



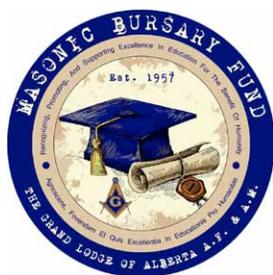
## The Acquisition of Knowledge and Freemasonry

*Bursary recipients are part of that noble pursuit*  
Bro Will Verboven, Masonic Higher Education Bursary Fund Committee

The history of Freemasonry from its earliest days shows a deep involvement by the Craft in seeking out knowledge for the betterment of not just the individual but society in general. Compared to the freedoms and open expression that we enjoy today, the pursuit of knowledge was both a fleeting and precarious endeavour in the 16<sup>th</sup> and 17<sup>th</sup> centuries. In those days gaining even a rudimentary education was virtually unattainable by the vast majority of people, who had to endure long hours of hard toil just to put food on the table. Those who were able to gain a higher education, particularly in the sciences, were faced with suspicion and even suppression by reactionary civil authorities, a tradition-bound clerical establishment and those who felt threatened by change or challenges to their power. That left little room for the advancement of knowledge outside of secret undertakings by those who had the education and the personal fortune to pursue them.

But there was an avenue for some progress: the nature of Freemasonry allowed those who were involved in the pursuit of knowledge to engage in discussion and seek support for their activities. From that developed the concept of Masonic education, an activity that is carried out in Lodges around the world to this day. Freemasons value that activity, knowing that some of the giants in the development of scientific knowledge were Masons. One of the early harbingers of the quest for education and knowledge was the founding of the Royal Society, an organization that was particularly dedicated to the pursuit of scientific knowledge; many of its members were Freemasons. So what has all this got to do with the Masonic Higher Education Bursary Fund (MHEBF) you may ponder?

The MHEBF fund is the one very important avenue that Alberta Freemasons can use to support the noble goals that Freemasonry has pursued from the very beginning: education and the pursuit of knowledge. Higher education in particular opens up opportunities, abilities and freedoms to acquire knowledge not just for personal benefit, but for the betterment of society. However, in many situations obtaining a higher education is a difficult and costly process and those lacking the financial means are at a serious disadvantage that could impede that personal endeavour. That's why back in 1957 the Grand Lodge of Alberta created the Masonic Higher Educa-



## Generous Donation to the MHEBF



On 14 April 2016, RWBro Kenn Culbertson attended the meeting of Acacia Lodge No. 11 for the purposes of presenting a donation to the Masonic Higher Education Fund from Pioneer Chapter No. 135 of the Order of the Eastern Star.

The extra effort that was made to arrange the presentation of the donation provided an excellent opportunity to talk briefly about the MHEBF and its good works. There were a number of new members present for a Second Degree and the presentation stimulated discussion and awareness within the Lodge that carried over into the Festive Board; that evening plans were developed to stimulate fund raising efforts within the Lodge.

Shown in the photograph are (l to r): RWBro Fred Bowker (Chair, MHEBF Committee); RWBro Kenn Culbertson (Junior Grand Warden and a member of Pioneer Chapter); and WBro Will Gratton, (Acacia Lodge).

tion Bursary Fund to provide that much needed financial assistance to deserving young people. Since then thousands of bursaries have been granted to worthy students across the province. Your contributions to the fund will help thousands more in achieving the principled goals of education and the pursuit of knowledge. It's those basic Masonic goals that deserve our support.

The question that seems to arise when contributing to charitable causes, and which is not unique to the MHEBF, is "How does my contribution help?" To put a more personal face to your contributions, watch future editions for interesting and captivating biographies on our bursary recipients and the impact they are making in our world, thanks to your generosity.

## Board of General Purposes

*Inadvertently omitted from last month's list of candidates for the Board of General Purposes.*

**RWBro Martin G. Bumstead** was born in England on 20 May 1945. A teacher and private contractor specializing in woodworking, he received an Institute of Education Teaching Certificate from the University of London in 1966 and a Bachelor of Education degree from the University of Calgary in 1975. He now lives in Olds, Alberta with his wife Darlene; they have two children, Stephanie and Eric.

