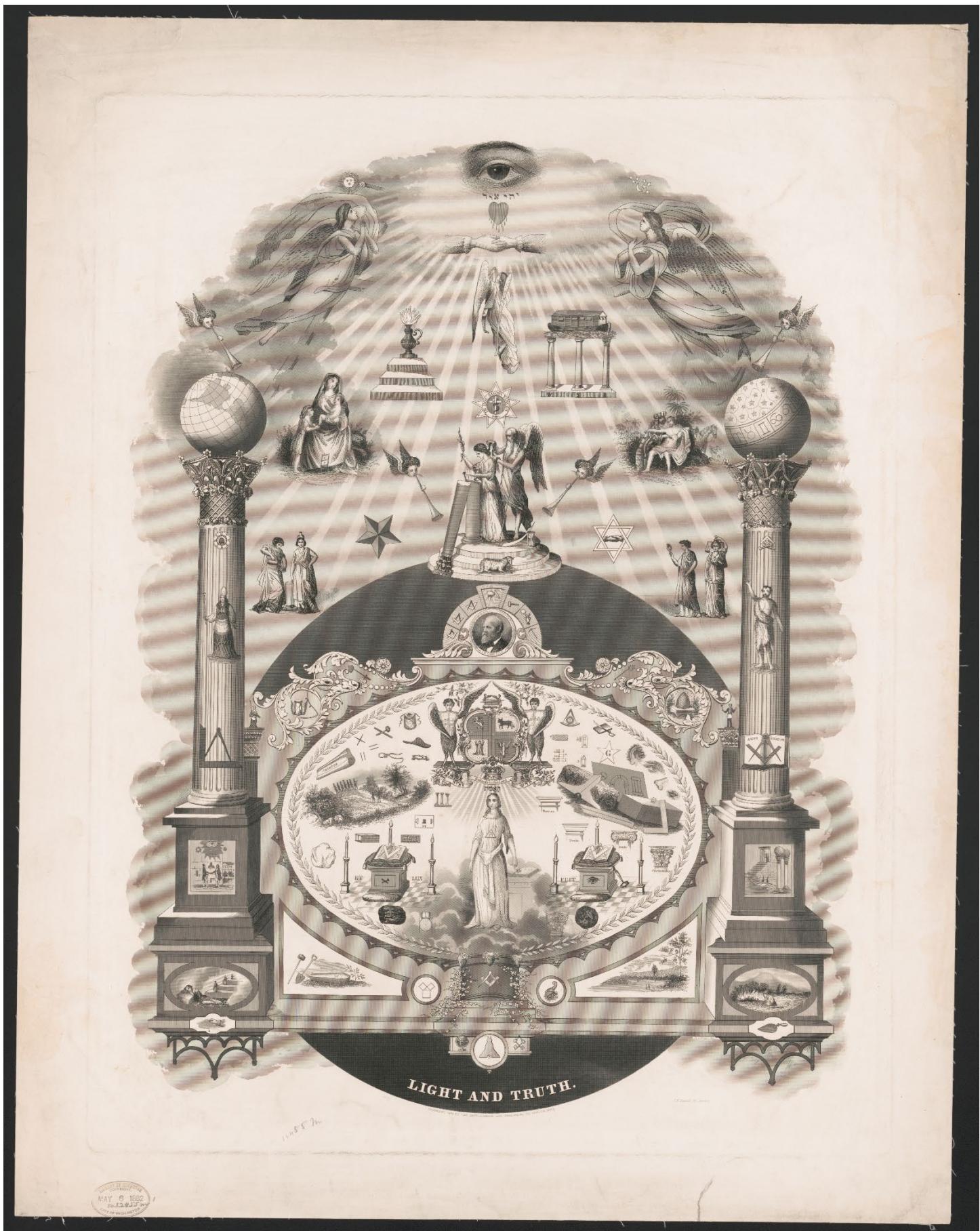


LIGHT AND TRUTH



"Also" LIGHT AND TRUTH

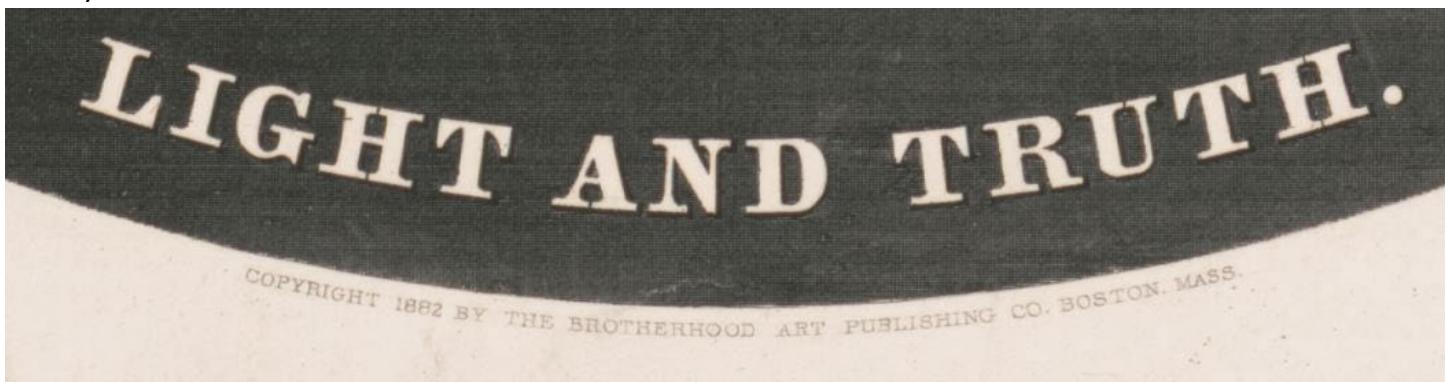


Brethren...there are items on display in many lodge rooms around the jurisdiction, and indeed, in Masonic Lodges around the world, for which their origin and meaning may have faded into obscurity.

