

THE CRAFT FREEMASONRY

NEWSLETTER No.40 MAY 2011

TO THE GLORY OF THE GRAND ARCHITECT OF HEAVEN AND EARTH



MASONIC HIGH COUNCIL THE MOTHER HIGH COUNCIL

In The Lord is All Our Trust

To All & Sundry

To whose knowledge these presents shall come

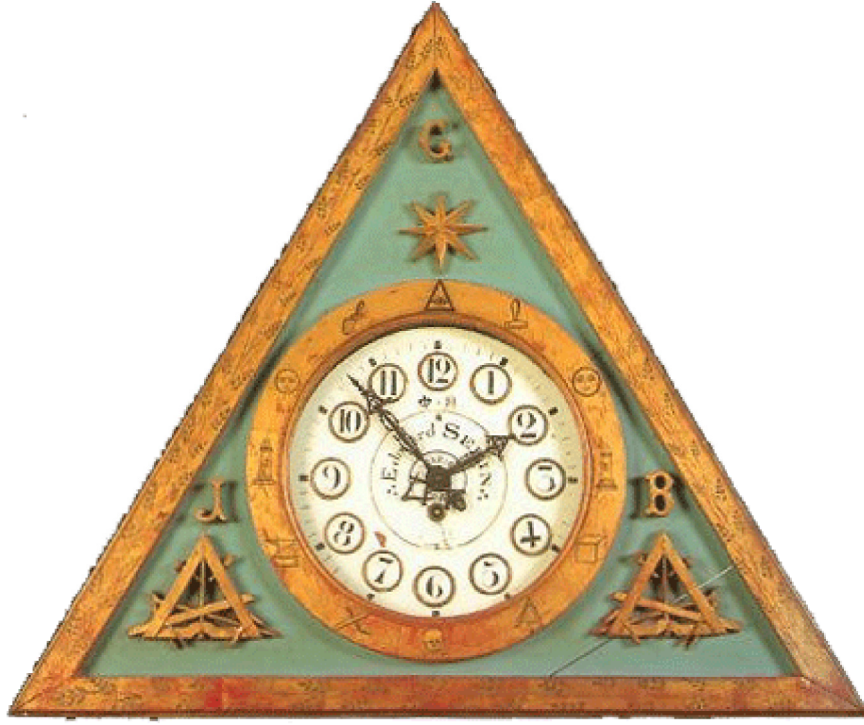
Greetings

COMMUNICATIONS

From the Craft Where Reigneth Peace and Silence

“The Light Shined in Darkness and the Darkness Comprehend It Not”

"The end, the moral, and purpose of Freemasonry is,
to subdue our passions, not to do our own will;
to make a daily progress is a laudable art, and to promote morality,
charity, good fellowship, good nature, and humanity."
James Anderson, *In Golden Remain*



Address from the Secretary General of the Masonic High Council

Dear Brethren,

Concerning the History of Craft Freemasonry

I am often asked which books are recommended by the Masonic High Council the Mother High Council of the World, as being the most authoritative works written on the subject of Craft Freemasonry.

The books we recommend are the following:

- Freemasons' Guide and Compendium, by Bernard E Jones
- Freemasons' Book of the Royal Arch, by Bernard E Jones
- The Concise History of Freemasonry, by Robert Freke Gould
- History of Freemasonry, by Robert Freke Gould
- Illustrations of Masonry, by William Preston

Reading these works will give every Freemason an important insight into the History and Origins of the Craft. The authors are all long serving Freemasons of great experience and we can all learn something by consulting these books.

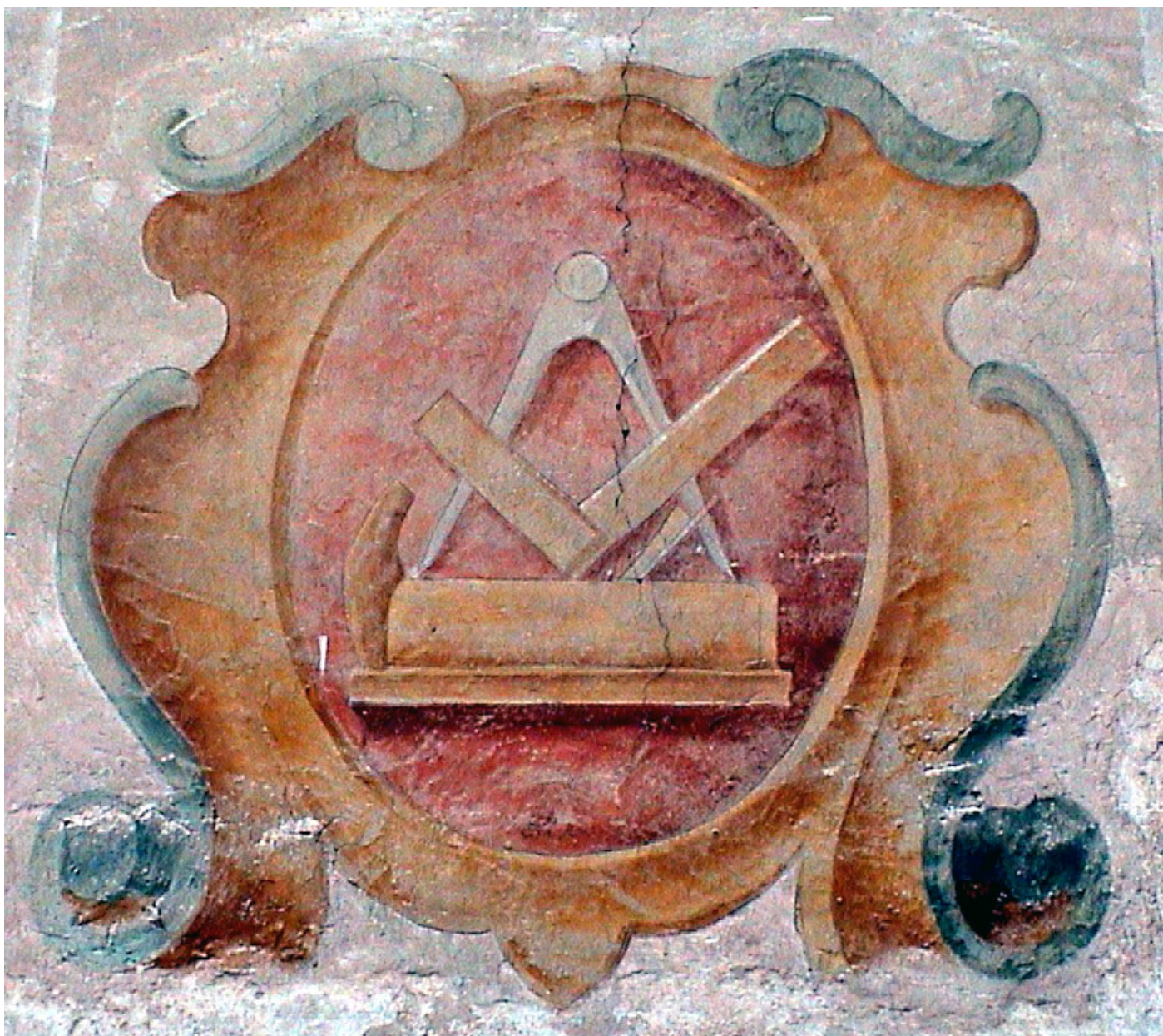
The Landmarks of Craft Freemasonry

I also wish to point out in this edition the article concerning the subject of the Landmarks of Craft Freemasonry, and I hope that our dear Brethren can have a better understanding of the subject.

The Temple of King Solomon

In this edition we finally publish a text that we have been wanting to publish for quite some time and I hope that the Brethren will find it interesting and hopefully will contribute to shed some light into the construction of the Temple, its symbolism and the building itself as a whole.

Sincerely and Fraternaly,
Dimitrij Klinar, MHC
Secretary General



**Grande Loge des Maçons Réguliers Francs et Acceptés
Haut Conseil Maçonnique de France**

NOUS, J. Siegfried TONJE, Grand Maître de la Grande Loge des Maçons Réguliers Francs et Acceptés,
VU l'Article 8 et Art. 13 du Règlement Général,

VU les Pouvoirs que j'ai reçus du Haut Conseil Maçonnique Mère du Monde, de la Grande Loge des Maçons Réguliers Francs et Acceptés, du Haut Conseil Maçonnique de France, de la Constitution et du Règlement Général de notre Ordre.

NOMMONS: Grands Officiers au sein de la Province de PACA-CORSE, les T.R.F., R.F., T.V.F et V.F. suivants:

TVF Jean Jacques, CAPPÀ Maître Provincial
RF René ROHAN, Député Grand Maître Provincial

DISONS QUE la durée de leur mandat est normalement de douze mois à compter de ce jour, mais à titre exceptionnel leur mandat prendra fin officiellement à la Tenue Annuelle de la Grande Loge

Provinciale de PACA-CORSE de 2011. Toutefois, ils continueront à les exercer officieusement jusqu'au moment où ils seront nommés à nouveau ou remplacés.

NOTIFICATION officielle de la présente Ordonnance a été faite auprès du Haut Conseil Maçonique Mère du Monde, du Haut Conseil Maçonique de France et de la Grande Loge des Maçons Réguliers Francs et Acceptés; elle le sera à toutes les loges de la Province par les soins du Grand Secrétariat.

RENDUE PAR NOUS, Grand Maître, signée de notre main et revêtue du sceau.

Fait à Paris, Le 15 mars 6011

Pour Ampliation,

Roger Paul Martin
Assistant Grand Maître

J. Siegfried TONJE
Grand Maître

THE LANDMARKS OF CRAFT FREEMASONRY

By Bro. Rui Gabirro

The Landmarks of Craft Freemasonry are a set of rules and regulations which once were printed in the ordinances, statutes, regulations and constitutions of the Ancient Guilds of Masons in Europe.

Some of these Rules and Regulations which we now call landmarks are no longer applied nowadays to the Craft, for example the rule for Fellow Crafts to attend Church Services every Sunday was one such rule.

At the end of the Operative Craft Guilds in Europe and the appearance of Speculative Craft Freemasonry these so called Landmarks were adopted and referred to in their unwritten form, similar to the Constitution of Britain which, although unwritten as such, still works pretty well.

So the Landmarks of the Craft, although originally unwritten, constitute a set of observances based on those of the original Operative Craft Guilds of Europe.

A comprehensive list of which can be found in the manuscripts and documents constituting the Old Charges.

OPERATIVE MASONRY - EARLY DAYS IN THE MASONIC ERA

By R.I. Clegg

WE Masons deem Masonry as being peculiarly religious, some Masons indeed being quoted to the effect that in their judgment Masonry is a religion. Who of us but at some time has heard of a brother in his enthusiasm saying "Masonry is a good enough religion for me"? But Masonry itself makes no such claim. At best it stands as the handmaid of religion, in all lands and among all faiths earnestly supporting and serving those accepted convictions of morality in which all good men agree.

As was shown in the paper prepared for the November issue of the Bulletin of the National Masonic Research Society there was a time when in the church and outside these sacred precincts the craftsmen of old gave freely of their money, their numbers, and in fact of all their opportunities to advance the cause of the prevailing religion. It is only fair to suppose that in all other matters these workmen were equally advanced and aggressive. Some of these angles of their organizations and of their methods will be taken up in the present paper.