RWBro Bumstead was Initiated, Passed and Raised in King George Lodge

No. 59 in 1977, was Worshipful Master in 1986 and was Secretary from 1999 to 2011. He was appointed to the Masonic Higher Education Bursary Committee in 2004 and has been an elected member since 2005, serving in the capacity of Committee Secretary since that time. He was appointed Senior Grand Deacon of the Grand Lodge of Alberta for 2004–2005 and was elected District Deputy Grand Master for Phoenix District in 2006. He has been awarded Honorary Life Memberships in Carstairs

Lodge No. 21, Irricana Lodge No. 137, Drumheller Lodge No. 146 and Canada Lodge No. 165.

RWBro Bumstead has taken an active role in Job's Daughters International, serving as Associate Bethel Guardian of Bethel No. 1 in 2003 to 2005, and was appointed to the Grand Guardian Council, serving as Senior Custodian in 2003–2004 and Inner Guard in 2004–2005. In 2006 he received the Alberta Wild Rose Award.

## Honour Roll

### Recognition through Long Service Awards — January to December 2015

The following Brethren were awarded the indicated jewel or bar, and are to be applauded for their many years of loyalty and contributions to their Lodges and to Freemasonry. Should you see one of these Brethren, be sure to congratulate him.

#### 50-Year Jewels

Allen, R.W.	Norwood No. 90
Anderson, Anker	Oyen-Crocus No. 82
Davidson, J.P.	Oyen-Crocus No. 82
Dix, James	Drayton Valley Lodge No. 182
Doran, J.D.	Mizpah Lodge No. 35
Erickson, A.A.	Lethbridge Lodge No. 39
Gates, T. Michael	Empire Lodge No. 63
Gilchrist, T.P.	Lethbridge Lodge No. 39
Gill, E. L.	Drayton Valley Lodge No. 182
Hansen, Harold	Nanton Lodge No. 17
Hawthorne, E.K.	Norwood No. 90
Hensley, H.E.	Edmonton Lodge No. 7
Horricks, J.R.	Westlock Lodge No. 114
Hughes, W.D.	Wetaskiwin Lodge No. 15
Hurl, E.M.	Lethbridge Lodge No. 39
Innes, J.	Beacon No. 190
Jukosky, J.J.	Astra Lodge No. 179
Lingley, William Henry	
	Gratton-Connaught No. 144
Marples, M.S.	Norwood No. 90
Martin, W.J.	Balmoral No. 185
McConnell, M. Glenn	
	Bow River Lodge No. 1
McGregor, R.L.	Lethbridge Lodge No. 39
Milner, S.A.	Norwood No. 90
Reiersen, L.E.	Eastgate Lodge No. 192
Roberts, Edward	
	Temple-Centennial No. 167
Scheuer, Harold	Oyen-Crocus No. 82



*Alberta's 50-Year Jewel*

Schmitt, G.H.	Lethbridge Lodge No. 39
Schmitt, R.C.	Lethbridge Lodge No. 39
Stott, R.	Lethbridge Lodge No. 39
Tabler, A.A.	Temple-Centennial 167
Weatherill, R.J.T.	
	Jasper Park Lodge No. 143
Young, Hugh	Concord Lodge No. 124

**50-Year Past Master Jewels**

Dickson, L.E.	Beacon Lodge No. 190
Mottershead, S.E.	
	Saskatchewan Lodge No. 92
Steiner, W.H.	Gleichen Lodge No. 36