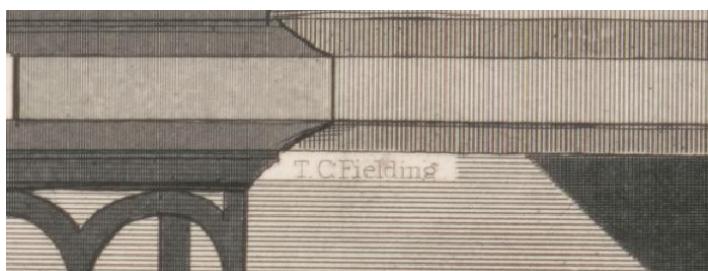
One such item, in our own Lodge, is the intricately displayed chart LIGHT AND TRUTH. Take note, in your Masonic travels, of the number of Lodges that display this document. I have researched the origins and meanings of LIGHT AND TRUTH, to give me an understanding of its significance, and thereby allow me to share that understanding with all of you.

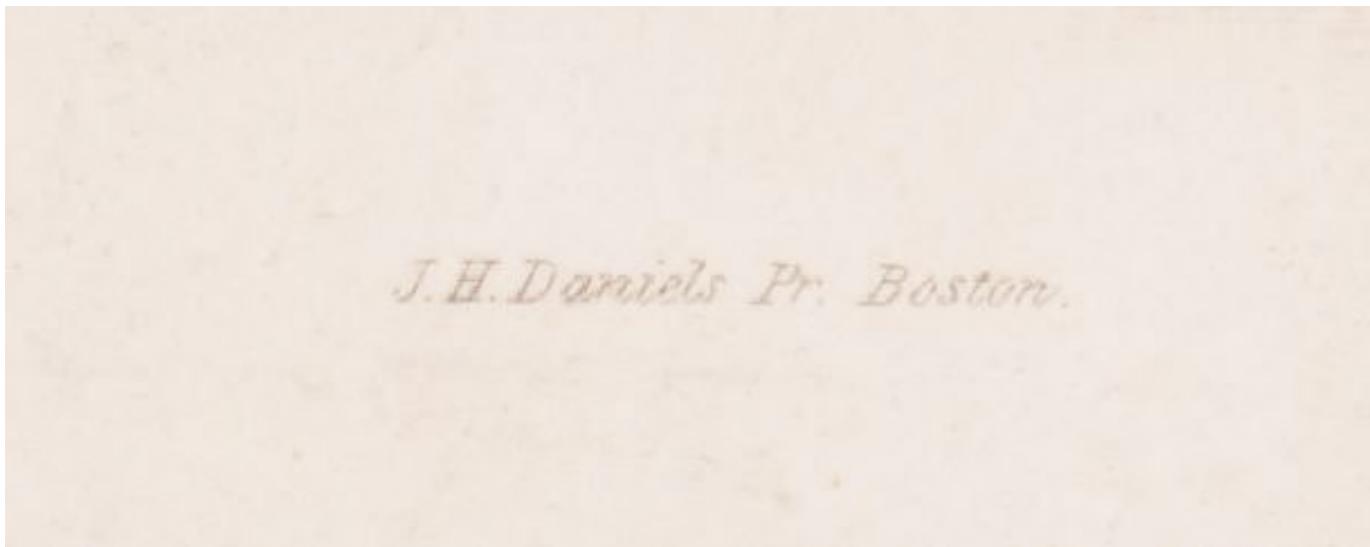
I must remind you, that the content of this paper comes from several sources, who, in many cases, offer their own opinions and "Masonic expertise". As always, I encourage you to do your own research and find the answers that best reflect your beliefs and understanding.

I have included, in the printed version of this lecture, a second copy of the original lithograph on display in the Library of Congress, Prints and Photographs Division, in Washington, D.C. ***The depiction which hangs in the Library of Congress shows one glaring difference from the copy that is on display in our Lodge room, which I will touch on later.*** <https://www.loc.gov/pictures/item/2018695997/> The original lithograph displaying these numerous masonic symbols was dated 1882, and printed by the Brotherhood Professional Art Society in Boston, Massachusetts, also named the Brotherhood Art Publishing Co. I could find no references on the internet to this society, other than the ones that refer to this image. There are many references to the Boston Art Club, which was in existence from 1855 to 1950, and which may have had some affiliation to such a society.