Perhaps a word or two of special explanation is necessary at this stage. I am dealing with a period when many bodies of workmen copied each other's practices. For one reason of this similarity there was the common source of authority from whence they derived their characters. The Government gave

them liberty to proceed for similar objects and in the attainment of these purposes they would no doubt find it very desirable in meeting all the requirements of the law to follow in each other's footsteps.

Thus the associations of carpenters, of ironworkers, of goldsmiths, of tanners, as well as of Masons and the other societies, had like officers and laws. Such little differences as crept in were occasioned by the inevitable problems incident to each trade and profession and the successive adjustments of them that periodically called for attention and settlement.

The general construction of these bodies and their operation was known as the gild system. Common to all the recognized trades approved by the Government we can examine it as the exemplar of our own fraternity though Masonry was but one branch of it. I am also of opinion that Masonry has an earlier origin though at this moment I shall not venture into this far distant field of investigation and controversy.

The various crafts were often termed "the mysteries." Subject to the same city and national government it frequently happened that the laws enacted for their control shed much light upon the purposes of the societies and the manner in which they were regarded by the citizens at large.

An old ordinance of the city of London provided suitable punishment for those who were "rebellious, contradictory, or fractious" against the Masters of the Mysteries "that so such persons may not duly perform their duties." The preliminary part of the same enactment throws light upon the purpose of these early craft organizations.

"Item, it is ordained that all the mysteries of the city of London shall be lawfully regulated and governed, each according to its nature in due manner, that so no knavery, false workmanship, or deceit, shall be found in any manner in the said mysteries; for the honour of the good folks of the said mysteries, and for the common profit of the people. And in each mystery there shall be chosen and sworn four or six, or more or less, according as the mystery shall need; which persons, so chosen and sworn, shall have full power from the Mayor well and lawfully to do and to perform the same."

Then follow a series of fines and terms of imprisonment for such as "shall thereof be attained" of interfering with the carrying out of the above plan of craft administration.

Why would the city take so direct an interest in the control of the crafts, you may ask. If so careful a supervision and recognition of the situation is taken then is it not likely that the very same fount of authority would have something to say as to the manner in which the members as well as their officers may be selected?

You may also rightfully infer that the city then held something of the same relationship to the several crafts as is now occupied by the Grand Lodges. Such would appear to have been the case in very large measure. Consider if you please the following ordinance which accompanies the one just quoted in reference to the obedience and respect due to the Masters of mysteries:

"Also, because as well in times past, out of memory, as also in modern times, the city aforesaid is wont to be defended and governed by the aid and counsels as well as of the reputable men of the trades-merchant as of the other trades-handicraft; and from of old it hath been the usage, that no strange person, native or alien, as to whose conversation and condition there is no certain knowledge, shall be admitted to the freedom of city, unless first, the merchants or traders of the city following the trade which the person so to be admitted intends to adopt, shall be lawfully convoked, that so, by such his fellow citizens, so convoked, the Mayor and Aldermen aforesaid, being certified as to the condition and trustworthiness of the persons so to be admitted, may know whether such persons ought to be admitted or rejected; the whole community demands, that the form aforesaid, so far as concerns the more important trades and handicrafts, shall in future be inviolably observed, that so no person in future may against the provision aforesaid be admitted to the freedom of the city."

What Mason worth the name but will say with all his heart that it were well for us now that in selecting material for membership the choice should always be made in a manner to insure the obtaining of those persons upon whom the community may well rely for counsel, for defense, or for government.

Here and there in traversing the directions found in these early ordinances of the guilds we find a glimmer at least by which light has been borrowed for the thoughtful Masons of the present day in

making their explanations of various oldtime customs. Who, for instance, has not wondered at that secret that could not be given in the absence of one of the three possessors?

Years ago in a foreign land I went as a boy with my grandfather to the meeting of a trade organization of which he was treasurer. The official chest of the society caught my eye. It contained books and papers as well as other valuables of which I knew little or nothing. These did not particularly interest me. What did attract my especial attention was the fact that the box was secured by three locks. Why three when one was ample for such security as appeared necessary? But it was explained to me that the three keys were in the possession of each of three responsible officers of the organization and that the box could not then be opened unless these three officers with their respective keys were present.

Such a custom is very old. In the reign of Edward II of England, 1307-1327, there was passed an ordinance by the City Fathers of London that "Also, it was demanded that the common seal should remain in future in a certain chest under six locks; of which locks three Alderman should have three keys, and certain reputable men of the Commonalty the three other keys."

That a candidate for Freemasonry shall himself be a free agent is well known and is most desirable. We go further and require him to be freeborn. This does not appear to be a universal demand made of the initiate as in England, for example, the requirement is that he be a "freeman." There is an obvious distinction between the two and our practice in this country substantially exacts that both conditions shall exist.

Here, again, the matter is of very old usage. "For avoiding disgrace and scandal unto the city of London" it was ordained in 1389 "that from henceforth no foreigner shall be enrolled as an apprentice, or be received unto the freedom of the said city by way of apprenticeship, unless he shall first make oath that he is a freeman and not a bondman. And whoever shall hereafter be received unto the freedom of the said city, by purchase or in any other way than by apprenticeship, shall make the same oath, and shall also find six reputable citizens of the said city, who shall give security for him, as such from of old hath been wont to be done.

"And if it shall so happen that any such bondman is admitted unto the freedom of the said city upon a false suggestion, the Chamberlain being ignorant thereof, immediately after it shall have become notorious unto the Mayor and Alderman that such person is a bondman, he shall lose the freedom of the city and shall pay a fine for such his deceit at the discretion of the Mayor and Alderman, saving always such liberty as pertains unto the soil of the said franchise.

"Also, if it shall happen in future, and may it not so chance, that such bondman, a person, that is to say, at the time of whose birth his father was a bondman, is elected to judicial rank in the said city, that of Alderman, for example, Sheriff, or Mayor; unless before receiving such promotion, he shall notify unto the Mayor and Alderman such his servile condition, he shall pay unto the Chamberlain one hundred pounds, to the use of the city, and nevertheless shall lose the freedom, as already stated."

Riley in his edition of the "Liber Albus," the "White Book" of the city of London, further points out some qualifications of the Aldermen of the gild epoch which have an interest in our present study. Says he, "High honor was paid to the Aldermen in ancient times. Indeed, no person was accepted as Alderman unless he was free from deformity in body, wise and discreet in mind, rich, honest, trustworthy, free, and on no account of low or servile condition; lest perchance the disgrace or opprobrium that might be reflected upon him by reason of his birth, might have the additional effect of casting a slur upon the other Alderman and the whole city as well. And hence it is that from of old no one was made apprentice, or at all events admitted to the freedom of the said city, unless he was known to be of free condition."

Contained in the Liber Albus is the oath of the Masters and Wardens of the mysteries. This I transcribe. It will be noticed that there is left a blank for the filling in of the name of the organization to which the testifying officials are accredited.

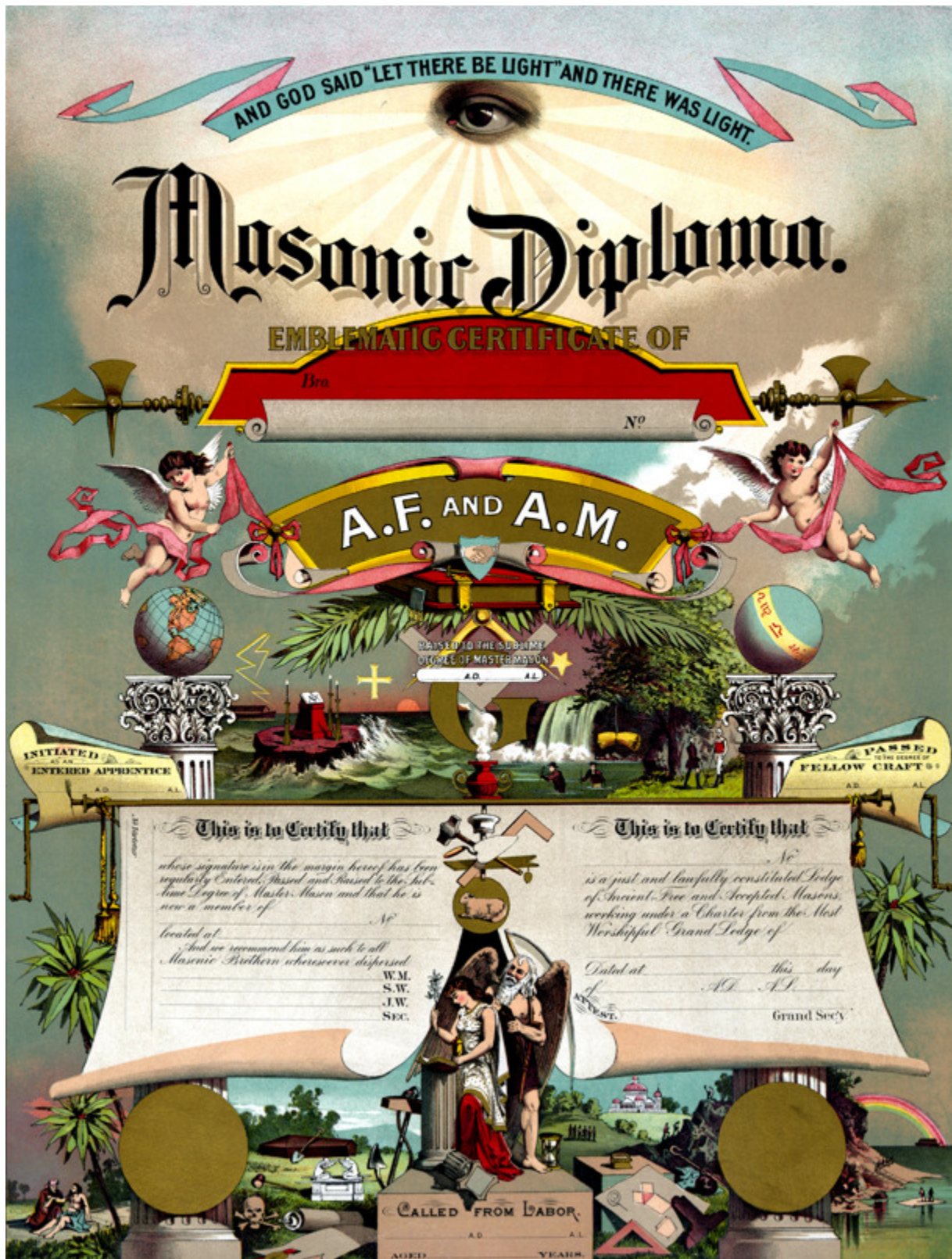
"You shall swear, that well and lawfully you shall overlook the art or mystery of . . . of which you are Masters, or Wardens, for the year elected. And the good rules and ordinances of the same mystery, approved here by the Court, you shall keep and cause to be kept. And all the defaults that you shall find therein, done contrary thereto, you shall present unto the Chamberlain of the city, from time to time, sparing no one for favor, and aggrieving no one for hate. Extortion or wrong unto no one, by

color of your office, you shall do; nor unto anything that shall be against the estate and peace of the King, or of the city, you shall consent.

But for the time that you shall be in office, in all things pertaining unto the said mystery, according to the good laws and franchises of the said city, well and lawfully you shall behave yourself. So God you help, and the Saints."

These citations from the legal enactments of the time do not convey all that could and should be said of the middle ages. That is the era from whence we Masons have drawn so freely of inspiration, of ceremonial, and even of phraseology. Romantic were the industrial activities. From the candlestick upon the altar to the pinnacle of the lofty spire reaching high toward heaven, in the buildings of that day and especially the structures housing the worshippers of God, everything was done in the devotion of a simple straightforward truth of workmanship, a practical genius for constructional invention, the practice of a craft direct, faithful and self-respecting.

