

**AUSTRALIAN & NEW ZEALAND  
MASONIC RESEARCH COUNCIL**

# **PROCEEDINGS**



**2004**

**Biennial meeting and conference  
5–7 November**

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## *Conference programme*

### **Friday 5 November**

- 9.30 AM Registration and refreshment
- 10 AM Conference opened
- 10.30 AM Paper: *A separate reality—Anthropology, ritual and today's Mason*  
by Bro Roel van Leeuwen, BA, GradDipT, Waikato Lodge of Research
- 12 noon Lunch
- 1 PM Paper: *The Ladder of Jacob*  
by WBro VRev Frederick Shade, PGStdB, Victorian Lodge of Research
- 2.30 PM Refreshment
- 3 PM Paper: *J & B, other aspects*  
by WBro Alex P Tello Garat, Sunshine Coast Masonic Study Circle

### **Saturday 6 November**

- 10.30 AM Paper: *The Father of Freemasonry in Van Diemen's Land*  
by RWBro Max Linton, MIEAust, CPEng DipEng, GMODS, PGW &  
RWBro Murray Yaxley, BSc, BEd, FACE, GMOH, PDGM, FANZMRC,  
Hobart Lodge of Research
- 12 noon Lunch
- 1 PM Paper: *Architects in Masonry*  
by VWBro Peter Verrall, ARIBA, AADip, FNZIA, PDGDC,  
Western Australian Lodge of Research
- 2.30 PM Refreshment
- 3 PM Paper: *Mysticism, Masculinity and Masonry*  
by WBro David Slater, BSc, BE, GradDipComputing, BA (Asian Studies), GradDipArts  
(Linguistics), GradDipDiv, MACS, Canberra Lodge of Research & Instruction
- 7.30 PM Conference dinner

### **Sunday 7 November**

- 10.30 AM Discussion: *The role and future of lodges of research*
- 12 noon Lunch
- 1 PM ANZMRC Biennial General Meeting

## A SEPARATE REALITY—ANTHROPOLOGY, RITUAL AND TODAY'S MASON

*by Roel van Leeuwen*

### *Preface*

The study of Masonic ritual has traditionally taken one of two paths. The first is historical: tracing the development of the various rites and rituals from the Masonic prehistory of the 17th century to today, while the second is esoteric: the seeking of lost and hidden wisdom that has been encoded in Masonic ritual and legend. While the advocates of these two schools of thought have been traditionally critical of each other's approach, both approaches are united in that they are both backwards looking—delving into the past and looking at ritual as it was (or might have been)—rather than examining ritual as part of what we, as living human beings, do *now*. The question that begs to be asked is: 'What are the mechanisms of ritual which affect *us* in the here-and-now world of the early 21st century?'

For a variety of reasons this is a question that has largely been left unanswered—and, I rather suspect, unasked. The main reason for this is simply that there has been a knowledge gap between *Masonic authors*, who have the enthusiasm and experience in matters Masonic, and *academic professionals*, who have a significant exposure to a largely specialist body of knowledge and learning which may be able to shed light on a variety of different aspects of Masonic life. With the shift in focus at universities towards Post-modernism and interdisciplinary studies, and the shift within the Craft itself towards a more open and transparent form of Masonry, I feel that potentially we are entering a new phase in the way thinking Masons look at the Craft. Certainly the establishment of Chairs in Masonic Studies at a number of European and British universities bespeaks of a growing academic awareness of the cultural importance Freemasonry has had in Western society since the Enlightenment. As academia has begun to look at Freemasonry, perhaps we can seek to learn from academia.

### INTRODUCTION

*Ritual reveal values at their deepest level . . . men express in ritual what moves them most, and since the form of expression is conventionalised and obligatory, it is the values of the group that are revealed. I see in the study of rituals the key to an understanding of the essential constitution of human societies.*

Monica Wilson<sup>1</sup>

The ceremonial forms of Freemasonry are possibly the most distinctive aspect of the Craft. While fraternity, benevolence and morality are all concerns of Freemasonry, they are also concerns of many other societies and groups. It is our ritual that sets us apart from other organisations—and perhaps it even defines us as Freemasons. Freemasonry is a society of men and, like any society, over the centuries it has developed a complex set of interactions and relationships within itself and with the 'outside world'. Anthropology looks at the way societies interpret and relate to themselves and 'the other'. What psychology is to the individual, anthropology is to a society or a culture.

Anthropology as a discipline started to coalesce towards the end of the 19th century, coincidental with the great days of Empire, and in part fuelled by the curiosity some of the Colonial administrators had for their Imperial wards, and their quest for a 'scientific' understanding of the difference between 'them' and 'us'. As the study of other cultures became systematised, areas of specialisation developed—linguistic anthropology, medical anthropology, social anthropology, cultural anthropology, and others—and each developed with specialised concerns, approaches and methodologies. As with all things, over the years, ideas and theories come into, and then go out of, vogue and remind us of the old adage that the difference between a radical and a conservative is 20 years.

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<sup>1</sup> Wilson, in Victor Turner: *The Ritual Process*, Routledge & Kegan Paul, London 1969, p6.

The first great school of anthropological thought was the Functionalists, who viewed all social dynamics as primarily politically— or economically—based concerns centred on the long-term survival of the social or individual unit (depending on the type of Functionalism followed). Developing later were the Structuralists, the other great school of anthropological thought. The Structuralists were strongly influenced by linguistics and semiotics (the study of the meanings of words and symbols<sup>2</sup>), and took a particular interest in two main themes: the emphasis on meaning and symbolism (especially the subconscious aspects of meaning) and the emphasis on systems of exchange. Historically, the Structuralists have done much work with myth and kinship patterns. It is out of the Structuralist school of Social Anthropology that the most fruitful ideas and theories have arisen for consideration in the context of Masonic ritual.

Traditionally, sacred drama—ritual—has been seen as a function of social control and integration, or a complex (and largely inefficient) method of tuition in techniques of survival in a given environment. Starting in the late 1960s, however, sacred drama began to be seen as something else, something more complex, and Victor Turner's work on the Ndembu tribe of Africa (1967) is possibly the seminal work on the subject and gave shape to the developing field of 'Ritual Studies'. In Turner's work is found the beginnings of an approach which sees ritual as a deeply symbolic expression of a given set of core values that are not tied directly to a mechanical interpretation of society, such as reinforcing power—and—control relationships. Values, beliefs and ideals expressed in ritual are seen as attempts at understanding man's place in the cosmos and his relationship with the Great Unknown, and ritual itself as a vehicle for social change rather than control.

While it was not until the 1980s that 'Ritual Studies' became largely accepted as an academic sub-discipline, its origins can be found in the work of anthropologists and folklorists of the late 19th century, such as Sir James Frazer. However, one of the first and most influential books wholly dedicated to the examination of ritual was the ground-breaking *Rites of Passage*.<sup>3</sup> In it, Arnold van Gennep wrote that human societies have a universal impulse to recognise and mark certain important transitions in a person's life: events such as birth, death, coming-of-age, marriage and parentage. Van Gennep observed that '[F]or every one of these events there are ceremonies whose essential purpose is to enable the individual to pass from one defined position to another which is equally defined.'<sup>4</sup> *Rites of Passage* attempted to examine systematically the form and function of ritual, and look at these 'defined positions', not just describing the ceremonial events but also trying to answer 'why' and 'how'.

In his chapter on initiation rites, van Gennep immediately identifies the two most prominent forms of initiations: the reception into an age-grouping, and the reception into a 'secret society'.<sup>5</sup> It is soon evident, however, that by 'initiation rites' van Gennep has in mind *primarily* rites associated with age groups/coming of age ceremonies.<sup>6</sup> His reason for concentrating on coming of age rites at the expense of secret societies could be two-fold. The first is the decided preference of the time at which van Gennep wrote (c.1906) for anthropological consideration to be devoted to what he rather quaintly called 'primitive', 'simple' or 'semi-civilised' societies—societies which were held to be in a more primitive state of existence than Europe and white America at that time.<sup>7</sup> The second reason is that secret societies, by their very definition, are secret. Lack of detailed information hampered, and still hampers, research in this area.<sup>8</sup> While we, as Freemasons, tend to resist the statement that Freemasonry is a secret society, and prefer the slightly more ambiguous avowal that 'we are a society with secrets', as far as van Gennep and his ilk are concerned, we are still effectively a secret society.

Masonic researchers—who have an uneven reputation for scholarship—have not contributed much to the formal study of ritual. Most of the better-known and academically sound Masonic scholars have concentrated on the historical aspects of Freemasonry and ritual, rather than examining the meaning of the ritual itself.<sup>9</sup> Even (reputable) authors with a sympathy for the esoteric aspects of Freemasonry, such as Robert Gilbert, are loathe to disassemble the ritual in any detail. The authors who *have* chosen to write in detail about the nature of Masonic ritual take, at best, a highly symbolic or abstract approach, such as: 'the Winding Stairs consists of 3, 5, and 7 steps, numbers which among the ancients were deemed of a mystical significance ... [*similarly*] words were supposed to have certain occult

2 Words being, of course, just another kind of symbol system.

3 First published in French in 1906 as *Les rites de passage*; however it was not translated into English until 1960.

4 Arnold van Gennep: *Rites of Passage*, University of Chicago Press, Chicago 1960, p3.

5 Van Gennep, p65.

6 Van Gennep, pp67,65–88.

7 It was not until the 1970s, when the supply of 'pre-industrial' societies was starting to dry up, that ethnographic studies on elements of modern societies started to become popular.

8 '... the whole subject of secret societies was neglected as an area for serious investigation ... Because the historian has passed by, the charlatan, the axe-grinder and the paranoiac long had the field to themselves. ...' J M Roberts: *The Mythology of the Secret Societies*, Paladin, St Albans 1974, p25.

9 Douglas Knoop, G P Jones, D Hamer and Harry Carr immediately spring to mind.

significances according to the sums or multiples of the numeric equivalent of its letters'.<sup>10</sup> At worst, they leap head first into the abyss of downright stupidity, as did Charles Leadbeater: '[I]t is by the use of those perfectly natural but supernormal facilities [*clairvoyance*] that much of the information given in this book has been obtained ... I am absolutely certain of [*the*] reliability of this method of investigation'.<sup>11</sup>

Part of the reason why there has been no authoritative or, indeed, reliable discussion on the construction and mechanism of Masonic ritual is that serious amateur study of this subject has been associated with the excesses of the esoteric school of Masonic research (of which Leadbeater is an extreme example) and as a consequence this avenue of research has been discouraged in the Masonic research fraternities (and by the editors of the world's leading Masonic journal, *Ars Quatuor Coronatorum*) since the 1930s.<sup>12</sup> Other Masonic journals have, on the whole, followed this lead, to the detriment of the possibility of the development of innovative discussion on Masonic ritual matters. A second reason for the neglect of Masonic ritual studies is that academics largely have not been in a position to make a serious study of the subject, not being Freemasons themselves and thus lacking the personal experience needed to make sense of what is primarily an experiential phenomenon. As an example, English anthropologist J S La Fontaine attempted an analysis of one of the initiation rituals of Freemasonry in her book *Initiation*.<sup>13</sup> Unfortunately, this attempt is far from satisfactory, not only because of its brevity (it serves the purpose of quickly illustrating Arnold van Gennep's three phases of a rite of passage—more about that later) but also because she is basing her interpretation on a written account of an extremely unusual Masonic initiation that involves the candidate plunging through a large paper hoop, and thus far removed from normal and modern Masonic practice.<sup>14</sup> Additionally, the academics who are members of the Craft tend to feel the constraints of the Masonic obligations of secrecy, which have an obvious curtailing effect on their work.

Today, however, this last constraint is somewhat less binding than it has been in the past, since, in an effort to become more open (and thereby attract new members), the Grand Lodge of New Zealand, in line with a trend among other Grand bodies, has defined the secrets of Freemasonry as 'the methods of recognition', the words, signs and grips which indicate Masonic affiliation and rank.<sup>15</sup> This means that much more of the Masonic spectrum has been opened up for study and discussion outside the sometimes cloistered confines of Masonic research bodies.

The intention of this paper is to introduce a number of people, ideas and concepts that I, as both a Freemason and a student of Anthropology, have found cross-fertilises both areas of study. Needless to say, this is not a comprehensive survey of ideas; on the contrary, it is really little more than dropping a couple of important and influential names in the hope that interested parties will follow up and look into these ideas themselves. While Freemasonry is not a religion, and goes out of its way to assert this, it does share many of the characteristics of religion, particularly the primacy of symbols and its reliance on ritual to inculcate ineffable spiritual or philosophic 'truths' to the participant. For this reason it is not unreasonable to equate Freemasonry with religion, or even magic, for the purpose of the discussion of the theory of ritual.

## FREEMASONRY

*Happy is he among men upon earth who has seen these mysteries.*

*Hymn to Demeter*<sup>16</sup>

Freemasonry, as will be discussed in this paper, consists of the three Craft degrees, starting with the Initiation and culminating with the drama of the murder of Hiram and the 'resurrection' of the candidate into the community of the lodge. The symbolic death and resurrection of an initiate is not a uniquely Masonic motif. Not only is it a familiar theme in non-European cultures,<sup>17</sup> it also is of ancient standing in European philosophic/religious systems. The concept of an initiate taking part in ritual whose prime

10 Oliver Day Street: *Symbolism of the Three Degrees*, Masonic Service Association of the United States, Washington DC 1924, p117.

11 C W Leadbeater: *The Hidden Life in Freemasonry*, Theosophical Publishing House, Adyar 1955, px.

12 John Gilbert: 'William Wynn Westcott and the Esoteric School of Masonic Research' in (1987) *Ars Quatuor Coronatorum* 100:6.

13 J S La Fontaine: *Initiation*, Penguin Books, Harmondsworth 1985, pp49–51.

14 The account was taken from Charles William Heckethorn's *The Secret Societies of All Ages and Countries* (1875); 1965 edn quoted. I remember having seen the ritual for this unusual form of initiation some years ago but, alas, I cannot remember any details of where and when it can now be found.

15 Alan Hart, Grand Secretary, personal communication, 1985.

16 Mircea Eliade: *From Primitives to Zen: A Thematic Sourcebook of the History of Religions*, Wm Collins & Sons, London 1967, p300.

17 J G Frazer: *The Golden Bough*, Papermac, London 1978, pp905–17.

motif is their own allegorical death and resurrection into a new life inside the community of the initiators was a common feature of ancient Grecian sacred life. The Eleusinian Mysteries in many ways set the standard for formal initiatory ritual in the European world, with its emphasis on secrecy, darkness, the death and resurrection of the initiand, the primacy of the community of initiates over non-initiates, a communicated 'great secret' and the communication of the ineffable through symbols and association.<sup>18</sup> After the collapse of the Roman Empire it is impossible to follow the thread of the classical Mystery initiatory schema through the Dark Ages and the medieval period, and it is more than likely that the 'apostolic succession' of this schema was broken. It was not until the emergence of renaissance neo-Classicism in the 16th and 17th centuries that such a schema re-entered European thought and provided the foundation for the Masonic ritual of death and 'resurrection' found in the Hiram legend of the Master Mason degree.<sup>19</sup>

## RITUAL THEORY

*All the world's a stage,  
And all the men and women merely players:  
They have their exits and their entrances:  
And one man in his time plays many parts,*

*William Shakespeare  
As You Like It (Act II, Scene vii)*

Ritual, Catherine Bell argues, provides a window for the examination of cultural dynamics by which people make and remake their worlds.<sup>20</sup> This window, however, is not one exclusively owned by anthropologists, sociologists, and historians of religion, but also by psychologists, philosophers and historians of ideas—anyone who wishes to examine the ticking structure of human society. There is, however, the widest possible disagreement as to how the word *ritual* should be understood, but, for the sake of simplicity, quibbling about what is and is not *ritual* will be put aside and assumed that *ritual* is meant in the formal, Masonic, sense so well known to us.

The notion of ritual as worthy of a distinct line of intellectual enquiry first arose in the latter half of the 19th century, seeking to identify and explain what was believed to be a universal category of human experience. Theorists such as J G Frazer and E B Tylor held that non-European, and therefore 'non-scientific', societies explained their world by using a magico-religious model, a model that evolved into science and 'differed from science primarily in being wrong'.<sup>21</sup> Frazer repeatedly identifies ritual as fulfilling an inherently magical function, particularly death and resurrection rituals, which he explicitly associates with totemism.<sup>22</sup>

A contrasting approach relies more on a semiotic evaluation and has been advanced by Emile Durkheim, Arnold van Gennep and Victor Turner, among others. 'The real characteristic of religious phenomena', Durkheim wrote, 'is that they suppose a bipartite division of the whole universe, known and unknown . . . Sacred things are those which . . . interdictions protect and isolate; profane things, those to which the interdictions are applied and which must remain at a distance from the first (sacred things are, then, distinguished through being set apart and marked off by prohibitions, the breaking of which incurs unseen dangers)'.<sup>23</sup>

Ritual, religious beliefs and symbols are, in Turner's perspective, essentially related. Ritual is 'complex sequence of symbolic acts', usually with religious or spiritual references.<sup>24</sup> Rituals are storehouses of meaningful symbols by which information is revealed and regarded as authoritative and as dealing with the crucial values of the community.<sup>25</sup> Not only do symbols reveal crucial social and religious values, they are also transformative for human attitudes and behaviour.

## Van Gennep

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- 18 Mircea Eliade: *A History of Religious Ideas: from the Stone Age to the Eleusinian Mysteries*, University of Chicago Press, Chicago 1978, pp290–301.
  - 19 W Kirk MacNulty: *Freemasonry: A Journey through Ritual and Symbol*, Thames & Hudson, London 1997, pp11–15.
  - 20 Catherine Bell: *Ritual Theory, Ritual Practice*, Oxford University Press, Oxford 1992, p3.
  - 21 T M Luhrmann: *Persuasions of the Witch's Craft: Ritual Magic in Contemporary England*, Harvard University Press, Cambridge MA 1989, p347.
  - 22 J G Frazer: *The Golden Bough*, Papermac, London 1978, pp444,541,797,905, *passim*.
  - 23 Emile Durkheim: *The Elementary Forms of Religious Life*, trans Joseph Ward Swain, Free Press, London 1915, pp40–41.
  - 24 Victor Turner: 'Symbols in African Ritual' in J L Dolgin, D S Kemnitzer & D M Schneider eds, *Symbolic Anthropology: A Reader in the Study of Symbols and Meanings*, Columbia University Press, New York 1977, p183; 'Dramatic Ritual/Ritual Drama: Performance and Reflexive Anthropology' in Jay Ruby ed, *A Crack in the Mirror*, University of Philadelphia Press, Philadelphia 1982, p75.
  - 25 Victor Turner: *The Drums of Affliction: A Study of Religious Processes Among the Ndembu of Zambia*, Clarendon Press, Oxford 1968, p2.



Arnold van Gennep (1873–1957) was one of the first theorists to examine ritual in its own right, publishing *Rites de Passage*, his most influential work, in 1906. Van Gennep's lasting contribution to the field of ritual theory lies in the attention he paid to a particular type of ritual, a ritual whose essential purpose is to mark the transition of an individual from one defined state to another, the *rite de passage*.<sup>26</sup> Rites of passage do not adopt only one general form, but can be found in ceremonies of marriage, childbirth, hunting, coming of age and many others, and in all cultures. In essence, the rite of passage effects the transition from social invisibility to that of social visibility.

Van Gennep describes how all rites of passage from one state to another are marked by three phases: separation, transition and reintegration, or pre-liminal, liminal and post-liminal.<sup>27</sup> The pre-liminal phase comprises behaviour that symbolically detaches the individual from the group, removing prior social status and/or cultural conditioning.

In the second state, the transition or liminal state (*limen* meaning *threshold* in Latin), the subject is caught between his former identity and his future one. As Turner eloquently puts it, 'the attributes of liminal persona are necessarily ambiguous, since this condition and these persons elude or slip through the network of classifications. Liminal entities are neither here nor there; they are betwixt and between the positions assigned by law, custom, convention and ceremonial'.<sup>28</sup>

The final, post-liminal, phase is that of incorporation or reintegration: the passage is consummated and the subject is accepted into his (or her) new state. The status of the subject is once more (relatively) stable and his rights and obligations with the social group are clearly defined. The rite of incorporation brings with it an identification of a commonality, a bond that implies a responsibility. The recitation of a formal greeting like the Moslem *salaam* also has the effect of creating a temporary bond, which is why, according to van Gennep, Moslems look to avoid giving a *salaam* to a Christian.<sup>29</sup>

Within any given rite of passage these three phases may not be developed to the same extent; rites of incorporation are given prominence at marriages, while transition rites are more evident during betrothals. Thus, while a complete rite of passage may include all three states, in specific rituals these three types may not be of equal importance or significance.<sup>30</sup>

## Turner

Victor Turner (1920–1983) carries on the work of van Gennep, affirming the importance of van Gennep's tripartite division of the rites of passage into pre-liminal, liminal and post-liminal stages, but adds that 'the whole *ritual process* constitutes a threshold between secular living and sacred living'.<sup>31</sup> Turner, however, centralises the importance of liminality in ritual and from that develops what he calls *comitatus* or *communitas*.

He distinguishes three (often interwoven) components of the liminal phase of rituals.<sup>32</sup>

- (1) 'Communication of the sacred', in which sacred and secret symbols and meanings are communicated to the initiates/initiands in the form of:
  - a. sacred articles ('what is shown')—the Working Tools, Tracing Boards, grips, words, etc.
  - b. performance ('what is done')—the enactment of the murder of Hiram Abif.
  - c. instructions ('what is said')—the Traditional History, the Charge after Raising, Final Charge, etc.

The symbols themselves represent the unity, continuity and integrity (in the sense of a sound wholeness) of the community; often they are simple in form but, because of their symbolic importance, they are often given complex interpretations.

- (2) The reinterpretation/reconstruction/recombination of familiar and commonplace elements of 'cultural configurations' (what we see/experience in our everyday world). Freemasonry has taken the tools used by operative masons for the construction of stone buildings and attached specific moral lessons to them, for instance. According to Turner, these representations force the ritual participants to think about their society and provoke the ritual subjects to reflect on the basic values of their social and cosmological order.
- (3) The simplification of the social structure. The only important social structure in liminality is the

<sup>26</sup> Van Gennep, p3.

<sup>27</sup> *ibid* pp10–11.

<sup>28</sup> Victor Turner: *The Ritual Process*, Routledge & Kegan Paul, London 1969, p94.

<sup>29</sup> Van Gennep, p32.

<sup>30</sup> Van Gennep, p11.

<sup>31</sup> Turner: 'Dramatic Ritual/Ritual Drama: Performance and Reflexive Anthropology', p25.

<sup>32</sup> Turner: *The Forest of Symbols: Aspects of Ndembu Ritual*, Cornell University Press, Ithaca 1967, pp99–108; *On the Edge of the Bush: Anthropology as Experience*, E L B Turner ed, University of Arizona Press, Tucson 1985, pp291–301; V Turner & E Turner, 'From Ritual to Theatre: The Human Seriousness of Play' in *Performing Arts Journal*, 1982, pp203–206.

relationship between the initiand and the initiators, and the authority of the ritual instructors over the ritual community. All other distinctions between the participants disappear in favour of equality. It is from this notion of equality within the community that Turner derived *communitas*.

Turner states that there are two models for human interrelationship.<sup>33</sup> The first is of society as a structured, hierarchical system of political, economic and legal privileges, separating men in terms of 'more' and 'less'. The second, one that achieves a degree of prominence in the liminal period, is a relatively unstructured and relatively undifferentiated community or communion of individuals, who submit together to the general authority of the ritual elders. Turner goes on to make the point that the distinction of structure and *communitas*, or structure and anti-structure, is not a simple division between the sacred and secular worlds, but rather 'sacredness' is acquired by the temporary participation in the rite of passage, in which positions in the 'outer' world may be changed in the inner world of the ritual. It is not a matter of the rite of passage legitimising society's structures, but rather 'it is a matter of giving recognition to an essential and generic human bond, without which there could be *no* society. Liminality implies that the high could not be high unless the low existed, and he who is high must experience what it is like to be low'.<sup>34</sup>

*Communitas* naturally subverts structure by not recognising prior social divisions and it prioritises personal relationships. For Turner, the uniting feature of such diverse groups as court jesters, millenarian movements, 'dharma bums', monastic orders, tiny nations, wandering monks, and Masonic lodges are that they are people or principles who are operating, temporarily or permanently, outside the network of relationships and structures of normal society—the structures of 'rich' and 'poor', 'black' and 'white', 'fat' and 'thin', is of limited relevance within the anti-structure of *communitas*. *Communitas* and anti-structure operate in bubbles within society—a commune, a monastery, a lodge—areas that cannot be freely entered or exited without disrupting the *communitas* so traversed. Turner characterises structure to be 'pragmatic and this worldly', as opposed to *communitas* which is more 'speculative and generates imagery and philosophic ideals'.<sup>35</sup> The border between structure and anti-structure is rich in symbols, and the 'passport' that allows the crossing of that border is often a familiarity with those symbols (fig. 1).

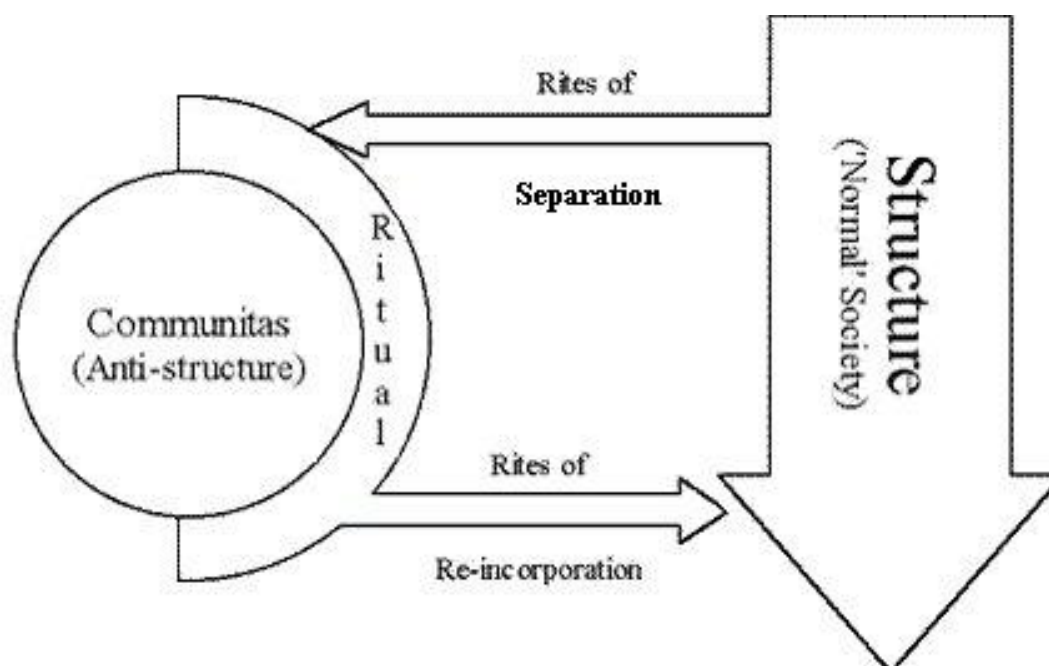


Figure 1

Anti-structure generates imagery and symbolism as a natural consequence of its very existence. A commune of hippies has opted to 'drop out' of a world controlled by 'multinational fascists' or 'capitalist pigs', who are 'square' and 'up tight', in order to return to 'Mother Nature'; Rastafarians wait for the return of the 'King of Kings', the 'Lion of Zion', while living in their 'Babylonian captivity' at the mercy of 'baldies' (bureaucrats); the lodge separates the 'Widow's Son' from the 'Cowan', and talks

33 Turner: *The Ritual Process*, pp.96–97.

34 *ibid* p97.

35 *ibid* p133.

about 'acting on the level' and 'being square' with the brethren. The very notion of 'that which is holy' is based on the reversal, or at least the subversion, of institutionalised relationships, accompanied by 'experiences of unprecedented potency'—experiences, Turner suggests, of the 'levelling and stripping' of external status from the inner world.<sup>36</sup> Rituals facilitate the crossing of the threshold between structure and anti-structure in that they mark a detachment of the individual from structure (society) in preparation for re-integration into the anti-structure (in our case, the Lodge). Such rituals are of varying complexity and length, from the days, months or years of tribal cultures, to the hours for a Masonic initiation, or simply the time it takes to share a vegetarian meal or roll a joint among the more relaxed *communitas*.

Turner's later writings focus greatly on the relationship between ritual and theatre as expressions of performance. Performances, either ritual or theatrical, reflect both the individuals that take part in it and the society in which the performance is shrouded. The narratives—dramatic, ritual, or otherwise—engage the interest of observer and participant via their own life experiences, whether they are consciously or unconsciously aware of it.<sup>37</sup> For Turner, religious expression, of which ritual is a significant manifestation, is like art in that it '*lives* in so far as it is performed . . . religion is not a set of dogmas, alone, it is meaningful experience and experienced meanings'.

The role of ritual, in its deepest sense, is to communicate. By a process of repetition, the ritual imparts and reinforces what Theodore Schwartz calls an *idioverse*—the way in which we look at the world around us.<sup>38</sup> The important point is that the *idioverse* gives us a *model* of our environment but is not the *actual* or 'real' environment. An analogy is the difference between a map and the actual countryside the map represents. All rituals, according to Turner, have this model-displaying character, and in a sense they 'create' society as much as they are created by it, since ritual, like works of art, provides a model for the classification and reclassification of 'reality' and man's relationship to society, nature and culture.<sup>39</sup>

#### AN ANALYSIS OF THE MASTER MASON RITUAL

*In ritual the world as lived and the world as imagined...turns out to be the same world.*

Clifford Geertz<sup>40</sup>

#### Van Gennep's Three Phases of Ritual

The three Craft degrees of Freemasonry—Entered Apprentice, Fellow Craft and Master Mason—when examined as a single initiatory system clearly show van Gennep's three phases of a rite of passage. In the Entered Apprentice degree, the most dramatic portions of the ritual focus on the rites of separation. The initiand is made to wait in the refectory outside the lodge, with the Outer Guard or Tyler in attendance. He then has his clothing rearranged so as to expose a heel, a knee and part of the chest, and is blindfolded before being led into the lodge to undergo his ceremony of initiation. This peculiar rearrangement of everyday clothes serves to reinforce the idea that the initiand is separating from the normal codes and conventions of the everyday world and is preparing to enter a separate world, in effect a separate reality.

The Fellow Craft degree is very much a transition phase, both in terms of van Gennep's model and also in popular Masonic interpretation. Unlike the privileged position which rites of transition have in van Gennep's, and especially in Turner's, works, most Masons view the Fellow Craft as a bridge between the two 'important' degrees of Entered Apprentice and Master Mason, lacking in any importance in its own right. Masonically, the Fellow Craft degree affirms an initiand's membership within Freemasonry, but reminds him that he has a form of probationary membership and no significant authority within Freemasonry. The particular moral lesson of this degree is to 'study the liberal arts, which tends so effectually to polish and adorn the mind'. The emphasis on education affirms the transitional nature of the degree; education takes time and in our society attendance at educational institutions is the particular province of those undergoing transition into adulthood.

The final degree, Master Mason, forms the climax of the three degrees, both structurally and dramatically, and reintegrates the initiand into the community of the lodge. It is in this degree that full membership within Freemasonry is conferred: the ability to propose or second new members; to hold a

<sup>36</sup> *ibid* p128.

<sup>37</sup> Turner: 'Dramatic Ritual/Ritual Drama: Performance and Reflexive Anthropology', pp85-86.

<sup>38</sup> Turner: 'Dramatic Ritual/Ritual Drama: Performance and Reflexive Anthropology', p80. Or, as Schwartz more pedantically puts it, the *idioverse* is the 'individual cognitive, evaluative and affective mapping of the structure of events and the classes of event'.

<sup>39</sup> Turner: *The Ritual Process*, pp117,128-129.

<sup>40</sup> Clifford Geertz, *The Interpretation of Cultures*, Basic Books, New York 1973, p112.

ritual office within the lodge; to become a member of Grand Lodge; and a variety of other rights and privileges.

However, a better illustration of van Gennep's three phases can be made if we alter our frame of reference away from looking at all three degrees at once and concentrate on a single degree, that of the Master Mason.

### ***Prologue: Rite of Reincorporation***

The raising of a Master Mason starts with a rite of re-incorporation into the Masonic body. A lodge is opened as an Entered Apprentice lodge, the Masonic credentials of attendees (including the initiand) are checked and general principles of Freemasonry are reaffirmed. The point to stress is that an emphatic distinction is made between the Masonic and 'Profane' worlds, and the Mason and the Cowan. A border is drawn, and only the initiated may cross it.

### ***Part One: Pre-liminality***

The lodge is then opened in the second degree as a pre-*liminary* phase to the third; each degree has the 'furniture' (symbols) of the lodge arranged, concealed or revealed in a particular manner according to the degree. In the Fellow Craft lodge the initiand is then asked the test questions of the degree and, after giving satisfactory answers, is presented with 'a pass grip and pass word leading to the degree to which you seek to be admitted', and is taken outside the lodge to prepare himself for the ceremony of being raised to the degree of Master Mason. As the initiand prepares himself outside the lodge, the lodge opens itself as a Master Masons lodge and prepares itself for the ceremony.

When both the initiand and the lodge are ready, the Tyler, whose job it is to ensure the security of the lodge room during the ceremonial and to prepare the initiand for initiation, knocks on the door. The Worshipful Master of the lodge directs (through the Junior Warden) an inquiry to be made by the Inner Guard as to who seeks admission, and to receive the pass grip and pass word of the initiand as he stand outside the lodge. The Inner Guard affirms that the pass grip and pass word of the initiand are in order and the Worshipful Master then orders the initiand to be admitted into the lodge.

Such a pattern van Gennep explicitly associates with the pre-liminal phase of the rites of passage *if* we have as our frame of reference only the ceremony of the initiation of a Master Mason—the initiand has been separated from the body of the lodge and must apply to re-enter it.

However, if we change our frame of reference back to the examination of the rituals of all three degrees as a single body, then the initiand can be seen to be in a phase of liminality or transition, since he has been excluded only from a Master Masons' lodge, but they are still functioning within the Masonic sphere. Such a person is privileged above other Fellow Crafts in that he has a *pass* grip and a *pass* word and is neither wholly a Fellow Craft (since the imparting of the pass grip and pass word is part of the Master Mason initiation ceremony), nor is he a Master Mason, since he has not gone through the actual ceremony.

