Fictions of Freemasonry: Illustrations

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sonic brethren. Stopping in Salt Lake City, he reports on the Mormons, explaining their borrowings from Freemasonry by pointing out that their "main apostle," W. W. Phelps, was a student of Krause's in Göttingen. While Hellung is in the West, Schulz travels to the South on Masonic business. Pseudo-Masons come into the picture, Schulz must foil a murder attempt on himself, and finally Hellung and Schulz end up in a utopian colony in California. Krause and his league of humanity are even more important for Oppermann's novel than they were in the Knights of Spirit. Friesen points out that Krause's address to the combined Dresden lodges comes at the midpoint of Hundred Years (183) and that the doctrines taught there are carried to the United States, the land of freedom and promise, where western movement, as the Master of Hellung's Pittsburg lodge says, "makes possible the goal of a world-wide lodge."

Taken as a whole, these post-1848 Masonic novels reveal a common desire for unified political action. Freemasonry offers such unity, especially in the form foreseen by Krause. In addition, at least as late as the revolutions of 1848, Freemasons were still asserting that their principles were changing an absolutist system to bring about a society in which freedom and equality and brotherhood were the rule. And lurking in the background, the ever-powerful conspiracy theory offered a sense of urgency.

Goethe's and Schiller's use of the Freemasonry they found all around them at the end of the eighteenth century can hardly be second-guessed. By mid-nineteenth century, with historical Freemasonry now in a qualitative decline, Gutzkow's (and friends') return to Freemasonry was immediately questioned, not altogether fairly, as I have pointed out. One might expect, then, an end to serious literary portrayals of the brotherhood. Such an assumption could not be further from the truth, for in the semiotic systems and political possibilities explored literally by Schiller, Goethe, and Gutzkow, Freemasonry embodies concerns that both include and transcend historical reality. Authors of the twentieth century evidence strong, continued interest in the institution raised to literary prominence in the previous two centuries.
Title page and frontispiece of Terrasson's *Sethos*, first German translation (1732). Among the most influential of early Masonic fictions.

Masons "working" around a trestleboard. A scene representative of Enlightenment Freemasonry and its emphasis on allegorical education. From The Glorified Freemason (Der verklärte Freimaurer, 1791).
The Raising of a Master Mason. From Erich J. Lindner's *Freemasonic Customs in Pictures 1730–1840* (*Freimaurerisches Brauchtum in Bildern 1730–1840*).

A representation of the symbolic route followed by an initiate in the lodge: successive gates (*A, F*, and beneath the square), stairs (*first 12, then 5*), cistern (*I*), and then past various masons' tools to the Master's chair. From Abbé Larudan's *Les Francs-Maçons Écrasés* (1747).
Allegorical depiction of the journey of a Freemason in the world (Paris, ca. 1830). From *Das Freimaurermuseum* (1928). *Left* and *right*, the columns "J" and "B" (here wisdom and strength). *Top center*, a column with Venus (beauty). *Center foreground*, a cave with several people in a natural, uncultured state. Minerva helps one of them up a ladder onto the path of culture or Freemasonry. He must pass through trials of air (the head blowing on a figure from behind a pyramid), of fire (the pyramid out of which smoke issues), and water (the river he must swim). He shapes the unhewn stone and then the cut stone. The various monuments bear symbols of grades of the Scottish rite. Finally the Mason comes to the acacia tree on the mountain and passes into the beyond where ancient Masons are assembled. Also represented are Solomon's temple and a Masonic banquet.

Depiction of various Masonic symbols from August Kestner's *Die Agape oder der geheime Weltbund der Christen* (1819), which Goethe read while writing the *Wanderjahre*. 

1. The two Pillars called Jachin and Boaz, the first signifying strength, the Second to establish in the Lord.

2. The Holy Bible opened, as an Emblem that it should be the rule of our Faith.

3. The Compass and Square, to square our Actions, and keep them within Bounds, the Master's Emblem or Jewel, which is suspended with a Ribbon round the Neck, and always worn when the Lodge is opened, and on public Days of Meeting, Funerals, etc.

4. The Level, the Senior Warden's Emblem or Jewel.

5. The 24 Inch Gauge, to measure Mason's Work.

6. The Key, the Treasurer's Emblem.

7. The Sword, presented to the naked left Breast of the Apprentice.

8. The Cable, or Rope, put round the Neck of every new-made Mason at the Time of Making.

9. The Trowel, an Instrument of great Use among Masons.

10. The Gavel, or setting Maul, used in building Solomon's Temple, the first Grand Work of Masonry.

11. The Plum Level, Compass, and Plum Rule, the Junior Warden's Emblem.

12. The small Hammer, to knock off superfluous Pieces.

13. The Cross Penns, the Secretary's Emblem.

14. A Coffin, with a Figure of the maimed Body of Hiram (the first Grand Master) painted on it. He was murdered by three Fellow-Crafts, for refusing to reveal the Secret.

15. The Hand Plummets, for taking perpendiculars.

16. The Sun rising in the East, emblematical of the Master-Mason, standing in the East, and setting the Men to Work.

17. The Seven Stars, an Astronomical Emblem, frequently engraved on the Medals worn by Masons.

18. The Moon, that rules the Night.

19. The Candlesticks, placed in a triangular form.

20. The Columns, used by the Senior and Junior Wardens in the Lodge.

21. Two black Rods, carried by the Senior and Junior Deacons.

22. The Three Steps and Pavement.

23. Entrance or Porch to Solomon's Temple.

24. The Terrestrial and Celestial Globes, representing the Works of Creation.

25. A Machine used by Masons for forming Triangles.

26. The large Rule for measuring the Work.

27. The three Step Ladder used in Masonry.


30. Eye of Providence, the Great Superintendant of all the Works of the Universe, and Masonry represented as under its immediate Influence."