Two names appear on the bottom of the original lithographs, and can only be read with a magnifying glass. Those names are E.A. Fowle (also listed as "Fowler" in many publications), and T.C. Fielding. Mr. Fowle is listed as "artist" in some references, as an "engraver" in others. Another name, below the pillar on the right side is that of J.H. Daniels PR., Boston, who is reported to be the printer of this lithograph. There are several sources for J.H. Daniels on the internet, listing him also an "engraver", which will lead enquirers to some very interesting masonic images and portraits of historic Masons. I encourage you to investigate. An original of this lithograph presently hangs in the Library of Congress, Prints and Photographs Division, Washington, D.C.





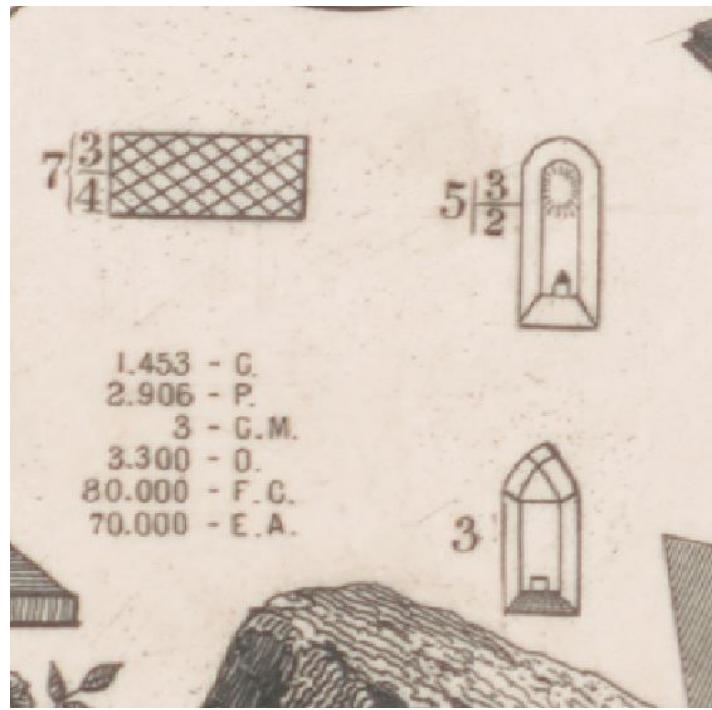
Of particular note, many of the same images on this document appear in a book, also in the Library of Congress, titled “The True Masonic Chart or Hieroglyphic Monitor” by Rt. Wor. Bro. Jeremy Ladd Cross, dated 1826, and 56 years before the publication of this chart. Brother Jeremy Cross was a controversial figure in early American Freemasonry. He had been called a “degree peddler”, known to travel his jurisdiction, selling those Cryptic Degrees which were not being given in regular Masonic bodies. It is recorded that he was not well educated, but that he was extremely skilled in “the performance of ritual”, learned in his literal accuracy of repetition. “He always did the same thing in the same way, and repeated the same instruction in the same words. He varied neither gesture nor step, neither word, syllable nor letter.” The following link will take you to some interesting discussions on Jeremy Cross. [http://phoenixmasonry.org/jeremy\\_ladd\\_cross.htm](http://phoenixmasonry.org/jeremy_ladd_cross.htm)

It would seem very likely that Mr. Fowle and Mr. Fielding leaned heavily on that publication for the content of this lithograph. The following link will take you to “The True Masonic Chart...”, for your inspection.

<https://www.loc.gov/resource/gdcmassbookdig.truemasonicchart00cros/?st=gallery>

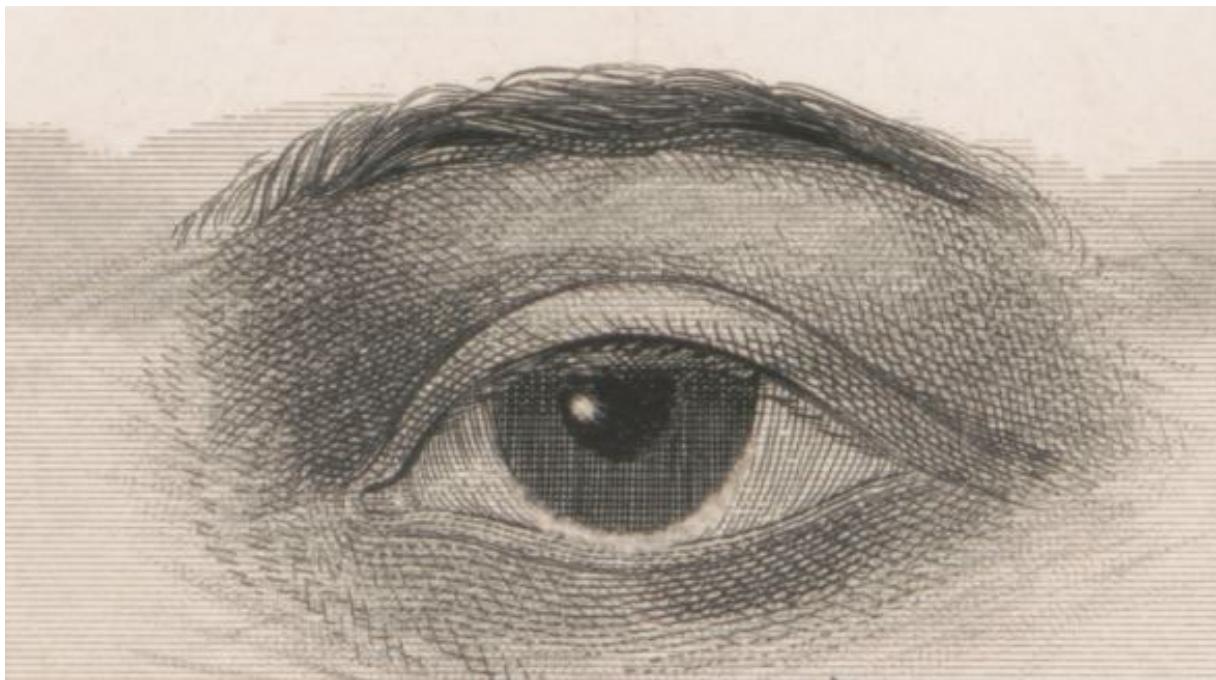
For the purposes of the lecture, the poster is discussed in separate images, which are enlarged for better viewing in this paper. For now, I shall direct your attention to those parts of the poster referred to in my research. ***It must be noted that I could find no “official” document penned by the creators of this parchment, to explain its content. The descriptions that follow are only opinions of previous lecturers, and some, my own opinions.***