Van Gennep identified a formal, even ritualistic, protocol among the tribes he studied when admitting strangers into the village—a pattern that is reflected both in the welcoming of visitors onto a Maori marae and the initiand back into the lodge.<sup>41</sup>

<i>Van Gennep</i>	<i>Marae</i>	<i>Lodge</i>
The arrival of a stranger reinforces the cohesion of the group.		
An alarm is given by the scout.	Runners are used to indicate when the visitors approach the marae.	The tyler gives 'the alarm' by rapping on the door of the lodge.
The chief then dispatches a warrior to investigate.	A <i>wero</i> (challenge) is given at the entrance of the marae/pa. The visitors can formally indicate whether they arrive with hostile or peaceful intent.	The Master, through his agent the Junior Warden, asks the Inner Guard the cause of the alarm. The Inner Guard (armed with the sword) leaves the lodge to investigate and interrogate the initiand.
The warrior affirms that the stranger is friendly and relays this information to the chief, who allows him to be admitted into the village/lodge under probationary circumstance.	The visitors are then introduced into the marae grounds with songs and speeches, but are still considered to be <i>tapu</i> (under spiritual interdiction) and are formally constrained in their actions (until the <i>hongi</i> [nose pressing] completes the ceremony of welcome).	The Inner Guard confirms that the initiand is not only a Mason, but is one who has been properly prepared and thus is eligible for admission. The initiand is then readmitted under the control of the Deacons (the probationary circumstance).

As van Gennep notes, however, rites of threshold are not rites of union, but rites of preparation of

<sup>41</sup> Van Gennep, pp27–28.

union.<sup>42</sup>

### *Part Two: Liminality*

The main feature of the Master Mason initiation is the enactment of the death of Hiram Abif, who was, according to Masonic tradition, the chief architect of King Solomon's temple and the first Grand Master of Freemasonry. Much of the ritual and symbolism of the ritual is directly or indirectly concerned or associated with liminality or transition. As Turner has pointed out, 'liminality is frequently likened to death, being in the womb, to invisibility, to darkness, to bisexuality, to the wilderness, and to the eclipse of the sun or the moon'.<sup>43</sup> In the Master Mason ritual we can find almost all of these expressions of liminality.

Upon the initiand's admittance into the lodge, the room is almost pitch black, with only a very dim light glowing in the symbolic east quarter of the lodge. The initiand is then 'introduced' to the lodge by the public communication of the pass grip and pass word to certain officers, and receives his Obligation, a promise to remain true to the tenets of Freemasonry, the country in which he lives, and God.

The initiand then receives the Exhortation which dwells on the subject of death, reminding the initiand to make use of his allotted time on Earth, and to warn him that he is about to re-enact the death of Hiram Abif. In the next phase, in most but not all lodges in New Zealand, comes a recitation of a number of passages that re-enforce the transitory (or liminal) nature of human existence: '[God] . . . support us under the trials and difficulties we are destined to endure while travelling through this vale of tears'; 'Man that is born of woman is but of a few days, and is full of trouble; he cometh forth like a flower, and is cut down'; 'man dieth and wasteth away, yea, man giveth up the ghost and where is he?' Such passages are of a quality Frances Yates described as 'pessimistic Gnosticism';<sup>44</sup> life is suffering, and life is a trial to be endured. While van Gennep identifies the ordeal as part of the separation process, scourging away the past,<sup>45</sup> in the Gnostic schema the ordeal separates the two states of pre-birth and post-birth bliss, or, to draw on Christian symbolism, the ordeal is separation of man from God—caught between Eden and the everlasting resurrection.

There follows a reading from Ecclesiastes 12:7, which again reinforces the dread inevitability of death, while the initiand is circumambulated around the lodge in a manner reminiscent of a funeral procession. Three officers who play the part of the murderers of Hiram Abif then approach the initiand. The first murderer, or 'ruffian', requests 'the secrets of a Master Mason' and is refused and strikes a blow on the initiand's head. This process is repeated twice more, with the last blow 'killing' him and the body falling to the floor. 'Low Twelve' is then sounded—the tolling of a bell or gong twelve times, an obvious allusion to midnight, traditionally associated with the darkest part of the night, witchcraft and 'the powers of darkness', and that moment when it is neither yesterday nor tomorrow. In some lodges the initiand is made to lie on a floor covering, representing an open grave, while in other lodges he is lowered into a recess in the floor, or onto a cloth that is either draped over him or used to carry him around the lodge. The initiand is made to wait in darkness and silence for a period of time—in Scottish lodges the members of the lodge file out and leave the initiand alone and in the darkness for an extended period, sometimes even having dinner in that time.<sup>46</sup> Van Gennep makes a connection between the womb and the grave, pointing out that they represent gateways into and out of the liminality of life.<sup>47</sup>

The motif of the wilderness is also to be found in the ritual. After Hiram Abif is killed, the three ruffians hide the body and flee the scene of their crime. A short time later King Solomon, perturbed by Hiram's disappearance, sends out three search parties of Fellow Crafts, who search for their Master in the countryside surrounding Jerusalem. The wilderness has long been associated as a place of testing, from pre-biblical times and the story of Gilgamesh's madness in the hills outside Uruk in Babylonia, to Christ's temptation, the quest for the Holy Grail in the Perilous Forest, and even in popular culture and films such as *Three Kings*.

Even the eclipse of the sun has an oblique place in the ritual. Masonic ritual has many explicit and implicit references to the Sun: the relationship between the Master and Wardens and the sun, for instance, as well as the sun-wise passage of officers moving in the lodge (assuming a Northern hemisphere bias). Solar attributes can likewise be tentatively associated with Hiram Abif, and thus his death can be seen as the eclipse.<sup>48</sup>

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42 Van Gennep, p21.

43 Turner, *The Ritual Process*, p95.

44 Frances A Yates: *Giordano Bruno and the Hermetic Tradition*, Routledge & Kegan Paul, London 1964.

45 Van Gennep, p81.

46 Sandy Young, 2000, Personal Communication.

47 Van Gennep, p52.

48 See Appendix A.

### *Part Three: Incorporation*

After the initiand has lain in the grave for a time, he is 'resurrected'. He rises from the grave of Hiram Abif as a new and separate entity. The method of resurrection is by the 'Five Points of Fellowship', which comprises one of the secrets of a Master Mason and one of the modes of recognition between Freemasons. It has further significance in that the communication of the Master Masons Word can only be given in the posture of the Five Points of Fellowship. In short the resurrection of the initiand by the Five Points of Fellowship is a necessary and obligatory prerequisite to the communication of the words which (traditionally) mark a fully qualified and accepted Master Mason. The Five Points of Fellowship marks a new life within Freemasonry, the rebirth into a new status. The Five Points of Fellowship involves a physical closeness, a particular hug and handshake, between the initiand and the Worshipful Master who raises him. Such a bond is almost universally accepted as a sign of trust and acceptance by an individual and, by inference, the group that individual may represent.

The raising of the initiand is followed by the communication of the secrets of the degree, the investiture of the 'distinguishing badge of a Master Mason'—the Master Mason's apron, and the imparting of the Extended Secrets. The significance of these parts of the ritual within the general rite of incorporation should be obvious. Each of these parts communicates to the initiand the modes and methods of identifying himself as a Master Mason, a full member of the Craft lodge.

Two lectures on various aspects of the symbolism found in a Master Masons' lodge follow, and then the Final Charge, which outlines the expected behaviour of a Master Mason. The Final Charge, while not as dramatic as earlier parts of the ritual, serves to reinforce the two-way nature of obligation and responsibility. The initiand has been received as a 'proper object of our favour and esteem', a fully participatory member of a Masonic lodge who must conform to 'the ancient Landmarks of the Craft . . . [which] you are to preserve sacred and inviolate. . . [and] enforce, by precept and example, the tenets of the system'. As has been earlier pointed out, the rite of incorporation brings with it an identification of a commonality and a bond that implies a responsibility.

The newly made Master Mason is told by the Worshipful Master that he is free to take his seat anywhere, a marked departure from the Entered Apprentices and Fellow Crafts who have prescribed places within the lodge where they must sit, and asked to assist in the ceremonial closing of the lodge. Again the initiand is being brought into, rather than excluded from, the corporate ritual sphere, and is no longer marked out as an individual petitioning for recognition, but rather a part of the recognised body of Master Masons. The initiand has moved from social invisibility to social visibility within the Masonic schema.

### **Turner and *Communitas***

In contrast to van Gennep's structured approach to ritual, Turner is less concerned with the division of ritual into phases than he is in the examination of *communitas* and anti-structure, a concentration on liminality, and the mechanics of ritual. The liminal phase of ritual is particularly critical because, according to Turner, the initiates are all treated equally, deprived of all distinguishing characteristics of an external (that is 'profane') social structure.<sup>49</sup>

In following Turner's approach it is important to keep in mind what is meant by *communitas* and anti-structure. *Communitas* has an obvious association with words such as community and, particularly, commune. Turner describes *communitas* as 'a community or comity of comrades and not a structure of hierarchically arrayed positions', implying a basic notion of equality and fraternity.<sup>50</sup>

Central to the idea of anti-structure is the overturning of prior social divisions, divisions instituted outside the bubble of the *communitas*, and the replacement with new relationships organised along a more horizontal, rather than vertical, plane.<sup>51</sup>

Within Freemasonry, the principle that all its members are intrinsically equal is a highly prized tenet, fostered not only by the ritual, but also by members' attitudes to each other. Masons refer to each other as 'brothers', implying an essential equality among themselves (though, as in any family, some brothers are more equal than others, and senior members possess honorifics, such as 'Worshipful Brother', 'Very Worshipful Brother', 'Right Worshipful Brother' and 'Most Worshipful Brother'). Much of the ritual work that accentuates equality can be found in the Entered Apprentice degree, where it is stressed that all who have become Freemasons have done so blindfolded and 'poor and penniless', and even

49 Turner: *The Forest of Symbols*, pp93–111.

50 Turner: *The Forest of Symbols*, p100.

51 Turner uses 'anti-structure' '... to describe both liminality and what I have called "communitas". I meant by it not a structural reversal . . . but the liberation of human capacities of cognition, affect, volition, creativity, etc., from the normative constraints incumbent upon occupying a sequence of social statuses'. (*From Ritual to Theater: The Human Seriousness of Play*, p44).

monarchs 'have exchanged the Sceptre for the Trowel'. Historically, this notion of the essential equality of brethren and the practise of a regular progression up the chain of office and into positions of authority, based not on external social status but rather on Masonic qualifications, was one of the radical qualities of the fraternity during the socially rigid 18th and 19th centuries.

In the Master Mason degree the notion of *communitas* is built in part by the regularity and formality of the ritual itself and in part by the emotional/psychological reactions to the ritual. Outside the ritual environment itself, Freemasons informally remind each other regularly that the ritual they conduct in lodge today is (essentially) the same ritual their fathers and grandfathers used, or was used to initiate George VI, the Duke of Edinburgh, Rudyard Kipling, and any number of other prominent Masons, while even the Prichard ritual of 1730 is well within the bounds of Masonic orthodoxy. The common association with, and shared experience of, the Masonic initiation implies a commonality and equality that may not otherwise be shared. Masons are encouraged to conform to the tenets of Freemasonry by lateral pressure (from other members) and pressure from above (by the repetition of the symbols and motifs of the ritual), as shown in *figure 2*. Many masons are members of the Craft for the large part of their life, and lodges typically have two or three '50-Year-Badge' holders among their active members, who have been thoroughly indoctrinated in the Masonic *idioverse* and play their part in maintaining it.

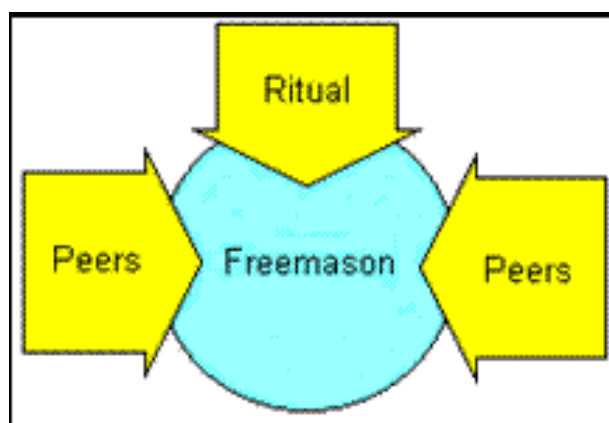


Figure 2

The general pattern of the Hiram legend in the Master Mason's initiation also follows Turner's four stages of social drama.<sup>52</sup>

1. **Breach** of 'regular norm-governed social relations'—the Ruffians' demands for the Word of a Master Mason.
2. **Crisis**—the murder of Hiram Abif.
3. **Redressive** actions are taken to prevent the worsening of the crisis—King Solomon sends out search parties and punishes the Ruffians.
4. **Reintegration** of the disturbed unit by 'recognition and legitimation of irreparable schism'—In a Masonic context King Solomon institutes the *substituted* secrets of a Master Mason, the real ones having been lost with the death of Hiram Abif.

The Master Mason degree has as its central motif the death of Hiram Abif and the subsequent resurrection of the initiand. Death is presented as an absolute inevitability, and the initiand is advised to fully prepare himself for the inevitable while he still has the wherewithal to do so. Death is the great leveller, respecting neither rank nor station, drawing everyone, eventually, into its embrace—'be they king or street sweeper, sooner or later we all meet the Grim Reaper'.<sup>53</sup> As Robert Anton Wilson points out repeatedly in his many books, the repetition of theme or symbol, especially one that has prior emotive loading—such as death—affects the conscious and subconscious mind of the observer/participant. To do so in a non-threatening ritualised environment is to normalise the experience, forming a bond between all who have shared the experience. Wilson also stresses that an emotionally 'traumatic' (dramatic) event during the ritual process can brand the symbolism of the event directly into the psyche of the initiand, bypassing the mediation of the conscious or rational part of the brain—or, as Turner puts it, 'in ritual one *lives* through events, or through the alchemy of its framings

52 Turner: 'Dramatic Ritual/Ritual Drama: Performance and Reflexive Anthropology', pp86–87; *The Anthropology of Performance*, p34.

53 *Bill and Ted's Excellent Adventure*.

and symbolings relives semiogenetic events, the deeds and words of the prophets and saints, or if these are absent, myths and sacred epics'. The repetition of ritual over many years imparts an ineffable understanding of the nature of things, an understanding that cannot be gained through the intellectual analysis of the rituals (as D H Lawrence said 'analysis presupposes a corpse') but can only be communicated through its experience. Such experiences are sure to remain embedded in the mind of the initiand, but it is an experience only open to the initiand and, as van Gennep remarked, 'only the first time counts'.<sup>54</sup>

### (TOWARDS) A CONCLUSION

*The categories and concepts that embody [ritual] operate in such a way that whoever passes through the various positions of a lifetime in one day sees the sacred where before he has seen the profane, or vice versa.*

Mircea Eliade<sup>55</sup>

The complexity of the Masonic *idioverse* is such that it has kept men intellectually and spiritually engaged with it for almost 300 years, and lies thick over the furniture of Western culture. No matter how we attempt to look at Freemasonry, its ritual presents us with layer after layer of symbolic interactions between a multitude of different forces: religious, political, cultural, social, philosophic and historical. This paper has barely touched upon part of the Master Mason ritual (which is part of Craft Freemasonry and which, in turn, is only part of the whole Masonic edifice), using only a sample of the theories of only two anthropologists. The complexity of the Masonic schema is such that it would not be unreasonable to expect that a book would be required to simply summarise the interactions of these different forces from an anthropological perspective and, with the relaxing of Masonic attitudes towards secrecy, it would be fortunate if a fuller appraisal of the Anthropology of Freemasonry were nigh.

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<sup>54</sup> Van Gennep, p12.

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NB: This paper will not be read out at the conference, but rather discussed, clarified and explained.

## HIRAM ABIF—THE SOLAR CORRESPONDENCE

*Extract of lecture given to Lodge Te Papa, Tauranga, June 27, 2000, by W R van Leeuwen*

### **‘Polished Souls and Living Stones: the Alchemical Allegory in the Hiramic Legend’**

Hiram can quite clearly represent the sun. Masonic symbolism constantly refers to the sun. For example, all three primary officers of the lodge are associated with the sun during parts of the day and there is no officer in the north representing night—the sun has set. We also see the same phenomenon in the cycle of the seasons: a waxing sun beginning at the Spring Equinox in the east, a sun at its zenith in the Summer Solstice to the South, a waning sun at the Fall Equinox in the West, and the dark months of winter to the North. These are essentially the paths that Hiram trod in his travails before his murder, going to the three temple gates. While we all know that the rituals of our Grand Lodge, in sympathy with the Volume of the Sacred Law, contradict this, stating that the blows were struck in the north, south and east, one of the earliest Masonic rituals that we have—the first to give us the Master Mason degree, Prichard’s *Masonry Dissected*—tells us that the three blows which struck down Hiram Abif were struck in the East, South and West gates of King Solomon’s Temple, which mimics the path of the Sun through the equinoxes. A number of mystery religions had this solar allegory as the basis of their rituals, in which the candidate for the mysteries assumed the part of the solar deity, was slain and then raised. Like the sun, the candidate experienced a rebirth. Walter Burkert says, in *Ancient Mystery Cults*, ‘The basic idea of an initiation ritual is generally taken to be that of death and rebirth’, while Arnold van Gennep, the great anthropological theorist on the study of ritual in religion, identifies the climax of most initiations to be the separation of the candidate between as he was before the initiation and as he will be after the initiation. Van Gennep explicitly identifies initiation with the death and rebirth of the candidate.

### Some suggestions for further reading

The great drawback of entering a field that has been largely dominated by professional academics is that the literature has been written largely for other professional academics. The field of Rituals Studies within Anthropology is, alas, no exception. As a university student, one is fortunate in that lecturers and tutors (usually) make a good attempt at reducing the sometimes obtuse and abstract theories into plain English, which, coupled with the incentive of ever looming essays or exams, provides both the resources and the motive that may be lacking in a more recreational reader, to grapple with and understand the ideas.

That being said, here is a short list of books that may be a good place to start:

- Two small and unimposing works are **Arnold van Gennep**, *Rites of Passage*, and **J S La Fontaine**, *Initiation*. Both authors are well respected and give a general introduction to some of the ideas that are (or were) in currency and, more specifically, give examples of how ritual can be interpreted and analysed.
- However, both van Gennep and (to a more limited extent) La Fontaine have dated somewhat, and a useful anthology to read to gain a wider and more modern appreciation of ritual theory is *Readings in Ritual Studies*, edited by **Ronald L Grimes**.
- Another book at the lighter end of the spectrum is *The Language of the Rite*, by **Roger Grainger**. Written for a non-academic readership, *The Language of the Rite* is a defence of the Anglican ritual, and Grainger (an Anglican) calls on a number of well known theorists and writers in support of his cause, Claude Levi-Strauss and Mircea Eliade in particular. In places it is a little confused and I rather suspect he does not fully understand the theoretical source-material, but nonetheless it is an accessible introduction to the subject, especially of the 'big picture' (if you don't mind correcting the occasional minor misunderstanding at a later date).
- A quick glance through my bibliography will reveal that I have leaned heavily on **Victor Turner** and would particularly suggest his *Ritual Process*, and also *Forest of Symbols*, *Ritual Theater*, *Anthropology of Experience*, and his essay 'Dramatic Ritual/Ritual Drama: Performance and Reflexive Anthropology' in Jay Ruby's *A Crack in the Mirror*, as a sound base to serious engagement with anthropological theory. Much of his later works deal with the relationship between theatre and ritual and is also profitable reading. One of the joys of reading Turner is that he turns a good phrase. As a curious aside, in his later life he adopted Catholicism, possibly the most ritualistic of the accessible Christian denominations.
- For the advanced reader there are two authors which stand out, **Catherine Bell** (whose *Ritual Theory, Ritual Practise* is just heavy going) and **Claude Levi-Strauss**, to whom I have not referred in this paper, but who is generally known as the father of Structural Anthropology. A prolific author, Levi-Strauss' 'The Structural Study of Myth' in the *Journal of American Folklore* (1955), is one of the seminal works on the deconstruction of myths, using the Oedipus story as an exemplar. While not directly dealing with ritual, the methodology is interesting and has potential to further understanding of both the ritual and narrative elements of Freemasonry. The article can be found online at <<http://transcriptions.english.ucsb.edu/archive/courses/liu/materials/Levi-Strauss/oedipus.html>>. However, reading *Levi-Strauss for Beginners*, by **Boris Wiseman** and **Judy Groves** may well be a good idea before tackling the master.
- For general reading in the area of psychology, mythology and religion in support of a better understanding of ritual, possibly the best place to start is **Robert Anton Wilson**—a very interesting chap, and contemporary and friend of Timothy Leary. He writes in what I find to be a very entertaining and provoking style, and is not to be attempted by readers without a sense of humour. He has justly been called *the* philosopher of the Psychedalic Generation, but thirty-five years later he is still going strong. Start with *Prometheus Rising* and *New Inquisition*, and if you like them (and you may think they are a load of rot), try his other books.
- Another author that has his critics is **Mircea Eliade**, but, after having around 1600 published works, he is bound to upset someone. Eliade's writings on mythology and religion are worth reading and debating, particularly *Birth and Rebirth: The Religious Meanings of Initiation in Human Culture*.
- And finally, one cannot discuss the serious study of myth without mentioning **Joseph Campbell**. *The Masks of God* and *The Hero With a Thousand Faces* are possibly his most well known works. Campbell's approach is largely to deconstruct myths and look at their psychological and cultural significance, and pursue the quest for the great archetypes of human consciousness. Alas, he is another author who often writes with an academic audience in mind, and some of his books are somewhat solid (the term 'small windowless buildings' springs to mind), but should you ever be able to see the series of video interviews with Bill Moyes, do so—he is an engaging speaker.

As a student of anthropology with a particular interest in Ritual, I am continually amazed at how closely formal theory matches the construction of Masonic ritual. It is often closer than the examples culled from the cultures and experiences which gave rise to the theories in the first place—a closeness unbeknown to the theorists themselves. If more Masonic researchers took the time (and effort) to seek to understand the theories of people like van Gennep, Turner and Levi-Strauss, a whole new area of Masonic investigation would be opened up, not just in the appreciation of Masonic ritual, but the whole fabric of Freemasonry.

## THE LADDER OF JACOB

**An illustrated lecture exploring the significance of the ladder  
in Masonic symbolism and in other traditions and cultures**

*by Frederick Shade*

### Introduction

I will begin my talk with a question: What do you think of, or visualise, when I say the word *ladder*?

There are two images that come immediately to my mind, one is the ladder I use to clear out the leaves from the guttering around the house, and the other is the board game I played as a child called ‘snakes and ladders’. The image of my *garden ladder* is obviously a utilitarian one, a piece of equipment. Its application is that of enabling me to ascend and descend safely around the house when doing my chores. As for the ancient game of *snakes and ladders*, this is obviously a strong image in my memory from childhood. This game is full of symbols and images, of the ladder which enables you to ascend quickly from one level to another on the board, and of the snake which drops you down just as quickly! And so, in this game, one of the symbols signifies progress, ascension and success, the other of falling behind or just falling, and of failure. I’m sure that psychologists could tell us a lot more about these images and symbols!

The ladder is thus vested with positive attributes and qualities, and the snake (thanks to the story of the Garden of Eden and the Fall of Man), is presented as a symbol of temptation, failure, a fall from grace—down you go! (Of course, the snake represents some positive qualities, also, and it is used in the Bible to represent different qualities. Notice that it is incorporated into the logo of medical practitioners and is also used in Freemasonry in certain degrees such as the Rose Croix.)

I have started my talk this way because we are dealing with a symbol, the *ladder*, which in fact refers initially to things of this world, to an object we use around the home. But we can further and assign to it certain symbolic qualities and virtues, as humanity has done down the ages, and these ‘attributes’ have strong mythological, symbolic and moral significance. Thus the ladder signifies things not only of this world but also of other realities, such as heaven or the spiritual world, with the ladder itself being the link between the mundane and the celestial. The ladder has been used since time immemorial as a symbol of the link that exists between God and Man, between spiritual and physical matters, between heaven and earth.

Of course, to us Freemasons, these things I have referred to are fairly obvious, but to the person in the street, even the regular church-goer, the spiritual significance of the ladder may not be noticed.

I have studied a number of references, Masonic and non-Masonic, in preparing this talk, and have come up with several interesting aspects of this symbol used in present societies as well as in the past. I will concentrate on those things which have a personal significance, especially how the ladder is used as a symbol of power, change, progress, and especially of ascension to the goal of spiritual perfection. These examples will show how ancient and powerful a symbol the ladder is, as well as helping us to appreciate the symbol in its Masonic context.

### Art and Poetry

In religious art, the ladder is used in paintings to represent an imaginary stairway of spiritual ascension. It is a symbol of communication, of intercommunion, the comings and goings between heaven and earth. These are the keys to the symbol of the ladder: it represents *communication* as well as *ascension*. Just about every culture or religion I have studied uses the ladder symbol in one form or another.

A good place to start is the poet Dante (1265–1321), as he has inspired many works of art. In his great work *Paradiso* we find the following words:

... I saw rear’d up,  
In colour like to sun-illumin’d gold,

A ladder, which my ken pursued in vain,  
So lofty was the summit; down whose steps  
I saw the splendours in such multitude  
Descending, every light in heaven, methought,  
Was shed thence. (21:28–34)

Of course, his imagery has biblical origins.

### **Earth and Heaven**

One of the difficulties is that when we study earlier societies and civilisations, we tend to impose our own understanding, concepts and world-view on what we find. This is what makes the study of the past such a challenge. And one of the significant facts of very early cultures is that they did not distinguish between earth and heaven as we do; there was no difference—it was all one world, one reality! Even in the book of Genesis, in the story of Adam and Eve, it suggests that there was no distinction, at least initially.

But this connection, this unity of earth and heaven, was ‘broken’. Traditionally, this refers to the break between God and Man, of Man no longer abiding in the consciousness of God (in ‘paradise’), etc. There are several theories why and how this happened, and each culture or religious tradition has its own version of this great myth. Some suggest, for example, that it represents the separation of the conscious and unconscious parts of the mind, or the development of individual consciousness, etc. Whatever may have been the real cause, this break or separation between heaven and earth, between Man and his Creator, between spirit and matter, is a universal myth, and the ladder is an important symbol used in this story of Man’s quest for communication, reconciliation and, ultimately, re-union with his Creator. (The works of the famous mythographers Mircea Eliade and Joseph Campbell provide us with a wealth of material on this and other aspects of Man’s quest for knowledge and understanding, and also his desire for union with the Divine.) And as there is a need to re-establish this connection between earth and heaven, so also is there the need to find a way, a means, to achieve it, hence the symbol of the ladder appearing frequently in the stories and pictorial representations of this process.

### **Ladders and Stairways**

Remember that symbols were very important in past ages, even more so than today. The reason is that most people in pre-modern societies did not read or write—it was not necessary for them to do so, as it was primarily an oral tradition. They used pictures and symbols for teaching and handing on stories. (Even in medieval times and later, stories of the Bible and of church doctrine continued to be carved in stone and timber in the facades and interiors of cathedrals and churches as a means of teaching the congregation; for example, the entrance to Notre Dame, in Paris. Also, until recent times, the Masonic ritual was not written down, but learned within the confines of the lodge room, and the secret knowledge was passed on to the new member ‘from mouth to ear’—an oral tradition.)

In his magnum opus *The Golden Bough*, James Frazer refers to the mythology represented in pre-modern societies in Java and New Guinea. At the beginning of the rainy season the Sun god comes down into the holy fig-tree to fertilise the earth, and to facilitate his descent a ladder of seven rungs is placed next to the tree for his use. (pp179–180)

In the *Mithraic* rites, each rung of the ladder was guarded by an angel and the adept had to strip himself progressively in order to attain resurrection of the body. The Mithraic initiation had the ladder as a symbol of mystical initiation, ascending through the seven metals and planetary spheres. (We also come across this particular process in the Hermetic tradition.)

In the *Platonic* tradition the ladder symbolism describes the ascent of the soul from one world to the other.

As a symbol of ascension, a ladder came to represent the ascent of *Muhammed* to heaven (from the top of Mount Moriah, the location of King Solomon’s and later temples).

In ancient *Egypt*, tradition relates that Ra’s ladder linked heaven and earth. The Egyptian *Book of the Dead* refers to a ladder which allows one to behold the gods.

In the works of *Egyptian* art we find the souls of the dead climbing a stairway of seven or nine treads to reach the throne of Osiris and undergo the weighing of their hearts.

*Climbing, stairways, and ladders* occupy an important place in contemporary psychoanalytical writings, especially in dream analysis (cf Carl Jung). Notice that the ladder and stairs are in fact variations of the same symbol—something I did not realise until recently when I came across a Masonic book which made this connection (more later).

And so, what does the *stairway* represent? It is traditionally a symbol of the acquisition of learning and of the ascent to knowledge and transfiguration. If the stairway is rising skywards it indicates

knowledge of the divine world. If it is descending into the earth it signifies knowledge of the occult (hidden) and the depths of the unconscious, and so 'descending' does not necessarily indicate failure. (Take note of the HRA and similar degrees in regard to a 'descent' and the discovery of something precious down within the earth.)

### Christian Symbolism

We find the symbol of the *spiral staircase* in Rosicrucian, Masonic and mystical traditions, to name a few. In this form, the focus is on the newel post of this axial evolution. And the staircase can also be a link between not two but three worlds—and thus it also descends to the Underworld as well as rising to the Heavens.

The early *Church fathers* used the ladder as a representation of the spiritual progress one makes along the path of discipleship. Importantly, St Isaac the Syrian adds: 'The ladder of this kingdom is hidden within thee, in thy soul. Cleanse thyself, therefore, from sin and thou shalt find the rungs whereon to mount it'. The means involved are a strict gradation of spiritual exercises, mounted rung by rung. 'Thus', wrote St Simeon the New Theologian, 'the individual will succeed in raising himself from Earth and ascending into Heaven'.

The great mystic *St John of the Cross* refers to a ladder in his writings. He says that God's wisdom, which is a secret wisdom, is like a ladder: one ascends the ladder in secret contemplation, by interior prayer, to a knowledge of Heaven.<sup>1</sup>

I came across a remarkable observation which caused me to pause and reflect—that both *Christ* and the *Cross* are ladders, as is the *individual*. (These three representations of the ladder deserve a lecture in their own right.) But there is more! The same is true of *trees* and *mountains*! Each of them, in their own way, is used to symbolise progression upwards, towards something higher (or better), as well as going down below (such as the roots of the tree). All of these are represented pictorially in religious art and in the writings of the mystics as metaphors of spiritual ascension to the Source of All—or to the depths for knowledge below, or within.

Indeed, even the *monastery* is likened to a ladder, since the residents in the cloister make their way to heaven through rigorous discipline. And some monastery houses bear the name of *Scala Dei*, the Ladder of God.

As Freemasons, we would ask the question: How many rungs are there on the ladder? In Hebrew the word for ladder is *sullām*, and in Greek *scala*, and these words are used in the Old Testament. Jacob's Ladder is the most famous example, of course. On our first degree Tracing Board, the traditional representation of Jacob's Ladder, which rests on the Volume of the Sacred Law (or on the lodge pavement) and ascends to heaven (represented by the clouds above and the angels on the ladder, etc), usually has 15 rungs, with the three theological virtues of Faith, Hope and Charity represented on the rungs either by symbols or angels, or both.

But there are other ladders in our sacred stories. For example, there is the three stories of Noah's Ark (Gen 6:16), the six steps of Solomon's Throne (1 Kings 10:19), the six and eight steps of Ezekiel's temple (E. 40:26,31), and some of the Psalms (120–134) are known as the Gradual Psalms or 'Songs of Degrees' or 'A Song of Ascents'.

The early Church Fathers and the medieval mystics constantly refer to the rungs of the ladder between earth and heaven in their symbolism (Origen, William of St Thierry, Dionysius the Areopagite, etc). For example, we have the three stages of spiritual advancement: beginning, persevering, and completing; the tripartite constitution of man: body, soul, and spirit (cf 1Thess. 5:22); and the mystical

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#### 1 *St John of the Cross and Jacob's Ladder*

In his mystical treatise *The Dark Night of the Soul*, St John of the Cross reflects on the gaining of God's wisdom and our ascent to him with the use of this divine wisdom. He writes that the fire of divine love purges the soul in the darkness. He goes on to say that the soul is purged when it is illumined with this fire of loving Wisdom (for God, he says, never grants this mystical Wisdom without love, since love infuses it). We are reminded that the wisdom of God is silver tried in fire, i.e. the fire of purgative love (Lamentations 1:13), 'For this dark contemplation infuses into the soul love and wisdom conjointly, to each one according to his capacity and need, enlightening the soul and purging it'. (Notice God's discrimination, of the giving of Wisdom according to one's capacity to receive. The early Church fathers also refer to this.) He goes on to say (ch.18), using imagery of old, that God perfects and exalts the souls of humanity by His secret Wisdom.

He recalls that David said: 'Blessed is he that hath Thy favour and help, for such a man hath placed in his heart ascensions into the vale of tears in the place which he hath appointed, for after this manner the Lord of the law shall give his blessing, and they shall go from virtue to virtue as from step to step, and the God of gods shall be seen in Sion'. (Ps. 84)

St John of the Cross further explains how this ascent on the mystical ladder is not only a deeply spiritual process, but also why the soul of the individual is not usually aware of its own progress or ascension. He reminds us that Jacob slept (a symbol of deep contemplation) when he saw the ladder—thus indicating how secret and deeply personal is this road and ascent to God. According to him, the number of steps on this ladder of love is ten (an association with the Decalogue or with the Tree of Life—the Sephiroth?), and that it is only upon arriving at the upper levels that the soul becomes aware of its progress.

path of purgation, illumination, and union with God.

Origen refers to the *seven* stages through which the soul must go before it can celebrate its marriage to the Word. According to St John Cassian, the ladder which will reach to heaven has *ten* rungs, while St Benedict holds that they are *twelve* in number and describes them in chapter 7 of his Rule.<sup>2</sup>

### Sacred Mountains and Sacred Poles

I mentioned that *mountains* are a version of a ladder or stairway because they are usually depicted as having a spiral path around them, going from the bottom to the top. In religious art, the soul is seen moving through purgatory to heaven, such as in the painting of Domenico di Michelino. Each level represents a mortal sin, and the soul stays at each level for a period of time. In fact, Dante and Virgil depict purgatory as being below the seas of the world and encompassing the southern hemisphere!<sup>3</sup>

Another representation of the mountain is in a 15th-century Florentine work which shows a spiral path reaching from earth to God. It has seven tiers and is set apart from the world by way of a portal at the bottom. At each level scholars and philosophers receive instruction which originally comes from the Divine.

Another form of ladder, which I had not until recently recognised as such, is the *sacred pole* that appears in many pre-modern societies, such as the Australian aborigines. The pole is their representation of ascension to the gods, and in fact the ascension of their god from this earth. This sacred pole makes their land sacred, wherever they go—in the same way as the ark of the covenant was sacred to the Jews in their wanderings, enabling their God to be continually ‘present’ with them—and the land they lived on to be sacred.<sup>4</sup>

### Freemasonry

And now we should apply this information to the representation of the Ladder in the Masonic tradition.

