

The Graham Manuscript, 1726

Ref.: AQC Vol. 80, 1967, page 70, with Reproduction of the original manuscript,

Analysis by Bro. James M. Harvey, and discussion, page 81-108.

also AQC Vol. 50, 1937 & presentation of Bro. H. Poole and discussion.

In 1967 the document belonged to the Rev. H. I. Robinson, Londesborough Rectory, York, in whose family it had been for some time. Its previous history is unknown.

The Rev. first drew attention to it when he was initiated in 1936.

The Original is now in the library of the United Grand Lodge of England.

Transcribed by R.:W.: Gary L. Heinmiller,
Archivist, OMDHS

Line-breaks of the original manuscript are indicated by '/'. Questions have been numbered for ease of referencing, joined words, such as 'adark' and 'amason' have been separated into two words and the run-on text of the original has been reformatted at logical breaking points for ease of reading.

The whole Institution of free Masonry opened and proved by / the best of tradition and still some reference to scripture –

Upper half of Page 1:

ffirst observe that all our signes is taken from the square according to / every subject in handleing this is proved by the 9 vers of 6 chapter / of ffirst book of kings –

The Sallutation is as ffollows –

1. ffrom whence came you –

I came ffrom a right worshipfull Lodge of Masters and ffellows belonging to / God and holy saint John who doth greet all true and perfect brothers of our / holy secrets so do I you if I finde you to be one –

2. I greet you well brother craveing your name –
answere J and the other is to say / his is B

The examination is a follows –

3. How shall I know you are a ffree Mason – /

By true word signes and tokens from my entering – /

4. How were you made a free mason –

by a true and perfect Lodge – /

5. what is a perfect Lodge –

the senter of a true heart – /

6. But how many masons is so called –

and od number from 3 to 13 – /

7. why so much ado and still having od numbers - /

still in refferance ffrom the blessed trinity to the comeing of christ with his 12 apostles /

8. what was the first step towards you entering – /

a willing disire for to know the secrets of free masonry – /

9. why was it called free masonry –

first because a ffree gift of God / to the children of men secondly free from the intruption of infernall spirits thirdly / a free union amonge brothers of that holy secret to remain for ever – /

10. How came you into the Lodge –

poor and penylesse blind and Ignorant of our secrets – /

11. some reason for that –

in regard our saviour became poor ffor our redemption so I / became poor at that time for the knowledge of God contracted in the square – /

12. what did you see in the Lodge when you did see – /

I saw truth the world and Justice and brotherly Love –

13. where –

before Me – /

14. what was behind you –

perjury and hatred of Brotherhood ffor ever if I discover / our Secrets without the consent of a Lodge Except that have obatained a trible / Voice by being entered passed and raised and Conformed by 3 severall Lodges and / not so Except I take the party sworn to be true to our articles – /

15. How stood your Lodge at your entering -

East west and south – /

16. why not north allso –

in regard we dwell at the north part of the world / we burie no dead at the north side of our churches so we cary a Vacancey / at the north side of our Lodges –

17. why east and west – /

because churches stands east and west and porches to the south – /

Lower half of Page 1:

18. why doth churches stand east and west [--]

in ffour referances –

19. what are they – /

first our first parance was placed Eastward in edin secondly the East winde / dried up the sea before the children of Israell so was the temple of the Lord to / be builded thirdly these who dwell near the Equenoxall the sun riseth east / and seteth west on them fourthly the stare apeared in the East that advertised both the sheep heards and wise men that our saviour was come in the flesh -- /

20. who conducted you into the Lodge –

the warden and oldest fellow craft – /

21. why not the youngest fellow craft –

in regard our Saviour exorted the /chiefe to Serve at the table that being an exortation to Humility to be / observed by us for ever –

22. what poster did you pass you oath in – /

I was nether siting standing goeing runing rideing hinging nor flying naked / nor cloathed shode nor bairfoot-

23. a reason ffor such poster – /

in regard one God one man makes a very christ so one naked object being / half naked half cloated half shode half bairfoot half kneeling half / standing being half of all was none of the whole this sheweth humble / and obediant heart for to be a ffaithful ffollower of the Just Jesus – /

24. what were you sworn to –

for to hale and conceall our secrets [--] /

25. what other tenours did your oath Cary –

my second was to obey God / and all true Squared made or sent from a brother my third was never / to steall Least I should offend God and shame the square my fourth / was never to commite adultry with a brothers wife nor tell him / a wilfull lie my fift was to disire no unjust revange of a / brother but Love and releive him when its in my power it not / horting my self too far –

26. I pass you have been in a Lodge yet I /demand how many Lights belongs to a Lodge –

I answeere 12 – /

27. what are they –

the first 3 jewells is ffather son holy ghost – sun moon master Mason square Rule plum Lyne Mell and cheisall

–

28. prove all these proper – /

as ffor the blessed trinity they affurd reason as ffor the sun he renders / Light day and night as ffor the moon she is a dark body off water and / doth receive her Light ffrom the sun and is allso queen of waters / wich is the best of

Leavells as ffor the master mason / he teaches the trade and ought to have a trible voice in teaching of our / secrets if he be a bright man because we do be Leive into / a Supper oritory power for alltho the 70 had great power

Upper half of Page 2:

/ Yet the 11 had mor for they chused matthian in place of Judas as ffor square / Rule plum lyne mell and cheisall they are six toolls that no mason can performe / true work without the major part of them –

29. what refferance can be prest on thes 12 / Lights –

we draw refferance from the 12 patriarches and allso from the 12 oxen / we reid of at the 7 chapter of first king that caryed up the molten sea of brass / which was tipes of the 12 disciples was to be taught by christ. –

30. I pass you entered / yet I demand if you were raised –

yes I was –

31. into what were you raised – /

I was raised into knowled of our primitive both by tradition and scripture – /

32. what is your foundation words at the Laying of a building where you exspect / that some inffernall squandering sprit hath haunted and posable may shake / your handy work –

come Let us and you shall have –

33. to whom do you speak – /

to the blessed trinity in prayer –

34. how do you administer these words –

kneeling / bairhead fface towards the east –

35. what mean you be the exspreshion thereof – /

we mean that we forsake self righteousness and differs ffrom these baballonians / who presumed to build to heaven but we pray the blesed trinity to Let us build true / Ly and square and they shall have the praise to whom it is due – /

36. when was these words made or what need was for them –

I ansvere into the primitive / before the ghospell spraid the world being incumbered with infernall squandering / spirits except that men did build by ffaith and prayer their works were oft asulted [--]

