The Handmaiden of Gnosis: Music in Esoteric Societies

Justin Andrew Owen
Louisiana State University and Agricultural and Mechanical College, jowen8@lsu.edu

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THE HANDMAIDEN OF GNOSIS: MUSIC IN ESOTERIC SOCIETIES

A Dissertation
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
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in

The Department of Music

by
Justin Andrew Owen
B.A., Delta State University, 2009
M.M., Louisiana State University, 2012
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Many people brought me to this topic, engaged me in daily conversations about it, supported me through the writing of the document, and gave me guidance along the way. My own interest in the subject arose in a presentation given by John Mongiovi on January 15, 2006, about esotericism in music, specifically using the Initiation Ritual of the Sinfonia fraternity. He directed me to several resources that only fanned the flame toward more interest in the topic. For years, I had conversations about these concepts with too many people to count accurately, always pleased with the look of discovery that so many had (including myself) upon understanding what certainly felt like deeper concepts. In 2013, I drafted the first version of what is now the third chapter of this dissertation on Holst’s *Hymn of Jesus*. I presented it at the Enchanted Modernities conference (on Theosophy and the arts) in Amsterdam and was further pleased at meeting several people who were similarly interested in these ideas. One attendee in particular, Christopher Scheer, has continued to be supportive of my work. This conference’s positive responses and helpful feedback continued to nudge me toward this topic.

When Sinfonia’s National President Mark Lichtenburg appointed me the National Historian of the organization, I continued to look for signs of esotericism in the early history of the fraternity and similar organizations. The writings of the founders provided a great deal of evidence that the fraternity was fulfilling a need to combine idealism and music to better the world by one musician at a time. Freemasonry espouses a similar purpose, which is the betterment of the world by improving the deeper idealisms of its inhabitants (that is, one man at a time). The several esoteric organizations that picked up popularity near the end of the nineteenth century (including Sinfonia, Freemasonry, Theosophy, Rosicrucianism, Martinism, the Order of the Golden Dawn, and many others) were doing so out of a desire to understand divinity better.
Music was one of the chief ways that these orders alerted their members to the existence of their souls. That is, if two people experience a mysterious power from the same piece of music, that experience seems to suggest that there is a mysterious aspect to their beings.

In the course of that research, I began to investigate Erik Satie’s involvement with Josephin Péladan in the work of the Aesthetic Order Rose + Croix, particularly since that involvement occurred in the same decade as the founding of the Sinfonia fraternity. For help with that endeavor, I am indebted to the conversations I have had with the Masonic scholar P. D. Newman about the subject, as well as the connections that John Mongiovi helped me to make about Péladan’s purposes in creating the order.

Several years ago, I began collecting books of Masonic music, many of them from friends who knew I was interested in the subject. I am indebted to all of these people for thinking of me when coming across these rare items and sending me copies of them to study. The activity of actually going to Masonic temples and inspecting their instruments proved useful for gleaning the nature of music making there. Many temples have a piano that the attached chapter of the Order of the Eastern Star inserted for their ceremonies, but still some temples (particularly larger and older ones), still have an organ installed. I mention one of them in the Masonic chapter, the broken reed organ at Étoile Polaire Lodge in New Orleans, but the grandest facilities tend to have a still working instrument. An example is the pipe organ at the House of the Temple in Washington, DC, which was installed in the 1980s and still works perfectly. Having several opportunities to inspect these instruments helped me to paint a clearer picture of how music happened in these old ceremonies, and I am indebted to the many people who would travel with me to these places.
Naturally, I am indebted to the emotional and financial support of my parents, Billy and Renelda Owen, in all the stages of my education that have allowed me to study to the end of a PhD program with no debt to my name. Their kindness and patience with me through the whole process has been above and beyond what anyone could hope for. I have spent most of my time in Baton Rouge living with an extraordinary patron, Dorothy Harman, who has housed me in her home in a beautiful and quiet neighborhood completely free of charge. Aside from the obvious load her generosity removed from my stress, her presence has been one of the most stabilizing and encouraging forces in my life down here.

Of course, I am indebted to my main advisor, Blake Howe, for his great generosity in giving timely feedback on these chapters, as well as being helpful at every step of the academic journey. All of my professors at LSU and Delta State have indeed made me who I am today, be it the many hours of coursework with my music and English professors, the warm and inviting philosophy professors in my PhD program whose instruction indelibly changed my life for the better, or the choral staff at both universities who gave me an outlet for continuing the advancement of my musical skill. Indeed, the choral community in this city has given me, just since I started my PhD program, the experience of singing over 1450 pieces of music of all levels of difficulty. All of this was helpful not only for my professional development, but for my own emotional wellbeing.
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ABSTRACT

Western esotericism, or the practice of trying to understand divinity through secret initiatic means, exists in several philosophical strains, which mystics through the ages have formalized into systems of teaching. One aspect that appears in many of the traditions is music. Music is a direct language of the consciousness within esoteric traditions because it does not rely on language to express higher concepts. Just as these societies teach truths mainly through symbolism, they use music, since it lends itself to interpretations beyond the connotation-laden nature of words. This dissertation focuses on three major strains of western esotericism: Rosicrucians, Theosophists, and American Freemasons. Regarding the first group, I demonstrate how music influenced Rosicrucian conceptions of unity, primarily through the example of Erik Satie, who incorporated these ideals in his three Sonneries of the Rose and Cross while involved with a Rosicrucian order, particularly focusing on the esoteric concept of transversality, or the coming together of two directions or opposites. Regarding the second group, I focus on the Theosophical Society’s involvement in the translation of Gustav Holst’s gnostic Hymn of Jesus text and demonstrate how the connection to that tradition heavily influenced Holst’s own composition. Regarding the third group, I trace the use of music among American Freemasons from colonial times to the present day, and demonstrate how Freemasons understood music as well as a means of attaining wisdom.

Each of these groups exhibits an understanding of what some traditions call the “ternary principle,” or the idea that all pairs of opposites are not independent of each other, but rather are just different levels of manifestation of a higher principle. A member of any of these organizations employs the ternary principle to transcend oppositions until one is left with the unity of all things. For these groups, music helped to bring them closer to their goal of finding
that unity by connecting the physical world to the immaterial world, or the body to the consciousness. These societies compared the laws of music to the harmony of all things. Music became for these organizations the truest symbol of the highest wisdom.
CHAPTER I. INTRODUCTION

Western esotericism exists in several philosophical strains, which mystics through the ages have formalized into systems of teaching. By its own apophatic nature, esotericism has eluded a clear, common definition across the peoples who have engaged in it.¹ For Jewish mystics, for instance, what one might call “esoteric philosophy” would have been called Kabbalah (כַּבָּלָה), or “received tradition.” The tradition of Kabbalah began in a recognizable form only in the medieval era, but the seemingly universal nature of the teachings suggests to Kabbalists that the teachings themselves predate any religion at all. The same is true of other esoteric currents. Fundamental thoughts about humanity’s relationship with the Universal Principle, or Deity, seem to exist in slightly different forms in each of the systems that appear within several of the world’s main religions. For Jews, the study of Kabbalah is an esoteric system for understanding Judaism. For Christians, Gnosticism proved to be a useful set of philosophies for translating Christianity into a universal idiom. For Muslims, the mystical Sufi sect served this purpose.² Keeping several examples of esoteric traditions in mind, I will define Western Esotericism as a universal and secret tradition of understanding divinity through direct experience.

Music appears in each of these esoteric traditions. In the example of Kabbalah, the Tiqunei Zohar (an important work of Kabbalistic literature) states, “There is a chamber which can be unlocked only by tears; and there is a chamber which can be unlocked only by music.”³ That is, the flowing of tears suggests the opening of one’s emotionality, or the soul itself, while

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music reminds him or her of the intimate connections existing between one’s material and immaterial existences. These “chambers” are indeed ways that one understands the soul, which, according to the Zohar, remains inaccessible without emotions and music. When one is aware of what the emotions are suggesting about one’s own nature, he or she has inklings toward a higher truth, which in the Kabbalistic “Tree of Life” model are foundational to enlightenment. Music seems to articulate these emotional properties and remind the person of the existence of higher forms.

Music is a direct language of the consciousness within esoteric traditions because it does not rely on language to express higher concepts. These societies teach truths mainly through symbolism, since symbols lend themselves to interpretations beyond the connotation-laden nature of words. In Albert Pike’s lecture for the 1857 version of the twenty-fourth degree of the Ancient and Accepted Scottish Rite, he writes, “Symbols were the almost universal language of ancient theology. They were the most obvious method of instruction; for, like nature herself, they addressed the understanding through the eye; and the most ancient expressions denoting communication of religious knowledge, signify ocular exhibition.” He continues by referring to Heraclitus’s indication that “the King of the Delphic Oracle was said not to declare, nor on the other hand to conceal; but emphatically to ‘intimate or signify.’”⁴ Any sort of communication that does not declare or conceal a high truth is therefore symbolic. Symbolism does not thus end at visual signs, but it includes music, since it only intimates rather than declaring or concealing. Those who consider music to be expressive of emotions think of music as a kind of emotional language, while those who consider music to be representative of mathematical perfections think of music as a kind of ineffable language.

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⁴ Albert Pike, *Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry* (Charleston: The Supreme Council of the Southern Jurisdiction, 1871), 371. Emphasis in the original.
The monitors of the American or York Rite of Freemasonry expound on music in the Fellow Craft Degree, calling it in one of its versions “that elevated science which affects the passions by sound.” Interest in esotericism in music even found its way into an outgrowth of the New Thought movement, the Sinfonia fraternity, founded by Ossian Everett Mills in 1898. For these and other esoteric societies, music functions as a means for stripping away language to better understand things that are themselves ineffable, such as the nature of the human consciousness, human identity, and the importance of the emotions. While previous scholarship tangentially identified music within a single strain of esotericism, this dissertation examines the topic in greater depth, comparing and contrasting attitudes toward music within multiple esoteric societies.

This dissertation focuses primarily on Christian strains of esoteric teachings, but even within that parameter, esoteric teachings promote a universalizing approach to religion in general. The philosophies are called “esoteric” because they are hidden from the common practitioners of the religions out of fear that the common person would misunderstand the teachings. Since the earliest esoteric records, the systems emphasize that one should seek only worthy initiates, rather than teach everyone and let the teachings become impure.

According to Antoine Faivre, the first scholar to define Western esotericism as an interdisciplinary field, most of the forms of esotericism carry six basic beliefs: “correspondences” (that all things visible and invisible in the universe are somehow directly connected), “living nature” (that the natural world has its own life force), “imagination and

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6 Hermes Trismegistus, for instance, apparently wrote, “This is the happy end of those who have gained Gnosis: to become one with God. So now, why do you delay? Now that you have received the doctrine from me, should you not point the way to those who are worthy, that through thee the human race may be saved by God?” Jocelyn Godwin, *Music, Mysticism and Magic: A Sourcebook* (London: Routledge and Kegan Paul, 1986), 15.
mediations” (that the human imagination can use ritual and symbols to understand higher realities), “transmutation experience” (that the meditation on the teachings causes a profound transformation in a person, or the attainment of gnosis), “concordance,” (that all world religions draw from the same universal principles), and “transmission” (that the teachings must be taught from master to student through initiation). Of the many groups of thinkers and practitioners of these teachings, this dissertation focuses on three specific organizations: the Rosicrucian fraternities, the Theosophical Society, and the Freemasons. Each of these organizations have not only promoted the idea of music as an aid to human enlightenment, but also influenced important composers who were either members or around members of them.

The second chapter focuses on Rosicrucians and the ways that they have engaged with music, including the involvement of certain composers in their circles as well as the ways in which composers have used Rosicrucian ideals in their music. Rosicrucianism is a fraternity apparently beginning early in the seventeenth century by a possibly allegorical founder Christian Rosenkreutz, and which focused on Christian mysticism by means of meditation and alchemy. The fraternity was based on three manifestos that he wrote, the Fama Fraternitatis (1614), the Confessio Fraternitatis (1615), and The Chymical Wedding of Christian Rosenkreutz (1616). These manifestos influenced artists and philosophers, including Robert Fludd (who is best known for his voluminous illustrations of esoteric concepts, many including musical ideas) and Elias Ashmole (1617–92), one of the earliest reported speculative freemasons (an organization whose first Grand Lodge was formed in 1717). Throughout the centuries, different philosophers and writers used Rosicrucian ideas in their work (such as the Ancient and Accepted Rite of Freemasonry in its use of the term “Rose-Croix” in its eighteenth degree), but during the late

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nineteenth and early twentieth centuries, several groups arose that called themselves Rosicrucian. These were and are organizations designed simply to study Rosicrucianism and the philosophies promoted in the manifestos.

The majority of these organizations carry on their studies through an initiatory system. The one that seems to have had the most influence on music making was the Order of the Temple and the Graal and of the Catholic Order of the Rose + Croix (l’Ordre de la Rose Croix Catholique et Esthetique, du Temple et du Graal), which was established by Joséphine Péladan in 1890. In 1887, Péladan had already created the Rose + Croix kabbalistique cult with his acquaintance Stanislas de Guaïta at the Auberge du Clou in Paris. Péladan’s interest was not with simply perpetuating a Rosicrucian lineage’s esoteric training, which was a large purpose of it (he claimed he received initiation from his brother Adrien, who had received his initiation in Toulouse in 1858). His cult was more involved with creating a center for aesthetic discussion and production. The group met in the dining room of the Auberge du Clou and in 1891 hired a young Erik Satie as a piano accompanist for productions there. While Satie was only involved with Péladan for about a year, his interactions with Péladan, tumultuous as they were, reveal how this important composer might have understood esotericism. The works he wrote during this short period include the Leit-motif du “Panthée” for Péladan, a set of three compositions called Trois sonneries de la Rose + Croix, as well as an untitled work later published as Première pensée Rose + Croix. The sonneries are three airs, the first of the Order itself, the second of the Grand Master (that is, Péladan), and the third of the Grand Prior (that is, Count Antoine de la Rochefoucauld, an artist and patron who was active in the Order). Alan Gillmor’s 1988

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biography of Erik Satie posited that these airs, with their strange configurations of long block chords and coordinating melodies, conformed to the Golden Mean of Pythagorean numerology. Instead of merely contextualizing these three airs historically, this chapter also examines specific connections between them and the Rosicrucian teachings. Specifically, the Sonneries contain clear use of “vertical” music (a harp playing detached or staccato chords for dozens of iterations) interacting with “horizontal” music (a trumpet playing a legato line). The coming together of these two sonorities produces a connection between horizontality and verticality; that is, it produces a cross. Other than Satie’s compositions, little has been written for the Rosicrucian fraternities, but Rosicrucians have written about music, from the time of the Rosicrucian apologist Robert Fludd into the modern Ancient Mystical Order Rosae Crucis’s many writers in the twentieth century. These texts also inform my analysis.

The third chapter focuses on the Theosophical Society, the branch of esoteric thought that formally began in 1875 in the United States by Helena Petrovna Blavatsky and her associate Colonel Henry Steel Olcott. Blavatsky’s most important writing is *Isis Unveiled* (1877), which aligned the Theosophical Society with ancient Hermeticism and other esoteric strains. This Society became internationally known, and indeed popular among some composers. For instance, Aleksandr Skryabin, Gustav Holst, Dane Rudyard, Edmund Rubbra, Ruth Crawford-Seeger, and Henry Cowell all had some association with Theosophists. The chapter dwells particularly on Gustav Holst’s works. He himself was not a Theosophists, but was associated with several of them, including G. R. S. Mead (who was Blavatsky’s private secretary and a translator), Clifford Bax (the brother of Arnold Bax, who set some of his brother’s poetry to music), and Gustav Holst’s stepmother Mary von Holst. After G. R. S. Mead had resigned from the Theosophical Society and had begun his Quest Society, he helped Gustav Holst create a new
translation of the ancient Gnostic Christian *Hymn of Jesus*, which was originally part of the Acts of John. His theosophical education not only colors his translation, but also seems to color Holst’s understanding of the ancient text. The chapter offers a close reading of the work, focused especially on the translation history of the text; major changes are noted and analyzed, particularly those that Mead himself made and those that Holst made with Mead’s suggestions.

The fourth chapter dwells on how music has been used within American Freemasonry, in all of its forms, degrees, and orders. Although most musical studies of freemasonry have covered eighteenth-century European freemasons like Mozart and Haydn, my focus is on freemasons who wrote music for the American Masonic bodies: David Vinton, Samuel Sebastian Wesley, Matthew Cooke, James Coward, William Janes, Henry Stephen Cutler, Thomas Cripps, Gilbert Raymonds Combs, and others. Some of these composers are especially obscure, known only for having written music for their own Masonic bodies, usually while serving as an Organist or Grand Organist. In the chapter, I trace the way that musicians made use of previous tunes and composed new ones for the fraternity, beginning with a discussion of the tunes in Anderson’s Constitutions of 1723 and ending with the music that Gilbert Raymonds Combs composed for the northern masonic jurisdiction’s thirty-second degree ceremony in 1917. The chapter examines several masonic music books, such as Henry Stephen Cutler’s *Masonic Harmonia*, which is a 120-page book of music for Lodges. This book’s preface describes the musical atmosphere of the fraternity in the United States:

> It is curious to note that whilst Masonry enjoins the cultivation of Music there has been no adequate provision made for its development in the many music books hitherto published for Masonic use. Instead of a composition of a pure and sterling character, we find the sacred hymns of our liturgy set to such tunes as “Auld Lang Syne,” “What Fairy-
like Music,” “Bonnie Doon,” etc.: compositions utterly unworthy the place assigned them in Masonic use.\textsuperscript{10}

Cutler’s description of Masonic music making in the mid-nineteenth century not only paints a bleak picture of music’s usage at the time, but it also expresses the rituals as being a “sacred” liturgy. He describes the ways that the Masonic bodies expected to have music in their Lodges in the United States since the colonies—adapting familiar tunes so that members, in their communal singing, are not required to learn new ones. Masons, even by the 1870s, did not fill the rituals with original music, but borrowed from older music. Despite that, the many collections that appear over the course of the centuries show a gradual tendency to include more music written specifically for the Lodge ceremonies.

This chapter primarily examines Matthew Cooke’s rare three-volume work \textit{Music for the Ritual of the Various Degrees in the Ancient and Accepted Scottish Rite of Free-Masonry} (1881). Cooke, the England-based honorary Grand Organist of the Supreme Council of the Ancient and Accepted Scottish Rite in the United States (Southern Masonic Jurisdiction), is best known as the modern editor of the “Cooke Manuscript,” a Masonic document in Middle English from around the fifteenth century. Cooke’s musical volumes here include 359 pieces, mainly from Masonic composers, including Daniel Auber, Samuel Wesley (son of Charles Wesley, one of the founders of the Methodist movement), Samuel Sebastian Wesley (grandson of Charles Wesley and Provincial Grand Organist of Herefordshire), Charles Edward Horsley and James Coward (Grand Organists of the Grand Lodge of England), and others. Each of the pieces has a practical application somewhere in one of the thirty-three Degrees of the Ancient and Accepted Scottish Rite, at least as they were practiced in 1881. Each piece references a page number in the ritual

that was in use at the time, so one can usually figure out precisely how the degrees used the musical works.

That chapter is divided into two large parts: the first part deals with the American or York Rite from the colonial period onward, while the second part deals with the Ancient and Accepted Scottish Rite, which formed in the United States in the nineteenth century. By examining several books of masonic music, one can spot several trends, such as the progression from having music ready for convivial singing (music for banquets and celebrations) to having music ready for ceremonies (music for the rituals themselves). That progression corresponds to the prohibition of consuming alcohol in a Masonic Temple. It would appear that when Masons stopped drinking with each other, they stopped singing with each other. This does not mean that music lost its power in the Lodge, however. Rather, it means that the focus of musicianship switched to impressing the philosophical ideas of the rituals into the minds of the candidates and members.

Music, for each of these three societies, is a material proof of a higher consciousness. In the Christian tradition, mystics refer to the realization of one’s own divinity and transcendence as gnosis, the Greek word for knowledge (but in this context, the knowledge of the divine nature in humanity). For the Rosicrucians, music reminds a person of timelessness, within which state the spirit presumably exists. Thus Satie’s music, with its lack of a clear tonal trajectory, works to emphasize that kind of timelessness. It is the same for the Theosophists, although they placed greater emphasis on the unity of humanity. Thus Holst’s treatment of the old gnostic text of the Hymn of Jesus suggests vastness and grandeur. The emphasis then is on existing outside of space. For the Freemasons, music is one of the seven liberal arts and sciences, the knowledge of which completes a person’s understanding. Thus music functions as a means of completing the ritual’s force through enhancing certain elements of the lessons as they progress through the
various Degrees. Time and space characterize the material world, but by remembering music’s apparent ability to release the mind from both, the esoterically inclined person remembers the unity of the material realm with the immaterial realm.

All of the societies mentioned in this study rely on what in the course of esoteric conversations can be called a “ternary principle,” in which all existence can be transcended by searching for a third element that unites every pair of seemingly unrelated things or opposites. The principle expresses itself in Faivre’s six aforementioned esoteric teachings. For instance, for “correspondences,” the visible and invisible stand as opposites, so by finding a third point (for example, the exaltation one experiences with music) one becomes aware of the greater system, which includes both the visible and invisible worlds. For the “transmutation experience,” meditative labor stands in opposition to mental relaxation, so by finding a third point (for instance, a moment of clarity during the rush of the day), one becomes aware of the greater system, which is a time-based cycle of mental activity and passivity. With concordance, one religion stands in opposition to another religion or irreligion, but by finding the third point (the concordance), the religions cease to be distinct and appear to be different levels of manifestation of a single religious idea.

By understanding hot and cold as opposites, one divides the two into unrelated concepts that he or she would therefore treat on their own terms. By understanding any point between the two extremes as a third point, the overarching principle of temperature reveals itself. The number three thus points to the number one, the triad to the monad. The ternary principle essentially holds that this process can continue into the infinity of wisdom from the finiteness of intelligence.
The Pythagoreans symbolized that journey from physicality to spiritual perfection with the Tetraktys, a symbol discussed in several esoteric societies. This symbol is a triangle of ten dots, with one, two, three, and four dots per line respectively from top to bottom. David Fideler, in his introduction to Kenneth Guthrie’s *The Pythagorean Sourcebook and Library*, writes,

For the Pythagoreans the Tetraktys symbolized the perfection of Number and the elements which comprise it. In one sense it would be proper to say that the Tetraktys symbolizes, like the musical scale, a differentiated image of Unity; in the case of the Tetraktys, it is an image of unity starting at One, proceeding through four levels of manifestation, and returning to unity, i.e. Ten. In the sphere of geometry, One represents the point, Two represents the line, Three represents the surface, and Four the tetrahedron, the first three-dimensional form. Hence, in the realm of space the Tetraktys represents the continuity linking the dimensionless point with the manifestation of the first body; the figure of the Tetraktys itself also represents the vertical hierarchy of relation between Unity and emerging Multiplicity. In the realm of music, it will be seen that the Tetraktys also contains the symphonic ratios which underlie the mathematical harmony of the musical scale: 1:2, the octave; 2:3, the perfect fifth; and 3:4, the perfect fourth.\footnote{David Fideler, “Introduction” in Kenneth Guthrie, ed., *The Pythagorean Sourcebook and Library* (Grand Rapids, Michigan: Phanes Press, 1988), 29.}

As Fideler explains, the intervals commonly called “perfect” are all derived by relating one row of the Tetraktys to another one above or below it. The Tetraktys represents the unfoldment of the physical universe (symbolized by the number four) from the unity of the deity (symbolized by the number one), or the tetrad to the monad. These correlations are not arbitrary. The number one, the monad, is an infinitely small or large point with no dimensions (and is thus ideal, or only
conceptual). The number two, or the dyad, is two points, which can be connected with an infinitely thin line, allowing one dimension. Since the dyad is infinitely thin, it still only exists in conception, rather than physical manifestation. The triad is three points, which when connected yield an infinitely thin surface area of two dimensions (and is thus still ideal, unable to exist in the material world in its pure form). The tetrad is four points, whose connection yields a tetrahedron, which has three dimensions and is not only possible in the mind, but can also exist in the physical world. For the Pythagoreans, the monad represented the simplest form and unity, while the tetrad represented the smaller number of points that can exist materially. These four numbers, in their manifestation in the science of music, reminded the Pythagorean of the Tetraktys. Thus, one could say that fully understanding and experiencing music is a means for returning to the first principle, or the monad. This principle finds its way into most of the discussions of esoteric societies when it comes to approaching gnosis, since it is a relatively clear and simple symbol.

Figure 1.2. The High Priestess, Card 2 of the Major Arcanum of the A. E. Waite tarot deck.
In Freemasonry, as well as several other orders, the ternary principle manifests is visualized through the use of two pillars, usually representing opposites, between which the candidate walks as a third point between the two, or the equilibrator of seemingly unsolvable conflicts. These two pillars, for instance, appear in the A. E. Waite tarot deck, behind a seated high priestess (see Figure 1.2). Here, one can see that one pillar is white and the other is black, symbolizing opposites. They use the letters J and B, which are the initials of the corresponding pillars Jachin and Boaz in the Temple of Solomon, according to the seventh chapter of 1 Kings in the Holy Bible.12 Note also that behind the High Priestess are representations of palm trees and pomegranates, traditional symbols of maleness and femaleness respectively, mixed together in a fabric representing the reconciliation of opposites. A lesson of the card itself is the ternary principle, since the high priestess reconciles the two opposites by sitting between the pillars. The tarot deck is a great example of esoteric symbolism in common practice. Indeed, in some organizations that use pillars to teach this principle, the two pillars meet at the top by an arch, on which is the lyre of Orpheus, representing the harmony of that reconciliation. That reconciliation is the third element within a ternary operation, which allows the contemplation to find the higher form, thus coming closer to the monad.

The term “ternary principle” is only one of many that crop up in the course of conversations about this idea. Masons, for instance, speak of the ternary principle as a process of equilibrium. Thus, equilibrium is the guiding principle of Freemasonry, since it orients the contemplator toward the highest concept, or what the Pythagoreans would call the “monad.” Philosophers might recognize a similar pattern between this idea and the Hegelian dialectic. While the idea of thesis, antithesis, and synthesis resembles the idea of a pair of opposites being

12 “And he set up the pillars in the porch of the temple: and he set up the right pillar, and called the name thereof Jachin: and he set up the left pillar, and called the name thereof Boaz.” 1 Kings 7:21 (KJV).
equilibrated, the direction of the ternary principle is toward transcendence, while the direction of the Hegelian dialectic is toward the future, or toward the production of new theses. The two concepts have resemblances, but have different goals. Each of these esoteric orders looks for the transcendent concept that unites all things into a single coherent system, which is an inheritance from the Pythagoreans, Plato, and so forth. Music is one of the most common ways that these societies engaged with this question; it connects the musician or listener to a different state of mind that is more conducive to looking for the commonality of seemingly unrelated things or beings. Satie, Holst, and the Freemasons all used music at some point to orient the listener toward transcendence.

The ternary principle, though, exists in one way or another in every esoteric society, and the music produced within each of the organizations reflects its guiding influence. Satie expresses it heavily in his *Sonneries*; Holst highlights different aspects of it in his *Hymn of Jesus*; and the music of Freemasonry has vaguely alluded to it in its varied uses. Each of these organizations, even if they do not seek gnosis by name, have used music to get closer to a better understanding of God. Just as Martin Luther was one of the people who taught that “music is the handmaiden of theology,” esoteric organizations would add that music has functioned for them as a handmaiden for gnosis. For them, music is a method for using the ternary principle to transcend the common understanding and approach a purer knowledge of God than words will allow.
CHAPTER II. SATIE’S SONNERIES AND THE ROSICRUCIANS

Music’s ancient association with mystery attracted several esoteric societies, since music can help a person connect with timelessness. Esoteric societies usually take as one of their primary objectives the awakening of a higher consciousness, which they typically aim to accomplish through meditation on principles that connect the physical body and mind to the person’s immaterial, timeless consciousness. These societies work to teach the initiate to recognize unity among all things by breaking down pairs of opposites, including that of one’s material and immaterial existence, or of the body and consciousness. For these societies, music helps the initiate find the meeting point between body and spirit by allowing the mind to disconnect from the material world and focus on a more emotional and conceptual being. This recognition of music as a way to better understand the connection between the body and the consciousness is particularly important to the many societies that carry the name “Rosicrucian,” or fraternities of the Rosy Cross.

