

VICTORIA LODGE OF EDUCATION AND RESEARCH
650 Fisgard Street, Victoria, B.C. V8W 1R6
1980 - 4

THE THREE GREAT LIGHTS IN MASONRY

by Ralph H. Gauker

(Presented to the Pythagoras Lodge of Research, FAMA, Washington, D.C. 1970)

"On beingCompasses". Again the second and third degrees, "The same. . - your view." While they vary in position they never vary in value or the order of their Masonic importance. This would seem to be the sum and substance of the entire matter, but a study of them reveals a great deal more. Masonry, as a vast storehouse of knowledge and information accumulated over a period of centuries, consists of wise and serious truths, axioms or facts that need no further demonstration, incontrovertible statements that are accepted without contradiction; in fact, there are so many things in Masonry that we thus accept that we frequently lose sight of their value and importance. The candidate accepts our explanation of the Three Great Lights without ever questioning our reasons for thus acknowledging them. There must have been some good reason why the Fraternity selected them, so let us consider the matter for a few moments and draw some reasonable conclusions.

"The Bible.... faith." By the very honor which Masonry pays the Bible we are taught to revere every Book of Faith in which man has found help for today, hope for tomorrow, and lasting proof of eternal life. Whether it be in the books of Confucius; the Sacred writings of the Buddha; the Veda of the Brahman; the Koran of the Mohammedan; the five books of Moses comprising the Pentateuch of the Old Testament (the Jewish Dispensation); or, the Gospel of Jesus Christ as recorded in the New Testament (the Christian Faith). These are beyond question the most sacred writings for each one according to his faith. Although we honor every book of Faith in which man has found comfort and command, yet for us here, the Bible is supreme - at once the Mother-book of our literature and the Masterbook of the Lodge. The Bible opens when the Lodge opens; it closes when the Lodge closes. Without its divine guidance, no business is legal, no initiation valid, and no obligation binding. Thus, the Book of Faith rules the Craft in its labors as the sun rules the day, making its work a worship and the Lodge, a Temple.

Because the Holy Bible is accepted by us as the Most Sacred of all writing, you were requested to take your oaths upon it, for we believe that no one could be so inexpressibly base as to assume solemn and binding obligations upon its Sacred pages, seal the same with the simple act of affection, and then apathetically and utterly disregard them.

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To preserve, defend and obey the Bible is the first duty of every Mason from the Most Worshipful Grand Master in the Grand East to the humblest Entered Apprentice that ever stood in the northeast corner of a Lodge. However men may differ in their religious opinions, they all agree that in this Book are to be found those principles of truth, and laws of morality upon which to build an upright character and a stable social order. Its presence in the Lodge is proof against all pettiness, all low aims, impure motives or unworthy ideals, as well as a proof and prophecy of the moral manhood we seek to attain. In depth, in wonder, in beauty, in richness of moral truths, there is no other Book like it - no, none even near it.! Its pages are Holy, its laws binding, and its spirit is the breath of God. A Book, which, if everything else in our language should perish, would alone suffice to show the whole extent of its beauty and power At

once the most majestic thing in all literature, and by all odds the most spiritual thing we inherit. In its spiritual significance, it is the most valuable thing on earth.

At one point which marks the ceremony of the coronation of England's King, the Archbishop of Canterbury approaches his Majesty with a copy of the Bible, and says: "Our most gracious Sovereign, we present you with this Book, the most valuable thing this world affords. Here is wisdom; this is the Royal Law; these are the Oracles of the Living God. It is therefore only just and proper that we should further examine this Book, so let us approach it from another viewpoint.

While it is not a book of law, it records the Ten Commandments originally written by the finger of God on tablets of stone and handed down to Moses on Mt. Sinai, which Commandments constitute the greatest ethical code of moral laws ever given humanity to abide by.

While it is not a book on political science and economy, its basic policies for the government of man have never been excelled - or even equaled.

While it is not a medical treatise on sanitary engineering, the rules of health laid down by it are still of the greatest value.

While it is not a book on construction or architecture, it explains in detail the building of one of the world's most famous structures, "The Temple of Solomon".

While it is not a book of oratory, some of the finest addresses and most effective speeches ever made have been based on material taken from it.

While it is not a book of poetry, some of the most beautiful lines ever penned are to be found in the Songs of Solomon and the Psalms of David.

While it is not a book of love stories, one of the most profound stories of utter love and devotion is recorded in it. It is the story of a woman who sacrificed the worship of her gods, the traditions of her people, her friends, her family, her entire race, to lay all upon the altar of love. It was Ruth who said:
"Whither thou goest, I will go; and where thou lodgest, I will lodge; thy people shall be my people, and thy God, my God".

While it is not primarily a book of heroes and their brave deeds, its greatest episode is one of the supreme sacrifices; "Greater love hath no man than this, that he lay down his life for his friends".