37. But how came that the works of the Baballonians stood before all this or yet the / brightness off the gospell –

I yet by your own question ansvere you because / the presumption of the Baballonians offoresaid had vexed the God head in so / much the Langvage was Confounded ffor their sake so that no mankind ffor ever / was to do the Like again without a devine Lisiance which could not be had w'out / faith and prayer – tradtion that – we have it by tradition and still some/ refferance to scripture cause shem ham and Jepheth ffor to go their father / noahs grave for to try if they could find anything about him ffor to Lead them / to the vertuable secret which this famieous preacher had for I hop all will / allow that all things needful for the new world was in the ark with **noah** /

Now these 3 men had already agreed that if they did not find the very thing / it self that the first thing that they found was to be to them as a secret they not / Douting but did most ffirmly be Leive that God was able and would allso prove / willing through tehir faith prayer and obediance for to cause what they did / find for to prove as vertuable to them as if they had received the secret at / ffirst from God himself at its head spring so came to the Grave finding / nothing save the dead body all most consumed away takeing a greip at a ffinger / it came away so from Joynt to Joynt so to the wrest so to the Elbow so they / R Reared up the dead body and supported it setting ffoot to ffoot knee to knee / Breast to breast Cheeck to cheeck and hand to back and cryed out / help o ffather as if they had said o father of heaven help us now for our /

Lower half of Page 2:

Earthly ffather cannot so Laid down the dead body again and not knowing what / to do – so one said here is yet marrow in this bone and the second said but a / dry bone and the third said it stinketh so they agreed for to give it a name / as is known to free masonry to this day so went to their undertakings / and afterwards works stood : yet it is to be beleiven and allso understood that / the vertue did not proceed from what they ffound or how it was called but / fform ffaith and prayer so thus it Contened the will pass for the deed / while the reigne of **king alboyne [a corruption of the name 'Aholiab'; see note following this transcription]** then was born **Bazalliell** who was so / Called of God before conceived in the [womb] and this holy man knew by inspiration / that the secret titles and primitve pallies of the God head was preservitiv / and he builded on them in so much that no infrnall squandering spirit / durst presume to shake his handy work so his works be came so ffameious / while the two younger brothers of the fforesaid king alboyin disired / for to be instructed by him his noble asiance by which he wrought / to which

he agreed conditionally they were not to discover it without a/ another to themselves to make a trible voice so they entered oath and / he taught them the heorick and the practick part of masonry and they did / work –

then was masons wages called up in that realme then was masons / numbered with kings and princes yet near to the death of Bazalleill he / disired to be buried in the valey of Jehosephate and have cutte over him/ according to his diserveing which was performed by these two princes and this / was cutte as follows – Here Lys the flowr o masonry superiour of many other / companion to a king and two princes a brother Here Lys the heart all secrets / could conceal Here lys the tongue that never did reveal – now after his death / the inhabitance there about did think that the secrets of masonry had been / totally Lost because they were no more heard of for none knew the secrets therof / Save these two princes and they were so sworn at their entering not to discover it / without another to make a trible voice yet it is to be beleiued and allso under / stood that such a holy secret could never be Lost while any food servant of God / remained alive on the earth for every good servant of God had hath and allways / will have a great part of that holy secret alltho they know it not themselves nor / by what means to mak use therof for it hapened with the world at that time as it / did with the Sammaritan church about christ they were Seeking ffor what / they did no want But their deep Ignorance could not disarne it / so all this contened dark and obscure while the ffour hundred and / ffour Score off year after the children of Israell came out of the Land off Egypt / in the ffourth year of Sollomons reigne over Israell that sollomon begun to / Build the house of the Lord which his father david should have builded but was / not admited to performe it because his hands was gultie of blood wars being / on every side –

Upper half of Page 3:

So all reffered while the days off Sollomon his son that he be gun to build the / house of the Lord now I hope all men will give ffor granted that all things needffull / ffor carying on off that holy erection was not holden ffrom that wise king – / to this we must all allow Els we must charge God with unJustice which no / ffrail mortall dare presume to chrage God with nether can his devine goodness / be Guilty off now we read at the 13 vers off the 7 chapter of ffirst book of / kings that Sollomon sent and ffet hiram out of tyre he being a widdows son / of the tribe of maphtale and his father was a man of tyre a worker in brass / ffleed with wisdom and Cunning to work all works in brass and he came to king / sollomon and wrought all his work ffor him – the Exspanation of these / verses is a follows – the work Cunning renders ingenuity as ffor wisdom / and understanding when they are both found in one person he can want / nothing : so by this present scripture must be allowed that the widows / Son whose name was hiram had a holy inspiration as well as the wise / king sollomon or yet the holy Bazalleill –

now it is holden fforth by / tradition that there was a tumult at this Errection which should hapened / betwext the Laaborours and masons about wages and ffor to call me all / and to make all things easie the wise king should have had said be all of / you contented ffor you shall be payed all alike yet give a signe to the / Masons not known to the Laborours and who could make that signe / at the paying place was to be payed as masons the Laborours not / knowing thereof way payed as fforesaid – this might have been yet / if it was so we are to Judge very Mercyfull on the words of the / wise king Sollomon ffor it is to be undrstood and allso beleived that / the wise king meant according to every mans disarving yet the 7 vers /of the 6 chapter off ffirst book off kings reads me still Better where it is / said the House when it was in Building was build of ston made/ readybeffore it was brought theither so that there was nether hammer / nor ax nor any toll off Iron heard in the house when it was in / Building – ffrom whence may be gathered that all things was ffitted / affore hand het not posable to be caryed on without a motion / and when all things were sought ffrom the horasin off the / heavens to the plate ffrom off the earth there could be nothing / ffound more be Comeing more becoming [sic] then then [sic] the square / ffor to be their signe ffor to signifie what they would have each / other to do – so the work went on and prospered which could not /

Lower half of Page 3:

well go amiss being they wrought ffor so good a master and had the / wisest man on earth for to be their overseer therefore in so parts by / Merite yet Much mor by ffree grace Masonry obtained a name / and a new command – their name doth signifie strength and / their answere beauty and their command Love ffor proffe heroff read the / 7 and 6 of ffirst book of kings where you will finde the wonderfull / works off hiram at the building off the house of the Lord –

