I was going to start out this presentation in an entirely different way... but as the day turns... so to say.

To simply, I must admit. I’m going to lay the CRUX! of the paper on you, now.

The import and content of this paper was not intended to reach you, un-assailed by your own comforts, predilections and inherent demarcations.

Quite to the contrary, it’s meanings and intents, were purposely veiled and concealed on levels of understanding, with ambiguous and equivocal words, all in a manner, of sorts.

For the few of you that go on to decipher it’s meanings and signposts, I salute you now.

My Brothers, in addition to a short dissection of said paper, I’d like to take this opportunity to be of service and say a few words about our Brotherhood, our Lodge and the “Fellowcraft”, engendered to our own. In particular, the writing of papers.

I have heard others say, even Most Worshipful himself, that sometimes the writer is ignorant of the import of his own words. Of this, I’m as guilty as any, and would now, with advanced apology’s... start.

The title of the paper: Flight Of The Crow

The title of tonight’s presentation: L’Enfant Terrible
L’Enfant Terrible -

That’s when you wish that, the kid that just said that, wasn’t yours.

That statement was a tribute to Most Worshipful Brother Rex who said that, you should never use the word “that” in a sentence when writing a Masonic paper or presentation.

I fear that this, L’enfant Terrible, will tread slightly on his mentors. With light added to the coming light, I take their leave and give, as gave to, with abandon; as such is the law of unfoldment.

Again as before, I sat down with Most Worshipful Brother Rex at his kitchen table to get approval of my Fellowcraft paper, “Flight Of The Crow”. The topic of the paper was the Three Great Lights of Masonry. To his credit, and I don’t say this lightly, he gave his approval even though the paper was not at all what he expected, and contrary to almost all instruction previously given.

After a small grammar lesson on the use of to, to, (as to go to or point to), and too, too, (indicating, as well as). He also, gave some other rather good input on an open ended sentence that was key to the concept of the paper. I took that advice, closed the sentence, and it made all the difference.

Again, as before, we next talked about the act of presenting a paper versus a reading of a paper.
To quote Most Worshipful Brother Rex - “The first thing to establish for the audience is - where you want to take them”. A good introduction, a lead or hook as he called it, into the meat of the paper.

But what if they don’t want to go there? This, my first thought as who amongst us,... desires to be uncomfortable? And uncomfortable is the place where I need to take you, where I must take you tonight as a Mason, to be of worth.

So with your leave, I take you now to a most uncomfortable place - the writing and presentation of Masonic papers.

Why do we as an Observance Lodge engender this most uncomfortable of actions into our Brotherhood? Simply put, it forces an observance in forethought of service to others. This act or action of writing in service, requires the skills and knowledge of the liberal arts and sciences, by which we may entertain the unfoldment of proper reason and acquisition of truth by degree.

In my humble opinion this service to others is the purpose for which Freemasonry as a Lodge is erected, and my main reason for joining. For no man may attain The Mysteries, without assisting others, it is the law.

Now I freely admit that there is more to this, more than a chapter or two indeed, if the manifold significations of the words “observance”, “action”, and “service” are beheld.

However, for the purpose of this short presentation and effort of assistance, I’d like to share with you my “thoughts” on writing a Masonic paper and/or presentation through the action of observance, or in other words, inspired writing.

I caution you now, as thoughts are “things”. Easily expressed, or not. Things, which have a bearing on the very question of service, at hand.

Inspired writing enables one to write an original paper of worth or service, not so much from the topic itself, but from the observations one has been making in ones life as applies to the topic, held correctly in thought for a time, with patience.

For instance, when I wrote “A Most Pregnant Pause”, a paper on the perfect points of entrance and correct use, I had been giving a great deal of thought to the idea of manifestation and enlightenment, as this is, in my humble opinion their primary function. I had jotted down several key ideas on what the perfect points of entrance were, and their proper use as to effect expressions in the natural world.
Then holding the several key ideas correctly in thought as outlined in my previous paper “A Most Pregnant Pause”, I waited for the expression or inspiration that would allow me to couch these ideas in a meaningful and unique way that might be of service or worth.

We seek and we find, do we not?

I did “find”, as if by Magic, the frame of service and worth for said paper, table side during a discussion of another paper on the Masonic term, “Traditional Observance”.