In his 1887 book, *The Rosicrucians: Their Rites and Mysteries*, Hargrave Jennings describes the Rosicrucian view of music:

The whole world is taken as a musical instrument; that is, a chromatic, sensible instrument. The common axis or pole of the world celestial is intersected—where this superior diapason, or heavenly concord or chord, is divided—by the spiritual sun, or centre of sentence. Every man has a little spark (sun) in his own bosom. Time is only protracted consciousness, because there is no world out of the mind conceiving it. Earthly music is the faintest tradition of the angelic state; it remains in the mind of man as the dream of the lost paradise. Music is yet master of the man’s emotions, and therefore of the man.13

Jennings describes existence (“the whole world”) as an instrument itself, in which the divisions of a string take place where one’s consciousness (“the spiritual sun, or centre of sentience”)...
aligns. He refers to the instrument as chromatic because the consciousness can divide the string at any point. If a consciousness is aware of itself or enlightened, it knows how to land on a point that produces a consonance with the string’s own note (such as a diapason, diapente, and so forth). For Rosicrucians, the science of music helps them to understand their own relationship with their immaterial selves. With those principles in mind, the Rosicrucian sees music not only as a tool for enlightenment, but also as a metaphor for reducing one’s place in the universe into clear and concise numbers and ratios. For them, music serves as a useful metaphor for the recognition of opposites and their greater unity. In this chapter, I demonstrate how music influenced Rosicrucian conceptions of unity, primarily through the example of Erik Satie, who incorporated these ideals in his three *Sonneries of the Rose and Cross* while involved with a Rosicrucian order.14

Rosicrucianism is the name given to a range of fraternities apparently beginning early in the seventeenth century by the possibly allegorical founder Christian Rosenkreutz. Focused on Christian mysticism by means of meditation and alchemy, the fraternities were based on three anonymous manifestos published in Kassel, Germany: the *Fama fraternitatis* (1614), the *Confessio fraternitatis* (1615), and *The Chymical Wedding of Christian Rosenkreutz* (1616). The first work tells a colorful story about “Father C. R.,” who travels to Arabia and Egypt among other places to receive the esoteric teachings of the civilizations of the East.15 The second manifesto completes the first, declaring that the main work of the fraternity is to comprehend the

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“true philosophy,” which exists even without reference to written books. The third, attributed to Johann Valentin Andreae, is an allegorical story in which Christian Rosenkreutz goes to a magical castle to assist in the wedding of a king and queen. Rosicrucians take this story to refer to the alchemical synthesis of oppositional forces into a single unity, again suggesting the idea of the “ternary principle.” In the story, the king and queen represent opposite forces, archetypally male and female, who through the several events of the story bring themselves into unity with one another. The two opposites, by recognizing the force that combines them, gain a three-part unity: in the case of the *Chymical Wedding*, the unity links the king, the queen, and the uniting force. These manifestos influenced artists and philosophers, including Robert Fludd (who is best known for his voluminous illustrations of esoteric concepts, many including musical ideas) and Elias Ashmole (1617–92), one of the earliest reported speculative freemasons (an organization whose first Grand Lodge was formed in 1717, after his death).

Since their creation, these seventeenth-century manifestos have influenced later philosophers and writers, some even formalizing their teachings into initiatory ceremonies. For example, the Ancient and Accepted Rite of Freemasonry in the early nineteenth century instituted a degree known as that of the “Rose-Croix,” which is currently conferred in the Scottish Rite’s eighteenth degree ceremony (out of its thirty-three degrees of initiation). During the late nineteenth and early twentieth centuries, several groups arose independently of

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16 The *Confessio fraternitatis* describes it thus: “we hold that the meditations of our Christian father on all subjects which from the creation of the world have been invented, brought forth, and propagated by human ingenuity, through God’s revelation, or through the service of Angels or spirits, or through the sagacity of understanding, or through the experience of long observation, are so great, that if all books should perish, and by God's almighty sufferance all writings and all learning should be lost, yet posterity will be able thereby to lay a new foundation of sciences, and to erect a new citadel of truth; the which perhaps would not be so hard to do as if one should begin to pull down and destroy the old, ruinous building, then enlarge the fore-court, afterwards bring light into the private chambers, and then change the doors, staples, and other things according to our intention.” Waite, *The Real History*, 88.

17 Waite lists him as the central apologist of Rosicrucianism in Waite, *The Real History*, 283.
Freemasonry that called themselves Rosicrucian. These were and are organizations designed simply to study Rosicrucianism and to encourage meditation on its teachings.

The majority of these organizations carry on their studies through an initiatory system. The one that seems to have had the most involvement in music making was the Catholic and Aesthetic Order of the Rose Cross, of the Temple, and of the Graal (l’Ordre de la Rose Croix Catholique et Esthetique, du Temple et du Graal), which Joséphin Péladan established in 1890.\(^{18}\) This was Péladan’s second such order: in 1887, he had already created the Ordre de la Rose + Croix kabbalistique with his acquaintance Stanislas de Guëïta at the Auberge du Clou in Paris. Péladan left that group to start his own.

While Rosicrucians had established and maintained orders to preserve lines of initiation,\(^{19}\) Péladan’s order centered around aesthetic discussion and production. He instituted an annual artistic exhibition called the “Salon de la Rose + Croix.” In these exhibitions, he served as director, impresario, and high priest, indeed giving himself the title “Sâr,” both an honorific from the ancient Hebrew and an Assyrian term for chief or leader.\(^{20}\) According to the historian and translator Ingeborg M. Kohn, Péladan’s Salon, created as a kind of pseudo-religion, was designed to provide people in the 1890s with a new system of values, since the old symbols of authority of the Church and the state had seemingly eroded.\(^{21}\) The group met in the dining room of the Auberge du Clou, which hired in 1891 a twenty-five-year-old Erik Satie as piano


\(^{19}\) “Manifestations.” Péladan claimed he received initiation from his brother Adrien, who had received his initiation in Toulouse in 1858. Despite this line of initiation, Péladan’s interest in his order was aesthetic philosophical inquiry.


accompanist for its productions. While Satie was only involved with Péladan for about a year, his experiences resulted in the composition of several pieces that continue to be performed today.

The works Satie wrote during this short period include the *Leit-motif du “Panthée”* for Péladan, a set of three compositions called *Trois sonneries de la Rose + Croix*, as well as an untitled work later published as *Première pensée Rose + Croix*. The *Sonneries* are three airs, the first of the Order itself, the second of the Grand Master (that is, Sâr Péladan), and the third of the Grand Prior (that is, Count Antoine de la Rochefoucauld, an artist and patron who was active in the Order). These *Sonneries* were possibly Satie’s most important works for the Order, but they played only a minor role in the Salons. Jocelyn Godwin, a musicologist who specializes in music in the occult, reproduces the following activities of the Salons:

1. On March 10, 1892, at 10 in the morning, a solemn Mass of the Holy Spirit was celebrated at the church of Saint-Germain d’Auxerrois. The mass was preluded by the three *Sonneries de l’Ordre* composed by Satie for harp and trumpet. Also performed (presumably on the organ) were four extracts from Wagner’s *Parsifal*: the Prelude, the Grail Supper, the Good Friday Spell, and the Finale.
2. After the mass, Péladan opened the exhibition at the Galerie Durand-Ruel, at 11 rue Le Peletier. Overtly inspired by Bayreuth ritual, the great salon, full of flowers and incense, opened to the sound of the same *Sonneries* of Satie and the Prelude to *Parsifal* played by brass instruments.
3. On March 17, 1892, at 8:30 p.m., the first of five “Soirées de la Rose + Croix” was held in the same gallery.

Godwin follows this list with a further list of the music performed at these events.

1. Palestrina’s “Pope Marcellus” Mass, sung a cappella by 40 voices under Bihn Grallon; *Sonate au clair de lune*, sung fragments from an opera by Benedictus [i.e., Judith Gautier]; *Le Fils des étoiles*, “wagnérie kaldéenne” in three acts by Sâr Péladan, with a *Suite harmonique* by Erik Satie.
2. Second soirée, called “Wagnerian,” on March 21: Acts I and II of *The Flying Dutchman*; Grail speech from *Lohengrin*; Sachs’ soliloquy from *Meistersinger*; death of

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Isolde from *Tristan*; Act III of *Parsifal*, almost complete, never before given in Paris (conducted by Benedictus). A second hearing of Palestrina’s Mass followed.

3. Third soirée, called “Cesar Franck’s,” on March 24, conducted by Vincent d’Indy, with a second performance of *Le Fils des étoiles*.

4. Fourth soirée, called “Beethoven’s” [undated], with a third performance of *Le Fils des étoiles*.

5. Fifth soirée, dedicated to Franck’s pupils, conducted by d’Indy, with a third hearing of Palestrina’s Mass.24

The *Sonneries* appeared once as a prelude to a normal Roman Catholic mass on Thursday, March 10, 1892, then again at the opening of the exhibition later that day, in a room apparently containing an abundance of flowers and burning incense. This mass complicates Kohn’s argument that the Rosicrucian orders were a response to the eroding influence of the Church. The relationship between these Rosicrucians and the Roman Church was not complete rejection of the latter, but an elaboration on it. They seem to have enjoyed the ceremonies of the Roman Rite, while quietly rejecting the Church’s theological and structural authority. One can also glean from the foregoing description that the Salons heavily featured German music, particularly the music of Richard Wagner. Also noteworthy is Vincent d’Indy’s involvement as a conductor, since he was a student of César Franck (the dedicatee of the third soirée), who taught at the Paris Conservatory using a particularly German lens of composition. Satie appears to be the only Rosicrucian composer featured at all, with his *Sonneries* on the first day and with his music to Péladan’s play *Le Fils des étoiles* on the first, third, and fourth soirées.

The *Sonneries* survive only in piano reduction, but the original instrumentation was harp and trumpet—two of the most dissimilar instruments of any two Western concert instruments. Presumably, the harp played the soft chords while the trumpet played the loud melody. Both of these instruments, despite their differences, are both associated with angels (and thus with

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24 Ibid.
communication between divine and mortal). The trumpet is associated with angels in scripture (about sixty verses in the Christian Bible refer to trumpets, usually with angels playing them, even if not precisely the same instruments that are called trumpets today), while the harp is associated with divinity in several religious traditions—Orpheus teaching with his lyre, for instance. In the Hebrew tradition, the harp (specifically, the kinnor) carries with it an association with David, who used it to heal Saul of his moodiness. 25 David’s use of the small, stringed kinnor effectively parallels Orpheus’s use of his small, stringed lyre, since both are associated with music’s power to help a person transcend his or her physical condition. While David calmed Saul, Orpheus calmed Hades in his mythological journey to the underworld. This combination of the instruments of Judeo-Christian and Greco-Roman religious traditions suggests the coming together of opposite worldviews into a unity. Indeed, one of the purposes of esoteric societies has been to find a common truth or doctrine among multiple religious worldviews. Just as the Theosophical Society, founded in 1875, worked to find common ground among multiple religions, claiming that “There is no religion higher than truth,” 26 in Satie’s Sonneries, the harp and the trumpet might be said to unite two different traditions.

The symbolism of these instruments in Rosicrucian texts offers further insight. The original manifestos of the Rosicrucian fraternities refer to trumpets. The Confessio fraternitatis, for instance, refers to the trumpet in its very first line: “Whatsoever you have heard, O mortals, concerning our Fraternity by the trumpet sound of the Fama R. C., do not either believe it hastily,

25 “Whenever the spirit from God came on Saul, David would take up his lyre and play. Then relief would come to Saul; he would feel better, and the evil spirit would leave him” (1 Samuel 16:23, New International Version).
26 This phrase appears on the seal of the Theosophical Society.
or willfully suspect it.” Trumpets appear again in the *Confessio* when the author describes the day when the secret teachings of the society become public through apocalypse:

> When that shall come to pass which must precede, when our *Trumpet* shall resound with full voice and with no prevarications of meaning, when, namely, those things of which a few now whisper and darken with enigmas, shall openly fill the earth, even as after many secret chafings of pious people against the pope’s tyranny, and after timid reproof, he with great violence and by a great onset was cast down from his seat and abundantly trodden under foot, whose final fall is reserved for an age when he shall be torn in pieces with nails, and a final groan shall end his ass’s braying, the which, as we know, is already manifest to many learned men in Germany, as their tokens and secret congratulations bear witness.

Here, the trumpet not only refers to those used in the book of Revelation, but also to the Truth itself, which purportedly is the secret teaching of the Rosicrucians. In this paragraph, the author of this manifesto refers to the contrast between the loudness of the trumpet on the day of reckoning and the softness of the teachings as currently practiced within the society (“those things of which a few now whisper and darken with enigmas”). The trumpet thus is associated with the spread of transcendent concepts outward, across the horizon of the physical world.

The trumpet also appears in *The Chymical Wedding of Christian Rosenkreutz* near the beginning of the story, when the speaker encounters a woman in the course of his meditations:

> Now the same thing still twitching me several times by the coat, I glanced back and behold it was a fair and glorious lady, whose garments were all skye-colour, and curiously bespangled with golden stars. In her right hand she bare a *trumpet* of beaten gold, whereon a Name was ingraven which I could well read but am forbidden as yet to reveal. In her left hand she had a great bundle of letters in all languages, which she (as I afterwards understood) was to carry into all countries. She had also large and beautiful wings, full of eyes throughout, wherewith she could mount aloft, and flye swifter than any eagle. As soon as I turned about, she looked through her letters, and at length drew out a small one, which, with great reverence, she laid upon the table, and, without one word, departed from me. *But in her mounting upward, she gave so mighty a blast on her*

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27 Waite, 86, emphasis mine.
28 Waite, 91, emphasis mine.
gallant trumpet that the whole hill echoed thereof, and for a full quarter of an hour afterward I could hardly hear my own words.²⁹

The trumpet here is associated with directed energy to the horizontal space from a divine source. That is, the trumpet’s energy directs its force over the physical world by inspiration (both literally and figuratively). The sound of the trumpet is strong enough to shake the hills and make the speaker lose his own hearing for fifteen minutes, which emphasizes his temporary disconnection from the other sounds of the mundane world. While this massive sound spreads over the horizon, the angel is mounting upwards, speeding through a vertical space.

Inquiry into the transcendent frequently makes use of metaphors of horizontal and vertical spaces.³⁰ Calvin Schrag, a philosopher writing on transcendence, wrote about them when discussing “transversality” as a philosophical direction in religion.³¹ For him, the vertical represents transcendence, while the horizontal represents immanence. He writes, “In short, [transversality] is not the alterity within the requirements of a classical vertical transcendence…, nor, however, is it the evanescent alterity of a random juxtaposition and serial succession on a horizontal plane of pure immanence.”³² Alterity here refers to otherness, which one encounters in

²⁹ Waite, 100–1, emphasis mine. The original text reads, “Und wie mich solch ding zu etlich mahlen beim Rock zupffet, sihe ich hinumb / da war es ein schön herrlich Weibsbild / deren Kleid gantz blaw und mit gulden Sternen / wie der Himmel zierlich versetzt gewesen. In der rechten Hand trug sie ein gantz güldin Posaun / daran ein Nam gestochen gewest / den ich wol lesen kund, mir aber nochmahlen zu offenbaren verbotten worden: In der lincken Hand hatte sie ein grosses büschel Brief / von allerley sprachen / die sie (wie ich hernach erfahren) in alle Land tragen muste: Sie hatte aber auch Flügel / grosse und schön / voller Augen / durch und durch / mit denê sie sich auffschwingen und schneller dann kein Adler fliegen kundt / Ich hette vielleicht noch mehr an ihr können notieren / Aber weil sie so kurz bey mir geblieben / und noch aller schreck und verwunderung in mir gestecket / muß ichns so sein lassen / Denn so bald ich mich umbgewendet / blättter sie ihre Brief hin uû wieder und zeucht entlich ein klein Brief flein heraß / welches sie mit grosser Reverentz auff den Tisch gelegt / und ohne einig wort / von mir gewichen. / Im auffschwingen aber hat sie so kräfftig in ihr schöne Posaunen gestossen / das der gantze Berg davon erhallet / und ich fast ein Viertel stund hernach mein eygen wort kaum mehr gehöret” (emphasis mine).


³² Schrag, 211.
the course of transcendent experience. Immanence, which Schrag associates with the philosophy of Gilles Deleuze, is philosophical inquiry into the horizontal, an inquiry that requires that transcendence be accomplished only within the world. For Schrag’s religious model, transversality means that immanence and transcendence interact with each other in a single unity, rather than as independent concepts. He gives the example of Kierkegaard’s conception of pure love of neighbor, which is both unconditional and encompassing. Pure love is unconditional because it expects nothing in return, since it is based on love for its own sake (a transcendent concept) and it is encompassing because it is not particular to a single person or kind of person, but to all people. Schrag also refers to this kind of transversality as “convergence without coincidence,” or immanence by means of transcendence.

Férdia J. Stone-Davis relates Schrag’s conception of transversality to music by describing a musical event as “simultaneously universal and particular (in some sense eternal and temporal), since it occurs in time but has its own time.” She continues, “The music event is immaterial and material: it is produced through physical means and yet when heard as music is not simply an event in physical space.” Music is therefore transversal, since it exists as convergence without coincidence, or as the transcendent (conceptual) embodied in and extending from the immanent (physical). The horizontal space filled by the divine trumpet in the first chapter of The Chymical Wedding of Christian Rosenkreutz represents this transversality: F. R. C.’s encounter with the divine extending across his entire physical experience. For the Rosicrucian, the trumpet is suggestive of the transcendent making itself known to the individual, and thus to the rest of humanity.

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33 Schrag, 211.
34 Schrag, 216.
36 Stone-Davis, 5.
The harp appears in Rosicrucian writings regarding aspiration toward the divine.

Hargrave Jennings writes that

the seven strings of the Irish harp mean also the seven pure tones in music; these, again, stand for the seven prismatic colours; which, again, describe the seven vowels; and these, again, represent their seven rulers, or the seven planets, which have their seven spirits, or “Celestial Flames,” which are the seven Angels or Spirits of God, who keep the way round about “the Throne of the Ancient of Days.”

Among Rosicrucians, the harp is a symbol of the sevenfold division among natural and spiritual things, from music (whose sevenfold division is possibly a Pythagorean invention) to color (whose division is possibly of Newtonian origin) to vowels (whose division is probably based on the Italianate vowels) to planets (the sun, moon, Mercury, Venus, Mars, Jupiter, and Saturn), and to the Olympian spirits (spirits mentioned in several Renaissance books of ceremonial magic as being in charge of the effects those planets have on individuals). The harp also symbolizes the universe’s order. As the twentieth-century Rosicrucian Max Heindel put it, “In the occultist’s sphere of vision, the whole solar system is one vast musical instrument, spoken of in the Greek Mythology as ‘the seven-stringed lyre of Apollo, the radiant Sun God.’” He continues, “The signs of the zodiac may be said to be the sounding-board of the cosmic harp and the seven planets are the strings; they emit different sounds as they pass through the various signs, and therefore they influence mankind in diverse manner.”

This view of the seven planets and twelve signs of the zodiac interacting with each other and the earth as a kind of music goes back to antiquity, transmitted through Greek philosophers and through the writings of Boethius. Boethius terms this *musica mundana*, or universal music; it is the first of three kinds of music,

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37 Jennings, 246.
the other two being *musica humana* (the harmony between the body and spirit) and the music of instruments (music as sound made by physical things).³⁹ *Musica mundana* consists of multitudes in ratio as they relate to the composition of the universe (which separates it from astronomy, which is the study of *magnitudes* as they relate to the composition of the universe).⁴⁰ When

³⁹ Boethius puts it thus: “Et prima quidem mundana est; secunda vero humana; tertia quae in quibusdam constituta est instrumentis, ut in cithara vel in tibiis, caeterisque quae cantilenae famulantur.” In English, “And the first type is of the universe, the second is of the human being, and the third is what comes from instruments, such as the harp, the trumpet, and others that assist with songs.” Boethius, *De institutione musica*, book 1, chapter 2. Accessed through the *Thesaurus Musicarum Latinarum*, <http://boethius.music.indiana.edu/tml/6th-8th/BOEDIM1>. Accessed January 15, 2017. Translation my own.

⁴⁰ For a thorough investigation of *musica mundana* as it relates to cosmology and philosophy, see Andrew Hicks, *Composing the World: Harmony in the Medieval Platonic Cosmos* (Oxford: Oxford University Press: 2017).
charged with the task of visually depicting *musica mundana*, Robert Fludd chose a large monochord, which he called the “monochordum mundanum” (See Figure 2.1). Just as Jennings described the whole world as an instrument that connects the physical with the spiritual, vertically aligned strings (like those of a monochord—or harp) represent for the Rosicrucian a kind of divine aspiration. While the trumpet is aligned horizontally both in the shape of the instrument and in the direction of the sound outward, the harp or monochord is aligned vertically. The two used simultaneously suggests transversality.

Satie’s generic designation for this work—*sonnerie*—suggests additional instrumental associations. Typically, a *sonnerie*, at least in the definition that is relevant to this piece, is a short march sounded by trumpets and restricted to the overtone series (favoring the lower, more bugle-like register of the trumpet). While this trumpet part does not restrict itself to a specific overtone series, it can be segmented into different sets of triadic figurations. Regardless, the triadic nature of the trumpet part connects it with the general idea of a *sonnerie*. More importantly, the function of a *sonnerie*, as is the case with any bugle call, is pronouncement and conformity to a higher authority. The trumpeter sounds a retreat *sonnerie* and the army retreats; the trumpeter sounds a charging *sonnerie* and the army charges. In both cases, the trumpet enunciates the order from a higher authority. When Satie uses the term *sonnerie* to describe these pieces, it is as if he intends them to be rallying calls to do the work of the Rosicrucian society. Indeed, the trumpet part mostly leaps in fourths and thirds, just as a bugle would. Juxtaposing it with a contrasting harp part, however, creates an odd design whereby the horizontally oriented trumpet calls receive a vertical context from the harp and whereby the vertically oriented harp chords receive a horizontal context from the trumpet. Each instrument contextualizes the other in
a single, coherent thought. Without the other instrument, each instrument’s writing seems incomplete.

From the perspective of a Rosicrucian, it makes good sense that Satie chose the harp and the trumpet as the only two instruments used in the opening musical work of the first Salon de la Rose + Croix. The two instruments are a rare combination. Indeed, in the International Music Score Library Project (IMSLP), this piece is the only one in its vast collection for those two instruments.41 It is difficult definitively to say why Satie only published the work in its piano transcription (and more difficult still to say why it has yet to be published or recorded in a restored orchestration), but the piano score is more marketable as sheet music and more versatile in performance. It was published much later, long after Satie abandoned his affiliation with the

![Musical notation]

Figure 2.2. Satie, *Trois sonneries de la Rose + Croix*, No. 1, A theme.42

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42 This example uses the notation from Erik Satie, *Trois Sonneries de la Rose + Croix* (Paris: Rouart, Lerolle, and Co., n.d. [c. 1918]), accessible on IMSLP at <http://imslp.org/wiki/3_Sonneries_de_la_Rose%2BCroix_(Satie%2C_Erik)>.
Rosicrucian movement. Thus, it is possible that he would not have cared for the original orchestration, even given its solid philosophical backing in Rosicrucian writings.

Each of the three sonneries contains a long (and indeed unusual) succession of chords (which can be called A), a statement of the main theme in monophony (or octaves in the piano
version) (A¹), then both the chords and the melody put together (A²), as well as further elaborations.⁴³ In the original instrumentation, the harp would have played the succession of chords, while a modern trumpet would have played the melody. Figures 2.2, 2.3, and 2.4 show the first sonnerie’s A, A¹, and A² sections.

Alan Gillmor’s 1988 biography of Erik Satie posited that these airs, with their strange configurations of block chords and coordinating melodies, conformed to the Golden Section of Pythagorean numerology.⁴⁴ Gillmor states that, since both Satie and Debussy were interested in medieval and ancient philosophies, it appeared to be likely that Satie intentionally structured these esoteric works according to the Golden Section. Gillmor writes,

The Golden Section can be expressed in mathematical terms as \( \frac{b}{a} = \frac{a}{a+b} \), a ratio, a little under two-thirds, whose exact value is irrational but approximates to 0.618034. Since the Sonneries de la Rose + Croix are devoid of bar lines, the basic temporal unit of the three pieces is the beat, in this case the quarter note. Accordingly, a proportional analysis of the first Sonnerie would reveal the following structure: an “exposition” consisting of (A—36 beats), (A¹—36 beats), and (A²—36 beats), followed by “developments” of (A²) and (A) (21+6 beats and 21+6 beats, respectively), and a restatement of (A²—36 beats), giving a total of 233 beats. The Golden Section of 233 (233 × 0.618034) is 144.00192 or 144 rounded off to the beat; the “exposition” of the first Sonnerie is exactly 144 (36 × 4) beats long. The Golden Section falls, therefore, precisely between the “exposition” and the truncated statements of (A²) and (A) we have called the “development” section.⁴⁵ He later explains that the form of the third Sonnerie is a mirror image of the first, since a section change occurs at the Golden Section spot only if one reads the beats backwards from the end.⁴⁶ He admits that he could not find a correspondence to the Golden Section in the second sonnerie and warns the reader: “This is clearly stretching the point and it is of course entirely possible that the presence of Golden Section proportions in any of the three Sonneries is purely fortuitous.”⁴⁷

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⁴³ These section numbers are from Alan M. Gillmor, Erik Satie (Boston: Twayne Publishers, 1988), 84–9.
⁴⁴ Ibid.
⁴⁵ Gillmor, 87.
⁴⁶ Gillmor, 88.
⁴⁷ Gillmor, 89.
Indeed, it is possible to find correspondences to the Golden Section in many works of art. If the Golden Section does not present itself in a work from left to right (or beginning to ending), then it might present itself in the opposite configuration. Gillmor argues that the thirty-six beats of the trumpet line in the first Sonnerie, for instance, has a phrase ending on a Golden Section point before starting the long phrase, if one calculates it backwards (22.25 beats would be the Golden Section of 36 beats). Gillmor’s thesis might be a bit of a stretch, since the idea does not present itself consistently.48

Far more compelling than these Golden Section correspondences are matters that seem intentional. For instance, the trumpet line in the first Sonnerie has five phrases (determined by slurs). If the trumpet is supposed to represent the physical world (the “horizon”), then the number five lends more significance to its humanity. To occultists or Rosicrucians, the number five is a symbol of humanity, since humans have five senses and comprehend four states of matter plus intelligence or quintessence.

One musicologist who tried to answer some of the Sonneries’ questions prior to Gillmor in the 1960s was Patrick Gowers. In his survey of the Sonneries, he only mentions Satie’s penchant for stringing chords together in root position, the basic forms of the works, and the fact that the A section is the only such section in Satie’s music of that period that is to be played “detached” (that is, with silence between each chord).49 He likens the form of the first sonnerie to a modified sonata form, where the exposition consists of A, A1, and A2, followed by a development, which he concedes he cannot appreciate as a proper development.50 He therefore

50 Gowers, 20.
suggests that the middle section, which fragments the thirty-six chords a bit, does not really seem to go anywhere, since the work lacks a traditional tonal trajectory. He observes that each of the root-position chords are to be played detached, which emphasizes its lack of linear trajectory. He writes, “In fact the instruction ‘Detached’ only occurs in the Sonneries, where it is almost certainly used in order to make the melody stand out from the accompaniment.”51 Gowers notices here that the chordal sections do not seem to move anywhere. The chord progression is untraditional—that all the chords are in root position eliminates the possibility of clear linear voice leading among the inner parts. Gowers’s assertion that these harp-only sections lack horizontal movement is useful, but it does not investigate the reason for that detached technique. While he notes the importance of contrast in the Sonneries, he stops short of interpreting A and A¹ in terms of verticality and horizontality. When viewing this piece in terms of transversality—that is, linking simultaneity with verticality and time, melody, and progression with horizontality—each instrument emphasizes one direction while the other emphasizes the other.

