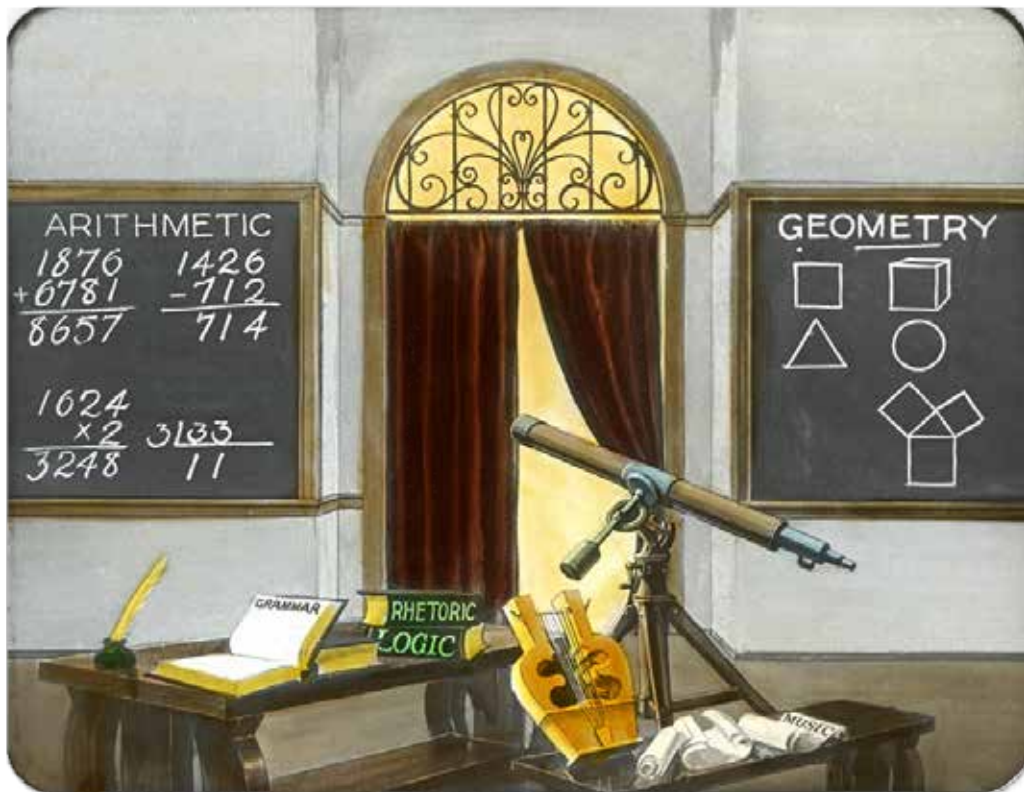


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# The Lyceum

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A publication of the Illinois  
Committee on Masonic Education

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# FROM THE EDITOR-IN-CHIEF

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Brothers all!

Welcome to the June 2023 edition of the Lyceum! This edition centers around the seven liberal arts and sciences, a collection of seven philosophical disciplines associated with education and culture for centuries.

We feature a classic Masonic slide image from the Fellowcraft degree on the cover. Members will likely remember this iconic image and how it may have inspired them to take seriously the studies we ask our members to understand. The articles in this issue are devoted to arithmetic, astronomy, rhetoric, music, geometry, grammar, and logic in Freemasonry - an exploration of the relationship between these liberal arts and sciences and their symbols and teachings within the fraternity.

We'll delve into the complex connections between these disciplines, the symbols and tools of Freemasonry, and their impact on and continue to have on Freemasonry and the world. Our featured article was penned exclusively for this issue by AEO of the Eastern Area, Darin A. Lahners, PM. In it, he explores the arts and sciences and weaves a tapestry of practical wisdom for our members to contemplate. Bro. Justus Fischer of the Education Committee has a wonderful book review in Reader's Corner on a new Rosicrucian text written by WB:. Chuck Dunning (TX), as well as a contemplative piece on the divine nature of the liberal arts and sciences.

I've also included a section of this month's magazine, reprinted from the Massachusetts Freemason magazine. Massachusetts has established a 250 Committee, celebrating 250 years of America. A series of events and activities are happening right now and stretching to the date in 2026, culminating in our big National Anniversary.

RW:. Chad Lacek, 33°, brings a beautiful story that expounds on how we make progress. RWB:. Spencer Hamann has also penned an intriguing and informative article on the topic of Music titled "Adagio"-- an all-original piece for the Lyceum. Lastly, an amazing story told by Masonic Historian, R.W. Marshall about Norris Cuney, Prince Hall Freemasonry and Juneteenth, our most recently observed Federal Holidays.

Through the exclusive content offered here, in this edition of the Lyceum, we aim to explore the seven liberal arts and sciences and their reception amongst Freemasons. Join us on this journey!

*R.H. Johnson*

R.H. Johnson, EIC  
The Lyceum



# From the Chairman

W.:B.: Michael Overturf, Chairman



My Brothers,

I hope this issue finds you all safe and well. As we are fast approaching Summer, school is letting out, and the official summer kick-off holiday Memorial Day has ended, I hope you took the time to pay respect to those who made the ultimate sacrifice.

This issue covers the Seven Liberal Arts and Sciences, which are extremely important in a well-rounded education. The Seven Liberal Arts and Sciences are best broken down into two categories. The first is Trivium (Grammar, Logic, and Rhetoric); second, The Quadrivium (Numbers, Geometry, Music, Cosmology) or, as our ritual calls it, arithmetic, geometry, music, and astronomy. The Trivium allows us to understand and communicate with each other, helping us reach a mutual understanding and make compromises on difficult issues for the greater good of society. Whereas the Quadrivium allows us to have a great understanding of how the world we live in works and functions (i.e., Arithmetic is pure numbers while Geometry is numbers in space, Music is numbers in time, and Astronomy is numbers in space and time. Thank you, Wikipedia for the refresher.) The best example of the Seven Liberal Arts and Sciences are in the poem “When is a Man a Mason.” Read it over a couple of times if you have the chance and contemplate what the author is trying to say.

Too often, we look at each degree as separate from the other. In learning to tie the work together, we can see that if our holy book is the rule and guide of our faith, then these tools we are given are extremely important to our understanding of them and especially “Allegory.” In my case, these have led me to study Hermeneutics and Apologetics, which have led to even more studies. Never stop studying, brothers!

Fraternally,

*Michael Overturf*

Michael Overturf, Chairman, Masonic Education Committee

## Next Month's Theme The Occulted Anatomy



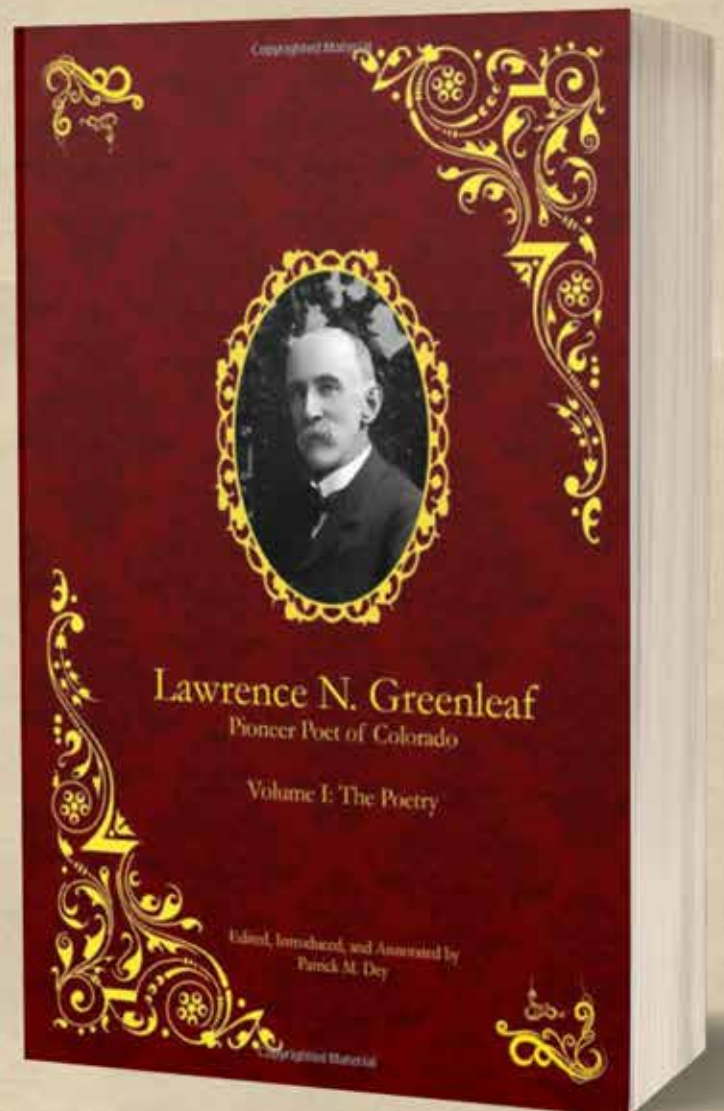
# Hot off the press!