Before I speak on other parts of document, there is one section, mostly unobserved due to its extremely small print, which offers the recorded statistics about the building of King Solomon’s Temple. This item is located in the large oval, just to the right of large Coat of Arms. King Solomon’s Temple was said to have been constructed with 1,453 columns, and 2,906 pilasters, by 3 Grand Masters, 3,300 overseers or masters of the build, 80,000 fellow crafts, and 70,000 entered apprentices. Pilasters are a feature on a wall that look like a supporting column, but are actually part of the wall itself. This small area also shows the 3, 5, and 7 stages of a Lodge composition.



The illustrations in the poster reference many different Masonic orders and degrees, thus it is most certainly not a depiction of a tracing board for one particular degree or concordant body.

At the top of the chart is the Eye of Omniscience, whose transcendent rays flood the figures of Faith, Hope, and Charity in a blaze of glory. There are many descriptions of this “all-seeing eye” in literature. The source relative to this document states that the divine eye is said to symbolize the truth concealed from the public eye, calling to wisdom and triumph of good.



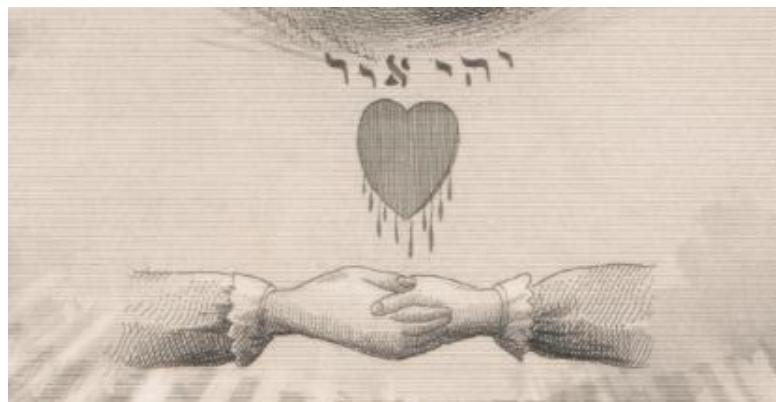
Take note of the hand positions of the three angels showing, in form, the three moral virtues; the clasped hands of prayer for Faith, the reaching hands of Hope, and the arms folded across the breast for Charity.



The sun, the moon, and seven stars to the left and right of the all-seeing eye, typify “the sun to rule the day”, “the moon to govern the night”, and the seven stars, the number of brethren required to form a “perfect lodge”. This research also states that the seven stars refer to the heptagonal, or weekly, division of time of 7 days.



In the centre and immediately below the all-seeing eye is an inscription in Hebrew, a bleeding heart, and below that, two hands clasped in a symbol of Unity, Friendship, and Brotherhood. The grip appears to be the token of an Entered Apprentice. Although there may be Brethren in the jurisdiction who instinctively know the interpretation of the Hebrew characters, I took the investigative route of enquiring with a knowledgeable scholar to reveal their meaning, the meaning of which is now obvious, given the subject of the document.



I contacted Madame Rahel Halabe, a designer, developer, and instructor of Biblical and Modern Hebrew curricula. She holds a Bachelor of Arts in Modern Arabic Literature from the Hebrew University in Jerusalem, and is a published Hebrew translator. Madame Halabe has taught in several universities around the world, and now teaches Modern Hebrew at the Jewish Community Centre of Greater Vancouver. Madame Halabe responded that the characters above the bleeding heart are translated as "Let there be light". She also translated the inscription below the large coat of arms as "The Truth", and with that, we have the title of the document.



There are many references in literature of the bleeding heart, none of which relate specifically to the image on this lithograph. The most common religious reference is that it depicts the wounded heart of Christ, meant to symbolize his compassion and love. There is, of course, a Masonic reference to the heart, in the questions put to the candidate in the examination of an Entered Apprentice, when the candidate is asked "where were you first prepared to be made a Mason?"