When the trumpet plays, the marking is not detached, but rather its opposite, lié. Satie indicates that the performer should play the trumpet part in a completely different character than the harp part, which is marked pianissimo in contrast to the trumpet’s forte. This difference implies that the harp and trumpet parts were not supposed to meet each other in volume, but to continue playing at different dynamic levels, both loud and soft. The two parts closely connect to each other, since the trumpet part is only an elaboration of the highest notes of each of the harp chords. These sections, in contrast to the solo harp sections, emphasize horizontality in their linear presentation of the melody.

51 Gowers, 24.
In the absence of primary documents that indicate Satie’s intentions behind these compositional choices, we can examine some Rosicrucian philosophies that might have influenced them. As mentioned previously, Gillmor found it useful to look at the number of beats each section had and measure them against each other in proportion. Using this same procedure, one can see certain patterns emerging that suggest that Satie was earnestly trying to depict the teachings of his Rosicrucian circles.

In the first *Sonnerie*, the *Air de l’ordre*, there are, as mentioned before, thirty-six beats of detached root position chords in the quiet harp part. Thirty-six beats of unaccompanied legato trumpet phrases immediately follow that section, elaborating on the top notes of the chords from the harp part. Thirty-six more beats of detached harp chords repeat the first section, followed by the marriage of the two for thirty-six beats. Indeed, this marriage likely would refer not only to *The Chymical Wedding of Christian Rosenkreutz* but also to the concept of combining seemingly opposite forces into a coherent unity. The idea of combining opposite forces is a major theme of *The Chymical Wedding*, since the crux of the story takes place at the marriage of the archetypal figures of the “king” and “queen.” What results in the combination of the vertical with the horizontal is a cross, the chief symbol of the Rosicrucians.

In total, there are 233 beats in the first *Sonnerie*, consisting of seventy-two beats of only harp chords, thirty-six beats of only trumpet lines (a 2:1 ratio), and 125 beats of the marriage of the two. If one plots out the seventy-two vertical and thirty-six horizontal beats, the beats create a clear passion cross, or a cross with a vertical bar that is twice the length of the horizontal bar (See Figure 2.5). This proportion also occurs in the other *Sonneries*. The second *Sonnerie* has
forty-nine horizontal beats and ninety-eight vertical beats, a 2:1 ratio. The third has thirty-four horizontal beats and sixty-eight vertical beats, again generating a 2:1 ratio. In examining the Sonneries in terms of horizontality and verticality, it remains unclear how or why Satie chose the number of married beats. The first Sonnerie has 125 married beats, the second has 155, and the third has 71. In the first two Sonneries, the combination of vertical and horizontal beats is usually not far from the number of married beats, that is 108 (17 fewer than the actual number) and 147
Perhaps the implication therefore is that when two opposites combine, they generate their own new perspective, which might be symbolized by the excess of married beats. The excess of married beats is also consistent with Schrag’s idea of transversality, which asserts that spiritual progression extends forward with both “transcendent” inspiration and “immanent” application; with only transcendence or immanence, one’s progression is limited.

Figure 2.6. A rosy cross as it appears on the poster for the first *Salon de la Rose + Croix*, drawn by Carlos Schwabe.

The idea that at the marriage of opposites is generation and unification is one of the most fundamental principles of Rosicrucianism, one even contained in its symbol of a rose-embedded cross. A modern and popular Rosicrucian order, the Ancient and Mystical Order Rosae Crucis (AMORC), declares in their materials, “The cross symbolically represents the human body and the rose represents the individual’s unfolding consciousness.” In that sense, the cross represents an unawareness of the unity of the universe, while the rose represents the increasing awareness of that truth. That is, the rose is a symbol of the unfoldment of awareness of the entire cross itself, which is one of many symbols of the Ternary Principle. In fact, on the poster for the first *Salon de la Rose + Croix*, the cross appears enveloped by a white rose (Figure 2.6). If we follow that basic pattern, then the married beats in the *Sonneries* could represent the unfolding rose, or an increasing understanding of what the cross means. Using the cross and the rose as a basis for mapping the horizontal, vertical, and married beats, one can see something that visually

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Figure 2.7. Cross graph of the first *Sonnerie de la Rose + Croix*, showing horizontal, vertical, and married beats, merely adding the parts together, disregarding the order of events.

resembles the rosy cross. Indeed, Péladan could have interpreted the piece this way, since he was so interested in developing a public taste for art and music inspired by esoteric principles. Figure 2.7 shows the first *Sonnerie*, mapped out this way, with a horizontal bar indicating horizontal beats, a vertical bar indicating vertical beats, and a plus sign indicating married beats. I used the first 108 plus signs to re-outline the cross, then used the space outside the cross for the remaining seventeen beats. The same graph works for the other two *Sonneries* for the same reason: there
are twice as many vertical beats as horizontal beats, and there are more married beats than either one.

While such an analysis is based on a fair amount of speculation, it remains true that Satie made a point in these works of detaching some beats from others (suggesting verticality) while connecting other notes into linear melodies (suggesting horizontality). The instruments themselves are also characteristic of these directions—the harp’s strings are strung vertically, while the trumpet’s bore points directly outward onto the horizontal axis. The harp can be associated with transcendence and the trumpet with immanence, while both together suggest transversality. Each instrument draws context from the other. Satie plays with opposites as much as he can to point to the main secret of the Rosicrucians and other esoteric societies: opposites are just two manifestations of a single transcendent principle.

Carlos Schwabe’s design for the poster for the first Salon reveals a desire to depict an ascension of consciousness through the Ternary Principle. Figure 2.8 shows the poster in full. The art historian Laurinda Dixon describes the poster’s contents:

Here, the human situation is visualized as a Platonic trinity of body, mind, and spirit embodied in three female figures. The darkly sensual representative of the flesh appears mired in a pool of muck at the bottom of a stair. She looks longingly up at a second figure, representative of the intellect, who is poised on the first step. This figure gazes down over her shoulder while reaching toward the personification of the spirit, whose corporeality nearly dissolves in light at the top of the stair. Besides illustrating the upward movement from material to ideal, the poster shares its triple organization with Péladan’s play and Satie’s music [i.e., Le Fils des étoiles]. The number 3 was important to Rosicrucian philosophy, as the order itself was divided into three sectors—the Rose + Croix, the Temple, and the Grail—in reflection of the Catholic and Platonic trinities.\endnote{53}{Laurinda S. Dixon, Art and Music at the Salons de la Rose+Croix, 1892–1897, in The Documented Image: Visions in Art History, edited by Gabriel P. Weisberg and Laurinda S. Dixon (Syracuse, NY: Syracuse University Press, 1987), 177–8.}
Dixon’s implication here is that this poster suggests the ascension of consciousness through intellectual cultivation. To put this in terms of a ternary dialectic, the body, represented by the person stuck in the mire, is opposed to the spirit, represented by the person standing on the highest step, whose body “nearly dissolves into light.” The middle, or ternary point, is the mind, represented by the gray-colored person standing between the two. The body appears in a dark color, the spirit in a color too bright to make out clear visual features, and the mind in a particularized, but darker, version of the spirit. Indeed, in another esoteric system to which Péladan belonged, the Ordre Martiniste, the traditional colors of the order (likely the invention of Péladan’s acquaintance Gérard Encausse, or “Papus”) are black, red, and white, symbolizing the progression from ignorance to Christ consciousness.

According to the Ternary Principle, the body and the spirit are not independent opposites, but are two different levels of manifestation of the same overarching principle, which is the complete human being. The spirit is sublimated body and the body is crystalized spirit; the intellect is the mediating agent between the two that shows them their kinship. To analogize the Sonneries to the painting, the harp chords could represent the spirit, the trumpet phrases the body, and the marriage of the two the mind. The spirit or harp gives an instantaneous context without reference to the progression of time, the body or trumpet gives a linear context without reference to a harmonic design, and the married beats give a full understanding of the balance between the two.

The music that Satie wrote for his time with the Rosicrucians is appropriately esoteric. The audience of the original performance of these three sonneries on harp and trumpet would be unlikely to have absorbed everything he had intended, but instant clarity of design is not usually the goal of esoteric art. Rosicrucian rituals, artwork, music, and writings, while all typically
Figure 2.8. Carlos Schwabe, Full 1892 poster for the first Salon de la Rose + Croix.
having a clear goal, do not present their truths immediately. Schwabe’s drawing, for instance, immediately depicts its idea that one can achieve a higher consciousness through transcendent thought. Upon further meditation, the smaller details reinforce that idea and develops connections with other ideas. One might notice by comparing faces that the three women are indeed the same woman. The lower one is in a less controlled state floating in water with no clothes and no hair styling. The higher one is in a fully controlled state, adorned well with styled hair and a connection to the higher plane shown with a ray coming from her hand to the sky. The middle figure appears in motion, walking toward and holding the hand of the higher figure, with hair and clothes similar to her as well. The middle figure, then, represents the coming together of opposites, or of transcendence balancing itself with immanence through the connection of the middle figure, who possesses the body and experiences of the lower figure, but the aspirations of the higher figure. Each figure demonstrates her agency by what is in her hand: the lower figure with her surroundings (water) in her hands, the higher figure with light in her hand, and the middle figure with a rose in her hand. The lower figure’s immersion in water alludes to the Martinist idea that a person without a desire toward spiritual enlightenment remains *l’homme du torrent*, or the person of the stream, taken wherever life’s passions and circumstances take her (rather than led by her own identity progressing toward enlightenment). These kinds of connections only come from further investigation and familiarity with the traditions to which the drawing refers. The same is true of Satie’s *Sonneries*, which upon first hearing clearly indicates the synthesis of opposites, but only upon further investigation begins to exhibit a more intricate understanding of the esoteric traditions that inform it.
CHAPTER III. THEOSOPHICAL PHILOSOPHY IN HOLST’S HYMN OF JESUS

Another esoteric society that occasionally resorted to music was the Theosophical Society, which Helena Petrovna Blavatsky, Col. Henry Steel Olcott, William Quan Judge, and others founded in New York City in 1875. In its current form, the society has three main objectives: “(1) To form a nucleus of the universal brotherhood of humanity, without distinction of race, creed, sex, caste or color; (2) to encourage the comparative study of religion, philosophy and science; and (3) to investigate unexplained laws of nature and the powers latent in humanity.”\(^54\) Kurt Leland, writing for the Theosophical Society’s magazine *Quest*, argues that music embodies these three objects better than any other art.\(^55\) For him, music manifests the first object by often requiring the coordination of multiple people within a single purpose, the second object by preserving the religious meditations of all cultures and by promoting the study of religion’s working parts, and the third object by drawing attention to music’s mysterious power.

Blavatsky herself mentions music a few times in her 1877 work *Isis Unveiled*. For example, she writes about the possibility of music’s power over vegetation,\(^56\) music’s relationship with light and color,\(^57\) and the healing power of music.\(^58\) On music’s relationship to light and color, she notes that just as the sun radiates the seven colors from a single source, so does music’s emanation of seven diatonic pitches radiate from a single source.\(^59\) She writes,

> Recent discoveries have proved the wonderful properties of the blue-violet light—the seventh ray of the prismatic spectrum, the most powerfully chemical of all, which corresponds with the highest note in the musical scale. … Sounds and colors are all spiritual numerals; as the seven prismatic rays proceed from one spot in heaven, so the

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\(^{57}\) Blavatsky, 514.

\(^{58}\) Blavatsky, 215.

\(^{59}\) Blavatsky, 514.
seven powers of nature, each of them a number, are the seven radiations of the Unity, the central, spiritual Sun.\textsuperscript{60} 

Her analogy, then, is based on the number seven itself: seven colors, seven rays, seven powers, seven pitches. On writing about music’s power to heal, she refers to Athanasius Kircher, the seventeenth-century Jesuit polymath, explaining that he invented an instrument for this purpose: a harmonica of five tumblers filled with different liquids that apparently “drew out” disease. She also refers to Asclepiades, who used a long trumpet tone to apparently cure sciatica by “making the fibres of the nerves to palpitate.”\textsuperscript{61} Her theories become relevant to the execution of art music when she writes of music in the way that Rosicrucians (and by extension Pythagoreans) understand it: music links the practitioner to the ideal world by having both a material existence and an immaterial existence. Just as Rosicrucianism does with God and nature, Theosophy synthesizes opposites in terms of religions, with the goal of reaching the highest possible understanding of the ineffable. Like Rosicrucianism, the Theosophical Society synthesizes multiple sets of principles in order to fashion one coherent doctrine of the deity. This use of the ternary principle influenced music within Theosophical circles.

Several artists, composers, and thinkers found themselves involved with the Society, although the two most significant composers, Alexander Scriabin and Gustav Holst, never joined. Instead, they read Theosophical writings and associated with members. This chapter discusses Gustav Holst, who through these associations was familiar with the numerology and principles of Theosophy. Though Holst never joined the Theosophical Society, many of his friends did. One of Holst’s friends was George Robert Stowe Mead, an influential member of the Society who focused his research on Western esotericism (particularly Gnosticism and

\textsuperscript{60} Ibid. 
\textsuperscript{61} Ibid.
Mead’s collaboration with Holst produced a composition with several references to Theosophical principles: *The Hymn of Jesus*.

The main section of this 1919 choral-orchestral composition is a setting of a hymn from a late second-century work called the *Acts of John*. This gnostic non-canonical text had been recovered in the Imperial Library in Vienna in 1897, about a half-century before many of the other main gnostic scriptures were recovered in Nag Hammadi, Egypt, in 1945. After the hymn’s discovery, it was published in side-by-side Greek and English in 1897, edited by Montague Rhodes James.62 This publication caught the attention of G. R. S. Mead. Mead gave Holst a copy of the hymn shortly thereafter.63 In 1907, Mead published his own translation and commentary on the text.64 Ten years later, Holst began to work with different translations in conjunction with the original text of the hymn to develop his own translation for use in his composition, with the help of Jane Joseph, G. R. S. Mead, and Clifford Bax (who was also a Theosophist). Even though there were at that point multiple translations of the text, Holst made his own in a manner that maintains the classical style of Mead’s translation, while also modifying it to give it a more direct and understandable form. Especially noteworthy, as we will see, are the ways that the translation team modified the original text to highlight Theosophical principles.

The work is for two full choirs and a semichorus, accompanied by a large orchestra, including a significant percussion section, a celesta, a piano, and an organ. A prelude begins the piece, including two chants by Venantius Fortunatus (530–609), *Vexilla regis* and *Pange lingua*. The *Pange lingua* opens the work in an unaccompanied and unmetered line from the first and

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Table 3.1. Structure of *Hymn of Jesus*.

<table>
<thead>
<tr>
<th>Section (measure numbers)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prelude (1–40)</td>
<td>Use of <em>Vexilla regis</em> and <em>Pange lingua</em> chants. Treble semichorus chants out of tempo with the orchestra.</td>
</tr>
<tr>
<td>Praise I (41–84)</td>
<td>Declamatory settings, nearly constant six-note ostinato in the bass, spoken word in “Glory to Thee, Holy Spirit,” triplet on “shadowless” near the end.</td>
</tr>
<tr>
<td>Andante “Fain would I” (85–114)</td>
<td>Two choirs state each a half of a paradox, one simpler, the other more elaborate, gradually uniting in declamation at “I am Mind of All! Fain would I be known.”</td>
</tr>
<tr>
<td>Dance “Fain would I” (115–198)</td>
<td>Fast section. Consistent twelve-note rhythmic motive and quintuple meter.</td>
</tr>
<tr>
<td>Lento “To you who gaze” (199–210)</td>
<td>Bitonal chord progressions in the two choirs.</td>
</tr>
<tr>
<td>Lesson “Give ye heed” (211–308)</td>
<td>Borrowing <em>Vexilla regis</em> on “ah” in the semichorus over a militaristic accompaniment. Borrowing <em>Pange lingua</em> tune to set words about transcending suffering.</td>
</tr>
<tr>
<td>Praise II (309–341)</td>
<td>Repetition of the <em>Praise I</em> musical ideas, but ending after “Holy Spirit” and setting it on sung pitches instead of spoken words.</td>
</tr>
</tbody>
</table>

second trombones. Holst here includes a note to the trombones to study carefully “the manner in which this melody is sung by experienced singers,” which meant for him eliminating any sliding between the tones. He filled the part with position numbers to attempt to eliminate the slides. If that wouldn’t work, he continues in the score, “the melody is to be played on the horns,” so the part appears as cues in the horn part, since the horn separates notes more clearly with its valve system. This direction highlights not only Holst’s attention to detail, but his intention that this part should feel like a proper chant as sung in a church. The semichorus then sings *Vexilla regis* in a free rhythm completely independent from the orchestra, which plays a two-chord ostinato, the pitch content of which is a pentatonic scale. A few tenors and high baritones in the distance then chant *Pange lingua* with only a pentatonic-collection drone in the strings. The orchestra then concludes the prelude with more two-chord ostinatos.
Figure 3.1. Gustav Holst, *Hymn of Jesus*, m. 1. Trombone solo with directions and cues for the horns.

The Hymn follows, which follows the entire text of the Hymn of Jesus, with the full force of the orchestra accompanying it along the way. The first section, which I call “Praise I,” depicts giving glory to God in his different manifestations, all of which is accompanied by a six-note descending scale ostinato in the orchestra. After each glory statement from both choirs the semichorus issues an “amen.” “Glory to Thee, Father!” opens the section, with both choirs on a unison C, followed by an E major chord in the first inversion on “Father,” which starts the six-note ostinato (see Figure 3.2). “Glory to Thee, Word!” does the same as before, but on “Word!” the harmonies shift to an A-flat minor triad. “Glory to Thee, O Grace!” is also unison, but a semitone higher, and pianissimo. “Glory to Thee, Holy Spirit!” is then entirely spoken at different times in specified rhythms and imitation in both choirs. “We praise Thee, O Father, We give thanks to Thee, O shadowless light!” is again loud, with more and more instruments using the six-note descending ostinato, driving the section to its conclusion, when the two choruses sing “Amen” together on a C major triad and the orchestra repeats the chord at its fullest dynamic.

The next section of the Hymn presents paradoxes, each followed by an “Amen.” The first is “Fain would I be saved and fain would I save.” These “would I” constructions each present a
passive verb in one choir, an active verb in the other choir, and an “Amen” from the semichorus. This section contains several surprising harmonies, including bitonal chords that resolve to a consonance, followed by an active dancing section, “Divine Grace is dancing.” Near the end of the dance, both choirs state each entire paradox together, rather than dividing it between them, starting with “The Heavenly Spheres make music for us, The Holy Twelve dance with us.” These two lines include a direct reference to (and musical usage of) esoteric numerology, which will be discussed later. Immediately after this, the paradoxes are split again, this time giving the passive verb to one choir in 5/4 time and the active to the other choir in 5/2 time, as if to suggest two different speeds of time in each thought. These give way to a slow setting of “To you who gaze, a lamp am I” where each of the lines contains bitonal dissonances that give way to consonance. For instance, here the choir starts on an F-sharp major triad, then on “gaze” the
second choir drops to F major while the first choir stays in F-sharp—all subsequently resolving to a D major triad in both choirs on “lamp” (see Figure 3.3).

Figure 3.3. Gustav Holst, *Hymn of Jesus*, mm. 200–202. Note the bitonal dissonance on “gaze.”

The following section sets the subsequent line of the hymn text on the *Pange lingua* chant tune as well as through-written musical material involving both choirs working as one. One more bitonal dissonance on “Behold in me a couch” leads to the return of the six-note descending ostinato in the orchestra, which retransitions on the text “And with me cry again” to a return of the musical material of “Glory to Thee, Father!” from the beginning. This time, both choirs sing “Glory to thee, Holy Spirit,” in quiet major triads, concluding with an “Amen” in all three choirs, with the last note of the work ending the same six-note ostinato.

The Fortunatus chants at both the beginning and the ending of the piece allude to the traditional setting of the Hymn and to its message. The Roman Catholic Rites traditionally use the *Vexilla regis* tune in the time from the Vesper before Palm Sunday to Maundy Thursday. Its
reference to the mystery of the cross ("Vexilla Regis prodeunt; fulget Crucis mysterium")\textsuperscript{65} is fitting, since an explanation of the mystery of the cross immediately follows the hymn in the \textit{Acts of John}, chapter 98 (in quite different terms from those of Roman Catholicism):

And having thus spoken, he showed me a cross of light fixed, and about the cross a great multitude, not having one form: and in it (the cross) was one form and one likeness. …

This cross of light is sometimes called the word by me for your sakes, sometimes mind, sometimes Jesus, sometimes Christ, sometimes door, sometimes a way, sometimes bread, sometimes seed, sometimes resurrection, sometimes Son, sometimes Father, sometimes Spirit, sometimes life, sometimes truth, sometimes faith, sometimes grace. And by these names it is called as toward men: but that which it is in truth, as conceived of in itself and as spoken of unto you, it is the marking-off of all things, and the firm uplifting of things fixed out of things unstable, and the harmony of wisdom, and indeed wisdom in harmony.\textsuperscript{66}

Here, the author of the text identifies John’s vision of the cross of light—and Jesus’s explanation of it—as the deepest secret of the mysteries. The cross, as the intersection of a horizontal bar and a vertical bar, is a symbol of the coming together of opposites, a principle, which, when applied, establishes the unity of all things. Indeed, the words of the \textit{Vexilla regis} say that the cross “shines” (“fulget”)—a cross of light. The other chant, \textit{Pange Lingua}, is traditionally sung on Good Friday during the adoration of the cross. Its shared message with the Hymn of Jesus includes not only the reference to the crucifixion (“et super Crucis trophaeo”)\textsuperscript{67} but also the first line’s command to “Sing, tongue, of the glories of the battle’s warrior,” which can relate to the praise words at the beginning and end of the Hymn proper. In any case, these tunes (one after the other) recall the time when this hymn traditionally takes place in the original narrative of the text, which is immediately before the crucifixion. Since the text says, “Now before He was taken by the lawless Jews—by them who are under the law of the lawless Serpent—He gathered us

\textsuperscript{65} [“The banners of the King are advancing, the mystery of the cross gleams.”]
\textsuperscript{67} “and over the Cross he won”
“Now before He was taken by the lawless Jews—by them who are under the law of the lawless Serpent—He gathered us together and said:

‘Before I am delivered over unto them we will hymn the Father, and so go forth to what lieth before [us].’
‘Then bidding us make as it were a ring, by holding each others’ hands, with Him in the midst, He said:
‘Answer “Amen” to Me.’
‘Then He began to hymn a hymn and say:

THE HYMN,
Glory to Thee, Father!
(And we going round in a ring answered to Him:)
Amen!
Glory to Thee, Word (Logos)!
Amen!
Glory to Thee, Grace (Charis)!
Amen!

Glory to Thee, Father!
Amen.
Glory to Thee, Word!
Amen.
Glory to Thee, O Grace!
Amen.

G. R. S. Mead (1907) Holst, Joseph, Mead, and Bax (1917)

Table 3.2. Comparison of Mead’s and Holst’s translations of the Hymn of Jesus. The sections before and after the Hymn in Mead’s translation have been given for context. Brackets in the Holst translation indicate reversed lines; brackets in the Mead translation are his own.

68 Mead, 15.
<table>
<thead>
<tr>
<th>G. R. S. Mead (1907)</th>
<th>Holst, Joseph, Mead, and Bax (1917)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glory to Thee, Spirit!</td>
<td>Glory to Thee, Holy Spirit! Amen.</td>
</tr>
<tr>
<td>Glory to Thee, Holy One!</td>
<td>Glory to Thy Glory!</td>
</tr>
<tr>
<td>Glory to Thy Glory!</td>
<td>We praise Thee, O Father;</td>
</tr>
<tr>
<td>Amen!</td>
<td>We give Thanks to Thee, O light;</td>
</tr>
<tr>
<td>We praise Thee, O Father;</td>
<td>In Whom Darkness dwells not!</td>
</tr>
<tr>
<td>We give Thanks to Thee, O light;</td>
<td>Amen!</td>
</tr>
<tr>
<td>In Whom Darkness dwells not!</td>
<td>(For what we give thanks to the Logos).</td>
</tr>
<tr>
<td>Amen!</td>
<td>[Or, if we adopt the “emended” text: For what we give thanks, I say:]</td>
</tr>
<tr>
<td>(For what we give thanks to the Logos).</td>
<td>I would be saved; and I would save.</td>
</tr>
<tr>
<td>[Or, if we adopt the “emended” text: For what we give thanks, I say:]</td>
<td>Amen!</td>
</tr>
<tr>
<td>I would be saved; and I would save.</td>
<td>I would be loosed; and I would loose.</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen!</td>
</tr>
<tr>
<td>I would be loosed; and I would loose.</td>
<td>I would be wounded; and I would wound.</td>
</tr>
<tr>
<td>Amen!</td>
<td>[Or, I would be pierced; and I would pierce. Another reading has: I would be dissolved (or consumed for love); and I would dissolve.]</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen!</td>
</tr>
<tr>
<td>I would be begotten; and I would beget.</td>
<td>I would be eaten; and I would be eaten.</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen!</td>
</tr>
<tr>
<td>I would be begotten; and I would beget.</td>
<td>I would hear; and I would be heard.</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen!</td>
</tr>
<tr>
<td>I would eat; and I would be eaten.</td>
<td>Amen!</td>
</tr>
<tr>
<td>I would hear; and I would be heard.</td>
<td>[I would understand; and] I would be understood; being all Understanding (Nous).</td>
</tr>
<tr>
<td>Amen!</td>
<td>[The first cause I have supplied; the last is probably a gloss.]</td>
</tr>
<tr>
<td>Amen!</td>
<td>I would be washed; and I would wash.</td>
</tr>
<tr>
<td>[I would understand; and] I would be understood; being all Understanding (Nous).</td>
<td>Amen!</td>
</tr>
<tr>
<td>[The first cause I have supplied; the last is probably a gloss.]</td>
<td>(Grace leadeth the dance.)</td>
</tr>
<tr>
<td>I would be washed; and I would wash.</td>
<td>I would pipe; dance ye all.</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen!</td>
</tr>
<tr>
<td>(Grace leadeth the dance.)</td>
<td>I would play a dirge; lament ye all.</td>
</tr>
<tr>
<td>I would pipe; dance ye all.</td>
<td>Amen!</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen!</td>
</tr>
<tr>
<td>I would play a dirge; lament ye all.</td>
<td>Divine Grace is dancing:</td>
</tr>
<tr>
<td>Amen!</td>
<td>Fain would I pipe for you. Dance ye all!</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
<tr>
<td>Amen!</td>
<td>Fain would I lament: Mourn, mourn ye all!</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
</tbody>
</table>

Table cont’d.
<table>
<thead>
<tr>
<th>G. R. S. Mead (1907)</th>
<th>Holst, Joseph, Mead, and Bax (1917)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The one Eight (Ogdoad) sounds (or plays) with us.</td>
<td>The Heav’nly Spheres make music for us;</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
<tr>
<td>The Twelfth number above leadeth the dance.</td>
<td>The Holy Twelve dance with us;</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
<tr>
<td>All whose nature is to dance [doth dance]</td>
<td>All things join in the dance!</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
<tr>
<td>Who danceth not, knows not what is being done.</td>
<td>Ye who dance not, know not what we are knowing.</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
<tr>
<td>I would flee; and I would stay.</td>
<td>Fain would I flee; and fain would I remain.</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
<tr>
<td>I would be adorned; and I would adorn.</td>
<td>Fain would I be ordered: And fain would I set in order.</td>
</tr>
<tr>
<td>[The clauses are reversed in the text.]</td>
<td>Amen.</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
<tr>
<td>I would be at-oned; and I would at-one.</td>
<td>Fain would I be infolded: Fain would I infold.</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
<tr>
<td>I have no dwelling; and I have dwellings.</td>
<td>I have no home; In all I am dwelling.</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
<tr>
<td>I have no place; and I have places.</td>
<td>I have no resting place: I have the earth.</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
<tr>
<td>I have no temple; and I have temples.</td>
<td>I have no temple; And I have Heav’n.</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
<tr>
<td>I am a lamp to thee who seest Me.</td>
<td>To you who gaze, a lamp am I:</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
<tr>
<td>I am a mirror to thee who understandest Me.</td>
<td>To you that know, a mirror.</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
<tr>
<td>I am a door to thee who knockest at Me.</td>
<td>To you who knock, a door am I:</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
<tr>
<td>I am a way to thee a wayfarer.</td>
<td>To you who fare, the way.</td>
</tr>
<tr>
<td>Amen!</td>
<td>Amen.</td>
</tr>
<tr>
<td>Now answer to My dancing!</td>
<td>Give ye heed unto my dancing:</td>
</tr>
<tr>
<td>See thyself in Me who speak;</td>
<td>In me who speak behold yourselves;</td>
</tr>
<tr>
<td>And seeing what I do,</td>
<td>And beholding what I do,</td>
</tr>
<tr>
<td>Keep silence on My Mysteries.</td>
<td>keep silence on my mysteries.</td>
</tr>
<tr>
<td>Understand by dancing, what I do;</td>
<td>Divine ye in dancing what I shall do;</td>
</tr>
<tr>
<td>For thine is the Passion of Man</td>
<td>For yours is the passion of man</td>
</tr>
<tr>
<td>That I am to suffer.</td>
<td>that I go to endure.</td>
</tr>
</tbody>
</table>