#### 60-Year Bars

Anderson, E.F.	Lethbridge Lodge No. 39
Banting, Walter	Kitchener Lodge No. 95
Berry, J.E.	Dominion Lodge No. 117
Blake, H.J.D.	Mizpah Lodge No. 35
Boyd, J.R.	Northland Lodge No. 147
Dobson, J.B.	Zetland Lodge No. 83
Douglas, William	
	Kenilworth Lodge No. 29
Erickson, A.A.	Lethbridge Lodge No. 39
Fidgeon, E.E.	Hussar Lodge No. 130
Furlong, A.E.	Lethbridge Lodge No. 39
Gavinchuk, G.	St. George's Lodge 169
Gerrard, W.J.	Northland Lodge No. 147
Given, A.W.	Peace River Lodge No. 89
Gradner, D.I.	Dominion Lodge No. 117
Harper, D.G.	King George No. 59
Hensley, H.E.	Edmonton Lodge No. 7
Linn, D.C.	Lethbridge Lodge No. 39
Livingstone, W.M.	Renfrew Lodge No. 134
Martin, R.N.	
	Temple-Centennial Lodge No. 167
McDougall, M.R.	King George No. 59
Miles, Edwin Troy	
	Avon Glen Lodge No. 170
Van der Lee, E.W.	
	Temple-Centennial Lodge No. 167

**70-Year Jewel**

Hughes, Stanley Henry	
	Whitecourt Lodge No. 153

Provided to Freemasons of Alberta and the Northwest Territories west of the 4<sup>th</sup> Meridian who are members of

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Junior Grand Warden	RWBro Kenn Culbertson
Grand Secretary	RWBro Jerry W. Kopp

THE ALBERTA  
**FreeMason**

Published each month except July and August by  
**The Grand Lodge of Alberta, A.F. & A.M.**

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Deputy Grand Master & Grand Secretary

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**Deadline for copy** is the 1<sup>st</sup> day of the month prior to the month of issue.

# Induction vs Initiation

*The intention behind each candidate's pursuit of Masonry is an integral part of the initiation process.*

MWBro John L Cooper III, Past Grand Master, Grand Lodge of California; *California Freemason*, April–May 2016,

A few years back, I had the pleasure of hearing a paper presented by a young and very thoughtful Mason, Jordan Yelinek, who later served as Grand Orator of our Grand Lodge, and then, when I was Grand Master, as my Senior Grand Deacon. His topic was "Induction vs. Initiation," and he contrasted what we experience as we enter Freemasonry with what is experienced when becoming a member of most other organizations. So, with appreciation to Bro Yelinek, I would like to share some observations about how Freemasonry is different than almost any other organization.

Many organizations, including Free-

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## ***From the Lodges...*** **Calgary Lodge No. 23**

Brethren,

While steadily progressing along the ecliptic toward the East, I would like to share with you some contemplation on what the West means to me. The West is a state of being and a guide to action. It is the mindset of an established, balanced man, who has experienced the bliss and tribulations of life, and is finally ready to approach the East. Throughout his voyage, he served his Lodge and Brethren with loyalty, fervour, and love, and in all circumstances strayed not from the sacred teachings of the Craft. Previously led by the Plumb, he now is guided by the Level, and uses it to chart out his trajectory to the East. He abandoned his ego and desires harmony with his creator, his neighbour, and himself, and sees no person as either inferior or superior, but all as beloved manifestations of the will of a Great Creator, whom he adores and worships. On the Level, he receives his wages, and on the Level is he judged.

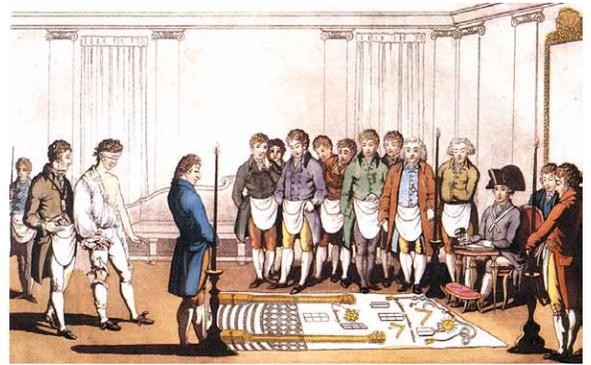
Brethren, Masonry is based on brotherly love and affection, charity, social cohesion, equality, dignity and harmony, and we must do anything in our power to defend the West gate and our Landmarks against disharmony and division. Let us rejoice in the company of each other, love one another, and help each other on our path towards the East. Let us build a Lodge of peace, joy and progress, and make it a blessed sanctuary for our busy, challenging lives.