While it is not a book of war and conquest, it relates the struggles of the Israelites among their enemies and above all, it acquaints us with the unique story of a general who commanded the sun to stand still until his victory had been achieved.

While it is not a book on military strategy, it records the most ingenious feat of strategy ever employed in the history of warfare. (The Shibboleth story and the substitution of the letter 'Sarnek'

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for that of 'Shim'). By the simple expediency of a password, Jephthah made his victory secure and then ventured with complete confidence on the inability of the Ephriamites to properly pronounce the first letter of that password.

How many of the forty and two thousand that fell on that day thus met their fate, we are not told; but in a military sense, even in this remote and modern day of warfare, a password is still used as a means of identification.

While the first part of this book as we see it here on the altar is devoted almost exclusively to one particular group of people, it is not prejudiced, and it is not propaganda, for it tells of their trials and errors, their mistakes and misfortunes, as well as their attainments, achievements, and accomplishments. It relates the life stories of Noah, Abraham, Isaac, Jacob, Joseph and Moses. Little did the daughter of Pharaoh of Egypt realize what vast, far-reaching consequences her moment of compassion would have on the history of her country, when she heard the little Hebrew boy crying in that little ark moored among the bulrushes on the banks of the river Nile! For when she saw him she took pity on him and sent one of her maids to find a Hebrew nurse for him, which by a most peculiar chain of circumstances turned out to be the mother of Moses.

In spite of the royal decree of her father, the Pharaoh, who had ordered all male Hebrew children destroyed at birth, she begged him and he relented. Thus, under Royal supervision, Moses was reared at court, taught the best education available to the priests of those remote days, daily coming in contact with court life, court intrigue, court decisions and royal decrees. In fact, Moses was a most powerful political figure in his time, for he made the throne of Pharaoh tremble with fear before he left Egypt with his people.

The Book further tells the story of the Israelites, of their years of bondage under their Egyptian task-masters, then of their wonderful deliverance, that magnificent passage of the Red Sea rendered possible by that miraculous East Wind. It tells of their trials and tribulations of forty years in the wilderness, following a pillar of cloud by day and a pillar of fire by night across that treacherous desert of southern Arabia, where all of them would have starved had it not been for the miracle of the manna. It also tells of their triumphant entrance into the Promised Land which Moses was permitted to see from the top of Mount Nebo before he died. It further tells of their rise as a great nation among the nations of the world under Joshua, David and Solomon. And I venture to say that the Israelite nation reached its zenith during the reign of its greatest Sovereign, Solomon, both in culture and civilization. It later tells of their decline and destruction by the armed forces of Nebuchadnezzar under the able command of his general, Nebuzarradan, who laid siege to the city of Jerusalem, and when - after one and a half years - the famine became so great as to force them to capitulate, they were carried captive to Babylon with all the Holy Vessels of the Holy House, Jerusalem was laid waste, and the Temple destroyed. Here they remained until Cyrus the Great, founder of the Persian monarchy, in the first year of his reign, set them free and gave them permission to return to Jerusalem and rebuild the Temple even with financial assistance from his own treasury.

Ezekiel and Jeremiah both prophesied the total destruction of the Temple, and Jesus recalled this as recorded in the 24 th chapter of Matthew. When, upon leaving the Temple, his disciples came to show him the buildings of the Temple, He turned, and pointing to it said: "See ye not all these things? Verily, I say unto you, there shall not be left here one stone upon another, that shall not be thrown down". So, in the year A.D. 70, when Titus, the pagan Roman general who had no knowledge of that prophecy, marched on Jerusalem to subdue a Jewish uprising and vent his malicious hatred upon them, he completed the destruction of the City and the Temple. History tells us that he so completely destroyed it

as to leave "not one stone upon another". All this is recorded accurately and yet quite unimpassionedly.

While it is a book of both history and prophecy it is also a sure guide to the Truth, and a lasting proof of a hereafter, for it speaks freely "of a glorious resurrection and a blessed immortality". And while

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it is not a book that pleases everyone, it is a book in which many have found lasting peace and consolation, and for which many have died. It is truly the inestimable gift of God to humanity, and the Fraternity therefore selected it as the First Great Light in Masonry, and dedicated it to Almighty God.

"The Square is of his office." When we speak of a Square man we think of an honest man. To explain the evolution of the square from a tool of the operative mason to a symbol of honesty, integrity, right dealing and good character, it is necessary to define it in terms of what it accomplishes as well as what it is. A square is an instrument by which operative masons can ascertain if two surfaces are at right angles to each other. It is also an instrument used in the hewing of stone to determine when the perfect ashlar has wholly emerged from the rough ashlar. Hewing stone is wholly a process of taking away, never one of adding to. It takes patient and painstaking work with gavel and chisel to remove and chip off the outer layers and imperfections so as to reveal the perfect ashlar within, but once the work is done, it is finished. More taken away from perfection merely produces imperfection. A square stone remains a square stone, and no movement will alter its squareness. It may be tumbled about, swung in mid-air, poised on edge, or set in a wall, yet it will lose no part of its squareness. By the same token, the Master Mason of good character may be tumbled about in the world, dangled in the space of misfit, be precariously balanced economically, or he an integer in solid society, but he retains his good character even as the square retains its squareness.

