shall only mention a few of them.

(1). Bro. Oliver states that up to a comparatively recent period there were only two degrees, the title of M.M. belonging to the Master of a Lodge. He bases his assumption on certain diaries of Ashmole. He also states that a MS. of 1646 in the British Museum, which professes to be a complete account of the ritual, entirely omits any mention of H.A.B. He believes that the story was borrowed in the early eighteenth century by Anderson and Desaguliers from the Jewish Targums. It may be remarked here that three degrees would be more in line with the ever-recurring masonic triad.

(2). Ragon, a French writer, states that Ashmole, a distinguished antiquarian, modelled our story on the Egyptian and possibly the Indian mysteries, substituting H.A.B. for Osiris.

(3). The story is a sun-myth or solar allegory. The sun and Osiris both represent great benefactors. Their death connotes the dark days of winter, when the sun is slain by the days of darkness and mourned by nature, but the sun soon regains its glory. The eternal struggle between good and evil is dramatised, evil prevails for a time but good triumphs (as exemplified by the r g of the Candidate) to shine as the stars for ever. To carry the simile further, the E.A. represents the winter sun, the F.C. the summer sun and the M.M. the sun declining to its winter solstice, to rise eventually once more—death is but the gate of life.

(4). A fanciful explanation is that the Royalists used Masonry and its secrecy to make plans for revenge after the execution of Charles I, substituting H.A.B. for Charles. It is stated that they called themselves the *sons of a bereft wife* and sought for a *lost word* (the title of King). It is a fact that Masonry received a great impetus at this time and that the Jacobites took a great share in the organisation of the Craft in France, possibly with a view to the restoration of the Stuarts.

(5). That it originated from the miracle plays of the Middle Ages. Such a play has not yet come to light, but Bro. Vibert, whose opinion is very valuable, believes that our mediæval Brethren did perform a Hiram play in secret.

(6). Bro. Speth thinks that the story was brought back from Palestine by the builders who accompanied the Crusaders.

Fifteen F.C's.

In the Irish working the twelve who relented go in search until they come to four cross-roads (the Maya cross) and then divide and go to the four points of the compass. The scoundrels attempt to escape in a ship. In the American working this incident is enacted very vividly, even to the putting on of a yachting cap by one of the Officers. The Irish twelve may represent the signs of the Zodiac searching for the sun during its eclipse. An ingenious explanation of the English fifteen has been offered. An Egyptian month consisted of thirty days, during which the moon is invisible for three days or seventy-two hours. Fifteen days are allegorised as conspirators and the other half are sent to search for the moon. The three scoundrels represent the days when the moon is invisible.

The Osiris myth gives some interesting cross-bearings on this idea. The number of conspirators in his murder was seventy-two—the number of hours when the moon is invisible. He was cut up into fourteen pieces—the number of days of the waning moon, and he died at the age of twenty-eight—twice fourteen. Osiris, in his capacity of moon-god was often represented as an eye at the top of fourteen steps.

The number 72 occurs in several other connections. The Rabbis recognise 72 angels or principalities, 72 members constituted the Jewish Sanhedrim and 72 elders are mentioned in the R.A. ritual. The letters J.H.V.H. when taken in their numerical significance, and as a summation of a series, total 72.

“Without the consent of the other two.”

If two remained why were the secrets lost? Why did not K.S. co-opt another member? It is certainly allegorical and if we regard that which was lost as being the nature and attributes of God, we must realise that man can only understand for himself by means of his Triune nature—without this in its entirety they cannot be understood, at any rate during mortal life. The use of the word “co-operation” during the ritual gives the clue.

After you had been rd. from a f.d. to a reunion, on the f.p.o.f., your attention was called to a very beautiful address, pointing out that the assistance of the V.S.L. is absolutely essential, that we are immortal and

should have no fear of death, and that we should prepare ourselves for our inevitable destiny. The "bright morning star" may be a veiled and forgotten reference to Sirius, the dog-star, whose rising heralded the flooding of the Nile and the salvation brought to the crops. Some of the stone circles in these islands are oriented on Sirius.