Bro Tarek Hamida, Senior Warden

masonry, have special ceremonies to welcome new members. These celebrations are often formal and include sharing both the culture of the organization and the expectation that it holds for the new member. There are some peculiar preconditions in Freemasonry, however, which set the stage for what will happen upon formal admission into the Fraternity.

One of the most significant of these preconditions is that a man must freely and voluntarily seek membership. This is validated by the promise a Mason makes, and is considered so significant that under no circumstances is there to be any implication that he was "talked into" membership. At the beginning of a new Mason's journey, the Marshal is delegated by the Master to reveal the candidate's intentions. In no uncertain terms, the Marshal asks:

*Do you seriously declare, upon your honour, that unbiased by friends and uninfluenced by mercenary motives, you freely and voluntarily offer yourself as a candidate for the mysteries of Masonry?*



*English: Initiation of an apprentice Freemason around 1805 based on the original engraving of Gabanon dated 1745. The costumes are changed to the English fashion and the engraving is coloured, but is otherwise that of 1745.*

To emphasize the importance of the question and to reflect his intention of seeking out membership, the candidate will be asked this five more times throughout the course of his admission. Before accepting him as a member, the Lodge must satisfy itself that it is really "of his own free will and accord" that he is seeking the privilege of becoming a Mason.

The conditions that Freemasonry requires of him are of such a serious nature that under no circumstances should he undertake the promises that he will make without a serious

Brochure and Registration at <http://www.drumheller-freemasonry.ca/oes.html>

intention to perform them. He vows, among other things, to be a “good man and true,” to live a moral and upright life, to treat others as equals, and to practice brotherhood on a daily basis. At the end of the initiation ceremony he is reminded that from this point onward:

*By the exercise of Brotherly Love [you are] to regard the whole human species as one family, the high and the low, the rich and the poor, who, as created by one Almighty Parent, and inhabitants of the same planet, are to aid, support, and protect each other.*

The word *initiate* comes from the Latin word *inire*, which means, “to enter in.” The word *induct* comes from another Latin word, meaning, “to carry.” The difference is significant. To be “inducted” is a passive concept, for someone “inducted” into an organization is carried into it by others who are already members. But *initiation* involves the active concept of *walking across the threshold by one’s own volition*.

No one passively becomes a Mason. He must enter a Lodge on his own, and

be received as such. He must knock on the door of Freemasonry himself. While still beyond the door, he is asked once again if he freely and voluntarily seeks to become a Mason. And all his future advancement in the fraternity will depend upon the correct answer.

The concept of *initiation* also has within it the concept of *transformation*. Initiation into Freemasonry is intended to be a transformative experience. All the symbols and allegories in Freemasonry that a candidate will discover on his journey are intended to press that idea home.

If a man comes through the doors of Freemasonry with no intention of changing his life, then his admission is no more than a mere *induction*, so common in other organizations. But if he truly understands the art of the craft, his *initiation* will transform him so that he becomes a better man. At the end of the evening, we will remind him that his initiation, if properly understood, will change his life. We will tell him, for example, that he is to treat his neighbour differently than many in the outside

world treat theirs:

*... by acting with [your neighbour] upon the Square; by rendering him every kind office which justice or mercy may require; by relieving his distresses and soothing his afflictions; and by doing to him as, in similar cases, you would that he should do unto you.*

Freemasonry is an *initiatic fraternity*. Becoming a Mason is not being “inducted” into a fraternal order or club. At the end of the Entered Apprentice Degree, the Lodge confirms this by telling the new Mason:

*My Brother: having passed through the ceremonies of your initiation, allow me to congratulate you on your admission into our ancient and honorable Fraternity. Ancient, as having existed from time immemorial, and honorable, as tending to make all men so who are strictly obedient to its precepts.*

Becoming a Mason is a far greater commitment, with a far greater consequence, to his spirit and his life.

