

THE G&VEL

MONTEZUMA LODGE NO. 1 AF & AM

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"The Oldest Masonic Lodge in the Rockies" Organized May 8, 1851 October 2022

From the East...

Brethren:

We have had a busy month of Degree conferrals including three Entered Apprentice Degrees in addition to passing a Brother to the Degree of Fellow Craft. This flurry included a rare two person Entered Apprentice Degree. All of this while dealing with a broken heating unit that has left the Montezuma Lodge room uncomfortably cold. However, it seems the Covid degree drought is finally breaking and we are beginning to receive more inquiries about Freemasonry as well as petitions. I would like to extend a heartfelt Thank You and a hearty round of applause to the Degree Teams for all their independent study, group practice, and actual Degree conferrals. It involves a lot of time and personal commitment, but it is important to be able to share and pass on our masonic tradition to new members.



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2023 DUES

Brethren: Please take note that 2023 dues are now due and payable. They are now **\$130.00** (\$75 + Grand Lodge per-capita).

Regular Meetings

RECURRENCE

First Monday Fourth Wednesday Second Tuesday Third Tuesday Second Wednesday First Thursday

EVENT

Regular Communication at 7:00 PM, Dinner at 6:00 PM Property Management Board at 6:00 PM Regular Communication at 7:30 PM Regular Communication at 5:30 PM Regular Communication at 7:30 PM, Dinner at 6:30 PM Regular Communication at 7:00 PM, Dinner at 5:30 PM

ORGANIZATION

Montezuma Lodge No. 1 Montezuma Lodge No. 1 York Rite Bodies Santa Fez Shrine Club Cerrillos Lodge No. 19 Santa Fe No. 19 Eastern Star

We have been holding our Quest meetings every Saturday morning at 10:00 AM. Quest Club is a forum for everyone. Mason and non-Mason alike can voice ideas and discuss any topic.

______ Special Notices And Events

Property Management Board

The next monthly meeting of the Property Management Board will be held on **Wednesday, December 28**th at 6:00 PM. in the library.

Degrees Conferred

On Friday, Nvember 18, 2022 the degree of Entered Apprentice was conferred on Suleman M. Suleman and Derek M. Higgins using the lodge hall of Cerrillos #19.

Sickness & Distress

Both Secretary Don Helberg and Junoir Warden Jose Montano are down with Covid-19. We wish them a speedy recovery.



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From the East (continued

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It came to my attention, that November was National Native American Heritage Month observed to call attention to the culture, traditions, and achievements of the nation's original inhabitants and their descendants. While researching the topic of Native Americans in Freemasonry, I came across the **Oklahoma Masonic Indian Degree Team.** With its roots extending back to around 1948, the group was officially formed in 1950. Every year since, the Team has traveled all over the U.S. and Europe to put on the Maser Mason Degree. The Native American Nations represented on the team are Apache, Choctaw, Chickasaw, Cherokee, Creek, Keetoowah, Oneida, Ottawa, Quapaw, and Shawnee. In the past members have included Delaware, Kaw, Kiowa, Pawnee and Ponca. The Team also consists of 13 Past Masters. All of the Brothers must live in the State of Oklahoma and be willing to travel two and occasionally three weekends a month. The Team often visits the Shrine hospitals located near the Degree work. They enjoy their talks with the kids and staff, and perform traditional dance programs for them along with Storytelling of legends and tales. It is through this fellowship that many long-standing friendships have been built. Team members genuinely enjoy getting to know their Brethren from other states and finding kindred spirits in Masonry. The Oklahoma Masonic Indian Degree Team is the oldest Degree Team in existence today. They have raised over 900 to the Master Mason Degree. They are the only known Native American Degree Team. Thank You Good Brothers for sharing both your Native American Heritage along with your Masonic knowledge.

Fraternally, Charles Hannaford, Worshipful Master



2 EA•'s - Friday, November 18, 2022





Suleman M. Suleman



Derek M. Higgins



Guest Editor's Word

The Point of a Sharp Instrument Upon



What do tattoos, Punk Rock, Beatniks, Heavy Metal, and initiation have in common with Freemasonry? They all offer a rite of passage into underground communities. This month's 'Fraternal Review' will focus on the topic of "Subculture."

Bold, yes, but timely and relevant given the interest that many contemporary Masons have for esoteric topics such as tattoos, philosophy, art, the occult, and the music that usually accompanies these movements—such as punk, metal, and death rock.

When asked if I would be interested in guest editing this issue, I was happy to accept the invitation. After all, I not only serve as an officer in

the SCRL (Marshal); but given my background as a professional tattoo artist, and having been raised in Hollywood, CA, with early adoption and exposure into the subcultures previously mentioned, there was no question I was into it. As

such, I hope that we successfully convey some of our experiences to you as subscribers.

variety of backgrounds, especially here in Southern California, we contemporary Mason in mind. But why? Perhaps Dick Hebdige explains

"Subculture brings together Given that we all come from a like-minded individuals who feel neglected by societal thought it would be cool to cover standards and allows them to some current topics with the develop a sense of identity."

it best in his book Subculture: The Meaning of Style, where he states that "Subculture brings together like-minded individuals who feel neglected by societal standards and allow[s] them to develop a sense of identity."