Lawrence N. Greenleaf: Pioneer Poet of Colorado,  
Volume I: The Poetry

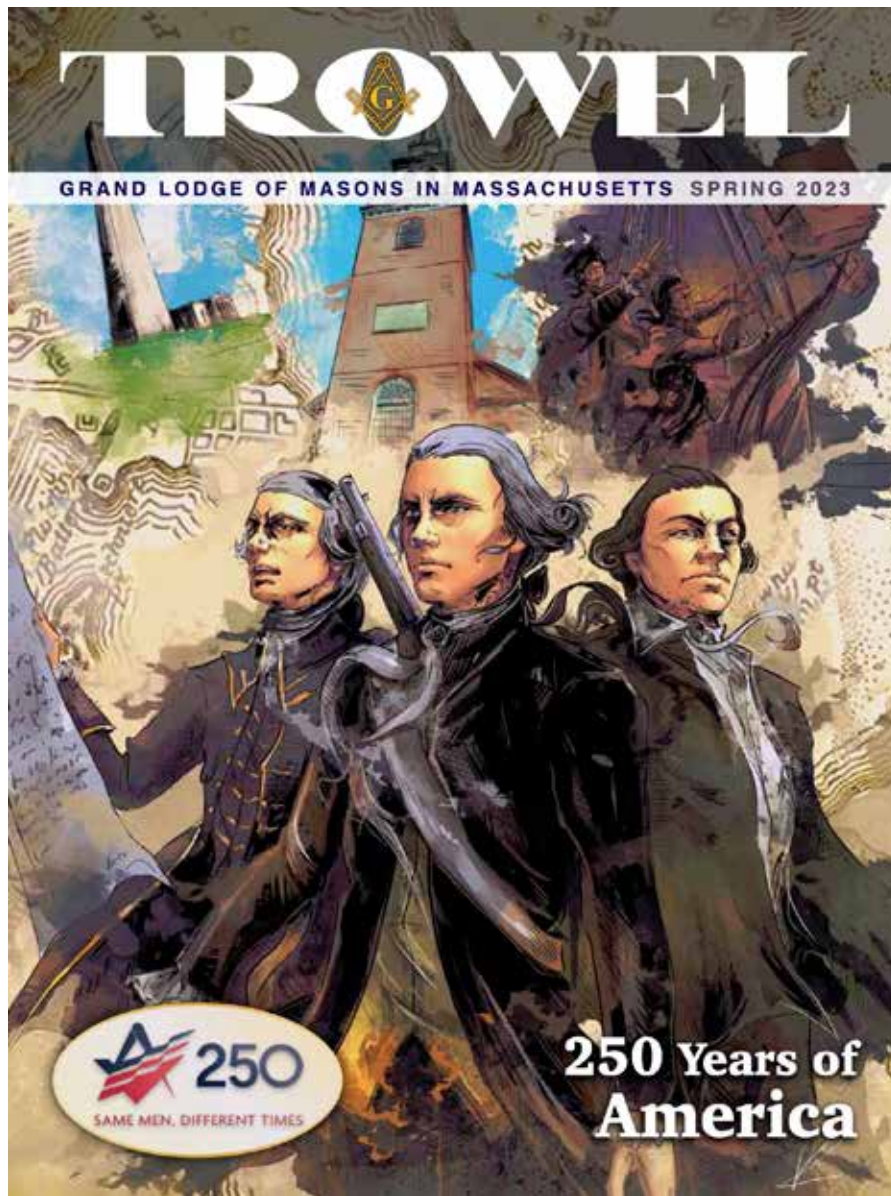


Pick it up now  
at [tinyurl.com/greenleafbydey](http://tinyurl.com/greenleafbydey)

Many know his popular poem, "The Lodge over Simpkins' Store, but never before has Greenleaf's poetic works been compiled and annotated in such a caring way as to preserve his words for future generations. Patrick Dey does an incredible job.



# THE GRAND LODGE OF MASSACHUSETTS IS STARTING REBELLION!



In 2026, America will celebrate 250 years of Liberty! Because of this, the Grand Lodge of Massachusetts has formed an official committee called simply “The 250 Committee.” For two years now, I’ve served the Grand Lodge of Massachusetts as Creative Director for Masonic Education, along with my time served here in my home Jurisdiction of Illinois. This is what being a member in several jurisdictions gets you :) I also serve on the 250 Committee.

Recently, the 250 Committee “took over” the Massachusetts Freemason Magazine and laid out our plans for a celebration that will take place on several dates over the coming years, leading up to the 2026 date. These events are certainly open to all members, especially visitors. However, we decided to reprint some of the latest information from the Massachusetts Freemason Magazine, not to get you to travel but to inspire you!

I hope the following curated excerpts will light a fire within and unlock the Free Mason in you!

R.H. Johnson, Editor in Chief  
The Lyceum



# 250<sup>th</sup> Anniversary

## SAME MEN, IN A DIFFERENT TIME

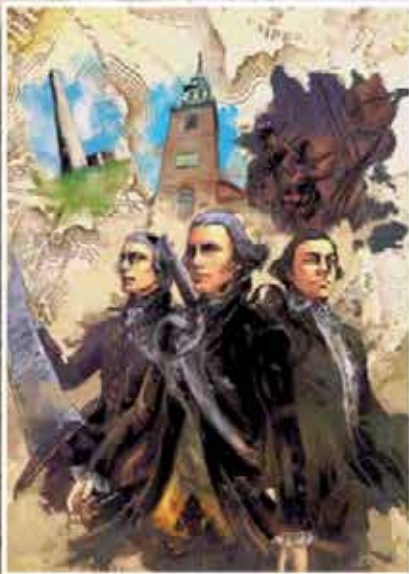
by Rt. Wor. Bryan Simmons

We read in history books of our colonial ancestors rising and defeating a villainous oppressor, united in a cause for liberty. This is the drawback when the victor writes the history. The road to revolution was anything but a straight path. The states were divided, the people in those states were divided, and smallpox was the pandemic of the day, much like our country today. We can draw countless parallels to the problems 250 years ago to the ones that we face today. We must be reminded that it was not the masses that rose up and revolted against a way of life that they disagreed with, it was a few great men who risked their way of life, and became prophets of freedom for a chance to shape their own destiny. These great men spread tiny ripples of hope to the colonies and the ripples crossed each other from different centers of energy and daring. Those ripples built a current that swept down the mightiest empire in the world.

Today, we find ourselves in a similar but different situation. A fractured nation pleads for help to keep our ancestors' dreams of life, liberty, and the pursuit of happiness alive. I believe Freemasonry can exemplify those revolutionary tenets of brotherly love, relief, and truth, and show that despite our differences, we can all live together in harmony. But first, we need the great men among us to lift our Fraternity out of the depths of complacency. Over the next few years, the American people will be reintroduced to the founding of our nation. Attention will turn to the Boston Tea Party, Bunker Hill, and the Midnight Ride. Massachusetts Freemasonry will be there, standing tall, supported by our virtues and tenets.

