



Kilwinning 565 News

From The Chair



Growth, Progress, and Bro. Mozart

Brethren, Fraternal greetings once again!

This past month has seen the passing to the second degree of Brothers Helder Goncalves and Gene Walley. Thanks to the Brethren who filled in positions and parts at the last moment.

Our Lodge is growing—we initiated Ahmed Deeb into the Craft. Welcome Brother, I hope you have a long and happy journey in our amazing Brotherhood.

Our next meeting will see the raising of Brothers Phil Horrigan and Mahmoud Al Hamad to the third degree. We look forward to it.

The Grand Master's Reception took place on March 29 at the Crystal Fountain Banquet Hall in Markham. It was a grand occasion, attended by hundreds of Masons from across Ontario. The food was great. Grand Lodge officers and Worshipful Masters of the last two years were recognized. A Woodwind Chamber Orchestra provided music, including pieces

from Mozart's "Masonic" opera, The Magic Flute.

Coincidentally, I recently caught part of a TV program called "Mozart Decoded" in which I was surprised to see our Grand Master, MW Raymond S. J. Daniels, prominently featured and providing expert opinion on Mozart's work. This prompted me to put together an article on our illustrious brother Wolfgang Amadeus Mozart, which can be found in this edition of the Newsletter.

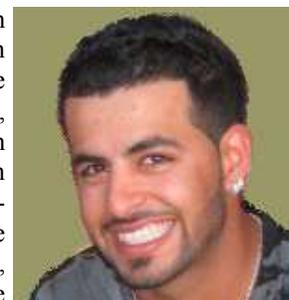
Brethren, for those who are interested, I will be arranging a Lodge of Discussion some time in May, on a Saturday morning. The subject will be related to the esoteric side of Freemasonry. We will be joined by some brethren from Simcoe Lodge, and others who are interested.

Keep the good work going, learn, grow, and have fun!



New Initiate—Erol Gulabi

Last month saw the initiation of Erol Gulabi, who was born in Turkey on July 1, 1988. He came to Canada in late 2003, and attended the same high school as Brother Gokhan Akyaz. He now works in construction for a company name CIP. He hopes, in the future, to study exterior design. We look forward to a long, happy relationship with our new Brother Mason.



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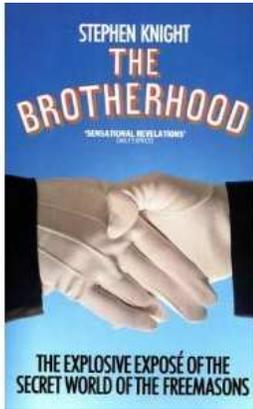
Special points of interest:

- *What's been happening*
- *Profile—who is Bro. Erol Gulabi?*
- *Educational Articles*
- *Book Reviews*
- *Ancient Mysteries*
- *What's coming up?*

Book Review

The Brotherhood

By Stephen Knight

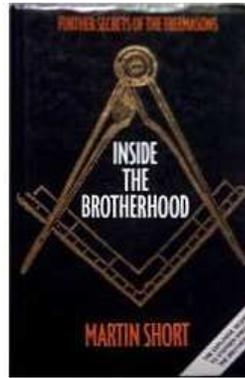


This book focuses not so much on Freemasonry itself, but the way it is used by many for benefit. Knight shows extensive research and evidence of Freemasonry being abused in England, especially within organizations like the Police and Judiciary. Knight seems to understand the good aims of Freemasonry but points out the organization has somehow recruited many corrupt people, even criminals. He shows how many have been advanced within these groups because they are Freemasons and others neglected because they are not part of the Brotherhood.

It also mentions penetration of the Brotherhood by the KGB and other sinister organizations. All in all, this is a scathing expose of a corrupted Brotherhood and the ineffectual control by the United Grand Lodge of England. I hope that this is not happening here. I would hate to be associated with such a Brotherhood.

Inside The Brotherhood

By Martin Short



This book takes up the work started by Stephen Knight, who died eight months after his expose. The author concedes no foul play. The author also shows extensive research and quotes details of many of the issues first shown by Knight. It also has extensive information on the perceived incompatibility of Freemasonry with Christianity. In a meeting between various Churches and the United Grand Lodge of England, the UGLE, in my opinion, show ignorance and stupidity in their

responses to these Churches. Unlike Knight, Martin Short shows utter contempt towards Freemasonry, often mocking various aspects of the Craft and its ceremonies and forms of recognition. I would say that this is definitely an Anti-Masonic work, but should give Masons a good idea of how *not* to deal with outsiders who have no understanding of the Craft. Another scathing report of the uselessness of UGLE to deal with the bad elements within the Brotherhood.