At the end of this address you were moved in a peculiar manner, clockwise, from the right of the W.M., facing south, to his left, facing north. The only explanation I have to offer for this manœuvre is that it marks your progress; you passed from a f.d., to the region of darkness and foundation, and then towards the sunnier South, and were then entrusted.

The traditional history.

The Shrub. It is noteworthy that Aeneas discovered the body of his murdered friend Polydorus by accidentally pulling up a shrub, and that the custom of placing plants and shrubs on graves is of great antiquity and very widespread.

Acacia. In Egypt this was associated with the imperishable soul and with Osiris the god of resurrection whose coffin was enclosed in an acacia. In one Egyptian tale the soul of the hero was deposited in an acacia and he died when it was cut down, but lived again when one of its seeds was thrown into water. Acacia was sacred in many countries. It was the Shitta wood of the V.S.L. from which the Ark was made. Symbolically it represents the incorruptibility of the soul.

"Care in observing." This resembles the custom of opening the V.S.L. at random for guidance and the ancient custom of observing the first words heard after leaving a temple. It is said that Isis first heard of the death of Osiris from the casual remarks of some children.

The T.B.

The P., D. and S.P. The question as to whether K.S.T. possessed these three items is a matter of small importance for us as Masons, they are entirely allegorical. Let me quote from the writings of two distinguished Brethren. Bro. Oliver in *Freemasons' Treasury* (1863), P. 313, writes:—

"From this P. we learn to open the p. of our hearts to a true belief in the doctrines contained in that holy Book which lies open on the pedestal of our Lodges, and thereby best prepare ourselves to enter into the most Holy Place (in heaven). The D. conveys a hope that the obscurity of our minds may be chased away by the Light shining into them from the Divine source of all wisdom and goodness, whilst the S.P. teaches us that our minds and hearts should be so squared by the Divine hewings as to avoid the stumbling-blocks of vain janglings and deceit."

Bro. Thorp, *Transactions* No. 2429, 1911-12, p.95, writes:—

"In attempting to probe somewhat deeper into this moral teaching, I think that all we feel instinctively that the nature of 'LIFE—Here and Hereafter' is a subject on which Masonry surely has (or may fairly be expected to have) a word to say. It was a subject of deep research among our ancient brethren, and must be one of

“ profound regard to us all. Our present human life is the Porch :
 “ its characteristics illumined by the First Great Light of our Craft—
 “ streaming through the D. and falling upon the chequered Pavement
 “ of good and evil—which Porch we can traverse only once, aided by
 “ our other two Great Lights.”

The S.P. certainly means something more than light and darkness, good and evil, or the joys and sorrows of man's chequered existence. Every Mason is the High Priest of his own Temple, built with his own hands, and whilst his feet walk upon the opposites represented by the S.P. he should trample these and all other earthly things beneath his feet and lift his eyes to the Light which comes from above and to the covering of the Lodge, a celestial canopy of divers colours, even the heavens.

The S.P. is sometimes called “mosaic.” A somewhat fanciful explanation has been given for this term. Moses in Hebrew means “saved from the flood” and after the recession of the Nile floods a peculiar squared pattern was left on the Egyptian soil.

Certain items on the Third T.B. are seldom explained to the M.M.

- (1) The sprig of acacia which was placed to mark the g. Some students stress its obliquity with regard to the g., as pointing out that in our present imperfect state our personality is not in perfect alignment with our spiritual principle.
- (2) The W.Ts. of a M.M.
- (3) A rectangle with the initials of H.A.B. and the date of his death.
- (4) Marks on each side of this representing the P.Ws. from the Second to the Third Degree.
- (5) The veil over the door of the S.S. is partially lifted, symbolical of a partial lifting of the veil by the V.S.L., affording a glimpse of a sublime and perfect life beyond the g.
- (6) The numeral 5, thrice repeated and arranged in the form of a triangle. There are several explanations of these numbers. The early T.Bs. show Vs. which may have been a variant of Sqs. placed near the g. to show the candidate where to place his feet. The Vs. may then have been taken as 5s by the makers of the T.Bs. A later development is the use of the Hebrew letter Hay, which represents 5, but also is frequently used as an abbreviation for the name of God when used with an inverted comma. Thus it may be a counterpart of the letter G. which appears on many T.Bs.