Good men across the country will be reminded that there is still greatness in America, and they need to be a part of it. They will seek and knock at the outer doors. Will your lodge be ready? The 250th Committee has a clear mission, to celebrate and educate the vision, ideals, and efforts laid forth by our Revolutionary forefathers and brethren. Brethren, we are the same men, just in a different time. ■

## ON THE COVER



Zsófia Papp, known as Zowie, is a European-based artist and illustrator with an innovative and modern artistic perspective. Zowie draws much of her inspiration from the events of the American Revolution and has commissioned historical pieces for author Scarlet Ingstad, as well as the Dr. Joseph Warren Foundation. She is currently working on a number of projects, including a graphic novel, a comic series, and a children's book, which will celebrate and honor the iconic events surrounding the 250th anniversary of America's founding. Visit her Instagram account (@zowiemortem) to view more of her stunning and unique art. ■

Cover art: Bro. John Hancock, M. Wors. Joseph Warren and Paul Revere

## **“‘til morn, good wife, Lodge night is a late night.”**

On December 16, 1773, there may have been at least one Mason who was heading to his Lodge, St. Andrews at the Green Dragon Tavern, not knowing exactly what the night would hold. This imaginary new Mason likely came into the Lodge room and was told to go to the old south meeting house because “Lodge closed on account of few members present.”



At the meeting house, his Brethren and others gathered, but not in proper Masonic garb. On the table were loin-cloths, by the window was face paint, and his Brothers were in various states of readiness for the night’s activities.

There may have been one Brother who didn’t know the plan, but none of the Brethren knew the result. None knew that they were the first salvo to create a new beacon of freedom, a new land of liberty, the new nation of the United States of America.

They planned to throw British tea into what would become an American harbor. They knew it was a rebellious act. They knew they could be jailed for it. They also knew they could stand the tyranny of British taxes no more. They were resolved.

We are the same men in a different time. This issue is an example.

Through my travels in the past months, I’ve asked many Masons to permit me to take their picture. I asked them to take off their glasses, look serious, and I took three shots. I took no one’s name. I was rarely asked what the pictures were for. People knew I was from TROWEL. None refused.

These men, like the Masons of the tea party, did not know the results of what they were doing. They did know they were being asked to do something by a fellow Mason. They trusted in me, in Freemasonry, and allowed me to take their photos.

It is from that trust, that Brotherly Love, that our great nation was born. We are all revolutionaries, we are all nation builders, and we all stand with our Brethren and watch the tea of tyranny float away in the harbor of freedom.

Fraternally, Lee H. Fenn



A photograph of a wooden wheel with a cross and symbols, set against a background of tea leaves. The wheel is made of dark wood and has a cross shape cut into it. The top and bottom arms of the cross contain the letters 'H' and 'C' respectively. The left and right arms contain the letters 'A' and 'S' respectively. The wheel is positioned in the upper right quadrant of the image. The background is a close-up of tea leaves, which are dark green and appear to be in a container or tray.

**December 16, 2023**  
**The Tea Will Spill...**



**SAME MEN, DIFFERENT TIMES**



For more information, contact  
[250committee@gmail.com](mailto:250committee@gmail.com)  
or follow the QR code.

# Making Noise or Making Progress

by RWB Chad Lacey, 33°, Committee on Education



There was a young boy traveling with his parents to meet some distant relatives. They were distant by blood as well as geography, living in a backwoods cabin. It had a deep, covered front porch, all-wood construction, with plenty of rocking chairs. As the boy got out of the car, he heard an awful noise coming from the house.

As he grew nearer to the porch, he could see that the sound was coming from a large hound dog, which was lying lazily on its side. His parents continued into the house, but he kept his distance, unwilling to come any closer. The poor creature was wailing and howling and whimpering so loudly and so disturbingly that he could hardly stand to listen.

One of his cabin-dwelling relatives noticed his concern and told him not to be afraid. They said that the dog was merely lying on a nail head that was sticking up from a board on the porch floor. He gingerly tiptoed past the miserable beast and into the house.

He later observed that there were many nails poking up from the heavily weathered porch floor, yet still plenty of spaces where a lazy dog might rest in peace. He was astonished that the dog would lie down on a nail and, rather than move to another spot, remain there while complaining bitterly.

This memory would return to his mind often as an adult when he observed people around him doing the exact same thing. I heard him share this story at a self-improvement seminar many years ago. And since that time, I, too, have seen many people 'lying on a nail,' wailing loudly at their circumstances but unwilling to do anything about it.

How many times have you seen it? Have you done it yourself? I can't begin to count how many times I've listened to coworkers complain about their job, and when I suggest they find other employment, a list of excuses ensues. It's the same story with relationships, life circumstances, their finances, their Masonic Lodge, the political climate...you name it.

The trouble is that complaining has no effect. No matter how much or how hard you do it, nothing changes. We have to get up off the nail and move to another spot on the porch. Our choices are to make noise or make progress. If something isn't the way you think it ought to be, every inch you move toward a solution brings you closer to a conclusion.

A great place to start is by finding a hammer (or common gavel?). Tap down some of the nails sticking into your side. Start with the small ones that are easy to reach. Work your way towards those bigger ones. Resist the temptation to complain. Don't lend an ear to the pointless complaints of your Brothers; rather, lend them a hammer and help them to use it.

Remember that poor, miserable hound dog whose comfort was only a few inches away? You know what to do. Just get up, move over, and enjoy the results of your progress.



# Reader's Corner

## A Rose Croix Oratory

by C.R. Dunning

A Book Review by

Bro. Justus Fischer



I had the pleasure of meeting Brother Chuck Dunning a few years ago during an annual dinner event for a lodge in Northern Illinois. Brother Chuck flew out from Texas to provide a lecture for us. Some months later, I

enjoyed seeing another presentation of his in person during an educational event at my local Scottish Rite Valley. I strongly suggest reading his books concerning contemplative practices or hearing this man discuss Masonry's inner mysteries. To anyone unfamiliar with his educational speeches, I can say firsthand that you are in for a rich and enlightening experience. Brother Chuck has a good aura that permeates the room whenever he speaks. I can tell that Freemasonry has profoundly impacted his life—More so, the Rosicrucian sub-current underlined within the Scottish Rite Chapter of Rose Croix.

After reading Chuck Dunning Jr's latest title, "A Rose Croix Oratory," I must say that it is an impressive read. Dunning's eloquent and engaging writing style made it hard for me to put the book down. His insightful commentary on the history and philosophy of the Rose Croix degree of Scottish Rite Freemasonry was informative and thought-provoking. Dunning provides a comprehensive overview of the symbolism and teachings of the Rose Croix degree throughout the book. He presents a balanced perspective that acknowledges both the historical context and contemporary perspectives on the degree while exploring its significance and relevance in modern-day Freemasonry and Rosicrucian currents. I highly recommend "A Rose Croix Oratory" to anyone interested in Freemasonry or seeking a deeper understanding of the Rose Croix degree.

Dunning's book is an excellent resource that will inspire readers to explore this fascinating organization's rich history and teachings, whether Masons or non-Masons. Brother Chuck casually strolls through

complex subjects like Cabalah, Alchemy, Esoteric Christianity, Eastern Philosophy, and Freemasonry. I especially enjoyed the many illustrations throughout the book as they reminded me of another title, "The Vulnerary of Christ" by Louis Charbonneau-Lassay, for readers familiar with the Hermetic Order of The Golden Dawn, Paul Foster Case, or even the writings of the Czech Mystic, Franz Bardon. You will find some commonality here: Chuck provided diagrams comparing elemental attributes for your contemplative work. For the ardent Masonic mystic or the spiritual seeker of Christianity, you will find this book as a helpful guide to help aid and assist you on your Masonic-Rosicrucian journey.