The importance of the perfect right angle in the square by which stones are shaped can hardly be overestimated. Cathedral builders erected their temples for all time. How well they built, a hundred glorious structures in the old world today mutely testify. They built well because they knew the secret of the square. Today most any school boy knows the simple secret of the square, but during the centuries in which the Cathedrals were built this was the closely guarded wisdom of the Masters alone

The operative Master's great secret was knowing how to try the square. It was by this means that they tested the working tools of the Fellows of the Craft, for by doing so often enough it was impossible for either their tools or their work to materially err.

Pass not this lesson lightly, my Brethren, but regard it with the reverence it deserves, for surely it is one of the great teachings of Masonry concealed within a symbol which is plain for any man to read if he has Masonry in his heart.

"Tools, and instruments of architecture, and symbolic emblems most expressive are selected by the Fraternity to imprint upon the mind wise and serious truths, and thus through a succession of ages are transmitted unimpaired the most excellent tenets of our Institution."

Thus the Fraternity selected the symbol of the great secret of the Master Builders as the Second Great Light in Masonry and dedicated it to the Master to whom it rightly belongs.

"And the compasses Mason." As you have noticed, the square and compasses are nearly always linked together and that is true as far back as we can go. In the sixth book of philosophy of Mencius in ancient China we find these words: "A master mason in teaching apprentices makes use of the compasses and the square. Ye who are engaged in the pursuit of wisdom must also use the compasses and square." Note the order of the words, the compasses have first place as they should have to a Master Mason. Remember, my Brethren, when you wereyou found the square resting wholly upon the Compasses.

Now we shall take the compasses apart from the square and discover what they teach. I dare say there is no more practical lesson in Masonry and it behooves us all to learn it well and lay it to heart. You will recall this phrase from the charge of the First Degree; "There are three great duties which you as a Mason are charged to inculcate, to God, your neighbor and yourself'. As the Holy Bible reveals our duties to God, and the Square instructs us in our duties to our neighbors, so the Compasses teach us the

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obligations we owe to ourselves. What these obligations are should not have to be made any plainer to any Master Mason, for it is the imperative, everyday duty to circumscribe his desires and keep his passions within due bounds towards all men. Our excellent King Solomon said centuries ago: "better is he that ruleth his spirit than he that taketh a city".

To know ourselves, our strength, our weaknesses, our desires, and our limitations, is the first principle of wisdom. Lacking such knowledge a man goes too far, loses control of himself and by that very fact in some measure loses his self-respect which is the cornerstone of his character. If he loses respect for himself he loses respect for others and goes down the road to destruction like a star out of orbit.

How to properly use the Compasses is one of the finest of the Arts, demanding the highest skill of a Master Mason. Since this instrument instructs us all to strive to attain and achieve that truly Masonic Circumspection, the Fraternity has selected it as the Third Great Light in Masonry and dedicated it to the Craft.

The Master Mason who is properly instructed and who carefully follows the practical application of the Compasses will rest one point on the innermost center of his being and with the other describe a circle about himself beyond which he will never permit his pride, his prejudices, his passions, or his desires to betray him. Within this circle he will live and labor and grow, and when by virtue of his spiritual growth he reaches the outer rim of that circle he will be eminently competent to draw another and larger circle and thereby attain a new and more beautiful concept of life.

Oliver Wendell Holmes expressed the thought in verse much better than I can ever hope to express it in prose, and so in closing, I quote to you from his

"Chambered Nautilus" -

"Build thee more stately mansions, O, my soul,
As the 'swift seasons roll.
Leave thy low-vaulted past!
Let each new Temple nobler than the last
Shut thee from Heaven with a dome more vast
Till though at length art free,

Leaving thine outgrown shell by life's unresting sea."

(With grateful appreciation to Illustrious Brothers, Carl H. Claudy, 33°, P.G.M., D.C., and Joseph Fort Newton, 33°, one of Masonry's greatest scholars, from whose works I have generously borrowed.)

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(The opinions expressed in the following paper are those of the Author and do not necessarily reflect those of the Victoria Lodge of Education and Research)

1980 - 5

THE SYMBOLS ON THE CARPET ON THE FLOOR OF THE LODGE ROOM
OF THE MASONIC TEMPLE, VICTORIA, B.C.