Says Batchelder: "It was once the glory of art to be of service. It is difficult for us to fully realize the spirit of an age when art was actually practiced by a great mass of people; when carvers in stone and wood, workers in iron, textile weavers, potters, goldsmiths, found daily opportunity and incentive to bring invention to bear upon their problems, to apply creative thought to the work of their hands. It was a time when builders were architects; when workmen were designers; when contracts called for nothing more than sound materials and honest workmanship, - the art was thrown in as a matter of course."



And he further gives us an illuminating insight of the conditions by which these workmen were trained. "The training received by the mediaeval craftsman was peculiar to the gild system of the time. Many of the masters whose names are familiar to us now in our study of the history of art were duly apprenticed to a craft as soon as they could read, write, and count. Often at an age of ten years they went to the home of the master workman, with whom their apprenticeship was to be served, where as was the custom of the time, they lived.

The years of apprenticeship were years of hard work, often of drudgery; but in the great variety of commissions undertaken by the shops of the time an opportunity was presented to lend a hand at many interesting tasks. There seems to have been a spirit of cooperation among the various shops and workmen that the keen relentless competition of modern times does not permit.

"After serving his apprenticeship a lad became a companion or journeyman worker, and finally tried for his degree, if it may be so termed, by submitting to an examination for the title of master workman. In this examination he was called upon not only to produce his masterpiece, but to fashion such tools of his craft as were necessary for its completion. The standards of the guilds were so high that to become a master meant the production of a piece of work satisfactory to the judges artistically as well as technically. This completed the education of a craftsman of the time, producing a workman who was encouraged at every step of his training to combine beauty with utility, technical skill with honest workmanship."

Further on in speaking of the versatility of the old craftsmen, he proceeds: "When they in turn became master workmen, we know not whether to call them goldsmiths or bronze workers, carvers or sculptors, painters or architects, for their training was such that they could turn their hands to any of these with distinction. Orcagna could build a church, cut the stone, lay the mosaics, paint the frescoes, or carve the crucifix, and we know not where most to admire him. While Ghilerti was engaged in the production of the bronze doors for the Florentine baptistry, his journeymen were seldom so early at the foundry but that they found him there in his cap and apron. Brunelleschi watched the building of the cathedral from his bench long before he dreamed that it would be his part to crown it with its great dome; and when he and Donatello went to Rome to study the antique, they replenished their empty purses by following their craft."

What manner of architects were these who went to the quarries and picked out their own stones, who superintended the construction, directed the erection of scaffolds, who could teach others how to lay the mosaics or carve the ornament; and during leisure intervals wrote sonnets, built bridges, planned forts, and invented weapons of defence? When a master received a commission to build a church, a municipal palace, a fountain, or what not, he took with him his own journeymen and apprentices; and when the commission was an important one, he gathered about him to cooperate, in a spirit that knew little of rivalry or jealousy, the best master workers of his day."

From this excellent description of the craft in the guild days much may be conjectured of the progress by which Masonry has become what it is today. To some of these angles of discussion I shall later return. That in the Craft there grew up a method of perpetuating the instruction slowly gained by the masters is only to be expected. These secrets of the trade would only be confided to the safe depositories of faithful breasts.

Geometry and symbolism would be as they are now employed by expert designers for practically laying out their work. To me the mosaic pavement always suggests the cross-sectioned paper of the engineer. To me every symbol is an aid to the memory. All there is of Masonry breathes the craft soul of cooperative labor, the means and the machinery to impress upon the receptive mind lessons of moral and physical importance.

We cannot in one such paper as the foregoing connect the middle ages with the transition period marked off for us by the Grand Lodge era ushered in by the celebrated union of 1717.

Neither can we say much if anything now of that far earlier period of these geometrical builders of the Egyptian temples and pyramids, or of the Roman Collegia with its trades union methods, or of the mysteries of Greece and other lands. All have a bearing of much consequence upon our own fraternity.

Freemasonry has inherited by a long line of descent a philosophy and a nomenclature, a ceremonial system, the outgrowth of innumerable heads of the wisest, and of hearts most devoted. Love and wisdom has been showered upon it in abundance. Years of many centuries have dignified it. A hale and useful age for it claims unbounded respect. Service is its purpose, betterment its aim.

Even as the craftsmen of the past loved their craft, and through its medium turned rawest materials into forms of imperishable beauty, so were they cautious in their materials of membership, selecting them wisely and in their choice and government practicing such methods as were approved by civic and national authorities. Yea, so are we compelled by our profession to be equally discreet and skilful. By the correct selection and perfection of every element in the structure do we build aright the edifice Masonic.

NOTES FOR FURTHER RESEARCH UPON OPERATIVE MASONRY

The "Liber Albus" is a compilation from the archives of the city of London. Its references are of date prior to the year 1419. A translation from its original text in Latin and Anglo-Norman was made by Henry T. Riley and published by Richard Griffin and Co. in 1861. Occasionally found in public libraries but is now out of print and only to be purchased through those tireless bibliophiles, the book-hunters of Masonry. My dear friend, the late Scott Bonham, once urged his readers to buy the "Liber Albus" but at that time he was not aware that it was out of usual trade circles and only to be reached through old-book dealers.

My references to Batchelder are to his delightful treatise on "Design in Theory and Practice," published by the Macmillan Co. of New York, London, and Toronto. I quote the 1910 edition.

A most charming book on the guilds is that of the "Guilds and Companies of London" by George Unwin, and published by Methuen and Co., 36 Essex street, W.C., London. From this work I have not borrowed but my essay would have been much improved if I had had occasion to freely quote from Mr. Unwin. His work lends itself more aptly to another paper I have in mind. At present I need only call attention to several points of importance. First there is an excellent bibliographical list from which many references can be drawn to what material may be obtainable in your local libraries or for purchase from the book dealers.

In the preface is an outline that may profitably be followed in the study of the gild system not only in Great Britain but on the continent. My Unwin has among his several chapters one dealing with a class of gilds that were neither merchant nor handicraft. Of such was the English Gild of Knights. There was also in France the organization for the preservation of peace, La Commune de la Paix. In purpose and in practice this association strongly resembled the body that provides the legend for the grade of Patriarch Noachite.

I have not quoted from the "Hole Craft and Fellowship of Masons." This book published in 1894 is, I understand, practically off the market. My own copy was secured through the author, Bro. Edward Conder, Jr. In London the book was published by Swan, Sonnenschein and Company, and in New York by Macmillan and Co. In the introduction Bro. Conder says: "The Worshipful Company of Masons of the City of London enjoys, beside the interest attached to it on account of its antiquity and continuity, the peculiar distinction, above all other guilds, of being one of the principal connecting links in that chain of evidence which proves that the modern social cult, known as the Society of Free and Accepted Masons, is lineally descended from the old Fraternity of Masons which flourished in the early days of monastic architecture, now known by the inappropriate title of Gothic.

The history of this Company will I think conclusively prove that the traditions and moral teachings of the old Fellowship which undoubtedly existed in Britain in the 12th and 13th centuries, were preserved by the Masons Company of London, after the downfall of the Church, in 1530, until the middle of the 17th century - at which period non-operative masons and others carried on the old Society with considerable energy, their participation culminating, in 1717, in the establishment of a Grand Lodge, and the subsequent rapid formation of Lodges in all parts of the country." Maybe I shall later return to an examination of the evidence by which Bro. Conder proposes to prove his point. It was with such a thought in mind that I purposely refrained from using on this occasion his temptingly quotable volume.

"The Cathedral Builders" by Leader Scott is also not a readily obtainable book. For my own choice I can get along very well with a substitute, "The Comacines, Their Predecessors and Their Successors." Written by Bro. W. Ravenscroft in most readable style - its brevity is the only fault I can see in it. The publisher is Elliot Stock, 62 Paternoster Row, E.C., London. Bro. Ravenscroft shows the symbols of the Comacines have a pertinent interest to Freemasons, as in the case of the lion, the knot of Solomon, the cable tow, etc.

In Mackey's Encyclopedia, published by the Masonic History Co. of New York, look up the following references: Mysteries, Ancient; Osiris, Mysteries of; Egyptian Mysteries; Cabiric Mysteries; Orphic Mysteries; Cavern; Essenes; Comacines; Druses; Druidical Mysteries; Culdees; Chaldeans; Roman Colleges of Artificers; Guilds; Cologne, Charter of; Crusades; Oath of the Gild; Stone Masons of the Middle Ages; Strict Observance; Hund, Baron von; etc.

The Ars Coronatorum or transactions of the Quatuor Coronati Lodge of London have scattered through their scholarly pages much of the keenest degree of interest in this line of investigation. A complete

index is very desirable. The series of volumes is also very rare. Stray copies and partial sets are occasionally to be obtained. My reference to the practical use of the mosaic pavement in laying out a building is borne out by a paper in the "Ars" by Sir Caspar Purden Clarke whose experience in the Orient enabled him to see this method actually employed by the Eastern workmen.

My brother engineers may be also interested in the fact that in an interview with the famous builders of bridges, Gustave Lindenthal, he explained the probable method by which the early builders managed to design safe constructions for their remarkably daring edifices, aqueducts and so forth. At that time the structural analysis by mathematical means was of course not so developed as at the present day. A method whereby weights suspended by cords; a sort of inverted balance, probably gave the early builders practical foothold for finding the direction and amount of the forces to be withstood by their structures. Such methods and the general system of proportions for buildings in common use were doubtless transmitted secretly to pupils and sworn associates. Here would be another means for the mutual protection and also for profitable prominence to clients of the craftsmen.

My few suggestions above are by no means intended to exhaust all the sources of information on this subject. There are many others and I do not pretend to have enumerated what some of my brethren will consider obvious and of consequence. But as I shall come back to this topic, and as I hope to deal then with matters mentioned in certain of the foregoing references I take the opportunity of calling attention to them now.



FREEMASONRY AND THE COMACINE MASTERS

By Bro. H.L. HAYWOOD, 1923

In a chapter on the Roman Collegia published last June I referred briefly to the Comacine builder guilds as forming a bridge between the ancient classical culture of Rome and the medieval civilization which grew up after the barbarian invasions had ceased, leaving Europe in a state of more or less quiet. It is now in order to proceed farther into that subject, for it is one that will pay careful examination, especially since so much is being written about it these days pro and con. One friend and brother, who has a name among Masonic scholars, exclaimed in a recent letter, "I have grown weary of hearing about those blessed Comacines, and how Freemasonry sprang out of their loins, and how they kept the light burning in the Middle Ages.

The truth is we know nothing about them." I could not agree with this colleague because he is undoubtedly wrong in saying that we know nothing about the Comacine masters - we know a great deal - but I could understand why he should be so impatient of those enthusiasts who have been claiming far more for the Comacines than the facts warrant. It will not be our purpose here to attempt to settle the problem one way or another; a setting forth of such facts as are known, with a brief

sketch of the theory concerning their bearing on the history of Freemasonry, will satisfy our present needs.

The Comacine theory was first brought to the attention of the English-speaking Masonic world by a woman, Mrs. Lucy Baxter, who, writing over the penname of "Leader Scott", published in 1899 a remarkable volume entitled *The Cathedral Builders; The Story of a Great Masonic Guild*, with eighty-three illustrations, issued by Simpson Low, Marston and Company, London. The book is now unfortunately out of print, and growing more scarce all the while, with a rapidly mounting price.