Other explanations of the three 5s. are that they represent :—

- (a) The Sns. of the Degree.
- (b) The f.p.o.f.
- (c) When taken together, the 15 trusty F.Cs.
- (d) The three attempts to r., each being made by a hand of 5 fingers.
- (e) The five books of Moses.

The Apron.

Much has been written about origin, development and symbolism in this connection. It should be noted that it is always presented by the

S.W., who represents the soul of man, the link between the body and spirit. In a higher degree which allegorises the union of the soul with God it is presented by the Principal Officer. There is no doubt that aprons have been worn from the earliest pagan times, have been continued in various religions, and have been made of various materials—leaves, linen and leather. In modern times they were at first long and large, possibly to conform with those of the Operatives. The blue may have been carried down from the blue of Isis and other mother-goddesses, it may be said to represent the feminine or passive aspect; the M.M. is to obey and not to command.

The three rosettes form a triangle, point upwards, and penetrating the triangle of the flap, which points downwards. The upper triangle represents the triangle of water or of the soul. The lower one that of fire, of Shiva and the Divine spark. These two triangles are in the square of the body and thus the triune nature of man is emphasised. The rosettes also emphasise the feminine aspect since they are probably a particular form of the Vesica Piscis. The rose is an emblem of silence. It was given to the god of silence as a bribe so that he would not betray the amours of Venus. It was with this meaning that it was placed on the ceilings of dining halls and the doors of confessionals in the Middle Ages:—what was heard when under the influence of wine or in the confessional should not be divulged. It has also been suggested that the rose is symbolical of the sun, like the chrysanthemum of Japan and the sacred flowers of Peru. The two rosettes of the F.C. indicate that the body and soul are in union, but have not been perfected by the entry of the spirit. In the first two papers I quoted the "remarks on investment" made at an old Devonshire Lodge, the "Lodge of Harmony" No. 372, warranted in 1823. Here is their address on investment of the M.M.:—

"Bro. A.B., by the W.M.'s command I invest you with the distinguishing badge of a M.M. to mark the progress you have made in the science. Your white lambskin apron has been replaced by one with a blue border having three rosettes arranged triangular fashion with the point uppermost, the colour of the silk, the triangle and the three rosettes having a special meaning, the two vertical ribbons typify the two pillars, B. and J., the import of which has been explained to you. To each of these ribbons seven tassels are attached, to remind us that no Lodge is perfect unless seven Brethren are present: that, in olden days, the seven ages of man were thought to be influenced by the seven then known planets, and that no Mason was considered educated unless he had some knowledge of the seven liberal arts and sciences.

"To complete your M.M.'s attire, I present you with a pair of gloves. In ancient times an operative Brother, when at labour, wore leather gloves to protect his hands from the lime in the cement. You, as a speculative Mason, should always wear white gloves in the Lodge as emblems of purity, that your hands may be spotless when you uncover them to take a fresh Ob. or to renew an old one . . ."

It may be that the tassels are representations of the ends of the strings with which the aprons were originally tied on.

The fastening. Since the serpent is the emblem of good and wisdom, as well as of evil, it was possibly meant to convey the former qualities in this instance. The "8" form of the serpent has been said to represent the god Mercury or Thoth, who poured the water of purification on the heads of the initiated. We must remember, however, that a cheap and efficient fastening in this form is used for boys' belts and for slinging hammocks, it forms a useful universal joint. The pitfalls of symbolism are realised further when we remember that Thoth was also the god of theft, perjury and fraud!