By R. W. Bro J T Marshall and M.W. Bro. K. Reid, 1935 Revised by M.W. Bro. K. Reid, 1980

INTRODUCTION

The first presentation of a paper on the subject of the symbolism of the Carpet covering the floor of the lodge room of the Masonic Temple in Victoria, B.C. was made on the 18th of April, 1935 by the late R. W Bro. John T. Marshall jointly with the present writer, both members of the original Lodge of Instruction connected with Victoria Columbia Lodge No.1, A.F. & A.M., B.C.R. The preparation and

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presentation of the original paper was made at the suggestion of the late M.W. Bro. William Bland, who was then the preceptor of the Lodge of Instruction. This original presentation created considerable interest as a subject of Masonic Education, . so much so that in 1938 it was completely revised and rewritten and again presented to the Lodge of Instruction by the same authors.

When the Victoria-Columbia Lodge of Instruction was succeeded by the Victoria District Lodge of Education and Research in the year 1938 under license from the Grand Lodge of British Columbia, interest was again revived in the subject of the symbols on the Lodge Room Carpet, and Bros. Marshall and Reid were again requested to present their paper, this time to the enlarged Lodge of Education and Research.

Bro. Marshall was installed as Worshipful Master of Victoria Columbia Lodge No.1 in January 1940, and the following year was transferred to Ottawa as an employee of the Federal Government.

Following that time, numerous requests have been made by various Lodges in the Victoria area and elsewhere for the representation in consequence of the very great interest it had produced as a subject of masonic education. In the absence of Wor. Bro. Marshall because of his transferal to Ottawa, all subsequent presentations have been made by the present writer, and in each instance it has been found expedient due to circumstances of the occasion to re-write and re-arrange the text, making certain enlargements and some additions where necessary.

The accompanying list shows a record of the presentations that have been made to date, as far as can be remembered, over the forty-five years since its first presentation to the Lodge of Instruction in

1933.

Kenneth Reid, P. G.M.. 30 January, 1980 Victoria, B.C.

THE SYMBOLS ON THE LODGE ROOM CARPET MASONIC TEMPLE, VICTORIA, B.C.

THE HISTORY OF THE CARPET

The present carpet covering the floor of the Lodge Room of the Victoria Masonic Temple is the third carpet of its type and pattern to be laid in this Lodge Room. The third carpet was laid in May and June 1979, in the building at 650 Fisgard Street Victoria, B.C.

Forced to vacate its previous location on the east side of Government Street at the intersection of what is now View Street, when the building of T.H. Hibben & Co., Stationers and Book Sellers, the top floor of which was occupied by the early Masonic fraternity of the city, was demolished in 1878 to make way for the extension of View Street from Broad Street to Government Street, the present Masonic Temple building was built by the Masons and dedicated by the Grand Lodge of British Columbia on October 28th, 1878

Just how the Lodge Room was furnished in those early days we are not sure. We believe there was a carpet runner west of the Altar. The minutes of the first Hall Committee (Feb. 16th, 1885) have been searched from that date to the year 1915, and no reference to a lodge room carpet can be found, either in the old Lodge Room on Government Street or the new Temple on Fisgard Street, except that on 13th October, 1885, authority was given to purchase a patent carpet sweeper for \$6.00, and again on 9th May, 1889, that the offer of John Weiler (Weiler Bros. Ltd., furniture dealers) to furnish the Lodge Room including a carpet was satisfactory..

But we do know that the present carpet is the third one of its type to be laid on the Lodge Room floor of the present building. Although no reference is to be found in our minutes, we have been reliably informed many years ago by Brethren now deceased that the first or original carpet was laid in the year 1909. The late Brother Joseph Hilton, a carpet layer with Weiler Bros. for many years, and a member of Vancouver and Quadra Lodge No.2, informed the writer that he had laid the original carpet. He also

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assisted in laying the second carpet in 1953. It has been said that the original carpet was made in England and was a replica of one used by the United Grand Lodge of England. It is reputed to have cost about \$2,000.00 when laid in 1909.

The original carpet covered the complete main floor wall to wall from under the front row of seats on each side, and included a 27" border all around with a pattern showing groups of three and five stars alternating, the whole interwoven with the leaf pattern of the Lotus plant similar to that of the main carpet. When the 1909 carpet was replaced in the summer of 1953 the pattern for this border was not available and the original border from the old carpet was used to carpet the three dias in the East, West and south, until sometime after 1953 when these areas were covered with the Royal blue carpet presently existing.

In 1979, after 26 years of hard wear it was decided by the Directors of the Masonic Temple Association that the second carpet should be replaced. It was learned that the pattern for the design was no longer available in Toronto, and an order was placed with carpet manufacturers in Scotland for a new carpet to cover the main floor. This carpet arrived from Scotland in April of 1979, and was

laid in June of that year. It is of much superior quality to either of the previous carpets and was laid with a quality undercarpet for longer life and greater resiliency. The cost of this new carpet was just over \$18,000.00, not including the cost of laying.

The better portions of the 1953 carpet were used to carpet the floor of the Library Room, since the former carpet in this room was in need of replacement also, having been donated by Wor. Bro. Fred Bartholomew of Victoria Columbia Lodge and laid in 1953. Many small fairly respectable pieces of this old Masonic carpet containing the full design were cut up and sold to members desiring pieces of the same.