Below these images, the "First Lodge" is depicted in the form of an Ark to the right of centre, supported on the three pillars of Wisdom, Strength, and Beauty. A closer look at the pillars reveal them to be the three principle forms of architecture; the Ionic, Doric, and Corinthian. Opposite the Ark and pillars, on the left, is a pot of incense at the top of three steps. I could find no further explanation of this image, nor evidence that it is, in fact, an incense pot and not, perhaps, a flaming lantern.



The nine-pointed star medallion, with a cross entwined by a serpent and the Latin phrase "IN HOC SIGNO VINCES" is very similar to the seven-pointed Knights Templar sash badge. The Latin phrase, which is the same on the Knights Templar badge is interpreted as "By this sign thou shalt conquer". The addition of the serpent to this image is said to illustrate the "recovery of our Saviour's tomb from the infidels".



"Charity" is illustrated on the left by the Widow and Children, and on the right, by the Good Samaritan. Take note of the "ladder" of "Faith, Hope, and Charity" at the feet of the widow.



At the top of the large Globe is the representation of a virgin bending over a broken column, studying the volume of the Sacred Law. In her right hand, holding a sprig of Acacia, the emblem of grief; in her left, a pot of incense, emblematic of a pure heart. Behind her, with the Scythe and Hour-glass at his feet, is Father Time, counting the braids of her hair, said to be teaching a lesson that "time and perseverance overcome all difficulties". There is no explanation as to the particular order of architecture in the broken column, that being Corinthian, nor any reference to the lamb on the lower step.



To the left of this image is the Morning Star; on the right the Hebraic symbol of the "Star of David", but with the addition of two hands clasped in friendship.



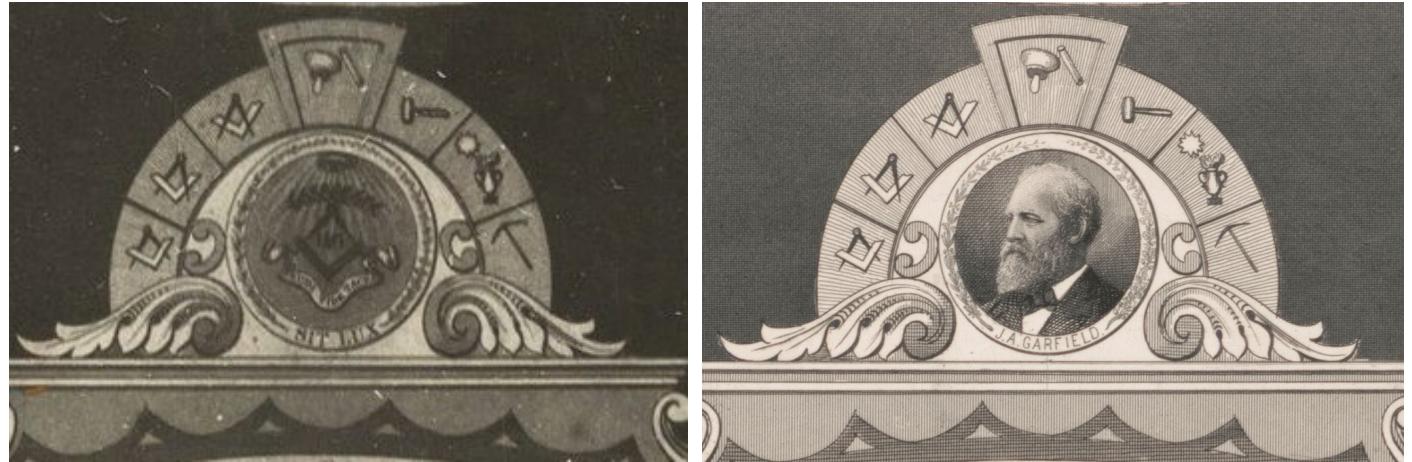
The female figures on either side of the document represent the four Cardinal Virtues...Temperance, Fortitude, Prudence, and Justice, as demonstrated by the pouring of wine of Temperance, the staunch pose of Fortitude, knowing one's limitations by looking in the mirror of Prudence, and holding the scales of Justice.



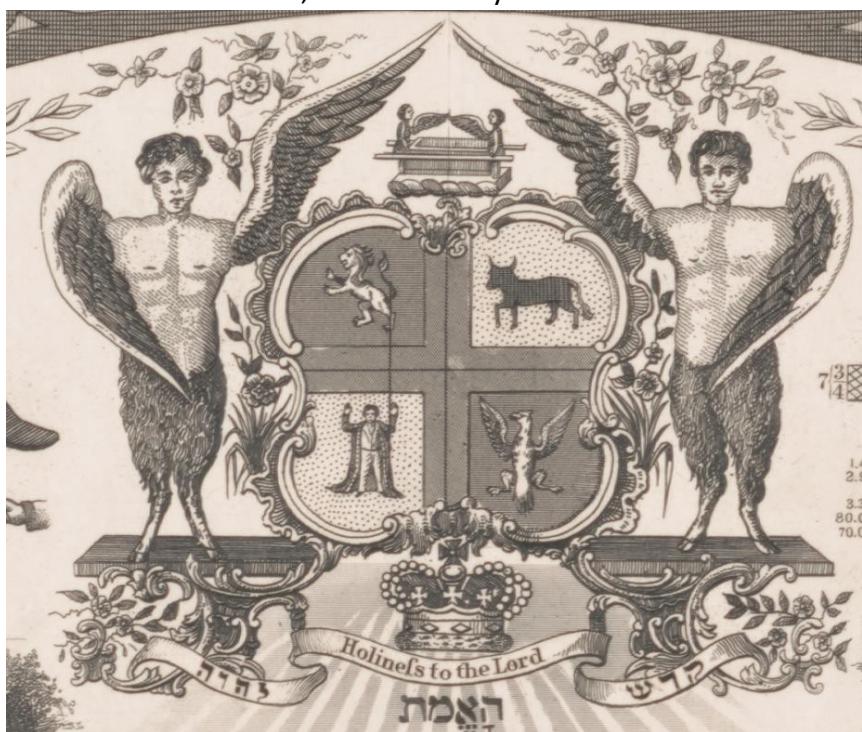
The Dark Globe represents the World, the sphere of our labour, illuminated, in the oval, by the light of Freemasonry.