It's well understood that this topic is not for everyone; however, rather than focus on the usual topics found in Masonry (many of which have already been covered), with this issue, the Fraternal Review continues to lean into the 21st century by focusing on important but neglected aspects of Freemasonry and culture.

For those of you who pull away from the mainstream, and gravitate towards the more obscure, esoteric, and underground scenes, this issue will be of particular interest. Additionally, I'm hoping this provides good insight and a better understanding of Masonic Brothers who choose to live on the fringes of society, yet stay within due bounds. To that end, may we meet upon the level and part upon the square.

Fraternally,

Bio:

Bro. Johnny Arias, 32°, Guest Editor



Brother Johnny serves as Marshal of the Southern California Research Lodge. He is a member of South Pasadena Masonic Lodge No. 290, where he has proudly served on the Illumination Lecture committee for over 8 years. Johnny is a 32° Scottish Rite Mason with the Pasadena Valley. He is also a member of Evergreen Masonic Lodge No. 259 in Riverside, where he serves as facilitator of the Evergreen Study Group. He can be reached at TheArcaneTraveler@gmail.com. Find him on Instagram: @Rite.of.Passage

©2022 SCRL FRATERNAL REVIEW: Subculture

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SCRL Fraternal Review

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COVER STORY FREEMASONBY: 18TH CENTURY PUNK

BY MICHAEL JARZABEK

There are many obvious similarities between punk and Freemasonry, some superficial and others deep. Early Freemasons and Punks both met in pubs, shared drink, sang songs, and wore clothing and accessories of their own making. And both believed strongly in individuality and freedom from tyranny. Tom Vague, in his punk zine Vague, goes so far as to call continental Freemasonry the "Situationism of the day." (Vague, 2000) And it is interesting to note that Situationism (specifically as manifested in the King Mob faction in England) was the movement that

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"In essence, both Freemasonry and punk believe liberty and free will are the natural state of man."

largely inspired Sex Pistols manager Malcolm McLaren and his partner, Vivienne Westwood, to create their iconic punk fashions.

While seemingly in dramatic opposition when it comes to furnishings and dress, there are some very important similarities when it comes to the use of leather. Some Masonic floorcloths and aprons were made of leather and, like leather jackets later on, were often painted with unique groupings of symbols meaningful to their owner. This was usually done in an economical way, often by the wearers themselves. As Rev. Hank Peirce recently noted in a conversation we had, Masonic aprons and leather jackets are both seen as a badge by which one can identify others or themselves as being part of a specific group.

Freemasonry encourages a man to be a valuable member of their group(s), and of society in general, and to obey the laws of the land in which he lives. In contrast, punk more often inspires anarchy and rebellion against the state. This fact may appear to make them completely incompatible; however, they are not as far apart as it may seem at first. One could argue that punks generally see this rebellion as useful for maintaining a free community.

In essence, both Freemasonry and punk believe liberty and free will are the natural state of man. Some Masons, however, might consider punk culture to be a modern expression of libertinism. They might find the culture's rejection of everyday society to be disturbing. They might not recognize liberty when it isn't wrapped in a flag. Other Freemasons, such as Ian Adams, member of the bands 8 Ball Shifter and Rock City Crimewave, see it differently.

Adams explains that "A lot of people become involved in music because they're looking for something higher..." He goes on to say that "It's looking for that thing that's bigger than you - the first time you hear the Ramones on the radio, it's that spiritual thing." (Williamson, 2011)

Rick and Alan Bishop, members of the punk pioneers Sun City Girls, were introduced to Freemasonry during visits to their Lebanese grandfather's house, which Rick Bishop says "...also doubled as a meeting place for his fellow lodge members who were well versed in the Knights Templar doctrine and the Egyptian Rites of Memphis and Mithraism." (Bugbee, 1999)

While they were Freemasons, they also existed on the fringes of the fraternity; Bishop goes on to say, "They didn't buy into the 'Christianization of Freemasonry' which took place at the 'official' temples around town, so they met on their own on a regular basis."

Again, Jaz Coleman, lead singer of the post-punk band Killing Joke, has been described as "...uncommonly passionate... his `studies' dominate every waking moment. He can hold (Fortnam, 2015).