Table cont’d.
<table>
<thead>
<tr>
<th>G. R. S. Mead (1907)</th>
<th>Holst, Joseph, Mead, and Bax (1917)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thou couldst not at all be conscious</td>
<td>Ye could not know at all</td>
</tr>
<tr>
<td>Of what thou dost suffer,</td>
<td>What thing ye endure,</td>
</tr>
<tr>
<td>Were I not sent as thy Word by the Father.</td>
<td>had not the Father sent me to you as a Word.</td>
</tr>
<tr>
<td>[The last clause may be emended: I am thy Word; I was sent by the Father.]</td>
<td></td>
</tr>
<tr>
<td>Seeing what I suffer,</td>
<td>Beholding what I suffer,</td>
</tr>
<tr>
<td>Thou sawest Me as suffering;</td>
<td>ye know me as the Sufferer.</td>
</tr>
<tr>
<td>And seeing, thou didst not stand,</td>
<td>And when ye had beheld it, ye were not unmoved;</td>
</tr>
<tr>
<td>But wast moved wholly,</td>
<td>But rather were ye whirled along,</td>
</tr>
<tr>
<td>Moved to be wise.</td>
<td>ye were kindled to be wise.</td>
</tr>
<tr>
<td>Thou hast Me for a couch; rest thou upon Me.</td>
<td>[Had ye known how to suffer,</td>
</tr>
<tr>
<td>Who I am thou shalt know when I depart.</td>
<td>ye would know how to suffer no more.</td>
</tr>
<tr>
<td>What now I am seen to be, that I am not.</td>
<td>Learn how to suffer, and ye shall overcome.</td>
</tr>
<tr>
<td>[But what I am] thou shalt see when thou comest.</td>
<td>[Behold in me a couch: rest on me! Amen.</td>
</tr>
<tr>
<td>If thou hadst known how to suffer,</td>
<td>When I am gone, ye shall know who I am;</td>
</tr>
<tr>
<td>Thou wouldst have power not to suffer.</td>
<td>For I am in no wise that which now I seem.</td>
</tr>
<tr>
<td>Know [then] how to suffer,</td>
<td>When ye are come to me, then shall ye know:]</td>
</tr>
<tr>
<td>That which thou knowest not, I Myself will teach thee.</td>
<td>what ye know not, will I myself teach you.</td>
</tr>
<tr>
<td>I am thy God, not the Betrayer’s</td>
<td>Fain would I move to the music of holy souls!</td>
</tr>
<tr>
<td>I would be kept in time with holy souls.</td>
<td>Know in me the word of wisdom!</td>
</tr>
<tr>
<td>In Me know thou the Word of Wisdom.</td>
<td>And with me cry again:</td>
</tr>
<tr>
<td>Say thou to Me again:</td>
<td>Glory to Thee, Father! Amen.</td>
</tr>
<tr>
<td>Glory to Thee, Father!</td>
<td>Glory to Thee, Word! Amen.</td>
</tr>
<tr>
<td>Glory to Thee, Word!</td>
<td>Glory to Thee, Holy Spirit! Amen.</td>
</tr>
<tr>
<td>Glory to Thee, Holy Spirit!</td>
<td></td>
</tr>
</tbody>
</table>

As this comparison demonstrates, Holst, with the help of Mead, Joseph, and Bax, did not so much retranslate the original Greek as much as revise Mead’s translation, with emendations derived from the original Greek. Mead himself likely translated less from the Greek and Latin...
sophisticated comparison between M. R. James’s 1899 translation⁶⁹ and that of Mead.

<table>
<thead>
<tr>
<th>M. R. James (1897)</th>
<th>G. R. S. Mead (1907)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Now before he was taken by the lawless Jews, <em>the other texts adds</em> who also were governed by the lawless serpent) He gathered all of us together and said “Before I am delivered up unto them let us sing an hymn to the Father and so go forth to that which lieth before us.” So He commanded us to make as it were a ring, holding one another’s hands, and Himself standing in the midst he said: Respond Amen to me.” He began, then, to sing an hymn and to say: “Glory be to Thee, Father.” And we, going about in a ring said, “Amen.” Glory to Thee, Word: glory to Thee, Grace. Amen. Glory to Thee, Holy Ghost: (or Glory to Thee, Spirit: glory to Thee, Holy One:) Glory to Thy glory. Amen. We praise Thee, O Father; we give thanks to Thee, O Light wherein dwelleth not darkness.</td>
<td></td>
</tr>
<tr>
<td>“Now before He was taken by the lawless Jews—by them who are under the law of the lawless Serpent—He gathered us together and said: “‘Before I am delivered over unto them we will hymn the Father, and so go forth to what lieth before [us].’ Then bidding us make as it were a ring, by holding each others’ hands, with Him in the midst, He said: “‘Answer “Amen” to Me.’ Then He began to hymn a hymn and say: THE HYMN. Glory to Thee, Father! (And we going round in a ring answered to Him:) Amen! Glory to Thee, Word (Logos)! Amen! Glory to Thee, Grace (Charis)! Amen! Glory to Thee, Spirit! Glory to Thee, Holy One! Glory to Thy Glory! Amen! We praise Thee, O Father; We give Thanks to Thee, O light; In Whom Darkness dwells not!</td>
<td></td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>M. R. James (1897)</th>
<th>G. R. S. Mead (1907)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
<tr>
<td>Now whereas we give thanks, I say:</td>
<td>(For what we give thanks to the Logos).</td>
</tr>
<tr>
<td>I would be saved and I would save.</td>
<td>[Or, if we adopt the “emended” text: For what we give thanks, I say:]</td>
</tr>
<tr>
<td>Amen.</td>
<td>I would be saved; and I would save.</td>
</tr>
<tr>
<td>I would be loosed and I would loose.</td>
<td>Amen!</td>
</tr>
<tr>
<td>Amen.</td>
<td>I would be loosed; and I would loose.</td>
</tr>
<tr>
<td>I would be pierced and I would pierce.</td>
<td>Amen!</td>
</tr>
<tr>
<td>Amen.</td>
<td>I would be wounded; and I would wound.</td>
</tr>
<tr>
<td>I would be born and I would bear.</td>
<td>[Or, I would be pierced; and I would pierce.</td>
</tr>
<tr>
<td>Amen.</td>
<td>Another reading has:</td>
</tr>
<tr>
<td>I would eat and I would be eaten.</td>
<td>I would be dissolved (or consumed for love); and I would dissolve.</td>
</tr>
<tr>
<td>Amen.</td>
<td></td>
</tr>
<tr>
<td>I would hear and I would be heard.</td>
<td></td>
</tr>
<tr>
<td>Amen.</td>
<td></td>
</tr>
<tr>
<td>I would be understood, being wholly understanding.</td>
<td>[The first cause I have supplied; the last is probably a gloss.]</td>
</tr>
<tr>
<td>Amen.</td>
<td></td>
</tr>
<tr>
<td>I would wash Myself, and I would wash others.</td>
<td>I would be washed; and I would wash.</td>
</tr>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
<tr>
<td>Grace is dancing.</td>
<td>(Grace leadeth the dance.)</td>
</tr>
<tr>
<td>I would pipe; dance, all of you.</td>
<td>I would pipe; dance ye all.</td>
</tr>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
<tr>
<td>I would mourn: lament, all of you.</td>
<td>I would play a dirge; lament ye all.</td>
</tr>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
<tr>
<td>One Ogdoad is singing praise with us.</td>
<td>The one Eight (Ogdoad) sounds (or plays) with us.</td>
</tr>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
</tbody>
</table>

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<th>M. R. James (1897)</th>
<th>G. R. S. Mead (1907)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Twelve number is dancing above.</td>
<td>The Twelfth number above leadeth the dance.</td>
</tr>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
<tr>
<td>Also the Whole, that can dance.</td>
<td>All whose nature is to dance [doth dance].</td>
</tr>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
<tr>
<td>He that danceth not, knoweth not what is being done.</td>
<td>Who danceth not, knows not what is being done.</td>
</tr>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
<tr>
<td>I would flee and I would stay.</td>
<td>I would flee; and I would stay.</td>
</tr>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
<tr>
<td>I would deck and I would be decked.</td>
<td>I would be adorned; and I would adorn.</td>
</tr>
<tr>
<td>[The clauses are reversed in the text.]</td>
<td>Amen!</td>
</tr>
<tr>
<td>I would be united, and I would unite.</td>
<td>I would be at-one; and I would at-one.</td>
</tr>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
<tr>
<td>I have no house and I have houses.</td>
<td>I have no dwelling; and I have dwellings.</td>
</tr>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
<tr>
<td>I have no place and I have places.</td>
<td>I have no place; and I have places.</td>
</tr>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
<tr>
<td>I have no temple and I have temples.</td>
<td>I have no temple; and I have temples.</td>
</tr>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
<tr>
<td>I am a lamp to thee who beholdest Me.</td>
<td>I am a lamp to thee who seest Me.</td>
</tr>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
<tr>
<td>I am a mirror to thee who perceives Me.</td>
<td>I am a mirror to thee who understandest Me.</td>
</tr>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
<tr>
<td>I am a door to thee who knockest at Me.</td>
<td>I am a door to thee who knockest at Me.</td>
</tr>
<tr>
<td>Amen.</td>
<td>Amen!</td>
</tr>
<tr>
<td>I am a way to thee, a wayfarer.</td>
<td>I am a way to thee a wayfarer.</td>
</tr>
<tr>
<td>Now answer thou to My dancing.</td>
<td>Now answer to My dancing!</td>
</tr>
<tr>
<td>See thyself in Me who speak; and when thou hast seen what I do,</td>
<td>See thyself in Me who speak;</td>
</tr>
<tr>
<td>keep silence about My mysteries.</td>
<td>And seeing what I do,</td>
</tr>
<tr>
<td>Thou that dancest, perceive what I do; for thine is this passion of the manhood,</td>
<td>Keep silence on My Mysteries.</td>
</tr>
<tr>
<td>which I am about to suffer.</td>
<td>Understand by dancing, what I do;</td>
</tr>
<tr>
<td>For thou couldst not at all have apprehended what thou sufferest</td>
<td>For thine is the Passion of Man</td>
</tr>
<tr>
<td></td>
<td>That I am to suffer.</td>
</tr>
<tr>
<td></td>
<td>Thou couldst not at all be conscious</td>
</tr>
<tr>
<td></td>
<td>Of what thou dost suffer,</td>
</tr>
</tbody>
</table>

Table cont’d.
<table>
<thead>
<tr>
<th><strong>M. R. James (1897)</strong></th>
<th><strong>G. R. S. Mead (1907)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>if I had not been sent unto thee as the Word by the Father.</td>
<td>Were I not sent as thy Word by the Father. [The last clause may be emended: I am thy Word; I was sent by the Father.]</td>
</tr>
<tr>
<td>Thou that hast seen what I suffer, Thou hast seen Me as suffering: And seeing that, thou hast not stood firm, but wast moved wholly, yea, moved to make wise. Thou hast Me for a bed, rest upon Me. Who am I? Thou shalt know when I go away. What I am now seen to be, that I am not: &lt;but what I am&gt; thou shalt see when thou comest. If thou hadst known how to suffer, thou wouldst have had the power not to suffer. Know thou suffering, and thou shalt have the power not to suffer. That which thou knowest not, I Myself will teach thee. Thy God am I, not the God of the betrayer. I would keep time with holy souls. In Me know thou the word of wisdom. Say thou again &lt;with&gt; Me “Glory to Thee, Father: glory to Thee, Word; glory to thee, Holy Ghost.”</td>
<td></td>
</tr>
</tbody>
</table>

As Table 3.3 shows, Mead edited James’s translation substantially, pulling from the Greek, since Mead’s edition, designed for a general Theosophist audience, did not include the Greek source text. For instance, Mead frequently provides transliterations of key Greek words, like Logos (λόγος, word, speaking, or revelation), Charis (χάρις, graciousness or favor), and Nous (νοῦς, mind or understanding). Those who know what those words mean are not required to know Greek grammar or the Greek alphabet to find the original meaning. For example, the
translation “Glory to Thee, Father: and they answered him ‘Amen,’ glory to you, word: glory to you, grace. Amen,” is of “Δόξα σοι, πάτερ· / καὶ ἡμεῖς κυκλεύοντες ἐλέγομεν τὸ Ἀμήν· / δόξα σοι, λόγε· δόξα σοι, χάρις. Ἀμήν” (emphasis mine). The word λόγε is just the vocative declension of λόγος, so Mead chose the nominative Greek word to get his message across, without the need for the reader to know any Greek grammar.

Holst appears to have constructed the verses he wanted by taking what he liked from each source and modifying it for his own purposes. These purposes include accommodating a borrowed tune, accommodating his own musical ideas, advancing his personal interpretations of the hymn text, and increasing the ready comprehension of the listeners and performers.

The first category of text modification is the most obvious but also the most technically impressive—adapting words to fit a borrowed tune, such as the drastically different lines that fit the Pange lingua tune in the last part of the hymn. If Holst needed another syllable or two, he rearranged the entire line, using new words where necessary. Mead’s “Now answer to My dancing” has only seven syllables, whereas Holst’s “Give ye heed unto my dancing” has eight, the correct number to accommodate the Pange Lingua chant.

Not only does the syllable count match, but so do the accentuations of the text. Each line, except for “Keep silence on my mysteries” is modified in some way to fit the chant tune.

Holst also reduces long phrases into shorter ones in order to make them fit his own rhythmic scheme. The first major example of this strategy is his “O shadowless light,” a paraphrase of Mead’s “O light; In Whom Darkness dwells not.” This change allows Holst to
introduce the first triplet of the hymn proper on the word “shadowless,” which is set against the duplet in the ostinato bass line. The triplet, being a rhythmic value slightly faster but still in tempo, occurs near the end of the section, allowing the music to have a more pointed drive forwards toward its end.

The Allegro section begins with the statement “Divine Grace is dancing.” Marvin Meyer translates this entire line in 2003 as simply a heading: “Grace Dances.”70 But Holst converts this instructive heading into a statement of introduction. In this section, the chorus sings the first line in points of imitation in 5/4 time, circularly passing motives back and forth to each other as if in a round dance. This rhythmic idea would not be so powerful with Mead’s text, “Grace leadeth the dance”: dancing, not leading, is the active word in Holst’s text. Not only is this word change more concise, but it emphasizes the dance much more. Later in the piece, he changes “I would stay” to “Fain would I remain,” with fast rhythms setting the syllables “would I re-” leading to the long, static “-main.” Were it the original “stay,” this effect would be more difficult, since “stay” lacks the anacrusis of “remain.”

Another example of Holst’s modification for rhythmic purposes is his reduction of verbs in the Lento section to one-syllable words. For instance, Holst opts for the word “gaze,” rather than Mead’s “seest” or James’s “behold.” Holst sets the word so that it departs from a consonance into a strong dissonance, from an F-sharp major chord in the second inversion into a bitonal clash (Choir I stays on the F-sharp major chord, while Choir II descends a half step onto a simultaneous F major chord in the first inversion, see Figure 3.3). He sets the next line in a parallel way, letting the bitonal dissonance fall on “know,” another one-syllable alternative to Mead’s multisyllabic word, “understandest.” Holst’s decision to change “thee” to “you” in this

70 Marvin Meyer and Willis Barnstone, eds., The Gnostic Bible: Gnostic Texts of Mystical Wisdom from the Ancient and Medieval Worlds (Boston: Shambhala, 2009), 373.
part of the hymn shows an interest in modernizing the language and establishing the difference between God (Thou) and humanity (you). A more convincing reason for this change, however, is that the informal second person allows Holst to conjugate the verb as a one-syllable word. This is the case with all the lines in the Lento section, which use *gaze* instead of *seest*, *know* instead of *understandest*, and *knock* instead of *knockest*. The suddenness and starkness of the clash appears more sudden and stark through it happening on a one-syllable word, since the entirety of the word occurs on a single chord change.

Another category of text modification is practical: Holst altered some passages in order to facilitate their comprehension. These modifications have been addressed, for instance his modernizing the second person informal pronouns *thou*, *thee*, and *thy* into *you* and *your* when referring to people, while maintaining them for references to God. Holst’s referring to the *ogdoad* as “the heavenly spheres,” and to the “twelfth number” as “the Holy Twelve,” point to his understanding of practical music-making, as well. If the singers were to sing Mead’s translation, “The one Eight sounds with us,” the line would be difficult for listeners to understand.

While Holst did change the text for cosmetic or technical reasons, he also emended the text in places to assert his own interpretation. In the Andante section, the one with the series of paradoxes, Holst adds the word “fain” before each of the “would I” clauses. Each one of these lines suggests a synthesis between passivity and activity, since each pair of opposites consists of the passive form of the verb and the active form. “Fain would I be saved [passive] and fain would I save [active].” Following each sentence is an “Amen” from the semichorus. In this construction, *fain* simply means “by desire;” as in, “By desire would I be saved.” The same line
in Meyer’s translation is “I will be saved and I will save.”\(^{71}\) The word *fain*, a word that appears redundant to the meanings of the sentences, occurs twenty-four times in Holst’s translation, placing emphasis through repetition on desire or will. The original Greek word that Holst renders as “fain would I” is *θέλω* (thélō), an alternate spelling of *ἐθέλω* (ethélō), which means, “I wish,” “I desire,” or “I want.” The line “Fain would I be cleansed and fain would I cleanse,” for instance, is originally, “λούσασθαι θέλω καὶ λούειν θέλω” (“loúsasthai thélō kai loúein thélō”) or literally, “be-washed I-want and to-wash I-want.”

As a gnostic book, the *Acts of John* belongs to an ancient mystery tradition that values human will as the agent for achieving direct knowledge of God, a knowledge known as *gnosis*. According to Stephan Hoeller, the bishop of the *Ecclesia Gnostica* in Los Angeles, one comes to gnosis by “divine grace combined with sincere and informed *human aspiration*” (emphasis mine).\(^{72}\) It is logical that Holst emphasizes will in this translation, even when the will belongs to Jesus. Hoeller continues to demonstrate the importance of will when speaking of Jesus’s true sacrifice as not one of physical suffering but one of his “willing entry into the horrendous limitations of earthly embodiment” (emphasis mine).\(^{73}\) Since Hoeller’s tradition draws from the gnostic religion that was beginning to be reconstructed and practiced again around the turn of the century, his point remains valid.

G. R. S. Mead explained the apparent contradiction within the line “I would be saved, and I would save” as one’s lower self needing to unite with the higher self to be saved from the “swirling of the passions”; at the same time, the higher self must descend to the lower self to be saved from the “incapacity of self-expression.”\(^{74}\) Holst sets this line by giving the first clause, 

\(^{71}\) Meyer, 372.
\(^{73}\) Hoeller, 25.
\(^{74}\) Mead, 49.
“Fain would I be saved,” to one choir, which sings it in unison and in a short declamation; he gives the second clause “and fain would I save” to the other choir, which sings it in a somewhat imitative harmony. Holst sets the following line, “Fain would I be released and fain would I release,” the same way, but a tritone higher than the previous line. By the next line, “Fain would I pierce,” the roles of the choirs begin to reverse—one singing active verbs (e.g. “pierce”) and the other passive verbs (e.g. “be pierced”).

Activity and passivity are two opposites upon which the author of this text expounds, and the music emphasizes their juxtaposition. The first four paired statements are passive, and then active. Holst sets these four by setting each passive clause in unison (or close to unison) and each active clause in harmony. When the author reverses the active and passive order in “Fain would I eat and fain would I be eaten,” Holst likewise reverses the choral texture so that the active verb is set in parts (parallel thirds) and the passive verb is in unison. The same holds true for “Fain would I hearken and fain would I be heard.” The last two parallels are problematic because Holst reverses them. The original text ended this section with cleansing or washing (“Fain would I be cleansed and fain would I cleanse”), which likely seemed less philosophically dramatic than ending with the concept of knowledge. Both the active and passive parts of the cleansing sentence begin in unison, then split into parts. When the final statement comes, both choirs sing at the same time with clear text declamation, “I am Mind of all, fain would I be known,” putting the word “all” in all eight voices on a unison E. Here, Holst slowly allows the two opposites, represented by the two choirs, to coalesce into unity.

G. R. S. Mead notes that the use of “Amen” in the original text creates a consistent point of stability, since the word is thought to have originally meant stable or firm. In this case, the

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Figure 3.5. Gustav Holst, *Hymn of Jesus*, mm. 106–110. Final statement of the paradox section. Holst combines the two choirs and sets the word “All” on a unison E.

“Amen” would signal a return to stability after each line that expresses some degree of motion. This establishes yet another pair of opposites—motion and stability, or as the Acts of John puts it, the “unstable” and the “fixed.”⁷⁶ Holst sets almost all occurrences of “Amen” in the same way, with a short stepwise rise, then a fall in like manner. Not only does the consistency of delivery point toward “Amen” as a pivot to reestablish stability, but the voicing does, too. Holst devotes a single semi-chorus only for singing the “Amen” through most of the piece. The spacing of the ensemble set forth in Holst’s directions at the beginning of the vocal score further points to the emphasis on opposites. Just as the two choirs (who in the eight aforementioned parallels represent passivity and activity) should be “well separated,” the treble semi-chorus should be “above them and well apart.” As Holst put it in the introductory note to the piece, “The two choruses should be of fairly equal strength, and, if possible, should be well separated. The semichorus should be placed above them and well apart. If too far from the orchestra, it can be

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⁷⁶ Acts of John, ch. 98.
Figure 3.6. Triadic model of the three choirs in the first *Andante* “Fain” section of Holst’s *Hymn of Jesus*.

supported by a soft harmonium.”\(^\text{77}\) These are Holst’s own directions. If the chorus’s physical placement is so important that a soft harmonium (functioning presumably to keep the choir from going flat) should be supplied to facilitate its distant location from the orchestra.

The director should separate the semichorus vertically from the two choirs, possibly with a loft or a place upstage. Holst, in his visual arrangement of performers, asks for two pairs of opposites—active vs. passive (Choir I vs. Choir II) and stable vs. unstable (Semi-chorus vs. both choirs). Simply by establishing these two pairs of choral forces, he demonstrates this author’s mystery of the cross. Therefore, the three ensembles, at least in the Andante section, form a trinity or triad (see Figure 3.6), which is comprised of a thesis (the passive choir), antithesis (the active choir), and synthesis (the stable semi-chorus). In this model, the passive phrase is juxtaposed with the active phrase, and then stabilized by the “Amen.” Closer to the dyad (the bottom of the triad), the subject is more unstable. Closer to the monad “Amen” (the top of the

\(^{77}\) Holst, *The Hymn of Jesus* (London: Stainer and Bell, 1919), 1.
triad), the subject stabilizes. The number two (represented here as the bottom dyad) is unstable until it is united back into the monad, which is why the Pythagoreans, one of the many precursors to the Christian gnostics, considered the dyad to be an illusion.78

David Fideler, writing in his introduction to Kenneth Guthrie’s *The Pythagorean Sourcebook and Library*, describes the Dyad this way:

If One represents the principle of Unity from which all things arise, then Two, the Dyad, represents Duality, the beginning of multiplicity, the beginning of strife, yet also the possibility of *logos*, the relation of one thing to another. … With the Dyad arises the duality of subject and object, the knower and the known. With the advent of the Triad, however, the gulf of dualism is bridged, for it is through the third term that a Relation or Harmonia (“joining together”) is obtained between the two extremes. While Two represents the first *possibility* of logos, the relation of one thing to another, the Triad achieves that relation in *actuality*.79

That is, the dyad in one sense represents the possibility of the triad, rather than being something substantial. The dyad can represent hot and cold, which cannot exist without an understanding of the relationship between them. Thus, the triad’s third part would be warm, since it exists between the two extremes. Knowing the beginning, middle, and end of a larger principle draws attention to the larger principle itself, which is represented by the monad. In this example, the monad is temperature. The text’s emphasis on stating paradoxes one after the other demonstrates this numerological tendency. The bitonal dissonance in the Lento section could also refer to the dyad, yearning to be united with the monad. Holst shows this cycle in the music by setting the monad’s text consistently; meanwhile, settings of the dyad vary widely.

The three components cycle repeatedly, which is suggestive of an underlying mystery ritual or initiation, since in these initiations a dramatic illustration normally demonstrates such a

cycle. In most initiations that feature a dramatic illustration, the hero circumambulates around a central point through the course of life’s journey, which usually represents the cycles of life and nature and follows Joseph Campbell’s three-part “monomyth” or “Hero’s Journey.” That is, the hero of the dramatic illustration begins by separating himself from his normal world, undergoes some kind of transformation in the world of trials, and then returns to the world as an initiate with the perspective necessary to be a master of both worlds. The cycle is also appropriate because this hymn is a round dance, as Meyer’s translation suggests. To the early Gnostics, presumably the hero of the illustration would be Jesus. To the Theosophists, this emphasis on cyclic motion to indicate how life goes from one extreme to the other is one of the patterns that draws together otherwise dissimilar religions and traditions. One finds it repeatedly in the esoteric and religious traditions throughout the world. Freemasons for instance represent this by the black and white checkered pavement; at some moments one steps on a white square and at others a black square, but by understanding the larger picture (i.e., that the pattern covers the whole floor), one comes to expect life’s vicissitudes. The text of the Hymn even underlines this idea of stasis (the monad) among extremes (the dyad) when near its end: “Had ye known how to suffer, ye would know how to suffer no more.” If one knows that suffering is only one extreme of a larger principle (life), that knowledge can help one not suffer. Suffering and peace are two extremes of a single continuum, thus when one understands the whole continuum, he or she does not feel trapped by the circumstances. A cyclical passage between passivity and activity, through a third stabilizing component, appears in the structure of this section’s text. Holst mirrors that structure in his music.

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80 For more on this important theme in storytelling, see Joseph Campbell, The Hero with a Thousand Faces (Novato, California: New World Library, 2008).
81 The heading he gives the entire hymn is “The Round Dance of the Cross.”
In the following line, Holst’s modification of the translation suggests a familiarity with the text’s original meaning. He renders the original line, “The *ogdoad* plays with us,” as “The Heavenly Spheres make music for us.” The *ogdoad* ("set of eight") probably refers to the realm of eight in the cosmology of the early gnostic theologian Valentinus.\(^8\) The *ogdoad* is the seven planetary spheres (the sun, the moon, Mercury, Venus, Mars, Jupiter, and Saturn) surpassed by the eighth sphere beyond them, which is the sphere of the stars.\(^8\) In this case, by saying that a realm of eight makes music with us, the author declares that *everything* in motion makes music. This likely refers to the classical idea of *musica mundana*, or the music of the spheres. Holst sets this line with (appropriately) eight voices in parts, with the semi-chorus finishing its “Amen” before the end of each line. Holst’s decision to translate the reference to the *ogdoad* as simply “the heavenly spheres” demonstrates that he felt comfortable deciding upon a particular interpretation of the text (that the eight does in fact refer to the heavens). In Mead as in the original Greek, the text refers to “ogdoad” (or ὀγδοὰς), leaving the precise meaning up to the reader, but Holst narrows in on a more specific cosmological interpretation. Holst similarly changed the subsequent line, “The twelfth number above leadeth the dance” to “The Holy Twelve dance with us.” A lay listener, upon hearing Holst’s translation, would probably think that the “Holy Twelve” refers to the disciples, but Mead’s translation suggests that the twelve are not necessarily “holy,” but rather “above.” Meyer reports that these twelve are the twelve signs of the zodiac or the eighth heavenly sphere alone.\(^8\) Mead’s commentary asserts that both interpretations would be correct, as the twelve disciples dance according to the motions of the twelve signs of the zodiac.\(^8\) Holst’s setting of this line features three points of paired imitation, 

\(^8\) Meyer, 373.
\(^8\) Meyer, 373.
\(^8\) Meyer, 373.
\(^8\) Mead, 44.
This passage references the number twelve multiple times. with the last point begun by two pairs (see Figure 3.7). He set this line, therefore, with three points of imitation among four pairs (three pairs horizontally, four pairs vertically, which, multiplied, makes twelve). Also, instead of Mead’s ten-word translation of this line, Holst’s is six words long, which might suggest why the entrances are paired (six multiplied by two is twelve). Perhaps the continuing twelve-note rhythmic motive in the trumpet and tambourine that accompanies it also refers to the number twelve. When a source text is as numerological as this,
it would be a surprise if Holst had not experimented with subtle ways of referencing these cryptic numbers. After all, the setting of the subsequent sentence paints the text clearly by having the “All” of “All things join in the dance” in three separate entries, with everything after it falling into place homorhythmically. The homorhythm lasts into the next sentence, “Ye who dance not, know not what we are knowing,” suggesting that all have joined in the dance and enunciate in equal harmony that through the dance they are given particular knowledge. This again suggests the aspiration towards gnostis, which requires willful action, according to gnostic belief.