In the Craft we have *Jacob’s Ladder* represented on the first degree Tracing Board, and a *winding staircase* on the second. The latter is, in fact, a version of the former.

In the *first degree*, Jacob’s Ladder is represented in a simple form, as a ladder resting on the VSL and ascending to the heavens. In this composite picture we can see how the Tracing Board is an excellent means of metaphysical and moral instruction. Metaphysics is more than just expounding on or exhorting certain moral virtues, as it is really an endeavour to explain Man’s nature and destiny, as well as his duties in this life.

Albert Mackey has a comprehensive article on Jacob’s Ladder in his *Encyclopedia of Freemasonry*. He states that Jacob’s Ladder first appeared on a Tracing Board in 1776. Here it had only *three* rounds (Faith, Hope and Charity?), but later the ladder went to *seven* rounds or more (four Cardinal and three Theological Virtues?).

If we go to the *Emulation Lectures*, we have the following questions in the First Lecture, fourth section:

- Q. Of how many staves or rounds was this Ladder composed?
- A. Of many staves or rounds, which point out as many moral virtues, but three principal ones, which are FAITH, HOPE and CHARITY.
- Q. Why Faith, Hope and Charity?
- A. Faith in the Great Architect of the Universe, Hope in Salvation; and to be in Charity with all men. [Faith, Hope and Charity are then defined at length.]
- Q. On what does the Ladder rest?

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#### 2 *St Benedict’s Rule for Monasteries*

In chapter 7, *On Humility*, we read the following:

... Hence, brethren, if we wish to reach the very highest point of humility and to arrive speedily at that heavenly exaltation to which ascent is made through the humility of this present life, we must by our ascending actions erect the ladder Jacob saw in his dream, on which Angels appeared to him descending and ascending. By that descent and ascent we must surely understand nothing else than this, that we descend by self-exaltation and ascend by humility. And the ladder thus set up is our life in the world, which the Lord raises up to heaven if our heart is humbled. For we call our body and soul the sides of the ladder, and into these sides our divine vocation has inserted the different steps of humility and discipline we must climb.

#### 3 *Mountains*

In the fresco by Domenico di Michelino in Santa Maria del Fiore, purgatory is depicted as a huge mountain rising from the waters which, according to the ancients, occupied the whole of the southern hemisphere. The mountain of expiation is an inverted cone, at the summit of which is the ‘divine forest thick and alive’ of the Earthly Paradise. Seven ledges encircle the mountain. One of the mortal sins is punished on each of them and the souls stay there for a period of time according to the gravity of their sin.

#### 4 *The Sacred Pole*

For many ancient tribes the sacred pole was also the cosmic axis of the world. The image of this cosmic pillar is the Milky Way and can be found referred to as such in the sacred writings (*Rig Vedas*) of the Hindus and elsewhere. In a similar manner was the sacred mountain depicted as having a cosmic setting as well as a physical location.

A. The Volume of the Sacred Law. (pp 35,36)

In the *second degree*, the ladder has been changed into a winding staircase. The candidate actually treads the steps towards the East on this winding staircase—a very significant action and one which needs to be taken more seriously. (It could also be interpreted validly that the candidate takes the three steps of Jacob's Ladder in the first degree.)

I mentioned earlier that Jacob's Ladder appears on most Tracing Boards as having 15 rounds. (Bernard E Jones refers to an Irish ritual of 1796 in which the ladder is shown with 11 rungs.) Whether we have here a blending of meanings and symbols, I do not know. Certainly, the steps for the winding staircase on the second degree Tracing Board should be at least 15, consisting of 3 + 5 + 7 or more. An explanation of this is contained in our second degree Lecture on the Tracing Board, and here are some of the questions from the Emulation Lecture. In the Second Lecture, fourth section, we read:

- Q. Where did they then P...?  
A. Up the winding staircase.  
Q. Consisting of how many steps?  
A. Three, five, seven or more.  
Q. Why three?  
A. Rule a Lodge.  
Q. Why five?  
A. Hold a Lodge.  
Q. Why seven or more?  
A. Make it perfect.  
Q. Who are the three that rule a Lodge?  
A. The W.M. and his two Wardens.  
Q. Who are the five that hold a Lodge?  
A. The W.M., two Wardens, and two F.Cs.  
Q. Who are the seven that make it perfect?  
A. Two E.A.s added to the former five.  
...  
Q. Why do seven or more make it perfect?  
A. Because K.S. was seven years and upwards in building, completing and dedicating the T. at J. to God's service. (pp. 82,88)

We need not detain ourselves here with questions such as which way the stairs should wind, how many steps it should have or how it ought to be depicted on the Tracing Board. Let's just stick to the concept of a winding staircase and what it is intended to symbolise.

There are ladders appearing in several other Orders in Masonry and they usually have *seven* rungs. The number *seven* is the number of perfection, and we have several Rites or degrees called ceremonies of 'perfection' in which the ladder, the 'ladder of perfection', figures prominently. This number is often broken up into *three* and *four* and each has its own set of significances. The number *three* obviously refers to a trinity of some sort, for example the Holy Trinity of the Christian Faith, and also qualities and attributes such as Faith, Hope and Charity. The number *four* is used to refer to all sorts of things, such as the four quarters of direction, the four elements, and the initials of Divine Names. The number *seven* can be interpreted to signify the seven days of creation, the seven cosmic stages of evolution (Theosophy), the seven planetary spheres (as in several religions), the seven parts of Man's constitution, the seven stages in the alchemical process, and the seven Liberal Arts and Sciences.

So you can see that the ladder has been used to represent ascension into a higher realm, either in this world or beyond, and also descent into a lower or hidden world. The steps of the ladder (or treads of a staircase in a building or on a mountain) have been made to represent moral virtues, spiritual qualities, physical and spiritual advancement, or knowledge of things celestial or terrestrial. It has been, and is, a very versatile symbol and I believe it to be one of the most powerful we have in our Tradition.

## Conclusion

Jacob's Ladder is a very dynamic symbol and it points to moral and spiritual principles and virtues. It is a symbol indicating our desire to travel along the path or up the ladder which takes us to the heavens.

For Freemasonry, our symbol, the ladder, has its origin in the story of Jacob, as told in the book of Genesis (ch.28). Masonry has taken up this story and developed the symbol of the ladder into what we now have depicted on our several Tracing Boards. But Carl Jung and others (eg Frazer) have also shown us that symbols such as this one are universal and archetypal. And so a survey of other cultures is justified, and this is why I have spent more time on non-Masonic sources in my presentation. Even our own first degree Tracing Board lecture acknowledges the debt we owe to the Egyptian mystery schools.

The title of my talk 'The Ladder of Jacob' could have as its subtitle 'The Ladder of Lights', as the



symbol is, for me, a blending of Masonic and kabbalistic terminology. 'The ladder of lights' is the title which one author uses for his book on the Tree of Life, or *Sephiroth*, in which he describes aspects of the Jewish mystical tradition called the Kabbalah. I mention this as, although our study of Freemasonry begins with our own tradition, our own writings and documents, it should not end there. No organisation or tradition can be studied with completeness only within its own material; it has a much wider context: political, cultural, and religious. Also, an organisation such as Freemasonry has several different streams of thought and influence within it. And so we need to appreciate our Masonic tradition within this wider context, in this wider *milieu*, which has moulded and influenced our rituals, symbols and teachings down the centuries.

One of the outcomes of this study, for me, is that I now appreciate more deeply just how dynamic a symbol is Jacob's Ladder, and also how it speaks to us today, just as it did to 'our ancient brethren'. It is more than just a reference to a story in our own scriptures, to the remote past; it is a metaphor of the dynamic relationship we have with the Divine and of our communing with God. The ladder is also a symbol of the direction I am to travel, and an indication of some of the 'working tools' I am to take with me on this journey back to God, whether one sees the symbol as a ladder, a winding staircase, a tree or a mountain. For me, the ladder, Jacob's Ladder, is the precursor of the more developed symbol of the Tree of Life of the Kabbalah, for the latter has grown out of the former.

This study of the ladder has been very rewarding for me. It has reminded me of the truly spiritual basis of our fraternity, its teachings and symbols, and I believe this needs to be emphasised in our lodges. Also, that the claim of the Craft to universality is justified, and that it can be further strengthened by a better understanding of other cultures and their traditions. In this way, we can show how these universal and archetypal symbols, such as Jacob's Ladder, speak to all peoples, all nations.

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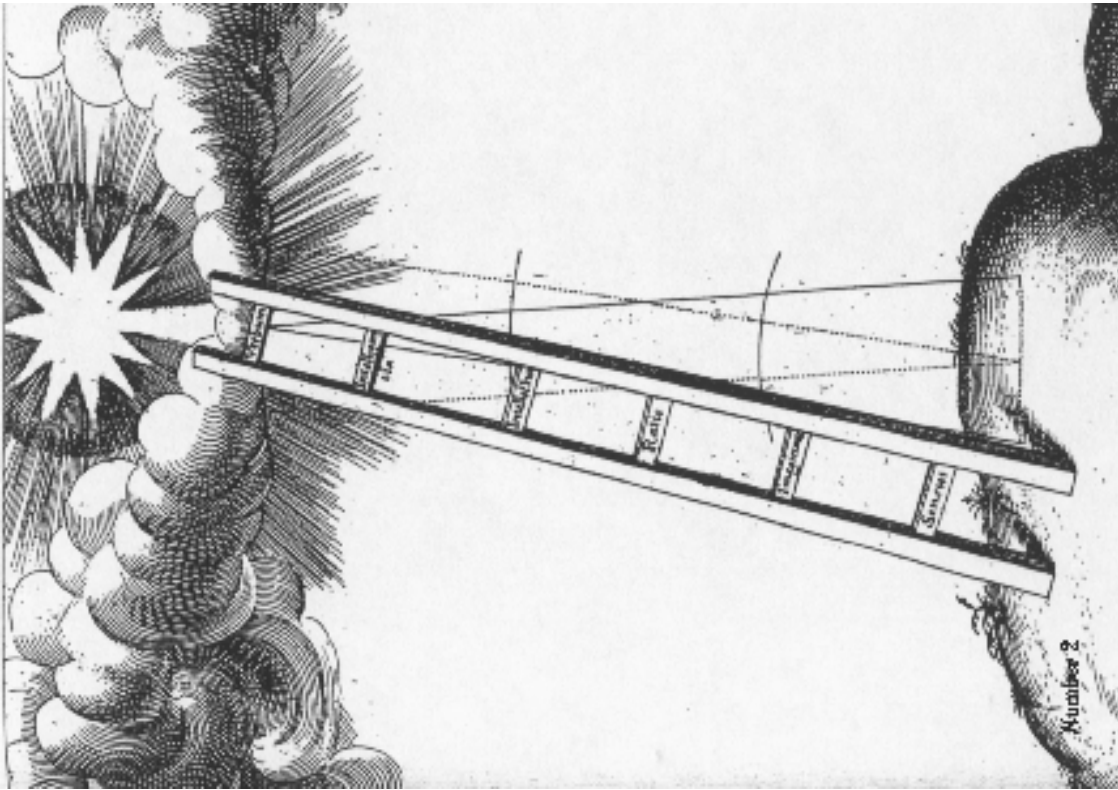
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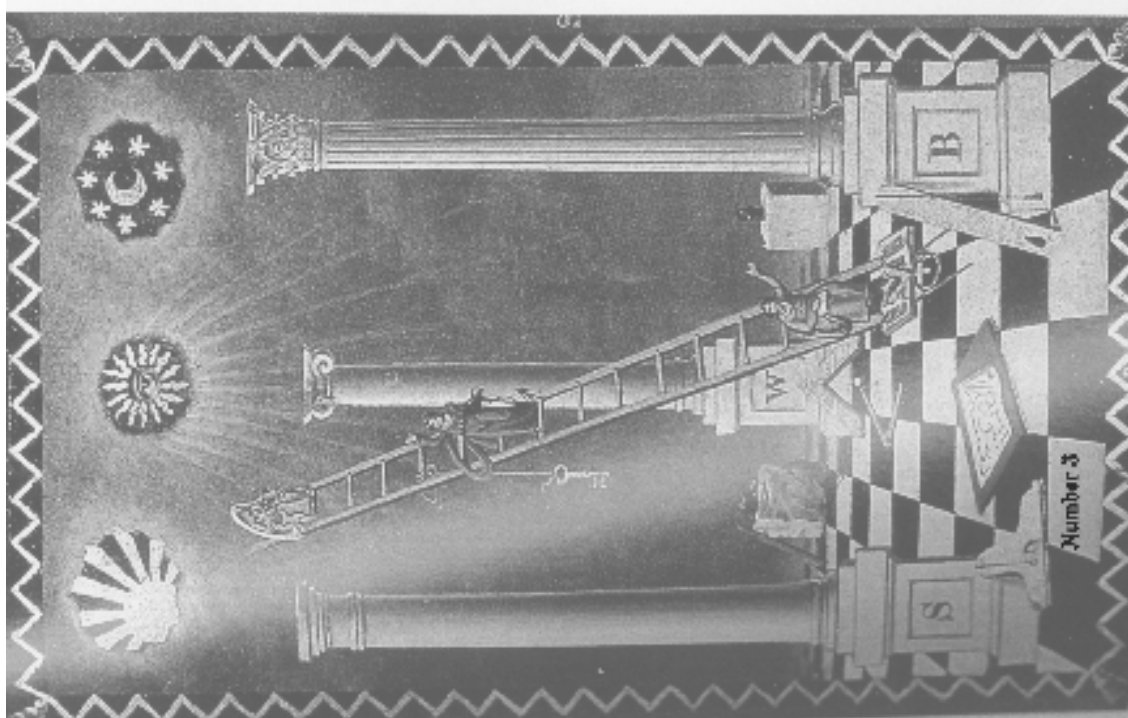
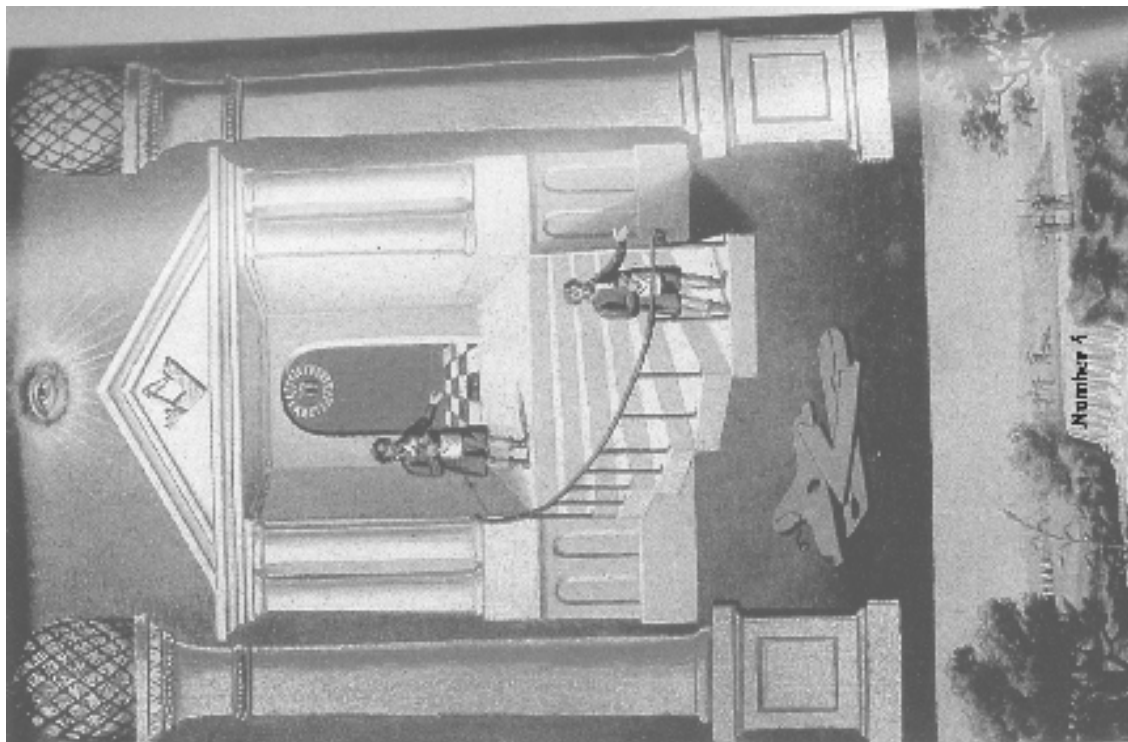
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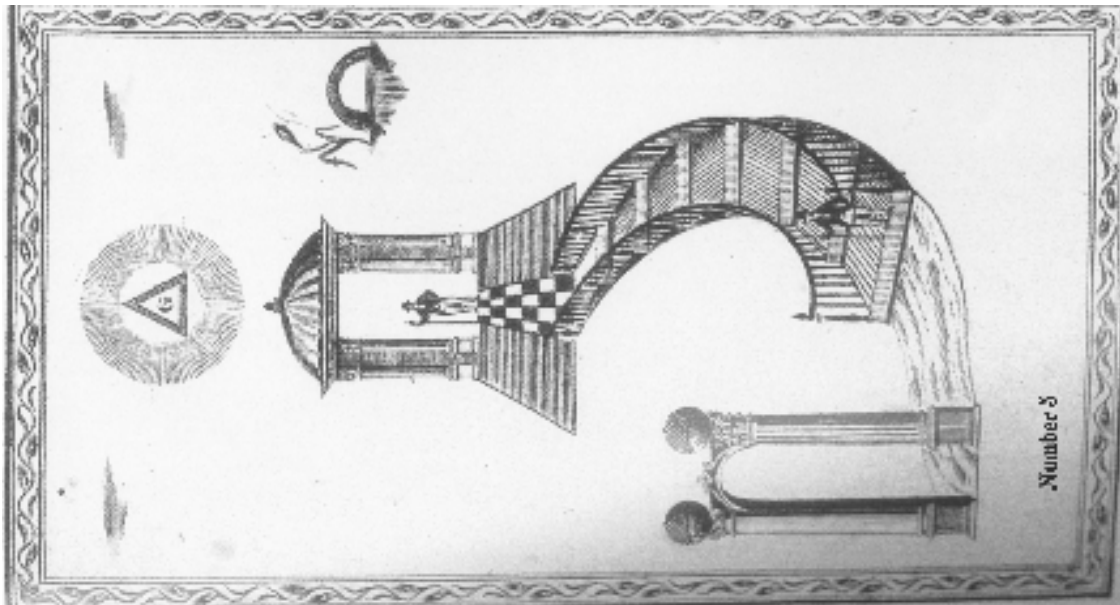
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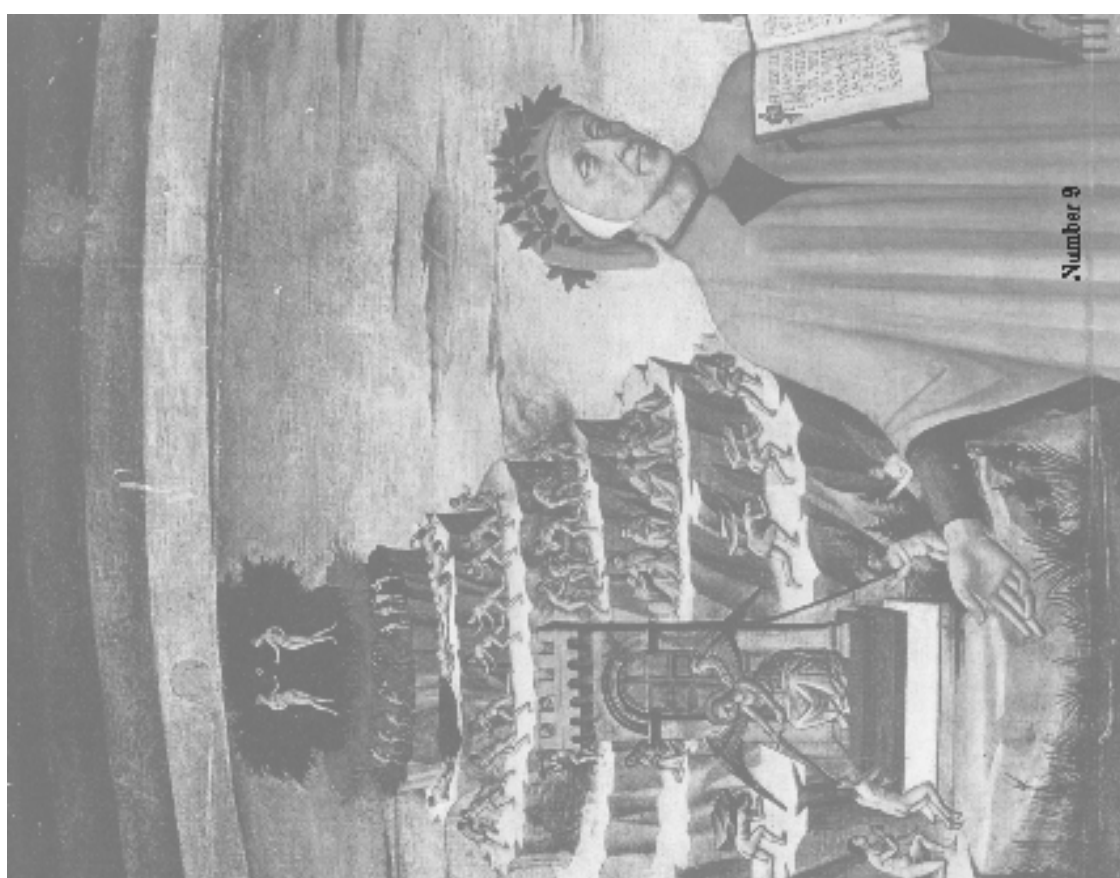
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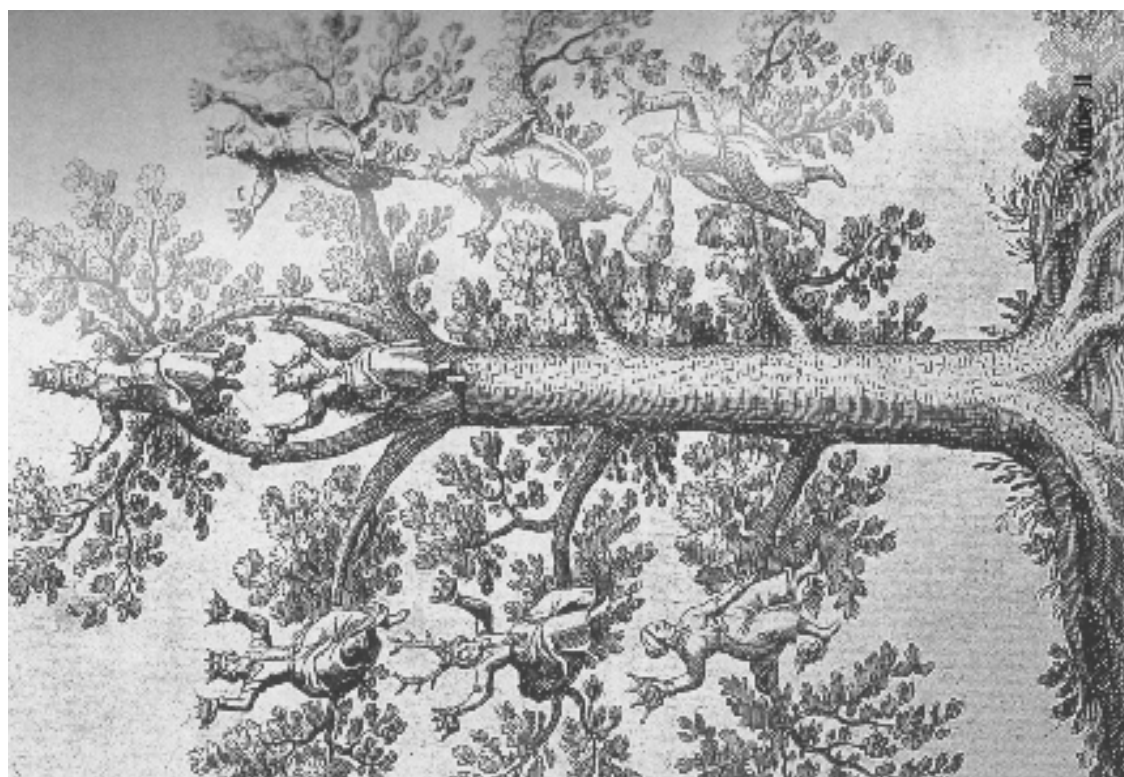
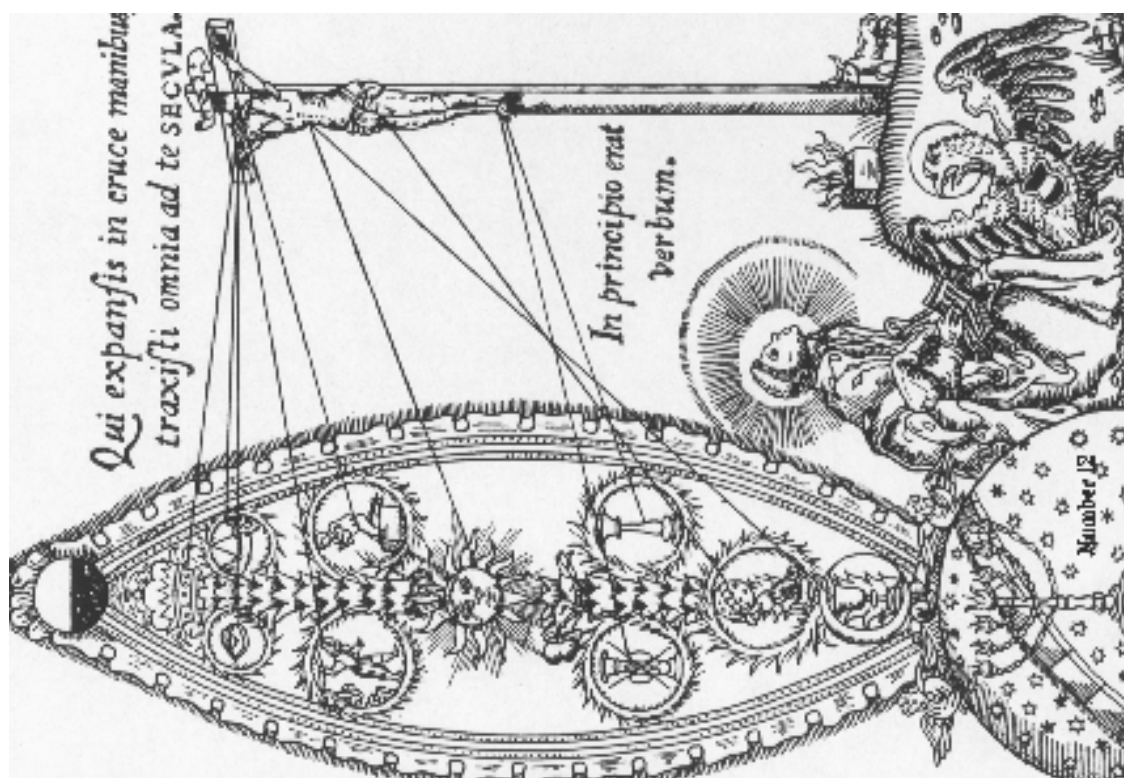


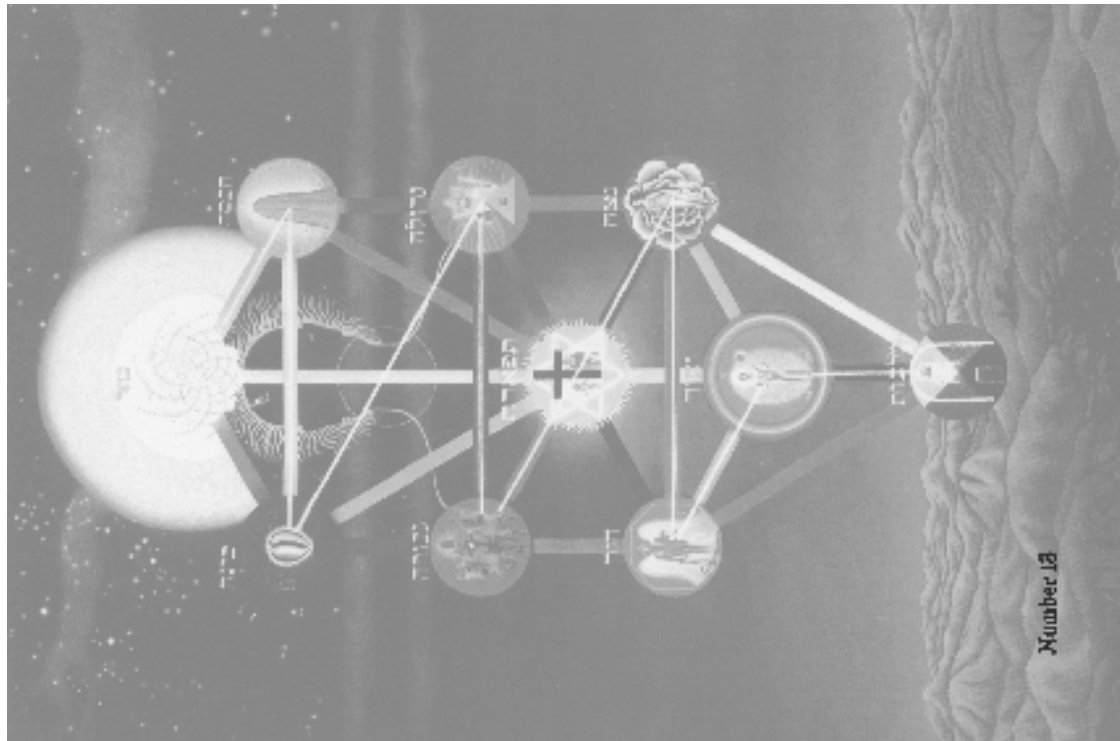
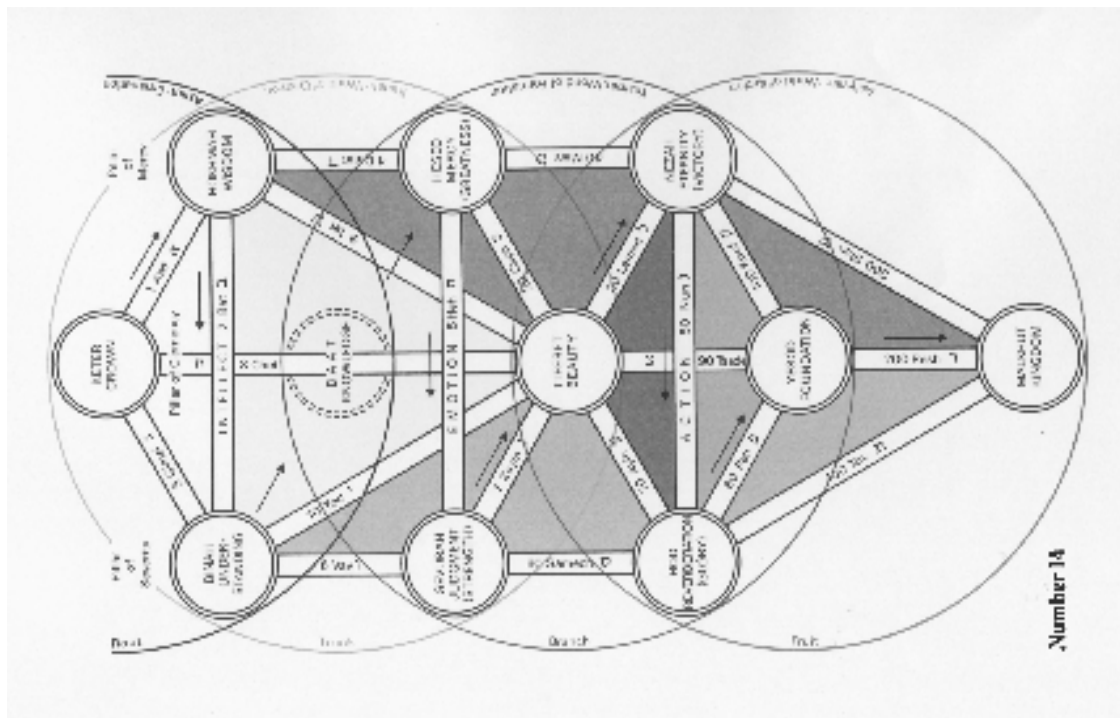














1	God descends a ladder to Abraham .....	Ladder
2	Ladder—by R Fludd (1619) .....	Ladder
3	First Degree Tracing Board (1819) .....	Ladder
4	Second Degree Tracing Board (1819) .....	Winding Staircase
5	Winding Staircase—Work Chart for 2nd Level, 1801 .....	Winding Staircase
6	The Ladder of Heaven—12th century .....	Ladder
7	Ascent and Descent of the Soul—R Fludd (1626) .....	Ladder
8	Jacob's Ladder to God (On the Heavenly Hierarchs—6th century) Manuscript 12th century .....	Ladder as Spheres in the Heavens
9	The Ledges of Purgatory—Michelino .....	Mountain
10	The Ladder of Jacob—William Blake 1800 .....	Winding Staircase
11	Philosophical Tree (17th century) .....	Tree
12	The Tree of Life and the Cross (16th century) .....	Cross
13	Jacob's Ladder as the Tree of Life—Dion Fortune .....	Sephiroth
14	Kabbalistic Tree of Life (Traditional) .....	Sephiroth
15	Masonic Ladder of Progress—York Rite (USA) .....	Ladder



## J & B, OTHER ASPECTS

*by Alex P Tello Garat*

### Introduction

The symbols represented by the title of this paper enjoy an apparent innocence, but when I started working on this subject it was like opening Pandora's box. Of course, like other researchers, the more I investigated, the more I found, and thus this research is incomplete. This leaves open the possibility that some other brother may explore another aspect of the subject in the future, and present a further report. So, we should keep an open mind and continue to research and explore this fascinating subject.

I make the comment that in-depth research can place a different interpretation on the established ideas and beliefs of some brethren. If this is the case, I make no apologies, for in my research I am looking for the Truth.

The two pillars at the entrance to King Solomon's Temple, named Jachin and Boaz (2 Chronicles 3:17), and popularly abbreviated to *J & B*, are featured frequently in Masonic ritual, with physical representations not only on tracing boards and within our lodge rooms, but also—at least in Queensland—open to public view at the entrance or on the perimeter of most Masonic Centres.

An important association existing in the open world, and one that is worth paying attention to, is the form and plan of Gothic cathedrals. All of them are constructed in the form of the *Ankh*, more popularly called the Egyptian Cross. These buildings have two tall towers at the entrance, and they are undoubtedly '*J & B*'—*hidden* in the most visible place of the cathedral. They are the symbolic elements connecting heaven and earth, God and man.