The Lodge Room Carpet laid in 1953 was manufactured by:-
TORONTO CARPET MANUFACTURING COMPANY
TORONTO, ONTARIO

Panern #286 Colour 27
Specification Brussels
Cost 1953 per lin. yard 27" wide \$10.00
Supplied by: Home Furniture Company, Victoria, B.C.
F.W. Bartholomew Manager.
30 January, 1980. K. Reid, P.G.M.

THE SYMBOLS ON THE LODGE ROOM CARPET
Masonic Temple, Victoria, B. C.

Their Identification and a Brief Explanation of their Symbolism
SYMBOL - "A visible sign with which a spiritual feeling, emotion, or idea is connected." - by Muller

THE SYMBOL THE SYMBOLISM

1 SQUARE The builder's square, being a right angle of 90° and one quarter part (Morality) of a perfect circle or the Jewel of the Worshipful Master, and is the emblem of Morality signifying our duty to our Brother and to our neighbour. It is also one of the working tools of the Fellow Craft Freemason in the English type of Ritual

2. COMPASSES The Compasses is the Jewel of a Past Master and the most pre-eminent emblem of Virtue and the true measure of a Mason's life and

16. conduct depicting our duty to ourselves, and to circumscribe our actions and to control our passions. It is one of the Working Tools of a Master, English Ritual.

3. SQUARE & COMPASSES This is the universal badge of a Master Mason and a symbol of Universal Brother. The Square and Compasses when combined (Universal is emblematic of our duty to ourselves and the whole Craft, to Brotherhood) regulate our lives and actions by figuratively applying the principles of the Square and Compasses to keep ourselves within the bounds of Truth, Honour and Virtue.

4 47th PROPOSITION This is also an emblem or Jewel of a Past Master. It represents the Theorem of Pythagoras which he is said to have discovered while in Egypt and is the 47th Proposition of Euclid's Elements of Geometry, the proof of

which was discovered by the early Greeks and honours Pythagoras as its founder. It is a symbol of perfection attained in the fundamental principles of our Order and is a symbol of the production of the world by the generative and prolific powers of the Greeks and represents Wisdom and the Universal Nature of Life.

5. RIGHT ANGLED TRIANGLE This is a triangle with one angle of 90 called a right angle. It is seen within the illustration of the Square and Compasses on our carpet (Universal Nature) which illustrates their close relationship. It is the basis of Pythagoras' Theorem and a symbol of Universal Nature and its regenerative powers

6 PERFECT SQUARE This is a rectangle with four right angles and four sides of equal length It is an extension of the builder's square, the emblem of morality, and is a product of Pythagoras' Theorem in which three perfect squares are in mathematical relation to each other. Like the builder's square it is a symbol of Morality.

7. BLAZING STAR When Lines of Radiation are external to a Masonic Symbol such as (Divine Providence) surround the Square and Compasses in the design on our carpet, they form what is known as a Glory, sometimes referred to as the Blazing Star. The central figure in the design of the carpet is in the form of a Blazing Star, often called the Glory in the Center, or just The Glory. Instead of the Square and Compasses the central figure could be a Star or any other suitable symbol. In our case there is contained within the Glory, the Square and Compasses, also Pythagoras' Theorem, and the whole is surrounded by a group of seven stars. The Glory refers to the sun which enlightens the earth dispensing its blessings to mankind in general, and is emblematic of Divine Providence. It is also said to be one of the ornaments of the Lodge.

8. PORCH Prominent in the design surrounding the central Square Compasses (Birth) are illustrations of a porchway representing the entrance to King Solomon's Temple. This porch measured twenty cubits or about 30 feet square. It is symbolic of the birth or beginning of our mortal existence and our re-birth into the world of Masonic Light.

9. DORMER At the front of the porch above the doorway is to be seen a dormer (Divine Light) and window designed to give light to the porchway or entrance, 17.

considered to be another of the ornaments of the Lodge. It is emblematic of the Divine Light which comes from above to enlighten the Master Mason.

10. MORNING STAR Seen through the window of the Dormer, above the Porch(9), is a five

(Peace and pointed Star. in our ritual this star is referred to as "---that bright

Salvation) Morning Star whose rising brings peace and salvation to the faithful

and obedient of the human race." As seen through the Dormer the

Morning Star is the symbol of Peace and Salvation.

11. SQUARE PAVEMENT The floor supporting the Porchway is of squared pavement (Virtue and Vice) and was for the high priest to walk upon. This is a very ancient and legendary symbol and consists of alternate black and white mosaic pavement representing the diversity of objects which decorate and adorn the Creation, hence another of the ornaments of our Masonic Lodge. The alternate white and black pavement is symbolic of the opposites in human life; right and wrong; good and evil; truth and falsehood; happiness and misery; virtue and vice.

12. COLUMN In architecture the column is intended to both support and adorn (Power) the building. In Freemasonry columns have a symbolic significance as the supports of a Lodge, such as the columns of Wisdom, Strength and Beauty, and are emblematic of the power of the Deity.