This work of 435 pages was followed in 1910 by a kind of codicil, in the shape of a small volume of eighty pages, by our faithful and beloved friend, Brother W. Ravenscroft, called *The Comacines, Their Predecessors and Their Successors*, afterwards published as a serial in *THE BUILDER*, along with many illustrations, and then reissued in book form. Except for scattered references in histories and encyclopedias these two books comprise the sole literary sources for English-speaking Masons, but there is quite an abundant literature on the subject in Italian, some of which should be translated and published in America.

I. HISTORY OF THE COMACINES

As we have already seen, the arts and crafts of the Roman Empire were rigidly organized into guilds, or *collegia*, each of which had in monopolistic control some one business, profession or handicraft. These were destroyed by the barbarians along with the towns and communities in which they were located, but a few of them, at Constantinople and in Rome particularly, survived the holocaust. It is believed that a collegium, or a few collegia, of architects and their workmen continued in the diocese of Como, situated in the Lombard kingdom of Northern Italy, on and about the lovely Lake Como, which included the districts of Mendrisio, Lugano, Bellinzona and Magadino. Why they remained there is a mystery, but it is believed that the presence of large stone quarries in that region was one reason, and that the strength and relatively high development of the Lombardic state was another. This region, many suppose, remained their seat and center for centuries; hence, their name, "Comacini."

"The expression 'magistri Comacine'," writes Rivoira in his magnificent *Lombardic Architecture* (Vol. 1, p. 108), "appears for the first time in the code of the Lombard king, Rotharis (636-652), where, in the laws numbered CXLIII and CXLV, they figure as Master Masons with full and unlimited powers to make contracts and subcontracts for building works; to have their collegantes or 'colleagues' partners, members of the guild or fraternity, call them what you will - and lastly, their serfs (*servi*) or workmen and labourers." Rivoira says that in the region of Como guilds, or *collegia*, had never come to an end, and that many stone, marble and timber yards existed there to attract such workmen.

In his *History of Italian Architecture* Ricci states that the Comacine guilds were made free and independent of medieval restraints and set at liberty to travel about at will, but that statement has received no confirmation in Papal Bulls, the Acts of the Carolingian Kings, or in any of the authentic annalists, though search has often been made, and was made at Rome long before there existed any prejudice against Freemasonry in that quarter. The Comacines extended their influence and activities in the same way as other guilds, by invitation and contract, and by organization of lodges in new towns.

When St. Boniface went to Germany as a missionary, Pope Gregory II gave "him credentials, instructions, etc., and sent with him a large following of monks, versed in the art of building, and of lay brethren who were also architects, to assist them." Italian chroniclers say that when the monk Augustine was sent in A.D. 598 as a missionary to convert the British, Pope Gregory sent along several Masons with him, and that Augustine later on sent back for more men capable of building churches, oratories and monasteries.

Leader Scott believes that in both these instances the workmen sent were Comacine masters and bases her contention on the evidence of building methods and styles employed. Similarly, she traces the Comacines into Sicily, Normandy, and into all the large centers of Southern Italy, in this way explaining how, by a gradual circling outward, the Comacine fraternity of builders came at last to work in nearly all parts of Europe and Britain.

On page 159 of her book Leader Scott gives a valuable summary of the history of the Comacines, basing it largely, one may suppose, on Merzario's *I Maestri Comacini*, Vol I, a treatise that should by all means be translated and published in this country.

"Let us restate the argument briefly-

"1. When Italy was overrun by the barbarians, Roman Collegia were everywhere suppressed.

"2. The architectural college of Rome is said to have removed from that city to the republic of Comum.

"3. In early medieval times, one of the most important Masonic guilds in Europe was the Society of Comacine masters, which in its constitution, methods and work was essentially Roman, and seems to have been the survival of this Roman college.

"4. Italian chroniclists assert that architects and masons accompanied Augustine to land, and later Italian continental writers of repute adopted that view.

"5. Whether this is proved or not, it was customary for missionaries to take in their train persons experienced in building, and if Augustine did not do so, his practice was an exception to what seems to have been a general rule. Besides, a band of forty monks would have been useless to him unless some of them could follow a secular calling useful to the mission, for they were unacquainted with the British language and could not act independently.

"6. Masonic monks were not uncommon, and there were such monks associated with the Comacine body; so that qualified architects were easily found in the ranks of the religious orders.

"7. From Bede's account of the settlement of Augustine's mission in Britain, it seems clear that he must have brought Masonic architects with him.

"8. Gregory would be likely to choose architects for the mission from the Comacine Order, which held the old Roman traditions of building, rather than those of a Byzantine guild, and the record of their work in Britain proves that he did.

"9. In Saxon as in the earlier Comacine carvings there are frequent representations of fabulous monsters, symbolical birds and beasts, the subjects of some of these carvings being suggested, apparently, by the Physiologists, which had a Latin origin.

"10. In the writings of the Venerable Bede and Richard, Prior of Hagustald, we meet with phrases and words which are in the Edict of King Rotharis of 643, and in the Memoratorio of 713 of King Luitprand, which show that these writers were familiar with certain terms of art used by the Comacine masters."

If this account be true it is of inestimable importance to us as giving an explanation of how the arts of civilization, long supposed to have become extinct during the Dark Ages, were never extinct at all but were continued in preservation by the workmen and artists in the Comacine guilds. Those men were more than builders, for they were skilled in many other crafts beside, and understood sculpture, painting, Cosmati work or mosaic, wood work and carving, and also, it may well be, literature and music, along with many other accomplishments belonging; to the civil arts. Like one ship crossing a stormy sea into which all its sister vessels had sunk, the organization of the Comacine masters preserved the ark of civilization until such time as the hurricane cleared from Europe and the seething barbarian tribes themselves became ready for peace and communal life.

If there is any unbroken continuity in the history of architecture, if builder guilds of a more modern period can trace any of their arts, traditions and customs back to ancient times, it is through the Comacines that the chain was kept unbroken in the Dark Ages.

It must not be supposed that all this has as yet been solidly established; the Comacine Theory continues to be a theory. Rivoira, who is always so careful, is cautious against accepting too much. He says that we know little about their manner of organization, or about the terms connected with them, schola, loggia, etc. But even so he attributes to them great historical importance, not only as serving as a link with the ancient collegia, but also as paving the way for the magnificent renaissance of art and civilization which as seen in our first chapter in this series, burst into flower in Gothic architecture. His following words bear witness to that.

"Whatever may have been the organization of the Comacine or Lombard guilds, and however these may have been affected by outward events, they did not cease to exist in consequence of the fall of the Lombard kingdom. With the first breath of municipal freedom, and with the rise of the new brotherhoods of artisans, they, too, perhaps, may have reformed themselves like the latter who were

nothing but the continuation of the 'collegium' of Roman times preserving its existence through the barbarian ages, and transformed little by little into the medieval corporation. The members may have found themselves constrained to enter into a more perfect unity of thought and sentiment, to bind themselves into a more compact body, and thus put themselves in a condition to maintain their ancient supremacy in carrying out the most important building works in Italy. But we cannot say anything more. And even putting aside all tradition, the monuments themselves are there to confirm what we have said."

Merzario, not quite as cautious as Rivoira, bears witness in the same manner:

"In this darkness which extended over all Italy, only one small lamp remained alight, making a bright spark in the vast Italian necropolis. It was from the Magistri Comacini. Their respective names are unknown, their individual works unspecialized, but the breath of their spirit might be felt all through those centuries, and their name collectively is legion. We may safely say that of all the works of art between A.D. 800 and 1000, the greater and better part are due to that brotherhood - always faithful and often secret - of the Magistri Comacini. The authority and judgment of learned men justify the assertion."

Signor Agostino Segredio is similarly convinced, and so expresses himself in a passage quoted on page 56 of Ravenscroft's *The Comacines*:

"While we are speaking of the Masonic Companies and their jealous secrecy we must not forget the most grand and potent guild of the Middle Ages, that of the Freemasons; originating most probably from the builders of Como (Magistri Comacini). it spread beyond the Alps. Popes gave them their benediction, monarchs protected them, and the most powerful thought it an honour to be inscribed in their ranks. They with the utmost jealousy practised all the arts connected with building, and by severe laws and penalties (perhaps also with bloodshed) prohibited others from the practice of building important edifices. Long and hard were the initiations to aspirants, and mysterious were the meetings and the teaching, and to enable themselves they dated their origin from Solomon's Temple."

And so also Leader Scott, who Sums up the matter in a sentence:

"Thus, though there is no certain proof that the Comacines were the veritable stock from which the pseudo-Freemasonry of the present day sprang, we may at least admit that they were a link between the classis Collegia and all other art and trade guilds of the Middle Ages."

Brother Joseph Fort Newton accepts this interpretation in *The Builder's*, where, on page 86, he writes:

"With the breaking up of the College of Architects and their expulsion from Rome, we come upon a period in which it is hard to follow their path. Happily the task has been made less baffling by recent research, and if we are unable to trace them all the way much light has been let into the darkness. Hitherto there has been a hiatus also in the history of architecture between the classic art of Rome, which is said to have died when the empire fell to pieces, and the rise of Gothic art. Just so, in the story the builders one finds a gap of like length, between the Collegia of Rome and the cathedral artists.

While the gap cannot, as yet be perfectly bridged, much has been done to that end by Leader Scott in *The Cathedral Builders; The Story of a Great Masonic Guild* - a book itself a work of art as well as of fine scholarship. Her thesis is that the missing link is to be found in the Magistri Comacini, a guild of architects who, on the break-up of the Roman Empire, fled to Comacina, a fortified island in Lake Como, and there kept alive the traditions of classic art during the Dark Ages; that from them were developed in direct descent the various styles of Italian architecture; and that, finally, they carried the knowledge and practice of architecture and sculpture into France, Spain, Germany and England. Such a thesis is difficult, and from its nature not susceptible of absolute proof, but the writer makes it as certain as anything can well be."

On the other side are authorities who deny the existence of any such fraternity as the Comacines, or else give them a minor place in the history of medieval architecture. R.F. Gould, in the original edition of his *Conche History*, page 105, speaks his mind clearly:

"At the present day the idea of there having been, in the early part of the thirteenth century, Colleges of Masons in every country of Europe, which received the blessing of the Holy See, under an injunction

of dedicating their skill to the erection of ecclesiastical buildings, may be dismissed chimerical. Though I must not forget that, according to the well-known and highly imaginative Historical Essay on Architecture (1835) of Mr. Hope - who greatly expands the meaning of two passages in the works of Muratori - a body of traveling architects, who wandered over Europe during the Middle Ages, received the appellation of Magistri Comacini, or Masters of Como, a title which became generic to all those of the profession.

The idea has been revived by a recent writer, who believes that these Magistri Comacini were a survival of the Roman Collegia, that they settled in Como and were afterwards employed by the Lombard kings, under whose patronage they developed a powerful and highly organized guild, with a dominant influence on the whole architecture of the Middle Ages (The Cathedral Builders). But, even if such a theory had any probability, it would be far from clearing up certain obscurities in the history of medieval architecture, as the author suggests would be the case. Interchanges of influence were not uncommon, but the works of local schools present far too marked an individuality to render it possible that they could owe much (if anything) to the influence of any central guild."

On page 175 of the same work Gould refers to George Edmund Street as saying that such a theory as that of the Comacines "seems to me to be altogether erroneous"; Wyatt Papworth as saying that "I believe they never existed"; and on the preceding pages prints a long excerpt from Dr. Milman to the same effect.