I shall now mention a few odd items which may prove of interest to you.

The k . . . s. These may be taken as representing Body, Soul and Spirit, which are of equal importance at Initiation, since the Candidate is still without knowledge. It should be noticed that he acknowledges a desire for progress during the Qs., that the balance of Body, Soul and Spirit alters as he progresses through the degrees, and that this alteration in balance is expressed by the change in the tempo of the k . . . s.

3, 5 and 7. In this connection let me quote from a paper by Bro. Riley, Secretary of No. 2429, entitled *The Second Degree*, (Transactions 1941-42) :—

"The number of steps has always been odd in all the ancient mysteries and systems. We hear of three, five, seven or more. These numbers have a peculiar significance to all Masons. First you will notice that they are the same as the principal steps in the Degrees and secondly that when added together they total fifteen to which I shall allude later. We have often heard what each of the numbers alludes to in Masonry, but there is something else of interest about each of these numbers which should be mentioned."

"THREE was to the ancients the most sacred of numbers. The Chinese say that numbers began at one, and are perfect at three, and denote the multiplicity of any object by repeating the character three times. Pythagoras called it perfect harmony. So sacred was this number that we find it designating some of the attributes of almost all the gods. For instance the thunderbolt of Jove was three-forked—the sceptre of Neptune was a trident—Cerberus, the dog of Pluto, was three-headed—there were three Fates and three Furies. We know too, how often the triad appears in Freemasonry, and seems in one instance, in particular, as emphasis of assertion, by using different words having practically identical meaning—'hele, conceal and never reveal.' Similarly we hear these words in our Courts of Law—'the truth, the whole truth and nothing but the truth'

"FIVE was a sacred number to the Hebrews. In Masonry five is a sacred number, but inferior to three and seven. It is very important in the degree of the F.C., where five hold a Lodge. It is the fifth science—Geometry. Then we have the five-pointed star which is the symbol of the F.P.O.F. Then there are the five senses, the

“avenues by which the mind receives its perceptions of things exterior to it, as the candidates do when the five steps are taken. It was a very important number among the ancients, and Pythagoras called it a mystical number, being composed of the first even number and the first odd number, hence it symbolised the mixed conditions of order and disorder, happiness and misfortune. Among the Greeks it was a symbol of the world, as it represented ether and the four elements—fire, water, earth and air.

“SEVEN is a number frequently used and referred to in all systems of antiquity. It is sacred in the pagan religions. Pythagoras called it a perfect number because it was made up of three and four, the triangle and the square, both of which are considered perfect figures.”

Bro. Riley then mentions a few of the many instances of the occurrence of this number in Masonry and everyday life and continues :—

“In America the total number of steps is 15, which is a significant symbol. Fifteen was a sacred number among the Orientals because the letters of the Holy Name “Jah” were in their numerical value equivalent to fifteen. It is curious to notice that fifteen is the sum-total of the number of steps in the three Degrees.”

There are seven Officers in the Lodge (without the permanent Officers). There were seven glorious ones in Egyptian mythology, either the Great or the Lesser Bear. Seven stars, lamps, eyes and spirits are mentioned in the V.S.L., the number implying perfection. Notice the explanation of the Second T.B.—‘seven make a perfect Lodge.’ Seven stars are visible in the Pleiades to the naked eye and this constellation is in the E., W. and S., at the seasons of harvest, planting and fallow, or, rather, it was in those positions at the time of Old Egypt. A suggestion of this astronomical cult may be gathered from the wording of an old ritual which reads that the S.W., is placed in the W., ‘to mark the place of the sun below the horizon,’ the disappearance of the Pleiades below the horizon is a sign of one of the seasons in many parts of the world.

In the old Operative Lodges the three Masters sat in the W. so that they faced the rising sun. The S.W. sat in the E. to face the setting sun, and the J.W. in the N. so that he could see the sun at its meridian. This arrangement was, I believe, altered by Bro. Anderson.