So all Being finished then was the secrets of free Masonry ordered / aright as is now and will be to the E End of the world for such as / do rightly understand it – in 3 parts reference to the blessed / trinity who made all things yet in 13 branches in references to / Christ and his 12 apostles which is a follows a word for a devine / Six for the clergy and 6 for the fellow craft and at the full and / total agreement thereof to follow with five points of free Masons fellowship / which is for to foot knee to knee breast to breast cheek to cheek / and hand to Back which five points hath reference to the five sheife / signes which is head for body hand and heart and also to the five / points of artitectur and also to the five orders of Masonry yet takes / thire strength from primitive one devine and four temporal / which is a follows first christ the chiefe and Cornerston secondly / Peter called Cephas thirdly moses who cutte the commands fourthly / Bazallie the best of Masons fifthly hiram who was filled with / wisdom and understanding – you[r] first is /

your Second is	--	your third is
you[r] fourth is	--	your fifth is
your sixth is		your seven is
your eight is		your ninth is
your tenth is		you[r] Elevent is
your twelfth is		you[r] thirteen is –

Theo Graham Chancing Master of Lodges ourther Enquam Ebo / october ye 24 1726 to all or any off our ffraternity that intends to / Learn by this –

Page 4:

on Every so all this contened darke and obscure while the following days of his
32. [the rest of this page is blank]

Note re: **King Alboyne**, from the PRESTONIAN LECTURE FOR 1975, "ANTHONY SAYER, GENTLEMAN - THE TRUTH AT LAST" by THEODORE BECK:

"From time out of mind the traditions of masons had been expressed by the Rule of Three (three times three)

(1) Noah, Shem and Japhet two of his sons and Cham or Ham the third son who incurred the curse of Noah.

(2) Moses, Aholiab and Bezaleel.

(3) Solomon, Hiram King of Tyre and Hiram Abif.

That splendid and exciting Graham MS dated 1726 gives us the truest picture so far discovered of the pre trigradal ceremony, the latter form introduced in the lifetime of Sayer.

The only major corrupt section of the **Graham MS** is the reference to a **King Alboyne** and his two sons being associated with Bezaleel, and the omission of Moses. **Alboyne is a corruption of Aholiab and to overcome this problem two sons were attributed to Alboyne to maintain the pattern of three.**

In the formation of a three degree tradition Noah and the practice of necromancy by the three sons and its suggestion of evil magic and all other occult references were banished, the craftsmanship of Bezaleel is added to a completely fabricated Hiram Legend, Bezaleel is omitted, and with the drama intensified by the death of Hiram under conditions bordering on the ridiculous, and all references to the blessed Trinity disappears in favour of Deism. Everything being done to encourage universality of appeal.

The reference in the Graham MS catechism, 'what is your foundation words at the laying of a building where you expect that some infernal wandering spirit hath haunted and possibly may shake your handiwork' is symptomatic of the belief in the 17th and 18th centuries of good and bad spirits or angels in continual universal strife Job 1:7 'And the Lord said unto Satan, from whence comest thou? Then Satan answered the Lord, and said, From going to and fro in the earth, and from walking up and down in it.'

After the first two decades of the 18th century the age of reason began to take over, scientific explanation began to take command and scientifically explain and question the Biblical Story."

Greetings Bro. Hollister,

Perhaps it is wishful thinking by the Craft, but the Graham Ms appears to have been accepted as 'authentic,' though on what basis is not known to me.

Come to think of it, what of the many other Mss? Who really knows how 'authentic' they are?

Have you ever watched the evening news. How much of the 'true' story ever gets told, and/or by whose perspective?

It has come down to us that 'any innovations in the Craft' are not to be allowed, but the early founders took great liberties to innovate . . . go figure <grin> . . . and left little trail of from whence they came or wither they were traveling. Some have even speculated, and it was not out of the realm of possibilites, that some of it was whole-cloth fabrication . . . just to peak the curiosity of people.

Heavens know, it sure worked for the Rosicrucians with their Fama and Confessio. We're still scratching our collective heads on where some of this 'stuff' came from (not to mention the Priory of Sion mess).

In the end it sorta boils down to why does anyone bother in the first place with any of this? We all more or less know the statistics.

Brothers join (for whatever reasons). 10% attend (maybe). 1% study this 'stuff' (maybe). Grand Lodges still exist (why?). Surely the

GLs don't go too far out of their way to explain anything, just the 'research societies' and 'scholars' and all the others who like to speculate on where this stuff came from and 'what does it mean?'.

I've had a lot of fun with my speculations over the years, but that's about as far as it will ever get . . . just speculations. Each has their own, in one way or another. 90% plus Brothers don't really care all that much.

The Graham Ms IS a sort of 'missing link' . . . but from what and to what, as we say?

It may be the 'Piltown Man' . . . but, then again, what was the Piltown Man; when he come from? How long has 'man' been on the earth. Was 'he' always in the third dimension; will 'he' always be there, or may be perhaps shifting into the 5th?

Surely 'man' and 'civilization' as we know it came from some place' (unless you've studied the 'reality' of 'time and space'; then even that gets a bit tricky). I've studied from the known beginnings (the Sumerians), and the 'scholars' have no clue where they came from, with their architecture, language, math, and all too advanced beingness, tho many 'extraterrestrial theories abound. How long have 'we' been here; where are 'we' going. Where did 'we' come from, are questions that continue to be asked. New information and theories are still arising or coming to light. If you toss reincarnation and quantum intelligence into the soup, things get even more muddled (or interesting).

That is why I (and many others) have poked their two cents into the mess. The is a 'persistent rumor,' I like to call it, or a 'perennial world philosophy' that point towards an origin and/or plan or design to this thing we call earth or man or the universe. It is not chaotic. Black holes may not be what we think they are. Newton's Laws work great for our solar system, but not for galaxies (why?). We are slowly come to understand some things, as we become more 'worthy and well qualified' to have such understanding. I the past we have turned much of such knowledge against our fellow man and Nature. So, the 'search' for more and further goes on, as it should. That which we search for, I would suspect, is safely lodged in the sacred repository of the faithful breast.

At any rate, I have scanned for your review the 'analysis' of it by Bro. James Martin Harvey from Vol. 80 of Ars Quatuor Coronatorum (1967, pages 81-87)), in .pdf format.

Hopefully your computer accepts this format. Please let me know.

I have not followed up on the 'classification' info on page 87, which places the Graham Ms in a 'Graham Group' of other Mss. There may be some clues there.

There are more pages that I did not scan, namely pages 70-80, which consist of those pages which appear in Knoop, Jones and Hamer (1943), including a photo reproduction of the Ms and a type-script transcription of it.

Fraternally yours,

Gary L. Heinmiller
Liverpool, New York
www.omdhs.syracusemasons.com

----- Original Message -----

From: "wdhollister" <gaviota@seznam.cz>
To: "leexmiller" <boazz@twcny.rr.com>
Sent: Sunday, November 18, 2007 4:13 AM
Subject: Is Graham Ms authentic?