Holst intensifies the separation between the two choirs in the following section. He sets “Fain would I be ordered” in one choir in the brisk 5/4 time from before and follows it with the other choir singing the contrasting active passage, “And fain would I set in order,” in a sweeping 5/2. Head interprets this contrast as a relationship between master and student, wherein the master is represented by one choir, and the student by the other choir.86 He bases this notion on Mead’s suggestion: “If, then, we have before us not a hymn, but the remains of a mystery-ritual, there must have been two people in the circle. One of them was the Master, the Initiator. Who was the other? Manifestly, the one to be initiated.”87 Head’s interpretation is not convincing, however, as Mead only intimates that there is one master and one novice among those performing this ritual. Also, if one choir is the Master and the other choir the student, then the parallels are no longer truly parallels; instead, one person simply states phrases in contrast to the other person. “I have no Temple; and I have heaven” no longer becomes a paradox designed to better understand the illusion of the dyad, but instead becomes an exchange between a have-not initiate and a well-to-do, enlightened Master. Holst sets concepts from the hymn, rather than prescribing a call-and-response. Mead’s master-novice interpretation makes more sense if the

86 Head, 3.
87 Mead, 42.
master says both parts of the paradox, and the novice responds, “Amen,” particularly because Jesus (the Master) directs the disciples (the candidate) to say as much.

Holst and his team translated “I will adorn and I will be adorned” into “Fain would I be ordered, and fain would I set in order.” Mead’s “I would be adorned and I would adorn” has the passive followed by the active, but the original text has the reverse (as Mead notes immediately after this line in Table 1). Holst chooses Mead’s restructuring in order to maintain the dramatic integrity of the active 5/2 following the passive 5/4. Holst also changes Mead’s “at-oned” to “infolded.” “At-one” is a retrospective spelling of the word atone, whose root actually does refer to a reunion with unity. It comes from a Middle English compound of at and one. Mead had changed that from James’s “unite,” which he translated from the word ἑνῶσαι (henōsai), which just means to join or bring together. Holst opts for a more poetic, physical expression of infoldment, in which one is not simply reuniting with the principle of unity, but is brought into the middle thereof. Holst sets this literally by having the passive choir rise in contour and the active choir “infold” by letting the bass rise and the trebles fall toward the center (see Figure 3.8. Gustav Holst, Hymn of Jesus, mm. 185–188, chorus parts only, end of Choir I’s previous statement omitted. Note the contrary motion inward in Choir I’s statement.
3.8). Holst’s decision to change “I have dwellings” to “In all I am dwelling” allows the active choir to more rhythmically express itself in 5/2.

This change showcases another one of Holst’s tendencies in interpretive modification—taking the original and exaggerating its statements. Instead of contrasting not having a home and having homes, he makes Jesus say that he has all homes. He does the same thing when he changes “I have no place; and I have places” to “I have no resting place: I have the earth.” Having the earth is quite a different statement than simply having places. The same is true in the subsequent line, which uses Heaven instead of temples. Whereas both the original text and Mead’s text are understated, Holst tends to use hyperbole. Mead allows for Holst’s interpretation in his commentary on these three lines, “And so we have the triple declaration as to the loss of ‘dwelling,’ ‘place,’ and ‘temple’ (the very ‘shrine’ of the soul), and the assurance of the gain of all ‘dwellings,’ ‘places,’ and ‘temples.’”\(^88\) Meyer’s translation maintains Mead’s original. Therefore, Holst is again asserting his (and Mead’s) personal interpretation of the text.

Holst most heavily edited the last section of the hymn, including reversing lines and removing them. Head suggests that this rearrangement puts proper emphasis on the passages about suffering.\(^89\) As the hymn states, if one knows how to suffer, one will also know how not to suffer. This message was so important to Holst that he deleted the line, “I am thy God, not the Betrayer’s,” so that it would not overshadow the message about suffering. Holst structures the text so that the music most effectively addresses the issue of suffering, which Head asserts is in reaction to the horrors of the Great War, since this is Holst’s first major work after.\(^90\)

\(^{88}\) Mead, 62.
\(^{89}\) Head, 4.
\(^{90}\) Head, 4.
The message of suffering that Holst commandeers in his setting of the hymn is not present in other treatments of it. For instance, the modern version of the hymn text is used in a different light by modern Gnostic churches. In the Église Gnostique Apostolique, a French branch of gnostic churches claiming descent from the medieval Cathars, parts of this hymn occur in the mass, immediately after the Collect and before the Lesson:

P[riest (hands joined above the breast)]: Thus saith the Logos: I am a Lamp to Thee who seest me.
C[ongregation]: Amen.
P: I am a Mirror to thee who understandeth me.
C: Amen.
P: We praise Thee, O Father
We give thanks to Thee, O Light
In Whom darkness dwells not.
C: Amen.
P: See thyself in Me Who speaks and seeing what I do, keep silence on My Mysteries. In Me know thou the Word of Wisdom. As I am one with the Father, so ye are one with Me.
C: Amen.91

Here, the passage about suffering is completely unused, but the final words “Know in me the word of wisdom” receive dramatic emphasis, just as Holst gives it in his setting. In Holst’s setting, the word me receives the bitonal dissonance, and the m of wisdom is held on a cluster-chord without accompaniment, softening into silence. This hymn values the wisdom of enlightenment above the comfort of assurance, and concludes with a restatement of the Glory to the Father, the Word, and the Spirit, bringing further stability to the end with the final “Amen,” and returning the thought to the monad.

Holst’s many modifications allowed for him to meet several musical, dramatic, and philosophical ends. He, as demonstrated by his choir placement and text treatment in this work, spent a while internalizing its message and how he could best transmit it, from Mead’s handing

him the poem around 1900 to his eventual setting of it in 1917. He knew that a more concise and direct version that satisfied his imagination would be more dramatically effective than simply a setting of Mead’s original words.

Holst, being well acquainted with Theosophists, might have seen inklings of the ternary principle in the structure of the hymn text and thus rendered its numerology in a musically significant way. The text repeatedly presents active and passive statements followed by a stable statement, or a pair of opposites followed by an intermediary concept that restores it to unity. Holst capitalized on these ternary structures and chose to assign one subject to one full choir, another to another full choir, and the stabilizing one to a small choir, each of which are physically stationed so as to form a clear visual triad to the audience. Each setting of the opposites appears to emphasize the difference between the two, while the stable small choir’s music does not change throughout much of the piece.

Just as other esoteric orders worked to return humanity to the unity (or the monad of the Pythagoreans, the “invisible Sun” of Blavatsky,92 the cosmic center of the Rosicrucians, the Christ consciousness of the Martinists, and so forth), the message remains the same: uniting two opposites with an intermediary part raises the understanding to a higher principle. Learning about warm unites the concepts of hot and cold into the transcendent concept of temperature, with this process allowing continuous upward application until one can find the ineffable truth. Theosophy, in its work to strip all religions of the images that separate them, declares as its motto, “There is no religion higher than truth.” This is a sort of application of the ternary principle. Drawing from a different religion (Gnosticism) than that of the Church of England

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92 This is her estimation of the conceptual source of music and is one of many images she employs to describe unity. Blavatsky, 514.
around him and treating it as if it were his own, Holst thus adopted the quintessential Theosophical approach to religious study.
CHAPTER IV. MUSIC IN AMERICAN FREEMASONRY

For the entirety of its existence, the United States (and indeed the colonies before it) has been a home of Freemasonry, a fraternity that began among stonemasons in the late sixteenth century. It traces its history from the first recorded use of the word “freemason” in a 1325 entry in the Calendar of Coroners’ Rolls of the City of London, through the introduction of members who were not operative stonemasons in 1641 (beginning with Robert Moray, who was admitted in the Lodge of Edinburgh), to the development of masonic ritual in the 1690s, ultimately leading to the formation of the first “Grand Lodge” in 1717. With the formation of the first Grand Lodge (which is a governing body over a group of Lodges), the fraternity began spreading to other parts of the continent and eventually to the American colonies under similar charters. Using a system of three degrees (Entered Apprentice, Fellow-Craft, and Master Mason), the craft lodge (or “blue lodge”) teaches basic morality and lessons of personal responsibility as a means of initiation into adulthood. Each of the degrees consists of densely symbolic pageantry, representing the candidate emerging from a state of darkness into one of light. This represents the understanding that before initiation, one follows instinct and orders, but does not understand morality autonomously. After initiation, through study and interaction with other initiates, the candidate is “passed” to the second degree, and then later “raised” to the third. The third degree, or Master Mason, represents a state of enlightenment, self-propelled morality, and an acceptance of the responsibilities and labors of life.

Their work in trying to approach wisdom using regular contemplation of memorized rituals and lectures classifies them firmly as an esoteric society, and their use of music from its

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94 Ibid, 77–86.
appearance in the United States to the present day is not unlike its use in other esoteric societies. Unlike Rosicrucianism and Theosophy however, dozens of printed publications of music for the use of American Freemasons appeared over the course of the eighteenth, nineteenth, and twentieth centuries. Tracing the natures of these publications provides a glimpse not only at musical life in the United States in these years, but also at the understanding Masons had of the power of music to help toward enlightenment.

While the fraternity officially began above taverns in England, within a few years, it was already meeting in dedicated buildings and filling its rituals with concepts that were also taught in Rosicrucian societies, and much later in theosophical groups. An important question in the discussion of Freemasonry alongside these other two groups is whether Freemasonry is an esoteric tradition itself. Of Antoine Faivre’s six beliefs that define an esoteric group (correspondences, living nature, imagination/meditations, transmutation experience, concordance, and transmission), all of them apply to Masonry in one way or another, but without insisting that its members understand or even try to understand them. Masons deal with correspondences in the symbolic nature of the degrees. For instance, in many jurisdictions, the space between the Worshipful Master (the presiding officer) and the altar (on which lies an open volume of sacred law, usually a Holy Bible), is to be kept unbroken by passersby. This suggests a correspondence between the visible and the invisible, with the volume representing the invisible and the Master representing the visible. “Living nature” is satisfied through the use of the acacia plant as a symbol of immortality, not only in the third degree, but also in the funeral service. “Imagination and meditation” occur in the fraternity through the stated desire that ritual

95 The basic matter of the degrees is given in a particular form in Malcolm C. Duncan, Duncan’s Masonic Ritual and Monitor: or Guide to the Three Symbolic Degrees of the Ancient York Rite and to the Degrees of Mark Master, Past Master, Most Excellent Master, and the Royal Arch (New York: Dick and Fitzgerald, 1866).
and symbols should elevate the mind to higher concepts. Transmutation experience (that meditation on the teachings causes a profound transformation in a person) manifests itself through the memorization of the catechisms required for progression to the second and third degrees, as well as through the regular discussions that take place in Lodges on the rituals. Concordance (that all world religions draw from the same universal principles) is not only an important tenet in Freemasonry by its admittance of any male believer in a higher power, but also a central lesson of several of the higher degrees of the Ancient and Accepted Scottish Rite. Transmission (that the teachings must be taught from master to student through initiation) manifests itself through the several requirements of progression in the fraternity, including full participation in each of the rituals. This principle, transmission, is the primary reason for the secrecy of the fraternity, since the fraternity is designed to teach the concepts only through initiation. (It does not simply broadcast these concepts openly, for doing so, the fraternity fears, would cheapen the connection to those principles.) For all purposes, Freemasonry is an esoteric order, even if large portions of members have never even heard of esotericism.

As an order dedicated to the betterment of humanity through the initiation of its members into a higher understanding of place in the world (moving from dependence and passivity to community and activity), the fraternity has occasionally used music to shake away the mundane and engage with a higher understanding during the course of a Lodge meeting (usually called a “communication”). Music appears in many Masonic documents—including the first to appear in North America, publications throughout the nineteenth century, and volumes of music for the various ceremonies of the Blue Lodge, as well as other bodies and multiple rites. This chapter addresses several of these volumes, focusing first on the music of the American or York Rite.

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and then on the music of the Ancient and Accepted Scottish Rite, particularly an 1881 three-volume set of ceremonial music for its degrees and ceremonies by Matthew Cooke.

The first Masonic book printed west of the Atlantic Ocean was a reprint of James Anderson’s *The Constitutions of the Free-Masons*, which Benjamin Franklin (then Grand Master of Masons of Pennsylvania) produced in 1734; it was first printed in London in 1723.97 Franklin was initiated only about four years beforehand at the age of 24, long before the colonies began to fight for independence from Great Britain. This book contains several songs, including “The Enter’d Prentice’s Song,” “The Fellow-Craft’s Song,” “The Warden’s Song,” and “The Master’s Song,” each to be sung at regular intervals among the Lodges. “The Enter’d Prentice’s Song” is the lightest of them: it appears to be a drinking song “To be sung when all GRAVE business is over and WITH THE MASTER’S LEAVE.”98 The other songs are more poetic and symbolic. “The Master’s Song”—also called “The History of Masonry,” penned by James Anderson himself and set to music “by a Brother”—is a long recitation of the history of Masonry from Adam to the present Grand Master.99 It contains five large parts, each containing five or six stanzas and a chorus. After each part, the assembled brothers would offer a toast, viz., the current Grand Master (after Part I), the Master and Wardens of the Lodge (after Part II), the “glorious Memory of Emperors, Kings, Princes, Nobles, Gentry, Clergy, and learned Scholars, that ever propagated the Art” (after Part III), “the happy Memory of all the Revivers of the ancient Augustan Style” (after Part IV). Each chorus is the same: “Who can unfold the Royal Art? Or sing its Secrets in a Song? They’re safely kept in Mason’s Heart, and to the Ancient Lodge belong.” The “Royal Art” here is Freemasonry, but also the moral lessons of the rituals themselves (See Appendix A and

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98 Ibid, 90.
Ad am, the first of humane Kind, Created with Ge-o-me-
Ca in a cit-y fair and strong First built, and call’d it Cot-si-
Our Faith er No-ah next ap-pear’d A Ma-son too di-vine-
So from the gen-eral De-luge none Were sav’d, but Ma-sons and their
For most of Man-kind were em-ploy’d, To build the Ci-ty and the

try Im-pen-sed on his Roy-al Mind, In-struct-ed soon his Pro-ge-
crate, From E-noch’s Name, his eldest Son, Which all his Race did em-i-
taught; And by di-vine Com-mand up-pear’d The Ark, that held a good-ly Fraught:
Wives; And all Man-kind from them a- lone Des-cend-ing, Ar-chi-tec-ture thrives;
Tow’r; The Gen-’ral Lodge was over-joy’d, In such Ef-fects of Ma-sons Pow’r;

Ca-in and Seth, who then im-prov’d The lib’ral Sci-ence in the Art Of Arch-i-
But god-ly E-noch, of Seth’s Loins, Two Col-umns rais’d with might-y Skill: And All his
’Twas built by true Ge-o-ma-try, A Piece of Ar-chi-tec-ture fine; Help’d by his
For they, when mul-ti-
Ted and Seth, who then im-prov’d The lib’ral Sci-ence in the Art Of Arch-i-

For they, when mul-ti-

pec-ture, which they lov’d, And to their Off-spring did im-part,
Fam-ily En-joy the true Col-o-nies to fore-go, To fore-go,
Sons, in num-ber Three, Con-cur-ring in the grand De-sign,
large and love-ly Plan To Ma-son ry gave sec-ond Birth.
Tongues con-fus’d they spoke, The learn-ed Art, they ne’er for-got.

Who can un-fold the Roy-al Art? or sing its Secret’s in a Song?

They’re safe-ly kept in Ma-sons Heart, And to the an-cient Lodge be-long.

Figure 4.1. “The Master’s Song,” from Anderson’s *The Constitutions of the Freemasons* (1723), first part.
Figure 4.1). It is unclear exactly how this song was used after the first American printing in the colonies, but it was retained in each subsequent edition, perhaps as a matter of history, or perhaps as a reflection of actual music-making in the course of an evening in which there were a sufficient number of musicians present for each of the verses, including some kind of continuo instrument or instruments. Naturally, the portion of the song that links Adam of Genesis to British majesty through geometry (the Mason’s art) might have been less appropriate in Lodges during and after the Revolutionary War. While the song does praise the ingenuity of British craftsmen and nobility, it still does so in the spirit of universality. The song has references to biblical and historical figures like Adam, Cain, Noah, Nimrod, Mizraim, Japheth, Shem, Abram, Moses, Aholiab, Bezaleel, Samson, Solomon, Pythagoras, Euclid, Archimedes, Vitruvius, Augustus, Athelstan, all the craftsmen leading up to the Duke of Montagu in England, then the Grand Master. The story of all these people is one of the perseverance of geometrical skill and how that skill, taught in different environments in different ways, led to the building of society’s buildings (and thus society itself through the awe inspired by these buildings).

In 1816, David Vinton published his *The Masonick Minstrel: A Selection of Masonick, Sentimental, and Humorous Songs, Duets, Glees, Canons, Rounds, and Canzonets*.\(^{100}\) This was easily the largest collection of American Masonic music by that time, containing 327 pages of music (both words and notation). His preface explains the circumstances of its compilation and publication:

> The Compiler was appointed by Mount Vernon Lodge, in Providence, to procure a certain number of Masonick Song Books, for the use of that Lodge: a book not unlike the following presented itself to his mind, as one which would correspond with the ideas and expectations of the brethren. Under this impression, he made diligent enquiry, in the principal cities of the United States; but nothing like the prototype, figured in his imagination, could be found. He was therefore constrained to choose, whether he would

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abandon the attempt, execute his appointment imperfectly, or endeavor by his own
exertions, to supply the existing deficiency. He preferred the latter. Fortunately his
sources of amusement had already furnished him with a great variety of Musick, and with
opportunities of increasing it, to almost any desired degree: this last circumstance
existences as well among the pretensions of the work, as among the motives of the
author. A statement of those pretensions will not necessarily involve a censure on any
other compilation.101

This preface suggests that the musical resources available to lodges at the time were indeed low;
the main function of the music was for use outside the lodge meeting itself. Vinton continues,

The compiler consequently has extended his researches throughout the stores of melody,
“from grave to gay, from lively to severe;” and completed a selection containing pieces,
which without, as well as within the pale of Masonry, may occupy a distinguished place,
and exhilarate the lodge, the parlour, or the social circle. … It was the compiler’s object,
and he believes he has effected it, to enlarge and deepen the fountain of innocent
amusement; to blend wit with sentiment, and excite mirth, without tarnishing the purity
of manners.102

The primary purpose of this collection was to provide brothers with a source of music to be sung
outside of lodge business meetings, including songs having to do with the symbols and principles
of Masonry (for instance, in “the parlour, or the social circle”). The “Master’s Song,” for
instance, had by then been rewritten entirely (both music and words) by Thomas Webb, one of
the two who wrote the rituals currently used by American blue lodges (See Appendix B).

Thomas Webb’s “Master’s Song,” like Anderson’s, focuses on the importance of the teachings
of the fraternity. Webb’s “Master’s Song” emphasizes the work of the individual lodge and
Mason in achieving wisdom, which Masonry typically symbolizes with light. The song focuses
on using the mysteries (or rituals) of the order to strive for personal moral perfection, but
especially on taking pleasure in them. The main stanzas are sung as a solo until the repeating
stanza, “But only those whose pleasure at every lodge can be to improve themselves by lectures

101 Vinton, v.
102 Vinton, vi.
in glorious Masonry,” which is sung as a duet. A chorus of three parts follows, whose words are, “Hail! glorious Masonry! Hail! glorious Masonry! T’improve themselves by lectures, in glorious Masonry!” Perhaps the gradual increase in voice parts from solo to duet to trio suggests how the individual work that a Mason does on his own habits and philosophy gradually makes the world a better place.

*The Masonick Minstrel* has hundreds of tunes to be sung outside of lodge, including several catches, identical in form (but still loftier in content) than Ravenscroft’s catches. An example is “Mr. Speaker,” a catch for three voices that makes fun of lengthy meetings: “Mister Speaker, though ’tis late, I must lengthen the debate / Question, question, question, hear him, hear him, hear, Sir, I shall name you if you stir / Order, order, order, hear him, hear him, pray support the chair” (slashes indicating new voices entering the texture). Presumably, this song is something that would only make sense at the Festive Board or elsewhere.

The only tune from Vinton’s collection that has survived into current usage in some United States Grand Lodges is the funeral dirge, “Solemn strikes the funeral chime.” Vinton himself wrote the words, but the tune originates from a hymn tune by Ignaz Pleyel (1757–1831). This dirge still occurs in most American Grand Jurisdictions for the burial service (See Figure 4.2). Some grand jurisdictions replaced this dirge with a song from Sacred Harp, called PLEINARY, which is the tune *Auld Lang Syne* arranged for the Sacred Harp style of singing. The words of the dirge when performed by those grand jurisdictions are Isaac Watts’s “Hark! From the tombs a doleful sound.” One such jurisdiction is the Grand Lodge of Mississippi, but it only

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103 Vinton, 228–29.
104 This is the very last song in the collection, found on pages 326–27.
used this tune within the twentieth century. Before PLENARY, they used the tune MEAR, which was printed in that jurisdiction’s monitor as late as 1913, still using the same Watts text. All of these tunes are in the major mode, which might be surprising given the nature of the song. While the dirge does reflect the sentiment of sadness, their main concept is hope for a life after death.

The dirges reflect on the universality of death (“Here another guest we bring” in the Vinton song, “Princes, this clay must be your bed in spite of all your towers; the tall, the wise, the reverend

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head must lie as low as ours” in the Watts song). The dirges, albeit morbidly, suggest that the certainty of death should be a comfort for those who worry about mortality, particularly given the hope of a life after death that the belief in an immortal soul brings.

Many of Vinton’s songs continued the tradition of making music in the after-lodge festivities, undertaken with the encouragement of alcohol. Vinton’s collection of songs was published several decades before the Temperance Movement in the 1840s, which led all United States Grand Lodges not only to ban alcohol at lodge functions, but also to forbid saloon owners from joining. Indeed, some grand jurisdictions still forbid their members from owning or working under a liquor license.107 It would appear that when lodges in the United States stopped drinking (which meant the loss of toasts and most versions of the “Festive Board,” which is the name given to the after-meeting festivities), they stopped singing. At this point, Masonic books of music began to focus more on the music used in the ceremonies. Generally, the only song to survive out of all of the music formerly sung by Masons before the Temperance Movement was ceremonial music. Aside from the dirge, it makes no sense to perform any of the songs of The Masonick Minstrel in today’s lodges, which, for the most part, confer degrees without any music at all (except the dirge). If the lodge has an installed organist, he alone provides music to fill silences during the ritual.

A brief survey of the several nineteenth-century masonic books of music confirms the pattern: the first half of the century saw the publication of books of songs to be sung outside of

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107 Williams Digest of Laws, being the Constitution, Rules and General Laws of the Grand Lodge of Mississippi Free and Accepted Masons still indicates this in §23-3.1(b): “A Mason who holds a license or permit from any governmental entity which authorizes him to sell or dispense any alcoholic beverage, as above described, under any permissive statute, in or on the premises of any liquor store, bar, saloon, lounge, or dispensary, in which such sales constitute all or the principal part of the business of the establishment, shall thereby automatically and forthwith be subject to discipline in the manner prescribed in Rule 16 of the Rules Relating to Masonic Discipline. A Mason who is an employee of such licensee or establishment shall be subject to discipline in the same manner and to the same extent as the principal or licensee.”
lodge; the second half of the century saw songs to be sung within the lodge communications themselves. Henry Stephen Cutler noted the dearth of ceremonial Masonic music in his *The Masonic Harmonia* (1871), a collection of music for use in the ceremonies of Blue-Lodge Masonry, writing,

> It is curious to note that whilst Masonry enjoins the cultivation of Music there has been no adequate provision made for its development in the many music books hitherto published for Masonic use. Instead of a composition of a pure and sterling character, we find the sacred hymns of our liturgy set to such tunes as “Auld Lang Syne,” “What Fairy-like Music,” “Bonnie Doon,” etc.: compositions utterly unworthy of the place assigned them in Masonic use; *first*, because they are without intrinsic merit; *second*, because they carry with them associations of the nursery, the infant school, and the street organ. In this work, compositions of the class above alluded to have been but sparingly introduced, though it is to be hoped that advances may be made in the future which shall warrant their utter exclusion. Masonic signs and ceremonies are not based upon usages of the outside world: equally distinctive and mysterious should be the music with which those signs and ceremonies are intervolved. … Then should the mysterious solemnities which attend the entrance of a candidate for initiation no more be rudely dispelled by the use of hackneyed melodies.\(^{108}\)

We can see here a distinct departure from earlier collections of music, particularly that of Vinton. The purpose of this collection is not to provide music for Festive Boards and other social functions as much as to provide musical underpinnings for Masonic ceremonies. Cutler here is noting that he still resorts to putting some texts to familiar tunes as a means of helping masons who were musically illiterate to sing new songs, not unlike protestant hymnody in the United States at the time. The same people who went to church services singing familiar tunes with new more spiritual words went to masonic lodge communications doing largely the same thing. Cutler was interested entirely in enhancing the degrees themselves, as well as the opening and closing ceremonies of regular communications. When odes were not to be sung, Cutler provided

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several short organ interludes to fill in silences at the end of the collection. Figure 4.3 shows one of the seventeen short organ interludes to be used during short silences during degrees. These make sense for short processions of the candidate or of lodge officers. When a Master calls a brother to be presented to the lodge for some kind of recognition, for instance, the time it takes the conducting officer (usually a Senior Deacon or Master of Ceremonies, depending on the jurisdiction) to go to the brother and conduct him to the altar is about the length of one of these interludes if played slowly.

Figure 4.3. Henry Stephen Cutler, *The Masonic Harmonia*, Organ Interlude 4.

Cutler’s remark that Masonry enjoins the cultivation of music is specifically a reference to a point in the second-degree lecture, one of the versions of which reads,

Music is that elevated science which affects the passions by sound. There are few who have not felt its charms and acknowledged its expression to be intelligible to the heart. It is a language of delightful sensations, far more eloquent than words. It breathes to the ear the clearest intimations; it touches and gently agitates the agreeable and sublime passions; it wraps us in melancholy, and elevates us in joy, it dissolves and inflames; and it melts us in tenderness. This science is truly congenial to the nature of man; for by its powerful charms the most discordant passions may be harmonized and brought into perfect union. … Again, it lulls the passions of men, and lifts as by Divine influence the burden of care

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109 Cutler, 114.
from the weary and heavy laden. And finally, when the soul yearns for those unseen
vistas, which are beyond the span of the present hour, for that communion with God
which is its highest life, Music, the handmaid of heaven, bears the spirit up and gives it a
taste of immortality.\footnote{G. C. Huckaby, \textit{The Louisiana Monitor of the Degrees of Entered Apprentice, Fellow Craft and Master
Mason and Other Masonic Ceremonies} (Alexandria, LA: Fine Print, 1988), 104–7.}

This lecture occurs in several grand jurisdictions in the course of the Fellow Craft Degree,
introducing the science of music as one of the seven liberal arts and sciences (that is, the trivium
and quadrivium). William Preston (1742–1818), who with Thomas Webb originally revised the
degrees of the American or York Rite, probably wrote the lecture. The text focuses primarily on
the music of sounds; however, it does relate audible music to the inaudible \textit{musica humana}:

“This science is truly congenial to the nature of man; for by its powerful charms the most
discordant passion may be harmonized and brought into perfect union.” This relates to the Neo-
Platonic concept described by Boethius centuries earlier:

\begin{quote}
Whoever penetrates into his own self perceives human music. For what unites the
incorporeal nature of reason with the body if not a certain harmony and, as it were, a
careful tuning of low and high pitches as though producing one consonance? What other
than this unites the parts of the soul, which, according to Aristotle, is composed of the
rational and the irrational? What is it that intermingles the elements of the body or holds
together the parts of the body in an established order?\footnote{Boethius, \textit{The Fundamentals of Music}, translated by Calvin M. Bower, edited by Claude Palisca (New
Haven: Yale University Press, 1989), 10.}
\end{quote}

In this case, Masons throughout the United States received a lecture explaining this doctrine,
grounded in Boethian metaphysics: that music has the power to make a person aware of his or
her highest consciousness.