I am a student of all world religions; there is excellent knowledge and universal truths in the many lessons of the various groups and prophets. I can only speak for myself that the truth is above all. The truth shall free us from mental and physical bondage; Universal wisdom is not a one-way street. However, as a staunch believer in the lessons found in Christianity and Rosicrucianism, Brother Dunning's latest title has deeply resonated with my personal beliefs. When it comes to performing great work, Chuck Dunning eloquently writes, "Solved mysteries almost always lead to further questions, and there is still much about the Great Work that we have not examined. Exactly how does one achieve such a state of psychospiritual equilibrium? Once that is accomplished, what specifically must be done to extract the power of transformation?"



Once that power is extracted, what is one to do with it?"

In this case, this book was Brother Dunning's calling. The powerfully dynamic symbolism of a Knight Rose Croix of Scottish Rite Freemasonry is a call to extract from the depths of his mind, body, and soul the lessons of a contemplative builder. I hope other readers share similar sentiments and enjoy these lessons to help guide them along the path. I will refer back to this work for a long time. I will cherish it as a nice signed and inscribed keepsake for my library. Thank you, Brother Chuck, for this great gift. Until we meet, act, and part.



The Illinois Northeastern Area Masonic Education Officers

*-Present-*

# Saint John the Baptist Day 2023 Masonic Education Symposium

Saturday, June 24

9am – 12pm

*Coffee and pastries served starting at 8am*

## Libertyville Masonic Temple

356 Brainerd Avenue  
Libertyville, IL 60048

### FREE to Attend

Presentations will begin at 9am in the main lodge hall. There will be a brief intermission mid-morning, followed by more presentations until 12p. Following the event, there will be the option for lunch and fellowship at one of the many excellent restaurants within a few blocks of the temple.

Speakers for the day will be Brothers of the Northeastern Area, including Lodge Education Officers, District Education Officers, and Brothers with a passion for education. Topics will include history, ritual, and philosophy. There will be something for everyone, and great opportunities to expand our horizons and foster discussion.

Scan the QR code for the Eventbrite page to RSVP and for more information!



Scan to RSVP

Illinois  
Northeastern Area



Masonic Education

## Featured Article

# The Seven Liberal Arts and Sciences

by WB.: Darin A. Lahners, Committee on Masonic Education

In the Fellowcraft Degree Charge, we are told that: “The impressive ceremonies of this degree are calculated to inculcate upon the mind of the novitiate the importance of the study of the liberal arts and sciences, especially of the noble science of geometry, which forms the basis of Freemasonry, and which, being of a divine and moral nature, is enriched with the most useful knowledge; for which it proves the wonderful properties of nature, it demonstrates the more important truths of morality. To the study of geometry, therefore, your attention is specially directed.” Yet, as we now stand on the precipice of having Artificial Intelligence, which is more robust than any before, and it becoming more of a part of our lives, does this still hold true? Are the Seven Liberal Arts and Sciences still important enough to be studied, and how do we do convince our brethren that they should be doing so?

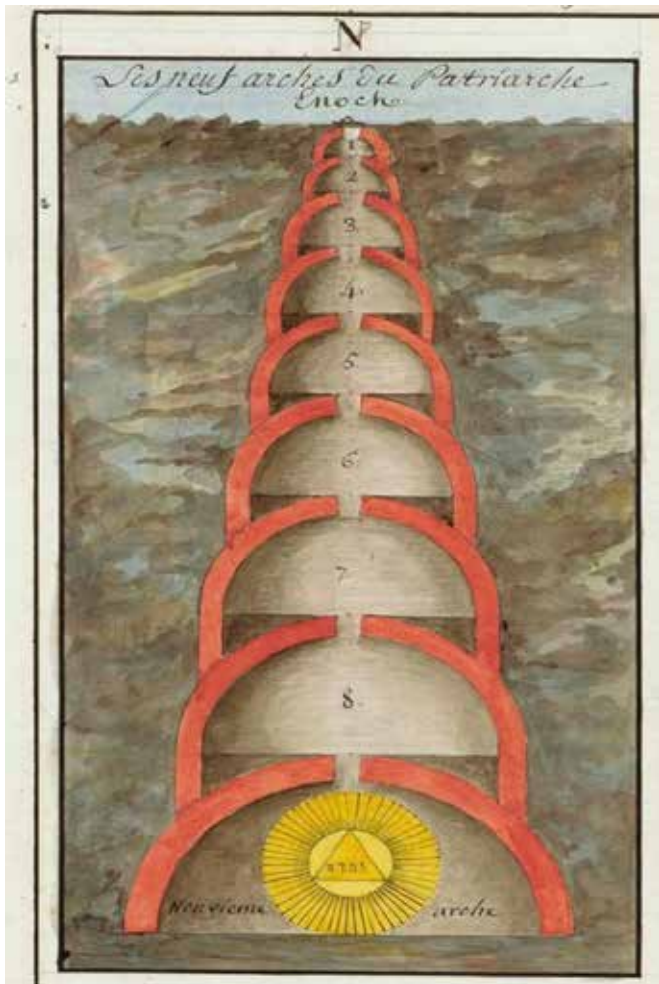
To understand how important the Seven Liberal arts are, let us go back to the Fellowcraft degree ritual. In the Senior Deacon’s Lecture, the first object which our attention is called to observe are two brazen pillars, one on our left hand and the other on our right hand. We are taught that the pillar on the left hand, Boaz, denotes strength, while the one on the right hand, Jachin, denotes establishment. We are told that taken together, they allude to a promise of God to David that he would establish his kingdom in strength. We are then told that they were cast on the plains of Jordan in the clay grounds between Succoth and Zeredathah, where all the brazen vessels of King Solomon’s Temple were cast by a Hiram Amon or Abi, who was a widow’s son

from the tribe of Naphtali. We are also told that they were cast hollow to serve as a repository for the archives of Masonry and to guard against accident by inundation and conflagration.

What isn’t told to you is that these pillars have a further allusion. To understand this allusion, we must discuss Enoch and his importance to Freemasonry, even if he is not mentioned specifically in our ritual. Enoch is mentioned only briefly in the Book of Genesis, however, he is best known due to having three apocryphal books of scripture named after him and for being the Great Grandfather of Noah. The legend of Enoch goes like this, and those of you who are members of the Ancient Accepted Scottish Rite or York Rite will find some similarities to degrees that you might have witnessed.

Masonic tradition and Hebrew legends inform us that Enoch was given a vision by the Great Architect in which he was instructed to construct an underground structure in the interior of Mount Moriah that consisted of nine brick vaults situated perpendicularly beneath each other, and the entrance to each vault would be at the arch of each vault. He was then instructed in this vision to make a triangular plate of gold, with each side being a cubit long. Upon this triangular plate of gold, he was to affix the most precious stones and engrave the holy ineffable name of God. He was then to instructed in the vision to place the triangle plate upon a stone of agate which was placed upon a cubical stone (or altar) of marble which was deposited at the bottom of the ninth or innermost vault.

Enoch having this vision, then set about



constructing this vault, and upon finishing it, he placed a stone slab that had attached to it a ring of iron, which could be raised to gain entrance to the vaults, and placed it over the aperture of the uppermost arch, covering it with soil so that it could not easily be discovered. Enoch, as part of his visions, was also given knowledge of the coming deluge which was going to destroy humanity. Fearing that the principles of the seven liberal arts and sciences would be lost, Enoch constructed two pillars, one of marble to withstand the destructive influence of fire (or conflagration) and another of brass to resist the action of water (or inundation). Upon the pillar of marble, he inscribed with hieroglyphic characters the information that near the spot stood a precious treasure deposited within a subterranean vault. Upon the pillar made of brass, Enoch engraved the history of creation, the principles of the seven liberal arts and sciences, and the doctrines of speculative Masonry as they were practiced.