Discaletion (removal of shoes)

In the degree ceremonies, part of the candidate's preparation is to have at least one heel slipshod, i.e. bared. Some of you may not know that there are two reasons for this in the first degree. I will deal with the second reason in the next issue. In First Degree Lodges in the Ontario working, the V.S.L. is open at Ruth IV, 7. This verse provides a clue, and states:

“Now this was the manner in former time in Israel concerning redeeming and concerning changing, for to confirm all things; a man plucked off his shoe, and gave it to his neighbor: and this was a testimony in Israel.”

Now this does not make sense in itself and, even if you read the whole chapter, it may not be clear, so I will summarize. Ruth had been married to Mahlon, who died. There were no

children and, therefore, no one to care for Ruth. It was tradition in those times for a kinsman to take responsibility for a widow and her property. This *obligation* was signified in public by the responsible person removing his shoe. The person who took responsibility in this case was Boaz, who was not a kinsman. Ruth and Boaz were the great-grandparents of David, who was the father of Solomon.

So, it is entirely appropriate for the V.S.L., on which the candidate takes his obligation, to be opened at this position.



Have you noticed.....?

The “ear of corn near a stream of water” which is “usually depicted in a Fellowcraft Lodge” is actually depicted in the lodge (*check the Second Degree tracing board*).

BROTHER WOLFGANG AMADEUS MOZART

During the eighteenth century, Freemasonry in Austria had a strong political side. Its members included many highly placed politicians and ecclesiastics whose ideal was the regeneration of humanity by moral means. It was hated by the Catholic Church and certain despotic political authorities who deemed it dangerous, both to religion and the well being of the state.

Such was the Masonic scene when Wolfgang Mozart became a Mason in 1784 at the age of 28 years. He must have been greatly inspired by his experience and almost immediately composed his Freemason's Funeral Music and his music for the opening and closing of a Lodge. He then composed his opera, Don Giovanni, and his three great symphonies: the E flat; the G minor; and the C major; as well as a great number of concertos and chamber-music works.

His last great opera, The Magic Flute, commonly referred to as "The Masonic Opera", opened in Vienna on September 30, 1791. Mozart conducted the first two performances but was overtaken by his last illness. He lingered on while the opera had an unprecedented run of more than one hundred consecutive performances. It is said that, in his sick bed, watch in hand, he would follow, in his imagination, the performance of The Magic Flute in the theatre. He died after its 67th performance.

The Magic Flute makes no mention of Freemasonry as such, but it has always been accepted as a Masonic opera. Musicians

assert that even the music has much Masonic significance, beginning in the overture with its three solemn chords in the brass. It depicts the ancient mysteries, and presents much Masonic symbolism. To the Viennese of that day, The Queen of the Night was clearly the unfriendly Empress Maria Theresa; the good Sarastro was Ignas von Born, an eminent scientist and Masonic leader; the hero Tamino was the good Emperor Joseph; and the heroine Pamina, represented the Austrian people themselves. While the oriental decor and magical effects are taken from a fairy tale, underlying this are pervasive references to the mysteries of Freemasonry.

Mozart assisted by Schikaneder, a fellow Mason of a different lodge, had embodied much of Masonic teaching and symbolism in this opera. In using the symbols and references to the actual rituals of Freemasonry, they may have intended to make subtle demonstration of the society's high-minded purposes. It seems that the opera was intended, in part, as a defence of Masonry.

The number three has a deep significance for Masons, and it keeps occurring throughout The Magic Flute: Three Ladies, Three Boys, three temples, and so forth. A drawing of Schikaneder's revival production of 1794 shows that, in the opening scene, the Three Ladies kill the serpent by cutting it into three pieces. The opera's home key of E-flat (suggestive of virtue, nobility, and repose) was often used by Mozart for his Masonic compositions because of its signature of three

flats. Prominent in the Overture is the three-fold repetition of the Masonic rhythmic rap (short-long-long), also heard in Act II of the opera itself. Also Masonic in origin are the inscriptions on the three temples: "Wisdom," "Reason," and "Nature." Freemasons in the audience would have recognized the symbolic armour of the guardians during the initiation trials, the earth-air-water-fire symbolism of the trials themselves, the Ladies' silver spears, Papageno's golden padlock, Sarastro's lion-drawn chariot, Tamino's death-like swoon, and the Queen of the Night's defeat by the powers of light. The trials of the opera's second act, and much that leads up to them in the first act, are modeled on actual Masonic initiation rituals. Even an apparently unrelated incident like Tamino's fainting spell in the opening scene, for instance, is interpreted as a reference to the beginning of certain rituals.

There are questions as to why two Masons, Mozart and Schikaneder, felt it necessary to portray so many of the society's secret symbols and beliefs in a public entertainment like The Magic Flute. The answers are to be found in the revolutionary cross-currents of that turbulent era, and in the involvement of many of the Masons, even many of the highly placed aristocrats, in activities that threatened the thrones of Europe.