TILE ROYAL We now come to a group of symbols which are obviously foreign ARCH SYMBOLS to Craft Masonry. Some of you may have noticed them. They include

the following:

- The Arch Sanctum Sanctorum
- The Keystone Equilateral Triangle
- The Veils Interlaced Triangles
- The Ark of the Covenant Tau Cross

What are these Royal Arch Symbols doing on a Craft Lodge Carpet? Their presence here is prime evidence of the antiquity of the design of this carpet which must date prior to the year 1813, the date of the formation of the United Grand Lodge of England by the Ancients and the Moderns. Prior to that date the Royal Arch Degree was part and parcel of or the conclusion of the Master Mason Degree as practiced at that time. Following the amalgamation of the two Grand Lodges, the Ancients and the Moderns in 1813, the Royal Arch Degree was separated from the Craft Lodges and placed under separate Chapters as they are today. And so we find these Royal Arch symbols have a legitimate place in the design of our carpet by right of antiquity, and their prior close association with the early Craft Lodges. Let us examine the symbolism of these few Royal Arch emblems.

13. THE ARCH The most prominent Royal Arch symbol shown on our carpet is the (The Arch of Heaven) illustration of the Arch. The Arch is an architectural structure of great antiquity, said to have first been used in the building of King Solomon's Temple. However antiquarians have traced its use to at least 460 years earlier than that event. The arch shown here is the Arch of Solomon, or Catenarian, or natural arch as formed by gravity on a freely suspended flexible member. Symbolically it represents the dome of the sky, or the Arch of Heaven.

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14 KEYSTONE The arch and its keystone were together one of the great (Stability) secrets of the Operative masons and the Master Builders of

early

times, the keystone being the final element which locked the whole structure together into one stable mass. Hence the keystone is a symbol of Stability and plays an important part in the Royal Arch Ceremonies.

15 THE VEILS Beyond the Arch, and particularly obscuring the entrance to (Universe) whatever lies beyond, we see what appears to be a curtain or veils

obscuring our vision, and representing the veils of blue, purple, scarlet and fine-twined white linen, which divided the Tabernacle of Moses in Biblical times. They are the symbols of the Universe, or

all

creation.

16. THE ARK The representation seen here within the Arch could be an Altar,

(Intercession) but more likely it is the Ark of the Covenant, and intended to be the

later. The Ark of the Covenant was the chest made of shittim wood by Moses at God's command as the repository of the two tablets of stone on which were written the Ten Commandments. It also contained a golden pot of manna, and Aaron's rod. King Solomon's Temple was designed as a permanent resting place for the Ark of the Covenant, where it was placed in the Sanctum Sanctorum or Holy of Holies The Ark is symbolic of intercession for sin.

17 SANCTUM Beyond the Veils we see the Ark, and beyond the Ark, in the SANCTORUM blackness of the unknown, is the Sanctum Sanctorum, or Holy (Master's Lodge) of Holies of King Solomon's Temple. It was situated at the western

end of the building, without windows, and was separated from the rest of the Temple by heavy veils or curtains, and wherein was contained the sacred Ark of the Covenant for which the Temple was built. This Sanctorum was entered only by the High Priest on solemn occasions It is symbolic of the Master's Lodge for the performance of the most sacred rites of Ancient Craft Initiation.

18.EQUILATERAL Centrally located in the border surrounding the design we see a

TRIANGLE number of other symbols, one of which is the equilateral triangle, in

(Diety) fact two equilateral triangles contained within a circle. The equilateral

triangle is a Royal Arch symbol and does not belong to Craft Masonry. It is considered to be a perfect figure, having perfectly

equal

sides and equal angles, and is therefore a symbol of the Diety, or

the

Great Architect of the Universe.

19. INTERLACED Two equilateral triangles interlaced as shown in our illustration, TRIANGLES represent the union or interdependence of God and man, the

(Universal upper triangle representing God in Heaven, and the lower triangle dependence) man on earth. It is the foundation of the six-pointed star, called

Hexapha, symbol of the Universe. It is also known as the Star of David, and was adopted as the Seal of Solomon, and is symbolic of the Universal Dependence on God by man.

20. TAU CROSS (Salvation) Within the interlaced triangles will be seen a representation of the Greek letter T, the 19th letter of the Greek alphabet, commonly known to Royal Arch Masons as a Tau Cross. This symbol

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was used by the early Egyptians as a mark to record the height of the floodwaters of the River Nile in the event of the destruction of crops or danger to people, and later became a good luck charm, or Amulet. It has been adopted by Royal Arch Masons as a symbol of Eternal Life or Salvation from Death.

Returning now to Craft Masonry symbols, but before leaving the Porch-Sanctuarium-Ark of the Covenant Group, we find our next symbol, the three steps.