Notably, Masonic pillars and implements adorn the cover of Killing Joke's 2015 album Pylon, and the title of Coleman's 2019 album, Magna Invocatio-A Gnostic Mass For Choir And Orchestra Inspired By The Sublime Music Of Killing Joke, was inspired by Co-Mason Alice A. Bailey's 1937 Great Invocation prayer (Coleman, 2019). Bailey and her husband, Foster Bailey, author of The Spirit of Masonry, started the esoteric organization Lucis Trust. The trust's, "educational promote recognition activities and practice of the spiritual principles and upon which values а stable and interdependent world society mav be based." (Lucis Trust, 2022)

Also interesting is Coleman's choice of the Saint Petersburg Philharmonic Orchestra as his backing band. In the liner notes for the album he writes,

"The way things panned out was little short of magical. For example... the text had to imply the restoration of the ancient mysteries. Later, I would record *The Great Invocation* with Russia's oldest orchestra, the St Petersburg Philharmonic; which is curious when one considers that Alice Bailey prophesized Russia's special role in bringing in the true New Age and the restoration of the ancient mysteries." (Coleman 2019)

Coleman ties it together by saying, "I first became acquainted with the works of Alice Bailey and the Lucis Trust when my study of H.P. Blavatsky's *The Secret Doctrine* inadvertently led me to the work of Alice Bailey, prior to my initiation into the Rosicrucian tradition with the co-founder of Killing Joke, drummer Paul Ferguson, on February 26th, 1979." (Coleman 2019)

Coleman doesn't explain what "Gnostic Mass" in the title of his album refers to but-coincidentally or not-this is the name of a ceremony written by Aleister Crowley, a magus, irregular Mason, and one-time leader of the Ordo Templi Orientis (which itself began life as an irregular Masonic college of Rites). Notably, Crowley-who has been the subject of many rock songswrote the Mass (sometimes referred to as "Liber XV") while on a trip to Moscow in 1913. (Apiryon 2010)

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XV, Aleister Crowley attempted to uncover the hidden Gnostic tradition concealed within the ceremony of the Mass... and to demonstrate the fundamental continuity between this ancient tradition of Wisdom and the modern revelations and liberating philosophy of Thelema." (Apiryon, 2010)

As we can see, these references aren't idle, nor included simply to shock people. They are central to the ethos of punk. The liberation that punk speaks to, much like Freemasonry, is at its core a spiritual and philosophical liberation from the miasma (pollution) of the world. Punk is not a rejection of society. In fact, its rebellion consists of building a society within Society. Its rejection is of the hypocritical and oppressive parts of society, as if it were chipping the rough and superfluous parts of a stone.

Like Freemasonry, punk means standing for virtue when society celebrates vice. Like Freemasonry, punk means creating culture rather than unthinkingly consuming it. And, like Freemasonry, punk means liberty.

BIO:

Michael Jarzabek is a Past Junior Grand Warden of the Grand Lodge of Massachusetts and is currently serving as the Chairman of the Massachusetts Masonic Education and Training committee and is Master of the Massachusetts Lodge of Research. He is also a Past Master of Brigham Lodge in Ludlow, Massachusetts and a member of Ezekiel Bates and the Meadows Lodge.

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WHY WE WEAR MASONIC FAFFOOS

"One of my best friends and I joined the Fraternity at the same time and went through our degrees together. We were both so excited about having been raised that we went and got matching tattoos—a Square & Compass with the G. Since then, I've had an additional dozen or so Masonic tattoos added. Most of the ink on my right arm is dedicated to many of the symbols within the Craft.

"Just as the Fraternity was careful and deliberate in its choice of symbols used within our rituals and stories, I, too, was deliberate in which of those symbols I chose to place onto my body. For example, one of the early Masonic tattoos I got was of the circumpunct and two parallel lines. I was in my twenties at the time and was often exceeding the boundary lines with my vices. I'm not perfect, but tattoos have always been a prominent reminder to keep myself within due bounds." -Bro. Scott Bennett.

"I feel in our time and day it is commonplace for a fellow Brother Freemason to get a tattoo representing his ideals, the image acting as a constant reminder of the principal to be aimed at, the meaning veiled behind the particular imagery. Then again, some Freemasons may get tattooed to represent their pride in our beloved fraternity. I got my Masonic tattoos as a way to represent our fraternity, display my membership in a way other than wearing a ring, and to keep conscious and aware of what is important in my life." -Bro. Brandon Garic Notch.

"My Masonic tattoos at first came to me as pride for the Craft. It wasn't 'till after years of labor did they hold a different meaning. They now serve as a reminder to me of my duties, but also show a weary traveler he is safe within my friendly grip. My tattoos all hold a meaning, from the Masonic ones to the ones that no one even sees. They served as a process when I needed healing, memorials, trials in my life, or to mark stages of my life." -Bro. Mike Laidlaw.

"We aren't giving away grips or words. I feel it's time to lighten up when it comes to getting Masonic tattoos. Don't you?" -Bro. Michael Quintal, Keepers of the Word podcast.

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FBOM THE WHITELEATHER APRON

by Angel Millar

Among cultural critics, there is agreement that, during the 20th century, the black leather jacket became an expression of "male identity." Moreover, worn "by different male archetypal groups" during that century, says Andrew Reilly, it "expressed the ambivalence of male identity." [1] That ambivalence came from having no clear path forward in life in post-World War II America. (Felt still decades later, this was

articulated in the 1999 movie Fight Club, in the words of Tyler Durden, as "our great war is a spiritual war... our great depression is our lives.")