Dear Brothers and Sisters,

First, thank you, Bro Lee for posting the full Graham document. The moment I found this, I employed a friend to translate the dialogue within to the local language, curious to see how people react. My friend immediately looked at me and said, "hey, are you sure this is authentic, I mean it's too tight; the missing link, Piltown Man."

So I'm turning to this list wondering if this manuscript, which was first unveiled in the 1930s, has ever been scrutinized for authenticity? Could it be that this fascinating document is little more than a fusion of an orangutan's lower jawbone combined with a modern human skull?

S&F, William Hollister, Prague

Re: Is Graham Ms Authentic?

Bro. William,

To your question: there is no doubt this manuscript is authentic. There are other MSS apart from Graham which show how much of the old texts we have retained. The similarity is no cause to suspect their authenticity.

If you can find the book by Knoop, Jones & Hamer: "The Early Masonic Catechisms", you'll find details about this MS on pages 89-96. Also, there is a photocopy of it in AQC 50 (1937) with introduction by Bro. Poole.

The above book has a lengthy introduction in which the authenticity of the MSS is also treated.

Fraternally, Dan Doron, PM Reuven Lodge #1, Haifa, Israel

<http://www.canonbury.ac.uk/lectures/royalarch.htm>

Craft and Royal Arch Legends

Presented at CMRC by [The Revd Neville Barker Cryer](#) on 16 Feb 2000

Caveat: While the below article is interesting reading, and may indeed find support for some of its material in "An Historical Account of the Worshipful Company of Carpenters of the City of London," by Edward Basil Jupp. 1848. http://books.google.com/books?id=M9UgAAAAMAAJ&pg=PA167&pg=PA167&dq=%22humphrey+coke%22&source=web&ots=TKOoCjAxtb&sig=M41KN_xnGLKkXK7mS-3vpulmBao

Some of the inferences or conclusion of the present writer may be a bit tainted.

In the long run, whenever reading any such paper(s) or book(s), keep your mind open and do not always accept the 'facts' of their authors as gospel, including my own writings.

R.'W.'. Gary L. Heinmiller (glh); Archivist, Onondaga & Oswego Masonic Districts Historical Societies (OMDHS)

The main thesis of this paper is easily stated. The contention is that in seeking to solve some of the long-standing questions relating to our Craft and Royal Arch legends we have been too limited in looking for answers by considering only material relating to the stone building trade. When we accept the fact that Carpenters and joiners, as well as other trades, were also considered 'Masons true' we begin to uncover possible new solutions. The main secret is solved when we realise why we were originally thought of as 'Noachidae' or 'children of Noah'.

Yet if the thesis is simple to state, its unravelling and proof may not be so easy to present. This is because we need to overcome four hurdles:

1. We need a redefinition of terms, e.g. 'Master' or 'Mason', that have acquired an identity that seems to be almost 'set in stone';
2. We have to reconsider some existing views that might be regarded as already beyond debate; e.g. pre-1717 traditions are irrelevant;
3. We shall have to admit some new facts, such as Tudor wall-paintings, that may seem, at first, interesting but inappropriate or unnecessary;
4. We have therefore to unpick a skein of ravelled threads that would seem to defy the efforts of even the most patient student.

In the face of such a series of obstacles it would seem that the best course to adopt is to surrender at once and concede defeat. Whilst the obvious choice for any unwelcome intruder is to let sleeping dogs lie there are times when the prize sought by the intruder is so worthwhile that all caution has to be thrown to the winds and the danger from the dogs — or is it in this case the critics? — has to be endured. This, I believe, is one of those occasions. It is time, once more to engage with six questions that have battered at the doors of any self-respecting English Masonic historian. What we seek is the solution to these issues:

- What does the Graham Ms. contribute to our English Freemasonry?
- What is the likely basis of the 3^o Hiram legend?
- What did Dr Anderson intend by calling Masons Noachidae?
- What is the real place and point of the Ark Mariner degree?
- Where does the emphasis on Babylon come from?
- Where did the Josiah legend originate and where does it fit?

In what follows I adopt a line of argument; based on evidence, that seeks not only to answer these questions satisfactorily but even shows that they are all interrelated. To start this argument I begin with a vivid personal experience of an aspect of architectural history.

In the summer of 1997 I took part in what have been a regular series of lectures and activities organised by the Chancellor of York Minster. Their purpose was to reveal to the public some of the history and features that belong to that church's long-standing fabric. The item which specially caught my imagination was a conducted visit to the Minster's Chapter House, including what is known as the Mason's Chamber and above it the timber scaffolding that supports the roof of this ancient meeting place. (Fig. 1)

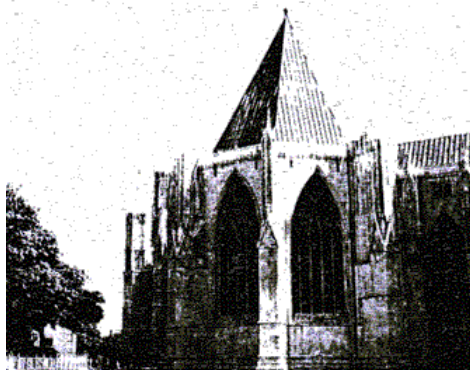


Fig. 1 The Chapter House itself deserves a special study. It was first completed about 1260. This is one of the most remarkable pieces of early medieval carpentry in Britain and is still standing intact. There is a model of the roof structure, the work of R. Littlewood, inside the Chapter House, Fig. 3.

As you visit these locations you acquire one abiding impression — the intimate connection of the carpenters' skills with those of the stonemasons. The Mason's Chamber was the room in which the designs for the constituent items of stonework were drawn on the floor by the Master Architect and the outlines of some of them are still extant. Hanging from the roof beams are the rows upon rows of wooden templates which guided the stone carvers in the task of thus fashioning the stones for vaulting ribs and window embrasures, for stall canopies and the pedestals or heading of pillars, for ridges and gables — and it is relevant here to point out that a term then used for a gable-end was a 'chevron'. All these items of the stonemason craft thus depended for their

correct completion; on the no less skilful designs for those wooden outlines executed by the carpenters on the Master Architect's instructions. You can imagine the room being a hive of activity.