21 THREE STEPS (Human Life) Looking into the Sanctum Sanctorum through the Arch and beyond the veils we see illustrated on our carpet, the Ark of the Covenant and note that it is elevated upon a dais of three steps above the level of the entrance. These Three Steps are also an important Craft symbol. We remember that the Master's stations in our Lodges are also elevated three steps above the Lodge Room floor. Besides being symbolic of the three degrees in Craft Masonry, the Three Steps are symbolic of the three ages of man; youth, manhood and old age. They are also symbolic of the three who rule a Lodge, the Worshipful Master and his two Wardens, who in turn rule as representatives of the three Grand Masters who bore sway at the building of the first Temple at Jerusalem, Solomon, King of Israel; Hiram, King of Tyre and Hiram Abiff. The Three Steps then, may be considered symbolic of these three stages of human life, youth, manhood and old age.

22 THE CIRCLE (Eternity) In every age the Circle has been credited with magical properties protecting from evil everything enclosed within it. The Circle, having neither beginning nor end is considered a symbol of eternity.

23 A CIRCLE SURROUNDING A SYMBOL (Protection) In the design of this carpet are to be seen many examples of masonic symbols surrounded by a circle as though to protect them from evil and adversity by its mystical powers. Examples can be noted on our carpet such as the square, level, plumb rule, compasses, star, interlaced triangles, crossed keys, etc. This combined emblem is a symbol of Divine Protection.

24. THE LEVEL (Equality) The Level is the distinctive Jewel of the Senior Warden and is another of the working Tools or the Fellow Craft Freemason.
It is a symbol of equality of station of all men before God. In the sight of God all men are equal, subject to the same infirmities, hastening to the same goal, and preparing to be judged by the same law. In this sense only do Masons speak of the equality which should reign in the Lodge. The Level admonishes the Fellow Craft by its peculiar use of that vast level of time on which all men are travelling to its limit of eternity.

25. RADIATIONS When Lines of Radiation emanate externally from a masonic

symbol

(Divine Light) such as are seen surrounding the right-angled triangle of the Pythagoras' Theorem and the square and compasses on our carpet, or from a Star, they form what is known as a Glory, as was noted in our description of the Blazing Star (7). When the

Lines of

are

(22),
20.

and

Radiation appear to emanate from center of the symbol, such as seen surrounding the Equilateral Triangles (17), and the Level

on our carpet, they indicate the Divine origin of that symbol, symbolically are referred to as a Divine Light.

26. THE PLUMB The plumb is the distinctive jewel of the Junior Warden and the third

(Uprightness) Working Tool of the Fellow Craft Freemason. Masonically the Plumb

is a symbol of the moral uprightness, integrity and rectitude of human

conduct. He whose life is not supported by an upright course of conduct, but whose principles are swayed by the uncertain dictates of interest or passion, cannot long sustain a worthy reputation, and must soon sink beneath the estimation of every good and virtuous citizen..

27. CROSSED KEYS Included in the common border of the design is shown the Crossed (Authority & Keys surrounded by a Circle. The Crossed Keys is the Jewel of circumspection) the Treasurer of the Lodge. The key was anciently an emblem of power, and as such has been adopted as the Jewel of the Treasurer of the Lodge because it is he who has the purse strings under his command. Therefore the Key, or the Crossed Keys is a symbol of Power and Authority, or Silence and Circumspection..

28. COLLAR Surrounding the central figure of the Blazing Star and the group of

(Brotherhood) seven stars is seen as a chain or collar consisting of various emblems

similar to

Star within

is not

illustration

a symbol

or symbols linked together in the form of a chain or collar

the collar worn by the Grand Master of our Order, showing a rectangle or parallelopipedon containing the letters G L; a

a Circle and a Comacine Knot alternately. This collar or chain

necessarily a masonic symbol in itself; but rather an

serving to identify the origin of the whole, and if considered

would represent Brotherhood.

29. RECTANGLE The rectangle, or oblong square as it is called in our lectures is a

(The Lodge) is a parallelopipedon, the length of which is twice its

breadth. It is symbolic of the rectangular form of the Lodge, the shape of King Solomon's Temple, and the Ark of the Covenant. It represents the shape of the Lodge and contains the letters G L presumably pertaining to Grand Lodge.

30. COMACINE KNOT This is an interesting and clever figure consisting of two figures 8 and (Eternity) and a circle all interwoven with each other. Its origin dates from the Comacine Masters of Lake Como in Northern Italy, a learned and clever group of monks and builders who maintained the operative secrets of the builders art during the dark ages of history. (from 476 A.D. to the Renaissance about 1,000 A.D.) It was a mysterious symbol of the Comacine Guild, and is symbolic of Eternity, having like the circle, neither beginning or end.

31. THE STAR Depicted on the Master's Collar is seen a 5-pointed Star within (Peace and within a Circle, also 7 of them are seen in a group about the Salvation central Blazing Star. This star is similar to the Pentalfa of or Health) Pythagoras which was a symbol of health. It is of comparatively recent origin and is not counted among the ancient symbols of masonry. In this form it is typical of the Bond of Brotherly Love which unites the whole Fraternity. It is also said to be a symbol of the Five Points of Fellowship.