Enoch was not allowed to enter the vault but once per year, and upon Enoch's ascension into heaven, legend informs us that the location of the vault was lost until it was accidentally rediscovered while King Solomon was engaged in building his Temple above the spot upon Mount Moriah. Talmudic legends later transform this legend to say when Solomon was building his temple, he had the foresight to believe that it might be destroyed at some time in the future. He then ordered that an intricate underground vault be built in which the ark of the covenant could be concealed whenever such a danger arose. Josiah was warned by Huldah, the prophetess, of an approaching peril, and he caused the ark to be hidden in the vault, which was built by Solomon. There are some sources that claim that Solomon discovered the vaults and placed the Holy of Holies over the vaults so that he could use the pre-existing structures for storage of the Ark and other treasures. Given this legend, it is possible that the pillars were pre-existing as well from the time of Enoch. In any case, why would it be important to preserve the doctrines of Masonry and the Seven Liberal Arts and Sciences and Freemasonry in case of a catastrophe? In order to understand this, let's discuss each of them briefly.

To fully understand the Seven Liberal Arts and Sciences, we must realize that classically, there are two divisions of them. The first division consists of the three arts that relate to the study of language, reasoning, and communication. This division is called the Trivium. The Trivium is made up of grammar, logic, and rhetoric. Logic is the art of thinking. Grammar is the art of inventing and combining symbols. Rhetoric is the art of communication.

The second division consists of the four arts that have to do with the study of quantity pertaining to matter. This division is called the Quadrivium. The Quadrivium is made up of

Arithmetic, Music, Astronomy and Geometry. Arithmetic is the study of the theory of numbers, while Music is the application of the theory of numbers. Geometry is the theory of space, while Astronomy is the application of the theory of space.

In the classical sense, the liberal arts are thought of as those skills or arts that are necessary for the free man to live and lead in a free society. It is perhaps because of this, partnered with the democratic values that Freemasonry promotes, which makes it an immediate target for totalitarian and authoritarian regimes. If you look closely at Freemasonry, one quickly finds that Speculative Freemasonry teaches a political philosophy that shows:

1. The importance of a rule of law that is codified into a constitution or bylaws.
2. How to hold elections and perform balloting for democratic elections.
3. A separation of powers between the democratically elected positions in the lodge.
4. A system to adjudicate issues between membership and trial by a jury of one's peers.
5. The importance of an audit between the one receiving and paying out money.
6. Separation of the influence of Religion in government.

While I find it hard to believe that a guild system surrounding Freemasonry would have existed in Enoch's time, what he would have been preserving would have been how to perform Operative Freemasonry in order to rebuild physical structures after the coming apocalypse. Couple this with the skills needed to recreate a society and educate it, which would have been the Liberal Arts and Sciences, and one can see why Enoch would have thought it very important to preserve them.

With the advent of AI, we already see how it is replacing and will continue to replace the practice and use of the Liberal Arts and Sciences. Ask any teacher that you know, and they will tell you that AI is difficult to police with their students, and why should a student write out an essay when AI can do it for them? What happens, though, to a society or civilization that becomes completely dependent on technology and that technology is lost? Think about what anxiety you might feel as an individual when you misplace your smartphone, and then think about what would happen if everyone misplaced their smartphones or if they were rendered instantaneously useless. If a society or civilization uses AI to replace the study of and application of the Liberal Arts and Sciences, then it would only take a generation for that knowledge to be forgotten.

As an example, I'm going to be turning Fifty years old this year, and as of the time of this writing, my grandmother is Ninety-Nine years old. I think about the skills and knowledge she has and the technology that she has seen drastically change in her lifetime. I then think about the skills and knowledge that I know which is lost to my children. Case in point, my parents still have a rotary phone in their garage. I remember asking my children a few years ago (who are in their early twenties) if they would be able to use the rotary phone to call my cell phone. The answer they gave me would be the same answer that I would give my grandmother if she were to ask me if I knew how to milk a cow or churn butter. That answer would be No. In the case of my children, I showed them how to do so, knowing that if they ever find themselves in a situation where they need to use such a phone, they would remember how to do so.

As AI replaces the daily practice of Grammar, Rhetoric, Logic, Arithmetic, Music, Geometry,



and Astronomy, and technology continues to grow, we may in my lifetime see a point where I don't even need to type out what I want to know from AI, but rather I will just need to think it. It is quite possible that children born in the last five or ten years may see this become a reality. It's possible that our grandchildren might lose the ability to communicate verbally with one another because they will have become one with technology. What they think will be what is instantaneously communicated to the ones they are trying to communicate in the form of technological telepathy.

If a calamity were to hit this type of society, say to the point where the technology was rendered instantaneously obsolete, then one can see how humanity would be unable to recover from this. If we reached a point of singularity where everything we do is assisted by artificial intelligence, then the Liberal Arts and Sciences would have been rendered obsolete long before this point, as we would have allowed AI to take over communication, invention, creativity, and mathematical computation. At this point, we will have become more artificially intelligent as humans, and we will have given up the qualities which makes us uniquely human, which is our ability to think for ourselves. When we remove the cogito from cogito, ergo sum or the thinking (cogito translates better as the act of thinking/pondering/visualizing) from the part of being I am, then we have become as animals. I believe we already see this in society, where it seems we have a population so influenced by media, especially social media, that many of us no longer use that liberal art of Logic.

It is my belief that we, as Freemasons, have an opportunity to become a living repository of this knowledge. Instead of relying on stone and brass pillars to withstand future calamities and to transmit the knowledge of Freemasonry and the liberal arts and sciences, each of us must become

these pillars. We need to begin incorporating the seven liberal arts and sciences into Masonic education, and not only this, but we also need to be willing to commit ourselves as a Fraternity to being the keepers of this knowledge.

Whereas the operative lodges in the Middle Ages once served the purpose of teaching their initiates how to read, write, think, and perform geometric and mathematical computations, we now must, as Speculative lodges, teach not only our initiates but our membership this knowledge so that in the case of societal collapse, we can teach and preserve the lessons given to us by the liberal arts and sciences.

Our call to action regarding taking good men and making them better should be expanded to say how we, as Freemasons, can accomplish this goal. If we want to Start with Why, we should state: "Since Time Immemorial, Freemasonry has taken good men and made them better by teaching a system of morality coupled with cultivating and practicing the seven liberal arts and sciences." Instead of making open-ended statements that ultimately lead to disillusionment and demit from the Fraternity when lodges fail to take action to help make its members better men, we hold ourselves accountable by stating this. It requires us as an education committee to put into place an actionable plan to teach our membership the liberal arts and sciences and to develop our Masonic educators to be able to teach them to our membership. Ironically enough, this could be done with the assistance of the Internet, where there are multiple avenues for learning these without material cost. It would only require that the men who are Education officers commit themselves to this task, and those that are not willing or able to do so be replaced with those who can and will.

Aristotle believed liberal arts and sciences were those subjects suitable for learning

by a freeman. He contended that a freeman should not seek practical skills but should strive for moral and intellectual excellence, the goal being theoretical and philosophical knowledge. He believed that if a man was capable of pure thought, he could lead the other men who only possessed the practical skills. For a Freemason, Masonic Education should always be that intellectual discipline necessary for a man to improve himself as he works on making his ashlar less rough and more perfect. It should be the goal of Masonic Education to give each Freemason the tools to be able to continually strive towards an understanding of his own spirituality and the essence of the Great Architect of the Universe. It should then be the goal of every Freemason to practice the Liberal Arts and Sciences to pursue this lofty goal and of Masonic Educators to teach them. We need to make sure that Freemasonry and the Liberal Arts and Sciences are passed on to future generations as we glare at the specter of Artificial Intelligence.



AN AI Generated image of the 7 Liberal Arts & Sciences Medieval Themed.



AN AI Generated image of the 7 Liberal Arts & Sciences Art-Deco Themed.



AN AI Generated image of the 7 Liberal Arts & Sciences (Zero Constraints)



AN AI Generated image of the 7 Liberal Arts & Sciences Baroque Themed.