You are probably aware that, around the Masonic world, there are many different rites in practice, the Emulation with the Scottish and Irish versions and York Rites not being necessarily the most common ones. Also, there are different variations to the rituals. There are in the British Isles alone, more than 50 different rituals in practice.<sup>1</sup>

The most popular rite practised around the Masonic world and whose regularity is not in doubt is of French origin, called the Ancient and Accepted Scottish Rite (AASR). It is practised mainly in north, central and southern Europe; north, central, insular and south America; and in the Middle East and large parts of Asia and Africa where Freemasonry is permitted. The most significant difference between the AASR and the English rituals is that the Columns *J & B* are physically located inside the lodge room (as in Rosslyn Chapel, in Scotland), in the same manner as is shown in our third degree Tracing Board, and they play significant roles in the ritual and in the functioning of the lodge.

In the AASR, the term *Rise Columns* is employed when a lodge starts operating as such, so *J & B* are the first elements to be consecrated. Conversely, when a lodge surrenders its warrant, its Columns are *Laid Down* and *J & B* are *deconsecrated*.

In these lodges, the name of the group of Entered Apprentices is the *Column of Apprentices*. They are considered part of the pomegranates that adorn the B Column, and they congregate next to this their mother column in the North, where they receive their *Wages* and also their *Salary Increase*. This is the name of the passing to the next degree, and they are placed physically standing next to the B column when this occurs.

The Fellow Craft brethren are seated in the South, and this group is called the *Column of Companions*. They congregate next to the J Column and have the same symbolism as in the first group. The advancement from Entered Apprentice to Fellow Craft in the system requires the recommendation of the Junior Warden to the *Middle Chamber*. (The Middle Chamber is the name of the meeting of a lodge of Master Masons. The Middle Chamber takes all the decisions of the lodge, owing to the fact that only Master Masons have the right to vote, and such proposals for advancement may be accepted or rejected.) The symbolism of this action is that the Entered Apprentice is passing from a purely materialistic world to another more spiritual one.

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<sup>1</sup> *Masonic World Guide*, p11; *Freemasonry in England & France*, p118.

At this point, it is appropriate to remark that the Fellow Crafts can sit only from the left of the Junior Warden towards the West, the seats from the right of the Junior Warden to the East being reserved for Master Masons. The latter do not belong to the J Column, because Master Masons congregate and receive their wages in the Middle Chamber, which has its representation in the Altar or *Broken Column*, the Broken Column symbolizing the fall, and also indicating the head of the tomb site of our first Master, Hiram Abif, which is located between the altar and the Master's place. That's why in those lodges no one can walk across the floor space, except during degree work.

So, you can see that in other Masonic rituals abroad these columns play a very significant role in their workings.

In this paper, I will try to address the next three questions:

- Columns or Pillars, Right or Left?
- Bronze or Brass?
- What Weight?

### **Columns or Pillars, Right or Left?**

The *Shorter Oxford English Dictionary* in relation to this subject explains:

*Column*: 1 a) Architecture. A cylindrical or slightly tapering body of considerably greater length than diameter, erected vertically as a support for some part of a building, specifically in the classic orders, a round pillar with base, shaft, and capital supporting the entablature. Sometimes standing alone as a monument: e.g. Trajan's columns at Rome.

*Pillar*: 1 Architecture. A detached vertical structure of stone, brick, wood, metal, etc., slender in proportion to its height, and of any shape in section, used either as a support for some superstructure, or standing alone as a monument, etc., *compare column*.

The *Macquarie Dictionary* states:

*Column*. 1. (Architecture) **a**) An upright shaft or body of greater length than thickness, usually serving as a support; a Pillar. **b**) A vertical architectural member consisting typically of an approximately cylindrical shaft with a base and a capital.

*Pillar*. 1. An upright shaft or structure, of stone, brick, or other material relatively slender in proportion to its height, and of any shape in section, used as a support, or standing alone, as for a monument. 2. An upright supporting part.

And *Chambers Dictionary* states:

*Column*. An upright cylinder, used as a support or adornment; any upright body or mass like a column.

*Pillar*. A detached support, not necessarily cylindrical or of classical proportions (architecture); a structure of similar form erected as a monument, ornament, object of worship, etc. A tall upright rock; a mass of coal or rock left in a mine to support the roof; anything in a form of a column; a supporting post; the post supporting a bicycle saddle (in a car) a vertical column of bodywork eg.: the door pillar separating the front and rear doors; a cylinder holding the plates of a watch or clock in position; a pillar box; someone who, or anything that, sustains.

Obviously, whichever term we use to denominate them, it will be associated with the idea of supporting. It is worthy to note that in the definitions given by those three respectable dictionaries of the English language, *pillars* have no capitals and can have any shape, can be used in any situation, and are not necessarily an architectural body.

Seeing the J & B columns from a Masonic point of view, and according to Mackey's *Encyclopaedia*<sup>2</sup>:

**BOAZ**: Name of the left hand pillar that supported the portal of King Solomon's Temple. Comes from the Hebrew words *B*, 'in' and *Oaz* 'strength,' and signifies '*in strength*'.

**JACHIN**: This is the form derived by Dudley and some other writers who reject the sound 'Ichin'. It is the name of the right hand pillar that is found in the portal of King Solomon's Temple. Comes from the Greek words *Jah*, 'God,' and *Iachin*, 'will be established,' and means *God will establish*'. It is frequently called 'the establishment pillar'.

### **The Portal Columns**

The most memorable columns in the history of the Bible were the two erected by Solomon, at the temple's portal. Solomon's Temple was completed in the year 1027 BCE, and was destroyed by Nebuchadnezzar in the year 587 BCE.

Flavius Josephus, who lived between 37 CE and 100 CE, was a Jewish historian contemporary with Titus, the Roman General who destroyed the second physical temple—Herod's Temple—in 70 CE. In

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2 Book 1, pp219,360; Book 2, p783; Book 3, pp1185–1191.

his book *Antiquities of the Jews*, Josephus says:<sup>3</sup>

Moreover, this Hiram made two hollow pillars, whose outsides were of brass, and the thickness of the brass was four fingers breadth [78 mm], and the height of the pillars was 18 cubits<sup>4</sup> [7.776 m] and the circumference 12 cubits [5.18264 m], but there was cast with each of their chapters lily work that stood upon the pillar, and it was elevated 5 cubits [2.16 m], round about which there was net-work interwoven with small palms, made of brass and covered the lily work. To this also were hung two hundred pomegranates, in two rows: the one of these pillars he set at the entrance of the porch on the right hand, and called it Jachin, and the other at the left hand, and called it *Booz*. [My italics; note spelling: Booz, not Boaz.]

It is presumed that Solomon, when erecting those two columns, wished to make reference to the Column of the Darkness (or Clouds) that accompanied the Israelites during the day as they travelled from Egypt, and located it at the right or south in relation to the people, and to the Column of Fire that lead them during the night, which they placed at the left or north. Solomon did not erect them simply as ornaments of the temple; they played two significant roles: firstly, to recall God's attention to the many promises made to help his people of Israel; and secondly, to be used as oil burners so that during the day the smoke could be seen from a far distance and they became the columns of Darkness, and by night the columns of Fire, the radiance of which could also be seen from far away. Thus the Jews, when approaching the city or passing by the temple's portal, remembered God's abundant promises of help and they were reassured of his protection towards his elected people.

There could be a third reason for these symbols; it may be that Solomon wished to represent in those two columns the two most important trees in the Garden of Eden, according to *Genesis*—the *Tree of Life* and the *Tree of Knowledge of Good and Evil*—making a symbolic association between the Garden, his temple, and his country.

One thing is clear: since primitive times, columns were erected to perpetuate some notable event or to manifest gratitude to the gods for providential favours already received.

For the Egyptians, the pillars were generally very tall obelisks, and they were dedicated to their sun god, Rah. Usually they wrote with hieroglyphics on the four faces of the pillar the reason for the erection.

In Israel this was also a normal practice; Jacob erected a pillar at Bethel to commemorate his extraordinary vision of the Ladder, and later another one at Galeed in memory of his alliance with Laban. Joshua erected one at Gilgal to perpetuate his miraculous crossing of the river Jordan. Samuel constructed one at the same place where he defeated the Philistines, and Absalom erected one in memory of Samuel, the same purpose as today's statues.

Also, the columns were an important means of explanation of how the earth could be standing still. People of three or four thousand years ago had no idea of the law of gravity, so the general belief was that the earth was flat and supported by huge columns. That is why columns have always been considered by all religions as the symbol of strength. As a further clarification in this matter, in those days ancient people didn't know that the earth and the rest of the planets have a sort of spherical shape, so the Celestial and Terrestrial Globes that our ritual illustrates on top of the J&B columns is undoubtedly a great fantasy.

As we all know, Christopher Columbus 'proved' that the earth wasn't flat, which occurred in 1492, some 2,519 years after the completion of King Solomon's Temple. If the ancients knew the earth was spherical, it is surprising, to say the least, that such an important fact was so well hidden for such a long time.

Columns such as the monolith or circular column, that were usually standing alone, were considered by the ancient mentality as a phallic symbol, a symbol of the prolific and creative energy of the Divinity. It is in these phallic pillars that the true meaning of the adoration of columns is found. Phallic adoration was the most predominant cult among the ancients.

Of course, there are more theories and ideas about why the columns J&B were built, and a very interesting theory has been advanced recently by Christopher Knight and Robert Lomas, two English Masons, in their book *The Hiram Key*.<sup>5</sup> They try to demonstrate the idea that the two symbolic columns J&B represented the united kingdoms of Upper and Lower Egypt, and were taken by Moses and the Hebrews, continuing through the time of Solomon, and much later taken by the Qumran community to

3 *Antiquities of the Jews*, English translation (1736) by William Whiston, professor of mathematics at Cambridge, philosopher and theologian, p161.

4 William Whiston, the translator, notes: 'As for these two famous pillars, Jachin and Booz, their height could be no more than 18 cubits, as here and 1 Kings vii.15, 2 Kings xxv. 17, Jer. lii. 21; those 35 cubits in Chron. iii. 15, being contrary to all rules of architecture in the world'. Cubit: Lineal measure, about 432 mm (17 inches), taken from the elbow to the end of the extended fingers.

5 pp270–271.

symbolise the Kingly and Priestly aspects to create and maintain 'The Kingdom of Heaven', as taught by the 'Righteous Man', James the Just, younger brother of Joshua of Gamala, known in our days as Jesus Christ. According to them, Boaz was called Mishpat, and Jachin was Tsedec, having an arch on top joining both columns with a keystone in the centre called Shalom. A reference to the third degree Tracing Board will illustrate this representation, but it is done better and more accurately as the emblem of the Royal Arch. But the last part of this theory, the section that talks about the Arch, does not match historical facts, because the arch in architecture was introduced by the Romans, being unknown or not used by Egyptians or Greeks, and the architectural skills of the Israelites were not something of which they could be proud.

On the other hand, their research has very deep roots; they thoroughly studied the second-century Greek Christian historian Hegesippus<sup>6</sup>, renowned for his orthodoxy and opposition to the 'heresy' of Gnosticism; and also, among several of the Dead Sea Scrolls, the one called 'The Manual of Discipline', which contains valuable information about the hierarchy of the Qumranians or Nazirites (some call them Essenes), who are known in the scientific historic world as the Jerusalem Church or Primitive Christians.

### **Right or Left?**

In regard to the doubt presented from time to time—arising from the contradictions between the Bible and our rituals, especially some of European origin, which translocate the symbols of King Solomon's Temple, in relation to which side each column was located—I have to remind the brethren that our lodges are 'oriented' toward the East, as are all Gothic cathedrals. This term 'oriented' comes from the idea that sunlight and, by extension, divine light and all forms of knowledge, come from the Orient; in the English language this concept was simplified and *Orient* was replaced by *East*, referring just to this cardinal point. So, if we say this or that building is 'oriented', we mean the head or abside of the building is pointing toward the East and the entrances are at the West, as in the case of the Jerusalem temple. Having that made clear, we have to figure that J & B were at the portal located at the west side. Yet some brethren still believe that the columns must be seen from inside the temple. But the only way they could be seen was from *outside* the temple. Common sense demonstrates that no one can see through the walls. So the answer is very simple and should not carry any more confusion or controversy: Boaz at the North or *left* and Jachin at the South or *right*.

### **Brass or Bronze?**

In relation to the metal that the columns were cast from, research shows that at the time only one word existed for bronze in the Hebrew language, *Chash-man-nim*<sup>7</sup> and it means *bronze*, or *bronze-ware things*. At the time only copper and bronze were made in Israel. At this point, it is worth mentioning that his contemporaries knew King Solomon as 'the Copper King'.

There are well founded doubts that the original scripts of Flavius Josephus were not properly translated, as has happened with several sections of the Bible that were mistranslated, to put it mildly, when transferred from Aramaic to Greek, then from Greek to Latin, and from Latin to the different European languages.

The same situation is happening here, and we have a different translation of the same paragraph of Josephus's book compared with Mackey's *Encyclopaedia*: where Whiston says *Brass*, Mackey says *Bronze*; where Whiston says *Lilly work*, Mackey says *Lilly flowers*. The same happens with the words *porch* and *portal*; *chapiter* and *capital*; *Booz* and *Boaz*. It would be interesting to learn how the same differences are contained, with the exception of the word *Booz*, in the English Masonic rituals. Surely, this is a matter for more research.

Nevertheless, the King James Version of the Bible that I possess is very clear at this respect: in 1 Kings 7:15, in 2 Kings 25:17 and in Jeremiah 52:20 & 22, it says the columns were made out of *bronze*.

At the time of the construction of Solomon's Temple, there is no proof that works in brass were made in Palestine, the most widely used metals being copper, bronze and, in a much later period, iron. Although iron was known in some parts of Mesopotamia, it was not available in those days in Palestine, which is why in the building of the temple no noise of any tool of iron was heard.

Flavius Josephus knew about brass however, because this was a metal that was starting to be used in his time. One proof of that is some Roman brass objects, taken as booty from the Romans during the last revolt against Imperial Rome—specifically, two mirrors—together with other bronze and copper utensils such as vessels, incense shovels, pateras (a sort of frying pan), candelabra and coins, which

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<sup>6</sup> Not the 4th-century Hegesippus who was believed to have written a free Latin adaptation of *The Jewish Wars* of Flavius Josephus.

<sup>7</sup> *Masonic Foundations*, pp46–53.

were found in caves in the Judean Desert at Qumran in 1960<sup>8</sup> by the late Jewish archaeologist and professor of the Hebrew University at that time, Yigael Yadin, who recognized those utensils as manufactured in Capua, Italy, which was one of the two places that produced the metallic gear used by the Roman Army around 2000 years earlier, in other words about the year 40 BCE, some 987 years after the construction of King Solomon's Temple.

Checking a Latin-English dictionary, in this old language two different words existed for the two metals:

*Aes* = acris, n copper. Lit. *Copper ore and the alloy of copper, Bronze.*

*Orichalcum* = Yellow copper ore; hence brass made from it. Latten brass, sheet brass. (*Aurichalcum* = Precious metal).

In *Orichalcum*, I found the last conclusive proof: 'Latten brass, sheet brass'. To me that means brass was used in smaller objects, such as the mirrors named before. Brass always had been a metal that can be forged or stamped and it was very unlikely that somebody else had cast a massive structure in brass.

### What Weight?

Talking about mass, investigating the average specific weight of bronze<sup>9</sup> and brass,<sup>10</sup> they are very similar, so if we cast the columns today, the weight would differ only 1.87% if they are made from one or the other metal.

We have to acknowledge that there has been a lot of controversy in the past about the true size of the columns, so I decided to calculate the ones that were described by the majority of the scholars and translators which I am inclined to believe were the most accurate, as they coincide with the descriptions of Flavius Josephus and the Book of Kings. I emphasize that the calculations are only of the body and the capital of the columns. They do not include the ornaments because at this point in time it is impossible to establish for example the size and volume of the lily flowers and the 200 pomegranates.

Having a volume of 4.017641 m<sup>3</sup> in Bronze the weight per 1 m<sup>3</sup> is 8,782.4 Kg, so the total weight is 35,284.53 Kg. If they are made in Brass, each m<sup>3</sup> weighs 8,621.2 Kg, so the total weight should be 34,636.89 Kg, a difference of 647.64 Kg.

Now, doing the calculations with the bronze that was cast in those days, 98% was copper and 2% tin, so the specific weight<sup>11</sup> or density of this alloy was 8.8972 Ton/m<sup>3</sup> and the total weight of each column was 35,745.76 Kg.

As one answer gives rise to another question, I believe that of the enormous amount of timber imported from Lebanon for the construction of King Solomon's Temple, considering that it was not a huge building, a great amount was destined to feed the furnaces to smelt the metals required to decorate the temple. This is logical thinking because the arid lands of Palestine could never in those days have provided the necessary fuel to satisfy the smelting of bronze for the ornamental works of the temple and its surroundings.

### Conclusions:

Analysing the dictionaries, we can understand that pillars have no capitals, can have any shape and can be used in any situation, anywhere. Columns are always cylindrical or slightly tapering bodies at the top, with three basic elements: base, body and capital, and are used mainly in architecture. According to their given description, J&B fit very nearly into this last category. Although not belonging to any of the five classical orders of architecture, their capitals are similar to the ones of the Corinthian order, although that order was of much later appearance. In the light of this simple analysis, the structures should be called *columns*.

The south or right column was Jachin, and the north or left Boaz.

The columns and most of the heavy ornaments of King Solomon's Temple, described in the old scriptures, were cast out of *bronze* and not brass as we read in our rituals.

The dimensions of the J&B columns with the capitals were: height 9.936m, with a circumference of 5.18264m (diameter of 1.65m.).

Each bronze column, with the capital but without the ornaments, weighed very close to 36 tonnes.

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8 Bar Kokhba, pp104,118.

9 Bronze = 91% Copper and 9% Tin.

10 Brass = 63% Copper and 37% Zinc; alloy unknown 3000 years ago in Palestine.

11 Cu = 8.93 T/m<sup>3</sup> Sn = 7.29 T/m<sup>3</sup> (as reference, Zn = 7.13 T/m<sup>3</sup>).

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# THE FATHER OF FREEMASONRY IN VAN DIEMEN'S LAND

by *Max Linton and Murray Yaxley*

*Oh yet we trust that somehow good  
Will be the final goal of ill.*

Alfred, Lord Tennyson

## Discovery and settlement of Van Diemen's Land

Abel Janszoon Tasman sailed from Batavia under orders from the Governor-General of the Dutch East Indies, Anthoony van Diemen. Tasman was in charge of two ships, *Heemskirk* and *Zeehan*, and is credited with being the first European to have sighted the island that is now known as Tasmania.<sup>1,2</sup> Tasman sighted land on 24 November 1642. His journal states:<sup>3</sup>

This land being the first land that we have met within the South Seas and not known to any European nation we have conferred on it the name of Anthoony van Diemen's Landt.

Various explorers, notably Marion du Fresne (1772), Furneaux (1773), Cook (1777), Bruni d'Entrecasteaux (1793), Bass and Flinders (1798) and Baudin (1802) visited Van Diemen's Land but the first settlement of Europeans did not take place until September 1803. John Bowen's period at Risdon Cove was short-lived and David Collins decided in February 1804 that Sullivan's Cove was a more appropriate site for a settlement. So Hobart Town was established.<sup>4</sup>

## The garrisons

Van Diemen's Land was regarded by authorities in Sydney and London as one large gaol, a repository for people whom they could do without. Regiments were posted there to ensure order and discipline. Some of them carried ambulatory lodge warrants from the Grand Lodges of Ireland and England. Those that are known to us are:

1814–18 The 46th Regiment, 2nd Battalion, Duke of Cornwall's Light Infantry (warrant #227 IC was left in Sydney, NSW, where it was used by the Lodge of Social and Military Virtues).

1817–24 The 48th Regiment (warrant #218 IC).

1823–25 The 3rd Regiment (warrant #170 EC).

1825–30 The 40th Regiment (warrant #284 IC, Thornton's Lodge).

1830–34 The 63rd Regiment (warrant #512 IC dormant).

1833–39 The 21st Regiment, Royal North British Fusiliers (warrant #33 IC, and #936 IC dormant).<sup>5</sup>

From the records of visitors to 'civil' lodges we believe that regiments that came later than 1839 must have held warrants #112 EC, #677 EC and #313 IC.

In his Kellerman Lecture of 1998, Ron Cook states:<sup>6</sup>

The first public reference to Masonic activity was in the *Hobart Town Gazette* of Saturday, 22 February 1817, wherein there is a report on the consecration ceremony of the site of St David's Church.

1 However, it is likely that a Portuguese flotilla of three ships under Cristavos de Mendonca sighted the island c 1521 while seeking to waylay and destroy Magellan's expedition.

2 Taylor, John & Smith Wayne: *A Dictionary of Tasmanian Place Names*, 1993 (unpublished).

3 Tasman, Abel Janszoon: *Abel Janszoon Tasman's Journal*, Kovach, Los Angeles 1965.

4 Baker, Anthony: *When was That?—Chronology of Australia from 1788*, John Ferguson, Sydney 1988.

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6 Cook, Ron A: 'A History of Early Freemasonry and the Irish Constitution in Van Diemen's Land (Tasmania)' in *Australian & New Zealand Masonic Research Council Proceedings 1998*, ANZMRC, Melbourne 1998.



However, we know from the diaries of the Rev Robert Knopwood<sup>7</sup> that there were several Masons in attendance at the laying of the foundation stone for the Officer's Mess at Anglesea Barracks, Hobart Town, on 17 July 1814. These may have been from the 46th Regiment and there could also have been some from the group of settlers who came from Norfolk Island in 1808.

### **The first civilian Masons**

The regimental lodges met in private homes and in hotel rooms leased for the purpose. They initiated some local citizens—free settlers and retired soldiers. In his *History of Tasmanian Operative Lodge No. 1*, MWBro A C Lowe states:<sup>8</sup>

Very material help to Freemasonry was rendered in the early days by these migratory lodges, in fact some writers attribute the formation of the Stationary Lodges to this source, but a close study suggests that [Lodge #345 IC] owes its origin to individual effort rather than to the collective forces of the Regimental Lodges.

Nevertheless, we should not overlook the important role that Thornton's Lodge played when it provided a dispensation to enable brethren to meet as a lodge pending a permanent warrant. There were individual brethren who made the necessary moves to acquire Masonic independence. A number of names appear, but of these it is the complex, controversial Robert W F Lathropp Murray who comes to the fore. We propose to examine his life, his work and his considerable contribution to the founding of Freemasonry in the colony.

In an obituary in the *Freemason's Quarterly Review* of 1850,<sup>9</sup> Murray was described as 'the founder and father of every lodge and chapter in the island of Van Diemen's Land'. It went on to say, 'His reports of the state and progress of Masonry being highly esteemed and acknowledged by repeated votes of thanks in open lodge'.

He had been an Installed Master for nearly fifty years before his death and was highly esteemed by the brethren, and by the Grand Lodge of Ireland. 'There is no doubt from his zeal, status in the Craft and influential position in the colony, he would have been made Provincial Grand Master for Australia, had not the MW Grand Master, the Duke of Leinster, strongly disapproved of the appointment of such officers outside Ireland'. 'His prudence, temperance, brotherly love and truth enabled him to make friends even of his political opponents and to render himself alike esteemed in public and private life.'<sup>10</sup>

Others who knew him had different viewpoints. The Colonial Secretary said of Murray, 'He is a wicked and most dangerous man of Satanic superiority.' Governor Arthur said of Murray, 'He is the most able and the most depraved man living', and added 'He was imprisoned for forgery in the colony and gained his liberation only upon legal technicalities which left his moral guilt undoubted.'<sup>11</sup> Mind you, the feeling was mutual. Reflecting on the doings of the new Governor, Murray denounced him as the 'Gibeonite of tyranny'.

### **The early life of Robert William Felton Lathropp Murray**

Murray was born in England on 22 December 1777 and baptised on 12 March 1780 at Marylebone Church, London. He was educated at Westminster School and Cambridge University. He entered the army, with a commission at an early age, in 1795. He served with the 2nd Royal Manx Fencibles during the rebellion in Ireland. This apparently normal background conceals an origin that remains obscure.

His name was originally Robert William Felton Lathropp. He added the name Murray upon coming of age, claiming descent from a certain Robert Murray who, as a son of Sir William Murray Bt, of Dynnyme, Scotland, had married into the Lathropp family in 1630 and taken their name. A *Government Gazette* of 3 April 1802 refers to him as Sir Robert Lathropp Murray and this title was used in other periodicals of the time. On some occasions his second name was given as Windham or Wyndham.

There have been many allusions that Murray may have been an illegitimate son of George III, his mother having been a lady-in-waiting to Queen Charlotte, and that Ann Lathropp was 'only his foster mother'. Some historians rely on this to explain why he sometimes appears to have received preferential treatment. Cook states that the records of *Old Westminsters*, v2 p678, show that he was the son of King George III and Ann née Williams, a lady in waiting in the royal court, wife of Robert Lathropp.

One of Murray's direct descendants, Dr Hugh Lathrop Murray of Victoria is quoted, in *Houses with a History*, as saying that in his opinion 'the whole tradition was invented by Murray himself in Van Diemen's Land, as a kind of sardonic revenge for what he considered his unjust banishment'.<sup>12</sup> However, when one weighs up all of the references to this possibility of royal indiscretion, this assertion looks like a case of

7 Nicholls, Mary, ed: *The Diary of the Reverend Robert Knopwood 1803–1838*, Tasmania Historical Association, Hobart 1977.

8 Lowe, Arthur C: *History of Tasmanian Operative Lodge No. 1*, Tasmanian Operative Lodge, Hobart 1988.

9 *Freemasons' Quarterly Review*, Grand Lodge of Ireland, December 1850.

10 *ibid.*

11 *Historical Records of Australia*, series iii, volume iv, Tasmania 1821–December 1825, Library Committee of the Commonwealth Parliament, 1921.

12 Holden, W H: *Houses with a History in St. Marylebone*, British Technical & Central Press, London 1950.

someone trying to launder his ancestors.

Documents such as the manifest of the *Fanny*, on which he was transported to Sydney (1816), and his Conditional Pardon (1818) show the name Lathropp. It appears that following his trial (1815), Murray himself omitted the final letter from his original surname.

### **Murray's path to penal servitude**

While he was on service in Ireland, and only 19 years of age, Murray married Alicia Marshall of Londonderry on 12 June 1797. She was 18 years older than Murray. The ceremony was performed in a private home, without banns or licence, by an unordained Presbyterian clergyman. A daughter was born of this marriage. In 1803 the daughter was living with Ann Lathropp, Murray's mother.

However, on 20 August 1801, at Marylebone, Murray went through a ceremony of marriage with his cousin, Miss Catherine Clarke, only child of Thomas Clarke of Hailsham, Sussex, whom he had known from childhood and who was aware of the previous marriage but considered it informal. The register recording the marriage lists the groom as *Robert William Felton Lathropp of Felton Hall, Salys, bachelor*. At that time Catherine Clarke possessed £10,000 and would receive £70,000 on the death of her mother. Catherine died in 1815. A daughter was born of this marriage, Catherine Carpenter, who died in 1824.

Murray had an affair in 1806 with Mrs Lydia Marriott, widow of William Marriott and daughter of Rev John Mogridge, Vicar of Pershore, Worcester. From this union a son, Edward Kent Strathearn Murray, was born. His godfather was the Duke of Kent. He was baptised on 7 July 1807, as recorded in the Parish Register of Holy Cross, Pershore, Worcester. Edward had a distinguished career as a soldier and attained the rank of Lieutenant-General.

In June 1802 Murray established himself as a banker in Portland Place. According to a letter from Mr Nathaniel Jeffery, of 34 Pall Mall, published in the *Morning Post* on 18 April 1802:

Lathropp was then posing as Sir George Murray, Bart, and sometimes as Lieutenant-Colonel Wyndham Lathropp of 14 Upper Seymour Str. and sometimes as Sir Robert Brown Clarke. The Bank was a swindle and was known as the British Exchange Bank and Levison Prescott & Co.

Murray had assumed the surname Clarke under Royal Licence on 31 March 1802, but this was cancelled on 13 April 1802 by command of the King. In the *St. James Chronicle* of 20 April 1802, a letter signed by R L Murray refuted the charges attributed to Lathropp.

Whatever the truth of these matters, the bank was evidently not a success, and in 1807 Lathropp obtained a lieutenant's commission in the Royal Scots, later served as Captain in the Royal Waggon Train, and acted as equerry to the Duke of Kent. He served in the Peninsular Wars under Sir Arthur Wellesley (later the Duke of Wellington), and was wounded. Murray qualified for the General Service Medal 1793–1814, with clasps *Vittoria* and *Pyrenees*.

In the light of the matrimonial and financial activities outlined above, it will come as no surprise that Murray eventually attracted the attention of the law.

### **Trial and transportation**

On his return from war service, in January 1814, Murray, at the insistence of John Pickering, a friend of Alicia Marshall, was arraigned before the Recorder of London and charged with bigamy. It was alleged that he married Alicia Marshall in Ireland in 1797 and during her lifetime had gone through a ceremony of marriage with Catherine Clarke in 1801. He was found guilty on 15 January 1815 and sentenced to seven years transportation. Murray did not regard the first marriage as legal and published his objections and a report of the trial in a petition which was presented by his wife to the Prince Regent, in a pamphlet entitled '*An Appeal to the British Nation*'. A plea to the House of Commons by Sir Samuel Romilly was rejected on 10 April 1815. Murray was removed from the Army service list in 1816 and this was a severe blow to him.

It is not unusual to find that fact and fiction are inseparable in this kind of study. In his book *Napoleon in Exile: Elba*, Norwood Young claimed:

[A] certain R W Murray was received by the Emperor at Elba and, being supposed to be the retired son of a Prince his visit was regarded as evidence of an understanding between Napoleon and the Royal Family.

There are references to 'the Elba Affair' in several reports, but questions directed to officialdom have met with stony silence. It has been alleged in some quarters that his belated prosecution (for bigamy) was really the result of his visiting Napoleon at Elba.<sup>13</sup> Thus, although the records show that he was transported for bigamy, Murray's real offence may have been high treason, related to the Elba affair. If such was the case, his prompt pardon in Australia suggests the protection of an eminent person who was himself sufficiently involved to wish Murray out of the way.

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<sup>13</sup> West, John: *The History of Tasmania*, (1852), A G L Shaw ed, Angus & Robertson, 1981.

### **In Sydney**

Murray arrived in Sydney on the convict transport *Fanny* on 18 January 1816. He was described as 37-years-old, 5 feet 10½ inches high, with fair and ruddy complexion, dark brown hair and grey eyes. He obtained a conditional pardon on 4 June 1818 and his final pardon was granted on 18 January 1821. In 1816 he was employed as a clerk by D'Arcy Wentworth, a name he was later to use as a christian name for one of his children. He was recorded in the *Sydney Gazette* in 1820 as being employed as an assistant to the Superintendent of Police.

It has been suggested that while in Sydney he was charged with some offence, but there is no proof of this allegation, which is based on uncorroborated statements in the press.

During his time in Sydney, Murray formed a liaison with Mary Brown, who had arrived in the *Northampton* as a free settler.

### **Move to Van Diemen's Land**

Murray arrived in Van Diemen's Land on 28 January 1821 on the *Eliza*. He set himself up as a general agent in Collins Street and transacted business in real estate for several years. Until 1822 there were no lawyers in Van Diemen's Land. A schoolmaster and Murray were permitted to plead in court. Because of his lack of qualifications, this ceased on the establishment of the Supreme Court in 1824. He continued as a clerk, or assistant, to admitted members of the Court.

Murray returned to Port Jackson on the *Midas* on 8 September 1822, coming back to Van Diemen's Land on the *Minerva*, with his friend Mary Brown, arriving in Hobart Town on 18 March 1823.

Murray received generous grants of land at South Hobart and Kangaroo Point, and by 1824 he was living in the Dynnyrne Distillery, which comprised a residence and a distillery, in South Hobart, while his home was being built on the high ground above. It was completed in 1826 and he called it Dynnyrne House, after the estate of his Scottish forebears. The name Dynnyrne continues as the name of a suburb of Hobart. Part of Murray's Dynnyrne estate is now incorporated in the campus of the University of Tasmania.<sup>14</sup>

Governor Sorell was serving the latter part of his term when Murray arrived in Van Diemen's Land. Murray was quick to associate himself with the business community. Sorell had been somewhat lax in his administration and the astute businessmen of the time took advantage of the relaxed system relating to both customs and land grants. At a public meeting held in October 1823 Murray moved that a subscription be entered upon to enable a suitable presentation to Lt-Governor Sorell 'in token of our affectionate remembrance of the great obligation we owe him'. On the other hand, Governor Arthur, who took over the reins on 12 May 1824, was a stern autocrat, and puritan, who would not have anything to do with the previous corrupt practices. One of his first acts was to dismiss Dr Bromley, the officer in charge of customs. The opposition to Arthur, by the establishment, was thereafter bitter and vocal. Murray was in the thick of it. Arthur's insistence on conventional morality brought him many opponents. All who sought government support and favour knew that they must legitimise their domestic relationships.<sup>15</sup>

### **The Colonist Affair**

During the rule of Arthur's predecessors the press existed only in name, the *Hobart Town Gazette* being under the immediate control of the Governor. When Arthur arrived, Andrew Bent, the publisher, resolved to shake off official supervision, assuming a little independence and venturing to mildly criticise public matters. For a short time Arthur tolerated this, in the hope that the paper would be a useful agency in counteracting the social evils that existed in the colony. A significant reason why this tolerance was short-lived was because of letters from 'A Colonist'. These appeared between February 1824 and March 1825. Some were harmless but most were provocative, attacking the Arthur administration in general and Lt-Governor Arthur in particular. Contrasts were made between the strict policies of Arthur and the pleasant indifference of his immediate predecessor. At a public function on 7 April 1825 Murray acknowledged the fact that he was 'A Colonist'.

Murray's letters became bolder, his zeal sometimes overstepping the bounds of discretion. Governor Arthur caused the *Hobart Town Gazette* to be declared government property, and the paper's proprietor and publisher, Andrew Bent, had to choose another name for his paper. He called it the *Colonial Times*. On the recommendation of Attorney-General Gellibrand, in July 1825 Bent was charged with printing and publishing libels. Bent claimed indulgence on the ground that he had admitted ill-considered letters in pure innocence.<sup>16</sup> The court was unmoved. He was convicted, fined and imprisoned. Murray was not punished. Indeed, he became editor of the *Colonial Times*. Murray's attacks on Arthur continued, becoming in effect a

14 Miller, E Morris: *Pressmen and Governors*, Sydney University Press, 1973.

15 Forsyth, W D: *Governor Arthur's convict system: Van Diemen's Land, 1824-36*, Longmans Green for the Royal Empire Society, 1935.