Another important idea in Cutler’s lecture is that music not only gives the listener or
maker a “taste of immortality,” but it also takes away some of the sorrow of the mundane world,
since it “lifts as by Divine influence the burden of care from the weary and heavy laden.” The
music lecture alone in the Fellow Craft degree exhibits a high understanding not only of classical interpretations of the nature of the science of music, but also of the esoteric interpretation thereof. The idea of “correspondences” between the visible and the invisible, which is essential to Western esotericism, demonstrates itself thoroughly with the power of music, at least as explained by this lecture. Freemasonry’s work, which is the meditation and study of the lectures and symbols of its rituals, includes the study of this lecture, and thus of music’s nature itself.

Regardless, Cutler’s collection demonstrates part of the slow trend of going from publishing more convivial music to more ceremonial music. For instance, the collection has thirty-two songs for singing at the opening of a lodge and forty-two for the closing of a lodge. Most songs are set to familiar tunes, but some are original to Cutler. For instance, in his eighth opening song, Cutler refers to the esoteric principle of concordances (See Figure 4.4). The phrase “Owning each religion’s claim” is a specific reference to concordances, or the idea that Freemasonry does not make any requirement of a particular religion. Members of the lodge, by direct requirement from the rituals and landmarks of the organization, can identify as any sort of theistic person, acknowledging that any other monotheistic religion could very well be correct. The second stanza refers to the fact that, despite the differing creeds of the membership, each is receptive to divine inspiration from prayer. The phrase, “Blest with that pure Holy Light, Here reflected from above,” refers directly to Hermeticism—“As above, so below”—or the esoteric concept of correspondences.

This text is not original to Cutler. It occurs in earlier collections of opening odes, such as George Wingate Chase’s *The Masonic Harp: A Collection of Masonic Odes, Hymns, Songs, etc.* (Boston, 1868), which also consists of a great deal of ceremonial lodge music. As one might

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assume from the aforementioned shift from convivial music to ceremonial music across the
nineteenth century, this work is primarily ceremonial, with convivial music appearing only in the
final pages. Cutler’s *The Masonic Harmonia* lacks any of these kinds of convivial tunes and only
contains ceremonial ones.

Another collection of Masonic music is the *The Masonic Orpheus* (Boston, 1870),
compiled by Howard Dow. This collection is entirely ceremonial. It is, however, quite creative,
adding more music with text from outside the original degree, to be sung at the discretion of the
lodge. For instance, before the candidate enters the lodge for the first time, Dow directs a bass to
sing an invocation, which would presumably be sung while the candidate is outside. The tune
and accompaniment is “O Isis und Osiris” from Mozart’s *Die Zaubernacht*, but with new words:

Jehovah, Great Jehovah guide us,
With faith endue us on our way,
Let thy good angel stand beside us,
To hold us through each trying day. (×2)

Our look still upward still advancing,
Thy sunlight on our pathway glancing,

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113 Cutler, 6.
We fear no ill, but onward press,
For thou art present us to bless. (×2)\textsuperscript{114}

Dow presumably borrows this aria from *Die Zauberflöte* because the opera represents an initiation story, and the aria expresses the hope of a High Priest (Sarastro) that the candidate will find success. The tune also emphasizes the number three, a number which features prominently in the numerological interpretations of Freemasonry: Mozart’s melody is in triple meter and the accompanimental pattern consists of three distinct blows of a chord. To the Mason paying particular attention, those three distinct chords suggest the three distinct knocks on the door of the lodge from the candidate upon his first entrance. Sung immediately before the knock, the connection is quite clear.

Like the aforementioned collections, *The Masonic Orpheus* contains no direct references to the rituals themselves, leaving the organist or music director to decide where to insert each work in the course of the degrees. Some are more obvious than others, like the Mozart aria placed most logically before the knock of the candidate upon his first reception into a lodge. Another tune from Dow’s book is a setting by Ambrose Davenport (a local Mason) of the words “Enter thou in the fear of the Lord, Who madest the heaven and earth and all therein. Maker, Ruler, Mighty one, Unto Thee we humbly bow in adoration, Thou alone art God, and thy mercy doth never, never fail.” Because of the directions commanded by the text, the logical place for this setting would be immediately after the candidate walks into the lodge. The following number is a call to prayer, “O Lord, hear my prayer, O have mercy upon us,” which was set to music by C. C. Wentworth (a local Mason and then soon-to-be charter member of a part-song

\textsuperscript{114} Howard M. Dow, *The Masonic Orpheus: A Collection of Songs, Hymns, Chants, and Familiar Tunes, especially designed to accompany the work of Free and Accepted Masons, in all the various Degrees and Orders appertaining to the Blue Lodge, Chapter, Council, and Commandery: also adapted to all public and private ceremonies of the Fraternity, Installation, Dedication, Funeral Obsequies, etc. Arranged for Male Voices* (Boston: Oliver Ditson and Company, 1870), 12–13.
Continuing the sequence of initiation, the logical place for this music would be before the candidate engages in prayer with the Master of the lodge. The next tune, “Faith, Hope, and Charity,” is more difficult to situate. The lodge teaches the candidate about these three virtues in the monitorial lecture, which conjures the image of Jacob’s ladder ascending to heaven; the rungs of the ladder represent these three virtues. The song has four short stanzas:

Faith, Hope, and Charity, these three,
Yet is the greatest Charity;
Father of lights these gifts impart,
To mine and every human heart.

Faith, that in prayer can never fail,
Hope, that o’er doubting must prevail;
And Charity, whose name above,
Is God’s own name, for God is love.

The morning star is lost in light,
Faith vanishes at perfect sight;
The rainbow passes with the storm,
And hope, with sorrows fading form.

But Charity, serene, sublime,
Beyond the reach of death and time,
Like the blue sky’s all-bounding space,
Holds Heaven and earth in its embrace.

Each of the last three stanzas describes one of the virtues and relates it to Masonic philosophy.

The other two ceremonial songs are closing odes. The first, “On the Square,” refers to the means by which Masons part (the tool known as the square symbolizes for Masons rectitude of conduct and balance between two opposites, vertical and horizontal). The other, “Almighty Father,” addresses the lodge’s desire that the newly made Entered Apprentice have success in his life. It is

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115 John Sullivan Dwight, “Apollo Club,” *Dwight’s Journal of Music* 33 (1875): 167. He and Charles Sprague founded the Apollo Club in 1871, which helped to popularize German part songs (in English translation, of course).
not completely clear at what point the brothers should sing these two songs in the closing exercises, but they could reasonably insert them in several places. The songs of the collection are in order within each degree in the collection.

Another commonality among all of the aforementioned American Masonic music collections is that they are for the American or York Rite of Freemasonry. This rite divides into multiple sovereign bodies, each of which exists at a higher jurisdictional level. The American Rite has “blue” lodges (containing the three degrees so far discussed), Royal Arch chapters (containing four degrees: Mark Master, Virtual Past Master, Most Excellent Master, and Royal Arch), Cryptic Councils (containing three degrees: Royal Master, Select Master, and Super Excellent Master), and various other bodies, including commanderies of Knights Templar. Dow’s *The Masonic Orpheus* and Vinton’s *The Masonick Minstel* both include music for the Royal Arch degrees and the Templar orders. The organization of these bodies is democratic, deriving all constitutional authority from the membership itself through elections.

The Royal Arch Chapter Orpheus is presumably a kind of sequel to Dow’s work, judging from the title. Percy B. Eversden, Organist of the General Grand Chapter (the international body of Royal Arch Chapter) composed and arranged this collection in 1921.\textsuperscript{116} The entire volume is ceremonial music. Eversden addresses the question of who is making the music, as well as the difficulty of the music in his preface,

> The value of music in our ritualistic work is generally accepted, and the selections appearing in the Chapter Orpheus are offered as suggestive of a proper use of appropriate music in our chapter work. The music numbers are simple, to permit their use in all small chapter where talent is scarce; in larger bodies, the suggestions may be followed with more elaborate selections, conditions will govern. While feeling that a male chorus composed of members is the ideal choir, the author realizes that some chapters are

compelled to use a mixed choir or eliminate much of the musical accompaniment to the ritual. For this reason the settings appear in both forms.117 This raises an interesting question. Were women allowed in the room somehow to accompany rituals meant only for men? He acknowledges that the ideal situation is for at least four members (as most of the music is in four parts) and an organist making the music so that no efforts need be made in preventing non-members from seeing or hearing the ritualistic work. In the case that women assisted in the music to fill out the alto and soprano voice parts, they were likely shielded from the ritualistic work by a curtain and cued in by the music director. It is highly unlikely that non-members were fully present in the room during a Degree of the Royal Arch Chapter. Each of the pieces in the collection is either instrumental, for mixed choir, or for male choir (in which case, the word “Male” appears above the first measure). Most of the sung music is in the Anglican style of having the entire four-part tune without in-line lyrics and all the stanzas as text underneath. This collection provides 54 tunes for the four degrees of the Royal Arch Chapter (Mark Master Mason, Virtual Past Master, Most Excellent Master, and Royal Arch). Unlike other collections, the compiler did actually compose nearly half of it, twenty-three tunes. Though usually in hymn-style arrangements, works by other composers include Lowell Mason, Robert Schumann, Felix Mendelssohn Bartholdy, Edward Husband, Thomas Arne, Luke Flintoft, Richard Farrant, George Frideric Handel, John Reading, Charles Gounod, Jean-Jacque Rousseau, Richard Redhead, Johann Heinrich Walch, Henry Purcell, John Bacchus Dykes, Frederick Scotson Clark, Johann Rudolph Ahle, Giacomo Meyerbeer, and Hans Georg Nägeli. Most of the less familiar names are hymnodists. The only one of the group who was a Freemason was Jean-Jacques Rousseau. Eversden in this collection is concerned chiefly with providing some kind of

117 Eversden, 5.
music, without the source needing to be from a Mason. This collection corresponds to the official ritual of the General Grand Chapter of Royal Arch Masons by both page and line number.

The other rite widely practiced in the United States is called the Ancient and Accepted Scottish Rite, which similarly consists of multiple organizational bodies, but with the difference that all of its authority derives from a Supreme Council, which functions more through appointment than election. Instead of sovereign bodies of three, four, three, and three degrees respectively, the AASR is divided into thirty-three degrees, divided into different dependent bodies. In the Southern Masonic Jurisdiction, which includes the entire United States with the exception of the regions from New England to Indiana, the first three degrees are of the blue lodge, the fourth through fourteenth degrees are of the Lodge of Perfection, the fifteenth through eighteenth degrees are of the Chapter Rose Croix, the nineteenth through thirtieth degrees are of the Council of Kadosh (corresponding in some ways to the Templar orders of the American Rite), the thirty-first and thirty-second degrees are of the Consistory of Masters of the Royal Secret, and the thirty-third degree is of the Supreme Council. The AASR originally comes from continental forms of Masonry, but were fully codified in the United States and organized under the first Supreme Council there in 1801. It operated with a small membership, tied together with degrees that at that point were not particularly coherent or consistent over time. Before 1853, the southern jurisdiction rituals had been revised three times (by Frederick Dalcho, Moses Holbrook, and Giles F. Yates respectively).118

This rite, which grew quickly in popularity in the United States and internationally throughout the nineteenth century, already had developed a few musical traditions in the course of its ceremonies and festivals. One song, “Ode for a Grand Elect Perfect and Sublime Mason,”

118 De Hoyos, 114.
found its way into an 1823 publication of Giles F. Yates called the *Masonic Casket*. The ode, based on the legend of the fourteenth degree (the Grand, Elect, Perfect, and Sublime Mason, now usually called Perfect Elu), has seven verses and should be sung to the tune called “Few Happy Matches.” This tune is present in the 1844 *Sacred Harp*, but was written in 1788 in Simeon Jocelin’s *The Chorister’s Companion*, there attributed to someone named “Crane.” The tune appeared in several different books that could have been the source of Yates’s poem, such as Freeman Lewis’s 1814 collection, *The Beauties of Harmony*. The melody is indeed identical in former editions to the *Sacred Harp*, so it is likely that this was the tune to which Masons sang this ode (See Figure 4.5). Akin to a ballad, the words describe the major events taught in the allegory from the thirteenth degree (Royal Arch of Solomon) and fourteenth degree. In this legend, the candidate and two other companions explore the ruins of an ancient temple near Solomon’s Temple in Jerusalem. On finding a trap door, they each descend with much difficulty through several arched vaults until they reach the ninth; the candidate sees a pillar, on top of which is a cube with the Tetragrammaton on it, supposedly placed there by Enoch before the flood. After receiving the cube in the degree, King Solomon recognizes it as the Tetragrammaton and figures out that it was Enoch who erected the subterranean vaults. Solomon then has constructed an underground series of nine arches leading to a sacred vault underneath the Sanctum Sanctorum of the temple, itself a perfect cube and containing the cube as a priceless treasure.

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121 This entire story is repeated in the 1877 Liturgy of the thirteenth degree, reprinted in De Hoyos, 302–8.
true self-searching happens when one contemplates as deeply into himself as possible, far away that the Mason had when navigating the underground network of arches, or to the thought that opposites coming into harmony over time). More specifically, they refer to the lack of light that the Mason had when navigating the underground network of arches, or to the thought that true self-searching happens when one contemplates as deeply into himself as possible, far away.

Figure 4.5. Giles Fonda Yates, “Ode for a Grand Elect Perfect and Sublime Mason.”

The sacred vault becomes the meeting place of the Lodge of Perfection, where multiple symbols of perfection or completion fill the ceremonies and symbols of the degree. The ode mentions several of them. The first stanza refers to the passage through the nine arches (then represented with three sentinels who respond to a set of four different knocks) to the sacred vault. The reference to the “solar beam” and “lunar ray” comes from the common Masonic symbolism of the sun and moon as governors of the day and night (active light and passive light, or opposites coming into harmony over time). More specifically, they refer to the lack of light that the Mason had when navigating the underground network of arches, or to the thought that true self-searching happens when one contemplates as deeply into himself as possible, far away.

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\[\text{Figure 4.5. Giles Fonda Yates, “Ode for a Grand Elect Perfect and Sublime Mason.”}\]
from the light of familiarity. The second stanza refers to the sight of the golden plate that held
the Tetragrammaton, which was sunk into the cube. The third stanza refers to the events of the
thirteenth degree, where three knights recover the cube that Enoch placed underground before
the flood. The fourth stanza deals with placing the cube on the pillar in the sacred vault. The fifth
stanza deals with the pursuit of perfection with the guidance of God. The sixth deals with eating
together as Perfect Elus and refers to the oil (used for anointing), the bread (used in a shared
meal), the golden ring (a symbol of perfection), and the wine (another item used in the shared
meal). The final stanza addresses the intention to wear the golden ring of the degree throughout
life, acknowledging its reference to the alliance made among the brothers of the degree and its
motto, “Virtus junxit mors non separabit,” or as the song puts it in its last words, “Virtue joins
what death can never part.”

The song also emphasizes one of the recurring themes of the eleven perfection degrees—
that of promise, alliance, and completion. First introduced in the sixth degree and hinted at until
the fourteenth, this triad constitutes an exercise of the ternary principle, where promise and
alliance stand in opposition (promise is one’s own word while alliance is one’s own word
aligned to the word of someone else). That is, one factor, promise, deals with a single intention
of duty; the second factor, alliance, deals with multiple intentions of duty; and the third,
perfection, is the performance of that duty. Notably, Yates italicizes each of these words in the
original printing of the ode (“promise” in the fourth stanza, “alliance” in the seventh stanza, and
“perfection” in the fifth stanza). As this song was printed in 1823, it came at a time when songs
were sung after the lodge meeting or during meals, when convivial music was still consumed, as
was alcohol. Indeed, wine is actually referred to in the song itself at the end of the sixth stanza.
In March of 1853, Albert Pike joined the rite. Almost immediately, he began completely revising the short degrees 4°–32° into a single coherent system, the final draft of which was printed 100 times at his expense and called *The Magnum Opus*. This 1857 tome, though never officially adopted, was only slightly modified to create the original Pike degrees in the late 1860s and early 1870s, which the AASR still uses, even if in a further modified form. The pre-Pike degrees were usually short, sometimes only one or two pages in length. Pike fleshed these out, making each degree anywhere from half an hour to five hours long. To read the entirety of the 605 pages of *The Magnum Opus* from start to finish, taking time as indicated in the scripts, takes about forty-five hours, not including the first three degrees, which Pike did not revise until 1870. Each of these degrees has an opening, a reception (the ceremony where the candidate takes the oath of obligation of the degree), a lecture, and a closing. When Pike became the head of the rite in 1859, he began revising the *Magnum Opus* versions for official adoption by the Supreme Council, often taking content from the expansive lectures and inserting it in some kind of form into the reception of the degree. While the *Magnum Opus* only calls for music sometimes, the later revisions call for much more music. These later revisions were printed privately in the 1860s and 1870s for use of the bodies, including the first three degrees. The first three degrees were printed in a book called *The Porch and the Middle Chamber* (1872), and the revised degrees for the fourth through thirty-second degrees were privately published in a five-volume collection called *The Inner Sanctuary* (1870–84), which the Supreme Council still restricts from public consumption. The five volumes of *The Inner Sanctuary* correspond to the five bodies of the AASR that existed in 1870, namely the Lodge of Perfection (4°–14°), Council of Princes of Jerusalem (15°–16°), Chapter Rose Croix (17°–18°), Council of Kadosh (19°–30°), and Consistory of Sublime Princes of the Royal Secret (31°–32°). In 1872, Pike and the rest of the
Supreme Council decided to fold the Council of Princes of Jerusalem and absorb those two
degrees into the Chapter Rose Croix.\textsuperscript{124} The \textit{Magnum Opus}, however, does not differ
significantly in content from the degrees in \textit{The Inner Sanctuary}.

Once the Degrees were solidified and accepted as the new degrees for the Ancient and
Accepted Scottish Rite, Matthew Cooke, an Englishman and an honorary Grand Organist of the
Supreme Council, 33\textdegree, for the Southern Jurisdiction of the United States, finished his three-
volume collection of music “for the ritual of the various degrees in the Ancient and Accepted
Scottish Rite of Free-Masonry, according to the working of the Mother-Council of the World,
(S.J.U.S.A.).”\textsuperscript{125} This collection is difficult to find, but the Supreme Council still provides it to
AASR bodies who need inspiration for music in the degrees. Published in 1881 as a gift to Albert
Pike, it has 183 pages in the first volume, which covers all of the music in the Ancient and
Accepted Scottish Rite from the first degree to the thirtieth (Cooke was only a thirtieth-degree
Mason, so he could not provide music for the rituals he had not received). The second volume is
339 pages and contains music for the offices of constitution and installation, or music for starting
new bodies in the AASR and installing officers in those bodies. The third volume is 109 pages
and contains music for the then obscure and now defunct offices of Masonic baptism (or the
dedication of a lodge toward assisting the upbringing of a child, especially in the case of the
parents’ death), the reception of a Louveteau (a ceremony for a twelve-year-old son of a Mason
to begin a relationship with a lodge for counsel and advice through the adolescent years), and the

\textsuperscript{124} “The Council of Administration, on July 30, 1872, completed the work left to it and published its action
shortly thereafter. The new Statutes, Article XXIX, sections 7, 8, and 9, had the effect of abolishing Councils of
Princes of Jerusalem as independent bodies and making the Fifteenth and Sixteenth Degrees a part of the Chapter of
Rose Croix.” James D. Carter, \textit{History of the Supreme Council, 33\textdegree (Mother Council of the World) Ancient and
Accepted Scottish Rite of Freemasonry, Southern Jurisdiction, U.S.A.}, Volume 2 (Washington, DC: The Supreme
Council, 33\textdegree, 1967), 75.

\textsuperscript{125} Matthew Cooke, \textit{Music for the Ritual of the Various Degrees of the Ancient and Accepted Scottish Rite
of Free-Masonry} (Charleston: Grand Orient of Charleston, 1881).
office of adoption (a ceremony that obligates a lodge to support and educate any child under twenty-one).

The first volume contains a substantial dedication to Albert Pike, in which Cooke expresses his dislike of the AASR’s lack of a Christian requirement, his pleasure in being tasked with the compilation of the music, his inspirations for selection, and basic directions for performing the music. He reveals a bit of his musical philosophy and his acknowledgement of Pike’s large task in rewriting the AASR rituals:

With a true poetic eye you have seized upon the salient points where music is most appropriate and, with felicitous judgment, indicated the exact characteristic expressions of the ally you have enlisted. Such an opportunity was a temptation. Being a small composer the natural, though vain, thought presented itself and I was on the point of attempting to write original music for the Rituals, but a moment’s reflection disposed of that illusion, at once and forever, for How could I presume to innovate,—a practice severely condemned by Free-Masons,—and thrust forward my productions when you had contented yourself with re-modelling those immutable truths which, whilst they came newly adorned and beautified by your learned, chaste, and elegant, diction lost neither jot, nor tittle, of their essence? Hence, to follow your excellent example and cull gems from the great in musical art was but to imitate my pattern and perform my duty for, if any portion of Free-Masonry deserves the best offerings of artistic skill, it is the Ancient and Accepted Scottish Rite, which ever,—on the continent of Europe,—has sought the company of men eminent in the great trivium and quadrivium, gladly initiating them and reckoning it a credit to the Rite to number such persons as brethren. And, to the Rituals of the Rite that has fostered, and yet fosters, artistes of all kinds the works of the most celebrated masters, adapted to its use, must, be the most fitting auxiliaries.126

Here, Cooke explains that as Pike took the previous degrees and redesigned them into a coherent whole, Cooke wanted to do the same with music by including mostly compositions by other composers. He here notes that Pike’s revision of the degrees involved much borrowing from other sources, which is true. Thus Cooke’s idea is to find every possible place in the degrees and ceremonies where music would be appropriate and add it from the repertoire he was familiar

126 Cooke, v.
with, favoring music written by composers who were Masons. Cooke explains that he wanted the collection to be as practical as possible: musical works would be included in their entirety, so that organists could end earlier if necessary; music was presented in simpler arrangements than their originals; and instrumentation was vague, allowing for greater flexibility:

In Europe there are scarcely to be found two organs similarly constituted. Harmoniums, also, (with you generally called Melodeons), are exceedingly diverse in stops, as well as in the quality of each set of vibrators and, as with us, the only keyed instrument to be secured may be a Piano-Forte. I thought it would savour of affectation if I indicated the stops on which certain passages should be performed, as it was probable such a course might result in utter unsuitableness to a very large proportion of instruments and so, throughout the music for all the Rituals, I have been contented to confine myself to the simple use of pp., p., mf., f., and ff., with the < and > to enable each performer, whatever may be the capabilities of the instrument at which he may preside, to produce the desired effects. There are also included certain Trumpet-calls inserted with the provision that where no Trumpet player can be obtained, the accompaniment may be used by itself, or the Trumpet can be used without accompaniment, if desired, or both Trumpet and accompaniment may be used in concert.

This is a revealing description of the state of musical instruments in Masonic lodges in England and presumably the United States. The better equipped lodges in the late nineteenth-century United States often had at their disposal a reed organ. Indeed, one of the only ten lodges in the United States that operate using the AASR blue lodge degrees, Étoile Polaire Lodge No. 1 in New Orleans, has a reed organ in the southeast part of the lodge room. The building was erected around 1840 (though the French-speaking lodge itself was founded in 1794 under the authority of the Provincial Lodge at Marseille, France),¹²⁷ so it is likely that this organ would have been the same one used around the time of this publication. These instruments have a wide range of dynamic capability and can fill a lodge room with a substantial sound using no electricity at all. At the time of writing, however, the organ is not usable, as the bellows have fallen into disrepair.

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Cooke then launches into thanksgiving for the permission that his contemporaries granted for his inclusion of their music, including Samuel Sebastian Wesley, about whom he writes the following:

Of the late Brother Samuel Sebastian Wesley, Mus. Doc., Organist of Gloucester Cathedral, Past Provincial Grand Organist of Herefordshire, there are few musical persons who have not heard. One of the sons of the late Brother Samuel Wesley,—“the father of English organists,” himself the son of the Reverend Charles Wesley, one of the founders of Wesleyanism, an elegant composer, and the first Grand Organist of the Grand Lodge of England,—no wonder Dr. Wesley became a great [musician] whose fame reached all through Europe. His father and my own being very old personal and professional friends, the same relationship subsisted between Dr. Wesley and myself and whilst helping him in certain musical publications he was engaged in producing he willingly acceded to my employing six chants, his, well known, “Solomon’s prayer,” and two movements from his “Ode” in my selection of music for our Rite.”

These works are pieces that Wesley, who today is still well known in the choral and organ worlds, approved of for use in the Rite, as he himself was a Masonic musician.

Throughout this collection, Cooke indicates the page number where the music should be included, since the AASR is more liberal in their use of the written word than the American Rite. He begins with music for the first degree, but only the AASR first degree, which only exists in practice (in a still different form) in the ten lodges in the New Orleans area that continue to use the old rituals. The rest of the lodges in the United States are of the American or York Rite, which means that to join the AASR from one of those lodges, the AASR accepts the first three degrees of the American Rite as equivalent to theirs.128 The degrees, while teaching the same moral tenets, are still extraordinarily different from each other. As mentioned earlier, knowing

128 Albert Pike, The Magnum Opus (self-published, 1857), XX:10. “The First Class [of the Degrees of which the Supreme Council of the South has jurisdiction] is composed of the three Symbolic Degrees, which the Supreme Council, for the sake of peace and harmony, has for the present relinquished to the Grand Lodges of the York Rite, reserving always the right to re-take them at pleasure; but in the mean time commencing with the Fourth Degree, and requiring those who desire to receive it, to have first obtained the three first in a York Lodge, and to be in good standing as a York Mason. Still it has established the Rituals of those Degrees according to its own work and system, and requires them to be referred to continually for explanation, and permits and indeed recommends that they be regularly conferred, before the 4th, on those who have already received them in the York Rite.”
that this would need to be the case in the United States, Albert Pike wrote down the three AASR blue lodge degrees in a publication, *The Porch and the Middle Chamber* (1872), which is readily available online today. He indicated his purpose for writing and publishing it:

> This Ritual is intended for instruction only, in the States of the Southern Jurisdiction, where there are not Lodges working in the Ancient and Accepted Scottish Rite; to be studied and understood before investiture with the fourth degree. For, without it, the system of that Rite is incomplete, and even like a fabric without foundation.\(^{129}\)

Having published these three degrees, Pike intended Master Masons of the American Rite to read it before taking the fourth degree, so that they would have a good sense of the other thirty degrees as they might receive them. Matthew Cooke’s page number designations line up exactly with this publication for the first three degrees.