You then again mount the winding stairs and, on reaching the summit of the stairway, step into an octagonal area. Soaring up above your head is an array of massive beams, each great timber shaped and gently tapered to meet its companions in the pointed space that marks the pinnacle of the Chapter House roof whilst on the equally well chamfered and pegged *cross beams* there are laid the waterproofing lead sheets above which the tiles create the outer shell. (Fig. 2 & 3) Here, in one of the most complex and impressive displays of carpentry and joinery in the whole of Europe, you see the very skeleton and foundation that enables the stonework beneath to remain dry, stable and secure. Nor is that all. From the very apex of the roof there descends a central wooden pillar, like the main mast of an old-time sailing ship, and as thick, but composed of three lengths of timber since one alone could not take the strain. This great bastion of wood plunges to the very base and foundations of the whole building, giving it immense poise and anchorage. You realise, as you may never have realized before, that here is the inner reality of this medieval erection — an inseparable union of at least two great trades so as to produce this marvel of the York Chapter House. The masons and carpenters are seen to have been working hand in hand.

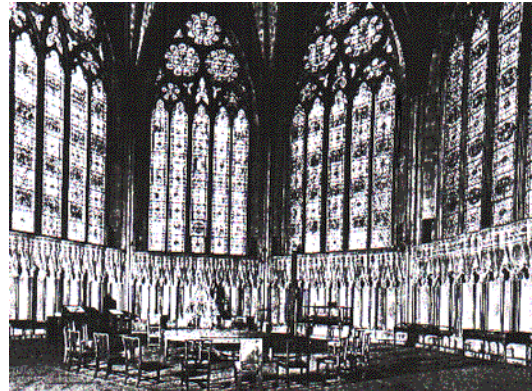


Fig. 2 The Chapter House inside. >

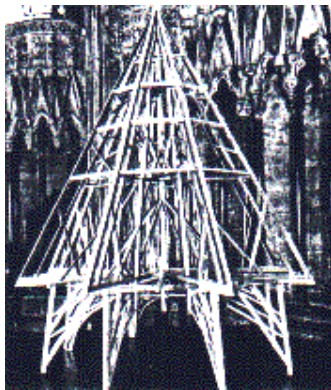


Fig. 3 The model shows the timber structure above the ceiling.

It is because we have so often overlooked or forgotten this partnership in the operative period of our Crafts that it may come as something of a shock to be reminded that our forebears did not make that mistake. A Dublin Memorandum of 1597 records "That we, the company of carpinders, maysons, joiners and millers hath consulted and agreed amongst ourselves OR to certify a wall's height at the Tower of London." It was done in the presence of William de Ramsey, chief mason and William de Hurley, chief carpenter. In the *History of the Carpenters Company of London* by Jasper Ridley (1995) one notes how many times in the 15th and 16th centuries the masons and the carpenters were summoned or charged by the Mayor and Corporation to act together. (see e.g. pp.23, 32, 35 and Fig. no. 4).

Fig. 4. Craftsmen: carpenter, gardener, forester, and various trades. French mid-15th century. >



That this was the case despite the fact that the Masons and the Carpenters had their separate Charters, Guild halls and forms of livery is singular and significant. What is no less striking is the clear similarity in the forms of their heraldic arms: the Carpenters having three dividers or compasses around an engrailed 'chevron' (fig. no. 5), whilst the Masons had three castles or towers around a similarly engrailed chevron on which a pair of compasses is displayed (Fig. no. 6). What is even more singular is that on an *earlier* form of the Carpenter's arms we see the central chevron bearing a working square and what looks remarkably like a primitive skirret with its string (fig. no. 7). That suggests that symbolically these two trades seem very inter-connected indeed.



Fig. 5 Carpenters' Company seal

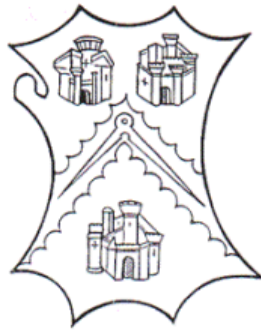


Fig. 6 Masons' Company seal



Fig. 7 version of Carpenters' Arms (Coll. Arms Vincent, "Two Ears of Wheat", c.1530)



Ridley gives another most telling example of the closeness of the trades when he describes the preparations that had to be made for the encounter in France of Henry VIII and Francis I. They met at what has ever since been known as 'The Cloth of Gold' (1520), not least because of the ornate golden pavilion erected by **Humphrey Coke***, the English King's Master Carpenter. This structure had a stone base, 12ft high brick walls with wooden superstructure and canvas awnings. The great chamber was 124 feet long, 42 feet wide and 30 feet high and was flanked by a dining room, drawing room and chapel plus a cellar for 3,000 bottles of expensive wine. It can thus be seen that Coke commandeered the skills of not only those who worked in stone and wood but of bricklayers and tent makers.

< *Carpenter's Company Arms (with engrailed chevron) from cover of the below book.*

* **Humphrey Coke** was Warden of the Carpenter's Company, 1507, 1508 and 1511. He was also Carpenter of the Kings Works in England (1519-d. 1531). See also: "An Historical Account of the Worshipful Company of Carpenters of the City of London," by Edward Basil Jupp. 1848.
http://books.google.com/books?id=M9UqAAAAMAAJ&pg=PA167&lpq=PA167&dq=%22humphrey+coke%22&source=web&ots=TKOoCjAxtb&sig=M41KN_xnGLKkXK7mS-3vpulmBao

It is precisely that kind of interrelation that is reflected in the first sets of Constitutions of the premier Grand Lodge of the Free and Accepted or Speculative Masons of London and Westminster in 1722/23, compiled by the celebrated Dr. James Anderson. He first states there:

Jabal found out *Geometry* and he divided Flocks of Sheep and Lands; he first built a House of Stone **and Timber**... and there was a King called Hiram who loved well King Solomon, and he *gave him timber* for the work.

Then, in case anyone might miss the inference that not only 'stone' workers could be considered 'Masons' Anderson added this passage in the following year:

for then always, Masons, above all other Artists, were the Favourites of the Eminent, and became necessary for their grand Undertakings in *any sort* of Materials, not only in *Stone, Brick, Timber, Plaister*; but even in Cloth or Skins, or whatever was *used for Tents*, and for the various sorts of Architecture.

Nor should it be forgot, that Painters also, and Statuaries, were always recon'd good Masons, much as Builders, Stonecutters, **Bricklayers, Carpenters**, Joiners, Upholders or **Tent-Makers**, and a vast many other Craftsman that could be nam'd, who perform according to *Geometry*, and the Rules of Building; though none since **HIRAM ABIF** has been renown'd for cunning in **all parts** of Masonry.

If then we can be assured that to the **new kind of Speculative** Masons at least, the Carpenters were regarded as within the sphere of Geometric Masonry it is hardly surprising that in the Masons' legendary history there should appear the stories that were associated with the allied trades. In the *Constitutions* of 1723 we read the following:

at length NOAH, the ninth from Seth, was commanded and directed of God to build the **great Ark**, which though of wood, was certainly fabricated by *Geometry*, and according to the Rules of *Masonry*.