It appears to me that this opposition is a reaction to an exaggeration of the Comacine argument. Leader Scott does not claim for them that they themselves laid out European civilization, or founded Gothic architecture (as Dr. Newton appears to do, and which is most certainly an error), or that the founding of all the medieval architectural styles was their work; she holds merely that in and around Lake Como there long existed a guild of architects, and to this guild traced many influences; their influence in various lands she suggests by way of cautious tentative theories, and never wearies of warning her reader that she is feeling her way through the dark; and she believes that the history of this Comacine guild may be traced back to very ancient days, and may be very probably linked on to the history of the Roman collegia.

II. THE COMACINES AND FREEMASONRY

We Masons have long ceased to be moved by the vulgar desire to claim for our Fraternity an impossible antiquity, as if it had been organized by Adam in the Garden of Eden, or was, as one old worthy expressed it, diffused through space before God created the world. Freemasonry is old enough as it is, and honourable enough, not to require that we embellish it by a fabulous lineage. We know that it came into existence gradually, like everything else in our human world, here a little and there a little, and that it was no more miraculous in the past than it is now. At the same time we are interested to observe the rise and prosperity of organizations similar to it, or prophetic of it, wherever or whenever they may have come into existence. The use of cooperation and of fraternity, the employment of the device of secrecy and loyalty to aims above the present moment, the contemplation of such endeavors by our striving fellow men, toiling in the dim twilights of life, is always an inspiration, and helps to set aglow the ideals of our own Masonry hidden away in the recesses of our souls.

It is from such a point of view, I believe, that we should look upon the story of the Comacines; I have not been able to persuade myself that they were in any accurate use of the word Freemasons, or that our own Fraternity has had any but the most tenuous and general historic connections with the lodges of those old masters. The story of our Craft is intertwined with the history of architecture, so that any new light on the latter helps us the better to understand the evolution of the former; in this sense, and in the sense defined just above, the story of the Comacines is of value to us, but not as comprising a chapter in the known veridical history of Masonry. The Comacine guild was in many respects similar to the Masonic guilds that came after, and which served as the roots from which Symbolical Masonry ultimately developed, but to see in the Comacine guild the immediate parent of the Masonic guild is not possible, it seems to me, unless we are to trust too much to imagination or are willing to stretch the word "Freemasonry" to mean more than it should.

My own theory, which will be elaborated step by step as these chapters proceed, is that Freemasonry strictly so-called originated in England and in England only that it had its gradual rise among the guilds that grew up with Gothic architecture; that a germ of moralism, religion and ceremonialism in those guilds, chancing to find itself in a favouring environment, out-grew the operative element until in the

seventeenth century lodges began to become wholly speculative; that in this time of transition new elements were introduced from certain occult sources; and that this evolution culminated at last in 1717 with the founding of the Mother Grand Lodge at London, from which all modern Freemasonry has been subsequently derived. I have not been able to satisfy myself, though I have had the will to try, that our Masonry was given to us by the Comacine masters.

Leader Scott herself, whose knowledge of Freemasonry was even less than her opinion of it, was very careful not to confuse the Freemasonry of today with what she rather loosely (too loosely, one may think) calls the "Freemasonry" of the Comacine guild. The passage in which she expresses herself is almost always quoted only in part; I shall give it in full, not only as showing her own theory of the historical connections between the two, but also as revealing her unfortunate lack of knowledge of Masonry as it exists today. The passage quoted begins on page 16 of her book:

"Since I began writing this chapter a curious chance has brought into my hands an old Italian book on the institutions, rites and ceremonies of the Order of Freemasons. Of course the anonymous writer begins with Adoniram, the architect of Solomon's Temple, who had so very many workmen to pay that, not being able to distinguish them by name, he divided them into three different classes, novices, operatori and magistri, and to; each class gave a secret set of signs and passwords, so that from these their fees could be easily fixed and imposture avoided. It is interesting to know that precisely the same divisions and classes existed in the Roman Collegium and the Comacine Guild - and that, as in Solomon's time, the great symbols of the order were the endless knot or Solomon's knot, and the 'Lion of Judah.'

"Our author goes on to tell of the second revival of Freemasonry, in its present entirely spiritual significance, and he gives Oliver Cromwell, of all people, the credit of this revival! The rites and ceremonies he describes are the greatest tissue of medieval superstition, child's play, blood-curdling oaths and mysterious secrecy with nothing to conceal that can be imagined. All the signs of Masonry without a figment of reality; every moral thing masquerades under an architectural aspect, and that 'Temple made without hands' which is figured by a Freemason's lodge in these days. But the significant point is that all these names and Masonic emblems point to something real which existed at some long-past time, and, as far as regards the organization and nomenclature, we find the whole thing in its vital and actual working form in the Comacine guild.

Our nameless Italian who reveals all the Masonic secrets, tells us that every lodge has three divisions, one for the novices, one for the operatori or working brethren, and one for the masters. Now wherever we find the Comacines at work we find the threefold organization of schola or school for the novices, laborerium for the operatori, and the Opera or Fabbrica for the Masters of Administration.

"The anonymous one tells us that there is a Gran Maestro or Arch-magister at the head of the whole order, a Capo Maestro or chief master at the head of each lodge. Every lodge must besides be provided with two or four Soprastanti, a treasurer and a secretary-general, besides accountants. This is precisely what we find in the organization of the Comacine lodges. As we follow them through the centuries we shall see it appearing in city after city, at first fully revealed by the books of the treasurers and Soprastanti themselves, in Siena, Florence and Milan.

"Thus, though there is no certain proof that the Comacines were the veritable stock from which the pseudo-Masonry of the present day sprang, we may at least admit that they were a link between the classic Collegia and all other art and trade Guilds of the Middle Ages."

The analogies between the two briefly referred to in this quoted passage, might be expanded. The Comacines had lodges, Grand Masters, secrets (they kept a secret book called L'Arcano Magistero), wore aprons, kept a chest, dispensed charity, possessed means of identification, and employed much symbolism of which some items are familiar to us, as King Solomon's knot the Lion of Judah, the two Great Pillars "J" and "B"; square, compasses, mosaic pavement, etc. Also there was a certain gradation among them, similar to our degrees, though I have failed to discover any evidence of an initiation.

Brother Ravenscroft, with whom one is loathe ever to disagree and who continues his researches in this field, may be right in thinking that some ancient Masonic traditions, particularly such as had to do with Solomon's Temple, were preserved and transmitted to us out of antiquity by the Comacines. It is a fascinating theory to which future discoveries may bring more convincing proof; it would seem to me, if I may again express a private opinion, that two facts tell heavily against such a theory; one is that these traditions, most of them at least, have always been preserved in the Scriptures and

therefore available at any time; and, what is more important, there was no known connection between the Comacine guild, which did its own work in Italy where Gothic never became established, and the guilds among which Gothic grew up.

The whole Comacine question, so far as speculative Freemasonry is concerned, it thus appears, remains in the air, or, if one prefers the figure, on the knees of the gods. This means that there is much work remaining to be done by students of today, who will find themselves, if they will turn their attention to medieval architecture and its history, in an enchanted realm.



Important News

Dear Brethren,

Our Secretary's General staff is working hard to ensure that this newsletter is prepared and sent out to all of you on a regular basis. We urge you all to send in any items which you may feel are of interest to the thousands of brethren who receive this newsletter. Although we cannot always guarantee publication we can certainly promise not to if you do not send it!

We will not publish your name if you do not wish us to but please enclose your details to prove authenticity. We look forward to receiving your input.

From the staff of the Office of the Secretary General, Masonic High Council

All enquiries, submissions and articles should be sent to the attention of the:

**Secretary General
Masonic High Council**

e-mail: masoniccouncil@gmail.com

"We are unable to return material submitted by individual brethren. Any submissions which are not signed will not be considered for publication."

THE CRAFT FREEMASONRY
Est. 2005

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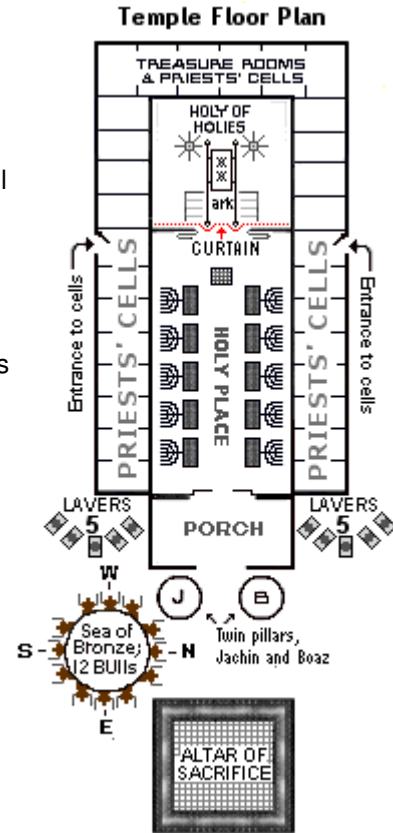
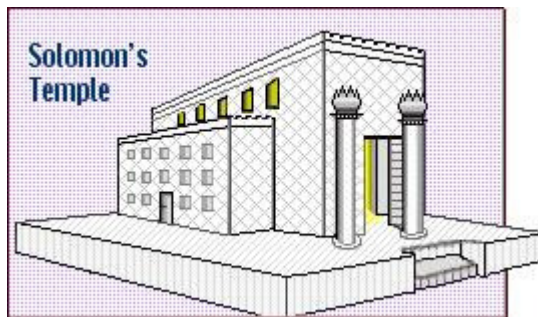
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The floor plan: does it reveal a temple with a *human form* ?

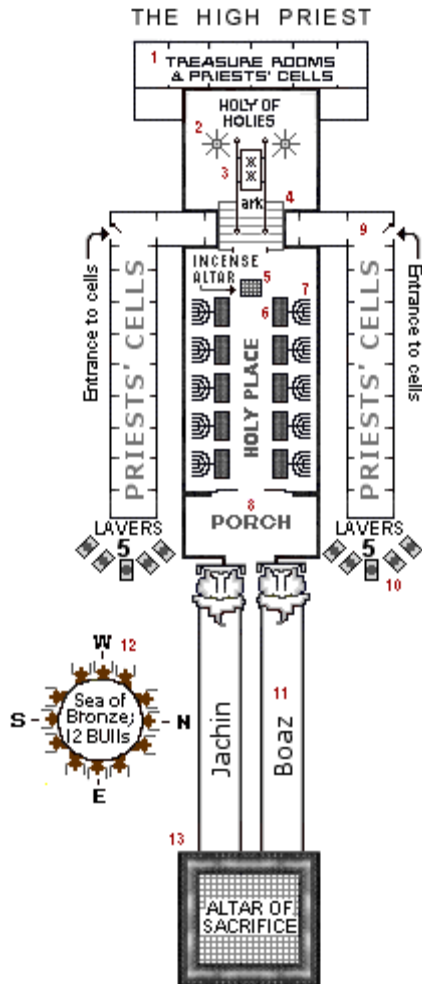
The greatest secret of King Solomon's temple is that it may have been constructed in the hidden form of a human body. Its architectural floor plan, in conjunction with the arrangement of its furnishings, reveals a "Temple Man" composed of three biblical figures: the Levitical High Priest, Jacob and a "Metallic Messiah." All three appear in a single composition, with one figure imposed atop the other. The measurements and description of the Temple (Heb., *ha mikdash*) are given in the Tanach (Old Testament) in I Kgs 6:1-35, and II Chr. 3:1-17, which is still our best source of information about this ancient (circa 950 BC) structure. Based primarily on these verses, various Jewish, Christian and secular reference works depict the holy house as a rectangular building with a triple-tiered row of cells wrapping around three of its sides: north, south and west, and with the entrance (but no cells), toward the east. See two drawings on this page. It should not be confused with the Second Temple built by King Herod about 20 BC and destroyed by the Romans in AD 70.