As Freemasons, we might say that young men, post-World War II, had no clear initiatic path into manhood and spirituality. But more than ambivalence, the leather jacket represented an attempt to either find one or to carve one out for oneself. From the 1950s, no matter

how clumsily, subcultures went in search of meaning—in search of something beyond the ordinary, and, perhaps, even the eternal. Notably, the Beat writers believed, as the early 20thcentury German thinker Oswald Spengler had said, that the West was in decline. Asking how they could they live an authentic, archetypal, and spiritual life in such a world of decay, they went out "on the road," looked within themselves, and discovered Buddhism and other forms of spirituality. And they became, as Allen Ginsberg says in Howl, "angel-headed hipsters burning for the ancient heavenly connection."

It was the image of Marlon Brando in the 1953 Hollywood movie The Wild One that transformed that leather jacket from military attire to the subcultural badge of the societal outlaw and, consequently, of young, male discontent. The impact of that movie cannot be overestimated. After The Wild One was shown in Italy and Germany, gangs of young men rioted,[2] venting their frustration at the gray, rule-bound, and povertystricken world that they had inherited.

The black leather jacket "symbolizes estrangement from the rest of the world," says Andrew Calcutt.[3]



Here, we should begin to notice some striking similarities between the leather jacket and the Masonic lambskin or "white leather apron": leather, a badge of masculine identity or the male archetype, and a symbol of stepping away from the profane world.

Yet, the "estrangement from the rest of the world" that we feel is rooted in the sense that it—the profane world—has no interest in the sacred that we, as initiates, are seeking, nor "the ancient heavenly connection" that we might

reestablish through ritual. The "Masonic Apron originated from the covering or apron of fig-leaves, adopted by Adam and Eve after the fall," it has sometimes been claimed.[4] And, in that statement, there is a recognition that we (human beings) have been kicked out of Eden—out of the realm of the divine. Instead, we find ourselves in the realm of materiality and mortality.

In the West, black is the color of death and mourning. (In Japan, China, and Korea, white is the color of death and is worn at funerals.) But black has also traditionally been the color of artists, poets, the avant-garde, bohemians, political extremists, and religious fundamentalists—those, in other words, who see themselves as not at home in the modern world and who prefer their own world of ideas or imagination to it.

Tattoos, Initiation, and Freemasonry By Johnny Arias

Tattooing, much like Freemasonry, is an initiatic experience. It facilitates a new beginning—one that starts with the death of the old self, followed by a rebirth into a new way of life. In some ancient cultures, tattooing is a rite of passage to help boys enter their next stage of life: manhood.

A good example of this can be found among the Polynesians, who have used tattooing as a way to communicate their social standing without the written word. "Since writing did not exist in Polynesian culture," writes Jonathan DeHart in the online magazine, The Diplomat, "tattoos became a prominent way to communicate social status, sexual maturity, genealogy, and rank. As such, the ordered nature of Polynesian society meant that the majority, from the Samoans to the Tongans and the Maori, were heavily tattooed." [1]



Although the origin of tattoos remains a topic of debate among scholars, the art of tattooing was practiced in many parts of the world in antiquity. Anthropologist Lars Krutak has noted that "Deliberately preserved tattooed human remains constitute the most spectacular and direct form of archaeological evidence of tattooing in ancient and historic societies." ^[2]

1

In addition, Krutak mentions that hundreds of tattooed human mummies have been recovered from archeological sites around the globe, some of which have undergone significant documentation and analysis over the past decade. According to David Cox, the first proven tattoos in history date back 5,000 years to those found on Otzi the Iceman, a mummy discovered in the Alps. But in Europe, it became the early Britons who made the art famous. Upon invasion in 55 BC, the Romans found the natives of Europe to be covered in body art. As Caesar wrote in his account of the Gallic Wars, "All the Britons dye themselves with woad [a plant], which produces a blue colour, and makes their appearance in battle more terrible." These were the Pretani, a Celtic word meaning the "painted" or the "tattooed" ones^[3] (the origin of "Briton" and "Britain").

Tattoo culture was also reintroduced into Europe by sailors during the 16th century. Their tattoos served as a kind of logbook, as well as souvenirs that reminded them of their travels to the Pacific islands.^[4] As for tattooing in the U.S.A., during the 20th century, much of its popularity can be attributed to tattooist and Masonic Brother Sailor Jerry (AKA the Godfather of American traditional tattooing), who became famous for his "American Traditional" flash tattoo designs.

Though rarely discussed, tattoos within the Masonic fraternity have a long history. During the late 18th century, for example, "A list of Lancashire Lodge in the Quarter Sessions records includes information about members' height, complexion, hair color, eye color, and tattoos,"^[5] the latter being noted, perhaps, as identifying markers in case the Brother was killed in battle or at sea.