The first piece in Cooke’s collection is an arrangement of “Oh! Never bow we down” from Handel’s *Judas Maccabæus*, which has the designation at the top, “(I° Degree = P. 72.),” corresponding to page 72 of *The Porch and the Middle Chamber*. On this page, the candidate is allowed to enter the lodge for the first time on the words from the Master, “Let the Profane enter!”\(^{130}\) The directions on the Ritual page indicate, “As this order is given, a mournful strain of MUSIC is played in the East.” Then the page refers by number to another document with all the secret material that Pike did not want circulating freely. Scholars have since supplied the information from that secret document, which here says, “The Junior Deacon opens the door and says, ‘Enter.’ The Senior Deacon conducts the candidate to a point between the two columns (about five feet inside the lodge room) and stops.” The candidate is then received and asked questions. This arrangement takes about three minutes to finish if the interpretation of “Slow” in

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\(^{130}\) Profane in this sense simply means “he who is outside the fane,” or “he who is outside the temple.”
the tempo marking is to mean about 90 bpm in 3/4 time. The music would need to end by the
time the candidate reached those five feet inside the room to avoid playing over speech.

The next piece of music listed is assigned to page 78, which is when the candidate goes to
the Junior Warden and kneels for prayer. At this point, the Ritual reads, “If there be a musical
instrument and Brethren who can sing, the Prayer may be sung or chanted, as follows:”

GRAND ARCHITECT of all that hath a place
In the illimitable realms of space,
To whom Humanity its being owes!
THE ONE, from whom the manifold outflows!

Benignly hear our earnest, humble prayer,
And over us extend Thy watchful care!
Help us, Thy faithful workmen, to fulfill,
In this our workshop, Thy majestic will!

In this great warfare which we here maintain,
Let us time victory o’er our passions gain!
And let the world behold us, evermore,
Bow reverently the God-like Truth before.

Be Thou, Oh Father! guardian and guide
To this Profane, blind, feeble, and untried!
Fraud, malice, evil, help him overcome,
And let him find the Lodge a happy home!

The ritual gives a substitute prayer in the event that the Lodge is not disposed to singing, and
then continues onward. Cooke offers two settings of this text (10.10.10.10)—one is set to the
Russian National Hymn and the other to an Anglican-style chant by William Boyce, the English
composer and Mason who wrote for Masonic ceremonies in his own day.

The following piece corresponds to page 94, where the Master directs an officer to
present to the candidate a cup that is “deadly as aconite to the forsworn,” but which is actually a
cup with two parts, one that is filled with a sweetened water and another that is made bitter with
gentian. During the time between getting the cup and bringing it to the candidate, Cooke
Figure 4.6. Thomas Attwood, “Slow and Solemn.” Cooke chose this music to accompany preparing the sweet and bitter cup. provides about thirty to forty seconds of music, written by Thomas Attwood, another Mason (Figure 4.6). Following this music, the officers have the candidate swear an oath of secrecy. After this, the candidate drinks of the sweet water, saying that if he should ever violate his obligation, he consents “to this which the sweetness of this beverage changes itself to bitterness, and to this which its beneficial effect becomes for me that of a subtle poison,” after which the Senior Warden has him drink the bitter side, to which the Senior Warden says, “Your expression changes. Is the sweet already become bitter? Perhaps your conscience belies your words?”

Perhaps Cooke, thinking of the change from sweetness to bitterness, chose this short Attwood piece as a prelude to the drinking of the changing cup because it reflected this idea of changing

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qualities. The first three measures, for instance, hold two pitches, A and F, while the bass and alto voices move in contrary motion to change the character of the held notes from F major to D minor to B-flat major, requiring the use of chromatic pitches in the alto voice. He also chose to end the excerpt on the dominant, suggesting that the matter is unresolved.

Pike does not call for music after this point in the degree, so Cooke does not provide any more music for the reception of the candidate. He does, however, provide music corresponding to page 174, which is a ritual for a table lodge (which includes first-degree Masons), including eleven toasts to different people and institutions. After the tenth toast, “To the Officers and Members of the Lodge; to this we add the health of the Brethren recently initiated (if there are any such),” Cooke directs the brethren to sing “The Enter’d Prentice’s Song,” which is almost perfectly identical to the song of the same name in Anderson’s Constitutions of 1723, but with a piano accompaniment. It is a drinking song that praises the universality and the exclusivity of the fraternity.

For the Fellow Craft, or second degree, Cooke provides music for marching the apprentice around the lodge, music for four circumambulations around the lodge, each concluding in the degree with a long speech from the Master. He also includes music for the space between two sections of the degree. The first march is by Cherubini: the “Marche Religieuse (Composed for the Coronation of Charles X),” which is a direct transcription of that work. The first circuit has an “Arietta” by Ignaz Pleyel; the second circuit has a “Slow Movement from the Fourth Concerto” by Arcangelo Corelli; the third circuit has an “Old March” without attribution; and the fourth circuit has a “Canzonetta” by Salvator Rosa. The tune attributed to Rosa was likely popular mainly from Liszt’s transcription of it from 1849, but the transcription in the Cooke collection is of course considerably simpler than Liszt’s.
The section break music is Frank Mori’s “Who Shall Be Fairest?” arranged for keyboard solo. The original tune appears in an anthology called, *A Selection of 50 Favourite Songs and Ballads by the Most Eminent Composers*, published in London without a date, but likely in the 1870s. The original words by the Freemason Charles Mackey (1812–1889), are about perseverance through hardship:

Who shall be fairest? Who shall be rarest?
Who shall be first in the songs that we sing?
She who is kindest, When fortune is blindest,
Bearing thro’ winter the blooms of the spring;
Charm of our gladness, Friend of our sadness,
Angel of life while its pleasures take wing!
She shall be fairest, She shall be rarest,
She shall be first in the songs that we sing.

Who shall be nearest? Noblest and dearest?
Nam’d but with honour and pride evermore?
He the undaunted, Whose banner is planted
On Glory’s high ramparts and battlements hoar;
Fearless of danger, To falsehood a stranger,
Looking not back when there’s duty before!
He shall be nearest, He shall be dearest,
He shall be first in our hearts evermore!

While these words are not sung in the lodge, the melody is present. Cooke likely chose this song for the associations it had with the theme of perseverance. Brothers who knew the song would connect the ideas. “Looking not back when there’s duty before” is an explicit lesson of Freemasonry; that is, the purpose of living is the performance of duty. The piece occurs in the ritual on page 236, after the Fellow-Craft obligation and the Master directing the candidate to leave the lodge to prepare for the following section of the degree. Once the music has ceased, the Master directs the candidate that thereafter he is to labor upon the pointed cubical stone (a cube

with a four-sided pyramid on the top side), which is a symbol, according to the ritual, of the people (the cube) united at a single point at the top of will and action. In any case, the direction is that the Fellow Craft should be in constant labor for the performance of duty.

For the third degree, Cooke offers an opening ode, music for the beginning of the dramatic illustration, music for the conclusion of the first circuits, music for the duration of the four following circuits around the lodge, music after a bell strikes twelve, an evening hymn for the workmen on the temple, music for a trumpet call after the post-evening-hymn silence, two pieces for the dramatic illustration’s otherwise silent parts, and a dirge. The opening ode is a three-voice glee called “By Mason’s Art,” set to music by Benjamin Cooke (1734–1793), an English Mason, composer, and organist of Westminster Abbey, where his body is buried. Benjamin Cooke’s ode was written in 1786 as a glee to be sung outside of the lodge meeting, but Matthew Cooke evidently saw it as worthy to be sung in the opening exercises after the opening prayer. The piece Cooke chose for the brothers to begin the dramatic illustration was “Solomon’s Prayer,” by Samuel Sebastian Wesley. For the music for the final four circuits around the lodge, Cooke chose a cavatina “Dürft’ ich mich nennen sein eigen,” from Faust, by Louis Spohr, who was also a Mason. Cooke calls this work “Tears of Affection” in the collection. The theme of the original cavatina is romantic love and fear of separation, but in general, those who might have known the aria would hear the tune as being about the desire of being united with a source of joy. The four circuits, according to the Master at this part of the ritual, refer to the soul’s final ascent to its heavenly source. The Master says immediately after the circuits, “My Brother, according to Plato, the Soul cannot reenter into Heaven until the revolutions of the universe shall have restored it to its primitive condition, and purified it from

133 Tim Eggington, Benjamin Cooke and the Academy of Ancient Music (Woodbridge, UK: Boydell Press, 2014), 270.
the effects of its connection with the four elements.” If the theme of “Tears of Affection” should be longing for a state of union with a source of joy (romantic love for Spohr, the primitive condition for Cooke), then brothers who were familiar with Spohr’s opera might connect the ideas. Cooke would have been familiar with the opera from its popularity in England since the 1852 English premiere under Spohr’s direction of the grand opera version of it in Italian translation at Covent Garden.\footnote{Coit Roscoe Hoechst, “‘Faust’ in Music” (PhD dissertation, University of Pittsburgh, 1916), 14.}

The next music, which Pike calls for after the three first circuits, occurs earlier in the ritual than the previous one. This placement before the Spohr is likely an error. The work is called “L’Aurore,” and is attributed to Charles (Carl) Czerny. The following piece is the “Evening Hymn of the Workmen,” a setting of “Abide with Me” by Henry John Gauntlett (1805–1876), a Mason and composer best known for his tune to the Christmas carol “Once in Royal David’s City.” Cooke knew Gauntlett well, reporting in the preface to this collection that Gauntlett’s request to substitute for him on the organ at the Church of St. Bartholomew was one of the last things he did in his lifetime. Cooke wrote of Gauntlett’s Masonic career,

Dr. Gauntlett’s masonic career was brief. Initiated at an early period of life he soon gave up Free-Masonry and thought no more about it. When, however, I showed him your [Pike’s] Rituals he became deeply interested and said he must write some music for them. This he did in that powerful setting of Shirley’s words, “The glories of our birth and state,” which you are so pleased with and have in the Sorrow-Lodge Music. So heartily did his revived interest in Free-Masonry display itself that he never seemed tired of talking with me on the subject and to show that, if it was late yet, it was a real attachment to our order, he repeatedly urged me to include any of his compositions I might choose in my selection. Consequently you have his music to “Abide with me;” “Fall, O fall, ye words of anger;” “If we knew the cares and sorrows;” his tune “Onward;” and “St. Michael’s March,”—all inserted at his own request,—each bearing unmistakable proof of being the compositions of a Brother of such high genius that he was, not inaptly, called “The English Palestrina,” the greatest master of Church music in this, the nineteenth, century.
For lodges who preferred chanting, Cooke provides a four-part Anglican-style chant for the text of “Abide with Me” as well, written by Samuel Wesley, the first Grand Organist of the Grand Lodge of England and the nephew of John Wesley, the founder of Methodism. The two settings of the text were probably available for variety or preference.

The following two pieces are for use during the dramatic illustration. One is an “Elegy” attributed to “C. H. Grau,” but most probably Carl Heinrich Graun, who was not a Mason. The other is a trumpet call written by Cooke himself, either to be played by solo trumpet, solo trumpet and organ, or organ alone, depending on the circumstances. The notes of the trumpet part are all in the overtone series, so a bugle works for the purpose as well. What follows those two short pieces is an “Adagio” by Christian Heinrich Rinck (1770–1846), which was first published around 1823 by N. Simrock as the first Adagio in Rinck’s Opus 57, “XII Adagio für Orgel” [12 Adagios for Organ]. Comparing the original edition with Cooke’s reveals some of what Cooke deemed unnecessary for the use of the Masonic organist, since the original is for organ as well. The notation is all nearly the same as the original, with some dots realized as ties and slurs removed. Just as Cooke mentioned before, he removed all organ registration decisions, opting instead to use dynamic marks and hairpins alone. For instance, Rinck’s direction, “Anmerkung. Diese Adagio warden durchgehends mit einem sanften Register gespielt. Z. B. Gambe, Gedakt, oder Flöte 8 Fuss. Im Pedal Sub: oder Violon, Bass 16 Fuss,”135 plus indication “Man: et Ped:” in the first measure are all translated simply as “mf.” The original also has ornamentation, which Cooke has completely removed (see Figure 4.7). This music accompanies a procession of brothers. After that procession, Pike calls for another piece for a second procession. This piece, corresponding to page 306 of the ritual, is “Sabbath Part Song,” by

\[135\] Note. These Adagios are played throughout in a soft registration. For example, 8’ Gamba, Gedakt, or Flute. In the pedal Sub, or 16’ Violon, Bass.”
Conradin Kreutzer (1780–1849). The tune is actually a hymn, “Das ist der Tag des Herrn.” For organ alone, this music accompanies the second and successful search.

What follows is the dirge, for which Cooke chose “Thou Knowest, Lord, the Secrets of Our Hearts” from Purcell’s Burial Service. The organist plays this music without any words during a final procession, completing three complete circuits of the Lodge.

The foregoing is the entirety of the music that Cooke suggests for the first three degrees of the Ancient and Accepted Scottish Rite, along with their contexts in the rituals themselves. Cooke also provides all music for the rest of the degrees that call for it, listing page numbers for the degrees as published in the version of *The Inner Sanctuary* that Cooke owned. The *Magnum Opus*, however, is the fullest readily available version of these degrees and is in many ways identical to the *Inner Sanctuary* rituals. The *Magnum Opus* asks for much of the same music as Cooke provides for later versions of the degrees.
The first is the funeral proceedings of the candidate in the fifth degree, Perfect Master.  

Pike directs the brothers to sing a dirge with no indication of which tune to use. The degree used two hymns, “Oh, weep not, mourn not o’er this bier!” and “The buried grain of wheat must die.” The first hymn occurs immediately following the long prayer that asks for patience and confidence in the face of mortality.

Oh, weep not, mourn not o’er this bier!  
On such death none should look with fear;  
He died as dies a brave, true man;  
And with his death, true life began.

Coffin and grave we deck with care;  
His body reverently we bear;  
It is not dead; but rests in God;  
Softly to sleep beneath the sod.

God breathed into this house of clay  
The Spirit that hath passed away;  
He gave the true courageous mind,  
The noble heart, strong, calm and kind.

Our brave Grand Master, who preferred  
Death to the utterance of a word;  
Shall to the Mason ever be  
The type of true fidelity.

This song only occurs in the Magnum Opus version and possibly later versions before the Inner Sanctuary. In the 1877 Liturgy of the Lodge of Perfection, the Supreme Council includes a score for this dirge written by “Illustrious Brother Thomas Cripps, 32°, New Orleans” (see Figure 4.8). The range of this tune is quite low and probably the most somber dirge that this repertoire has to offer. The composer was Thomas Cripps, who was an active Mason and Grand Organist for the Grand Lodge of Louisiana in the 1890s. He was a member of a York Rite Craft Lodge, but was

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136 Albert Pike, The Magnum Opus (self-published, 1857), V:8-9. This volume is not continuously paginated, but renumbers for every degree, numbered with a Roman numeral for the degree and an Arabic numeral for the page.
Figure 4.8. Thomas Cripps, Fifth Degree Dirge as scored in the 1877 *Liturgy*.137
evidently active in the Scottish Rite in New Orleans. In the later version, the first song is a *De profundis* chant in Latin and English (accompanied unison for the Latin, four-part chant in English), which occurs immediately before the second hymn, the “Melody of Hymn of St. Bernard,” which Cooke himself arranged for four voices. The text of the song explains how humanity measures time by death, but truth, being deathless, is also timeless. The second hymn

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137 *Liturgy of the Ancient and Accepted Scottish Rite of Freemasonry for the Southern Jurisdiction of the United States, Part II, IV to XIV* (Springfield, VA: Goetz Printing Co., 1982), 209.
occurs in both versions while the brothers assemble and form in procession to carry three times
around the lodge the coffin in which the candidate is lying:

The buried grain of wheat must die,
Withered and worthless long must lie,
Before its soft shoot seeks the air,
Its new stalk the new grain can bear.

Even so this body made of dust
To earth we once again entrust;
And painless it shall slumber here,
Until the appointed Time appear.138

After those two stanzas, the brothers carry the coffin and deposit it at a place resembling a
mausoleum, then sing the final stanza:

Now it is hidden from our eyes,
Till God shall bid it wake and rise;
Who ne’er the creature will forget,
On whom his image He hath set.

Both of these texts use the popular poetic meter called long meter (LM, or eight syllables in
every line), so a great number of tunes could have worked with both texts. The theme of the texts
is death, of course, but specifically the importance and mercy of honoring and burying the dead.
In the later revision, the text is slightly modified and is given a prelude. Specifically, Pike writes,“The organ plays, and a hymn is sung” and Cooke interprets that as a prelude followed by “The
Buried Wheat.” The tune Cooke picked for a prelude is a work by Adolph Hesse from his
“Nützliche gabe für Orgelspiel.” The tune for the processional hymn was the chorale tune “Vom
Himmel hoch, da komm ich her,” likely by Martin Luther from around 1535, but harmonized by
Johann Sebastian Bach, who was not a Mason.

138 Pike, Magnum Opus, V:10.
Pike does not call for a song again until the fourteenth degree, the Grand, Elect, Perfect, and Sublime Mason (renamed later the Perfect Elu). In that degree, during the reception, the brothers sing an ode, “When shall all the nations all be free,” which takes its tune from the Romanze, “A peine au sortir de l’enfance,” No. 2 from *Joseph* by Étienne Méhul.