Richards

Flynn

Parker

Stoops

Drew



Kellerman

# MASONIC CON KANSAS

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# Adagio

by RWB.: Spencer A. Hamann, DEO 1st NE

So much of the world we live in feels inevitable. There are countless experiences and interactions we have daily that seem like they could not happen any other way, so much so that we barely pay attention to them. But these small miracles are almost never actually inevitable and can only happen as the result of thoughtful work with intention by many individuals and a myriad of other little interactions or steps working just right. Take turning on your car radio, for example. You are interacting with a vast set of overlapping ideas and contrivances, including the understanding and application of electricity, transportation development, the infrastructure required to support travel, communications technology, and all the individuals and collaborations behind them, beyond just the radio knob itself (although even that had to be designed and created and did not simply spring into being). Then there is the song you hear.

Music has become such a steady part of life that it is easy to take it as another inevitability. True enough, the human progressive experience has been invariably linked to many of the elements of music: our hearts beat in regular intervals, we can raise, lower, and change the character of the sounds we make with our mouths, and we organize our thoughts to convey information. But how we have come to organize sounds into such magnificent artifices capable of communicating and expressing so much in just a few brief moments is nothing short of miraculous. The history of music and the human experience is far too broad to condense into a paper, much less a book or even a library of books; but given the role it plays in our lives, it is worth our time in at least a brief consideration.

So what is music?

Humans love to categorize. Our ability to discern patterns and form links between them is one of the most amazing things about us. On the first approach, music (like most phenomena) is often quantified by categorizing the components comprising it. Music is elemental. The “elements of music,” as they are academically called, include several aspects. Pitch indicates the auditory frequency spectrum of

sounds, whether “high” like a tweeting piccolo or “low” like a resonant tuba. Dynamics describe how loud or soft a sound is, or how it changes between extremes. Duration looks at how long sounds last, which leads to Rhythm (patterns of durations). Timbre is the unique characteristics of individual sounds; for example, what makes one person’s voice sound different than another person’s voice and how you can often tell who is speaking to you even if you cannot see them.

Taking these further, we begin to see combinations of elements. Texture deals with the density of sound: how many sounds are happening, their durations, frequency of Rhythms (how “fast” or “slow” the music feels like it is moving), and interactions between Melody and Harmony. Melody being a musical pattern we perceive as a thought or idea (think of horizontal movement), and Harmony being separate adjoining musical ideas that relate to a Melody (think of horizontal movement above and below another established horizontal movement), are then organized into different hierarchies of relationships we call Tonality. Pitches arranged into specific ascending or descending patterns are called Scales. Stacks of Pitches occurring at the same time are Chords. Examining how all of these elements and relationships occur together and intertwined with each other, we then quantify the Form of the music itself. All of these elements are what make “Sweet Child O’ Mine” sound different from “Moonlight Sonata,” which sounds different from “Baby Shark,” and so on.

But the truly remarkable thing is that when we hear a piece of music, our brains don’t go through the above gymnastics to understand it: we just hear music. What’s more, we internalize our preferences without the need for any academic quantification. Maybe you like the string quartets, but Bob Dylan gets on your last nerve. Even if we can’t explain it, we know these principles in our core. However, the organization of these principles into music is far from inevitable: someone had to put these elements together to give us “Clair de Lune” and “Fortunate Son”. While it serves us on one level to reduce music

to categorical elements, this only takes us so far and leaves out much of the bigger picture. Just as we wouldn't necessarily describe what a car is by listing off the different parts and systems that make one up, so too must we press on from the elements of music.

Taking a step back from granular quantification, the author humbly offers this definition: music is organized sound. Intentionality can be considered as what separates "music" from "noise." The work that has been put in to manipulate and create with the elements of music is greater than the elements themselves, and above all else, this is what we experience when we listen to a piece of music. Sometimes we hear the composer's mastery of the elements; sometimes, we hear raw expression and emotion made audible, and sometimes what we hear is beyond comprehension. Defining music as organized sound vastly broadens our horizons and, like any growth, can lead to confusion and sometimes frustration. Here we leave behind the notion of expectation within the music. Our expectations are shaped by factors like when and where we grew up, what we come to feel is common or "typical", and how we take comfort. But while comfortable, residing only in these parameters equates to only functioning within a specific set of musical elements, which completely discounts the beauty and wonder of experiences outside our own. Intention is difficult, if not impossible, to understand if viewed from a static perspective.

A poignant and challenging musical example of this can be found within the practice of Twelve-Tone Serialism, a system developed out by Austrian composer Arnold Schoenberg in the early 1920s. World War One was a horrifying and traumatic event, shattering the order and psyche of its survivors. The grim and fractured reality of war was evident in the way people picked up the pieces of themselves after the conflict and can be especially seen in the dramatic shift in creative output. As artists struggled internally to find order within the chaos, composition styles reflected this. Twelve-Tone Serialism is a composition style that emerged in the years following the war and which is perhaps one of the most orderly and (on paper) equitable methods of organizing sound as can be found. In a simplistic explanation, the Classical Western Chromatic Scale comprises twelve distinct pitches or tones. Twelve-Tone Serialism begins with the composer arranging these twelve distinct pitches into an order of his choosing so that each note appears once in this

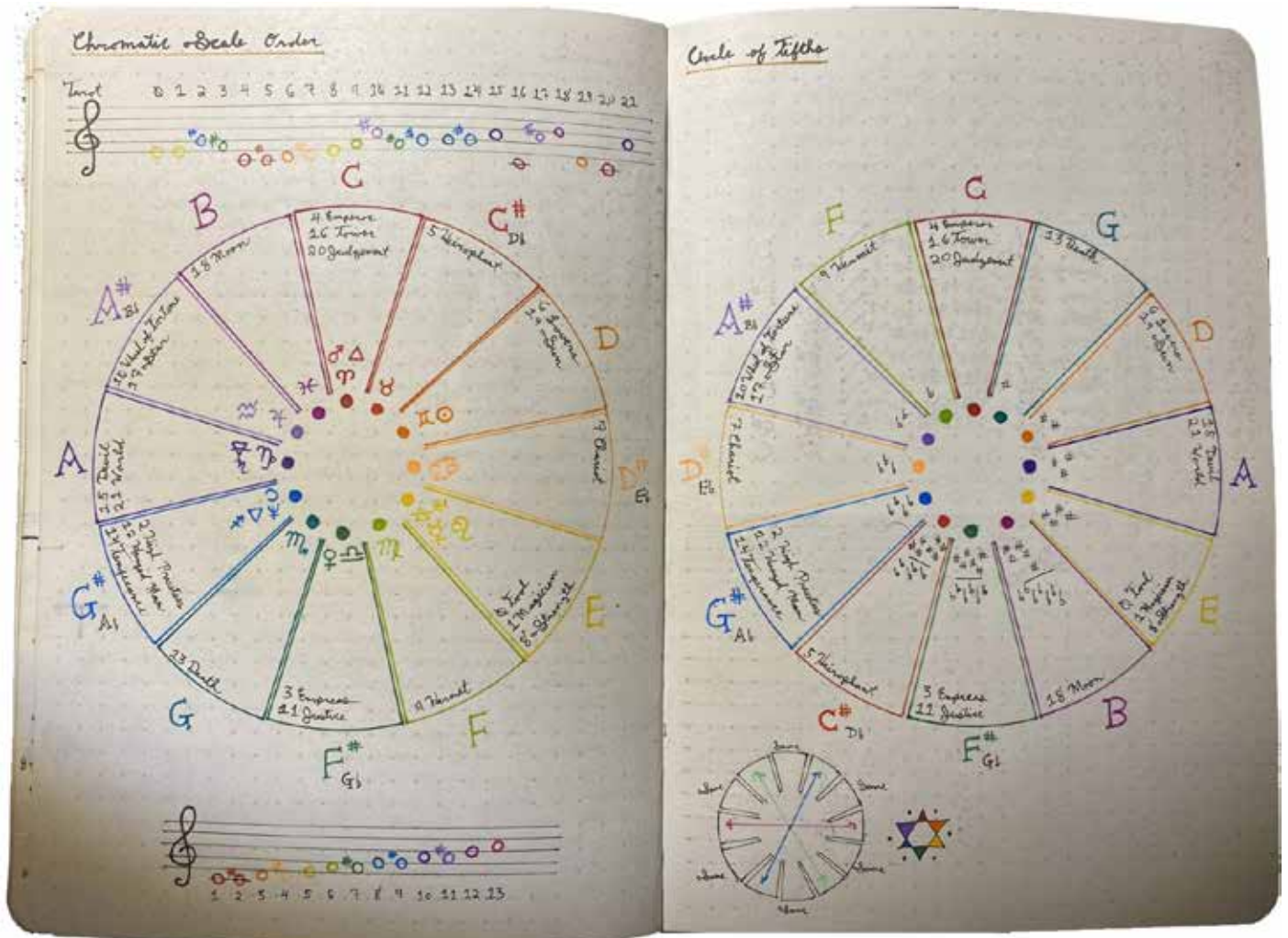
sequence. This single row is then placed at the top of a grid, where it is written out horizontally (left to right) and vertically (top to bottom). The remainder of the grid is filled out horizontally and vertically, filling in the notes to make the original pattern, but in different positions. This completed matrix now presents the composer with a road map of tone sequences by transforming the original row of tones into sets of tones called primes, inversions, retrogrades, and retrograde inversions. From here, the composer selects sequences from the created matrix to compose a piece of music.