Again, we find that, from 1794 to 1818, "3.5% of early American seafarers' tattoos were Masonic." ^[6] What images were they getting tattooed? The style of tattoo art and the techniques have changed over the centuries, of course. However, just as Freemasons have preserved the Masonic Ritual with few changes, so Masonic symbolism in tattoos has remained largely unchanged. Hence, during the early 19th century, "Thirty-year-old James Henry of Philadelphia had 'a Compass & Square, a Ladder, an hourglass, and five points of fellow Ship, [and] the all-seeing Eye' tattooed on his left arm, while the thirty-one-year-old John Berry of Baltimore had "a Free Masons Coat of Arms' on his right breast." ^[7]

Effectively, by having his body tattooed with Masonic emblems, Brother Henry transformed himself into a living tracing board (also known as a trestle board). These are paintings of Masonic symbols shown to initiates during degree lectures. Unlike today, Masonic symbols were seen much less often outside of the lodge during the 18th and 19th centuries, and non-Masons would usually only see them in exposés. Yet, for Brother sailors, tattoos were a permanent logbook of their Masonic journey and a tracing board, reminding them of those values that we need on life's journey.

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MASONIC RECORD ART

By W.:. Bro. Milosz Jeziorski

Due to its rich history and iconic symbolism, we frequently find references to Freemasonry in popular culture. These references range from the well-informed and thoughtful to the subversive and antagonistic. Below is a brief survey of Masonic symbolism which has been featured on the album art of four alternative music bands.



Band: Ultravox Album: Hymn (single)

The British new wave band Ultravox released a Masonicthemed album cover in 1982 for their single "Hymn." The cover prominently presents a Square and Compasses, positioned with one arm of the compasses above the square. A sun and moon hover above, flanking the title. The square perimeter is decorated with repeating images of a perfect ashlar and working tools: a square, a 24-inch gauge, and a Tsquare.

It's unclear what the intention was, but the lyrics of the title song give us a clue: "...and they told us that in our days, we would know what was high on high." The symbols may have been chosen for their association with the transcending principles of Freemasonry: the building of a symbolic Temple, a meaningful connection with deity, and the journey of self-mastery.



Band: Dead Kennedys Album: Frankenchrist

The Dead Kennedys are a hardcore Punk band known for their politically-charged lyrics and driving energy. They released their third album, Frankenchrist, in 1985. Frankenchrist features the band's most iconic cover art: a Shriner's parade showing four men in their distinctive red fez hats driving miniature cars.

Owing to the Dead Kennedys' sardonic humor, we can assume this cover art was chosen as an irreverent statement. Looking at the lyrics of the album, such as: "...unemployment runs out after just six weeks, how does it feel to be a budget cut?" we get the impression that the Dead Kennedys are using the Shriners' image satirically, implying that American society is run by out-of-touch rich people in their silly cars.

This misrepresentation overlooks the great deal of

admirable work that the Shriners actually do, including the funding of Shriners Hospitals for Children which offer free operations for children with orthopedic conditions, burns, cleft lip, and spinal cord injuries.

mover and shaker in the New York City Beat scene. As a filmmaker, Smith would rank himself third after Andy Warhol and Kenneth Anger.[1] But he was also interested in folk music and had annotated a collection of folk songs on the album The Anthology of American Folk Music (1952). Among many other musicians, the album influenced Jerry Garcia (vocalist and lead guitarist of the Grateful Dead) and Bob Dylan. (Dylan covered "See That My Grave Is Kept Clean" from The Anthology on his self-titled debut album.)

As luck would have it, Dylan encouraged Ginsberg to make music himself, and taught him three chords[2] to get him started. During the 1970s, Smith recorded the Beat poet singing at the Chelsea Hotel, releasing the music as First Blues: Rags, Ballads and Harmonium Songs.

Ginsberg and Smith came from very different backgrounds. Ginsberg was born into a family of progressive, Jewish intellectuals of the New York City literary counterculture.[3] Smith was born on the other side of the country, in Portland, Oregon. His parents were active Theosophists,[4] and his grandfather, John Corson Smith (1832-1910), was lieutenant governor of Illinois; he was also a prominent Freemason and the author of The History of Freemasonry in Illinois, 1804-1829, and several other books about, and reports on, the Masonic fraternity in Illinois and Chicago.

Perhaps his venture into esotericism was fated, but during the 1940s, Harry Smith became a member of the Astrum Argenteum[5] (usually referred to as the A.:A.:), a magical Order founded by Aleister Crowley. A former member of the Hermetic Order of the Golden Dawn, irregular Freemason, and publicity-seeking English occult master, Crowley influenced the work of Smith's colleague, filmmaker Kenneth Anger.

Smith's teacher in the A.:.A.: was Charles Stansfeld Jones (aka Frater Achad), a Canadian Kabbalist, member of the Ordo Templi Orientis (O.T.O.), and occultist with direct ties to Crowley.

The O.T.O. had been founded by Theodor Reuss and Carl Kellner in Germany, close to the beginning of the 20th century. Reuss had been initiated into Pilger Lodge No. 238, under the jurisdiction of the United Grand Lodge of England, in 1876.[6] He

later joined the Societas Rosicruciana, the Swedenborgian Rite, and the Rite of Memphis-Misraim.[7] Reus and Kellner had conceived the O.T.O. as a Masonic college of Rites. But, while it quickly veered towards the occult, and while no regular Masonic body recognizes the O.T.O., the influence of Freemasonry on the Order is undeniable. Among its degrees are versions of the Sovereign Prince Rose-Croix, Prince of the Royal Secret, and the Knight of the East and West (all extant Scottish Rite degrees).