Another example of inspired writing. I was sitting at lunch one day with Brother Jean Claude going over that very paper, “A Most Pregnant Pause”. He made the comment that it seemed as tho I just sat down and spewed out the paper in one long sitting in a style so unfamiliar and uncomfortable, that he gave up the search for meaning after a paragraph or two.

Brother John had also made the comment of feeling cheated in his reading of the same, as the unfamiliar style did not let him “easily” assimilate or corollate the content in a comfortable way. His unwillingness to slow down and be uncomfortable, robbed him of the message and intent.

These two comments creating unease and resistance within, inspired the poem, “Fair and Diligent Intent”; which was written in hopes of delivering a message to those who are possessed by the Lazy Eye -

A warning of sorts, to slow down and digest what your reading instead of waiting for the author to do the work for you, which, isn’t really possible, if the content spans levels of understanding; i.e. shaded and veiled by degree.

Read - Diligent And Fair Intent
And what inspired moment passed, that precipitated this presentations voice?

It was the Adobe #41 Table Lodge, in which Brother Andrew Hammer presented us with a synopsis of his book, “Observing the Craft”. Somewhere in the middle of a long sentence, he said three words, and there! I saw it, the voice and worth of my opportunity in service, to you my Brothers, this night.

The three words... Observance is penmanship.

Penmanship. My definition: the placement of supporting words that have a desired effect or impact to the observation conveyed. Words that aid, in service to the observation, it’s significance and/or line of thought.

How was it that I was able to pick out these three words, observance is penmanship, said in fast succession in the middle of a long paragraph and know them to be the voice, direction and frame for this presentation?

Simple, my subconscious mind was looking for it, the “thing”. It being attentive to my need to be of worth or service to the Lodge on more than one level, latched on to the words and gave me the inspiration for this presentation and introduction to Flight Of The Crow.

I would like to now read aloud the first seven, of sixteen paragraphs of “Flight Of The Crow”. After which, I'd like to take you through some of the processes that went into writing it, from my life's little observances, as it were.

But before I do, I give credit, to Brother Jean Claude who gave me some advice about what to write when I expressed one day, a concern over writing a paper, not of my choosing. He said, “Write what you like”.

On a short aside to my mentors -

Take what you can
Give nothing back

Flight Of The Crow - A Fellowcraft paper - Adobe Lodge #41 - By Robert Gordon Kille

1. “Writing what I like, I take leave of sen-sickle or censured writings. For within the contrarian operation, lies truth to be decompounded just the same, tucked just so, under the lid of obscurity.
2. Written plainly, O Sons Of Wisdom, with ambiguous and equivocal words, which through patience are to be thoroughly coloured, passed and accomplished, by occult operation.

3. Taketh my words as the Crow, which is the blackness of the night and clearness of the day, and flies without wings, reverent, hidden from the thoughtless world.

4. Have care with the manifold significations of words, as I write these in hopes of kicking the can not forward to the many, but inward, to the few.”

5. I warn you now, to Diligent And Fair Intent. And, to every Man Jack of you who dare’th finish this little quip into Masonic thought and still feel offended by its content or style, I offer you in advance, my sincere and profound apology.

6. Brave and foolish, I now consciously misuse my defective powers of perception to my advantage. Whereby; I might make large, this small Fellowcraft essay on the Three Great Lights of Masonry.

7. The Bible, Square and Compasses. Each presents and contains analogies, symbolism and paradox’s; made sure by all that take firm stance upon a comfortable plane - lost to their own illusions. It is my purpose of late to shake up this set ground, to hover perhaps, and to see past what is known by default, the problem of inherited demarcations.

What moment precipitated the voice for Flight Of The Crow?

Again as before, I had been holding the given topic in my mind for about eight weeks. I had penciled out a few ideas on what I wanted to communicate, but didn’t have that inspired moment that jumped out until... Most Worshipful handed me his seven page paper on how to write a Masonic researched paper.

I found myself writing notes here and there throughout the handout which were contrary to the basic message being read. And that’s where the insight of a contrary paper took hold, and I started to write.

Of late, due to my involvement with the Rosicrucian Neophyte group, I’ve been reading and studying the book, “Giordano Bruno and the Hermetic Tradition”, by Yates. One of the big lessons being espoused in chapter one, was that you have to know the culture and the times “inherited demarcations”, of the writings to get a correct understanding of the words and ideas being conveyed freely, and/or veiled.