NOAH, and his three Sons, JAPHET, SHEM AND HAM, **all masons true**, brought with them over the **Flood** the Traditions and Arts of the Ante-deluvians (sic)...

The story of how those 'traditions and arts' were so transmitted had already been told in the 1722 edition of the Constitutions so this was merely an amplification of that account.

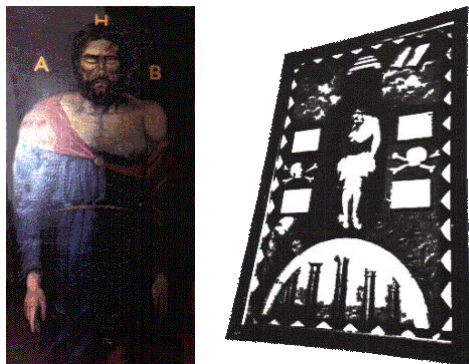
That the story of **Noah** and his family's involvement with the Ark was especially connected with the craft of the **medieval Carpenters** is underlined by two facts. The *first one* has now been revealed afresh by Jasper Ridsley's (sic – Jasper Godwin Ridley's) book (*A History of the Carpenters' Company*, 1994)— where he reproduces the four wall paintings of the 16th century (c. 1545) which were later plastered over and only discovered in Carpenters Hall during its mid 19th-century restoration. As can be seen (Fig. no. 8) the first of these paintings shows the Patriarch Noah in prayer before the Almighty with his hat removed whilst his three sons are busily at work on the vessel. (And note also the 'ladder' or flight of steps leading up to the Lord in glory [*which does not seem to appear in the detail drawing shown below* – glh*], which is surely reminiscent of a 1st Degree Tracing Board feature.) This, on the walls of the Carpenters' official meeting place in London, confirms the craft association and we shall see other connections shortly.



Fig. 8. Noah and the Building of the Ark (now disintegrated). Tudor wall paintings: in 1845, workmen in the Hall uncovered a wall painting. Artist Frederick William Fairholt (1818-1866) made sketches and a full size facsimile of these murals.

(*See more detailed drawing below)

The *second fact* concerns the choice of plays in the Mystery cycles held in many towns of England from the 14th to the late 16th century. What we know here is that in Chester, *Newcastle* and *York* the Noah play, or some part of it was claimed by the naval Carpenters or Shipwrights because it involved the construction of an actual wooden hull, thus advertising their trade skill. The Carpenters themselves in York and Chester undertook the play of the Resurrection. In this play Christ rises up from a *wooden* coffin in which he is supposed to have been laid in the tomb. The link between this incident and the story well known to us as 3^o Freemasons hardly needs any comment especially when you consider some of our oldest extant 3^o Tracing cloths (Fig. nos. 9 & 10).



Figs. 9 & 10. Third-Degree Tracing Boards

Yet even this evidence is not all that we have to work on. There are at least three more matters that merit our attention.

The next common factor between the two trades was the choice of a common patron. This was the Virgin Mary, the mother of Jesus. For the *Masons* the choice seemed self-evident. Jesus was the chief cornerstone of the Temple and the keystone of its arch. Mary was symbolically known as the 'temple' from which the glory of the Lord emerged and therefore, as the mother of Jesus it was natural that she should be chosen by those who *brought forth shapes* from stone. The fact that she was also referred to by medieval writers as 'a tower', and that that symbol appeared on the Masons' coat of arms, further cemented the link.

For the *Carpenters* no less the fact that Mary was both the wife of a carpenter, Joseph, and the mother of Jesus who was thought to have served an apprenticeship and been trained in this craft, made her choice as the Patron of these woodworkers abundantly obvious. Indeed, another of the Tudor, wall-paintings in Carpenters' Hall (Fig. no. 11) shows Mary (without a halo), Jesus as a child apprentice (but with a halo) learning which timber pieces to select, and Joseph as a Master Carpenter with hat, wand, robe and gloves just like a Master of the Stonemasons of the time. That the Master and Wardens of the Carpenters Company had such hats [*what 'such hats'?*; see detail sketch below, with does not resemble the hats in Fig 12, other than both are just 'hats' – glh] is revealed by another of Jasper Ridley's photographs showing the actual head gear worn from the Tudor period. (Fig. no. 12).



Fig. 11 Christ in Carpenter's Shop (see detail below)



< Fig. 12 Tudor hats, resemblance with Knight Templar hat

When it is further recognised that because of this common patronal dedication the two crafts would share the same holy-days (or holidays, when apprentices were freed from labour), and the same religious and legendary traditions, the connection between the Masons and the Carpenters appears even stronger.

There is also something else. The guilds had secondary patrons who were saints and their particular plays were presented in even earlier days than the Corpus Christi performances. For the Masons these patrons were the two *Saints John* whilst the Carpenters honoured *St. Lawrence*.

Jasper Ridley informs us that the election date of a Master of the Carpenters was originally St. Lawrence's day [August 10th] and that was also the occasion for performing a play associated with the Saint. It is not possible to enter here into a full description of the story of this distinctive character but one of the intriguing symbolic facts in his play was that before being put to death by being broiled alive on a *squared* gridiron (the very shape of Philip. II's Escorial Palace near Madrid which was also dedicated to this Saint) the gestures adopted in the play are all based on *squares*. Thus when the Saint stood before his accusers he had his arms akimbo, that is, the hands on the hips and the arms at right angles from the body, and when he gave assent to any question he turned his right hand over to the front and extended it at right angles to his body. **That is why Freemasons to this day give their assent in this fashion.** [??? - glh] This ancient practice of a Carpenter saint has been 'retained' even in our current speculative Masonic system. [??? - glh]



The shrine in Rome containing the gridiron said to have been used to grill Saint Lawrence to death
http://en.wikipedia.org/wiki/Saint_Lawrence

(oblong, perhaps, but not 'square' as we presently use the term – glh)

It would seem therefore that at the very outset of the development of our ritual and legend, following the establishment of the premier Grand Lodge in London in 1717, there was a double source of material from which to draw. The Brethren who devised the ceremonies: that were to become the pattern of 18th-century practice in England could avail themselves not simply of those traditional echoes that connected the new 'Craft' with *stonemasons* but with those of the timber- working *carpenters* as well. What more natural then that in the formation of our 18th-century Masonic practice there should be two *legend sources* relating to the very fundamentals of the Bible story.