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## Why the Work Matters

RWBro Glen J. Notman, PDDGM, Hamilton District C, The Grand Lodge of A.F. & A.M. of Canada in the Province of Ontario from “Reflections — The Newsletter of the Committee on Masonic Education, Vol. 29 No. 4,” published in *Ontario Mason Magazine*, Winter 2016.

Brethren, I firmly believe that the Work is our unifying cornerstone and when each of us puts effort into doing the Work well, everything else — the fellowship, the pride, the purpose, — comes naturally. But what do I mean when I say “cornerstone”?

According to Wikipedia, the cornerstone is the first stone set in the construction of a masonry foundation. This is important, since all other stones will be set in reference to this stone, thus determining the position of the entire structure. The cornerstone I am referring to is the crucial piece that gets laid in setting the parameters for a foundation.

The setting of the cornerstone is precise, and all of the subsequent lines and angles of the building are referenced from it. Our Work sets the standard for the bearing of the beams and walls in the construction of the entire Lodge.

So in plain terms, when I say that the Work is the cornerstone of Masonry, I am saying that it forms the beginning of our foundation and unites all of us; that every Brother has a responsibility to

take ownership of doing the Work well and in making a good impression on you, your Brethren, and your candidates.

Louis Pasteur said “Chance favours only the prepared mind.” By this he meant that sudden flashes of insight don’t just happen — they are the products of preparation. Preparation, therefore, is the key to success. So how does the Work prepare the mind?

It takes effort to make the Work easier to manage. You need to engage in a form of meditation, clear your mind of other thoughts and focus on what is written. This focus, and the practice of the words, brings a sense of freedom when the concept is finally grasped.

How many of us have struggled with a few words, or a part of the degree? You had to repeat, practice and verbalize, when Eureka! Suddenly, we get the underlying meaning and intent.

The Work prepares us for life as men. It builds a mind well constituted for facing the daily travails of our lives. The concepts prepare us for seeking insight, growing awareness and learning to appreciate the lives around us; to

cultivate harmony, practice charity and live peaceful lives

In the Work we are taught to consider the harmony of the Lodge as paramount, not just getting along with each other, but striving together. The Work, when done well, brings us all together, united in a common focus. It enables a level of trust, alignment and support amongst men that is inspiring to observe, and exhilarating in which to participate.

This month, due to all the unfortunate circumstances that a Master faces on degree night, a Lodge had to call on members from four other Lodges to perform a degree, and they did it well. Watching someone who stands up for their first time to deliver a portion of the Work, you can see all the Brethren in attendance lean in, trying to “will success” on their Brother, wanting nothing more than to see him deliver without issue. It is their passion for doing the Work, and doing it well, level and square, which prompts those “encouraging” sideline whispers.

When you put the effort into doing the Work well, in a timely fashion, in harmony with each other, so that all

parts are done equally well, then we see confidence grow. Then, your Lodge has time and energy to do more, to meet, discuss, and grow deeper fraternal bonds, making attendance in Lodge a pleasurable and desirable experience for all of us.

The Work teaches us honour and integrity as individuals. We first hear the words and vow to uphold them, then agree to take a part in delivering portions of the Work. then mentor others to help them understand it. The life lessons it offers are vast. Who amongst us did

not pause and gulp when facing the tray of benevolence in the North East and heard, "He has nothing!", then felt the relief of replying in the affirmative to, "Would you give if it were in your power?"

Finally the Work unites us all as Brothers. We are brought from darkness into the light, from ignorance to awareness, from Mister to Brother, to learn the most important concepts of enlightenment, as we all work together to build our prepared minds. The words of the Work, and their intent, enable

each of us to reach a balance of mind, of word and of deed, as Men, as Masons, and as Brothers.

Mahatma Gandhi said, "A man is but the product of his thoughts. What he thinks, he becomes." Make a personal commitment, study the words we are given. To do the Work well, you need to put in the effort, and you need to see it done well. I encourage you all to visit, to share and to practice. The Work is our cornerstone, use it to find your Eureka moments and give your Craft Lodge a firm foundation.