Importance of *tabnit*, the 'plan'

The key to the Temple's (or Mishkan's, i.e. tabernacle's) secrets is in the (floor) plan and layout of its furnishings. The "plan" or "pattern" (Heb., *tabnit*) of the structures and their furniture is mentioned I Chr. 28:11, 12,18,19 and Ex. 25:9, 39, 40. *Tabnit* is also translated as *design, structure, figure, form, likeness, and shape*. The Mishkan was the precursor of the Temple. Thus, in Dt. 4:16-18 the Israelites are forbidden making any likeness, form, or figure of a human or beast for worship. In Ezk. 8:10 the prophet sees repulsive forms or figures of creeping beasts, however in 8:3 he is lifted up by the form or figure of God's hand, or an angel's (see also 10:8). In Ps. 144:12 sons and daughters are compared to choice cut stones giving shape or form to a palace (see the Jewish Publication Society's *Tanakh*).

Tabnit generally refers to the *form* of something. King David received Divine inspiration for the *form*, i.e., plan or pattern of the Temple. And before him, at Sinai, Moses heard God's verbal instructions for the form of the Mishkan, *Tabnit* is related to *banah* which means *to build* a structure or house — or to raise children, since a "house" may also refer to a family. Thus, in Ru. 4:11 Rachel and Leah, the two wives of *Jacob* (later renamed *Israel*), are called the "builders" of the House of Israel. This is how *tabnit* directly and indirectly relates to buildings, ordinary houses, the House of God (i.e., the Temple), and humans — and their structure, form or figure.



The High Priest as Temple Man

At left is the Temple Floor Plan from the previous page now transformed into a figure of the Levite High Priest. Within the figure are 13 red numbers which are briefly explained below. All are in sequence except for nine (9).

1. TREASURE ROOMS, PRIESTS' CELLS, *west side* – Gold and silver bullion was kept in the Temple (I Kgs. 7:51) possibly in its western cells. These form the High Priest's turban (Heb., *misnepet*). The common priest's cap was more globular, like an inverted cup.
2. TWO LARGE STARS – These are two 10-cubit tall cherubs of goldplated olive wood (I Kgs. 6:23), they form Temple Man's eyes.
3. THE ARK of the Covenant – This was a goldplated chest with a solid gold lid topped by two small cherubs (small stars). The chest is his nose. Its *poles* were attached to its long sides rather than its short ones. They were drawn forward, I Kgs. 8:8, after the Ark was installed in the Holy of Holies and depict extended nostrils.
4. STAIRWAY – A short staircase led from the Holy Place to a slightly elevated Holy of Holies. The stairway is his neck/throat.
5. INCENSE ALTAR – This small goldplated altar (I Kgs. 6:22) is the heart. Its sweet-smelling smoke depicts prayer and the spiritual life.
6. TABLES OF THE SHOWBREAD – On these goldplated tables (I Kgs. 7:48) were bread and wine, symbolizing *flesh and blood*, i.e., the humanity of national Israel, the High Priest, and the Messiah.
7. THE LAMPS – These (II Chr. 4:7) provided light while portraying a Tree of Life. Their seven flames each stand for the seven days of Creation Week and also the seventy nations of the world. Light may symbolize divine knowledge and the spirit of God.
8. THE PORCH – This antechamber, the *ulam*, (I Kgs. 6:3, II Chr. 3:4) corresponds to the human pelvis (hips) and depicts procreation, or more specifically, birthing (parturition), because this is the area of the genital organs.
9. PRIESTS' CELLS, *south and north sides* – These form the arms. Only one entrance is named (I Kgs. 6:8) but Ezk. 41:11 includes a second. The entrances correspond to the onyx stones the High Priest wore on his left and right shoulders. Each was engraved with the names of six Israelite tribes, twelve names total, Ex. 28:9-12.
10. TEN LAVERS – Five bronze lavers were on the north and five on the south near the Porch. These signify the ten fingers of the hands. They were for washing off any residue of blood in the sacrificial meats (I Kgs. 7:38; II Chr. 4:6). They were mounted on wheeled carts and each laver held 40 baths of water.
11. JACHIN, BOAZ – These large bronze pillars by the Porch were named Jachin and Boaz (II Chr. 3:17) and are the Temple Man's legs. Viewed standing, they portray two plants or trees and also the two kings, David and Solomon.



12. SEA OF BRONZE, TWELVE BULLS – This huge laver held 2000 or 3000 baths of water and was for the priests to wash their hands and feet (II Chr. 4:2). The laver depicts the basin of the Red Sea. Water too may depict God's spirit and knowledge but also conception, and union (devekut) with him. The twelve bulls (v.4) are the twelve tribes of Israel.

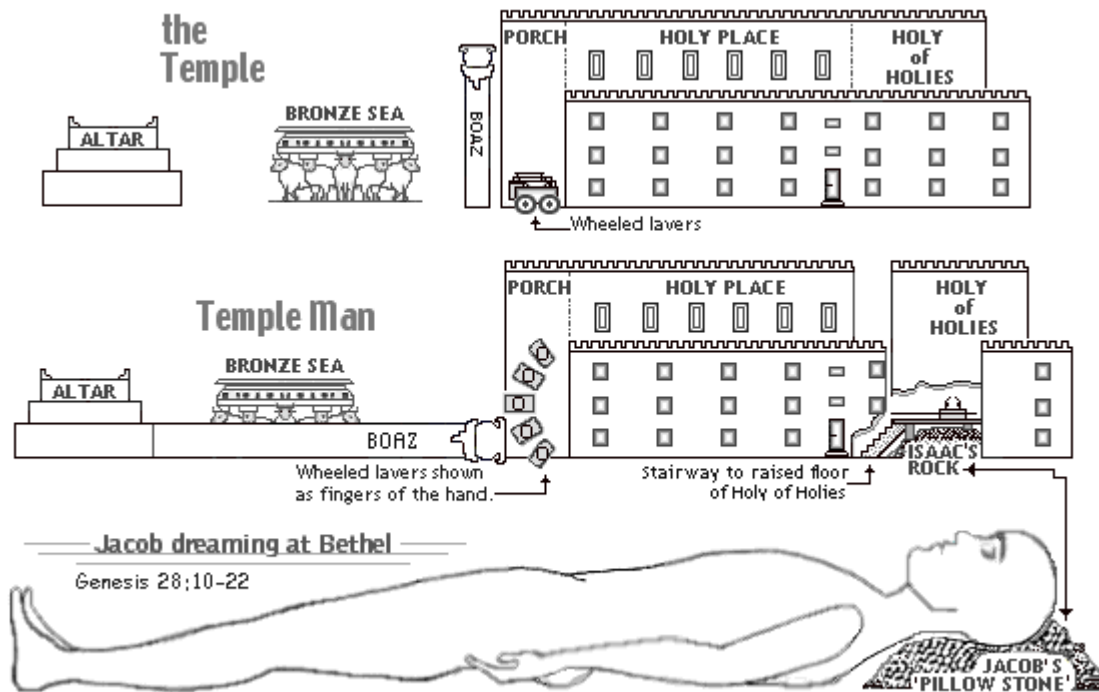
13. THE SACRIFICIAL ALTAR – This (II Chr. 4:1) is the Temple Man's feet, and also a king's square footstool. The Altar signifies election/separation, war and conquest (victory), atonement for sin, and national Israel's marriage to the Lord.

Garments of White Outside, Gold Inside

The exterior of Solomon's temple, like the Second Temple built by Herod centuries later, was made of the brightest white limestone blocks. Their color corresponds to the High Priest's "Garments of White" worn on Yom Kippur, the Day of Atonement. On the remaining days of the year, however, he wore the "Garments of Gold" and these correspond to the Temple's gold interior. In his book, *Temples and Temple Service in Ancient Israel* (1985), pp. 169- 171, Professor Menahem Haran of the Hebrew University, Jerusalem, provides some details of how the furnishings of the Mishkan (Tabernacle) correspond to the garments of the High Priest. Some Christian scholars have noted this too. Ezekiel 16:10 - 14 portrays national Israel as a woman (wife of God) dressed in the furnishings of the Tabernacle which gradually transforms into the Temple (v.14).

Jacob's Dream and the Temple

Jewish tradition tells us that Jacob (forefather of the twelve tribes) saw the Temple in advance in his dream at Bethel. After seeing angels ascending and descending on a stairway, he says in Genesis 28:17, "This is none other than the *house of God* ...," and in v. 19 renames the place *Beth-El*, House of God, which is a frequent biblical designation for the Temple. As shown below, Jacob's raised head corresponds to an elevated Holy of Holies and his 'pillow stone' (v. 11) to the *Even Shetiyah* or "Foundation Stone" where Abraham had earlier bound Isaac (22:9 -11). In other words, as he slept – unbeknownst to him – his head and body prophetically became a model for the Temple which was built atop Mt. Moriah. Today this site is called Haram al-Sharif by the Arabs, and the Temple Mount by Jews and others.



Jacob Builds the Temple?

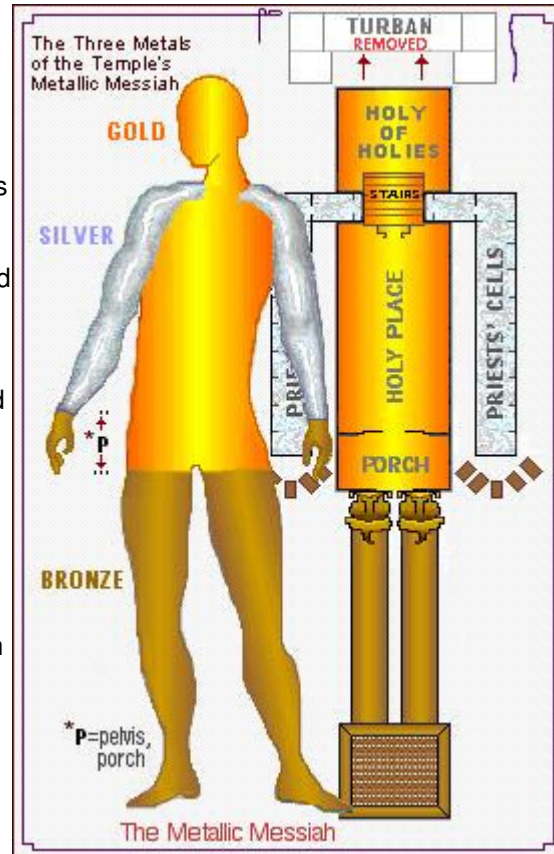
Why was Jacob given the dream at this time? Because, although he was fleeing the wrath of his brother Esau, he was also on his way to Mesopotamia to find a wife and create a *family*, i.e., a “house,” as explained before. Isaac practically ordered him to leave and start his own family (Gen. 28: 1, 2), he is told to go multiply and become an “assembly of peoples,” v. 3. His two wives are later called the “builders” of the House of Israel (Ru. 4:11). Jacob, therefore, built a *human* temple, a house of twelve tribes, and centuries later those twelve, with the aid of the Phoenicians, built Solomon’s stone temple which was called the ‘House of God’. Hence, the dream concerns the building of these two houses.