	I <sub>0</sub>	I <sub>6</sub>	I <sub>5</sub>	I <sub>3</sub>	I <sub>10</sub>	I <sub>2</sub>	I <sub>7</sub>	I <sub>4</sub>	I <sub>8</sub>	I <sub>1</sub>	I <sub>11</sub>	I <sub>9</sub>	
P <sub>0</sub>	C	F#	F	D#	A#	D	G	E	G#	C#	B	A	R <sub>0</sub>
P <sub>6</sub>	F#	C	B	A	E	G#	C#	A#	D	G	F	D#	R <sub>6</sub>
P <sub>7</sub>	G	C#	C	A#	F	A	D	B	D#	G#	F#	E	R <sub>7</sub>
P <sub>9</sub>	A	D#	D	C	G	B	E	C#	F	A#	G#	F#	R <sub>9</sub>
P <sub>2</sub>	D	G#	G	F	C	E	A	F#	A#	D#	C#	B	R <sub>2</sub>
P <sub>10</sub>	A#	E	D#	C#	G#	C	F	D	F#	B	A	G	R <sub>10</sub>
P <sub>5</sub>	F	B	A#	G#	D#	G	C	A	C#	F#	E	D	R <sub>5</sub>
P <sub>8</sub>	G#	D	C#	B	F#	A#	D#	C	E	A	G	F	R <sub>8</sub>
P <sub>4</sub>	E	A#	A	G	D	F#	B	G#	C	F	D#	C#	R <sub>4</sub>
P <sub>11</sub>	B	F	E	D	A	C#	F#	D#	G	C	A#	G#	R <sub>11</sub>
P <sub>1</sub>	C#	G	F#	E	B	D#	G#	F	A	D	C	A#	R <sub>1</sub>
P <sub>3</sub>	D#	A	G#	F#	C#	F	A#	G	B	E	D	C	R <sub>3</sub>
	R <sub>10</sub>	R <sub>6</sub>	R <sub>5</sub>	R <sub>3</sub>	R <sub>10</sub>	R <sub>2</sub>	R <sub>7</sub>	R <sub>4</sub>	R <sub>8</sub>	R <sub>1</sub>	R <sub>11</sub>	R <sub>9</sub>	

*An example of a Twelve-Tone Serialism matrix of musical tones*

The composition technique of Twelve-Tone Serialism is unbelievably mathematical and orderly. Rules are rigid and concrete, established clearly, and the "right answers" are laid out clearly. However, to an audience, this order and organization is nearly indiscernible. Music composed this way tends to sound, to most ears, like a jumble of random notes without consideration. An example for listening is "Waltz from 5 Klavierstücke, op. 23" by Schoenberg. Despite the reasoned organization, the result is perhaps not what we would expect, but is nonetheless music. More often than not, intent can be found even in the most confusing circumstances.

However, even with our broadened horizons, there is a final consideration of music to explore, one with both arcane and obvious scientific and spiritual ramifications. Simply put: music is vibration. We experience sound as a vibrating audible wave, and every musical instrument or voice uses vibration to produce the sound we hear. Human comprehension of audible sound is limited, however, and there are pitches above and below our ability to comprehend audibly first-hand. But music is not the only vibration! Light as well is vibrating electromagnetic



waves which manifest in a visual spectrum. Even matter itself is in constant, vibratory motion at a molecular level. Truly everything we experience and interact with is a product of vibration on some level, all vibrating together. Our own actions are vibrations within this all-encompassing symphony, and just as we experience it, so to do we create an experience for everything around us. The implications are staggering. In everything we do and every action or inaction we take, we are influencing the continual vibrations of our reality and existence. Depending on our beliefs, even the concept of the astronomical Big Bang and the creation story of Genesis both share a common thread: vibration.

Philosophically and within the scope of our Craft, our examination and understanding of music (and, really, any concept) parallels our own development and growth. As Apprentices, we study the laws and rules of the physical plane we occupy, learning from them outlines that serve as a foundation to build upon. As Fellows of the Craft, we expand upon our foundation, stretching out our minds in an attempt to understand the subtleties and nuances of the world we live in beyond just rote knowledge, broadening the horizons of our connections with our

fellow creatures. As Masters, we seek to transcend the limits of ordinary understanding, focusing clearly upon the core of our work while demonstrating self-mastery in the ways we apply ourselves to the world we occupy. The very act of making something, anything at all, is a reflection upon the Divine creation and our desire to proliferate it.

We have heard "...harmony being the strength and support of all institutions, especially ours" on many occasions. All too often, we fall short in our understanding and application of this piece of ritual. Harmony should not be taken as an initiative to bring others "in tune" with us or foster any false assumption that due to rank, status, experience, or any other factors, we ourselves are in control of the elements around us or know the true nature of the composition. Rather, let it be a charge that while the vibrations of others and the experiences we share may be outside of our own understanding, they are no less valuable to the symphony we all perpetuate together. With this perspective and appreciation, as Alex Ross put it: "the rest is noise."



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# NORRIS CUNEY, PRINCE HALL, & JUNETEENTH

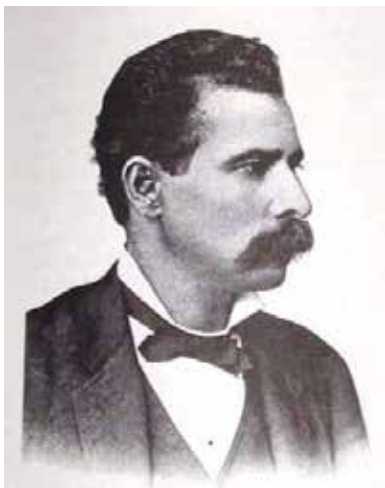
by R.W. Marshall,  
Masonic Historian



Over the past several years, there has been a remarkable rise in the number of American communities celebrating Juneteenth. For decades, it was marked by relative obscurity except for in or near

Texas, where the holiday began as the result of Gordon Granger announcing to people in Texas' most important port city, Galveston, on June 19, 1865, that thereafter, all enslaved people would be considered free as a result of President Lincoln's proclamation two years prior. In response to this great day of emancipation, one Black Galvestonian almost immediately rose as a leader and catalyst for unionizing workers and quickly became the first Grand Master of Prince Hall Grand Lodge of Texas. His name was Norris Wright Cuney.

Norris Cuney was generally considered the most important Black Leader of Texas in the 19th century, and some historians still refer to the peak years of his influence as the "Cuney Era of Texas History." As the mixed son of a slave woman and her white owner, he was born into slavery himself, but his father later freed him. From this humble origin, Cuney navigated a meteoric rise to national prominence. In the 1870s, Cuney began his career as a politician and social activist in Galveston. Through powerful rhetoric and charming charisma, he mobilized many Black Texans to become more involved in government as voters and as politicians themselves.