Opening in the Third Degree—‘at the C . . . e.’ It is very probable that the correct location of the p. within a c. should be on the floor of the Lodge immediately below a pentagram, placed on the ceiling, with the letter G. in the centre. The c. should be bounded on the N. and S. by two parallel lines described variously as Moses and K.S., the summer and winter solstices, or the variety of opposites which have been mentioned in connection with the pillars—the pairs of opposites which bound the entire circle of human existence. The p. within a c. is of extreme antiquity and it is stated that it originally represented Horus who, when dead, is said by some authorities to have been situated at the pole-star, guarded by seven masters who revolved around him. As the god of the resurrection he possessed the secret sought for by the candidate in the mysteries, to be

found "at the C . . . e." From the modern point of view the C . . . e may be taken to represent the secret chamber of the heart—the dwelling of the Divine Spirit, as does the middle chamber in the Second Degree.

Here, Brethren who read these notes, my attempts to interest you and to offer some explanation of our beloved ritual, however imperfect and debateable it may be, ends. Any points of difficulty which may arise can be explained by your seniors. I should like to express my gratitude to the Literary Committee of No. 2429, especially those of them who are Authentics, for their help and consideration and, obviously, to the many distinguished and learned Brethren whose papers and Books have been invaluable to me, without them this thesis would have been impossible.

Let me direct the attention of the younger Brethren to the activities of the Lodge of Research, Leicester. Membership of the Correspondence Circle is open to all Master Masons, and the subscription is not large. Its Transactions, which are sent *free of further charge*, are extremely valuable and represent every shade of thought in masonic research. The library of this Province of Leicestershire and Rutland is one of the best out of London, and the Librarian is always ready and anxious to direct the reading of the younger Masons. He has supplied me with a short list of books which are suitable for commencement of study.

THE FREEMASON'S CRAFT, Stanley Hills, 1932.

THE BUILDERS, Joseph Fort Newton, 1915.

ENGLISH SPEAKING FREEMASONRY, Sir Alfred Robbins, 1930.

THE MEANING OF MASONRY, W. L. Wilmshurst, 1922.

SIDELIGHTS ON FREEMASONRY, John T. Lawrence, 1909.

A CONCISE CYCLOPAEDIA OF FREEMASONRY, E. L. Hawkins, 1908

A CONCISE HISTORY OF FREEMASONRY, R. F. Gould, 1903.

In conclusion let me quote from *The collected papers of WILFRED TROTTER*, F.R.S. :—

"It is sometimes taken as a matter of course that scepticism is the very highest flower of the scientific spirit. The thesis might be admitted to have an aspect of truth if it did not so often cover a mere automatic means of protecting ourselves against a painful irruption of new ideas.

" The truly scientific mind is altogether unafraid of the new, and while having no mercy for ideas which have served their turn or shown their usefulness, it will not grudge to any unfamiliar conception its moment of full and friendly attention, hoping to expand rather than to minimise what small core of usefulness it may happen to contain."

The Master Mason.

Beyond the dreams of man, base or sublime,
 An unseen hand reshapes chaotic strife
 Into an image of enduring life,
 A new world, reared above the wrecks of Time.

Whatever towers of Babel man has wrought,
 Vast empires, bred in some despotic brain,
 With wasted lives on many a war-torn plain,
 These are dark pages of man's futile thought.

But over broken stones of low design,
 Or crumbling idols of the fleeting hour,
 Ascends the vision of a Mystic Power,
 An upward urge to things that are divine,
 A Faith that the Eternal Architect
 Will build anew what erring man has wrecked.

By ANDREAS BARD (in *The Kansas City Star*).

In Memoriam.

THE LATE FREDERICK WILLIAM BILLSON.

On March 6th, 1946, the Province of Leicestershire and Rutland heard with profound regret that W. Bro. Frederick William Billson had passed away at the age of eighty one years.