The only music that Cooke provides for the two degrees of the body of Princes of Jerusalem (15°–16°) was a double chant in the sixteenth degree, set by Alfred William Bennett (1805–1830), not a Mason, and with words from Isaiah 12. The following body, the Chapter Rose Croix (17°–18°), has a great deal more music. In the seventeenth degree, the Knight of the East and West, Pike, in the opening ceremony of that degree, has the organ play with the brothers singing this text:

```
Day-spring of eternity!
Dawn on us this morning-tide!
Light from Light’s exhaustless sea!
Now no more thy radiance hide;
With thy new glories put to flight
The shades and cares of lingering night!

Let the morning dew of love
On our sleeping conscience rain!
Gentle comfort from above
Flow through life’s long parchèd plain
Flood the earth with peace and joy;
And all the Powers of Wrong destroy!
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This text is a paraphrase of Catherine Winkworth’s 1855 translation of the same name, except instead of Winkworth’s 7.7.7.7.3 meter, Pike uses a 7.7.7.7.8 meter, which is uncommon among hymn texts. The odd meter makes it a challenge to find a melody already written for it, so new tunes likely had to be written for the hymn, rather than borrowing one. In the same degree, the organ accompanies the events depicted in the book of Revelation on the breaking of each of the seven seals. Then when the Master describes the different calamities of the apocalypse,
trumpets sound at each calamity and play a fanfare with the organ at the coming of the new
Kingdom. The next music called for is in the eighteenth degree, the degree of the Knight Rose
Croix, near the end of the reception, where Pike calls for a song of praise for the building of the
third temple, “Grateful notes and numbers bring.”

Grateful notes and numbers bring,
While the praise of God we sing:
Holy, Holy, Holy Lord!
Be thy glorious name adored!
Chorus: ... Men on earth, and saints above!
Sing the great Redeemer’s love!
Lord! thy mercies never fail!
Hail, Celestial Goodness, hail!
While on earth ordained to stay,
Guide our footsteps in thy way!
Mortals! raise your voices high,
Till they reach the echoing sky!
Chorus: ... Men on earth, etc.

This text is 7.7.7.7, a common meter in hymns, and one likely associated in Masonry with
perfection, as Masonic ritual uses the number seven often to symbolize the coming together of
three and four, or spirit and matter. Pike also calls for music to be played during the ceremony
of the table, which in those times would be celebrated at all meetings on the eighteenth degree.
He directs the organist to play any time that there would be silence in the ceremony, such as
when the brothers pass the plate of bread or the cup of wine. The nineteenth degree (Grand
Pontiff) calls for an ode during the reception of the candidate, “Truth dawns upon the human
soul and error disappears,” which uses a rare text meter of 8.6.8.6.8.6.8.8, two nine-line
stanzas. The rest of the Magnum Opus has no indications of music. That means that in total, there

139 An example of this is in the American Rite Fellow-Craft Degree, when the candidate is enjoined to learn
the seven liberal arts and sciences, which consists of three studies of language and four studies of nature, which in
total complete an education. One of the versions of the lecture itself refers directly to the trivium and quadrivium.
The Ancient and Accepted Scottish Rite version of the Fellow Craft Degree places a similar emphasis on the number
seven being referring to completion.
are seven times that Pike introduces music into a degree ceremony between the fourth degree and the thirty-second degree, and only in the fifth, seventeenth, eighteenth, and nineteenth degrees (Perfect Master, Knight of the East and West, Knight Rose Croix, and Grand Pontiff, respectively).

Cooke, working with the rituals in the never-published *The Inner Sanctuary*, provides five tunes for the fifth degree, one for the fourteenth, one for the sixteenth, eighteen for the seventeenth, eleven for the eighteenth, two for the nineteenth, three for the twenty-fifth, two for the twenty-seventh, and twenty-nine for the thirtieth. After this is an appendix with larger scale works for use at the director’s discretion, including long selections from Handel’s *Dettingen Te Deum*, a selection from Mendelssohn Bartholdy’s *Paulus*, and William Crotch’s five-voice anthem “Methinks I hear the full celestial choir.” That appendix concludes the first of the three volumes of this substantial collection.

Much of this collection is Christian in origin, though of course plenty come from the secular world. This massive sourcing of tunes from the Christian traditions is not an affront to the esoteric concept of concordance, but merely an expression of a particular Christian organist’s own repertoire for the appropriate places in the degrees. While Cooke did bemoan the fact that Pike had made Christian belief not a requirement for the Rite, he seems to have understood his decision to do so and did not include any music to enhance degrees only for Christians (or indeed to distract them from the degree’s message, which generally was not especially Christian in nature. At no point in the AASR does the candidate need to profess any kind of belief beyond that of the existence of God and the immortality of the soul. The degrees themselves directly teach the esoteric concept of concordances, for example the twenty-ninth degree in the *Magnum Opus* centering on the concordances between Islam and Christianity.
### Table 4.1. Complete index of degree music from Cooke’s collection.

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<tr>
<td>XVII° 26</td>
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<td>Symphony</td>
<td>Franz Joseph Haydn</td>
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<td>Praise</td>
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<td>The Gale</td>
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<td>XXX° 471</td>
<td>Try Me</td>
<td>James Nares</td>
<td>Anthem, “Try me, O God”</td>
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<td>XXX° 471</td>
<td>Enter not into judgment</td>
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<td>XXX° 471</td>
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<td>George Frideric Handel</td>
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<td>O Salutaris</td>
<td>Daniel Auber (M)</td>
<td>O Salutaris a quatre voix (1857)</td>
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<td>First circuit, “Come if you dare”</td>
<td>Henry Purcell</td>
<td>King Arthur</td>
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<td>XXX° 526</td>
<td>Second circuit, “March”</td>
<td>George Frideric Handel</td>
<td>Judas Maccabæus</td>
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<td>XXX° 527</td>
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For the seven musical cues given in the Magnum Opus, Cooke supplies music for all but one. The dirge of the fifth degree is a tune called “Hymn of St. Bernard.” The opening ode of the
seventeenth degree is derived from a tune of Carl Maria von Weber. Each of the seventeenth degree’s seven seals has associated music, each very short excerpts from Rossini, Lindpaintner, Wolff, Jolly, Donizetti, Joseph Haydn, Mozart, and Spohr; the seven trumpet calls appear to be Cooke’s own writing. The eighteenth degree celebratory song appears to have been removed (and replaced with other music) between the Magnum Opus and The Inner Sanctuary.

The other two volumes of Cooke’s collection come from similar sources, but are a bit grander, since the ceremonies for those were more public or had more participants from around the jurisdiction (constitution of new lodges, installation of officers, and the youth ceremonies). The constitution and installation ceremonies are available at Archive.org and are the ceremonies that correspond to this music collection by page number. Further confirmation is the fact that the copies themselves of these ceremonies on Archive.org were property of Cooke, as each title page has in pen, “Matthew Cooke, XXX°, P.M. [Past Master], P.Z. [Past Zerubbabel, the presiding officer in an English Royal Arch Chapter], &c., Hony. Grand Organist to the Mother Council of the World.”

Cooke’s vision of the music of the first thirty degrees of the Rite is one where the majority of the brothers present enjoy singing with each other and where there is a competent organist and a suitable instrument. The culture is one where men are familiar enough with music to make good use of it in their endeavor to impress lessons upon initiates. To understand the reasoning behind supplying so much music for these thirty-two AASR degrees is to try to understand the nature of music itself. Cooke writes in the introduction to the collection that much

140 Offices of Constitution and Inauguration of a Chapter of Knights Rose Croix of Hierodom, and Installation of its Dignitaries and Offices, as used in the Southern Jurisdiction of the United States ([Charleston, SC: Supreme Council], [1870]), <https://archive.org/stream/bookaasr/American%20Masonic%20Library/coninaug_rosecroix#page/n0/mode/2up>. The Ancient and Accepted Scottish Rite uses its own calendar, which is identical to that of the Hebrew calendar. This publication is marked as having been published in “Ἱεροδομ” [or Hierodom, one of the old names of the See of Masonry, among other meanings] in “Α.Μ.: [Anno Mundi] 5630.”
of his reasoning for making his selections is that “Philosophy is the hand-maid of religion.” Therefore, “the sacred compositions of the great masters, supplemented by the traditional ecclesiastical chant, of the earliest ages, and music of the subsequent Reformation period, is the most applicable to those ceremonies.” He explains that this tie to philosophy itself (that is, the value of abstraction) is part of his reasoning for choosing music not associated with the passions of the world. He writes,

Because of the hand-maidenship, before alluded to, I have reluctantly, but on principle, drawn as slightly as possible on music allied to the lyric drama. Without the slightest desire to ignore any of its beauties, I felt that many operatic tunes are too closely identified with associations undesirable in lodge, and that as Free-Masonry is so intimately connected with a series of personal solemn acts and undertakings, it does not admit of what may, from familiarity or choice, tend to a divided attention through the introduction of musical reminiscences foreign to its objects and, therefore, I have made less use of operatic music than, under other circumstances, I might have done. Such reasons being my guide, it naturally arose that my choice of materials was, mainly, limited to what I could select from sacred music and, I hope, that, by this restriction, no amount of trivial, or amusing, ideas can be awakened but,—even when the popularity of some of its strains are patent,—upon recognition they may serve to stimulate and encourage those higher feelings of reverence, propriety of demeanor, and solemnity of purpose, each so essentially necessary in every degree of Free-Masonry, and so powerfully suggested by the employment of this characteristic phase of musical art.

Here, Cooke acknowledges the power of religious music to awaken nobler feelings than the feelings that may otherwise be awakened in the course of an opera. He clearly frames Masonry as a place of “personal solemn acts and undertakings,” which is to say, a place where the brother constantly works to contextualize the ceremonies in order to be as relevant as possible to his enlightenment. Music therefore has a nature that deepens a Mason’s commitment to the teachings espoused at particular points in the rituals.

Cooke was not the only person to devise music for use in the AASR Degrees, of course. One notable example of music compiled for a Degree was that of Gilbert Raynolds Combs, 33°, for the 32° in the Northern Masonic Jurisdiction. He published his *Ritualistic Music for the
Thirty Second Degree, in 1918 with the Philadelphia Consistory in Pennsylvania, where Combs was serving as the musical director. Within the collection, only a few works are not his own, but those that are not are in his own arrangement. His publication was specifically designed to provide music (mostly male vocal, but some organ works) for the new version of the thirty-second degree that the Northern Masonic Jurisdiction of the AASR had approved in September 1916. As he put it, “The Philadelphia Consistory first exemplified the 32° in its new form January, 1917. The Supreme Council [NMJ] having provided no music for the Ritual, it became the duty as well as the pleasure of the Musical Director to prepare appropriate music.” He continues that its appropriateness was instantly approved in the Consistory, after which it was published “that it might be preserved in permanent form and be available for use in the Philadelphia and other Consistories throughout the Jurisdiction.”

Combs was a relatively well-known musician in Philadelphia, having founded the Combs Broad Street Conservatory of Music in 1885. He was not only the founder of one school, but was also a founder of the National Association of Schools of Music, and one of the founders and past Supreme Presidents of the fraternity known as Phi Mu Alpha Sinfonia. The latter became a national organization by his acceptance of a charter for his school to have a chapter in 1900. Combs was particularly involved in the life of young musicians in the United States; he was to Philadelphia what George Whitefield Chadwick was to Boston, as music directors and as members of the first two chapters of Sinfonia. Combs’s involvement in both active musical and philosophical life makes him an important figure in the history of turn-of-the-century esoteric music.

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142 Ibid.
Combs’s collection has sixteen numbers, all for organ and most for male choir. John Lloyd Thomas, 33°, wrote most of the words of the collection’s music. The first song, to be sung before the curtain (corresponding to page 7 of the new script), was a “reception ode” (Figure 4.9) with the following words in rhyming couplets: “Father, by Thy grace we pray, / Guide and guard us on our way; / Be our Light when eyes are blind, / Be our Strength to serve Mankind; / Lord, to

Figure 4.9. Gilbert Raynolds Combs, Reception Ode. Reduction mine.
Thee we pledge our days, / All our works and all our ways; / Father, keep us by Thy love, / Lead us to Thy courts above.” Combs’s music for it is for four-part male chorus with the organ doubling its parts. The harmony is typical of that time, with chromaticism and almost barbershop-like harmonic language.

The following work is a Welcome Ode, whose words are as follows:

Thrice welcome we give to the Brother whose heart with the heart of mankind is a kin; Thrice welcome to all who would do a man’s part in the war against error and sin. For him our doors are opened wide, for him our love, whate’er betide, Thrice welcome we give to the Brother whose heart with the heart of mankind is a kin. Enter in peace, so shalt thou find friendship in peril, strength of mind, comfort in sorrow, love in woe, Brethren in all your works below.

The words are again by John Lloyd Thomas. Here, the emphasis is on brotherhood, a topic that the music has not often emphasized thus far (usually simply the lessons of the degrees on one’s own morality have been the subject of the music to this point). Combs, himself a founder of a fraternal organization, appears to have wanted the fraternity to be more familial than before, judging by his musical contributions. When he was involved in the creation of the Sinfonia fraternity, he said explicitly that his purpose for working to popularize that movement was for the progression of humanity toward the new millennium.143 His involvement in Masonry was likely inspired in a similar way, wanting intimate connection to have more emphasis than in previous versions of the rituals.

Combs’s other tunes follow a similar pattern, including marches and a waltz for incidental music. One of the old dramatic illustrations of the Northern Masonic Jurisdiction version of the 32° included a trial of one’s faithfulness through militaristic difficulty. Combs

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143 He writes in Sinfonia Year Book 9 (April 1910), “Fraternity, the universal brotherhood of man—surely this feeling never existed before among music students, and so conscious was I of the lack of it, that I gladly welcomed the Sinfonia movement. It meant sacrifice of time and money to me, but the results have been so gratifying that I consider the expenditure one of the best I have ever made, and I have the satisfaction of knowing that I have helped in a movement for the betterment of mankind, a step toward the Millennium.”
fleshes out much of that journey with hymns about constancy that would have been sung as the
candidate (or the representative candidate, as Consistories of the AASR were by this point
conferring degrees on several people at once) was undergoing the trials. One of the songs, with
words again written by John Lloyd Thomas, declares the following:

Blest is the man whose constant heart
Keeps him from idle joys apart,
Steadfast in faith, in purpose wise,
True to his trust, he constant cries:
“My hope is in God.”

Blest is the man whose constant mind
Gives of its best to all mankind.
Strong in his love he asks no prize,
Mighty in Truth, he constant cries:
“My hope is in God.”

Blest is the man whose constant soul,
Lifts him on high while sorrows roll,
Strong in the word which never dies,
Constant in Truth and Love he cries:
“My hope is in God.”

Obviously each verse focuses on a different aspect of the aspiring knight: the heart, mind, and
soul, respectively. The first stanza focuses on staying focused on the betterment of humanity (“in
purpose wise”) despite the abandonment of idle joys. The second stanza focuses on mental
cultivation and the importance of generosity for the betterment of the world. The third stanza
focuses on the soul’s constancy in truth and love (referring back to the mind and the heart
respectively), despite the challenges of daily life and the malevolence of outside forces. The
overall message of the song, though, reveals itself through the final phrase, the five-syllable
statement that breaks the long-meter couplets, “My hope is in God.” That is, as a Sublime Prince
of the Royal Secret (the name of the 32° Mason in the Northern Masonic Jurisdiction), a member
should remember that God is the source of strength and stability through the vicissitudes of life.
In any case, the song’s use of repetition immediately before the five-syllable statement suggests an unusually long line, breathlessly trying to finish its thought. This notion is clearly within the design of the melody (the tenor 1 part) in mm. 13 and 15, after which the hope statement resolves more tension than it otherwise would have without the repetition (see Figure 4.10).

**Figure 4.10.** Gilbert Raynolds Combs. “11. Blest Is the Man,” first stanza. Reduction mine.

Even though the ritual is primarily spoken words, Masons have found a natural proclivity for finding ways to let music add gravity to the lessons. One of the versions of the American Rite lecture (which is monitorial, or publicly accessible) explains that “when the soul yearns for those unseen vistas, which are beyond the span of the present hour, for that communion with God which is its highest life, Music, the handmaid of heaven, bears the spirit up and gives it a taste of
Since Masonic ritual focuses itself on ennoblement of character and tossing off the mundane, music is a natural intensifier for the Masonic principles. Though in the American Rite, the intermediary force between wisdom and strength is styled beauty, the Ancient and Accepted Scottish Rite styles it harmony. Pike spends the majority of his Entered Apprentice chapter of *Morals and Dogma* explaining the ternary principle between force and rule. As the working tools of an Apprentice are the common gavel (representing blind force or strength) and the gauge or ruler (representing discernment or wisdom), the proper balancing between the two of them creates an equilibrium, which the AASR calls harmony.

The music of the fraternity reflects two major periods, which do appear to correspond to the Temperance movement. Before the mid-nineteenth century, most Masonic songs were designed for conviviality, while after the mid-nineteenth century, those disappeared in favor of music to heighten the ceremonies. Pike speaks of this shift in the charge to all the officers in the ceremony of installation for a Lodge of Perfection, in the 1870 form (the version from which Cooke was selecting music for the second volume of his collection),

Masonry was intended to be joyous and convivial, and not sour, ascetic and formal. Calling from labor to refreshment originally had a real meaning and a worthy purpose. After their labors, the Brethren gathered round the social and festive board; and there, under the genial influences of the golden hour, all the distrusts and jealousies and piques and slight animosities melted away as thin clouds melt out of the sky in summer. Perhaps nothing has done so much injury to Masonry as the abandonment of this custom, and the substitution of a rigid Puritanism in place of the old good-humored hilarity.

Here again is the ternary principle. Labor and refreshment are to be in equipoise, according to Masonic philosophy, balancing them in accordance with what creates the most harmony. This principle is precisely the same in the American Rite’s explanation of the Entered Apprentice working tools, in that the Mason separates the gauge’s twenty-four inches into three sets of eight

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144 Huckaby, 107.
inches, which remind the Mason that each day should be divided equally among labor, rest, and service. The collections of Masonic music from the nineteenth century United States teach us that music is compatible with both rest and labor. Despite the changing moods of American lifestyles when it comes to alcohol and conviviality, Masons wrote and selected music for either occasion. Music can serve as entertainment—distracting the mind from the worries of the world—and it can serve the opposite function—focusing the mind on the present moment of an important occasion. Masonic composers took advantage of both aspects of music, and indeed most of the collections seem to bring those two extremes into equilibrium by presenting them alongside each other.

Indeed, in one of the optional monitorial lectures of the thirtieth degree, the speaker directly tells the candidate that music itself is harmony, or the reconciliation of extremes:

Therefore men began to see, in the revolutions of the spheres all arranged so as never to interfere with each other, in the alternation of the seasons and of the hours for rest and labor, in the eternal genesis of living creatures, in the phenomena of growth, something more than the exercise of mechanical skill on the part of the Creator. They found that musical notes proceeded by octaves and were connected with, and could be represented by, numbers; they connected all musical sounds in nature with one universal harmony and imagined that the spheres, revolving in their orbits, made exquisite music and thought that the law which made their movement eternal was not two opposing mechanical forces, but one law of Harmony, in which something more than the mechanical genius of the Deity played a part and was the lawgiver. They saw the same law of harmony in the nature of man, in the birth and death of things, in growth and in decay; and thus they connected all the phenomena of nature with the incessant movements of the Stars and made all these the result of that one law of Harmony, which sense the word Music has in his Degree—the Harmony of Equilibrium, resulting everywhere from the opposite action and tendency of contraries.\(^{145}\)

This part of the degree functions to elaborate on the Fellow Craft’s understanding of the seven liberal arts and sciences, but does so by looking for the more sublime concept behind each one.

For music, the concept is harmony, or what is essentially the ternary principle. This lecture, particular in its final sentence, emphasizes that everything in existence (“everywhere”) is in a kind of harmony of equilibrium. Sound music, which this lecture differentiates from music itself, merely serves as a physical symbol of that harmony.

By examining all of these books of music for use by Masons, one can understand the clear pattern: Masons have consistently wanted to elaborate upon the music lecture in the Fellow Craft Degree by demonstrating music’s force in suspending the normal “profane” world and laboring within the less worldly environment of the Masonic Temple.

Nearly every symbol in both rites of United States Freemasonry is an elaboration on the ternary principle, and the word associated with that balance derives from the quadrivial study of music. The Fellow Craft lecture on music, when it says, “This science is truly congenial to the nature of man; for by its powerful charms the most discordant passions may be harmonized and brought into perfect union,” connects the ternary principle to music. That is, by using the word “congenial,” the ritual author emphasizes sameness of nature between the science of music and the inner nature of humanity. By using aural music to elaborate upon this principle of human music, Masonic musicians have aimed to help bridge the gap between the words of the ritual and the understanding of the ritual’s participants, enabling them better to conceive of the unity of all things.
CHAPTER V. CONCLUSION

The temptation when examining all these different organizations’ use and understanding of music is to look for an overarching concordance among all of them that presents a completed picture of what music actually is at its highest level and what it must teach a person about himself or herself. Finding this concordance is the work of the organizations themselves, but some themes do appear to the outside observer.

Returning to Antoine Faivre’s six aspects of esoteric societies, music sits comfortably as an active agent in each one. In “correspondences” (that all things visible and invisible in the universe are somehow directly connected), music reminds the individual of the existence of the invisible at all. Applied to sound, music exists both physically in the world and conceptually in the mind, using precisely the same principles in both realms. Freemasons, for instance, directly state that sound music is one of the best physical forces to connect the visible to the invisible. In “living nature” (that the natural world has its own life force), music reminds the individual of what a life force even is. Several esoteric organizations claim to study “the book of Nature,” which means becoming aware of the vital force of the physical world. What characterizes that force as vital is motion and sound. The individual then understands music as a more organized outgrowth of that vital energy within the physical world. In “imagination and mediations” (that the human imagination can use ritual and symbols to understand higher realities), music plays an obvious role. Ritual and symbol work to provide a wordless means of understanding higher realities. This means that music, being itself a wordless science, points to those ideas. In “transmutation experience” (that the meditation on the teachings causes a profound transformation in a person, or the attainment of gnosis), music clearly works as well. Since music often causes the individual to have an exalted experience, particularly with other people, the
individual can (at least apparently) transform into a morally different person as a result. In “concordance” (that all the world religions draw from the same universal principles), music suggests that upward motion and is itself a point of commonality among nearly all religions. A gigging musician in a metropolitan area can attest to the craft being applicable in a wide swath of faiths, but the fact that the shared exalted experience of it is possible among people of different faiths is also evidence to music’s application to the “concordance” idea. Finally, “transmission” (that the teachings must be taught from master to student through initiation) places music as part of an initiatory experience. One cannot simply draw that experience from books, but one must actually experience it with other people to make the emotional connection to the principles of the ritual.

One of the main purposes of organizing esoteric thought into an order is to make a serious impression on the candidate so that emotional connection occurs and the individual has a more real initiation experience. The goal is to transform the candidate from passivity to activity in life. When the Aesthetic Rose Croix of Péladan created a sacred space for contemplating the power of art and music, it placed music at the center of the meditations. The members effectively declared that music is a pathway toward initiation. Satie’s *Sonneries* emphasize timelessness, which is one of the ways that music reminds the individual of his or her non-temporal nature. As Hermes Trismegistus (Thrice-great Hermes) apparently wrote in the early centuries AD,

> For the true knowledge of music is nothing other than this: to know the ordering of all things and how the Divine Reason has distributed them; for this ordering of all separate things into on, achieved by skillful reason, makes the sweetest and truest harmony with the Divine Song.\(^{146}\)

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For Hermes, an Egyptian mystic who was essentially one of the traditional founders of Western esotericism, music itself is not the sound, but the concept behind the sound and behind the other manifestations of music. That is, music for him is ordering multitudes in ratio to other multitudes; indeed, it is the act of ordering itself.

What music does for these societies is just that: it orders the process from symbolical darkness to light. This is not to say that anyone at any point has fully understood music in how it accomplishes this. As Pierre Jean Jouve put it in 1938, “We are completely ignorant of the essence of Music. To say that it is rhythm and consequently active magic does not explain the power of melody, nor on the other hand the force of counterpoint.” He is here acknowledging that music’s power is frustratingly mysterious. Just because its power and ways are beyond comprehension, however, does not mean that one cannot think about what is happening. This kind of thinking is known as apophasis, or negative philosophy; one describes a mysterious force like music by trying to understand everything that it is not. An esoterically inclined person can believe that an exalted shared experience of sound music is certainly not purely a material force. That leads to the construction of even more complicated structures (like the Kabbalistic Tree of Life for instance) that attempt to explain the mystery, or at least to appreciate it more fully.

Music therefore exists at a crucial point between the initiate and the purported eternal truth of the organization. The Theosophist and composer Cyril Scott postulated in 1958,

It requires but little imagination to realize that in primitive Man there must have been desires and yearnings which he could not understand, still less put into words, however much he may have tried. Mere speech was a totally inadequate means of expression; he needed something more forceful, yet less definite; he needed an outlet for those strange supplicatory emotions—and he ultimately found it in a rudimentary form of song. 

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147 Ibid, 269.
148 Ibid, 282.
Music, to an esoterically inclined person, is the outlet more forceful yet less definite than words that expresses complicated ideas that resist verbal expression. For Holst’s *Hymn of Jesus*, music was designed as a means of understanding the most universal expressions toward divinity. G. R. S. Mead supported this notion with his assistance in creating a text translation that was instantly comprehensible to what a Theosophist or universalist would see in the text.

For the Freemason, mastering the trivium and quadrivium completes the member’s intellectual understandings. Many versions of the Fellow Craft lecture that explains the trivium and quadrivium do so using etymology: the *-vium* part of the words denotes “path,” as one says, “the paths of learning.” Music, being part of the quadrivium, is a pathway to learning about one’s true essence. The centuries of music making in the course of trying to expose men in that fraternity to ideals and high concepts attest to that notion.

By examining the main documents of the Rosicrucians (viz., the manifestos), as well as the writings of more modern Rosicrucians, new interpretations of Satie’s enigmatic *Sonneries* emerge. By considering the connections that Holst made with G. R. S. Mead, Clifford Bax, and Jane Joseph in the course of helping him to make his “own version of the text,” some compelling interpretations appear in Holst’s musical decisions. Some of these decisions come directly from Theosophy, by way of Mead. Finally, by considering a sampling of most of the books of Masonic music printed in the United States, a clear pattern of music having real and substantial importance to the enhancement of the language of the degrees also emerges. In all of these considerations, the private conversations of people in these organizations led to musical production that otherwise would not have happened and would not carry the same sorts of meaning.

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149 Holst gives them full credit for the assistance in the introductory matter to the 1919 score, but the final words are that the text is indeed his own after having procured their help.
In all of the organizations, music serves as a tangible force that brings the candidate closer to the intangible world. Music is the means by which the candidate can begin to understand what the term “enlightenment” means. In actuality, enlightenment is a more poetic word for gnosis. In the history of these organizations, music has been the midwife of that enlightenment, the handmaiden of gnosis.
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APPENDIX A. JAMES ANDERSON, *CONSTITUTIONS*, “THE MASTER’S SONG.”

THE Master’s SONG.

OR THE HISTORY of MASONRY.

To be sung with a Chorus, when the MASTER shall give Leave *(no Brother being present to whom Singing is disagreeable)* either one Part only, or all together, as he pleases.

**PART I.**

I. ADAM, the first of humane Kind, Created with GEOMETRY Imprinted on his *Royal* Mind, Instructed soon his *Progeny* CAIN & SETH, who then improv’d The lib’ral *Science* in the *Art* Of *Architecture*, which they lov’d, And to their Offspring did impart.

II. CAIN a City fair and strong First built, and call’d it *Consecrate*, From *Enoch’s* Name, his eldest Son, Which all his Race did imitate: But godly ENOCH, of Seth’s Loins, Two Columns rais’d with mighty Skill: And all his Family enjoins True *Colonading* to fullfil.

III. Our Father NOAH next appear’d A *Mason* too divinely taught; And by divine Command uprear’d The *ARK*, that held a goodly Fraught: ’Twas built by true *Geometry*, A Place of *Architecture* fine; Helpt by his Sons, in *number* THREE, Concurring in the *grand Design*. IV.

So from the gen’ral *Deluge* none Were sav’d, but *Masons* and their *Wives*; And all Mankind from them alone Descending, *Architecture* thrives; For they, when multiply’d amain, Fit to disperse and fill the Earth, In SHINAR’s large & lovely Plain To MASONRY gave second Birth V. For most of *Mankind* were employ’d, To build the *City* and the *Tow’r*; The *Gen’ral Lodge* was overjoy’d, In such Effects of *Masons Pow’r*; ’Till vain Ambition did provoke Their Maker to confound their *Plot*; Yet tho’ with Tongues confus’d they spoke, The learned *Art* they ne’er forgot.

**CHORUS.**

Who can unfold the *Royal* Art? *Or sing its Secrets in a Song?* They’re safely kept in *Masons HEART* And to the ancient Lodge *belong*. *[Stop here to drink the present GRAND MASTER’s Health.]*

**PART II.**

I. THUS when from BABEL they disperse In Colonies to distant Climes, All *Masons* true, who could rehearse Their Works to those of after Times;
King NIMROD fortify’d his Realm,
   By Castles, Tow’rs, and Cities fair;
MITZRA’M, who rul’d at Egypt’s Helm,
   Built Pyramids stupendous there.

   II.
Nor JAPHET, and his gallant Breed,
   Did less in Masonry prevail;
Nor SHEM, and those that did succeed
   To promis’d Blessings by Entail;
For Father ABRAM brought from UR
   Geometry, the Science good;
Which he reveal’d, without demur,
   To all descending from his Blood.

   III.
Nay JACOB’s Race at length were taught,
   To lay aside the Shepherd’s Crook,
To use Geometry were brought,
   Whilst under Phar’oh’s cruel Yoke,
‘Till MOSES Master-Mason rose,
   And led the HOLY LODGE from thence,
All Masons train’d, to whom he chose,
   His curious Learning to dispense.

   IV.
AHOLIAB and BEZALEEL,
   Inspired Men, the TENT uprear’d;
Where the Shechinah chose to dwell,
   And Geometrick Skill appear’d;
And when these valiant Masons fill’d
   Canaan, the learn’d PHENICIANS knew
The Tribes of Isra’l better skill’d
   In Architecture firm and true.

   V.
For DAGON’s House in Gaza Town,
   Artfully propt by COLUMNS two;
By SAMSON’s mighty Arms pull’d down
   On Lords Philistian, whom it slew;
Tho’ ’twas the finest Fabrick rais’d
   By Canaan’s Sons, could not compare
   With the Creator’s Temple prais’d,
   For glorious Strength and Structure fair.

   VI.
But here we stop a while to toast
   Our Master’s Health and Wardens both;
And warn you all to shun the Coast
   Of Samson’s Shipwrackt Fame and Troth;
His Secrets once to WIFE disclos’d
   His Strength was fled, his Courage tam’d
To cruel Foes he was expos’d,
   And never was a Mason nam’d.

CHORUS.
Who can unfold the Royal Art?
   Or sing its Secrets in a Song?
They’re safely kept in Masons HEART,
   And to the ancient Lodge belong.

   [Stop here to drink the Health of the Master and Wardens of this particular Lodge.]

PART III.
I.
WE sing of MASONS ancient Fame
   When fourscore Thousand Craftsmen stood,
Under the MASTERS of great Name
   Three Thousand and six Hundred good,
Employ’d by SOLOMON the Sire
   And Gen’ral MASTER MASON too;
As HIRAM was in stately Tyre,
   Like Salem built by Masons true.

   II.
The Royal Art was then divine,
   The Craftsmen counsell’d from above,
The Temple did all Works outshine,
   The wond’ring World did all approve,
Ingenious Men, from every Place,
   Came to survey the glorious Pile;
And when return’d, began to trace,
   And imitate its lofty Style.
III.
At length the GRECIANS came to know
Geometry, and learnt the Art,
Which great PYTHAGORAS did show,
And Glorious EUCLID did impart;
Th’ amazing ARCHIMEDES too,
And many other Scholars good;
‘Till Ancient ROMANS did review
The Art, and Science understood.

IV.
But when proud ASIA they had quell’d,
And GREECE and EGYPT overcome,
In Architecture they excell’d,
And brought the Learning all to ROME;
Where wise VITRUVIUS, Master prime
Of Architects, the Art improv’d,
In Great AUGUSTUS peaceful Time,
When Arts and Artists were belov’d

V.
They brought the Knowledge from the East;
And as they made the Nations yield,
They spread it thro’ the North and West,
And taught the World the Art to bund,
Witness their Citadels and Tow’rs.
To fortify their Legions fine.
Their Temples, Palaces, and Bow’rs,
That spoke the Masons GRAND DESIGN

VI.
Thus mighty Eastern Kings, and some
Of Abram’s Race, and Monarchs good.
Of Egypt, Syria, Greece, and Rome,
True Architecture understood
No wonder then if Masons join,
To celebrate those Mason Kings,
With solemn Note and flowing Wine,
Whilst ev’ry Brother jointly sings,
CHORUS.
Who can unfold the Royal Art?
Or sing its Secrets in a Song?

They’re safely kept in Mason’s Heart,
And to the ancient Lodge belong.
[Stop here to drink to the glorious Memory of Emperors, Kings, Princes, Nobles, Gentry, Clergy, and learned Scholars that ever propagated the Art.]

PART IV.

I.
OH! glorious Days for Masons wise,
O’er all the Roman Empire when
Their Fame, resounding to the Skies,
Proclaim’d them good and useful Men;
For many Ages thus employ’d,
Until the Goths with warlike Rage,
And brutal Ignorance, destroy’d
The Toil of many a learned Age.

II.
But when the conqu’ring Goths were brought
T’embrace the Christian Faith, they found
The Folly that their Fathers wrought,
In loss of Architecture sound.
At length their Zeal for stately Fanes,
And wealthy Grandeur, when at Peace,
Made them exert their utmost Pains,
Their Gothic Buildings to upraise

III.
Thus many a sumptuous lofty Pile
Was rais’d in every Christian Land,
Tho’ not conform to Roman Style,
Yet which did Reverence command.
The King and Craft agreeing still,
In well form’d Lodges to supply
The mournful Want of Roman Skill
With their new sort of Masonry.

IV.
For many Ages this prevails,
Their Work is Architecture deem’d;
In England, Scotland, Ireland, Wales,
The Craftsmen highly are esteem’d,
By Kings, as Masters of the Lodge,
   By many a wealthy noble Peer,
By Lord and Laird, by Priest and Judge,
   By all the People every where

V.
So Masons ancient Records tell,
   King Athelstan, of Saxon Blood,
Gave them a Charter free to dwell
   In Lofty Lodge, with Orders good,
Drawn from old Writings by his Son,
   Prince Edwin, General Master bright,
Who met at York the Brethren soon,
   And to that Lodge did all recite.

VI.
Thence were their Laws and Charges fine
   In ev’ry Reign observ’d with Care,
Of Saxon, Danish, Norman Line,
   Till British Crowns united were:
The Monarch First of this whole Isle
   Was learned James a Mason King,
Who first of Kings reviv’d the Style
   Of great Augustus: therefore sing.

CHORUS
Who can unfold the Royal Art?
   Or sing its Secrets in a Song?
They’re safely kept in Mason’s heart,
   And to the ancient Lodge belong.
[Stop here to drink to the happy Memory of
all the Revivers of the ancient Augustan Style.]

PART V.
I.
THUS tho’ in Italy the Art
   From Gothick Rubbish first was rais’d;
And great Palladio did impart
   A Style by Masons justly prais’d:
Yet here his mighty Rival Jones,
   Of British Architects the prime,
Did build such glorious Heaps of Stones,
   As ne’er were match’d since Caesar’s Time.

II.
King Charles the first, a Mason too,
   With several Peers and wealthy Men,
Employ’d him & his Craftsmen true,
   ’Till wretched Civil Wars began.
But after Peace and Crown restor’d,
   Tho’ London was in Ashes laid,
By Masons Art and good Accord,
   A finer London rear’d its Head.

III.
King Charles the second raised then
   The finest Column upon Earth,
Founded St. Paul’s, that stately Fane,
   And Royal Change, with Joy and Mirth:
But afterwards the Lodges fail’d;
   Till great Nassau the Tast reviv’d,
Whose bright Example so prevail’d
   That ever since the Art has thriv’d

IV.
Let other Nations boast at will,
   Great Britain now will yield to none,
For true Geometry and Skill,
   In building Timber, Brick and Stone,
For Architecture of each sort,
   For curious Lodges, where we find
The Noble and the Wise resort,
   And drink with Craftsmen true and kind

V.
Then let good Brethren all rejoice,
   And fill their Glass with chearful Heart.
Let them express with grateful Voice
   The Praises of the wondrous Art
Let ev’ry Brother’s Health go round,
   Not Fool or Knave but Mason true,
And let our Master’s Fame resound,
   The noble Duke of MONTAGU.

CHORUS.
APPENDIX B. DAVID VINTON, THE MASONICK MINSTREL. MASTER’S SONG.\textsuperscript{142}

I sing the Mason’s glory, Whose prying mind doth burn, Un-
to complete perfection, Our mysteries to learn: Not those who visit Lodges To
eat and drink their fill; Not those who at our meetings Hear lectures 'gainst their
will: But only those whose pleasure, At every lodge can be, T'im-
prove themselves by lectures, In glorious Masonry! Hail! glorious Masonry! Hail!
glorious Masonry! T'improve themselves by lectures, In glorious Masonry!

\textsuperscript{142}Vinton, 97–99.
I sing the Mason’s glory,
Whose prying mind doth burn
Unto complete perfection,
Our mysteries to learn:
Not those who visit Lodges
To eat and drink their fill;
Not those who at our meetings
Hear lectures ’gainst their will:
But only those whose pleasure,
At ev’ry lodge can be,
T’improve themselves by lectures,
In glorious masonry!

The faithful, worthy brother,
Whose heart can feel for grief,
Whose bosom with compassion
Steps forth to its relief;
Whose soul is ever ready,
Around him to diffuse
The principles of Masons,
And guard them from abuse;
These are thy sons, whose pleasure;
At every lodge, will be,
T’improve themselves by lectures,
In glorious masonry.

King Solomon, our patron,
Transmitted this command—
“The faithful and praiseworthy
True light must understand;
And my descendants, also,
Who’re seated in the East,
Have not fulfill’d their duty,
Till light has reach’d the West.”
Therefore, our highest pleasure,
At every lodge, should be,
T’improve ourselves by lectures,
In glorious masonry.

My duty and my station,
As Master in the chair,
Obliges me to summon
Each brother to prepare;
That all may be enabled,
By slow, though sure degrees,
To answer in rotation,
With honour and with ease.
Such are thy sons, whose pleasure
At every lodge, will be,
T’improve themselves by lectures,
In glorious masonry.
VITA

Andrew Owen, from Cleveland, Mississippi, is currently a musicology PhD student at Louisiana State University. He received a Bachelor of Arts degree in 2009 with a double concentration in English and music (voice) from Delta State University, where he graduated at the top of his class, receiving the Jack Gunn award (the highest honor the university confers). He received a Master of Music degree in musicology in 2012 at Louisiana State University. A baritone, a Sinfonian, an avid writer of Gregg Shorthand, and a member of Esperanto-USA and the English Spelling Society, he has had a long interest in the sounds of language. He is also a composer, the youngest to have ever won the Mississippi Institute of Arts and Letters Award for Music Composition (2006; for his “Three Études for Piano”). He is an advocate for reading from single parts in choirs and singing English-language pieces in General American English.