In 1790 the Austrian government was becoming exceedingly alarmed about treasonous sentiments in the land and especially in the Masonic orders. Austria

Continued on page 4

Upcoming Events

- April 29, 2011, District Meeting at 151 Annette St.
- April 30—At The Hop (King Hiram Lodge dinner/dance)
- May 2—3rd Degree x 2 —Bro's Phil Horrigan and Mahmoud Al-Hamad
- May 7, 2011, Warden's Assoc. Meeting, Port Credit
- May 10 — Installation of Bro. Len DiSalvia at Ionic Lodge, Brampton
- June 17 — Visit to Kilwinning London
- October 21 to 23—Pontiac Visit

Send your articles, book reviews, and suggestions for this Newsletter to W. Bro. Rob Lund (rob.lund@rogers.com)

BROTHER WOLFGANG AMADEUS MOZART

From page 3

was fast becoming a police state. This was the demoralizing situation for Austrian Freemasons when Mozart and Schikaneder decided that their opera would be more than merely light and entertaining, that it would demonstrate the integrity of Masonic teachings. They may have had hopes of saving the Craft from total suppression, but those

hopes were in vain. The imperial government, under Francis II became dominated by conservative advisers and consequently swung even further to the right. In June of 1795 an order came down to close all Masonic lodges and other secret societies and Freemasonry ceased to exist in Austria for more than a century.

So, while their goal was not achieved, the opera lives on to this day, and displays the wonders of music and Masonry.



Ancient Mysteries—Piri Reis Map

Article by W. Bro. Rob Lund

Many of you know my interest in the history and origins of mankind. One of the books, in my search for truth, that opened my mind to a more realistic history of our past, was Graham Hancock's "Fingerprints of the Gods". Most theories about ancient unknown civilizations are based on little or no physical evidence, usually just speculation. What really would shake the basis of our knowledge of history would be an actual artifact. One such artifact is the first subject dealt with in this book. This is the Piri Re'is map, an accurate map of the earth drawn long before the "Age of Exploration".

The Piri Re'is Map is only one of several anomalous maps drawn in the 15th Century and earlier, which appear to represent better information about the shape of the continents than should have been known at the time, according to mainstream history. Furthermore, this information appears to have been obtained at some distant time in the past.

Piri Re'is, and other well-known 15th Century map-makers, included the Antarctic in their world maps, as did others. Antarctica was not "discovered" until the 19th Century. This is just the beginning! Anomalous maps also show the Behring Strait as linking Asia and America, river deltas which appear much shorter than they do today, islands in the Aegean which haven't been above water since the sea-level rise at the end of the ice-age and huge glaciers covering Britain and Scandinavia. Long dismissed as attempts by cartographers to fill in empty spaces, some of the details of the old maps look very startling when correlated with modern (very mainstream) knowledge of the

changes in the Earth's geography in the geologic past, particularly during the Ice Ages.

The Piri Re'is map is most interesting because of the attribution of the source of its information, and the extraordinary detail of the coastal outlines, particularly of South America.

The Piri Re'is map was found in 1929 in the Imperial Palace in Constantinople. It is painted on parchment and dated 919 A.H. (in the Islamic calendar), which corresponds to 1513 AD. It is signed by an admiral of the Turkish Navy named Piri Ibn Haji Memmed, also known as Piri Re'is. According to Piri Re'is, the map had been assembled from a set of 20 maps drawn in the time of Alexander the Great.

The Piri Re'is map is one of the cornerstones of the growing body of evidence for an unknown Ice Age civilization. One striking thing about this map is the level of detail of the coasts and interiors in South America. Although the scale is somewhat off, a long, high mountain range is shown as the source of the rivers flowing to the coast of South America.

However, the best-known feature in the Piri Re'is map (and other pre-modern maps) is the Antarctic coastline *without glaciers!*

Our modern knowledge of the coastline under the ice was obtained using seismic sounding data from Antarctic expeditions in the 1940s and 50s. Sonar is one way to map the coast under the Antarctic glaciers. The other way would be to have surveyed them when they were ice-free.

The last time the particular area shown in the Piri Re'is map was free of ice was more than 6000 years ago. This geography *should* have been unknown to the ancients and leaves some big mysteries to explain.

While features which suggest advanced geographical knowledge are shown in the map itself, the [annotations](#) and illustrations do not. The map is notated as follows:

This country is a waste. Everything is in ruin and it is said that large snakes are found here. For this reason the Portuguese infidels did not land on these shores and these are also said to be very hot.

There are also pictures of some strange animals in the vicinity, of which the text reads:

And in this country it seems that there are white-haired monsters in this shape, and also six-horned oxen. The Portuguese infidels have written it in their maps. . . .

This doesn't invalidate the landforms, but does indicate that whoever wrote these notes never actually visited Antarctica.

To me, the map is drawn almost as if seen from space. See the back page for a copy of the map.