It seemed natural to write out the meaning of the Three Great Lights in this period of veiled and ambiguous words as that’s where my mind has been for awhile, and by the way, it was contrary to what was expected. Ruffled a bit as not to bore², eh?
Now, I give credit to Master Ron Richards for giving me advice on how much to reveal to you by aid of this presentation.

There are six key paragraphs to the topic of the Three Great Lights in this paper. The second, third, sixth, seventh, twelfth and thirteenth paragraphs. This is not to mean there is not more to be had, as greatly more than the Three Great Lights is represented in this small essay, made large by a conscious misuse of my defective powers of perception.

Let’s make clear by example the meaning of the possible manifold signification of words. Using the third paragraph. “Taketh my words as the Crow, which is the blackness of the night and clearness of the day, and flies without wings, reverent, hidden from the thoughtless world.”

By this paragraph, could we not assume some veiled or equivocal words are being used from the 17th / 18th century styling, or penmanship?

The word Crow for instance. Could we follow it up with a deeper thought or two? Such as what other name or names crows may be called by? Perhaps - Raven?

How could a Raven be the blackness of night and clearness of the day? How does he fly without wings, reverent, hidden from the thoughtless world?

Do not take what I’m about to say as the meaning or intent of the passage. It’s just one manifold signification that leads to possible others, all to be thoroughly coloured, passed and accomplished by “you”, through occult operation.

Could the Raven be referring to the constellation Corvus, otherwise known as, The Raven? Some have alluded to the possibility that the churches of Bornholm, “The Templars’ Secret Island” in the Baltic sea, mirror this constellation. Much as the constellation Virgo - The Virgin - is apparently displayed in an enormous pattern of Cathedrals spread across northern France.

It is also said that the Raven being black, symbolizes “nigredo” - the first stage of the alchemical process. The stage of corruption and decay necessitating the need for change. If we were to follow this thought, it would take us through to “preparatio”, the production of raw material and then to the eventual change into “materia tertia” by “purificatio”, in the cup, crater or grail.

And finally to the “lapis philosophorum”, or the Philosopher’s Stone. Among the symbols for this stage, the snake; “Ouroboros”, devouring its own tail.
And now that we were on to alchemy, we might easily see how this might take us to Greek mythology and the story of Apollo who, enraged by the deceit of Raven using the Hydra as an excuse and alibi for not bringing water back to him contained in the grail, hurled all three - the Raven, the Grail and Hydra into the heavens where they were transformed into the group of constellations known today.

These three symbols, the Raven, Grail and Hydra are all important elements in the ancient science of alchemy which blends religion, philosophy and astrology.

These last few words given; Religion, philosophy and Astrology. Could they give a clue as to how a Raven could be considered, the blackness of night and clearness of the day, and flies without wings, reverent, hidden from the thoughtless world?

A brief look to the rest of the key paragraphs.

The second paragraph. Take note of the word “coloured”, as well as the phrase “occult operation”. Might the word coloured, be a veiled reference to vibration and influences on vibrations? Would not a series of actions be an operation? What is your definition of Occult? Is it fixed and certain?

The sixth paragraph. One must become aware of the trap of the physical senses and perception as relates to man’s development.

The seventh paragraph. Here it is important to understand the term, “problem of inherited demarcations”.

The twelfth and thirteenth paragraphs, the very meaning and action of the Three Great Lights of Masonry. All of which to be correctly understood, must be thoroughly coloured, passed and accomplished by occult operation.

A special mention I suppose, my favorite in all the prose; Colours fall as virgin rain upon the Gobi herein.

I have for each of you, a sealed copy of my Fellowcraft paper, “Flight Of The Crow”. As with much in this presentation, little observations have been made and seized upon.

Noting, and now agreeing after recent incidents, with Most Worshipful's disdain for information and papers to freely accessed as to have no value to the holder. I ask that you keep secret from all others, profane and not, your copy of my Fellowcraft paper, “Flight Of The Crow”. You are in all other ways, free to discuss it as you please.

All to your measure and worth, my Brothers. All to your measure, and worth.
References: L’Enfant Terrible

1. Robert Kille: Fair And Diligent Intent
2. Robert Kille: Haunted Man Trinity
3. Robert Kille: Hanged Man Trinity