16 Fenton, James: *History of Tasmania*, J Walch & Sons, Hobart 1884.

war for freedom of the press. This was the start of Murray's long career as an editor, a role in which he proved himself supreme. Bent was again charged, found guilty of libel and gaoled. Again, Murray was not brought to court.

Arthur was incensed by what he saw as defamation of the government. He was so stung by Murray's 'gadfly' journalism that he was determined to silence Murray and his associates. But the notion grew upon him that, instead of pursuing individual delinquents, it would better suit the purposes of his administration that the press generally be muzzled. His attention moved to legislating to license the newspapers.<sup>17</sup> The government imposed a Stamp Duty (1827) of three pence on every newspaper printed, and required that a licence be taken out by each publisher. Bent was the only publisher and printer to be denied a licence. This resulted in the *Colonial Times* being published with blank columns and heavy black border on the day that the Act became law. Bent then began publishing a monthly journal called the *Colonial Advocate*.

As soon as the enactment of this legislation became known in London, it was ordered to be withdrawn by the Secretary of the Colonies. Bent then returned to publishing the *Hobart Town Gazette*. For a short time there were two rival Gazettes.

Nevertheless, it was because of his fight for the freedom of the press that Professor Morris Miller said that 'Murray became Australia's outstanding editor up to the time of responsible government'.

### **A turbulent period**

Shortly after his arrival in Van Diemen's Land, Murray formed a close relationship with Attorney-General Joseph Tice Gellibrand. Thus, when Gellibrand fell foul of Governor Arthur, Murray too came in for criticism. Gellibrand was charged with impropriety by a Commission of Enquiry that was established by Arthur in 1825. It was alleged that Gellibrand had given legal advice in instances when he should have remained impartial and silent. One of the complaints against Gellibrand was that he was too closely associated with Murray. In fact Gellibrand was advised 'that his intimacy with Mr Murray did not become his relationship with the Government'. Arthur further complained:

The relationship is most mischievous as it regards the government. It destroys that entire confidence which is absolutely necessary that the government should be able to repose in the Attorney-General, for the zealous exercise of his powers in the support of its dignity.

It frustrated Arthur that nothing came of the attempt to condemn Gellibrand by his association with Murray. The Colonial Office actually reminded him that no punishment could be inflicted on a man for keeping bad company.

On 20 October 1826 Murray was charged with fraud and forgery relating to some business transactions. His friend Gellibrand, now in private practice, represented him. The application of the law and the meting of justice are often difficult to fathom. In this instance the court was convinced of Murray's guilt but, apart from a few months in gaol while awaiting sentence, he emerged unscathed.

He returned to his editorial work and commenced the publication of his *Austral-Asiatic Review* in February 1828. It has been described as an ably conducted journal, void of offensive references and allied to no particular party. One commentator said of the editor that he wrote with fluency but was fickle and unstable in his principles. Morris Miller noted that 'Murray was a master of literary finesse and insinuation avoiding the legal pitfalls of too direct a statement'. And also 'the fine work of Murray in political argument was offset by a campaign of personalities, in which he was a victim as well as an instigator'.

These observations provide us with a commentary on the colonial environment as much as on Murray. In those days there were few entertainments, and regular attendance as spectators at court hearings and hangings was normal for many people. Life was difficult for the colonists. On one occasion when they protested to the Colonial Office about the severity of certain taxes and license fees, Lord Stanley stated that the colony was originally penal, and in emigrating to a penal settlement the colonists surrendered the privileges they might have claimed under other circumstances.

Murray's familiarity with the court was extensive, since he had been a 'special pleader' there in the early days. Murray was particularly proud of his law reports, 'trusting they would be found as ample and correct as is usual with the London press'.<sup>18</sup>

### **Recapturing domestic respectability**

Mary Brown returned to Sydney in January 1825. At least, Murray could no longer be castigated by Governor Arthur for living in a state of concubinage. His life took on a new respectability after his

<sup>17</sup> Bennett, J M: *Sir John Pedder: First Chief Justice of Tasmania 1824–1854*, Federation Press, 2004.

<sup>18</sup> Murray, Robert Lathrop: *Mr Cockatrice, Van Diemen's Land mdcccxxx*, James Dally ed, Hyde Park Press, Adelaide 2003.

marriage on 1 December 1827 to Eleanor Dixon, the 17-year-old daughter of Thomas and Sarah Dixon of Ralph's Bay. After his marriage he built his country seat on land about one mile from Kangaroo Point on the eastern shore of the Derwent River. The house he built is situated in Wentworth Street, Bellerive.

Along with domestic stability came a very productive period of writing, editing and publishing from 1828 to 1845. Among the causes that he took up were:

- Penal reform based on broad humanitarianism.
- Condemnation of the treatment of women convicts.
- Demand for representative institutions.
- Demand for civil juries.
- Government provision of public schools open to all children without distinction; ecclesiastical moves to link church and school in a national system of education were attacked vigorously.
- He was severe in his denunciation of chain gangs, and lashings. In his view Dante's *Hell* was reproduced at Macquarie Harbour and Port Arthur. In his *Austral-Asiatic Review*, he repeatedly referred to the system of punishment set out by the Secretary of the Colonial Office (Stanley, 1833–4) as 'worse than death'.

Murray and others believed that the offenders of the day had been, for the most part, transported for comparatively minor offences. They might therefore have been expected to be relatively mildly behaved. But on the contrary, the statements of many of the prisoners testified that inhumane treatment had caused their ultimate degradation. Inherent vices doubtless existed, but instead of being subdued by gentle means, they were aggravated by humiliating punishments. The agitated minds of the convicts were allowed no respite from pain and disgrace, induced by the torments of lacerated bodies. Such was the condition of the colony during the early years of Arthur's administration.

Murray is also given credit for enlightened weekly reviews on imperial and foreign affairs. In spite of their acceptance of him as a helper in their contentions for common political objectives, merchants and businessmen did not really accept him as *persona grata*. His aggressiveness in attack and strength in defence were more than they could handle.

### **Returning to Freemasonry**

Records of the Grand Lodge of Ireland do not tell us when Murray became a Freemason. It is fairly certain that he was a member of lodge #11 IC. He was recorded as a member on 16 October 1799. But that was not necessarily the date of his initiation.

There is no record of Murray participating in Freemasonry during his first few years in Van Diemen's Land. Certainly there were meetings of the lodges attached to the regiments but little is known about them. Murray may well have attended them. On the other hand, his first few years were so tumultuous that he may have had little time for Masonic activity. Murray became increasingly active in Freemasonry after his marriage in 1827.

The first endeavours to establish a stationary lodge came from Thornton's Lodge #284 IC, attached to the 40th South Lancashire Regiment, which was stationed in Hobart Town from 1825 to 1830. Records indicate that this lodge did meet while the regiment was in Hobart Town. It is likely that Murray introduced the several businessmen who were admitted to these meetings, and who received their certificates in Hobart Town from the Grand Lodge of Ireland. It was permissible for regimental lodges to initiate local citizens. When it became known that the regiment was to sail for India, Bro Murray addressed a petition to the Grand Lodge of Ireland to open a civilian lodge, to be called Tasmanian Lodge.

A dispensation was given by Thornton's Lodge and the new lodge opened in 1828. The charter arrived in 1831 with the number 313 IC. Murray seems to have been one of the Masters in the period before the new warrant was received, and he occupied the chair again in 1837 and 1838. The first Master was John Eddington who was installed by Murray as senior Past Master in the colony. The lodge ceased work in 1847 and was officially closed in 1850. The warrant was returned to Ireland in 1863.

In 1831 Murray and other members of Tasmanian Lodge petitioned Ireland for a warrant to hold a Royal Arch chapter in Lodge #313 IC. Extreme difficulty seems to have been experienced in obtaining the charter. In 1832 three identical petitions were sent to Ireland via three different ships. The charter was received in 1835, having been written in Ireland in July 1832 and given the name Pacific. The chapter ceased work in the 1840s and the charter was returned in 1863.

The second civilian lodge to be formed in Hobart was the Tasmanian Lodge of Brotherly Union #326 IC. Again, Murray was the prime mover. It was founded in 1832 under dispensation from Murray as Master of #313 IC. This was 'due to the members of #313 IC being too numerous for convenience'. The charter from Ireland was granted in 1833 but did not reach Hobart until early 1834. It appears that Murray was the first Worshipful Master and that he held office again several times.

Under a dispensation issued by #313 IC in March 1833, Tasmanian Operative Lodge #345 IC opened in

Hobart in February 1834 when Murray installed the first Master. Murray was Master of #313 at the time. Two applications were made to Ireland for a charter. In one the reason given was 'for the convenience of our respective dwellings and for further and for other good reasons'. In the second case the reason was:

because of the irregular behavior [*sic*] of 326 in overturning the unanimous election of lodge officers and electing as WM the owner or member of staff of the tavern in which the Lodge is held and because of constant consumption of Lodge funds in suppers.

Due to the indisposition of the first Master, Murray was called upon to again perform the ceremony of installation only a few months later, and yet again two months later when the second Master found that his business commitments prevented him continuing in office.

The charter of #345 arrived in Hobart Town in 1835. In 1836 the lodge passed a vote of thanks to Murray for his efforts in promoting it. In 1844 Murray became Master of #345 IC, allegedly to settle a difference between #326 and #345 IC on the admission of a candidate. Murray took the opportunity at this time to write to the Grand Master in Ireland, asking that he should be appointed as the authorised medium of communication between the Grand Lodge and Hobart. Of course, Murray had been doing this for years.

Tasmanian Operative Lodge joined the Grand Lodge of Tasmania when it was founded in 1890. It was given the premier number under that Constitution and continued to function until 1996.

The fourth Irish lodge to be formed in Hobart Town was #33 IC, Fusilier Lodge. It had its origins in the 21st Foot Regiment, Royal North British Fusiliers (later renamed Royal Scots Fusiliers), who arrived in Van Diemen's Land in 1832, bringing with them the travelling warrant #33 which had been granted in 1734. In October 1838 Murray was delegated to apply to the Grand Lodge of Ireland for the warrants of both the Craft lodge and the Royal Arch chapter to remain in Van Diemen's Land when the regiment left for India. Murray had been active with this lodge, having joined in April 1837 in its military role, and in 1842 became the first Master under the civilian warrant. The lodge ceased to exist in the 1850s.

It is evident that Murray was truly the father of Masonry in the colony and he was not backward in saying so. In a letter to the Grand Lodge of Ireland he said:

I need not remind you that I founded the whole of the lodges in this island, commencing with a dispensation from the military lodge of the 40th Regiment (284) from which I formed 313. When the members became too numerous for convenience I found from them 326 and again from them 345.

To understand this we need to record that in 1832 it was proposed by the members of the lodges that a Provincial Grand Lodge be formed in Hobart. This submission was not accepted by the Grand Lodge of Ireland but it was suggested that the members of the Hobart lodges should form a Committee to regulate any matter of a Masonic nature. Murray became the Chairman of this Standing Committee and there are references to it in the minutes of the lodges. This committee was the first form of Masonic government in the colony and it operated until the formation of the District Grand Lodge of Tasmania under the United Grand Lodge of England in 1877, when the Irish Standing Committee was disbanded.

Further evidence of his ability to exercise authority is clear when we consider the attempt of Union Lodge #326 to obtain a warrant for a chapter from Ireland. In spite of Murray's opinion that a third Royal Arch chapter was not needed in Hobart Town, the request was granted. But, by the time that the warrant reached Hobart Town at the end of 1844, Murray, to whom the charter had been sent, felt that the status of #326 IC had become too irregular to permit him to hand it over. There were some recriminations about this and Murray's conduct was investigated. There is no evidence that any chapter ever operated with the new warrant.

In 1842 a young and enthusiastic brother, Charles Toby, was elected Master of Tasmanian Lodge of Brotherly Union #326 IC. Early in 1844, almost certainly with Toby as the prime mover, some of the members of #326 applied to the Deputy Provincial Grand Master of the United Grand Lodge of England in Sydney for a warrant of dispensation. This was granted, and later on they received warrant #781, becoming the first English Constitution lodge in Van Diemen's Land. At this point Toby was working with two warrants, one IC and one EC. Murray strongly disapproved of this. He advised the Grand Lodge of Ireland accordingly, and #326 was ordered to make a choice between the two Grand Lodges. The links with the Grand Lodge of Ireland were terminated. The warrant for #326 was eventually returned to Dublin in 1860.

Our discussions have necessarily centred on Freemasonry in Hobart Town. However, Lowe's history records a foray to the north of the colony.

The year 1843 saw a number of Tasmanian Operative brethren interested in the formation of a new lodge at Launceston; this eventually became St. John's Lodge and was numbered 346, Irish Constitution. This was the first lodge sponsored by us, and some of our members journeyed north for the Dedication and Installation ceremonies which were carried out by Wor. Bro. Robert Lathrop Murray.

There is a copy of a letter from St John's Lodge expressing cordial thanks to Brother Murray 'for his fraternal and kind conduct' in connection with obtaining the necessary dispensation and regular warrant for the lodge.

Bro Murray was, therefore, the first chairman of a governing body of Freemasons in the colony, and served at least one term as Master of each of the first four Irish lodges, and was Installing Master for the colony.<sup>19</sup>

It was Bro Murray who petitioned for the Irish Encampment of the Knights Templar, formerly attached to the 21st Regiment, to receive a civil warrant so that it might continue to meet in Hobart Town. He announced the receipt of this patent in January 1843. It appears that the number of the Encampment remained the same while the name was changed from '21st Regiment Royal Scots Fusiliers' to 'City of Hobart'—somewhat presumptuous at that time!

### Social character and personality

After reading of Murray's 'ups and downs', his 'weaknesses and his strengths', one is driven to ask, 'but what kind person was he?' In *Pressmen and Governors*, Morris Miller gives us three quotations of interest. The first is from an essay entitled 'Dinner', which appeared in the *Hobart Town Magazine* (HTM, v1 #6, August 1833, p324). There is an undoubted reference to Murray.

On another occasion my spirit hovered over another assemblage of *free and accepted masons*—members of the Union Lodge—jolly good fellows every one, who were carousing, as all jolly good fellows should carouse, at that very excellent tavern, the *Freemasons*. At the head of this merry assemblage sat a portly looking personage, with good humour and fun so strongly depicted on his open countenance, that I was particularly struck with the expression. This was Brother ———, an eccentric and talented man, and the very life and soul of the party. *His* were the jests that set the table in a roar—*his* the repartee and the bon mot that called for spontaneous and universal applause, and *his* the presence which seemed to animate everyone.

A similar delineation of Murray's social character and personal appearance was given in the Sydney *Currency Lad*, quoted in the *Colonial Times* (28 May 1833):

We remember Murray since we were children, a portly old gentleman with mustachios – one who, from what faint recollections we have of his features, appeared to be a 'right jolly dog' – with a marvellous good opinion of himself. However, his appearance has nothing to do with us. But when a man writes interestingly, an interesting appearance is much in his favour. Murray's writings are good and are calculated to go down.

Another description of Murray's personal bearing was written more to deprecate than praise him (*Observer*, 4 July 1845):

And thus it is we cherish in our memory the venerable form of our late contemporary as, with martial step, erect person, his papers in his hand, his body enveloped in reddish cloak, and his citadel of wisdom mounted with its odd, drab, round chapeau, he moved along our streets, now with an affable salutation addressing one friend, and then condescendingly shouting to another.

### Closing stages

Eventually Murray became a supporter of Governor Arthur. Some suggest that the change came about when Arthur granted him a pardon, on the recommendation of the Chief Justice, from the forgery charge that could have led to his execution.

In October 1836 Governor Arthur departed and was replaced by Sir John Franklin early in 1837. Murray at the time was editor of the *Austral-Asiatic Review* and was somewhat cautious in his editorials on Franklin. However, his attack eventually escalated when he defended the dismissal of several government officials, questioned the efficiency of the administration, and noted Lady Franklin's 'invisible influence' in government affairs. The matter reached its peak when Franklin refused to receive Murray at an official levee in 1840. Their enmity continued until Franklin left the colony in 1843.

By the 1840s Hobart Town was shedding its image as a convict station. The Franklins had established the Tasmanian Natural History Society, from which the Royal Society would spring in 1848. Lady Franklin had supported the arts in many ways. Townsley described Hobart Town in the following terms:

The concentration of such extraordinary talent in a small town made for such a stimulating atmosphere that Hobart Town, in 1850, has justly been described as 'the Dublin of Australia'.

In fact Hobart Town abounded in homes which were beacons of enlightenment, set against a drab background of poverty and illiteracy.<sup>20</sup> Dynnyrne, the property of R L Murray, was one of the homes so described.

Morris Miller affirms that he is worthy of remembrance as Tasmania's first and outstanding publicist–editor, whose political grasp exceeded that of his compeers and whose intellectual qualities as a publicist created and sustained an editorial standard of no mean order. Murray's work was well regarded by the Sydney press. Two further comments from Morris Miller:

19 Davis, M W: 'Who was Bro. R. L. Murray?' in *Masonic Club Journal*, Hobart, March & June 1987.

20 Townsley, W A: *Tasmania—from Colony to Statehood 1803–1945*, Tasmanian Government, 1991.

He never won the affection of his contemporaries, yet, withal, they respected him for his ability and achievement.

He was a leader in masonic fraternities but failed to attain social recognition commensurate with his abilities.

### **The Irish Marriage Act**

It will be recalled that earlier in this paper it was mentioned that Murray never considered his sentencing in 1815 on a bigamy charge to be legal. Nevertheless it resulted in his transportation, loss of possessions and discharge from the army. He was ever watchful of the changes in the matrimonial legislation in the United Kingdom, hoping that his English marriage would be validated.

In 1841 a case arose, in Ireland, of bigamy against a man named Smith, in circumstances identical to Murray's and on appeal to the Twelve Judges he was found not guilty. This gave rise to an Act in 1842, in the British parliament, to validate such marriages, with the proviso that seemed to indicate that if the person re-married, the original marriage would remain invalid.

Murray immediately prepared a 'Petition to the Queen'. He forwarded it in 1842 asking that he be reinstated in the army and that he be compensated for the 'pains, penalties and deprivations of property and personal suffering he has undergone in consequence of a sentence passed upon him, now declared by your Majesty's supreme authority to have been illegal'.

He then sought in 1845 to obtain a judgement of the Queen's Bench that the indictment upon which he was convicted of bigamy in 1815 was in error. The four judges were unanimous in their view that the original indictment was not in error.

In the meantime Murray had run into financial difficulties and resolved to return to England to obtain means to redeem his mortgaged estates in Van Diemen's Land, and also to pursue any legal redress to his situation. The possibility of reinstatement in the Army and the prospect of accessing back pay encouraged the move.

### **Return to England**

After 33 years residence in Australia, he left Hobart in November 1847 and departed from Geelong in the *Enterprise* for London on 26 January 1848.

By this time Murray was a mere shadow of his former self. He was distressed at his inability to prevent his wife and young daughters from coming to London, which they did, departing on the *Rattler* on 16 February 1849. His anxiety for their comfort and safety in London added to his fears. His age and his health prevented his return to the military forces, but he was able to repossess his family estates at West Felton, Oswestry, Shropshire. Surrounded by his ancestral memorials, he died on 2 November 1850. His death was recorded under the name of Robert William Feltham Lathropp. His usual surname was not registered.

In the Vice-Chancellor's Court in December 1852 his wife Eleanor proved her title to the possession of the family estate and so Murray's fight for its security was, in the end, not in vain.

Mrs Murray returned to Australia and died at Fitzroy, Melbourne, on 22 February 1898, aged 91 years.

It is recorded that Eleanor and Robert Murray had five boys and six girls. But some of the dates given in the records appear suspect. It is also recorded that they adopted a boy, Shannon, who died aged 21. He was the son of an officer. One of the sons, D'Arcy, followed in his father's footsteps in the Craft and in journalism, and became the editor of the *Cornwall Chronicle*, published in Launceston.

Murray was undoubtedly an extraordinary man. We may not agree with his attitudes or his morals but we should at least have some sympathy on account of the circumstances of his times. There is no denying that he was the major influence in the establishment of Freemasonry in Van Diemen's Land.

### **Nomenclature**

#### *Tasmania*

The colony of Van Diemen's Land was officially renamed Tasmania in 1856. However, it is noted that the word *Tasmania* was in fairly common use well before that time. This is reflected in the names of two of the lodges. In Lowe's *History of Tasmanian Operative Lodge No. 1*, we read:

It may be noted that on the Charter (of 1835) the word, Tasmania, is used. This is interesting, as according to history the name Tasmania was not generally used to designate this island until officially adopted in 1856. Although as stated in the petition that the Lodge be named 'Tasmanian Operative Lodge', it is interesting to note that the words Operative Lodge only were used on the Temporary Certificates, as well as on all printed matter and the seal.

In his book *The History of Tasmania* published in 1852, John West was at pains to justify the title:

A designation is chosen generally preferred by the colonists and which their successors will certainly adopt. The name of Tasmania is recognised by the Royal Patent constituting the diocese, by several literary societies and periodical works. Tasmania is preferred because Van Diemen's Land is associated among all nations with



bondage and guilt and finally because while Tasmania is melodious and simple, Van Diemen's Land is a harsh complex misnomer.

### *Hobart*

In 1881, the title 'Hobart' came into official use in lieu of the previous 'Hobart Town'.<sup>21</sup>

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## ARCHITECTS IN MASONRY

*by Peter Verrall*

It was during our initiation that we first heard and used the term *architect* in a Masonic ceremony. We repeated the part of the Obligation given to us by the Worshipful Master when he said that we were *in the presence of the Great Architect of the Universe*.

In the ritual of the Grand Lodge of Western Australia, the word *architect* appears six times in the first degree. It is mentioned by the Chaplain in both the opening and closing of the lodge, by the Worshipful Master in the Obligation as already stated, in the Reasons for Preparation charge and twice in the First Tracing Board lecture.

The first known Masonic use of the expression *Architect of the Universe* occurs in Anderson's *Constitutions* of 1723, and Prichard, in his exposure *Masonry Dissect'd*, dated 1730, refers to *The Grand Architect and Contriver of the Universe*. At this time, and up to the end of the 1700s, the word *Grand* was used, rather than *Great*. The other terms for the Supreme Being do not appear to have come into use until separate openings and closings for each of the degrees were developed around 1810.

In these instances, the word *architect* is being used in a general sense, and in our traditional legendary history we refer in the third degree to the fears of King Solomon *for the safety of his principal architect*. In actual fact there has been a strong connection between architects and both operative and speculative masons over many hundreds of years, which finally led to their development as a separate profession.

Architecture is one of many arts which include painting and sculpture. However, there is one major difference. Architecture needs the inclusion of technology or science to be effective, which is not a necessity for the other arts. The architect must not only have the artistic talent but also the technical knowledge to put his designs into effect. In fact it is amazing how long many of the European cathedrals have survived, when you consider the technical knowledge available at the time of their erection.

Architecture, because of its very nature, needs both chiefs and indians—those who are the designers and those who physically erect the buildings themselves.

The word *architect* gives you some indication of their involvement in building. It comes from two Greek words: *arch* meaning *leader* or *chief*, as in the terms *archbishop*, *archdeacon*, etcetera; and *tect* from *tecton*, meaning *builder*—hence the word *architect* is derived from *leading* or *chief builder*.

Having practised as an architect for over forty years, and now thankfully retired, I find it of great interest that the term should be closely associated with Freemasonry. Other than the stonemasons, upon which the whole concept of Freemasonry is based, and architects, there are only fleeting references to other trades such as the metalworkers. When you realise that a tremendous amount of timber was also used in the buildings, we do not hear much about the timber workers!

One of the basic requirements for anybody designing a building structure is not only the artistic and planning talents but also a knowledge of science with special emphasis on mathematics, geometry, mechanics, mensuration, algebra and trigonometry, which are the foundations of architecture in general and masonry in particular. As a budding architect, sixty years ago in 1944, I was required to have some knowledge of these sciences, including physics, before commencing on my five-year studentship in architecture.

But, firstly, what is an architect? He is a person who must have a genuine desire to create an environment which is fine and beautiful, whatever its size or form. Unlike the other artists, such as painters or sculptors who have very little limitations in their work, the architect has to learn to grasp, with understanding, the practical conditions which rule the particular problem upon which he has to work. In residential design, he has to understand the particular habits and needs of the family occupying the house. Commercial and industrial buildings demand detailed knowledge of their specialist requirements. In designing a church he has to be aware of the ritual of the worshippers. Many years ago I had a meeting with a congregation for whom I was designing a new church. After showing them the preliminary designs drawings, one of those present asked how I could design the building for them when

I did not go to their church. My reply was that I was concurrently designing a new crematorium but I did not need to go through *that* process to have a knowledge of the requirements.

In practical terms, an architect has to decide on a wide selection of materials and types of construction, always bearing in mind the long-term future of the building and the financial resources available. He has to be governed by the limitations of the structure as well as the climatic and geological conditions.

He should not be a copier. The best building designs of the past were modern and contemporary in their own day. The architect's aim should be to design according to contemporary thought, rather than to stand apart from it. History can make outcasts of buildings regarded as clever in their day but can place among the classics those which were dubbed commonplace when they were built. The *Encyclopaedia Britannica* states that:

Types of architecture are established not by architects but by society according to the needs of its different institutions. Society sets the goals and assigns to the architect the job of finding the means of achieving them.

Architects, as we know them today, are a separate profession. This has not always been the case and they have tended to develop over the centuries either from designers and devisors or from tradesmen who have become more skilled in their respective trades. It was the coming of the industrial age which marked the major change. Prior to that time the *artist-architect* had the twin patrons of the Church and State on whom he could depend for commissions, but, with the rise in industrial and commercial buildings, construction became more varied and complex with the introduction of new materials, regulations, etc. The architect responded to this change by developing a new role of a licensed professional, based on the model of other professions such as law and medicine.

Let us trace back the origins of those early devisors or designers, and see how they developed into today's architect. The greatest period of architecture must surely have been during the time of the Greek civilisation. It is quoted about Greek architecture that 'whatever we hold of beauty, half is hers'. A lot of the knowledge of science came from the writings of Aristotle, Plato and Euclid. This especially applied to the discipline of *Geometry*, which was an essential tool for building in all ages, from the ancient Greeks to the present day. It is derived from two Greek words meaning *earth measurement*. According to the *Regius Manuscript* of 1390, it is *the fifth science, teaching men to mete and measure*. Although we are all aware of Euclid's place in our ritual, with his well known scientific theory on the 47th proposition, a physical representation of which adorns the collar of our Immediate Past Masters, the science of geometry did not originate with the Greeks. They became acquainted with it from the Egyptians, who used geometric principles in land surveying and for the design of their tombs, temples and pyramids.

It was the Greeks who formed the chain of geometric reasoning into a logical sequence. Euclid's book, by the way, which incorporated the work of previous writers, was recognised as the standard textbook on elementary geometry for some two thousand years, extending right into our own times.

There is very little information on the role of the building designer in Greece. Phidias managed every important building in Athens, but there is little knowledge of his share of the work. Ictinos, Callicrates and Carpius were under the supervision of Phidias in the design of the Parthenon. Four writers have named Cossulius as the architect of the Temple of Zeus in Athens, in AD 168, which was completed by Hadrian some 700 years after Peisistratus raised the first immense columns which were nearly 8 feet in diameter.

According to Bro Bruno Gazzo, in his paper 'Freemasonry and Architecture', it was the Romans of 2000 years ago who developed the concept of an 'intellectual artist-architect'. The artificer of buildings was first trained in art and later branched into architecture as a specialised field of art. The Romans brought into existence societies to foster operative crafts, and those concerned with buildings were called *Collegium Fabrorum*—which, incidentally, were governed by what is freely translated as *Masters and Wardens*, with the members being known as *Companions*. These colleges, which included architect/designer members, were *patriclinous*, with sons generally following in their fathers' footsteps.

When the Romans conquered Britain in about AD 100, they brought these colleges with them, and there is a theory that they were the forerunner of the mediaeval craft lodges, providing members with training, social activities, proper funerals, and financial care for surviving family members. It was they who introduced the art of building with squared stone and mortar, but these skills disappeared with the fall of the Roman Empire and did not emerge again until after the Norman Conquest in 1066.

The Theodosian Code of around AD 380 included an edict by the Roman Emperor, Constantine the Great, that freed artificers and some thirty trades and professions from civil obligations: 'in order that they may acquire the leisure of studying their arts and may be more inclined to obtain greater skills

themselves and pass on their knowledge to their sons'. This freedom was later passed on to the mediaeval stonemasons—another possible origin of the word *Freemason*.

The Roman rules of design were of little interest to most European architects in the Middle Ages, but to the Italians the design concept was more important than the actual construction process. The Romans treated architecture, sculpture and painting as three branches of *design*, with the architects having additional training in mathematics and perspective.

Roman architects entered the profession from liberal art schools. In the first century BC, Vitruvius had advised architects 'to be men of letters able to make shaded drawings, to solve problems by geometric rules and methods and to have a knowledge of philosophy'. I will be referring to Vitruvius later in this paper, and the effect he had on architecture many centuries later.

It is in the 13th and 14th centuries AD that we get more information on the duties of the designer when the building skills were in the hands of the tradesmen themselves. We have the change from the intellectual artist-architect, educated in the liberal arts, to the skilled tradesman with his apprenticeship programme.

By this era, the municipalities were concerned about the power exercised by craftsmen and their lodges, so guilds were created to control the different trades. This control was a factor in the later separation of architects from the rest of the craft. However, Spiro Kostof, in his book *The Architect*, gives credit to the mediaeval lodge for educating the architect and guarding the secrets of the trade. He goes on to say that 'much of the mediaeval design process rested on established tradition but the education of artificers was still provided by the lodges'. Pierre de Montreuil, one of the architects of St Denis, in 1144 is described on his tomb as 'doctor lathomorum, teacher of stonecutters'.

This was the period when a fully qualified journeyman was a *Fellow of the Craft*, or Fellowcraft, as opposed to a Master Mason who was the person, similar to today's architect, who organised the building operation on behalf of the employer—in most cases, the Church. Villard de Honnecourt, a 13th-century master and writer, listed the skills necessary for architects as: mechanics, practical geometry, trigonometry, carpentry, diagrams, and architectural, ornamental and furniture design.

Knoop and Jones, in their excellent book *The Mediaeval Mason*, wrote that it is too easily assumed that bishops and other ecclesiastics were in effect the architects of their churches and other monastic edifices. They said that it is now clear that the mediaeval architect or devisor was found among the masons themselves. The complexity of the buildings at that time meant that some form of design layout was absolutely necessary, but there is very little mention of detailed and dimensioned plans in that period. Obviously they did not play the important part in building that they do today, as no complete sets of drawings have survived.

Instead of scale dimensions, a basic unit of length was established. As Bro Ray Pugh-Williams of New Zealand, the inaugural Verrall Lecturer for our host lodge, the Waikato Lodge of Research, in his paper 'The Mediaeval Stone Mason', wrote:

All dimensions relate back to the unit of length to provide a common denominator for major features conforming to a proportional relationship which, if used consistently, established harmony of the various parts to each other and the whole.

Some kind of working drawing was necessary, but very possibly these were done on parchment or paper. In fact the buildings were probably marked out on site to their actual size, for there is a record of Gerald the Welshman in the 12th century: 'after the fashion of surveyors, he marked the turf making lines on all sides over the surface of the earth visibly drawing the plan of a building.'

There are references to *tracing houses* at Windsor Castle in 1350, Exeter Cathedral in 1374, Westminster Abbey in 1461 and York Minster in 1582. Bro Neville Barker Cryer, when he came to Perth in 1995, gave me a video on York Minster showing the Tracing House, which still exists today, with the various markings on the floor.

One of the articles in the *Regius Poem* (around 1390) stated that the master mason was not to work at night except in study. There are many other references associating the master mason as the building designer, with words such as 'deviser', 'according to a form and mould', 'portraiture', 'the making of plots, plats and uprights', and the 'drawing of a draft'.

An inventory of the mason's lodge at York Minster in 1400 shows that the equipment included two tracing boards. At Westminster Palace there is a record of a payment for 'two pairs of screws for tracing rods provided for the master mason with which to draw in the tracing house'. In the middle of the 15th century, the Office of Works had *traceries*, which were presumably drawing offices actually situated away from the building site itself.

From this time on, there are records of persons other than masons preparing plans and designs, marking the beginning of the extension of a practice which ultimately led to the establishment of the

profession of architecture. In my opinion, this could have partially emanated from the decline in the use of stonework in buildings and the advent of brickwork and other building materials.

We have instances at that time of a clergyman who, as *Master of the Works*, travelled to measure the choir and naves of a cathedral, obviously with the purpose of using the information for his design at Eton College. In other cases we have an accountant, a carpenter, a surveyor and even a military engineer, who were described in the accounts as *devisors* responsible for planning and designing Sandgate Castle in 1539, while the chief mason occupied a subordinate position described as *warden*.

Bro Gazzo in his lecture says:

It was not till the Italian Renaissance that the separate profession of building conceived as against building craftsman developed. During that time there was still very little standard education or training for architects and there was no guild for them. With the advancement of knowledge and the creation of more universities on the continent, architects gradually developed a profession that was quite separate from the stonemasons craft, their point of origin.

In Germany in 1459, the architects met to standardise the statutes of their lodges. One of their decisions was that no workman, master or journeyman should teach anyone, not a member of their craft, the art of taking an elevation from the plan. Some 25 years later a German architect printed an 'exposure' revealing this secret and, in fact, he explained the principle of plotting a pinnacle from its ground plan. From that time, European universities, which had generally only taught the liberal arts, soon started teaching the sciences. In *A Short Critical History of Architecture*, H Heathcote Statham writes:

From the Renaissance onwards every important building is the work of an individual architect; is connected with his name and is quoted as an example of his particular merits and demerits.

With the disappearance of traditional building methods, the change took place earlier in other European countries such as the 15th century in Italy and a century later in France. Demands were made for a new set of details in accordance with one another and in keeping with the general overall design.

The combination of architecture with the other arts continued into the 16th century and in Italy mention is made of 32 practising architects, of whom 12 were architects only, and the remainder had architecture combined with sculpture and/or painting.

In Europe, the *Magister* in England, *Maistre* in France, *Maestro* in Italy and *Baumeister* in Germany took over, and gradually the master mason was frozen out of existence. In the early 16th century these *Magisters* no longer belonged to a guild but were still considered as part of the stonemason's trade. The *Magister* or architect, who was in fact originally a master mason, then distanced himself from the mason and carpentry trades, growing away from the masons' lodges and from the control of the guilds. With the loss of their leaders the lodges faded away, especially on the continent.