During the 1880s, Cuney sought to desegregate the public schools of the city but ultimately met with

refusal. Undeterred, he refocused his efforts and successfully established the first high school for Black people in Texas. It was in 1886 when Cuney's wife, Adelina, performed a civil act of defiance on a Houston-bound train that foreshadowed the famous bus-riding bravery of Rosa Parks. As the mixed child of an enslaver and a slave woman like her husband, Adelina was expected to ride in the second-class train car despite having purchased a first-class ticket. This was standard segregation of that time, and the conductor intended to follow the standard, going so far as to lock the first-class doors to prevent Adelina from entering. While he was distracted, she enlisted the help of a man standing nearby. She asked him to lace his fingers and then used his hands as a step, rising up, and slipped through a window. By the time the railroad employee noticed her shocking reappearance in the car, it was already moving, and she rode first class the whole way.



In 1875, Cuney went to Boston to celebrate the centennial anniversary of Prince Hall Masonry, and during the proceedings there, it was said that he "protested against those who continued to refuse to recognize members of the Negro race as Masons" and to do "all within our power to remove the hateful spirit of caste, to the end that equity of justice shall become the supreme and governing principle of the American people, to make smooth the ways of children and by education to lead them in those paths of knowledge in which shall be found true happiness in this world and in that to come."

Norris Cuney is considered to have been the primary inspiration for more than 100,000 African Americans voting in Texas elections during the 1890s as he worked diligently to recruit the newly freed people into civic action. Unfortunately, their vot-



ing rights were effectively taken away at the turn of the century, but Cuney's legacy lives on in both the African American and the Masonic communities today. Many things bear the Cuney name in Texas. There are the Cuney Homes, a low-income public housing complex in Houston where the late George Floyd grew up. The Prince Hall wing of the Order of the Eastern Star is named the Norris Wright Cuney Grand Chapter. And, most pertinent to this article, there is also the Wright Cuney Park & Recreation Center in Galveston, where this year's Juneteenth

celebration will once again take place in the city where the holiday began. Special thanks to my friend and fellow Freemason Bob Uzzel for writing the book "Prince Hall Freemasonry in the Lone Star State," which inspired me to learn more about this early Texas hero.



# A Brief Perspective on the Divine Lessons of Humanity

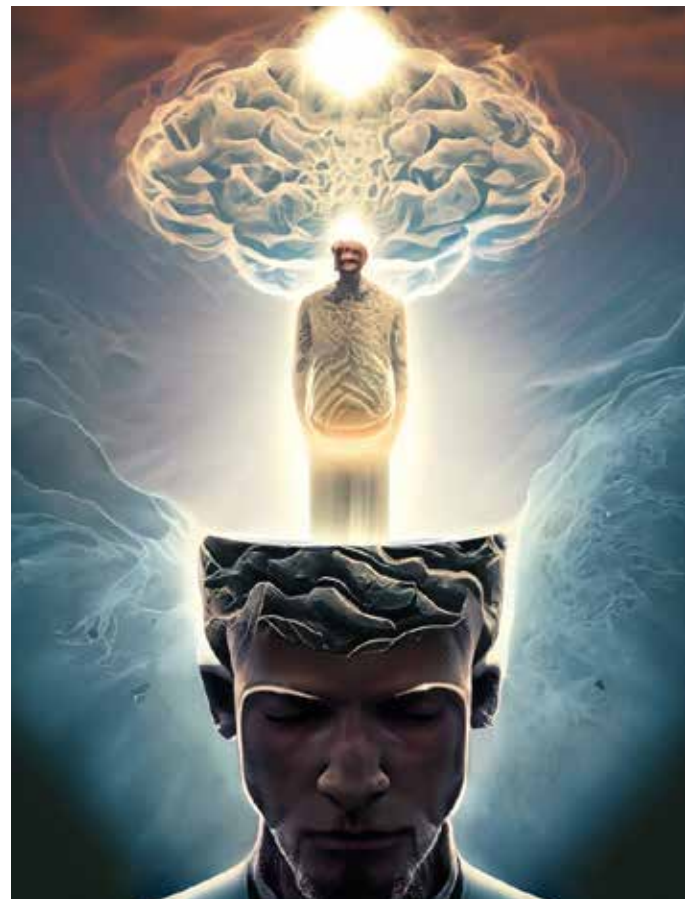
by Bro. Justus Fischer  
Member, Committee on Masonic Education

The seven liberal arts and sciences are essential tools to build a good man into a better man. Pythagoras, Plato, and St. Augustine philosophically taught lessons concerning the written expression of mathematics, the terms of written words, and our relationship to the divine. Mathematics and the like, to our ancient philosophers, viewed these philosophies as sacred and holy. These thoughts on the universe would eventually influence speculative contemplations of thought. The Freemasons could philosophically apply these higher forms of art properly and practically. The early members of our fraternity adopted lessons like astronomy and mathematics, influencing the intellectual enlightenment of humanity as a whole. This process is very similar to the domino effect, as a small group of people can affect the macrocosm of society.

The liberal arts and sciences refer to a set of seven disciplines that have been historically considered essential for a well-rounded education. These include grammar, rhetoric, logic, arithmetic, geometry, music, and astronomy. The lessons promote the pursuit of knowledge and truth as they are considered morally valuable within the Masonic community. Today, the liberal arts and sciences continue to be studied by humanity for academic purposes, leisurely pursuits, and hobbies that promote personal growth, intellectual development, and ethical behavior. While their significance may vary depending on one's understanding and experience of these subjects, they remain paramount within Masonic history.

In closing, the human experience has been separated from our caveman-animalistic archetype due to our understanding of the arts and sciences, in conjunction with the physical evolution of our species. Illumination seekers utilize art and science to interpret the inner mysteries of the divine and man. I use the sciences to unlock my true potential while trying to express my thoughts creatively. I enjoy nature, art, music, science, and writing my ideas. However, I do not share conflicts with opposing viewpoints. I have

respect for all forms of artistic expression. We can personally benefit from pursuing our Masonic labors in the philosophical quarry while building our inner consciousness and physical manifestations. Geometry teaches us how to use arithmetic to create things. Music teaches us how to connect with our inner spirit. Astronomy tries to use science to make sense of our universe. Rhetoric is to explain these higher concepts to our peers. Logic is to think impartially and critically about all subjects. Grammar is to express this higher knowledge using written language eloquently. Future generations will benefit from the legacies we contribute to the world as we expand our wisdom daily.



# EDUCATIONAL CONFERENCES

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If your lodge or organization is having an Educational Event (not related to instruction or charities), please let us know. Email the details to:  
[secretary@spesnovum.com](mailto:secretary@spesnovum.com)

Please give us at least a month notice so that we can ensure it is added.

**“No man, who continues to add something to the material, intellectual and moral well-being of the place in which he lives, is left long without proper reward.”**

~ Brother Bo





Flaming June is a painting by Sir Frederic Leighton, produced in 1895. Painted with oil paints on a 47-by-47-inch (1,200 mm × 1,200 mm) square canvas, it is widely considered to be Leighton's best-known work in the 21st century, much reproduced in posters and the like. It shows a sensuous version of his classicist Academic style. It is thought that the woman portrayed alludes to the figures of sleeping nymphs and naiads the Greeks often sculpted.

June is the sixth month of the year in the Julian and Gregorian calendars and is the second of four months to have a length of 30 days, and the third of five months to have a length of less than 31 days. June contains the summer solstice in the Northern Hemisphere, the day with the most daylight hours, and the winter solstice in the Southern Hemisphere, the day with the fewest daylight hours (excluding polar regions in both cases). June in the Northern Hemisphere is the seasonal equivalent to December in the Southern Hemisphere and vice versa. In the Northern Hemisphere, the beginning of the traditional astronomical summer is 21 June (meteorological summer begins on 1 June). In the Southern Hemisphere, meteorological winter begins on 1 June. June is named for the Roman Goddess Juno--goddess of marriage and the wife of the supreme deity, Jupiter.