## The Theatrical Beauty of Initiation Ritual

*Modern Masonic rituals harness the emotional power of their deep dramatic roots.*

Pannill Camp, *California Freemason*, April–May 2016

[Pannill Camp, Ph.D. is assistant professor of drama and director of graduate studies, A.M. in theater and performance studies at Washington University in St. Louis. He is writing a book entitled, *Arts of Brotherhood: Eighteenth-Century French Freemasonry in Performance.*]

The legendary 19<sup>th</sup> century actor Edwin Booth treasured the tragic role of Hiram. Booth began his professional career in San Francisco and California mining camps in the early 1850s, where he came to be known both for his restrained yet colourful portrayals of brooding characters like Hamlet, as well as for the deeds of his infamous younger Brother, John Wilkes Booth. Edwin Booth was a devoted Mason, and believed that no tragedy in his repertoire was "so real, so sublime, so magnificent as the legend of Hiram."

### Defining Theater

Booth's grasp of the drama inherent in ritual prompts us to ask: What does it mean to think of initiatory and other rites as a kind of theatrical performance? In certain contexts, to refer to something as "theater" can be derogatory; think of the epithet "political theater." Indeed, when Freemasonry's secret Lodge activities were first exposed to the French public in the middle of the 18<sup>th</sup> century, critics used such language to belittle Masonic rites, calling them "spectacle" and "mummies."

But to acknowledge the commonalities between Masonic ritual and theater is not necessarily to imply that Masonic ritual is merely theater, or that it is somehow false or fake. Anthropologists and historians have long believed that Western theater originated from religious rituals, such as the Egyptian cult of Osiris and the City Dionysia festivals of ancient Greece. Contemporary scholars of performance place theater and ritual

on a continuum of rehearsed human behaviours that permeate social life and persist into the 21<sup>st</sup> century.

Understanding the ways that ritual draws from the art of theater not only helps us to understand the complex, richly coded, and emotional experiences at the core of Masonic traditions today, but also helps explain why Masonry attracted such intense interest in the 18<sup>th</sup> century.

### Staging the Lodge

In the 18<sup>th</sup> century, while Masonic membership expanded rapidly, especially in France, theater was also extremely popular. The surviving records of Masonic rituals from these days reveal activities that make sophisticated use of theater's most primary aspects: space; spectators' visual, auditory, and other perceptions; and dramatic action.

Today's Lodge and temple interiors, which often boast large proportions, decorative arches and columns, and raised rows of seats show a savvy appreciation for the emotional power of architecture. The modern use of specially decorated garments, symbolic tools, and decorative wall and floor cloths can all be compared to the costumes, props, and scenery of professional stagecraft.

But even very early Lodges seem to have been designed in a way that utilizes and sometimes mirrors the spaces and concepts employed by theaters for displaying dramatic action.

High on the list of necessary functions

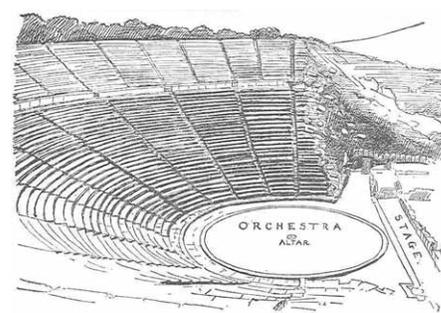


Fig. 1. Theatre of Epidaurus. Showing Circular Orchestra  
*The ancient Greek theatre of Epidaurus was first used to portray ritual.*

for a lodge building in the 18<sup>th</sup> century was separation from the profane world, and it was also crucial to protect Lodge members from prying eyes and state espionage. But the measures taken to achieve these goals — secure doors, painted windows, and curtained portals between rooms — also created theatrical effects. A police report following the raid of a Parisian Lodge in 1744 indicates that the lodge rooms were very dark, requiring officers to use lamps to navigate the space. As any theater director knows, such conditions make it possible to exploit the visual dynamics of shadows and control atmosphere by accentuating gloom and uncertainty at certain phases of a performance and warmth and intimacy at others.