The first of these was the story recounted by Anderson in his 1722 *Constitutions*, of the preservation and transmission of the Seven Liberal Arts and Sciences of mankind by the creation and protection of two great pillars that linked Adam, via Lamech, to Hermes and the period after the Flood. It will, I think, be helpful if we remind ourselves of some of the story as it was first recorded:

Lamech... had two wives, the one called Ada the other Zilla; by Ada he begat two sons, Jabal, and Jubal; by Zilla he had one Son called Tubalcain, and a Daughter called Naamah. These four children found the beginning of *all Crafts* in the world... Tubalcain found out the *Smith's Trade* or Craft, also of Gold, Silver, Copper, Iron and Steel. And these Children *did write* these sciences, that they had found, on two Pillars of Stone, that they might be found after that GOD had taken vengeance; the one was Marble, that would not burn, the other was Latress, that would not drown in Water...

It is noteworthy that there is an immediate difference about the substances which formed the pillars though the introduction of the term, 'stone' obviously attempted to claim them as of relevance to Stonemasons.

This legend was to pass through many variations but was eventually enshrined in the Lecture attached to our usual Second Degree where we read:

These pillars were formed hollow, the better to serve as *archives* for Masonry, and therein were deposited the Constitutional *rolls*. They were made of brass. (NB: — not now for Arts and Sciences, nor of stone.)

It is also noteworthy that we retain as the password from the 2nd Degree the name 'Tubalcain' that creates a link with the older tradition and emphasizes the place of the *other crafts* within Masonry.

The second legend was related to the former since it was based on the place of Noah and his descendants in the preservation of the 'true secrets' of the Craft. Following on the passage quoted earlier about Noah in the 1723 *Constitutions* we read that Noah and his sons

amply communicated them (the Arts and Sciences) to their growing Offspring; for about 101 Years after the Flood we find a vast number of 'em, if not the whole Race of Noah, in the Vale of Shinar... afterwards known by the names of CHALDEES and MAGI, who preserved the good Science, **Geometry**, as the **KINGS** and great Men encouraged the **Royal Art**. *But it is not expedient to speak more plain of the Premises, except in a formed Lodge...*

This italicised sentence indicates that what we have here is not simply a form of historical record but part of what was already called 'ritual' or the form of words employed in Lodge ceremonies.

It is precisely because we now find ourselves caught up in this core of Masonic activity, the *ritual* that identifies and distinguishes Freemasonry from other forms of social association and intercourse, that we need to re-examine an acknowledged early ritual document that not only highlights the story of *Noah and his sons* but attaches to them practices having very strong similarities to what has been, from the 18th century, a principal facet of what we call 'Free and Accepted Masonry'.

The document is called the Graham Manuscript and its date is ambiguously recorded as 17²/₂ 6, which might be 1726 or 1672. Whilst it is likely that no firm conclusion can be reached as to which is the most correct date it can at least be asserted that qualified and expert examination of the writing in the original document has put on it a late 17th-century provenance and we certainly know that 1726 is the *latest date* by which it could have been *transcribed*. Moreover Bro. Herbert Poole, who first drew the attention of the Masonic world to the Graham Ms., gave it a his considered opinion that the Noah story was known to the Craft in its amplest form *at least 21 years* before the formation of the (premier) Grand Lodge. That would make it contemporary with the very period in which something like our forms of Speculative Masonic practice were being assembled. What is of especial interest is that this form of 'ritual story' was either discontinued, forgotten or suppressed and only re-emerged, apparently by chance, some 50 years ago. Why that should have happened in 1937 is an intriguing matter in itself but not immediately relevant to our present study.

What is certainly relevant is the fact that we have here the story of Noah, the keeper of the secrets of the 7 Liberal Arts and Sciences, declaring that the disclosure of those secrets can only take place when three are present (a treble voice) but dying before he has made those secrets known. An attempt is made by the three sons to raise their father, and *with F.P.O.F.*, so that the secrets in his grave might be discovered, but without success, and the search for the desired goal is indicated as being by *yet other means*. The closeness of this story to the subsequent 'ritual' of the 3^o cannot be ignored and since we have no other extant material to explain where the 'Hiram legend' of post-1726 came from it is worth investigating further the possible link between the Graham Ms. text and its later counterpart.

< some seek to try now us Let another? with replaced and discarded be legend discovery of form this for there could reasons what be, has second the Whilst time? Freemasonry English part reasonable fitting as regard properly might we accord MS Graham does is, first The answered. have seem, would it questions,> ???

If what I have said in the first part of this paper has any viability at all then there would have been a perfectly natural place for a story based on the Scriptures and regarding Noah, his sons, their 'secret inheritance', and a manner revealing and transmitting that inheritance to be part of early Masonic practice. It would not only be fitting — it would be more than likely. When, moreover, we find that even as late as 1738 another form of the Grand Lodge Constitutions has a direct reference to Masons as Noachidac or 'Sons of Noah' the recognition that a Noachic approach to the new form of Speculative Craft was normal and acceptable has to be acknowledged. Though I shall refer later to what more may be said about this term 'Noachidac' its persistence *at this date* means that at least up to this time some association between 'Masons', using this term in its widest sense, and the Noah story or legend, was perceived. The Graham Ms. gives shape and reality to that association.

Whilst it would be excessive to quote at length from this Masonic source, and the full text is available to all those needing it in Vol. 80 of the *Ars Quatuor Coronatorum* (1967), it will be useful if we consider briefly the style of the document and then make three comments on the main content which has a relevance for the theme of this paper. I fully appreciate that this may at first seem to be using the document to support a thesis already decided on, but I hope that by looking at the actual text the comments that follow may help to dispel any suggestion of this kind of post hoc reasoning.

What strikes one at once when confronted by the Graham MS is that this looks like a document for *use in a lodge* rather than a literary production for private perusal. It has obvious links with what are called the Old Charges, and following a commentary made in 1967 (AQC 80, p.100) Harry Carr wrote this:

It seems highly probable that the Graham collection of legends were indeed an inherited tradition and not the invention of the man who transcribed them... Collectively (i.e. with the Old Charges) they seem to represent a *separate store of Craftlore* originally unconnected with its ritual practices, but available for adoption into the ritual when necessity arose or opportunity offered.

It is noteworthy that neither Harry Carr nor anyone else in 1967 can suggest where that store of Craft lore *came from*. Yet that these legends now seem to have begun to be used for ritual is confirmed by the Introduction to the MS, which seeks to ascertain that the person who is to benefit by its contents is a bona fide Free & Accepted Mason. I quote:

The Salutation is as follows

from whence came you — I came from a right worshipfull Lodge of Masters and fellows... who doth greet all true and perfect brothers of our *holy secrets* so do I you if I finde you to be one...