With advanced education, architecture became a specialised field and in Italy the architect achieved full professional status in the 1560s. The first architectural school was opened in 1577 in Rome and was quickly followed by others throughout Italy. On the continent, municipal guilds were organised on a city-wide basis. Trade fraternities were territory-wide groups which set the standard of the craft and the social relationships of the workmen. German masons formed a group called *Steinmetzen* and the Italian craftsmen became part of the Comacine brotherhood.

In France in 1597, Henry IV established royal control over the Parisian masons and carpenters, and eventually over the whole of France. He created the office of *Royal Master Mason* to see that rules of professional qualification were enforced, and issued a building code which established uniform regulations for safe and fireproof construction in Paris.

The French Academy of Architecture, an association of professional architects, was established in 1600 primarily to assist architects in the design of building foundations and domes. In 1608 a royal proclamation stated that the architect in charge of a project must verify the competence of the masons and contractors, as well as the validity of the cost estimates. Architects were held responsible that the masons' work was executed according to the rules of the *art*.

In Britain from 1660, the Tudor patron, or building developer, initiated the English tradition of the amateur architect. Every well-educated person, basically trained in literature or mathematics, learnt the principles of Palladian architecture, and there were highly skilled building craftsmen, generally masons and carpenters by background, who could erect buildings from only the roughest of sketches. It was these amateur architects who designed the churches, monastic buildings, public works and the like, while the craftsmen did everything else.

The connection between the architectural profession and the craft lodges was retained much longer in Britain and it was not until the lodges ceased to function as educational authorities and became speculative that the separation occurred. It was the middle of the 1600s before Oxford University taught geometry and mathematics. Randle Holme, in his book *The Academie of Armory* in 1688, said that he

valued the Craft as it enabled him to communicate with the operative builders of the day, and he commended this information to other gentlemen.

Roger Pratt in 1660 advised intending builders to:

First resolve yourself what house will be answerable to your purse and estate, make use of whatsoever you have observed or heard to be excellent elsewhere, then if you are not able to handsomely contrive it yourself, get some ingenious gentleman who has seen much of that kind abroad and has been somewhat versed in the best authors of architecture . . . to do it for you and give you a design of it on paper though but roughly drawn. Show this afterwards to men of ingenuity and after you have had that advice and heard the discourse many such as you shall then like it, so go on with your building.

The building was expected to be the creation of a patron-designer assisted only, if necessary, by other *gentlemen of ingenuity*—our word *engineer*!

Alberti wrote of Pratt:

Him I call an architect who by sure and wonderful Art and method is able both with thought and invention to devise and with execution to complete all works which can with the greatest beauty be adapted to the uses of Mankind.

Masons still continued to be concerned with planning to a lesser extent up to the early 1700s, about the time of the start of speculative Freemasonry, and Brothers Knoop and Jones consider that Robert Grumbold, who at the time was Master Mason to Sir Christopher Wren, was the last great mason architect in England.

Christopher Wren and Inigo Jones were examples of amateur architects who had very little formal training. Christopher Wren was born in 1632 and died in 1723, a few years after the formation of the first *speculative* Grand Lodge in London in 1717. He was an astronomer and a mathematician who received the appointment as the King's Surveyor of Works. The first commissions were given to him by his family members, and by the King and other friends. His architectural studies came later, when he associated with noted European architects at the French court of Louis XIV. Here he learned to design domes, and returned to England to redesign St Paul's Cathedral and many other London churches. He worked 40 years as Surveyor-General and had a strong influence on English building design during that period.

There has been a lot written regarding the possibility of Sir Christopher Wren being a Freemason, despite the fact that Dr Anderson, in the second edition of the Grand Lodge *Constitutions* in 1738, gave him a very impressive Masonic career. Dr Anderson listed him as not only being Grand Warden and Deputy Grand Master but also of being the Grand Master from 1685 to 1695 and 1698 to 1717. However, in Dr Anderson's first edition of the *Constitutions*, written in 1723, the year Wren died, he made no such claim. There was mention in the newspapers at the time of Wren's death of his being a Freemason but this could have applied in the operative sense. Wren's son, who was a Freemason and Master of the Lodge of Antiquity No 2, wrote an account of his family in 1750 but made no claim that his father was a Freemason.

Earlier in this paper I referred to Vitruvius. Bro Christopher Haffner reckoned that Marcus Vitruvius Pollio was, perhaps by accident, the most influential architect of all time. In his ten books on architecture, probably written about the first century BC, Vitruvius referred to the education of an architect which included musical theory, building materials, classification of temples and the proportions of columns. His definition of architecture included hydraulics, astronomy and machinery, and he had a tremendous influence on the architects of the Renaissance.

It was an Italian operative mason at that time who made a study of antique remains to find out what Vitruvius had meant. He later worked for a Count Trissino on his new *loggia* and was admitted into the school of young nobles held at the house. He was named Palladio, after the hero in one of the plays on the significance of architecture. Palladio designed facades without applied orders and windows, as simple frameless openings. Here the relationship of the room sizes followed arithmetical, geometric and even musical proportions. Palladio tried to place the observer of the building in a position in which he could appreciate its proportions.

Vitruvius probably became known in the British Isles about 1563, through a book by John Shute published at that time, although the first trace of the Renaissance influence was seen in the screen at Kings College Chapel in Cambridge some thirty years earlier. English architecture was throwing off the vestiges of the Gothic period and was being replaced by what we call the Jacobean.

Then a miracle took place. The son of an obscure Welsh clothworker produced a series of buildings which looked as if they had been uprooted from Venice. Beginning in 1616, a man called Inigo Jones produced such masterpieces as the Queen's House at Greenwich, the Banqueting Hall at Whitehall, and the Queen's Chapel at St James Palace, among many others. All these buildings stand today as timeless

creations, conceivably a part of Venice of the 1540s and yet so fresh that they could have been built in the 1920s.

The development of the architectural profession in Britain evolved very slowly and differently from the continent. Formal education in the profession was almost non-existent in the 16th, 17th and even 18th centuries, and here the master mason-artificer continued to flourish. Up to 1850 there were still too few new buildings in Britain to keep architects busy, and the lack of architectural training meant that the gentlemen amateur-architects were able to continue with designs partly or entirely copied from existing buildings.

It was not until the 19th century that professional architects became visible, and up to that time there had been a close association between architects and Freemasonry. This close association in the 18th century formed the basis of a paper by Bro Christopher Haffner in 1988, 'The Eighteenth Century Lodge as a School of Architecture'. He supported the theory that the first speculative masons were the patrons of major local buildings and he sets out to show that, prior to 1717, operative lodges initiated these patrons of their operative members.

One very well known architect who was closely associated with speculative Freemasonry was Sir John Soane. Born in 1753, the son of a master bricklayer, he first entered an architect's office in 1769 and three years later won the silver medal of the Royal Academy of Arts for his drawing of the Banqueting Hall at Whitehall. He subsequently went on to design many famous buildings, including the rebuilding of the Bank of England and his own house in Lincoln's Inn Fields, which is now the Sir John Soane Museum.

At the age of sixty he was initiated into Freemasonry and was immediately put to work to design an 'Ark of the Masonic Covenant' to figure in the ceremonies of the Grand Assembly for the Union of the two Grand Lodges in London. At the Assembly, marking the formation of the United Grand Lodge of England, he was named *Grand Superintendent of the Works*.

Sir John Soane was very closely associated with the design and building of a new Masonic Hall in Great Queen Street, London, which was subsequently demolished. The present building was the result of an architectural competition in 1923 when over three hundred architects applied for the *Conditions*. Building commenced on the successful design in 1927.

My own association as an architect and Freemason was in Te Awamutu, in New Zealand, where I had the opportunity to design the new Masonic lodge building and to put into effect some of the ideas that I had collected while sitting through many ceremonies in different lodge rooms. One of the greatest thrills was to be involved in a Royal Arch ceremony in which I carried a stone with my own *Mark* engraved on it. The stone was subsequently placed into the wall at the entrance.

When I was Master of Lodge Matakana in Rotorua in 1978, I chaired a unique special meeting where all the officers and brethren delivering the third degree charges, as well as the builder candidate, were directly connected with the building trade themselves. I would like to conclude, in a lighter vein, with the toast I gave to the Masonic Building Trade at the Festive Board on that occasion. I rewrote, with some apologies, Rudyard Kipling's poem, 'My Mother Lodge', using the names of all those who had taken part in the ceremony.

A Lodge of Building Masters of the Operative kind  
With sparkies, painters, plumbers, no better team you'll find.  
To raise their fellow builder, Brother Jim Thom by name  
To the sublime degree of Master M, they to Matakana came  
In the seat of Senior Warden, sat builder, Collins Chris,  
He invested and finalised and nothing did he miss.  
There was Brian Quinlan, joiner, in the Junior Wardens' chair.  
He didn't bring his working tools but found a set to spare.  
As Chaplain, Bruce Turner, Inspector of the Trade,  
His duties perambulating. A fine job he made.  
Alf Owen, builder, was our D of C,  
Ablly did his duty in our ceremony.  
John Mayhew, cabinet maker, assumed the Senior Deacon's role  
And gracefully conducted our candidate to his goal.  
Builder Syd Male took the other wand  
And ably assisted to complete the builders' bond.  
We chose Arawa's Jack Sumner to guard the inner gate.  
Being handy with the hammer, his knocks were accurate.  
To protect the exterior who better could you vote  
Than George Keyworth, painter, to provide that covering coat.

While our exhorting carpenter Bill Murray made his mark.  
 Les Williams, our electrician, left Jim really in the dark!  
 Joiner St George the secrets did enlarge  
 With Vic Reid, contractor, giving the apron charge.  
 Norm Gainsford, joiner, Trad history did impart  
 While Sel Collins, painter, rolled out the second part.  
 With Jack Spedding, plumber, the secrets were extended  
 And with these few remarks this rhyming toast is ended.  
 So all other brethren to rise you are bade  
 And drink a toast of friendship to Masons in the building trade.

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## MYSTICISM, MASCULINITY AND MASONRY

*by David Slater*

Have you ever wondered why discussing religion is taboo during meetings of the Craft? Have you ever considered the reasons why females are not allowed to become Freemasons? Does this really have anything to do with our Ancient Landmarks? Why are there objections to Freemasonry on religious grounds? This paper will try to answer these questions and more.

Discussion of religion and women with respect to Freemasonry is by no means new. Back in 1923, J S M Ward, in *Freemasonry: Its Aims and Ideals*, enumerated a number of problems that the Craft would need to solve in the near future.<sup>1</sup> Some of these, such as the exclusion from Masonry of some with an African ancestry, are well on the way to being resolved. The acknowledgment of the legitimacy of Prince Hall Masonry is gradually permeating through American as well as Australian jurisdictions. Tony Pope's 1994 Kellerman lecture contributed to this acceptance in our part of the world in no small measure.<sup>2</sup> However, Ward also saw the relationship of Freemasonry to religion and the status of women within Freemasonry as problems that needed to be resolved. The position of these two has not materially changed since Ward's time.

The relationship of Freemasonry to religion and to women can be seen to be controversial. I know that many Masons will not agree with some, perhaps with all, of the propositions of this paper, but I also know that I am not alone in many of these opinions. Freemasonry is capable of being interpreted mystically. If Freemasonry has this mystical side, and if its members can gain some religious insights from this, in my opinion this is but one reason why we should acknowledge the existence of women Masons and be prepared to accept that they have as much right as us to gain from these insights. The place of women in the Craft will be considered later in this paper.

Unfortunately, I am not able to research these topics as well as I would have wished. I am not permitted to talk about religion with my brethren during Masonic events, at least where the Craft is concerned. Regular Grand Lodges discourage contact with members of lodges deemed to be irregular. In my own jurisdiction, the penalties for attending meetings of these irregular bodies are suspension or expulsion.<sup>3</sup> This has meant that I have not bounced around these ideas as much as I would have liked. I have not talked about the status of female Masons and Co-Masons with those who are members of those Orders, because Freemasons are discouraged from discussing Masonic matters with those who belong to Orders not recognised by their own Grand Lodge. So a large proportion of the research for this paper has been from secondary sources, namely books and the Internet. It would be useful if there was more scope for the discussion of religion and the position of women Masons, if only for research purposes.

### **The Lithgow incident**

In my own jurisdiction, the question of religion has recently been given prominence. In December 2001, the rector of the Anglican parish of Lithgow in the Archdiocese of Sydney, the Rev Bill Winthrop, would not permit Freemasons and members of the Order of the Eastern Star to be part of his congregation unless they renounced their Masonic allegiances. A Past Grand Master, MWBro Harold Coates, whose family had been members of that church for generations, was one of those who was rejected from his own church. When Harold Coates subsequently died in April 2002, the rector refused to allow the funeral service to be conducted at his church. The local Uniting Church, with what could be termed a more Christ-like consideration, was prepared to conduct this service.<sup>4</sup> In 2003, this same rector moved a motion at the Sydney Anglican Synod regarding the incompatibility of Anglicanism and

1 Ward, J S M: *Freemasonry: Its Aims and Ideals*, William Rider & Son, London 1923.

2 Pope, Tony, 'Our Segregated Brethren, Prince Hall Freemasons' in *Australian Masonic Research Council Proceedings 1994*, AMRC, Williamstown 1994, pp39–73.

3 This is specified in Regulation 11.2.2 of the *Constitutions* of UGL NSW&ACT.

4 'Farewell to an exceptional man and a brother Freemason', *NSW&ACT Freemason*, v34 #3, UGL NSW&ACT, June 2002, p5.

Freemasonry. This motion was passed. As my mother lodge<sup>5</sup> is a lodge associated with a Sydney Anglican school, the repercussions of this motion worry me.

Despite discussion of religion being proscribed, this incident has engendered some talk both in the lodge room and in the South. In fact, the synod resolution produced a uniform response from brethren. I have also heard religion discussed in Masonic circles on other occasions and this has not produced disharmony. Even when there have been differences of opinion, discussion of religion can produce interesting and insightful exchanges. The disharmony predicted from the discussion of religion has not been realised, at least from my observations.

The Grand Master of the United Grand Lodge of New South Wales and the Australian Capital Territory, MWBro Tony Lauer, issued a response to the Synod's resolution. He sees it as being based on two 'fundamental errors', namely that 'Freemasonry teaches and upholds a system of false religions', and that 'Freemasonry and Christianity are fundamentally and irreconcilably incompatible'.<sup>6</sup> He argues against Synod's case, pointing out that Freemasonry encourages its members to practise their own religious duties according to the religious beliefs that they hold; however they must believe in a Supreme Being and be tolerant of the beliefs of others. He states that 'Freemasonry is not and cannot be regarded as a religion. It neither possesses nor teaches a theology nor any system of salvation'. From this it can be inferred that the Grand Master sees both the teaching of a theology and possessing a system of salvation as basic requirements for a religion. This point was again made in his address to the National Press Club in Canberra,<sup>7</sup> where he said that 'Freemasonry is *not* a religion, nor does it preach salvation through good deeds'.<sup>8</sup> He also said that religion is defined by 'a specific theology and by a particular statement of doctrine' and, because Freemasonry 'has neither dogma nor any creed or doctrinal statement nor is there a specific masonic god', Freemasonry is not a religion. Not all would agree with this. Perhaps this is one of the difficulties in reconciling the differing opinions between Freemasons and people of an anti-Masonic disposition. What is really meant by the term 'religion'?

### Masonry and religion

Is Freemasonry a religion? Some Masons have claimed that it is. These have included J S M Ward and Albert Pike. They are frequently quoted in anti-Masonic literature in attempts to show the incompatibility of Freemasonry with the particular religions held by those opposing Freemasonry. Ward wrote: 'I consider Freemasonry is a sufficiently organised school of mysticism to be entitled to be called a religion'<sup>9</sup> and Albert Pike wrote: 'Every Masonic Lodge is a temple of religion and its teachings are instruction in religion'.<sup>10</sup> Although, it is interesting to note that Pike contradicts this by writing 'Masonry is not a religion. He who makes of it a religious belief, falsifies and denaturalizes it'.<sup>11</sup> This latter quotation is not cited in anti-Masonic literature.

The difficulty is mainly one of definition. What Ward means by religion I suspect differs from that assumed by anti-Masons. The same can be said for Pike, although many of his ideas are not held by the majority of Masons, contrary to the authority that Pike is given in anti-Masonic circles as a spokesman for Freemasonry in general.<sup>12</sup> The majority of mainstream Masonic jurisdictions, however, are adamant that Masonry is not a religion in any manner whatsoever. Apart from the question of definition, another reason for this is, I suspect, to try to deflect claims about the incompatibility of religion and the Craft.

Consequently, the mainstream Grand Lodges and many individual Masons are inclined to belittle the ideas of the likes of Ward, Wilmschurst, and Waite, as well as those of Pike. The first three of these brethren were of a mystical disposition. Religions have always had difficulties with mystics. Part of the mystic's quest is to find union with God, yet to express this identity with the Divine is not looked upon favourably by the established religions. In the 11th century the Sufi Al-Hallaj was put to death for claiming that he was God. Ten centuries earlier, Jesus of Nazareth was put to death for making the same

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5 Lodge The King's School, #760, UGL NSW&ACT.

6 Lauer, Tony: 'Sydney Anglican Synod 2003'. This appears on the website of UGL NSW&ACT <<http://www.uglsw.freemasonry.org.au/>>.

7 Lauer, Tony: 'Freemasonry and Freemasons: Past, Present and Future', presented at the National Press Club, Canberra, on 28 April 2004.

8 'Highlights' of this address, including this quotation, can be read in 'Grand Master's address to the National Press Club', *NSW&ACT Freemason*, v36 #3, UGL NSW&ACT, June 2004, pp10–11.

9 Ward, J S M, op cit, p185.

10 Pike, Albert: *Morals and Dogma of the Ancient and Accepted Rite of Freemasonry*, the Supreme Council of the Thirty Third Degree for the Southern Jurisdiction of the United States, Charleston 1871, 1925 reprint, p213. This is also available on the website <<http://www.illuminati-news.com/e-books/morals-dogma/apike05.htm#13>>. The quotation is taken from Pike's explanation of the 13th Degree, the Royal Arch of Solomon.

11 *ibid*, p161. The website is <<http://www.illuminati-news.com/e-books/morals-dogma/apike05.htm#10>>. The quotation is taken from Pike's explanation of the 10th Degree, the Illustrious Elect of the Fifteen.

12 Pike was the Sovereign Grand Commander of the Scottish Rite, Southern Jurisdiction of the USA, from 1859 to 1892.

claim. Religions can feel threatened by those who believe that they can find the Divine independently of established faiths. Those who see this mystical side in Freemasonry can give cause for concern for some traditional members of established religions, particularly those who believe that their religion has a unique and exclusive relationship with God. Consequently, there can be a tendency for Masons themselves to feel uncomfortable with any esoteric or mystical interpretation of their ritual. So, mystical Masons are not universally revered by their brethren, and their ideas are often not given the consideration that they deserve.

### Definitions of religion

What is religion? Many have tried to define the term religion, with varying degrees of success. One definition was given (*above*) by the Grand Master of my own jurisdiction. The Anglican theologian John Macquarrie gives another definition. He sees religion as 'the whole complex of structures that grows up around the giving and receiving of revelation. Through this complex, the attitude of faith finds expression in the world'.<sup>13</sup>

Macquarrie distinguishes between 'a general abstract conception of religion' and 'the concrete religions that are actually practiced [*sic*]'. Although admitting that a few philosophers have advocated 'religion in the abstract', he makes the point that to most people religion 'assumes a concrete form', having originated from 'a particular occasion of revelation', which in turn is received in 'a particular situation, and in a particular historical culture'. Macquarrie then poses the question as to whether this particularity invalidates any general inquiry from this starting point, and answers that it does not, even though a perspective is implied.<sup>14</sup> Macquarrie writes:<sup>15</sup>

One can commit oneself within one's own community of faith and in terms of the symbols established in that community, and yet believe that for a person in other circumstances, the same God reveals himself in another community and under different symbols, and that there may be nothing defective or inadequate about that person's commerce with God.

From Macquarrie's definition, two relevant points can be made. Firstly, religion is a revelation, and secondly, this revelation by God does not have to be the same for all peoples at all times and in all circumstances. Revelation can simply be any act of revealing or disclosing. Freemasonry can claim to be a revelation on this basis because much is revealed or, perhaps more accurately, Freemasonry gives its members the opportunity to explore matters both profane and sacred. Its revelation is often a self-revelation that can be obtained either by contemplation of its ritual or by discussion with like-minded brethren. However, revelation in a religious sense more usually involves insights from the Ultimate Reality, whom many call God. As most Freemasons do not claim that their rituals are revealed by God, in this sense most Freemasons do not see Freemasonry as being a religion.

However, it does have religious tendencies, and Freemasons should acknowledge and even be proud of this. Some religions have made anti-Masonic statements, but it is interesting that the majority of these have an exclusivist attitude regarding God and what can be termed 'salvation'. They see little of value in religious or philosophical ideas other than their own. This, of course, conflicts with Macquarrie's acceptance that different revelations are possible. His is a more inclusivist attitude.

Surely, in these days where the opportunity to mix and commune with people of other faiths is greater than previously, Macquarrie's proposition is almost self-evident. Is this not what is happening in our lodge rooms? We respect that our brethren have an effective and adequate 'commerce with God' and do not feel that we must evangelise because of some misplaced idea that our own faith is the only true faith and that by not doing our best to convert others to our way of thinking and worshipping we are effectively ensuring that they will not be as well looked after in any post-death existence. In my own lodge<sup>16</sup> we have three Volumes of the Sacred Law on our altar, the Holy Bible, the Holy Qur'ān and the Dhammapada, reflecting the various religions held by our members. People who are anti-Masonic from a religious perspective are, in the main, those who believe in an exclusivist theology, one that excludes all other faiths from any eternal reward. If we reject ridiculous suggestions such as the propensity for Masons to be devil worshippers, the main objection from Christians who are anti-Masonic seems to be the exclusion of Jesus from Masonic ceremonies. As Jesus is seen as being identical with the second person of the Holy Trinity, they believe that it is only through Jesus that 'salvation' can be obtained and any acknowledgment of God that does not include Jesus as an intermediary is pointless.

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<sup>13</sup> Macquarrie, John: *Principles of Christian Theology*, rev edn, SCM Press, London 1977, p151.

<sup>14</sup> *ibid*, pp151–153.

<sup>15</sup> *ibid*, pp171–172.

<sup>16</sup> Lodge Commonwealth of Australia, #633, UGL NSW&ACT.

## Religious anti-Masonry

This paper is going to concentrate on Christian objections to Masonry. There are other faiths that do not sanction their members becoming Masons, but their reasons are of a different ilk from that of exclusivist Christians.

For example, Bahá'ís have their voting rights taken away from them if they become or remain Masons. It seems that this was not always the case. In 1950, the Grand Secretary of the Grand Lodge of Tasmania was the chairman of a committee organising a Bahá'í-sponsored World Religion Day. Two years later, he became a Bahá'í. However, when it was realised that Shoghi Effendi, who was the Bahá'í leader at that time, had promulgated that Bahá'ís should not join organisations such as the Freemasons because they were considered to be 'secrets societies', the Tasmanian Bahá'ís inquired as to the effect of this. Grand Secretary Wilkinson had his voting rights taken away in 1958 and, having decided to remain a Freemason, he withdrew from the Bahá'í faith.<sup>17</sup>

Members of the Society of Friends also have difficulties joining Masonry. Quakers believe that their word should be enough and see no reason why they should take oaths. They see our obligations taken in front of the altar as oaths and this prevents them from joining the Craft. Some of the stricter Muslims also have difficulties with Freemasonry. However, much of Islamic propaganda against Masonry couples Freemasonry with Zionism and sees both as being involved with plans to take over the world.<sup>18</sup>

It is mainly Christian denominations that have raised objections in western society, which is not unexpected, since Christianity is the predominant faith in the West. As indicated above, some Christians have taken Freemasonry to task because of what they see as the absence of Jesus in Masonic rituals. Traditionally, there has been an antipathy between the Roman Catholic Church and Freemasonry. There has been a number of encyclicals promulgated by the popes. Even today, although there is a not insubstantial number of Roman Catholics in the Craft, officially Roman Catholics are not sanctioned to join Freemasonry. Roman Catholics who become Freemasons have been threatened with excommunication since 1738, when Pope Clement XII issued his Papal Bull, *In Eminenti*. As recently as 1983, Cardinal Joseph Ratzinger included in a Declaration of the Sacred Congregation for the Doctrine of the Faith the following statement:<sup>19</sup>

[T]he Church's negative judgment in regard to Masonic associations remains unchanged since their principles have always been considered irreconcilable with the doctrine of the Church and, therefore, membership in them remains forbidden. The faithful who enrol in Masonic associations are in a state of grave sin and may not receive Holy Communion.

Clement XII's reasons for his opposition to Freemasonry are summarised in *The Catholic Encyclopedia*.<sup>20</sup> These include 'creating religious indifferentism and contempt for orthodoxy and ecclesiastical authority' and a convoluted argument that, because Masons claim that their modes of recognition are the only essential secrets and these have been published, then the real secrets can only be political or anti-religious conspiracies. As Ward has pointed out, the opposition to Freemasonry by the Roman Catholic Church may have to do with Freemasonry being seen to be rivalling Catholicism in that both are worldwide organisations, in addition to its theological concerns.<sup>21</sup>

Walton Hannah, in his books *Darkness Visible* and *Christian by Degree*,<sup>22</sup> gives fairly reasoned and well thought out arguments as to why Freemasonry and Christianity are incompatible. In 1952, when he wrote *Darkness Visible*, Hannah was a high church Anglican. Subsequently he joined the Roman Catholic Church. Hannah sees difficulties in what he calls Masonic oaths, and lists some of the difficulties seen in Masonry by various Christian denominations. I feel that his concerns were not adequately considered by the Church of England in that the discussion which took place in Synod was really a Clayton's discussion.

Alexander Piatigorsky has a pertinent point to make regarding the religious aspects of Freemasonry.<sup>23</sup>

17 Hassell, Graham: *The Bahá'í Faith in Tasmania 1923-1963*, a copy of which is available on the website <<http://bahai-library.com/asia-pacific/02bahai%20Faith%20in%20Tasmania.htm>>.

18 For example, the Islamic Jurisdictional College at its meeting on 15 July 1978, issued an opinion concerning Freemasonry which included the statement that there is 'a clear relationship between Freemasonry, Judaism and International Zionism'. This opinion is quoted in the article by Celil Layiktez, 'Freemasonry in the Islamic World', which appears in the Pietre-Stones Review of Freemasonry website at <<http://users.libero.it/fjit.bvg/layiktez1.html>>.

19 See the article 'Freemasonry and Rome' on the website of the Grand Lodge of British Columbia and Yukon at <<http://freemasonry.bcy.ca/Writings/RomanCatholics.html#1>>.

20 See article Hermann Gruber: 'Masonry (Freemasonry)' in *The Catholic Encyclopedia*, on the website <<http://www.newadvent.org/cathen/09771a.htm#VIII>>.

21 Ward, J S M, op cit, p186.

22 Hannah, Walton: *Darkness Visible: A Revelation and Interpretation of Freemasonry*, Augustine Press, 1952; Hannah, Walton: *Christian by Degrees: Masonic Religion Revealed in the Light of Faith*, Augustine Press, 1954.

23 Piatigorsky, Alexander: *Who's Afraid of Freemasons?*, Harvill Press, London 1997, p121.

Generally speaking, to understand the religious aspect of British Freemasonry, and with some reservations Freemasonry in general, one has to realize that Masonry, taken both in its origins and in its present state, provides a possibility of freethinking within religion, conceived in the broadest sense.

If we are considered to be freethinkers and to be tolerant and accepting in our relationships with different faiths, then perhaps we are missing good opportunities in not being able to discuss religion among ourselves.

### Esoteric Masonry

What is meant by the term 'Esoteric Masonry'? Literally 'esoteric' means 'hidden'. Some seem to think that Esoteric Masonry is Masonry with a bit of incense thrown in, or a bit more symbolism added to the ritual. In this paper, 'Esoteric Masonry' refers to the meaning seen in the ritual by Masons such as W L Wilmshurst and J S M Ward. They see Masonry as having a mystical interpretation, where the object is the quest for union with the Divine.

It could be argued that this is not supported by the history and origins of Freemasonry. But what are Freemasonry's origins? There are many theories. I tend to favour the theory that sees an indirect link between Operative and Speculative Masonry, developed mainly by Colin Dyer. John Hamill has stated that this theory is the one that appeals to him most.<sup>24</sup> This theory has the advantage of giving reasons for the development of Speculative Masonry. It posits that Speculative Masonry originated in the late 16th and early 17th centuries, a time of great intolerance in religion and politics in England. The theory sees those who formed Freemasonry as men who wished to end the religious and political strife of the time and to form an Order in which religion and politics had no part. For this reason, talk on religious matters was banned in Masonic lodges.<sup>25</sup>

But let us not worry too much about whence Freemasonry comes. If I may borrow terminology used in linguistics, the esotericism seen in Masonry can be considered to be 'synchronic' rather than 'diachronic'. In linguistics this means that the language is analysed in its present form, with any historical influences being ignored, rather than analysing the language through its historical development. In Esoteric Masonry the ritual can be interpreted as it is presented now, rather than looking at its historical development. To give an example, Wilmshurst realises that the ritual in the second degree at one time was more dramatic than it is now. However, he is able to regard the second degree as 'deliberately designed to stand in marked contrast with the other two, so that it may impress by what is implied but left unformulated'.<sup>26</sup>

Edmond Mazet argues for Freemasonry being esoteric in two senses. Taking the definition of 'esoteric' as being that which is secret or reserved for a few, Mazet claims Freemasonry to be esoteric in this sense because it is a society of men 'admitted to it through secret ceremonies, in the course of which they receive secret means of recognition which they swear not to reveal to people who have not been admitted in the proper manner'.<sup>27</sup> Mazet also sees Freemasonry as being esoteric as opposed to exoteric, 'inner' rather than 'outer'. He sees Freemasonry as conveying 'a body of moral, religious, and spiritual teachings' to its members through 'ceremonies and symbols'.<sup>28</sup>

### Objections to Esoteric Masonry

Now, not all Masons believe that these esoteric interpretations are correct. In particular, in the Transactions of Quatuor Coronati Lodge, John Hamill writes:<sup>29</sup>

But what are we to make of the voluminous, indigestible and at times incomprehensible writings of A. E. Waite who saw Freemasonry as a manifestation of a profound and highly idiosyncratic Christian mysticism causing him to reject the universalist Craft in favour of his own curious interpretation of what he termed 'high grades' of the Christian Orders? Or the thesis put forward by W. L. Wilmshurst in his *The Masonic Initiation* (London 1922), in which he emphatically denies that Freemasonry is a religion but then goes on to interpret the Craft ritual as a curious combination of the ancient mysteries and a very peculiar form of Christology? It is very difficult not to reach the conclusion that writers of the nature of Churchward, Ward, Waite and Wilmshurst, for a great deal of the time, had their feet planted firmly in the clouds.

On a more reasoned, factual and academic level, what are we to make of the various papers which

24 Hamill, J M: *Masonic Perspectives – The Collected Papers of John Hamill*, Australian Masonic Research Council, Belmont 1992, p18.

25 *ibid*, p15.

26 Wilmshurst, W L: *The Ceremony of Passing*, Kessinger Publishing Co, Montana USA, nd, p5.

27 Mazet, Edmond: 'Freemasonry and Esotericism' in *Modern Esoteric Spirituality*, Antoine Faivre and Jacob Needleman eds, SCM Press, London 1993, p248.

28 *ibid*, p248.

29 Hamill, J M: 'The sins of our Masonic fathers' in (1988) *Ars Quatuor Coronatorum* 101:131–136, QCCC Ltd, London 1989.

have appeared in the *Transactions* of this lodge arguing as to whether or not eighteenth-century Freemasonry was a manifestation of Deism or Theism? Surely their writers were wasting their time and that of their readers. If Freemasonry is not a religion and has no theology, how can it be a manifestation of any religious 'ism'?

Hamill was then Librarian and Curator of the United Grand Lodge of England. That Grand Lodge, along with most other 'regular' jurisdictions, is adamant that Masonry is not a religion. This does not mean that Masonry cannot be a 'manifestation' of some particular religious theory or have a theology. Freemasonry may not be a religion but it does have certain motifs that can be interpreted in a religious manner. Even without pursuing the esoteric interpretations of Wilmshurst and Ward, it is obvious that Freemasonry would be meaningless unless certain theological concepts are taken by its members as given. A belief in a Divine Being is an essential prerequisite for membership of a lodge and without a belief in an afterlife of some sort, references to 'that Grand Lodge above, that House not made with hands, eternal in the heavens'<sup>30</sup> and, some would argue, the significance of the third degree would be meaningless.<sup>31</sup>

Although it is possible to obtain much from any exoteric interpretation of Masonry, there is no reason to gainsay those who obtain even more from esoteric interpretations. Whether Freemasonry is derived from the 'ancient mysteries', as indicated in our ritual,<sup>32</sup> or not, is really immaterial. Hamill is against an esoteric interpretation of Freemasonry on the grounds that this is not a 'reasoned, factual and academic' approach—but does it need to be?

There could well be other reasons for this belittling of Esoteric Masonry. Just as many traditional Christians feel ill at ease with mysticism, so too do many of the more conservative members of the Craft. In my own lodge, I have prepared commentary based on Ward's interpretations, for an exemplification of the first degree, and commentary based on both Ward's and Wilmshurst's interpretations for the second degree.<sup>33</sup> Some brethren were fascinated by these interpretations and wanted to read more of the writings of these Esoteric Masons. Others were less than enthusiastic.

As well as there being distinct advantages in an esoteric interpretation, in that it gives a theme to our rituals, the theme of the quest for union with the Divine, there are also disadvantages. The use of the writings of Esoteric Masons in anti-Masonic literature was alluded to, above. There could also be a fear that Freemasonry could be seen to sanction some of the more extreme esoteric movements. Some Masons were deeply involved in the Order of the Golden Dawn. These included Westcott and Waite. However, one should not disregard Esoteric Masonry on the basis that some Masons may have been carried away with esoteric interpretations.

There are Masons who gain much from an esoteric interpretation of Masonry. There is a web site on Contemplative Masonry.<sup>34</sup> A booklet on meditation, using Masonry as its basis, can be obtained through this website. Three prominent members of the ANZMRC are featured on this site, one giving the endorsement of the Holden Study Circle and another two entering positive statements in the guest book. To give some idea of the *raison d'être* for this group, the following introduction appears on this site:

In seeking initiation, we believed that Masonry could be the companion of our various religions, and a means by which the great mysteries of existence could be more fully revealed. After receiving initiation, we hoped that somewhere within its edifice we would find contemplative brethren who could guide us along such a path. Unfortunately, except for the most rare cases, Masonry has responded to such desires with debate, confusion, silence and only the dimmest flickers of light from an ancient unseen source.