32. THREE STARS The original carpet in the Lodge Room, laid in 1909, had an 18" (3 Masters who border around it depicting alternate groups of 3 and 5 Stars form a Lodge) interspersed with Lotus flowers. Unfortunately this border was unavailable for succeeding replacements. Three, one of the sacred numbers of Freemasonry, was considered among the pagan nations as the chief of the mystical numbers because it contains within itself a beginning, a middle and an end. In Freemasonry the number 3 is the most important and universal in its application of all the mystical numbers. It pervades our whole ritual - three degrees of ancient Craft masonry; three principal officers of a Lodge; three supports; three ornaments; three Greater and Lesser Lights; three Moveable and three Immovable Jewels; three principal tenets; three rounds of Jacob's ladder; three working tools for each degree; three principal Orders of Architecture; three important human senses; three recreant Fellowcrafts; etc. It is said that the number 3 occurs at least 35 times in our Entered Apprentice Degree ritual The Three Stars are symbolic of the three Masters who form a Lodge

33. FIVE STARS Five, another of the sacred numbers of Freemasonry is formed (3 Masters plus by a combination of the first even number or digit with the 2 Fellowcrafts first odd digit, 2 A 3. A group of 5 Stars is symbolic of the five who hold a lodge) who hold a Lodge, two Fellowcrafts added to the former

three.

34. SEVEN STARS Among all the ancient nations the number 7 has ever been
(Perfection) considered a sacred
number, and in every system of antiquity we
find frequent reference to it. Reference is made here to that
part of
our Tracing Board lecture which says, ".....an
ethereal mansion,
veiled from mortal eyes by the starry firmament,
emblematically
depicted here by seven stars, which have an allusion to as
many
regularly made Masons, without which number no Lodge is
perfect," This group of seven stars is symbolic of two
Entered Apprentices being added to the former five, making 3
masters, 2 fellowcrafts, and 2 entered apprentices, all of whom
form a perfect or symbolic lodge.

35 THE LOTUS Interwoven throughout the whole design of the carpet enhancing
FLOWER its interest and beauty, appears the lily-work of the Lotus
plant
(Purity & Peace) representing the water lily, the most beautiful of all
the field flowers
of ancient Judea.

36. BLUE Even the colours of our carpet have their masonic
significance.
(Friendship & The dark blue of the background is the Royal
or Oxford blue of benevolence) Grand Lodge, as used
on our Grand Lodge regalia and like the light
or Cambridge blue of the Craft Lodge is symbolic
of Friendship
and benevolence.

37. RED Red is the adopted colour of Capitular or Royal Arch Freemasonry
(Fervency as seen depicted in the colour of the leaves of the Lotus
plant in
& Zeal) our design and some of the background. The colour red is
symbolic of fervency and zeal, faith, fortitude, divine love,
magnanimity and in
the suggestion of blood --martyrdom..

22.

38. BLACK Light is required to produce colour, and the absence of light
(Secrecy & results in black or complete darkness. Hence black is
the symbol
Sorrow) of ignorance, secrecy, silence, grief, sorrow, the
darkness of death and fear of the unknown. Seeking into the
Sanctum Sanctorum, past the Veils, the curtain obscuring our
vision we observe nothing but
darkness, blackness, the great secret of the unknown,
Eternity.

At the beginning of this address we defined symbolism as: "A visible sign
with which a spiritual feeling, emotion or idea is connected.

Another definition could be expressed as follows:- "A symbol is a concrete figure or object used to represent something abstract; as a dove is a symbol of peace, the cross a symbol of salvation, the square a symbol of morality and the level of equality.

Freemasonry is confessedly an allegorical system, and all its teachings and secrets must partake in common of its emblematical construction. The symbols on our carpet have been woven into the design purposely to teach and remind us of the allegorical lessons of our ancient Craft.

Victoria, B. C. Kenneth Reid, P.G.M..

25 February, 1980 Victoria Columbia Lodge No. 1

A.F. & A. M., B.C.R.

THE 1979 Masonic Carpet

The new Lodge Room Carpet laid in 1979 was manufactured by:

TEMPLETON CARPETS LTD., GLASGOW, SCOTLAND.

Canadian representatives: -

Templeton Carpets (Canada) Limited,

160 Disco Road, Rexdale, Ontario. M9W 1M4 Tel. (416)675-1002

1608 West 5th Ave., Vancouver, B. C. V6J 1N8 Tel. (604) 734-2254

Specification:- Luxury Wilton, 80% worsted wool yarn, 20% nylon worsted

Quantity:- 240 square yards

Quotations:- \$19,915.16 F.O.B. Victoria, B.C. including sewing

Federal and Provincial taxes \$79.03 / sq. yd.