How shall I know you are a free Mason...

How were you made a free mason... etc.

These and the subsequent questions and answers, all in the form of an early catechism, underline the antiquity of the shape and the content of this manuscript but suggest that we are still very much at the outset of our English 18th-century ritual journey. Let us, however, reflect on the main feature of the rest of the manuscript.

The first observation has to be that what is most striking is that there are shown to be *three stages* to full Masonic knowledge. These are connected with Noah, Moses and Solomon. It is hardly a coincidence that all these stages involve a close connection between workers in *stone and timber*. Noah, we see, inherits the stone pillars of 'secret' knowledge that will, like his wooden Ark, survive the Flood, whilst his offspring, the Babillonians (sic), construct their mighty tower.

Bazallieil, the craftsman chosen by Moses, appears as the creator of another wooden Ark that is to be the salvation symbol of the later desert-wandering descendants of Noah and which is lodged within a 'tent' of wood and canvas with the two great 'stone' pillars at the entrance.

Solomon then appears and erects his more permanent House for the Lord with its stone walls and pillars but cedar panelled chambers and especially a gilded sanctum for the same wooden Ark of the Covenant. The union of the two great Crafts of carpentry and stone-building could not be more dramatically displayed.

The second observation has to be that *these very stages* are retained in the traditional 'histories' recorded by Anderson and we are thus confirmed in the view that Anderson was not fantasising when he said in 1738, Masons were first known as Noachidac. He might just have been recording the death-knell of old Carpenter legends as part of the mainstream progress of English Speculative Masonry but he was at least signalling an era of legend evolution that forms part of our heritage. That the Noachic aspect of our Masonic culture did so diminish is remarkably parallel led by other artistic trends. I have just read this passage in a novel of 1989 (Julian Barnes: *History of the World in 10½ Chapters*, p.137f.):

For the first dozen or more Christian centuries the Ark (usually represented as a mere box or sarcophagus to indicate that Noah's salvation was a pre-(de)monstration of Christ's escape from his sepulchre) appears widely in illuminated manuscripts; stained glass windows, cathedral sculpture. Noah was a very popular fellow... But where are the great paintings, the famous images that these are leading up to? The Ark eventually reaches the horizon, and disappears over it. In Poussin's "The Deluge" (early 18th century) the ship is nowhere to be seen. Old Noah has *sailed out of art history*.



Nicolas Poussin. *Winter. The Deluge*. 1660-1664

The third observation therefore has to be a question. Why did Noah, his sons and their offspring begin to do the same in Masonic legend and ritual? Let us here consider what Bro. Harvey, the author of the AQC article of 1967, has to say:

... in the early years of Grand Lodge, roughly 1722 to 1725, Desaguliers and his friends thought it convenient to reshape what they considered arresting in the ritual — apparently Graham's legends or something like them. For practical reasons they kept the Pillars then fashioned the remaining salient features into a dramatic fidelity legend. To gain coherence, all the action was brought to Jerusalem, home of the Pillars degree. Hiram the widow's son and Bezaleel merged easily into a single character. The main problem lay with the quest for substituted secrets and in the transformation of dead Noah into living Hiram. But this invention should not have given well-read men much trouble. (p.85/86)

With all that I can agree but one question still persists: Why did they do it that way round and not make the central theme one based on Noah? Because they were theologically and culturally well-read I think it was because they knew the Noah tradition was *not* a stonemasons' tradition, because the Noah tradition had a long-standing connection with a resurrection of Christ motif, and because it also had strong links with Nimrod and the Tower of Babel, and the 'occult' associations of Ham. To shift the story to a less well-known, half-son of Israel must have solved a lot of difficulties at one stroke. But it shows how very valuable and helpful the Graham form of legend was.

Bro. Bathurst, however, has another telling comment:

What is very strange is that Noah, Bezaleel, and the Warden's Wicket, (all features of the Graham story) having been consigned to oblivion *did not stay there*. Men who can hardly have ever heard of Thomas Graham dug them up again, years later, as the basis of additional ceremonies." (p.91, AQC 80) That is where the degree of Royal Ark Mariner comes in and why its first protagonists in the latter 18th century claimed for it an ancestry of a century earlier that has hitherto been regarded as both excessive and even ludicrous — a judgement that may now have to be reassessed. What is also interesting is that in the earliest forms of the Ark degree it was not just the story of Noah's Ark that was told but the erection and then dismantling of the Tower of Babel. Anderson's reference to Masons as 'Noachidae' was *not simply* harking back to an early tradition. As a 'basis of that natural religion on which all Masons can agree he is here suggesting that we are those who accept the Noachite Laws as our standard. (See my *Arch and The Rainbow* — p.353) Whilst to clinch the persisting influence of the Noah tradition in our English Craft it was his dove that replaced the Sun and Moon or figures of Hermes — Rosicrucian emblems — on the **Deacons' wands** after the union of 1813. The legend of the Carpenters is thus still woven into the Stonemasons' working.

Only one more aspect of this thesis remains to be tackled. As the secrets promised in the Graham Ms. still remained hidden despite being once disclosed by Bezaleel to the two Princes of Alban — and about this name I believe much more is soon going to be revealed — so there had to be a new way of recovering and revealing them to the complete Master. That required new forms of older legends. Dr. Oliver showed that the Rainbow symbol formed part of an early Royal Arch ceremony and as the Tower of Babel fell, and communication faltered between the builders, so it was from Babel, or Babylon, that the restoration of the edifice that contained the secrets had to come. Bezaleel with the Mosaic 'Ark' also had to figure as did the rediscovery of the true "Word" of the Almighty from under the Temple. It will surely not surprise you if I tell you that another picture from Tudor times that adorned the Carpenters Hall shows King Josiah instructing his people to *rebuild the Temple* in Jerusalem (Fig. no. 13). Why, we wonder, was the Josiah story part of the Royal Arch story in early York Masonry as it is still the core of the Irish Royal Arch ceremony to this day? May I suggest that just as the Carpenters', other legends and paintings influenced the stories in our Craft degrees so too they had their effect on the development of another ritual stage.



Fig. 13. King Josiah gives instructions for rebuilding of the Temple in Jerusalem

There is much more that could and should be said. What are we to deduce, e.g. from the fact that all the figures in these biblical wall-paintings all wear contemporary dress? But I must stop and rest my case. I submit that another whole strand in the great tapestry of our origins has at last revealed itself.

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Figure 8 detail, per above (from Jupp's book, following page 236)