The idea, the practice and the movement of Contemplative Masonry seeks to fulfill [*sic*] that vision. Its mission is to offer every Master Mason education, training, guidance and fellowship in his rightful pursuit of more spiritual light in Masonry. Contemplative Masonry does not denigrate other Masonic purposes and pursuits, such as academic research, community service, charity, and moral and social brotherhood. Rather, it seeks to compliment [*sic*] and enhance the whole. It is also important to note that Contemplative Masonry does not seek to make a religion of the Craft. It maintains, even supports and pays homage to every Mason's right and responsibility to exercise his own form of faith. Likewise, Contemplative

30 UGL NSW&ACT of Ancient, Free and Accepted Masons: *Third Degree*, October 1998, p157.

31 Although resurrection is only one possible interpretation of the third degree, many Masons hold this interpretation. In my lodge, at the time of the raising of the candidate, the following words are sung: 'I am the Resurrection and the Life, saith the Lord; He that believeth in Me, though he were dead, yet shall he live'. This appears in Hart, A F: *Masonic Music*, Allan & Co, Melbourne 1930, p17. See Claudy, Carl H: *Introduction to Freemasonry – Master Mason*, for possible interpretations of the Hiram Legend. This is also available of the website <<http://www.freemasons-freemasonry.com/claudy4.html>>. When referring to the lost secret, Claudy states that the 'Sublime Degree teaches that in another life it may be found'.

32 For example, the observation 'that light was ever an object of attainment in all ancient mysteries', UGL NSW&ACT of Ancient, Free and Accepted Masons, *First Degree*, October 1998, p23.

33 Presented at Lodge Commonwealth of Australia, #633, UGL NSW&ACT, on Tuesday 5 March 2002 and Tuesday 6 April 2004, respectively.

34 See website <[http://www.mastermason.com/contemplative\\_masonry](http://www.mastermason.com/contemplative_masonry)>.

Masonry imposes no doctrines or creeds upon its practitioners.

Now, if Freemasonry has a mystical side and is of assistance in the quest for union with the Divine, who are we to prevent more than half the world's population from pursuing the ultimate reality by this method? In any case, our not recognising feminine and Co-Masonic Orders has not resulted in there being no such Orders. They do exist and their members see themselves as being legitimate Masons.

### **Co-Masonry**

Why do we not recognise the right of women to be Masons? A number of years ago, the then Grand Master of my jurisdiction, MWBro George Currey, visited Canberra and held a question and answer session. We were told that any questions regarding women in Freemasonry were not to be asked. However, I got around this by asking whether there was any likelihood of Co-Masonry being recognised in the near future because I had Co-Masonic friends in my church and would dearly like to join them in lodge, which at present I was not able to do. I pointed out that there was a time when both Prince Hall Masonry and the Order of the Eastern Star were not acknowledged, but that there is no longer a blanket rejection of these orders; indeed, many jurisdictions recognise these as being legitimate. This question was answered with another question—would I prefer the short or the long answer? His short answer was 'no' and his long answer was 'never'. He did amplify a little on this, stating that if the United Grand Lodge of New South Wales and the Australian Capital Territory were to acknowledge Co-Masonry, we would risk losing our recognition from the other mainstream jurisdictions.

To me, this is no reason not to acknowledge Co-Masonry, if in fact there are good grounds on which to base this acknowledgment. We should do what is right, and not be dissuaded simply because others may not agree with our actions. In the third degree we are told about a man who would rather suffer death than do what is wrong, and we are encouraged to 'imitate the example of that great and good man'. If some act is correct, then it should not matter what the consequences are. Yet the reason given for not recognising Co-Masonry is that others may not acknowledge us. I would expect greater moral fortitude from Masons. Returning to my chair, I got the feeling that not all were enamoured by my question, although one brother indicated to me that he approved. I was later told by a Grand Lodge officer that I had better take care. He cited the case of two Freemasons who were also Co-Masons being brought before Grand Lodge at a Quarterly Communication. As brethren, they were asked to explain their actions. When their explanations did not satisfy Grand Lodge, the epithet of each changed from 'Brother' to 'Mister', and they were expelled from Grand Lodge.<sup>35</sup>

### **The regularity of lodges**

Grand Lodges have instituted a scheme of mutual recognition in which they determine whether other Grand Lodges and individual lodges are 'regular' or 'irregular'. The premier Grand Lodge, the United Grand Lodge of England, has listed a number of standards by which it determines whether or not another Grand Lodge can be considered to be regular. These are:

- (a) the necessity for a Grand Lodge to have been lawfully established by a regular Grand Lodge or by three or more private lodges with warrants from a regular Grand Lodge;
- (b) for a Grand Lodge to be independent and self-governing with an undisputed authority over Craft Freemasonry within its own jurisdiction;
- (c) for its members to be male and for it and its lodges to have no contact with lodges that admit women;
- (d) for its members to believe in a Supreme Being;
- (e) for its members to take their obligations on, or in full view of, the Volume of the Sacred Law;
- (f) for the three Great Lights of Freemasonry to be displayed when the Grand Lodge and its private lodges are open;
- (g) for discussion of religion and politics to be prohibited within its lodges; and
- (h) for it to adhere to the established principles, tenets and customs of the Craft and for it to insist that these are observed within its lodges.<sup>36</sup>

Standards (c), (g) and (h) are those most germane for this paper. Standard (g) is one that I would argue is no longer relevant because it was instituted at a time when the ramifications of religious and political dissent were much greater than they are now. Standard (c) relates to the irregularity of feminine and Co-Masonic Orders. Standard (h) relates to the ability to innovate in Masonry and will be considered later in this paper.

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<sup>35</sup> This incident was confirmed by the minutes of the Communications of the UGL of New South Wales and the Australian Capital Territory, kindly sent to me, at my request, by VW Bro Peter Court from the Grand Secretary's office.

<sup>36</sup> See the website of the UGLE, <<http://www.grandlodge-england.org/masonry/freemasonrys-external-relations.htm>>.

## Women and Masonry

Feminine and Co-Masonic Grand Lodges and private lodges do exist, irrespective of whether or not they are recognised by mainstream Grand Lodges. Some of these admit only women and others admit Masons of both sexes.

In England, there are two Grand Lodges that admit only women, namely the Order of Women Freemasons and the Honourable Fraternity of Ancient Freemasons. There is also the Grand Lodge for Men and Women, which admits both sexes.<sup>37</sup> These Grand Lodges satisfy the standards set down by the United Grand Lodge of England for regularity, except (a)—origin, and (c)—admission of women.

There are other Grand Lodges that, in addition to (a) and (c), break some of the other standards set for regularity. One of these is the *Grande Loge Féminine de France*<sup>38</sup> which accepts only women candidates, does not require its members to believe in the existence of a Supreme Being and permits the discussion of religious and political matters. The International Order of Co-Freemasonry Le Droit Humain (DH)<sup>39</sup> similarly does not require its members to believe in a Supreme Being and permits religious and political discussion. However, it does allow its constituent members to make their own decision on these matters. The Australian Federation of DH has, in fact, decided to insist on the use of the Volume of the Sacred Law, that its members believe in a Supreme Being and that the discussion of topics of a religious or political nature may not occur.

As recently as 2000, there are two DH lodges in New South Wales, two in Queensland, one in South Australia, five in Victoria and one in Western Australia. There are also two lodges belonging to the Order of Women Freemasons in South Australia.<sup>40</sup> In New Zealand, there are Co-Masonic lodges in Auckland, Wellington and Christchurch, and there was one in Dunedin that closed in 1985.<sup>41</sup> So, there are many women Masons in our part of the world, despite our not recognising them.

One difficulty with Co-Masonry in particular is that the main Co-Masonic body, DH, makes reference to the Comte de St Germaine as the head of Masonry. Also, the writings of one prominent Co-Mason, C W Leadbeater, can be seen as rather strange. Reference to the position of the Comte de St Germaine certainly featured in the Grand Lodge of South Australia and the Northern Territory's paper on *Women and Freemasonry*.<sup>42</sup> This was seen as a definite barrier to any acknowledgment of DH. One Grand Lodge officer of the United Grand Lodge of New South Wales and the Australian Capital Territory on a couple of occasions has indicated to me that he finds esoteric interpretations of Masonry unconvincing, pointing out on both occasions his concerns regarding his reading of Leadbeater's claim in *The Hidden Life in Freemasonry* that the ritual taking place in the lodge room reminded Leadbeater of his being present, in a former life, at exactly the same ritual in Ancient Egypt.<sup>43</sup> Also, there is some trepidation regarding the theosophical influences in DH. However, for an Order which accepts all worthy men who believe in a Supreme Being, irrespective of their interpretations of this Being, and which does not exclude men because of any theological beliefs, it is rather strange that one of the reasons for the rejection of this Co-Masonic Order is that it gives a special status to the Comte de St Germaine and adopts Theosophical ideas. It would seem that there might be some limits to the tolerance espoused by Freemasonry.

## Powerless to change

Of course, the usual reason given is that 'from time immemorial' Freemasonry has not accepted women and, as 'it is not within the power of any man or body of men to change Masonry', therefore nothing can be done. There are examples of what could be conceived of as being Landmarks being changed. In my jurisdiction, the candidates used to be prepared for all three degrees. There was a change in the mode of preparation for the first degree, and the modes of preparation for the second and third degrees were abolished. At first it was for the Worshipful Master to decide. Further down the track, this was no longer to be at the Worshipful Master's discretion and all had to follow the new regulations. It seems that the former mode of preparation was no longer considered a Landmark and, indeed, it was possible for a

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37 Henderson, Kent and Pope, Tony: *Freemasonry Universal, Volume 2—Africa, Europe, Asia & Oceania*, Global Masonic Publications, Williamstown 2000, p119.

38 Henderson & Pope, op cit, p198.

39 ibid, pp196–197.

40 ibid, pp365,375,385,386,402,408.

41 The information on the three existing NZ lodges comes from a posting by a Co-Mason, writing under the pseudonym of Whistler, on 28 April 2004, at an Internet discussion forum.

<[http://www.thefreemason.com/forum/topic.asp?TOPIC\\_ID=1476&#25971](http://www.thefreemason.com/forum/topic.asp?TOPIC_ID=1476&#25971)>. The information on Dunedin comes from Booth, Bob: 'Lodges of Southern New Zealand' in (2002) *Welcome to the Hocken* Bulletin #43, Friends of the Hocken Collections, available on the website <[http://www.library.otago.ac.nz/pdf/Hoc\\_Fr\\_bulletins/43\\_bulletin.pdf101:131](http://www.library.otago.ac.nz/pdf/Hoc_Fr_bulletins/43_bulletin.pdf101:131)>.

42 Woolmer, George: 'The New Millennium, Freemasonry and Women', Gender Relations Task Force, GL SA&NT, 2001.

43 Leadbeater was a Theosophist and had a belief in reincarnation.



body of men to change Masonry.

Each Worshipful Master-elect has to agree during his installation ceremony that 'it is not in the power of any man or body of men to make innovations in the Body of Masonry'.<sup>44</sup> Now, it appears that this is not the case. This came from the omission of a phrase from Anderson's *Constitutions* of 1738, Regulation 39, which states 'that it is not in the Power of any Man or Body of Men to make any Alteration or Innovation in the Body of Masonry, without the Consent first obtained of the G. Lodge.' These final nine words have been omitted and they make a lot of difference to the meaning of this agreement.

The change to the mode of preparation in the United Grand Lodge of New South Wales and the Australian Capital Territory is but a fairly recent innovation in the history of Freemasonry. There are many others, going right back to the union of the Antients and the Moderns.<sup>45</sup>

So, it is possible to change the mode of preparation if Grand Lodge's consent is obtained. It should also be possible to admit women to Freemasonry, if Grand Lodge's consent is obtained. This is not very likely, but there is a glimmer of hope. I mentioned earlier MWBro George Currey's answer to my question on Co-Masonry. My present Grand Master is not as intransigent. At his National Press Club presentation mentioned above, MWBro Tony Lauer stated that 'if in time both parties are proved to be wrong and the men and women are agreeable, we may well envisage the possibility, in time, of some form of united leadership'.<sup>46</sup> Previous to this statement, the Grand Master had claimed that 'women in fact do have parallel organisations created for women by women'. The only Order with women members usually acknowledged is the Order of the Eastern Star, but this is a co-Masonic Order created by a man, Dr Rob Morris. So, the Grand Master must be referring to Orders whose membership consists only of women. His statement is very guarded, but at least there is a possibility of some future recognition of feminine Masonic Orders.

I would be quite happy to sit in lodge with a female Mason, but I realise that there are many to whom this is anathema. If it were permissible for females to join our Order, there is still no way that a woman could become a member of a particular lodge if sufficient members were opposed to it. Depending on the by-laws of the lodge, one, two, three or more black balls can reject any potential candidate or affiliate.

So, what is the harm in acknowledging women Masons? They already exist, whether we like it or not, and acknowledgment does not mean that all lodges must have both men and women members. Indeed, some of the women's lodges prefer not to have men present. It is a pretence that there are no female Masons, when in fact there are women who meet in lodges and participate in rituals very similar to ours. Because we don't recognise them does not mean that they are not Masons.

### Summary and concluding remarks

In answer to the questions posed at the beginning of this paper, the following can be said. The reason usually given for not discussing religion in lodges is that such discussions can cause disharmony among brethren. This makes more sense if we consider the times in which Speculative Masonry began, a time of religious intolerance. In today's world, at least in our society, there is much more tolerance and even acceptance of different faiths and religious views. It is not a given that the discussion of religion produces disharmony. Although Freemasonry does have religious tendencies, it cannot be considered a religion in the sense that it has dogma and advocates a preferred way to 'salvation'.

There are some who claim Freemasonry to be a religion, but they have a different definition of religion. In any case, those attracted to Freemasonry are likely to be spiritual beings. It is unfortunate that there is a proscription on the discussion of religion within the lodge. If I am correct in my surmising that the main reason religion cannot be discussed in a Masonic setting is historical, then I can see no reason why such a proscription should continue. There could be definite advantages in allowing religion to be discussed. Just as the members of various religions today are in dialogue, so should the members of Freemasonry, who can hold various religious points of view, be able to discuss such matters. Much good has come from inter-faith dialogue outside the lodge. Much good should come from the discussion of religion within the lodge.

If there is a mystical side to Masonry, then those of a mystical frame of mind can gain much from

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44 UGL NSW&ACT of Ancient, Free and Accepted Masons: *Ceremonies of Installation, Re-Installation, Proclamation of a Worshipful Master and Investiture of Officers*, August 1999, p10.

45 See Haunch, T O: 'It is not in the power of any man . . .' in (1972) *Ars Quatuor Coronatorum* 85:194-216, QCCC Ltd, London 1973.

46 Lauer, Tony: 'Freemasonry and Freemasons: Past, Present and Future', presented at the National Press Club, Canberra, on 28 April 2004. It is noteworthy that this part of the talk is not included in the 'highlights' printed in *NSW&ACT Freemason*, v36 #3, UGL NSW&ACT, June 2004, pp10-11.

Freemasonry. Why should women be prevented from gaining the benefits of being Masons? Of course, they are not so prevented and there are feminine and Co-Masonic Orders. However, masculine Masonry does not acknowledge the legitimacy of such Orders. Even if one wants to restrict Freemasonry to men, this is no reason why there cannot be an acknowledgment of Orders consisting solely of women or having members of both sexes. An organisation that is tolerant in so many other matters appears intolerant in not acknowledging the rights of women to gain spiritual insights from Masonic ritual. It also prevents its own members from visiting Co-Masonic lodges. Such visits could well give them a greater insight into the esoteric side of Masonry.

One argument against allowing religious matters to be discussed in lodge, acknowledging the legitimacy of feminine and Co-Masonic Orders, and allowing visits among these lodges, is that these involve Ancient Landmarks but, as indicated above, innovation is possible within Masonry, if the Grand Lodge approves.

So, if there are sufficient reasons to change our attitude regarding the discussion of religion, and to recognise and be in amity with feminine and Co-Masonic Orders, then this can be done if Grand Lodge consents to such alterations and innovations. I am not prepared to predict that such changes will occur in the near future, but one can live in hope.

### Acknowledgments

I wish to record my thanks to two brethren, namely Neil Morse and Tony Pope. Neil is a member of my lodge, Lodge Commonwealth of Australia, and has for many years been the Secretary of the Canberra Lodge of Research and Instruction. I thank Neil for his encouragement of Masonic research in general in the ACT and in particular for his provision of leads and literature that have assisted me in my research pursuits. I suspect that I would not be a Kellerman Lecturer had it not been for Neil's encouragement. I also thank Tony Pope for his assistance with this paper. As editor of the *Proceedings* for this conference he has made many valuable suggestions that have improved both the presentation and accuracy of my paper. In particular, his assistance in setting right my understanding of the various feminine and Co-Masonic lodges is particularly appreciated.

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## THE PLACE OF MASONIC MUSICIANS IN THE HISTORY OF WESTERN MUSIC

*by Nicholas Reaburn*

The Masonic literature contains many papers concerning individual Masonic musicians and specific works of music, either for Masonic ritual or other purposes, or containing Masonic influences. I have been unable to find any works specifically placing Masonic musicians within an historical perspective of contrasting musical periods and styles. This paper seeks to be a necessarily brief sweep through the history of western classical music from the 18th to 20th centuries. I do not wish to expound or develop a theory of causation in the relationship between a musician's adherence to Masonic principles and his prominence in the history of music. I did find it very interesting, though, to note that many of the supreme exemplars of musical periods or styles and many of the very prominent musicians of various eras, have in fact been Masons, or have been believed to have been Masons.

That last phrase will immediately cause concern for some of you. I have had to give significant consideration to just exactly what it is that I wish this paper to do. The issue to be faced is one of evidence of who were and who were not Masons. We have all come across the myriad articles about Mozart, Haydn, Liszt and Sibelius. We all know that there is a significant debate over whether Beethoven was a Mason. But what about Johan Christian Bach? Well, we know him to have been a Mason; he was initiated into the Lodge of the Nine Muses on 15 June 1778. But Felix Mendelssohn? Well, he is believed to have been a Mason. His name, like that of Charles Gounod and others, appears on lists of composers and other musicians purporting to be known as Masons issued by such organizations as the Masonic Service Association of the United States and the American websites listed in the bibliography as providing lists of famous Masons. Luigi Cherubini, for example, is often on such lists, and the essay on Franz Liszt by Rabes mentioned in the bibliography accepts in passing that Cherubini was a Mason. Details of his initiation or lodge membership I have been unable to find, however. Returning to Mendelssohn for a moment, his name appears on lists of famous Masonic musicians but the United Grand Lodges of Germany has informed me that they have no information about any Masonic membership by him. How, then, or why, is his name to be found on such lists? The issue is worthy of detailed research and the presentation of a paper in itself. There are a number of very prominent composers in the same position. How then to proceed? I could exclude those thought to be Masons but in relation to whom I was unable to unearth evidence of membership of a specific Lodge or a date for initiation, or, alternatively, I could accept that they were originally placed on such lists for a reason and include them with a suitable caveat. I think that there are really sufficient issues over verification of Masonic membership to probably generate a dozen or so research papers. The delving into the necessary minutiae required by that type of paper is not what my paper is really about. I want to paint with an incredibly broad brush. I wish to put in place an historical musical landscape and place within it those musicians of prominence who were Masons or are believed to have been Masons. I believe that this paper will be a starting point for a considerable amount of research that I, and others with similar interests, will need to do over the years to actually refine the list of musicians who are accepted as Masons. The job will be a large one, no doubt.

It should also be said that quite arbitrarily, and quite possibly pompously, I am excluding from this review musicians who are acknowledged Masons and whose popularity in their lifetime may have been extensive, but whose music I do not regard as being to the forefront in any historical review. Included in this category are people like Sir Arthur Sullivan and John Philip Souza.

This paper will paint with a very broad brush an overview of the historical musical periods that we will encounter, and we will start with the early 18th century. The 17th century had seen the development of the suite, the rise of the sonata, the concerto, the choral prelude and the fugue. These important developments paved the way for the superior works of the Baroque period, the musical summits of which are Bach and Handel, who flourished in the first half of the 18th century. Before these two men

had completed their life work, further new ideas began to emerge, leading by way of the sonata and symphony into the Classical era of Haydn and Mozart to Beethoven. Beethoven himself was the bridge into the next period, the 'Age of Romanticism', with which are associated the names of such men as Weber, Schumann, Liszt and Wagner. And so we finally move into the 20th century with its many conflicting currents of modernism and atonalism. Spanning the period from the latter part of the 19th century into the middle of the 20th century come the more naturalist national composers, the epitome of whom was Jean Sibelius.

When reviewing these musical epochs, it is important to bear in mind the significant cultural and social changes affecting the manner in which composers earned their keep. Prior to our period under review, composers were generally employed by Church authorities, although from the later Middle Ages, in the light of changing social conditions and the wider spread of culture, opportunities arose for large numbers of musicians to take service in the households of wealthy rulers and noblemen who, either from natural inclination or in conformity with the prevailing fashion, posed as patrons of the arts. The composer, however employed, was expected to provide music acceptable to the taste of his employer, this taste being largely dictated by the fashion of the moment, and we will see in passing some instances of this particular process in operation.

The 17th century was a time of fundamental change in music. At the beginning of the century the dominant style was that of polyphony, the creation of harmonies and counterpoint by the relations between interceding melodic lines. Predominantly in Italy, but also spreading into other European countries, there was reaction to this type of music based on its subjection of the sung word to the flow of the musical line. Movements grew up whereby dominance was given to the spoken word and the music was then made to fit the mood and rhythm of the poetry being expressed. This had quite a liberating effect and resulted in the development of many embryonic forms of operas, oratorios, concerti grossi and so on. At this stage in the development of music, most small-scale music was performed in salons in the homes of the aristocracy and well-to-do, and was hence called *chamber* music. Corelli, following in the footsteps of Monteverdi and Scarlatti, established a sonata form which was to be the normal plan of such music until well into the 18th century. The form took a small introductory section followed by a quick movement in the style of fugue. This was then followed by a melodious largo, and the work would conclude with another quick movement, often a gigue. The development of the genre led to a crossing of the two styles, Chamber and Church, and ultimately obliterated the original distinctions of the origins of these two forms. Corelli was also the leader in the development of what is known as the concerto grosso. This was a basic form of what we would recognise as the modern concerto, which at the turn of the 18th century contrasted a small solo group, often two violins and a cello, and the rest of the orchestra playing together. In some of the later concerti grossi of Corelli there is a tendency for the first violin to take the lead over the other members of the concertino. This led to the writing of 'solo' concertos for a single violin with accompaniment by the string orchestra. In this type of concerto the solo part begins to demand a certain amount of virtuosity but the emphasis remains primarily on contrast between solo and ensemble. Corelli's work stands as the bridge between the mid-17th century predominance of Scarlatti and the work of Antonio Vivaldi in the early 18th century.

The 18th century was an age of patronage. In Germany alone, for example, there were over 300 states. Music especially was cultivated at Princely Courts after the fashion set by Louis XIV. Indeed the rulers of such states vied with each other in the size of their Kapelle orchestra, the magnificence of their opera houses, and in their efforts to obtain the services of the most famous musicians of the time. This system had its advantages for musicians, in that it had the potential to provide a reasonably safe livelihood and, with the right kind of employer, a degree of freedom within which to experiment with musical composition. Frederick the Great, a Mason, was a renowned musical patron. He himself played the flute and was a composer of a vast number of small-scale pieces. As a composer he was not of the first rank, but he certainly was a patron, for a time at least, of most of the prominent composers of the mid-18th century. He was known as a difficult patron and was not liberal in his tolerance of music which did not please him. It was not unknown for him to demand, and receive, excisions from the operas of his Kapellmeister on the basis that such items failed to please him.

In the second quarter of the 18th century, Johann Sebastian Bach and George Friderick Handel were producing their greatest works, and were laying the groundwork for the rise of Classicism. Neither is known to have been a Mason. Given the current view of Bach in the development of western music, it is difficult to appreciate that in his time a number of his sons were more highly regarded and famous than 'Papa Bach'. Among his sons was one known to be a Mason, Johann Christian Bach (1735–1782). J C Bach was one of the very early symphonists. The symphony began to develop as an independent form, derived from the fast-slow-fast structure of the Italian overture, in the mid-18th century. Its rise was at least partly due to the establishment of public concerts. The demand for symphonies became very great and composers found it desirable to write them apart from any operatic connections. The

symphonies were and still are sonatas for orchestra, following the normal plan of three movements with sometimes an added minuet between the last two movements. The early orchestras were small and their composition was variable. There was always a complement of strings with harpsichord. Pairs of flutes, oboes and horns might be added. Like Handel, Johann Christian Bach was active for many years in London, and laid the groundwork for the extensive symphonic production of Mozart and Haydn.

Without a doubt the two greatest figures of the second half of the 18th century in Classical music were Joseph Haydn (1732–1809) and Wolfgang Amadeus Mozart (1756–1791). Both Haydn and Mozart were Masons.

Haydn gave signs of talent from a very early age. At the age of eight he was admitted as a chorister at Saint Stephen's Cathedral in Vienna, where he remained until 1748. The pretext for his dismissal, his voice having broken, was a practical joke which he had perpetrated on one of his fellows. He was then thrown on his own resources and, until 1756, was miserably poor. He managed to obtain and study the important theoretical works of the time and so gradually built up his technique as a composer. In 1759 he obtained an appointment with Count Morzin, with a small but secure salary plus board and lodging, and proceeded then to marry the daughter of a wig maker, who was a perpetual cross to him until she died in 1800. It is extraordinary that Haydn, saddled with a vixen of a wife, could write so much music of a happy and carefree nature. As a composer he must have been able to shut himself up in a mental world of his own. From 1761 to 1790 he was in the service of the enormously wealthy Esterhazys. The second of these, Prince Nicholas 'the Magnificent', who succeeded to the title in 1762, was one of the greatest benefactors of music in the whole of the Age of Patronage. Although Haydn had to wear a livery like any other servant, his relations with his employer were easy, his salary generous, and he was given every encouragement to write as he felt and as he wished. After 1790 he was free of any appointment, with a comfortable pension. Then followed his two famous visits to London in anticipation of, and during which, he wrote some of his most famous symphonies.

Haydn wrote over 100 symphonies, evidencing a considerable degree of development. His early symphonies were written for small orchestra, and their treatment was relatively undeveloped. This was natural enough, since in his early days a symphony was not considered a very important branch of the art. Performances must often have been rough and ready. The audiences at the time were not particularly interested in deep meaning or originality, they wanted to be simply pleased, and entertained and the purposes of the composers in those days were consequently not exalted to any high pitch, but were limited to a simple and unpretentious supply. In his later symphonies, the London sets, the hand of the mature great master is evident and they are regarded as indicative of high Classicism. While there is not the emotional depth of some of Mozart's later symphonies, the craftsmanship is superb and the orchestration impeccable, with a wealth of delightful ideas expressed in these symphonies. Haydn, you will not be surprised to learn, is sometimes called 'the Father of the Symphony'.

Haydn, apart from his natural ability, achieved his mastery by struggle and hard work over a period of years, while Mozart may be considered possibly the most naturally gifted musician who has ever lived.

From his earliest years, the young Mozart's great talent was evident and he received careful instructions from his father, who was a musician of considerable attainments. At the age of six Wolfgang and his sister Marianne, who was also musically gifted, were dragged around Europe and to England as infant prodigies. Unlike Haydn, Mozart travelled widely throughout his life—Mannheim, Paris, Rome, Milan, etc—although his father would have much preferred him to remain in a settled post. Mozart's father, Leopold, was of a careful disposition, always with an eye to a steady income and the favour of his employer. His son, possibly the most tidy and economical composer who ever lived, showed increasing fecklessness as he grew older and when away from home was perpetually chased by cautionary letters and admonishings from his father. In 1782 he married Constanze Weber, having previously had an affair with her elder sister, Aloysia, thereby adding to his difficulties with Leopold. As time went on he became deep in debt (his begging letters to his friend and fellow Freemason, Michael Puchberg, always with promises of speedy repayment, make pitiable reading) and, dying in 1791 at the tragically early age of 35, was buried in a pauper's grave outside Vienna.

Right from a very early age, Mozart's works were distinguished from those of his contemporaries by their craftsmanship and elegance. He was at first strongly influenced by the style of Johann Christian Bach, whom he met as a child in London and again at the age of 22 in Paris. In 1781 he first met Haydn, an encounter which turned out to be mutually profitable. Although Haydn was the elder by some 24 years, each learned from the other. From Haydn, Mozart learnt much of the possibilities of form and expression; while from Mozart, Haydn learnt a rounder phrase, a richer harmonisation and fuller command of the orchestra. It is from about this time, within the last ten years of his life, that Mozart developed into the great exponent of Classicism, the style containing elements of structural balance,

proportion and pure beauty. Mozart's musical composition exhibits a lot more emotional content, although it is strictly controlled, especially so in comparison to the 19th-century Romantics. Mozart wrote 41 symphonies, many, many concertos and a good spattering of operas, among which is *The Magic Flute*, which will be known to many of you for its none-too-heavily disguised Masonic themes.

In the latter part of the 18th century, the age of patronage was drawing to a close. The professional composer, instead of being a paid servant of some wealthy amateur, more or less bound to provide music to suit his employer's taste, became a freelance. The last of the really great Kapellmeisters was Haydn. Mozart, by the time he was 26, had been forced to make his way independently and, as a consequence, was finding life none too easy. It could be said that the first of the great freelancers was Ludwig Van Beethoven (1770–1827). As a teenager he visited Vienna, where he had a few lessons from Mozart. Later settling in Vienna, he took lessons in counterpoint with Haydn, but they were not a success and soon ceased. At the age of about 30, Beethoven began to go deaf, ultimately becoming completely so.

In his early works, we can see the influence of Mozart and Haydn, the high Classicists. Rarely is there not a flash of what became the Beethoven individuality. Also present is the great intensity of emotional power which sometimes comes to the surface. By the time he is in his early thirties, the real Beethoven has emerged; independent, forceful and entirely sure of himself. This is the time of the *Moonlight Sonata*. The great symphonies are also written at about this time, commencing with the *Eroica*, the third. In comparison to previous Classicists, the scale of Beethoven's works and the orchestral forces employed, are huge.

Beethoven's one opera, *Fidelio*, ranks among the greatest every written, whilst his *Mass in D* stands on a peak with Bach's *B Minor*.

In the latter part of his career, Beethoven began to move away from strict adherence to traditional forms. Expression was everything to Beethoven and, accordingly, conventional plans were modified or discarded if he felt them inadequate for the purposes of conveying his thoughts. In this, Beethoven points the way to the Romantics, to whom form was subservient to emotional expression. But unlike some of his successors, he was always the great architect; his designs, whether for single movements or for whole works, and however unorthodox by conventional or text book standards, are always perfect in themselves. It is at this time that he wrote the famous *Ninth Symphony*, and the use of voices in the last movement was a forward-looking innovation, echoes of which would be heard in Mendelssohn's *Hymn of Praise*.

The 19th century could really be described as the Age of Opera. It saw the blossoming of 'Grand Opera' as we understand opera to be today. The leading lights of 19th-century opera, such as Verdi in Italy and, later, Wagner in Germany and Berlioz in France, were not Masons. However, several very significant composers in the development of the form were in fact Masons or thought to be Masons. I speak of Luigi Cherubini (1760–1842) in Italy, who is said to have been a Mason, and Giacomo Meyerbeer (1791–1864) in Germany, Italy and France, who is thought to have been a Mason. Cherubini, for example, excelled in developing opera to greater forms of musical freedom, in which arias become longer and more important, and elements of melodrama and spectacle came more to the fore. Cherubini was for many years Director of the Paris Conservatoire and was a very learned writer of technical treatises as well as being a practicing composer. Well remembered for his *Lodoiska* and *Les Deux Journées*, he paved the way for Meyerbeer, whose operas were really the acme of spectacle. One thinks of *The Huguenots* and *L'Africaine*. These works demanded a large cast and orchestra, spectacular scenic effects, and were full of brilliant solos, large-scale ensemble numbers and melodramatic incidents. There is no doubting his popularity with the public of the time.

The rise to dominance of the Romantic movement in 19th-century music may be traced through Carl Maria Von Weber (1786–1826), Hector Berlioz (1803–1869), Robert Schumann (1810–1856), Franz Liszt (1811–1886) and Richard Wagner (1813–1883). All of these were literary musicians who wrote extensively on musical matters, ranging in substance and style from that of a musical journalist such as Berlioz, through to the verbose controversial writings of Wagner which were chiefly designed as propaganda for his own works.

Somewhere in the middle of this comes Felix Mendelssohn (1809–1847); he is thought to have been a Mason. He could be described as a Romantic Classicist—romantic in his attitude to musical sound and in his lyricism, classic in his attitude to form. Mendelssohn lacked the fire of Berlioz, the earnestness of Schumann and the histrionic ability of Liszt, but of all the Romantics he was perhaps the finest craftsman, and in this may be compared with Mozart. Like his great predecessor, he understood economy of means and, while he never indulged in orchestral virtuosity, there was little he did not know about the orchestra and its possibilities, in so far as they were applicable to his own rather limited style.

The basic aims of the Romantics were, very broadly speaking, freedom and self-expression. The

musical results of these aims were a greater appreciation of sound as such; a relaxation and broadening of the attitude to the importance and function of form; free and unrestricted expression of personal emotion; and a tendency to ally music to some literary or other non-musical background. New possibilities of colour and sonority were continually explored and the composers not concerned merely with the music as such, in its melodic and harmonic aspects, but with its actual effect—with the sensuous side. During the century, the size of the orchestra grew to the extent that late 19th-century Romantic full orchestras required in excess of 100 musicians.

Liszt, known to be a Mason, and like other Romantics adopting ‘programme’ symphonies, realised that the idea of programme music could only be carried out logically by breaking with formal tradition and allowing the form to be dictated by the programme in each individual case. Hence his adoption of the title ‘Symphonic Poem’, and hence, also, the varied forms of his works in this genre. He was also largely responsible for developing the system of metamorphosis by which means ideas or characters can be shown in different lights or situations. The principle is that a basic theme can be varied in character, and consequently meaning and significance, by some kind of modification, often, though not necessarily, rhythmic. Although this symphonic poem originated from the symphony, it did not replace it; the two forms have tended to run parallel, each developing on its own lines.

In his early life, Liszt spent many years as a touring virtuoso, astounding all Europe with his amazing brilliance. In his compositions for piano he discovered and exploited hitherto unheard of effects and sonorities. There is no doubt that he was a purveyor of pianistic fireworks, engaging in a technical display for the sake of the technical brilliance in itself. He was, however, known for his insightful interpretation of Beethoven and Chopin.