For some years since his retirement from business as a solicitor in Leicester he had resided at Swanage in Dorset, and had not been able to take an active part in Masonry in this Province, but it was always a great joy to welcome such a highly esteemed friend and brother.

On those occasions when he managed to visit the Province he always arranged his visits to coincide with the meetings of one or two of the Lodges and Chapters in which he was most interested, and more particularly the Lodge of Research.

It has been my pleasure and privilege to know him intimately for many years and, as I write, old memories of my boyhood are vivid. During the many years which have elapsed since those days he has always shown a real friendship towards me and his characteristic genial manner has never altered.

During those early days he had a particular friend and brother in the late W. Bro. Frank Seale. They were members of the same Lodge, the Commercial Lodge, No. 1391, they commenced business at the same time in the same block of offices, and I served them conjointly as their first office boy, my entrance into a business career. I always found Bro. Billson to be a "gentleman" and a man who lived up to the principles and tenets of the Craft.

He was initiated into the Commercial Lodge in May 1889 when he was in his early thirties. He soon realised from experience the need for something to be done to enlighten the minds of the brethren in Masonic history, symbolism and ceremonial. He therefore approached the late W. Bro. J. T. Thorp, who agreed with him whole-heartedly, and the result was the founding of the Lodge of Research, Leicester. They were amongst the number of the first founders, and served it well and faithfully up to the time of their deaths. Bro. Billson was the last surviving founder and his loss cannot but be severely felt, but the memory of him and his work will always live and the Lodge will remain as a memorial to that work. He was a keen masonic student, his knowledge was sound and reliable and he was ready at all times to impart his knowledge to an enquiring brother. On his retirement to Swanage he became, as was to be expected, an active Mason there and did splendid work which was much appreciated.

He did not seek admission to the side degrees but was a very keen Royal Arch Mason, and I believe that he loved this degree best of all. Only a short time before his death he visited a Chapter in this Province and gave a wonderful explanation of the Historical and Mystical lectures, this will be remembered for many years by those who were present on that occasion.

I should like to place on record my gratitude to him and to W. Bro. Seale for being my sponsors in Masonry in the Wyggeston Lodge in 1910.

He was a liberal supporter of the Masonic Charities.

His life exemplifies the saying: "Life is judged by what survives it." He lived sincerely respected, his passing is deeply regretted.

"He has lived."

"The fruits of his labours live after him."

Initiated in Lodge 1391 Commercial Lodge, 31st May 1889, served in all offices and installed W.M. April 1897.

Founder and first I.G. Lodge of Research, 1892.

W.M. September, 26th 1896.

Treasurer Sept., 1901, and served until Sept. 1912.

Founder and first W.M. of 3448, Wyggeston Lodge, 1910.

D.C. 1912-1919.

Member of the C.C. Quatuor Coronati, 2076 for many years.

Appointed Reg., P.G.L. 1898.

Appointed S.W., P.G.L. 1905.

Exalted in St. John's Chap. 279, Oct. 2nd, 1891.

Installed E.Z. April 1st, 1904.

D.C. of the Chapter April 1913, and appointed annually up to 1923.

A Founder and First Principal of East Goscote Chapter, 2865.

Installed Z. on May 29th, 1919.

Honorary Member of De Mowbray Chapter in recognition of his work for that Chapter.

In Prov. Grand Chap., Reg., 1904.

Scribe N. 1907.

3rd Principal, 1911.

Scribe E in 1914 and in that office until 1923.

Grand Standard Bearer Sup. Grand Chapter 1921.

Hon. Secretary and Treasurer Leicestershire and Rutland Association, 1892-1912.

Preceptor U.L.I. representing 1391 and on the Committee of the Old Masonic Hall, Halford Street.

Chairman of the Committee of the Freemasons' Hall Library and Museum 1921 until his death.

In the Central Charities he held 17 Stewardships and was Charity Steward of the Province.

Vice President of the R.M.I.G. holding 6 Stewardships.