At the top of the illustration, within the large globe, are images of the positions of the square and compasses in the three degrees, and several working tools around another crest containing the all-seeing eye above the Latin phrase "Sit Lux", or "Let There Be Light." ***Herein lies the glaring difference between the lithograph in the Library of Congress, and the more commonly displayed poster in our Lodge.*** The centre crest, which in our version shows the Square and Compasses above the Latin inscription "SIT LUX", is replaced by a picture of James Abram Garfield, the 20<sup>th</sup> President of the United States, who was president during the time of the creation of this lithograph, and who was assassinated six months after his presidency. President Garfield was a Freemason, raised in 1864, at Columbus Lodge No. 30, in Columbus, Ohio. The inclusion of his portrait in the lithograph at the Library of Congress would have been to honour his affiliation to the Craft, his presidency, and his untimely death.



Inside the oval and at the top is the "Coat of Arms of the Most Honourable Fraternity of Free and Accepted Masons", which includes a depiction of the Arc of the Covenant, what appears to be a man giving the Masonic "sign of grief and distress" or possibly the "royal sign", the inscription "Holiness to the Lord" and various other images. There is no evidence to support the title given this image, and research shows similar images of the "Coat of Arms of Freemasonry" with the three moveable jewels where a crown is displayed in this image. The Hebrew inscription, translated as "the Truth", is immediately below the Coat of Arms.



On either side of the Coat of Arms, are depicted the various emblems of the Craft, including the previously mentioned statistics referencing the building of the temple.



On the left is a scene allegedly showing seven brethren, forming a line in their travels, "turning neither to the right nor left." There is no description of the two characters below them on the hill. In the 1826 Jeremy Cross publication, from which many of these images are copied, there is a second depiction of the 7 wandering brethren in a valley.



On the right, the Jewels of the Lodge are shown; the square, level, and plumb rule, the rough and perfect ashlar, and the tracing board...(I could find no explanation for the inclusion of an ear, an eye, a nose, and a mouth)



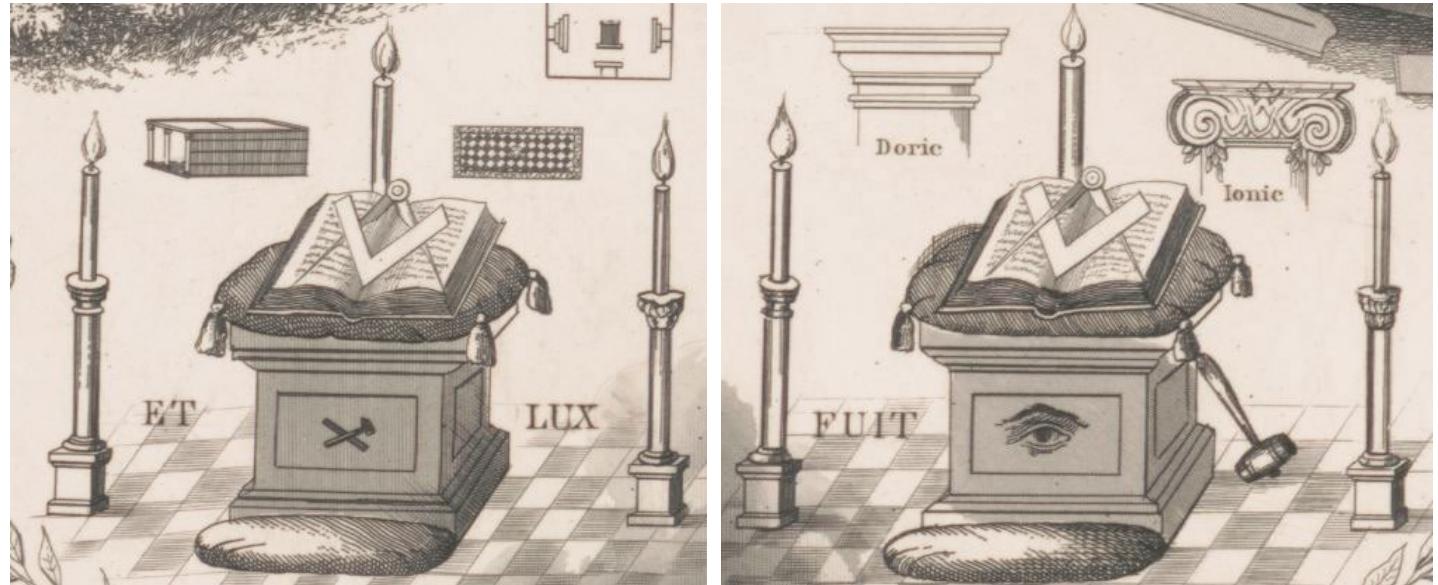
and below the jewels, the Five Nobel Orders of Architecture.



