

THE KEYSTONE



Publication of the Grand Chapter of Royal Arch Masons
of British Columbia and Yukon

The Grand Chaplain's Message

Volume 5, Issue 2
September 2005

If We're Good Guys How Did We Get Such A
Bad Reputation?

In this last year I have had contact with two well known born-again Christian Masons. The first is David Julian; he has been Grand Organist and Grand Bible Bearer for the Grand Lodge of Washington, the second is Dr. Gary Leazer; who is the Editor of the U.S. Royal Arch Mason Magazine. These men are respected authors, lecturers, scholars, Christians and Freemasons. In my brief communication with these men, and others I have a question: If we're good guys how did we get such a bad reputation?

I believe the answer is long, complex and probably better left for discussion to the Allied Masonic Degrees or a Lodge of Education and Research.

I want to look at having a bad reputation; but still being good. Most of the great men of the past had bad reputations with the establishment. I'm sure George Washington was as much a favorite of the British government in his day, as was Ghandi in later years. There is not a social, religious, or political privilege that was not fought for and bought by people with bad reputations. It is these that have vindicated humanity in every struggle. This stubborn group that by desiring to beat down the dragons worshipped by their fathers, wrote books like Pilgrim's Progress and railed against the wrongs of society. They stood in the vanguard of every moral conflict, ignoring what society thought about them, and achieved what is noble and true.

Menno Simons, the 16th century Dutch Reformer, and his family suffered years of abuse, oppression, and persecution. An Imperial edict issued by



Charles V said, "No one is to receive Menno Simons in house or on his property. No one is to give him shelter, provision, speak with him, or read his books; on penalty of loss of life and all property." Menno Simons though hunted and in great danger, dared to continue to say things like, "A real Christian walks the straight and narrow –not the broad and open way."

(cont. on page 3)



M.E.C.
George W. Eaton

**Royal Arch Masons
of
British Columbia
And Yukon**

**Grand
Chapter
Convocation**

**September 15-17
Penticton, BC**

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The Twelve Grand Points of Masonry

In December of 2003, the Keystone described the Colours of Freemasonry. I thought it might be interesting to pursue that topic further by explaining the Twelve Grand Points of Masonry, each of which is associated with one of the twelve tribes of Israel, whose relationship is often depicted in Freemasonry as an arrangement of the twelve colours of the stones associated with the twelve tribes. That arrangement is the one found on the breast-plate of a Jewish High priest, a symbol associated with the Holy Order of High Priest in York Rite Masonry. The colours, arranged in three rows and four columns, are read from right to left, just as is the Hebrew language.

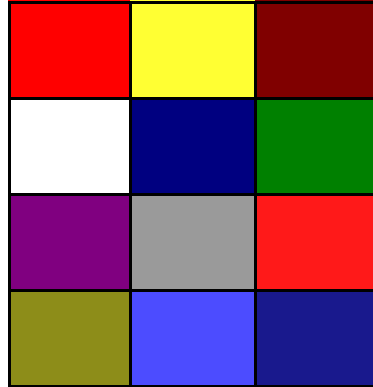
Old English Masonry contained twelve original points felt to form the whole basis or the system of Freemasonry. Though they were struck from the ritual by the Grand Lodge of England in 1813, and so never introduced into North America, they are interesting in that they refer each of the essential parts of the ceremony of initiation to the twelve tribes of Israel (not entirely in order).

1. To Ruben was referred the *opening of the lodge*, because he was the first born of his father. The colour of the tribe is the deep reddish-purple of the ruby.

2. To Simeon was referred the *preparation* of the candidate, because he prepared the instruments for the destruction of the Schechemites. The colour of the tribe is the pale yellow-green of the topaz.

3. To Levi was referred the *report*, because he gave a signal or report to his brothers when they

assailed the men of Shechen. The colour of the tribe is the fiery red of the carbuncle.



4. To Judah was referred the *entrance* of the candidate, because that tribe first entered the promised land. The colour of the tribe is the pure green of the emerald.

5. To Zebulun was referred the *prayer*, because the prayer and blessing of his father was conferred on him in preference to his brother, Issachar. The colour of the tribe is the perfect white of the diamond.

6. To Issachar was referred the *circumambulation*, because as an indolent and thriftless tribe, they required a leader to advance them to an equal elevation with the other tribes. The colour of the tribe is the deep blue of the sapphire.

7. To Dan was referred the ceremony of *advancing* to the altar, as a contrast with the rapid advance of that tribe to idolatry. The colour of the tribe is the dull red of the hyacinth.

8. To Gad was referred the *obligation*, because of the vow of Jephtha, a member of that tribe. The colour of the tribe is the purple of the amethyst.

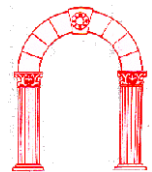
9. To Asher was referred the time when the candidate was *entrusted*, because the rich fertility of their district was comparable to the richness of the masonic wisdom which the candidate then received. The colour of the tribe is the bluish-green of the beryl.

10. To Naphthali was referred the *investment*, when the candidate, having received his apron, was declared free, because the tribe of Naphthali had a peculiar freedom attached to them in conformity with the blessing pronounced by Moses. The colour of the tribe is the dusky grey of the agate.

11. To Joseph was referred the *north-east corner*, because, as this reminds us of the most superficial part of masonry, so the two half-tribes of which the tribe of Joseph was composed were accounted more superficial than the rest. The colour of the tribe is the bluish-white of the onyx.

12. To Benjamin was referred the *closing of the lodge*, because he was the last son of Jacob. The colour of the tribe is the green clouded with red or yellow of the Jasper.

Mackey, Albert G. 1908. *Lexicon and History of Freemasonry*. T.A. McClure; London. 570 pp.