From the late 1970s, Smith was a familiar sight in the New York City O.T.O. scene, although he never actually became a member of that Order.[8] Nevertheless, in 1986, he was consecrated a gnostic bishop in the O.T.O.'s ecclesiastical branch, the Ecclesia Gnostica Catholica (E.G.C.).

Smith died on November 26, 1991. To honor his life and work, a "gnostic mass" (performed by representatives of the E.G.C.) was held during his memorial at St. Mark's Church in-the-Bowery.[9]

Ginsberg died a few years later, on April 5, 1997. In its obituary, the New York Times said of the man who had once waxed about "bop kabbalah" and "the Masonic Pyramid, the sacred Swedenborgian Dollar" that he had "provided a bridge between the Underground and the Transcendental." Ginsberg was working on new poems right until the end.[10]

- 3. Poets.org, "Allen Ginsberg," <u>https://poets.org/poet/allen-ginsberg</u>.
- 4. Eric L. Flom, "Smith, Harry Everett (1923-1991)," https:// www.historylink.org/File/7635.
- 5. Andrew Perchuk and Rani Singh (editors), Harry Smith: The Avant-Garde in the American Vernacular, p. 270.
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Allen Ginsberg, Harry Smith, The O.T.O., And Freemasonry By Bro. Angel



"[A] circle, the Masonic Pyramid, the sacred Swedenborgian Dollar," wrote legendary Beat poet Allen Ginsberg in his poem "American Change" (1958). Good or bad, for Ginsberg, the dollar represented the U.S.A.—its energy and its power, perhaps corruption; but something else as well, something deeper and more profound. American money, observed Ginsberg as he looked through his pocket change while onboard the S.S. United States, was full of primordial and archetypal symbolism: the native American warrior, the buffalo, the eagle, and, of course, the Eye of Providence, above an unfinished pyramid, inside a circle.

Like Ginsberg's pocket change, an improbable mixture of symbols and traditions bubble up in his best-known work, "Howl" (1956). In it, are references to Kabbalah, Zen, St. John of the Cross, and Islam, as well as to the English visionary poet and artist William Blake. Somehow, Ginsberg seems to imply, these spiritual traditions and visionaries reflect each other at a deep level. Even the "feathered Indian" of the nickel reminded Ginsberg of the "Hebrew with hairlock combed down the side." The Beats were mixing things up, mixing them together, and trying to express something both primordial and unifying.

The name of Emanuel Swedenborg (1662-1778), whom Ginsberg cites, is an unfamiliar one today. A Swedish, Christian mystic who claimed that angels visited him and gave him the esoteric meaning of every passage of the Bible, Swedenborg influenced William Blake. For a short time, he also made an impression on Freemasonry as well. During the 19th century, a Swedenborgian Rite of Freemasonry was founded in New York City and it was later active in England. There, in the motherland of the fraternity, it attracted such Masonic notables as Kenneth MacKenzie and William Wynn Westcott (the latter being also the Supreme Magus of the Masonic Societas Rosicruciana in Anglia and the co-founder of the magical Hermetic Order of The Golden Dawn).

In 1959, Ginsberg would meet Harry Everett Smith (1923-1991), an intellectual, filmmaker, and When we look closely at the work of Herman Melville, it becomes clear that he was well-versed in esotericism. In his book *The Esoteric Origins of the American Renaissance*, Arthur Versluis says that, "In his fiction, in his poems, and in his letters, we find Melville alluding or referring to such traditions as Freemasonry, Rosicrucianism, Neoplatonism, and perhaps most notably of all, Gnosticism." (Versluis, 2001)

Similarly, in "Melville's Masonic Secrets," Hennig Cohen states that, "Allusions to Freemasonry appear throughout the Melville corpus, many of them obvious." (Cohen, 1997) He includes, among others, *Typee, Mardi, Redburn, White-Jacket, Pierre,* and *The Confidence-Man*, as Melville works that reference Freemasonry.

Connected to Freemasonry at different times, Rosicrucianism is another theme that appears in Melville's work, most obviously in his poems, "The New Rosicrucians" and "Rose Window." The first poem begins,

"To us, disciples of the Order Whose rose-vine twines the cross, Who have drained the rose's chalice."

"Rose Window" begins,

"The preacher took from *Solomon's Song* Four words for text with mystery rife— *The Rose of Sharon*,—figuring Him The Resurrection and the Life."

It is likely that at least some of Melville's esoteric leanings were influenced by his involvement with the Young Americans Club (initially known as "the Tetractys"), which was led by his lifelong friend and literary mentor Evert Augustus Duyckinck. This club was the center of a cultural movement which attempted to forge an identity for America separate from its European influences. The literary works of Herman Melville, Edgar Allen Poe, Nathanial Hawthorne, and others were instrumental in creating that culture.