The central figure in the oval is "Truth", pointing to the Three Great Lights of Freemasonry. She is wearing a symbol which appears to be that of a Royal Arch Mason.



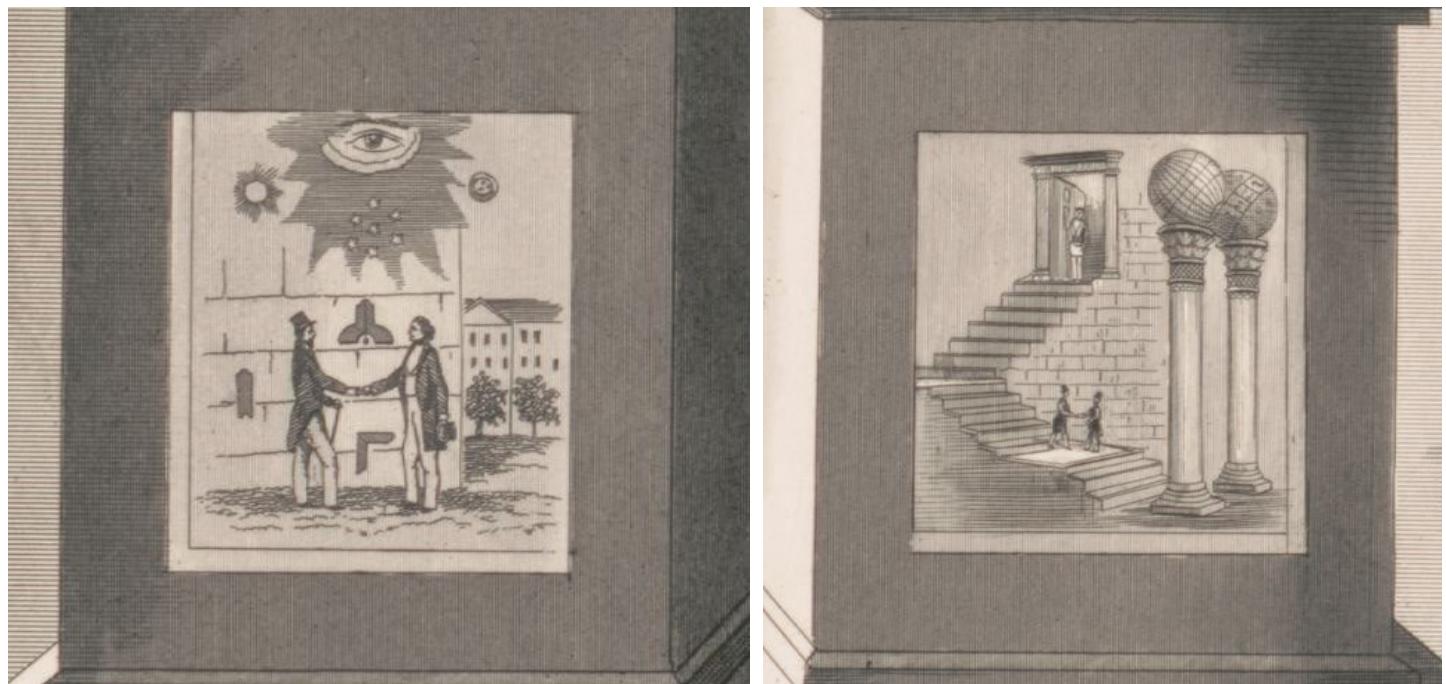
On either side of “Truth” are two pedestals, that on the left displaying the Great Lights in the Entered Apprentice configuration, and that on the right displaying them in the Fellowcraft configuration. Both pedestals are surrounded by the Three Lesser Lights in Freemasonry. The Latin phrase, begun earlier as “Sit Lux” or “Let There Be Light”, is continued adjacent to the two pedestals, “Et Lux Fuit”, or “And there was Light”.



At the bottom, and in the frame of the oval, the Great Lights are displayed in the Master Mason's configuration. On the left is a depiction of Euclid's 47<sup>th</sup> Proposition, and on the right, a cornucopia.