Grand Chaplain's Message

(cont. from page 1)

Even the religious men of Jesus day condemned him: Mark 2:16 "And when the scribes and Pharisees saw him eat with publicans and sinners, they said to his disciples, how is it that he eats and drinks with publicans and sinners?" The Bible says, Mark 2:17 "When Jesus heard it, he saith unto them, They that are whole have no need of the physician, but they that are sick: I came not to call the righteous, but sinners to repentance."

We need to speak up for what is right, though the right be on a scaffold; and wrong sits in the seat of power. We must stand up for what is right, even if with right and truth we share a wretched crust of bread. Let future generations worry about our reputation. Every generation busies itself with gathering the ashes of the martyred heroes of the past. If someday that becomes the fate of us as Royal Arch Masons, so be it; let us continue to do all that is

in our power to do right.

In Pilgrim's Progress, the main character Christian is traveling to the Celestial City (heaven). He must pass through a town called Vanity Fair where all the riches of this world are for sale. The merchants ask him what do you buy? He replies, "we buy the Truth, and sell it not."

In conclusion, I am reminded of a poem I read many years ago. It is entitled "No Enemies?"

He has no enemies, you say? My friend, your boast is poor:

He who hath mingled in the fray, of duty, that the brave endure,

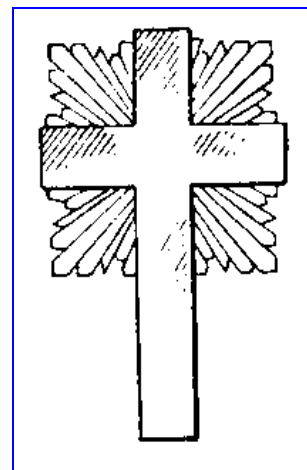
Must have made foes. If he has none, small is the work that he has done.

He has hit no traitor on the hip; he has cast no cup from tempted lip;

He has never turned the wrong to right, he has been a coward in the fight.

As Masons let us always do what's right; let us buy the Truth, and sell it not.

VEC Rev. Dr.
Joel J. Chiri
Grand Chaplain



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The Keystone is a publication of
The Grand Chapter of
Royal Arch Masons of
British Columbia and Yukon

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Architecture in Freemasonry

In anticipation of the architectural symbolism promised in Dan Brown's new book which draws strongly on the story of Freemasonry (see below), I have excerpted part of a paper on Architecture in Freemasonry:

The symbols and allegories that illustrate and guide Freemasonry are drawn from the history of occidental architecture and building. A number of our architectural symbols are derived from the architecture of classical Greece.

Many architectural historians feel that the horizontal beam supported by posts (an early Greek architectural symbol of fraternal unity) was the inspiration for the outstanding feature of classical Greek architecture, the pillar or column. It was the Greeks who developed the five orders of architecture; the Tuscan, the Doric, the Ionic, the Corinthian and the Composite, each of which is distinguished by its particular style of column.

The Tuscan column is the most simple of the five orders,

with a plain, thickened column and a very plain, squared capital atop. The Doric column may be distinguished from the Tuscan only by its thinner pillar, although some Doric columns also had a fluted shaft. The Ionic column, whether with a plain or fluted shaft, is surmounted by a capital which resembles an ancient scroll, laying face down. The Corinthian column may be composed of a plain pillar, though most examples are fluted, and it is surmounted by a capital of acanthus leaves. Most complex of all the orders, the Composite is represented by a pillar that resembles the beautiful Corinthian pillar except that it bears above the Acanthus leaves a scroll like capital as well.

There is a complex and varied history of classical columns in the Lodge. We are all familiar with the two pillars that represent those standing at either side of the porchway or entrance of King Solomon's Temple. But there are also the two Warden's columns that are thought to allude to the same two Temple columns.

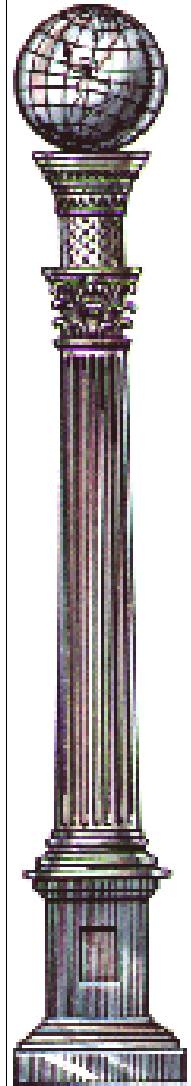
Then there are the three pillars which we see as candlesticks in modern lodges but which, at one time, stood beside or behind the Worshipful Master and the Wardens.

Recalling, that there were, historically speaking, as many as five columns in the Lodge room, some scholars would have us associate each of the five orders of architecture, from Tuscan to Composite, respectively, with the five principal officers in a Lodge, from Junior Deacon to Worshipful Master.

Whether we recognize five or three orders of classical architecture in our Lodge symbolism, it is clear that classical architecture was a profound inspiration to the builders of the Brotherhood of Freemasonry.

Encyclopaedia Britannica 1963. University of Chicago: Chicago, Ill.

Jones, B.E. 1950. *Freemason's Guide and Compendium*. Barnes and Noble: New York.



The Solomon Key

Dan Brown's story, *The DaVinci Code*, has become the best selling novel in the western world. That same author is now at work on another novel starring Harvard Professor of Religious Symbolology, Robert Langdon, whom his readers first met in

Angels and Demons. Brown and his publishers have divulged little about the story other than it will deal with Freemasonry and the CIA, and will be set in Washington, DC, the **Architecture** of which Brown has described as being "rich in symbolism." Publication will occur in 2006.