Vice President of the R.M.B.I. with 6 Stewardships.

Vice President of the R.M.I.B. with 5 Stewardships.

W.H.R.

In Memoriam.

W. BRO. WILLIAM HENRY COTTON.

Shortly before the Installation of the Worshipful Master for the session 1946-47 took place, the Lodge of Research suffered another loss by the "passing" of a well beloved Brother and Past Master, Worshipful Brother William Henry Cotton, whose death occurred suddenly on the 26th of September, 1946.

He was a Brother who lived his life following out the true principles and tenets of the Order and to know him was to admire him and hold him in the highest esteem. To be able to give anyone pleasure was a great joy to him. He was a lover of nature and this was emphasised in that he possessed a very beautiful garden at his residence "Ivydene," Earl Shilton. The Brethren will always retain very pleasant memories of the visits they paid to that garden on more than one occasion. It was very evident that those visits gave to him and his family quite as much pleasure as they did to the Brethren.

He was a man of very austere habits, but he never failed to provide all the things needful for those whose ideas did not run parallel to his own. He was the essence of kindness and gentleness, very interesting to talk to as he had travelled much and knew well the art of living. His genial presence will be greatly missed.

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Initiated in the Knights of Malta Lodge, No. 50, Hinckley, 1916.
 Worshipful Master of that Lodge in 1928.
 Provincial Grand Registrar, 1937.
 Worshipful Master of Knights of Malta Mark Masters Lodge No. 30, 1928.
 Past Senior Warden of Provincial Mark Lodge, 1944.
 Worshipful Master of Lodge of Research, No. 2429, 1936.
 Supreme Ruler of Amity Conclave, No. 51, 1939.
 Member of the Chapter of Fortitude, Royal Arch, 279.
 Member of St. Margaret's Chapter, Rose Croix, No. 92.
 Member of the Rothley Temple Preceptory, No. 152.

W.H.R.

Obituary.

We regret to announce the passing of the following Brethren:—

“Lord of all below, above,
 Fill our souls with truth and Love ;
 As dissolves our earthly tie,
 Take us to Thy Lodge on High.”

Full Members :—

F. W. BILLSON.
 W. H. COTTON.
 W. E. MOORE,

Correspondence Circle Members :—

T. ALLEN.
 Col. G. BARCLAY,
 W. BENNETT.
 G. W. BROWN.
 L. L. CLARKE.
 B. G. DUNMORE.
 C. D. EATON.
 C. J. LEWIS.
 C. F. NIGHTINGALE.
 J. D. PORTEOUS.
 J. P. SWAIN.
 Rev. G. W. TEBBS.
 W. H. WOLFERSBERGER.
 H. W. S. WRIGHT.
 S. WRIGHT.

Books published by the Lodge.

Application for copies of these books to be made to E. H. STORK,
 "Arundel," Ashfield Road, Leicester.

- "MEMORIALS OF THE MASONIC UNION OF A.D. 1813." By
 W. J. Hughan. Revised and Augmented Edition by
 John T. Thorp. Frontispiece. 151 pages : 4to. 1913.
 Cloth, gilt.....post free 10s. 6d.
- "ORIGIN OF THE ENGLISH RITE OF FREEMASONRY, ESPECIALLY
 IN RELATION TO THE ROYAL ARCH DEGREE." By W. J.
 Hughan. Plates. 198 pages ; 8vo. 1925. Cloth, gilt.
 3rd edition.....post free 13s. 6d.
- "FRENCH PRISONERS' LODGES." By J. T. Thorp. New and
 revised Edition issued by the Lodge as a Memorial to its
 Founder. With many illustrations.....post free 5s. 0d.
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The Lodge has for disposal a few copies of some of the earlier
 editions of the Transactions, also a few copies of "Reprints" and Masonic
 Papers by the late Wor. Bro. J. T. THORP. Apply for particulars to
 E. H. STORK, "Arundel," Ashfield Road, Leicester.