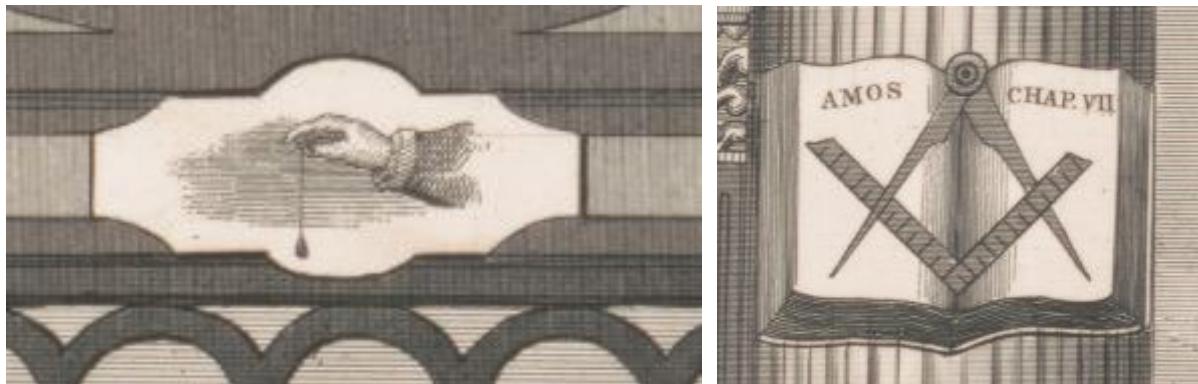
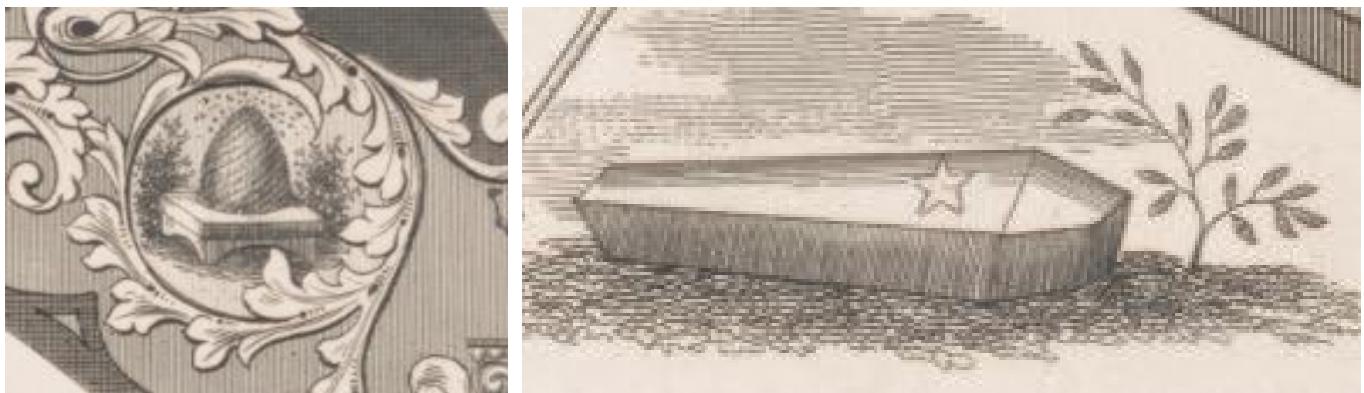
There are several images on the two ornately depicted pillars to the left and right of the oval. The image at the bottom of the pillar on the left depicts two brethren meeting on the square, extending the right hand of friendship and surrounded by several symbols of the Craft. On the bottom of the right-hand pillar, the entrance to King Solomon's Temple is depicted showing the Jr. Warden challenging a Fellowcraft intent on entering the temple to collect his wages. The Sr. Warden waits at the top of staircase, guarding the entrance to the middle chamber of the temple. This scene also shows the Two Great Pillars, and the 3, 5, and 7 steps of the staircase.



Above these images on the two pillars, are images of two historic figures. As the pillars are representative of the two great pillars adorning the entrance to King Solomon's Temple, it would seem that they could represent David's great-grandfather Boaz on the right, and the high priest Jachin on the left. In this research however, the images are said to be of the two Great Parallel on either side of the "circle, round which the Brethren cannot ere". By their clothing, and referencing our Emulation Ritual, King Solomon would appear to be on the left, and Moses on the right. That said, the images could also be the Holy Saints John, as there are various depictions of their images in literature, wearing similar clothing, with the exception of the headdress in the form of a mitre on the figure of the left pillar. This same figure also appears to be wearing a mason's apron, which would refer more likely to King Solomon. In my opinion, this suggests the creators of this lithograph were adherents to the Emulation or English form of Freemasonry.



As you examine the lithograph in its entirety, you will find numerous other Masonic images, such as the beehive, the coffin and a sprig of acacia, a right hand holding a plumb line, and a reference to the Book of Amos, Chapter VII, part of which will be familiar to those of you who have been installed as a Master of the Lodge. I invite all of you to study the document, to find all of those Masonic images you are familiar with, and perhaps research further to explain their meaning in this context. Examine the lithograph in its entirety, and find those other Masonic images you will be familiar with. As I have done, I also invite you to apply your own understanding of those images which may better suit your own narrative.



As a last note, my investigation reveals there are numerous other charts in existence in Freemasonry, and on which are depicted many of the same images displayed in Light and Truth. Why this one document from 1882, in the multitude of similar charts in Freemasonry, became so widely distributed, and how, and when, it came to be displayed in this Lodge room is a mystery. One clue to the when part of that equation may be revealed by the inclusion, on this specific chart, of the 1946 Victory stamp with the image of King George VI, which, coincidentally, includes the Masonic images of the trowel and the square and compasses.



V.W. Bro. Terry van Seters  
Chemainus Lodge No. 114