Melanie May Bloodgood says that, "...it seems clear enough to me that the Tetractys or Young Americans Club was a semi-masonic group whose members were affected by the view that Gnosticism subsumed the truths of all other religions and/or represented a higher form of Christianity." (Bloodgood, 1984) She summarizes the words of Perry Miller, in his book, *The Raven and the Whale*, by saying, "He describes the club in semi-masonic terms and notes that Duyckinck wanted writers to form a 'fraternity."

She continues, "... besides literature, the club members were interested in metaphysics, politics, economics, and theology; that they enjoyed coarse humor and defended 'rudeness' as a cure for the genteel conventionality of their era; that they indulged in and justified 'Rabalaisian' sensuality; and that they formed long-lasting, intense friendships." Perhaps, unsurprisingly, then, "Melville's Christian gnostic world view promotes freedom, equality, and the 'ideal of a balanced society'," (Bloodgood, 1984) and is critical of Christian fundamentalism.

Ultimately, from Gnosticism to Rosicrucianism and Freemasonry, the esoteric influences on Melville were essential to formulating the great American literary canon, of which *Moby-Dick* is one of the early, great exemplars.

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Metal, Masonry, and The Resurgence of Primordial Brotherhood

By Frater ANM ..



The chorus to "Square Hammer," by Swedish heavy Metal band Ghost, reads "Are you on the square?/Are you on the level?/ Are you ready to swear right here, right now—/ Before the devil." Association of Masonic initiation with anything having to do with "the devil" is, of course, a red flag indicating all sorts of dangerous nonsense ahead (see the May 2022 "Taxil Hoax" issue of Fraternal Review), but "Square Hammer" cannot be ignored. The song was a huge hit, eventually reaching the No. 1 spot on the Billboard Mainstream Rock chart apparently, the first time a Swedish band has had this distinction.

The lead vocalist and frontman of Ghost, Tobias Forge, took some heat not too long ago for his apparent status as an initiate of the Swedish Rite of Masonry. It was claimed that his membership caused him to be unfairly favored by the judge in a lawsuit filed by former band members. Whatever the merits (or lack thereof) of this particular accusation, it is a fair reflection of the prestige in which that Rite is held by traditional and old establishment members of society in Sweden. It is also an indication that there may be more to the Metal subculture than some superficial sociological stereotypes.

Notably, the emergence of self-consciously "meaningful," mystical and/or esoterically-infused heavy or progressive rock music, in the period between 1965 and 1975, coincided with a decline in Freemasonry's appeal to young men. However, it was also a time in which the Lord of the Rings and elements of epic fantasy and its mythical motifs were intensifying subcultures within the Englishspeaking world and starting to percolate up through popular culture.

The LOTR Mythos caused a passionate subset of Anglo-American culture to follow a different path inwardly than was being exemplified to them, either by the post-war bourgeois culture that was then in crisis, or the "hippy" alternative visions that were current in the late 60s and early 70s. This sparked an impulse toward the exaltation of mythos in music that collided with the punk and high-speed raw rock music of the crisis-conscious late 70s to produce the era of "true heavy Metal" as we now know it; and



Notably, the emergence of self-consciously "meaningful," mystical and/or esotericallyinfused heavy or progressive rock music, in the period between 1965 and 1975, coincided with a decline in Freemasonry's appeal to young men.



from which the culture continued to develop until the present day.

Before discussing where the cultures of Masonry and Metal may intersect and interpenetrate, we should first acknowledge the clear contrasts. The Metal music culture, which has existed in some overtly recognizable form for at least 50 years, is known for its embrace of extremes: edgy, disruptive and intense experiences: an almost feral form of ecstatic display. It is also known to glorify rebellion and confrontation as a manifestation of that polarized aesthetic. It displays a uniquely 20-century tendency to fuse the archaic with the technologically futuristic.

In his concept of "Mythological Metal," János Fejes claims that there are two essential modalities of expression in Metal music: the Dionysian and the Chaotic, the former including earthly pleasures such as drug consumption and sex, and the latter incorporating everything else. Mythological Metal could be perceived—and appreciated—as a form of escapism. However, it defines the road that Metal takes in defying what is perceived as "conventional middle-class values" and uplifting honor, steadfast loyalty, and willingness to sacrifice without compromise in taking the path of truth.

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So, while Masonic culture and Metal culture may be on very different wavelengths in one sense—the former embracing the Golden Mean, the primacy of reason and the need to keep our passions circumscribed and within due bounds, the latter exalting primordial passions and sometimes even anti-civilizational impulses they are bound by certain key values in common: a sense of the value of honor; the embrace of a kind of brotherhood that holds together against an unsympathetic mundane world; the quest for hidden knowledge; a fascination with liminal states; and the view of death, darkness, and ordeal as necessary purifying passages to inner light.