The Amazing Metallic Messiah

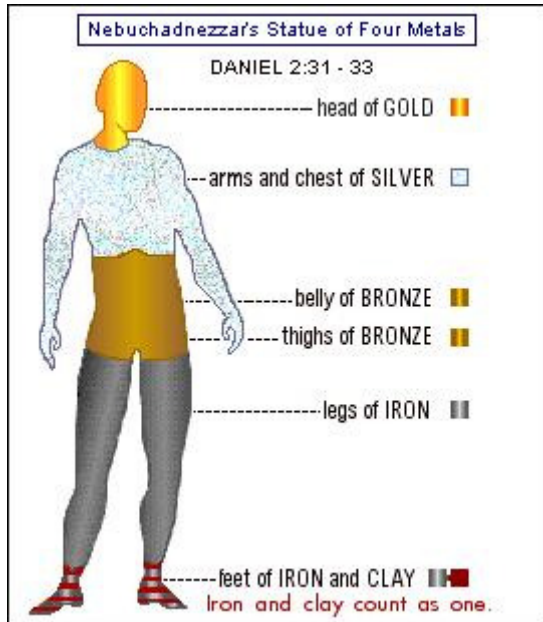
The illustration on the right shows how the metals of the Temple's *interior* relate to the High Priest's outer 'garments of gold' and reveal the Metallic Messiah (heavenly ruler). How do we know the metals have this secondary meaning? Because their type and order reflect those of King Nebuchadnezzar's metal statue, below, which itself symbolizes an unholy, secular world ruler.

For the interior goldplating of the Temple's Holy of Holies, Holy Place and Porch, see I Kgs. 6:20 - 22 and II Chr. 3:4 -10. For the bronze furniture outside see I Kgs. 7:15 - 27, 38 and II Chr. 4:1 -12. This gives the Metallic Messiah a head, torso and pelvis of gold, but hands, legs and feet of bronze. His silver shoulders and arms correlate with the silver plated cells ('houses') of I Chr. 29:3 - 5.

However, we remove the silver plated cells which form the turban (see at right) because we are viewing a nude man who is the counterpart of another nude figure, King Nebuchadnezzar's metallic statue, below. Hence, we compare one nude figure with another, not a clothed one with a nude one. Also excluded is the Sea of Bronze because it is not part of the natural human anatomy.



Nebuchadnezzar's Metal Statue - The account of this huge metal statue which King Nebuchadnezzar of Babylon saw in a dream is found in chapter 2:1 - 35 of the Book of Daniel, but our focus is primarily on vv. 31 - 33.

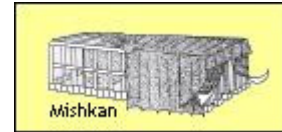


This statue, v. 31, of *four* metals has a head of gold, arms and chest of silver, belly and thighs of bronze, v. 32, legs of iron, v. 33, and feet of iron fused with baked clay, v. 33. The clay counts as one with the iron, so this man is made of four metals. However, Temple Man, i.e. the Metallic Messiah, consists of only *three* metals: gold, silver and bronze. These same three were also in the Mishkan (tabernacle), Exodus 25:3, 31:4; 35:5. But the four metals depict four successive world empires, standing for Man's ungodly earthly rule until the last days. Hence, as Man's rule is summed in one man of metal, so too God's forthcoming reign is portrayed in a single Metallic Messiah figure.

'Messiah' is a transliteration of *mashiach*, which means the *anointed* or *anointed one*. A Jewish king was 'anointed' by having olive oil – symbolizing illumination – poured on his head so that he might know how to rule his people. But Metallic Messiah (the Messiah) is anointed with God's spirit and rules worldwide from the Jerusalem Temple Mount.

The Mishkan (tabernacle): did it have a hidden human form?

Various writers have attempted finding a human figure in the Mishkan (tabernacle) built by Moses when the people received the Law at Sinai. Christians think they see Jesus in its furnishings and Jews a kabalistic Adam Kadmon in its floor plan. Is there a hidden human figure in it? Yes and No. What the floor plan reveals, rather, is *half* a man. An argument for the full figure of a man – no matter what some writers claim – cannot be convincingly made from its furnishings or floor plan. Only by examining the structure in retrospect – from the viewpoint of Solomon's temple – can such a figure perhaps be seen, and even then it is only a partial one. There is no complete Mishkan Man there, too many body parts missing. No eyes, hands, pelvis, legs, etc.



Priestly Cells and Silver Sockets

The Mishkan had only two main rooms instead of three, the Holy of Holies and Holy Place. No Porch. Its two rooms were half the size of the Temple's and one third its height. Everything in it was portable, including its foundation which was made of 100 silver 'sockets' and 5 bronze ones. The sockets were heavy metallic blocks with holes which held the Mishkan's frame, i.e. its walls, upright (Fig. D). It is the sockets' layout, figures A, B, and C, that reveals a partial man.

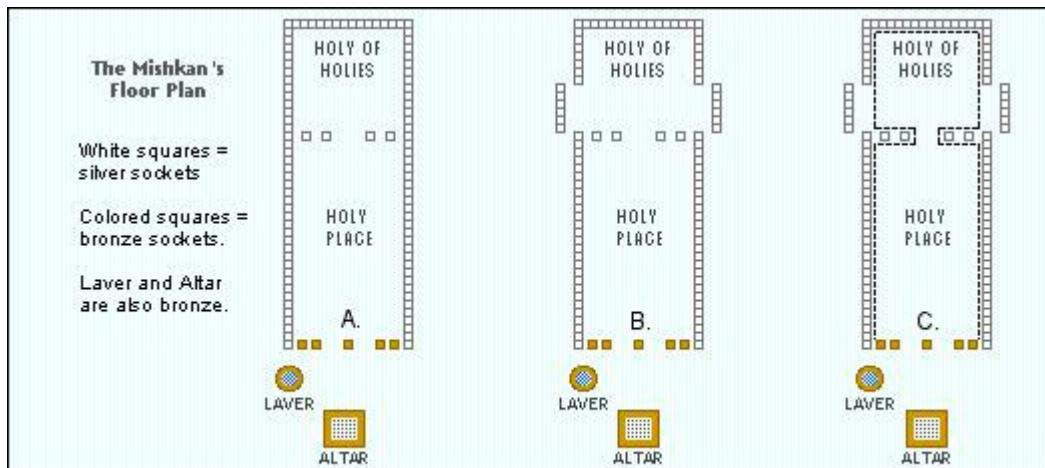
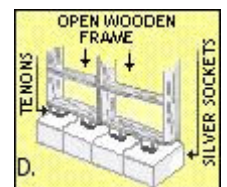


Figure A shows the Mishkan's floor plan of one hundred silver sockets and five bronze ones; Figure B, the outline of a man's head, torso, shoulders and arms; and Figure C merely makes the partial man more evident by addition of a perforated line.

The layout of the silver sockets is given in Exodus 26:19 - 36, and that of the bronze ones and their number (5) in v. 37. The number of silver sockets (100) is in 38:27. In 26:31 - 33 the curtain or veil which separated Holy of Holies from the Holy Place is mentioned (see v. 33) and we are told that this special curtain (*paroket*, meaning *separatrix*, the feminine of separator) was suspended by four goldplated pillars (i.e., posts or beams of acacia wood) which were inserted into four sockets of silver. These four sockets form the shoulders of Mishkan Man, figure C, above. But note this: there was *no silver* inside Holy of Holies or Holy Place of the Temple, only goldplated or solid gold objects were permitted in these two rooms which had goldplated walls.

However, silver *appears* to be inside the Temple's Holy Place when the priestly cells are arranged to form the arms and shoulders of Temple Man, and this is a clear indicator that the cells, some of which were store rooms, correspond to the silver sockets of the Mishkan, which itself had no cells at all. The cells also formed Temple Man's turban. The 100 silver sockets of the Mishkan and the 90 silver plated cells of the Temple relate to the ages of Abraham and Sarah when they had Isaac, but silver by itself relates to the priesthood and the sacrifices.



The Sexual Symbolism of the Temple

For certain, Solomon's temple displays sexual symbolism in quite specific ways, but not in the manner Bible scholars imagine. According to them, the twelve oxen which supported the enormous Sea of Bronze were fertility bulls, and the two bronze pillars, Jacob and Boaz, were phalli (male sex organs). They have been saying this for decades, and while they are partially right – there is sexual symbolism involved – they are also wrong in major ways.

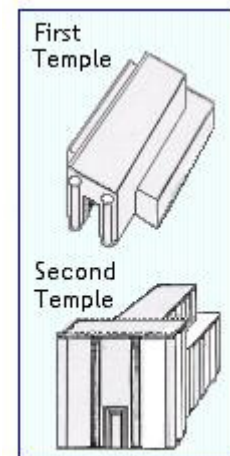
It might be asked, why would the Temple involve sex? – and the short answer is 1) because it displays a definite Edenic theme in its decorations and architecture and 2) Eden itself was a place of fertility, displaying the Creator's powers to produce all types of life in abundance and 3) the land of Israel, 'the Promised Land,' is biblically presented as a new Eden, and finally and most important of all, 4) the Divine plan for mankind's spiritual redemption is portrayed through the human birthing process. And since creating children involves sex, the Temple depicts human sexuality.

I do not intend explaining the above points, they are meant only as a broad answer, although I do have specifics in mind. The four deal with the question of *why*, Let us see *how* this is so. Forget notions of fertility rites and sacred prostitutes in pagan temples. The Temple design (see Ezk. 43:10, 11) includes human procreation, true, but as an analogy of redemption instigated by *teshuvah*, which means repentance and return. It is a clever and covert analogy in stone whose revelation was reserved for our time, I believe.

A Biblical Puzzle

Temple students have known for ages that there are some features of the Temple's description that appear contradictory or at least puzzling, and perhaps the most well known of these concerns the height of the Porch (*ulam*): was it 30 or 120 cubits high? To appreciate this puzzle and how it relates to the Temple's symbolism, compare the two temples at the right. The First is King Solomon's (circa 950 BC), and the Second (circa 20 BC – AD 70) is King Herod's. Herod was an Idumean (Edomite) and a descendant of slaves, not Jewish by blood.

Note that the Second Temple has a much wider front than the First, making its rooftop appear like an inverted letter **T**. This is because two chambers of knives were added to the Porch's interior, one chamber on left and another on the right. This turned the Second Temple into *Ariel*, the "lion of God," wide at the front, narrow at the back, so Jewish sources say. The two temples were about the same size, it seems, except for their height. Here and at other points the Second Temple deviated significantly from the inspired architectural plan given King David and passed on to his son Solomon. The *interior* of Solomon's temple was only 30 cubits high, Herod's 30-40, but with a 90 cubit Porch, a huge difference. But from the *exterior* Solomon's may have been 40 cubits tall (the Bible does not give exterior measures) and Herod's 40-50 with an 100 cubit Porch. Why this large difference in height between the two temples? – and is there any biblical authority for it?