French opera during the 19th century was more resistant to Wagnerian influences, and traces its lineage directly to Meyerbeer’s Grand Opera. Berlioz wrote some wonderful music for *The Trojans* and *Benvenuto Cellini*, but the *Faust* and *Romeo and Juliet* of Gounod, thought to be a Mason, from the 1850s and 1860s both concentrate on lyrical melody, with a complete lack of the excesses of the Wagnerian School. Gounod’s work predates and influences Saint-Saëns’ *Samson and Delia* and George Bizet’s *Carmen* (1838–1875).

Whilst the ascendant German–Viennese musical school of the late 19th and early 20th century developed further through the work of Anton Bruckner, Gustav Mahler, Schoenberg, Webern and Berg, into the mid-20th century experiment with 12-tone or atonal music, different streams of development continued.

The last of the Masonic musicians to which I am going to have regard is Jean Sibelius (1865–1957). A Finn, Sibelius stands out as the inheritor of the classical outlook and the truly architectural mind, staying true to the traditions of Beethoven while the later Romantics concern themselves largely with problems of form. The epitome of his work is the entirely original structure, in one movement, of his *Symphony No 7*, possibly the greatest masterpiece of musical architecture since Beethoven. Sibelius wrote frequently of his native land but he was not a nationalist in the accepted sense, in that he made little or no use of a folk idiom in his works.

## Conclusion

Masonic musicians and musicians thought to be Masons, have, through the major eras of western classical music spanning the 18th to the 20th centuries, often filled important, and in some instances absolutely pivotal, positions. The world would be a much poorer place without the elegance of a J C Bach, the refined and classically controlled emotion of Haydn, the extravagant dynamism of Liszt and the serene form of Sibelius. For this we may give thanks.

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SMYTH, Frederick: review of *The Magic Flute Masonic Opera* by Jacques Chailley (Alfred A Knopf, New York 1971) in (1971) *AQC* 84:231.

#### **Websites offering lists of famous Masons:**

<[www.masonicinfo.com/famous.htm](http://www.masonicinfo.com/famous.htm)> (New Jersey Masons).

<[www.angelfire.com/tx/masonmusic/](http://www.angelfire.com/tx/masonmusic/)> (The Music of Freemasonry).

## Past Kellerman Lectures 1992–2002

<b>New South Wales &amp; Australian Capital Territory</b>		
The challenge of the changes in membership in New South Wales	Harry Kellerman	1992
Freemasonry among Australian prisoners of war	Brian Burton	1994
The 46th (South Devonshire) Regiment and Freemasonry in Australia, 1814 to 1817	Robert Linford	1996
Samuel Clayton, Australian Masonic pioneer	Arthur Astin	1998
The degrees of the Practical Masons	Neil Morse	2000
Masonic Education	Andy Walker	2002
<b>New Zealand</b>		
The world of the <i>Antients</i> and <i>Moderns</i> : London in the 1700s	Guy Palliser	1998
Some aspects of the nature of ritual	Guy Palliser	2000
Second Degree, Second Class: a second class second degree word	Bill Gibson	2002
<b>Queensland</b>		
Preparation of a candidate	Ken Wells	1992
Our purpose	Brian Palmer	1994
Cosmographic origins of some Speculative Masonic symbolisms	Arthur Page	1996
The bronze castings of Solomon	Harvey Lovewell	1998
The rise, decline and revival of Jersey Freemasonry	James Hughes	2000
The Hung Society and Freemasonry the Chinese way	Graham Stead	2002
<b>South Australia &amp; Northern Territory</b>		
The mason mark	Kennion Brindal	1992
Our segregated brethren, Prince Hall Freemasons	Tony Pope	1994
Possible Jewish antecedents of Freemasonry	Graham Murray	1996
The origin and development of Freemasonry—an upset thesis	George Woolmer	1998
Recognising Freemasonry—a brief history for the curious or interested	Alan Wright	2002
<b>Tasmania</b>		
Researching the future	Max Webberley	1992
Where do I come from?	Ian Sykes	1994
Grand Lodge recognitions and some contemporary issues	Murray Yaxley	1996
Freemasonry, two Chief Justices and two Constitutions	Arnold Shott	1998
Let's swap secrets, lift Landmarks and exchange egos	Max Webberley	2000
The place of Masonic musicians in the history of western music	Nicholas Reaburn	2002
<b>Victoria</b>		
Nine out of ten Freemasons would attack Moscow in winter	Peter Thornton	1992
Back to the future—a prescription for Masonic renewal	Kent Henderson	1994
Freemasonry is closer to Pythagoras than moderns accept	Keith Hollingsworth	1996
A history of early Freemasonry and the Irish Constitution in Van Diemen's Land (Tasmania)	Ron Cook	1998
The Masonic approach to self-development	Phillip Hellier	2000
Thales—the forgotten philosopher	Graeme Love	2002
<b>Western Australia</b>		
The impact on Freemasonry of social history in the 18th & 19th centuries	Bryn Hitchin	1992
The five noble orders of architecture	Peter Verrall	1996
The geometry and construction of the Great Pyramid	Arthur Hartley	1998
The legend of the Knights Templar	Arthur Hartley	2000
A peculiar system of morality	Arthur Hartley	2002
<b>Special Lecturer</b>		
Anti-Masonry from 1698 to 2000	Yasha Beresiner	2000

**AUSTRALIAN AND NEW ZEALAND MASONIC RESEARCH COUNCIL**  
**CONSTITUTION**

*as approved at the inaugural general meeting, 14 June 1992*

*and amended at the 3rd biennial general meeting, 15 October 1996*

**Name**

- 1 The name of the organisation shall be the Australian and New Zealand Masonic Research Council, hereinafter referred to as the council.

**Aims**

- 2 The aims of the council shall be:
  - 2.1 To promote Masonic research and education within Freemasonry on an inter-jurisdictional basis.
  - 2.2 To act as a liaison body between its affiliated Masonic research lodges and chapters.
  - 2.3 To organise any research lodge conference which its affiliates may sanction.
  - 2.4 To organise and coordinate any national tour by a Masonic speaker as its affiliates may require.
  - 2.5 To publish the proceedings of its conferences, and any Masonic research publication its committee may approve.

**Membership**

- 3 Membership shall be open to any regular research lodge, research chapter or research body warranted or sanctioned by a recognised Grand Lodge, Grand Chapter or Grand body within Australia or New Zealand, hereinafter referred to as affiliates. What constitutes a body engaged in Masonic research shall be determined by the committee.
- 4 The committee may admit overseas research lodges or chapters to associate (non-voting) membership on such terms as it may resolve, hereinafter referred to as associates. It may also admit other regular lodges, chapters or Masonic bodies, not engaged in Masonic research, to associate membership, whether Australian or New Zealand or foreign.

**Meetings**

- 5 The council shall convene or caused to be convened conferences of affiliates and associates every two years (or at no greater interval than three years), and at each such conference a general meeting of affiliates shall be held.
  - 6.1 Each such general meeting shall elect a committee to hold office until the following meeting, shall set the level of annual subscription payable by affiliates and associates until the following meeting, and deal with any other matters placed before it.
  - 6.2 At each such conference, Masonic research papers shall be presented, designated Kellerman Lectures. The authors of such papers who deliver them at the conference shall be designated Kellerman Lecturers.
    - 6.2.1 Affiliates may nominate Kellerman Lecturers for each such conference, on the basis of one lecturer per Masonic jurisdiction. The process of selection within that jurisdiction shall be the responsibility of the affiliate or affiliates within that jurisdiction.
    - 6.2.2 The committee elected pursuant to clause 9 may make such regulations as it deems necessary concerning submission, designation, publication and delivery of Kellerman Lectures, and shall have the power to delegate decisions on such matters.
    - 6.2.3 If no Kellerman Lecturer is designated for a particular Masonic jurisdiction, or a proposed Kellerman Lecture is disallowed in accordance with the regulations, so that no such lecture is delivered at the conference, the rights of the affiliate or affiliates concerned shall not be affected in relation to any subsequent conference.

- 7 Any question arising between meetings may at the discretion of the committee, or on the request of three affiliates, be put to a postal ballot of affiliates. In the case of a postal ballot, every affiliate shall be entitled to one vote.

### **Committee**

- 8 The committee elected at each general meeting shall, subject to the decisions of any general meeting, manage the affairs of the council until the next ensuing such meeting.
- 9 The committee shall consist of:
- 9.1 President
  - 9.2 Immediate Past President
  - 9.3 Two Vice-Presidents
  - 9.4 Secretary
  - 9.5 Assistant Secretary
  - 9.6 Treasurer
  - 9.7 Convener (of the next ensuing conference).
  - 9.8 Such officers as may be appointed pursuant to clause 11.
- 10.1 Eligibility for election or appointment to the committee shall be limited by the following:
- 10.1.1 If appropriate nominations are forthcoming, each jurisdiction (but not necessarily each affiliate) shall provide at least one member of the committee.
  - 10.1.2 No more than three members shall be elected and/or appointed from a single jurisdiction, nor more than two from a single affiliate.
- 10.2 The committee may make such regulations as it deems necessary concerning submission and delivery of such nominations and may make recommendations to the general meeting with regard to nominations and the filling of particular offices.
- 11 A general meeting may, when appropriate, appoint such other officers as may be required from time to time.
- 12 In the event of a casual vacancy on the Committee, the affiliate of which the former committeeman was a member shall nominate a replacement to serve in the vacated office until the next general meeting. In the event of the said affiliate declining to act under this clause by notice in writing to the Secretary or President, then the President (or, in his absence, the Secretary) shall appoint a member of any affiliate to serve.

### **Auditor**

- 13 An auditor, who shall be a member of an affiliate, shall be appointed at each general meeting and serve until the subsequent general meeting.

### **Voting**

- 14 Each affiliate shall be entitled to four votes at any general meeting.
- 15 Any affiliate may appoint, by notice in writing to the council secretary, any of its members attending a general meeting to exercise any or all of its voting entitlement. In the event of none of its members being so present, it may apportion by proxy any or all of its voting entitlement to any other Freemason attending the said general meeting. A register of those appointed by affiliates to exercise their voting entitlements shall be prepared by the Secretary prior to the commencement of a general meeting.
- 16 The chairman of a general meeting shall exercise a casting vote in cases of an equality of voting.

### **Quorum**

- 17 The quorum at general meetings shall be seven members of affiliates holding voting rights, representing not less than three affiliates.

### **Finance**

- 18.1 The financial year of the association shall be 1 July until 30 June.

- 18.2 At every general meeting the annual membership fees of the council for the ensuing two years, for both affiliates and associates, shall be set by resolution.
- 19 The Treasurer shall operate a bank account in the name of the council, and cheques drawn upon the account shall require the signatures of any two of the following: President, Secretary, Assistant Secretary and Treasurer.
- 20 Immediately prior to each general meeting the Secretary and Treasurer shall prepare a comprehensive statement of the financial affairs of the council since the previous such meeting.
- 21 Such financial statements for the period elapsed since the previous general meeting shall be duly audited and presented to each general meeting.
- 22 The income and property of the council, however derived, shall be applied solely to the promotion of the aims of the council, and no portion thereof shall be paid or transferred either directly or indirectly to any affiliate, or any individual member of an affiliate.
- 23 The council shall not pay to any affiliate, or individual member of an affiliate, any remuneration in money or in kind, other than as reimbursement for out-of-pocket expenses on behalf of, or authorised by, the committee.
- 24 Nothing in the foregoing provisions of this constitution shall prevent the payment in good faith of a servant or member of an affiliate of the council, of remuneration in return for services actually rendered to the council by the servant or member of an affiliate, or for any goods supplied to the council by the servant or member of an affiliate in the ordinary course of business.

#### **Alteration to the Constitution**

- 25 Alteration to this constitution shall be possible only at a general meeting of the council, and shall only be considered after four months notice has been circulated to all affiliates, and shall require a two-thirds majority of votes at a general meeting to be successful.

#### **Dissolution**

- 26 The council may be dissolved if:
- 26.1 a resolution to that effect has been carried by a two-thirds majority vote of a general meeting, provided that four months notice of motion has been circulated to all affiliates; or
- 26.2 two successive duly convened general meetings have failed to achieve a quorum.
- 27 In the event of dissolution, all records, property, funds and other assets shall, after meeting all obligations of the council, be transferred to another non-profit body or bodies operating in Australia or New Zealand in the field of Masonic research and education.

## Directory of associates

<b>India</b>	Dr Rustom K R Cama Masonic Study Circle
<b>Ireland</b>	Lodge of Research 200 IC
<b>Jamaica</b>	Irish Masters Lodge 907 IC
<b>Kenya</b>	Nairobi Lodge of Instruction EC
<b>NSW &amp; ACT</b>	Lodge Journeymen Online 2002 Lodge Kellerman 1027 Newcastle Masonic Study Circle
<b>NZ</b>	Research Lodge of Southland 415 NZC
<b>Qld</b>	Sunshine Coast Masonic Study Circle
<b>South Africa</b>	Lyceum Lodge of Research 8682 EC
<b>Singapore</b>	Lodge Mount Faber 1825 SC
<b>USA</b>	The Phylaxis Society



### DR RUSTOM K R CAMA MASONIC STUDY CIRCLE

**This associate meets at Freemasons' Hall, Fort, Mumbai, India, monthly on the 4th Wednesday.**

**Email contact:** WBro P Venkatraman <vital.link@vsnl.com>.

**Other communications to the Secretary:** WBro Bomi A Vaid, PDistGW  
22A Wellington Terrace  
Wellington Street  
Dhobitalao  
Mumbai 400002, India.  
phone: (+91 22) 2209 6495, M 9821049841.

### LODGE OF RESEARCH 200 IC

**This associate meets at Freemasons' Hall, 17 Molesworth St, Dublin, Ireland, at 3 pm on the 2nd Saturday in February and, at a time and in a Provincial Centre determined by the Lodge, on the 4th Saturdays in April, September and November.**

**Full membership:** open to subscribing Past Masters of lodges under the direct jurisdiction of the Grand Lodge of Ireland.

**Correspondence Circle:** open to Master Masons in good standing, who are members of lodges of the Irish Constitution or of any Constitution recognised by the Grand Lodge of Ireland.

**Publications:** *Transactions*, as pamphlets and books.

**All communications to the Secretary:** WBro James A Penny  
82 North Road  
Carrickfergus BT38 8LZ, Northern Ireland.

**Website:** <<http://homepage.eircom.net/~minoan/Lodge200/>> **email:** <secretary.lodgecc@dnet.co.uk>.

### IRISH MASTERS LODGE 907 IC

**This associate has an Irish travelling warrant and meets at various locations in Jamaica on the 3rd Fridays of February, April, June, August & October.**

**All communications to the Secretary:** WBro Dayton W F Wood  
c/- Masonic Building  
45-47 Barbados Avenue  
Kingston 5, Jamaica.  
email: <woodcraft51@hotmail.com>.

**Website** (under construction): <[www.geocities.com/Athens/Oracle/4572/lodge907.html](http://www.geocities.com/Athens/Oracle/4572/lodge907.html)>

### NAIROBI LODGE OF INSTRUCTION EC

**This associate meets seven times a year, in January, March, May, June, September, October, November (AGM & annual dinner) at Freemasons' Hall, Nyerere Road, Nairobi, Kenya.** In addition to serving as a 'corporate' lodge of instruction for the 21 EC lodges in Nairobi, it is responsible for running and enlarging the District Grand Lodge library.

**All communications to the Secretary:** WBro Mike Holt, PAGDC  
PO Box 41148  
Nairobi, Kenya.  
phone & fax: (+254 2) 49153.  
email: <stoker@wananchi.com>.

### LODGE JOURNEYMEN ONLINE 2002 NSW & ACT

**This associate meets at various locations within the jurisdiction, in addition to Internet activities; Installation is in June.** Research papers are presented and an annual essay competition is promoted.

**Full membership:** for Masons within the jurisdiction (\$60 pa).

**Correspondent membership:** for Masons outside the jurisdiction (\$20 pa).

**Publications:** *refer to website.*

**All communications to the Secretary:** VWBro Richard Dawes, DGIW  
PO Box 381  
Hornsby  
New South Wales 1630, Australia.  
phone: (+61 2) 9482 2775, M 0419 203 016.

**Website:** <<http://journeymen.org.au>>; **email:** <[rdawes@bigpond.net.au](mailto:rdawes@bigpond.net.au)>.

### LODGE KELLERMAN 1027 NSW & ACT

**This associate meets at the Masonic Centre, Sydney, on the 2nd Thursday of even months at 5 pm; emergent meetings are held in the odd months, as required; the Installation is in June of the odd years.** Some meetings are held at other locations (check with Secretary). Dress is a dark business suit, with black shoes, and members wear the lodge tie. A dining fee of \$25 applies to members and visitors alike. The lodge has a research program which includes regular discussion in lodge and email discussions.

**Publication:** a monthly e-newsletter.

**All communications to the Secretary:** WBro Ross Delaney  
PO Box 39  
Leichhardt  
New South Wales 2040, Australia.  
phone: (+61 2) 9569 5963.  
email: <[kman1027@ihug.com.au](mailto:kman1027@ihug.com.au)>.

### NEWCASTLE MASONIC STUDY CIRCLE

**This associate meets at the Masonic Centre, Newcastle, NSW, at 7 pm on the first Monday of February, May, August (AGM) and November.**

**Publication:** A copy or precis of papers presented is included with the notice paper.

**All communications to the Secretary:** WBro Neil Keats  
93 Joslin St  
Kotara  
New South Wales 2289, Australia.  
email: <[lienk6@tpgi.com.au](mailto:lienk6@tpgi.com.au)>

### RESEARCH LODGE OF SOUTHLAND 415 NZC

**This associate meets at Invercargill, New Zealand, at 7.30 pm on the second Tuesday of February, April, June (Installation), August and December. Its transactions are published five times per year.**

**All communications to the Secretary:** RWBro Arthur L Humphries, PGW  
25 John St  
Otatarā 9 RD  
Invercargill 9521, New Zealand.  
phone: (+64 3) 213 0391.  
email: <al.dl.humphries@xtra.co.nz>.

### SUNSHINE COAST MASONIC STUDY CIRCLE

**This associate meets at Caloundra, Queensland.**

**All communications to the Secretary:** WBro Peter J Hansen, PJGW  
PO Box 1  
Pomona  
Queensland 4568, Australia.  
phone: (+61 7) 5485 1314.  
email: <phansen@dodo.com.au>

### LYCEUM LODGE OF RESEARCH 8682 EC

**This associate meets at Freemasons' Hall, Park Lane, Parktown, Johannesburg, South Africa, on the third Wednesday of February, April, June, August, October and November (Installation) at 7.30 pm.**

**Publication:** annual *Transactions*.

**All communications to the Secretary:** WBro Colin Browne  
PO Box 44542  
Linden 2104, South Africa.  
fax: (+27 11) 8331039.  
email: <22trentend@mweb.co.za>.

### LODGE MOUNT FABER 1825 SC

**This associate meets at Freemasons Hall, 23A Coleman St, Singapore, on the 4th Monday of February (Installation), May, August & November, with an international guest speaker at each meeting.**

**Publication:** It is planned to publish lectures annually on CD.

**All communications to the Secretary:** WBro Tuan S Zain  
Freemasons Hall  
23A Coleman St  
Singapore 179606.  
phone: (+65) 6241 2619.  
email: <tszain@pacific.net.sg>.

### THE PHYLAXIS SOCIETY

**This associate meets twice yearly at various locations in the United States, the times and venues being advertised in its magazine, *Phylaxis*, which is nominally a quarterly publication.**

**Full membership:** open to Master Masons from Grand Lodges of Prince Hall Affiliation and Grand Lodges in amity with PHA Grand Lodges.

**Subscription** to the magazine is open to *all* Master Masons.

**Fees & Subscriptions (US \$25 pa) to:** Joseph Brumfield, FPS (life), Financial Secretary  
4708 Mendez St, New Orleans  
LA 70126-2329, USA  
**All other communications to:** The Phylaxis Society  
PO Box 2212, Tacoma  
WA 98401-2012, USA

**Websites:** <<http://freemasonry.org/phylaxis>> & <<http://freemasonry.org/jawalkes>>



## Directory of affiliates

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### CANBERRA LODGE OF RESEARCH & INSTRUCTION

**This affiliate usually meets at the Canberra Masonic Centre, cnr Bligh St and National Circuit, Barton ACT, on the second Wednesday of February, April, May, July, August, October and November. Pre-meeting nibbles start at 6.30 pm.** All local and visiting Masons are welcome; no dinner suit is necessary; jacket and tie only, but bring your apron.

**Publication:** The summons is combined with a newsletter.

**All communications to the Secretary:** WBro Neil Wynes Morse, Kellerman Lecturer  
PO Box 7077  
Farrer  
Australian Capital Territory 2607, Australia.  
phone: H (+61 2) 6286 3482, M 0438 288 997.  
email: <morse@netspeed.com.au>

### RESEARCH LODGE OF NEW SOUTH WALES 971

**This affiliate meets at the Masonic Centre, 279 Castlereagh St, Sydney, five times a year, at 7.30 pm on the first Tuesday in March (Installation), May, July, September and November. Meetings are usually in the First Degree;** dress is dinner suit and regalia. Visitors are welcome. There is a charge for refreshment from all present.

**Full membership** is \$45 a year.

**Correspondent members** are accepted from all recognised jurisdictions; fee A\$15 a year (overseas US\$20).

**Publication:** *Veritatem Petite*, 5 issues per year, with the notice paper. Papers for presentation in lodge are welcome; copies, (double spaced) should be sent to the Secretary for consideration by the Publications Committee.

**All communications to the Secretary:** VWBro Andrew Walker, PDGDC, Kellerman Lecturer  
72 Bogalara Rd  
Toongabbie  
New South Wales 2146, Australia.  
phone: (+61 2) 9631 1486.

**Website:** <<http://expage.com/anzmrcnswlor>>; **email:** <[awalker@barekoala.net](mailto:awalker@barekoala.net)>

### **HAWKE'S BAY RESEARCH LODGE 305 NZC**

**This affiliate meets quarterly at the Masonic Centre, 307 Jervois Road, Hastings, New Zealand, at 7.30 pm on the first Monday of February, May, August (Installation, 6.30 pm) and November.**

**Annual membership dues are \$25** for all categories: full members (PMs and IMs), Associates (MMs & PMs) and lodges. There is no correspondence circle.

**Publication:** *Transactions* accompany the notice paper.

**All communications to the Secretary:** VWBro Colin Heyward, PGLec  
10 Rose St  
Waipawa 4170, New Zealand.  
phone: H (+64 6) 857 8299, fax (+64 6) 857 8599.

**Website:** <<http://www.mastermason.com/hbresearch>>; **email:** <coljan@inhb.co.nz>

### **MASTERS' & PAST MASTERS' LODGE 130 NZC**

**This affiliate meets at Concord Lodge Building, Frank Street, Christchurch, New Zealand, at 7.15 pm on the third Wednesday of March (Installation), May, July, September and November.**

**Publication:** *Transactions* in pamphlet form accompany the notice paper.

**All communications to the Secretary:** VWBro A L (Les) Gray, PGLec  
PO Box 5277  
Northlands  
Christchurch 8005, New Zealand.  
phone: H (+64 3) 352 8952.  
email: <algray@xtra.co.nz>

### **RESEARCH LODGE OF WELLINGTON 194 NZC**

**This affiliate meets at Udy St, Petone, Wellington, New Zealand, at 6.15 pm on the second Thursday of March, May, July, September and November (Installation).**

**Publication:** *Transactions* in pamphlet form accompany the notice paper.

**All communications to the Secretary:** WBro P J (Phil) Brooke, PGStd  
Box 11-507, Manners St PO  
Wellington 6034, New Zealand.  
phone: H (+64 4) 389 3284.  
email: <phil.brooke@xtra.co.nz>

### **WAIKATO LODGE OF RESEARCH 445 NZC**

**This affiliate meets five times per year at various places in the Waikato District of New Zealand, at 7.30 pm on the third Tuesday of March (Installation, at 1131 Fenton Street, Rotorua), May, July, September and November.**

**Publication:** *Transactions* in pamphlet form, 5 issues per year.

**All communications to the Secretary:** WBro H J K Walker  
PO Box 319  
Taupo 2730, New Zealand.  
phone: (+64 7) 377 0572.  
email: <walkerhjk@t94xr.net.nz>

### **UNITED MASTERS LODGE 167 NZC**

**This affiliate meets at the Masonic Temple, St Benedict St, Auckland, at 7.30 pm on the 4th Thursday, from April to September; Installation October at 7 pm.**

**All communications to the Secretary:** RWBro Alaric W Wood, PGW  
11 Kenny Rd  
Remuera  
Auckland 1005, New Zealand.  
phone: H (+64 9) 524 5111.

**Website:** <<http://www.mastermason.com/unitedmasters>>; **email:** <uml167@xtra.co.nz>

### BARRON BARNETT LODGE 146 QC

**This affiliate meets at the Memorial Masonic Centre, Ann St, Brisbane, six times per year, on the third Wednesday of odd months at 7.15 pm — January, March, May, July, September, November (Installation).**

**Meetings are tyled and dress is formal** (summer dress September to April); all Masons are welcome as visitors; no charge for festive board.

**Membership open only to Past Masters;** fees \$12.50, dual \$8.50, aged \$4.60, plus GL dues.

**Publications:** Lectures with the summons.

**No formal correspondence circle,** but lectures sent to interested persons at \$10 per year.

**All communications to the Secretary:** RWBro K G W (Ken) Wells, PDGM, Kellerman Lecturer  
PO Box 75  
Wavell Heights North  
Queensland 4012, Australia.  
phone: H (+61 7) 3266 7086.  
email: <kjw.wells@bigpond.com>

### TOOWOOMBA LODGE OF INSTRUCTION

**This affiliate meets at the Masonic Centre, Neil St, Toowoomba, for research purposes at 7.30 pm on the first Thursday of each month except January (Installation April).** It is not a warranted lodge, but meets under the sanction of Darling Downs Lodge 66 QC.

**Publication:** *The Beacon*, distributed with the summons.

**All communications to the Secretary:** VWBro Ken Stephen, PDGDC  
19 Butler St  
Toowoomba  
Queensland 4350, Australia.  
phone: H (+61 7) 4635 4673.  
email: <kstep@icr.com.au>

### W H GREEN MEMORIAL MASONIC STUDY CIRCLE

**This affiliate meets at the Masonic Centre, 42 Walker St, Townsville, quarterly, at 7.30 pm, on the fifth Thursday of the month.**

**Publication:** *Lampada*, distributed quarterly with the summons.

**All communications to the Secretary:** RWBro Graham Stead, PAGM, Kellerman Lecturer  
PO Box 5533  
Townsville  
Queensland 4810, Australia.  
phone & fax: H (+61 7) 4725 4288.  
email: <gstead@ozemail.com.au>

### W H J MAYERS MEMORIAL LODGE OF RESEARCH

**This affiliate meets at the Masonic Centre, 8 Minnie St, Cairns, five times a year, at 7.30 pm on the second Friday of March, May, July, September and the first Friday of November (Installation).** It is not a warranted lodge, but works under sanction of Gregory Lodge 50H QC. Brethren wear neat casual dress, without regalia. There is no charge for refreshments.

**Membership is open to Master Masons** (annual fees \$15) and to other research bodies with a reciprocal arrangement for exchange of publications.

**Publication:** *The Lectern*, distributed with the summons.

**All communications to the Secretary:** Bro Harvey Lovewell, Kellerman Lecturer  
36 Wattle Street  
Millaa Millaa  
Queensland 4886, Australia.  
phone: H (+61 7) 4097 2887, fax: (+61 7) 4097 2886.  
email: <harbar3@bigpond.com>

### SOUTH AUSTRALIAN LODGE OF RESEARCH 216

**This affiliate meets at the Payneham Masonic Hall, Marden, at 7.30 pm unless otherwise indicated, six times per year—on the fourth Friday of February, April, June, August, October (Installation, 6.30 pm), and the third Friday of December.**

**Meetings are tyled**, and opened in the degree appropriate to the lecture; dress is black or white tie, or dark lounge suit, and regalia. Visitors are welcome; there is a charge of \$5 for refreshments.

**Full membership:** open to Master Masons who are members in good standing of a Craft lodge in SA or NT; annual fees are \$85, plus GL dues if not paid through another lodge.

**Correspondence Circle:** There are two categories, Members and Subscribers; a Member must be a member of another Masonic lodge, in good standing; a Subscriber may be a non-Mason. Annual subscription is \$20; overseas postage an additional \$10.

**Publications:** Transactions (*Masonic Research in South Australia*)—4 vols to date (1990–2001), and a 10-page A4 insert in the summons (*Gleanings or Harashim*).

**All communications to the Secretary:** WBro Bill Charnock

PO Box 3, Marden

SA 5070, Australia.

phone: (+61 8) 8522 5469.

**Website:** <<http://salor216.org>>;

**email:** <[secretary@salor216.org](mailto:secretary@salor216.org)>, <[veritas@chariot.net.au](mailto:veritas@chariot.net.au)>.

### LEICHHARDT LODGE OF RESEARCH 225

**This affiliate meets at the Masonic Hall, Stokes Street, Parap NT 0804, at 7.30 pm unless otherwise indicated, 12 times per year, on the 2nd Thursday of each month (Installation August 6.30 pm). It does degree work as well as research.**

**Meetings are tyled**, and opened in the degree appropriate to the lecture, or the degree being conferred; dress is black tie, with black trousers (no jacket), white shirt, cummerbund and regalia (gloves, gauntlets & white mess jacket are worn at installations only). Visitors are welcome; there is a charge of \$15 for refreshments (unless otherwise stated), which includes food and beverages.

**Full membership** is open to Master Masons who are members in good standing of a Craft lodge in SA or NT; annual fees are \$130, plus GL dues if not paid through another lodge; 'country' membership is \$100.

**Publications:** Monthly newsletter approx 16 pages (\$20 pa); annual transactions are about to be resumed.

**All communications to the Secretary:** WBro John Worrell, DipMED, GStd

PO Box 342, Parap

Darwin

Northern Territory 0804, Australia.

phone: (+61 8) 8981 8584.

email: <[jaygee@octa4.net.au](mailto:jaygee@octa4.net.au)>.

### HOBART LODGE OF RESEARCH 62 TC

**This affiliate meets at the Masonic Temple, 3 Sandy Bay Rd, Hobart (GL fax 002 238159, email <[gltas@southcom.com.au](mailto:gltas@southcom.com.au)>), on the third Friday of March (Installation 6.30 pm) and November (7.30 pm), and at 7.30 pm at various places and dates as advertised.**

**Meetings are tyled;** visiting Master Masons are always welcome as honorary members, and brethren below the rank of Master Mason are invited on appropriate occasions; preferred dress is dinner suit, black tie, or lounge suit. A donation is usual at the Installation festive board. Questions submitted in writing to the Secretary by August will be answered at the November meeting.

**Full membership:** (Class A) is open to local Master Masons in good standing and associated lodges; fees \$10 per year, *in advance*.

**Corresponding membership:** (Class B) is open to Master Masons; fees \$20 per year, *in advance*.

**Publications:** Annual *Transactions*, cost included in subscription.

**All communications to the Secretary:** WBro Lance Brown

394 Park St, New Town

Tasmania 7008, Australia.

phone & fax: (+61 3) 6228 2018.

email: <[labrown@primus.com.au](mailto:labrown@primus.com.au)>.

### LAUNCESTON LODGE OF RESEARCH 69 TC

**This affiliate meets at the Masonic Temple, Brisbane St, Launceston, four times a year at 7.30 pm on the third Friday of February, May, August and November (Installation).**

**Meetings are tyled**, and opened in the degree appropriate to the lecture. Dress is dinner suit. Master Masons are welcomed as visitors. There is no charge for refreshment.

**Full membership** is open to Master Masons in good standing in a Tasmanian Craft lodge, fees \$30 pa.

**Correspondence Circle:** subscription for Australian members \$20, overseas \$25.

**Publication:** *Proceedings*, included with the summons.

**All communications to the Secretary:** VWBro Ron H Smith, GDC  
17 Oaktree Rd  
Youngtown  
Tasmania 7249, Australia.  
phone: H (+61 3) 6344 3922.

### CHISEL LODGE 434 VC

**This affiliate meets at Kerang at 8 pm on the third Thursday of each month from February to July and in November, for research, and has a dual Installation with Kerang Lodge 100 VC on the first Saturday in September.**

**Meetings are tyled in the required degree;** dress is formal/informal. Visitors are welcome. There is no charge for refreshment. There is no correspondence circle, and lectures are not published.

**All communications to the Secretary:** WBro M D Treseder, PJGD  
P O Box 583  
Swan Hill  
Victoria 3585, Australia.  
phone: H (+61 3) 5037 6227.

### VICTORIAN LODGE OF RESEARCH 218

**This affiliate meets at the Masonic Centre, 300 Albert St, East Melbourne, on the fourth Friday of each month from March to October at 7.30 pm, and at 6.30 pm in November (Installation).**

**Meetings are tyled and opened in the *First Degree*.** Dress is dinner suit. Visitors are welcome. A charge of \$15 is made for dinner.

**Full membership:** open to Master Masons who are subscribing members of a Craft lodge in Victoria or a recognised jurisdiction; fees for metropolitan members are \$90, country members \$65. The lodge has an honorary category of membership, *Fellow of the Lodge of Research*.

**Correspondence Circle:** various categories of membership; Australian members \$27.50; overseas US\$25, £15, Euro 20.

**Publications:** annual Transactions (different title each year), and one-page inserts (*Thoughts for the enquiring Mason*) with summonses retrospectively in May, August & November.

**Communications to the Secretary:** WBro Alan E Jennings, PJGD  
212 Lower Plenty Rd  
Rosanna  
Victoria 3084, Australia.  
phone: (+61 3) 9459 9610.  
email: <ayjay@alphalink.com.au>

**or for the Correspondence Circle:** WBro G Love, PJGD  
P O Box 2380  
Ringwood North  
Victoria 3134, Australia  
phone: (+61 3) 9870 6009.  
email: <volem@alphalink.com.au>.

**Website:** <<http://www.geocities.com/Athens/Thebes/6779>>.

## WESTERN AUSTRALIAN LODGE OF RESEARCH 277

**This affiliate meets at Freemasons' Hall, Temple St, Victoria Park, monthly from February to November on one of the last three days of the month; visitors are received at 8 pm.**

**Full membership:** open to Master Masons who are subscribing members of a Craft lodge under GLWA.

*Lodge membership:* any WAC lodge.

**Associate or Correspondence membership:** open to Master Masons in good standing, and to lodges in amity with GLWA.

**Fees (all categories):** \$28 pa.

**Publications:** *Transactions*, printed booklets of lectures, sent to members three times a year.

**All communications to the Secretary:** VWBro David W J Wray, PJGW, Grand Librarian

11 Spinaway St

Craigie

WA 6025, Australia.

phone: H (+61 8) 9401 6017.

email: <dawray@iinet.net.au>.

**Australian & New Zealand Masonic Research Council**

**Website:** <<http://anzmrc.org>>

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