Masonic ritual spaces draw inspiration from performance spaces across many cultures. The Lodge's alignment with the four cardinal directions echoes the designs of both ancient Roman and classical Indian

playhouses. Vitruvius, the Roman architect, advised against building a theater with southern exposure to avoid excessive heat. Bharata Muni, who wrote the manual for Vedic theater in ancient India around 2 BC, dictated that a new playhouse must be dedicated with food offerings of different colors to the east, west, south, and north. For these influential creators of performance space, and for the designers of Lodges, an understanding of spatial anchor points was fundamental to the process of imbuing a place with meaning and purpose.

The processional nature of the initiation rite echoes the Locus and Platea staging of medieval theater — a method in which actors travelled from one freestanding set to another. Their audience lined rectangular walls, recalling spectators' arrangements in court theater settings, such as the Palace of Whitehall theater, which was famously decorated by the architect Inigo Jones. The sightlines in modern ritual practice are more complex as theatrical spectacle than those of typical 17<sup>th</sup> and 18<sup>th</sup> century theatres, which largely relied upon picture frame stages facing an audience mostly on one side.

### **The Allure of Drama**

Though the theatrical predecessors of Masonic ritual space are ancient and medieval, its dramaturgical components follow early 18<sup>th</sup> century trends. Many others besides Edwin Booth have noted the “drama” or “tragedy” inherent in the legend of Hiram, which exhibits certain

features that might have resonated specifically with 18<sup>th</sup> century spectators. It is a biblical tale, and Jean Racine, a master of neo-classical tragedy, had written several Old Testament plays at the end of his career — including the 1691 “Athalie,” which was set in Solomon’s Temple.

But closer to the core of the Hiram legend’s dramatic appeal is its moving, “pathetic” nature. Drama critics in the 18<sup>th</sup> century prized the ability of such stories to prompt audiences to tearful surges of feeling (as opposed to the shocking result of a play like “Oedipus,” or the messy, cold resolutions of Shakespearean tragedies like “Hamlet”). Hiram’s demise, the result of an arguably spontaneous and unplanned crime faced willfully and nobly, is a good example of a pathetic tragedy. According to the critic Jean-Francois Marmontel, tragedies in which a protagonist dies after being reduced to a disastrous choice, like Brutus or Cato, are more pitiful — and more moving — than those in which someone chooses an evil path. Ritual documents from the 18<sup>th</sup> century show that Masons understood this tragic story to be an example of the pathetic. One ritual text in the Museum of National Heritage relates that Hiram’s murder “deeply moved” King Solomon.

### **From Spectator to Actor**

Perhaps the most vivid sign of the theatrical sophistication of Masonic ritual, however, is the way that this potent dramaturgy and the dynamics of the audience’s sympathy are

orchestrated to work together. Unlike conventional theater performances, those involved in a ritual cannot be divided neatly into actors and audience. An initiate’s function is both to watch the spectacle prepared for him, and to step into its central role. Based on 18<sup>th</sup> century ritual documents and exposures, he typically listens as those before him complete the ritual, while on the other side of the process, Brothers who have already attained the degree are at hand to perform their roles while also watching the action. A sophisticated doubling of sympathetic identification occurs when the recipient is prompted to imagine himself both in the place of Hiram and in the place of his fellow Brother. Simultaneously, the other participants sympathize with the recipient, and by extension, Hiram again.

While it borrows the staging, role-playing, and dramaturgical resources of theater, Masonic ritual intensifies the number and power of sympathetic connections typically available to everyday spectators. Edwin Booth clearly recognized this, and other accomplished actors who became Freemasons — including Edmund Kean, Henry Irving, and Peter Sellers — surely knew it, too. What individual Freemasons take away from their ritual experiences will surely vary from Lodge to Lodge, Brother to Brother, and event to event. But all should know that they are part of a lasting and sophisticated performance tradition that has brought its participants to moments of artistic revelation.