Masonry and Metal are connected through the (mostly masculine) primordial initiatory experience itself. Masonry shares certain fundamental elements with the oldest tribal and warrior societies, while Metal, embodying an epic sensibility, exists as a kind of atavistic resurgence of the values and archetypes of primal men's fraternities (or männerbünde).

Perhaps the band Manowar represents the starkest and most blatant example of this phenomenon. Founded in upstate New York, Manowar stepped into the cultural and psychological space that was forming within the more teenage male-oriented genres of sword and sorcery fantasy via Heavy Metal magazine (founded in 1977). This aesthetic—and an implicit value system associated with it—included elements of biker culture as well, and the grand heroic "sword and sorcery" component reached its momentous wider breakthrough via the 1982 release of the film Conan the Barbarian, starring Arnold Schwarzenegger.

The music of Manowar entirely adhered to this vision, and still does today. Most prominent among their themes are those of honor, loyalty, glory-seeking, and the brotherhood of those who uphold the "true values" of the culture. Especially replete with these themes are the early albums Battle Hymns, Hail to England, and Sign of the Hammer. Songs such as "Each Dawn I

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Die" on Hail to England and the "The Oath" on Sign of the Hammer allude to intense initiatory experiences.

Seeing the attraction of these themes to certain types of men, and the reputation of the lifestyle of Metal musicians generally being what has been called "men's men," perhaps it is not that surprising that a number of men who have devoted their lives to Metal have also pledged themselves to the Craft. Dez Fafara, frontman of the popular band Devil Driver, and himself a Mason, has said that "You'd be surprised how many Freemasons are in Metal bands." He describes his own experience in a 2020 interview with Kerrang, saying that Freemasonry "grows you as a man. A brother helps a brother no matter what circumstance you're in."

Danny Carey, the percussionist for the band Tool, was introduced to the esoteric by his father, a Freemason who would leave Masonic books around the house. Discussing Tool's pivotal album Aenima (1996), frontman Maynard Keenan told Revolver magazine in 2008 that he "did a lot of esoteric, spiritual, and religious research." Beyond the frequent psychedelic vision-quest themes, or generic references to alchemical processes throughout their music, Tool's song "Lateralus" has a number of direct



and specific allusions to the initiatory process, as well as to key elements of sacred geometry.

Moving a bit back closer to the territory of what might be called "true" Metal by diehard purists, we encounter the progressive Metal band Dream Theater, which also began its rise in this period. The band's song "Rite of Passage" (2009) explicitly glorifies Masonic initiation and the Rosicrucian tradition. Hence, we hear such lyrics as "And lay the cornerstone/A rite of passage" and "Bound by oath and honour/Like the rose and cross."

Lastly, we should mention Iron Maiden and its frontman, Bruce Dickinson. Not only does almost every Maiden album have at least one song each touching on themes of initiation or brotherhood, but Dickinson's solo album of 1998 was titled Chemical Wedding, alluding to the Rosicrucian manifesto, The Chemical Wedding of Christian Rosenkreutz (1616). Perhaps unsurprisingly, his possible membership in the Masonic Fraternity has been the subject of much speculation; but, contributing to his mystique, Dickinson has a reputation as a Renaissance man. Physically fit, he is an accomplished fencer and pilot whose frequent evocation of Anglo-American values and history (and of the Western Tradition generally) is at variance with contemporary trends.

The phenomenon of Metal as a total culture can be observed by anyone deeply involved in the scene, and is exemplified in the cultural motifs and behaviors observed at its major festivals, especially the Wacken festival in Germany, which in a normal year draws upwards of 100,000 people from around the world. Themes of boldness, resilience, chivalry, and the honoring of a mythic past joyfully permeate these events.

The revitalization of our Craft is advanced by learning from, and adapting manifestations of, primordial initiation and fraternal honor as they inevitably re-manifest through their innate force, bursting through the seams of an often soulless post-modern world. In the deeper exploration of Metal, for those who find a taste for it, those of our Brethren who make that dive will find that there are pearls of wisdom and power to be harvested in the abyss. Works Cited:

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"The idea that you're doing something that other people have done in the past (allows) you to step out of time. We're born, get old, and die, but the rituals remain the same.

(Freemasonry's) a time machine. It's a connection to eternity."

-Ian Adams, Freemason and lead singer of the Boston Motor-Punk bands Rock City Crinewave and 8 Ball





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Join us on December 5^{th} for dinner at 6:00 PM before the stated meeting. The entire family is invited. Our chefs have planned an excellent menu. If you have any dietary restrictions please contact the secretary so that we may arrange suitable alternatives.

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"To admit, make and pass Freemasons according to the Constitution and By-Laws of the Grand Lodge. To advance the moral and social interests of its membership; to foster good citizenship, honest industry and upright living; to cultivate the exercise of charity in its best and broadest sense; to assist the widows and orphans of its deceased members; to stimulate friendship, harmony and Brotherly love and generally to promote, in its own way, the happiness of mankind — it is a fraternity of good men, linked together by honorable and indissoluble bonds, to accomplish these noble purposes, eschewing all interests in factional politics and sectarian religion and free from the dictation of both."

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