King Herod's 100 Cubit Porch

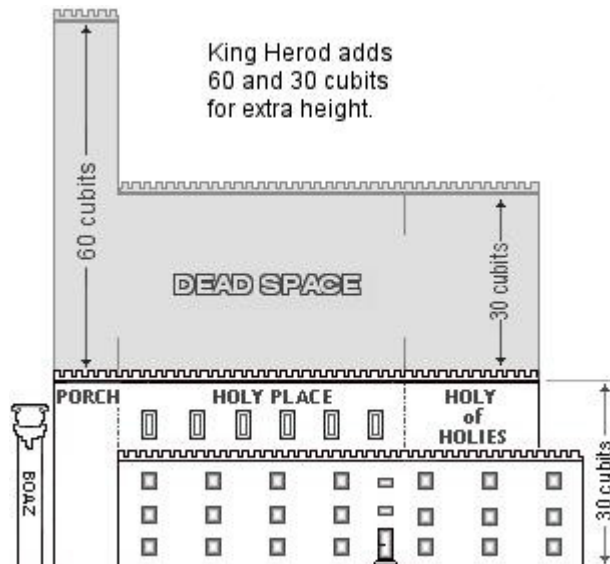
In a book whose title or author I no longer recall, except that it was written by a Jewish woman, it is said or implied that Herod set out to outdo Solomon. The First Temple was too short, he would build a taller one, and the biblical justification for it was II Chr. 3:4 where a height of 120 cubits is given for the Porch. This verse has given scholars head-aches because it cannot be easily reconciled with I Kgs 6:2 where height of the holy "house" (Holy of Holies and Holy Place combined) is recorded as

30 cubits. While it is true that the height of the Porch (ulam) is never specifically given, an 120-cubit height for any room is nowhere recorded either in the Book of I Kings. Only II Chronicles 3:4 (probably written by Ezra the prophet) contains this odd measurement. Here is how scholars treat it:

- 1) The verse is simply ignored – the most popular way of “explaining” Bible difficulties!
- 2) The chronicler was exaggerating the Porch’s height in order to inflate the Jewish national ego.
- 3) Some scribal error occurred. A scribe intended writing 20 cubits but wrote 120 instead.
- 4) Maybe the Porch was truly 120 cubits high, after all.

The first two points do not merit any commentary. As for point three, most Bibles, whether distributed by Jewish or Christian publishing houses, retain the Masoretic text with its 120 cubit height for the Porch. However, not too long ago the New International Version broke with this practice and now gives the height as 20 cubits. Its footnote informs us that some Syriac and Septuagint manuscripts contain this smaller number. This, of course, would make the Porch shorter than the remainder of the Temple building.

Pertaining to the last point (4), various scholars dismiss an 120 cubit Porch saying that a.) the Porch is nowhere called a *tower*, but *ulam*, which is always translated as porch, portico, hall or vestibule, and b.) a Porch this high would probably be unsafe in a strong wind because of its narrow base. But Herod avoided this problem by adding 30 cubits of height (dead space) to the rest of the building, thus bracing the 90 cubit Porch. Is point three (3) adopted by the NIV Bible the most logical one, then? I think not.

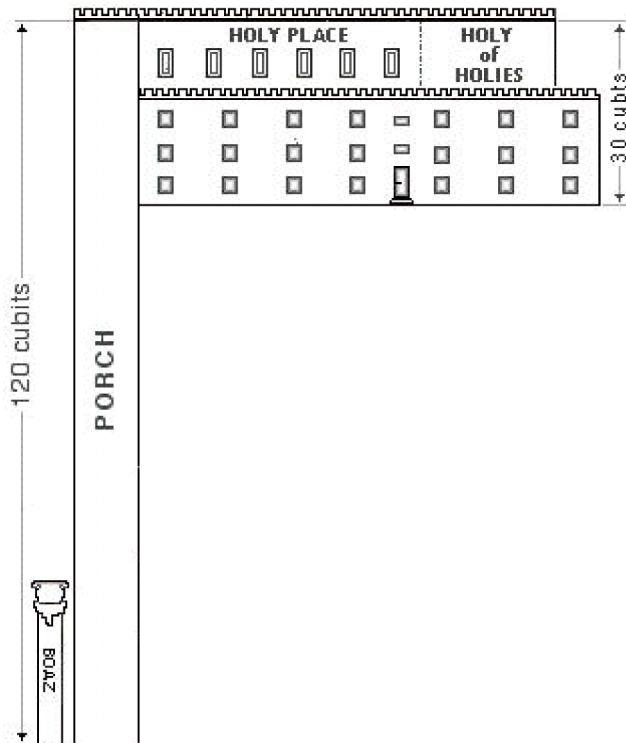


Drawing at right: Herod raised a whole new temple and added 60 cubits of mostly dead space to the Porch’s 30 cubit tall interior. But outside the Porch was 100 cubits high: $30+60+10= 100$ (the 10 includes 4 cubits for a parapet wall on the roof and 6 more for the foundation). In this manner Herod dwarfed Solomon’s Temple, but he did not necessarily build a better one.

Solving the Puzzle

Drawing at left: this shows what Solomon’s temple would look like with a height of 30 cubits (I Kgs 6:2) and a Porch of 120 (II Chr, 3:4), not very visually appealing. No ancient or modern architect would want to claim such a miscreation, the Porch is *four times* the height of the building!

Herod did not outdo Solomon with a taller building, however, because in constructing it, the Temple’s hidden and Divinely inspired anthropomorphic elements were erased. Jacob and Adam, the High Priest, or the Metallic Messiah cannot be found in Herod’s uninspired architectural manipulations. Bigger is not always better and this is one example. Yet, amazingly, the rabbis of his time – and even *today* – seemed to admire the Second Temple more than the First!



The solution concerning height lies in the Temple's symbolism of fertility. And to portray this fertility it was created as a miniature Garden of Eden, while at the same time depicting key events in Israel's history.

In this way the Temple had a universal aspect (Eden) and also a particular one (Israel). It was constructed on Jewish soil, yet it was to be a "house of prayer for all nations" (Isa. 56:7). Even Jesus recognizes this universal theme in Mark 11:17. And in Isa. 2:2-4 the prophet links the house of God (the Temple) with the name Jacob and a reference to all nations.

Therefore it should be no surprise that Adam's "deep sleep" while Eve was being created (Gen. 2:21, 22) corresponds to Jacob's sleep at Bethel. Jacob is the "Adam" of the Jews. Adam was a father of the world, Jacob the father of the Israelites. Jacob was fleeing his brother's wrath when he left for Mesopotamia, but he also had a second motive: to find a wife and start a family. And in the dream, the Lord assures him that he will have descendants whose number will be like the "dust of the earth," (28:14). In similar manner, Adam is given a wife so that he could be "fruitful and multiply, fill the earth" (1:28). Consequently for both men – one in the Garden and the other at Bethel – their sleep is associated with their wives and raising a family, 'building a house'. Adam builds the world; Jacob, national Israel, which is part of the world too. And all of this involves fertility, so we might say both men were super-fathers.

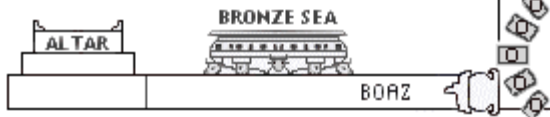
Yet there is a spiritual aspect to it all, which is namely this: they were to produce children in God's "image and likeness," which means his inward character, having his attributes. Otherwise the world and/or Israel becomes corrupt and unredeemable, even by the Law.

The Bronze Sea, Jacob and Adam

It may be asked, How does the Bronze Sea with its 12 bulls relate to Jacob and Adam? Note: see *Jacob's Dream and the Temple* elsewhere on this site.

The water in the Sea depicts the knowledge of God and/or God's spirit. The 12 bulls arranged in four groups point toward the four directions of the compass, and these are listed as the four ways in which Jacob's offspring would diffuse, Gen. 28:14. The four directions is merely a different way of indicating the whole world.

In Gen. 1:28 Adam is told to fill the whole earth with people. And the four riverheads in 2:10 imply God's spirit and knowledge flowing from the Garden to eventually encompass the world if Adam had not disobeyed. Ezk. 47:1-12 where we read of a stream flowing out from underneath the Temple and going out to the world implies the same thing, except there literal agricultural abundance is also intended, not just spirit and knowledge.

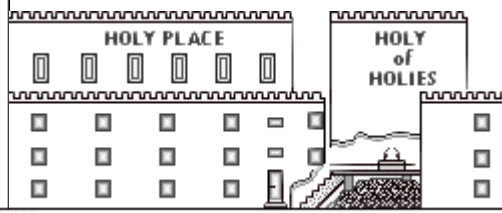


The Solution and its Meaning

The 120 cubit Porch is the male genital organ, here symbolizing procreation. The Temple's entrance, which had no doors, is the woman's birth canal. Temple Man's genitalia is androgynous depicting both genders. The figure of 120 signifies Jacob's 12 tribes enlarged ($10 \times 12 = 120$).

The whole Temple displays the human birth process as an analogy to spiritual redemption, which itself signifies being renewed or reborn.

PORCH



But the birth process is somewhat reversed: one's sins are atoned for at the Altar, his spirit is united with God's at the Bronze Sea (this is *conception* or *devekut*, union with, or cleaving to God), then as one passes through the Porch he or she is born *into* – not out of – Temple Man's body.

But lay Israelites never entered the Temple. In-stead, the Levite priests portrayed this process for them. In this way each Israelite signified their be-coming a *kingdom of priests*, Ex. 19:6. This topic is related to the 'sin offering,' *korban chatet* for atonement, but I cannot use space explain it here; the details are explained and illustrated with graphics in my unfinished manuscript. Hence, the 120 cubits symbolize Israel's priestly birthing and increase, but the 30 cubits are quite literal and apply to the height of the whole building, Porch included.

The Sexual Symbolism of Jachin and Boaz



While the twin bronze pillars named Jachin and Boaz are not phallic symbols as some Bible scholars have claimed for decades, they do play a sexual role according to the symbolism of the Temple. Also, according to their description in I Kgs. 7:15-22 they were not “fire altars,” as claimed in some Christian sources. Therefore, we may put aside this age-old notion made popular by Robert Smith and W.F. Albright. Maybe the pillars’ glossy capitals did catch the “first glint of the Jerusalem sunrise” but they still were not cressets, fire altars, or giant torches lighting up the night, nor were their bowl shaped capitals ever filled with burning oil. The pillars, rather, portrayed two trees or plants.

The drawing at left: Jachin and Boaz depicted two identical large plants. The plant was a hybrid creation whose capital symbolized a giant water lily and its shaft or stem, the trunk of a palm tree. The lily had a metallic netting or network upon which were suspended decorative pomegranates (7:20, 42). Some sources say that the Hebrew wording implies two bowls for each pillar (Tanach, Stone Edition, p.818). If so, the lower bowl was inverted, representing the drooping leaves of a palm tree, but the top bowl which is a lily cup was upright, as shown at left. The lily was the love flower of the Ancient Near East and in this instance symbolizes God’s love for David and Solomon, the two kings who had the most to do with founding and establishing Israel as a kingdom and planning for and constructing the Temple. *David* means “beloved” and Solomon’s second name *Jedidiah* (II Sam. 12:24, 25) “beloved of God.” Palm trees depict peace and prosperity, the mark of King Solomon’s reign.

But if the lily cup symbolizes love, exactly how does this make Jachin and Boaz sex symbols? Observe above (Temple Man lying down) that the Porch is the male organ and that the capitals seem attached to it. Furthermore, they are high up on his legs. What else can the capitals be except his gonads or *testes*! This why they had a netting or *network* (I kgs 7:41) and *pomegranates* wrapped around them. The netting is the rough, textured skin of the *scrotum*, while the pomegranates copious seeds depict male *sperm*. Surely this signifies national Israel enlarged, something yet to transpire in the Messianic Age ahead of us when she becomes exceedingly fertile ‘like the Garden of Eden,’ Ezekiel 36:35.