

# news

## for the Friends of the Library and Museum of Freemasonry

Issue 50 Winter 2017

### THAT'S WHAT FRIENDS ARE FOR!



The 50th issue of the Friends Newsletter seems an appropriate time to reflect on the contribution that the Friends scheme has made to the Library and Museum since its inception in 2002. Through a pattern of consistent regular donations, the Friends have supported acquisitions, assisted with conservation and also helped to fund the more “behind-the-scenes” activities. As you may have noticed on recent visits to the Library and Museum we have redisplayed our ceramics, glass and silver which are all now looking amazing with the newly installed lighting. The Friends Newsletter, in all its various formats, has also enabled us to share stories and information about the collection that we couldn't always find space to display or fit in to *Freemasonry Today*.

However 50 issues and fifteen years also seems like a good time to review the future direction of the Friends group.

My successor as Director, Dr Vicky Carroll, has a wealth of experience in museums across London and would welcome your views and ideas on how to take the Friends scheme forward. Please feel free to email her on [libmus@freemasonry.london.museum](mailto:libmus@freemasonry.london.museum), marking your message for her attention. You can, of course, also write to her at the address given on page 3. Also, you'll appreciate that as the costs of printing and postage continue to rise it is likely that the newsletter will be moving to a fully electronic format. Please could you therefore ensure we have your email address.

As for me, retirement beckons and I am looking forward to doing some travelling, playing more tennis ...and doing a bit of masonic research!

Many thanks for all your support

Best wishes

*Diane Clements*

## MASONIC MEMORIALS



*Jewel of the Lodge of Remembrance No. 4037, established in Wiltshire in December 1919 and consecrated in February 1920, depicting the original plaster and wood Cenotaph in Whitehall.*

Each November the national Service of Remembrance is focussed on the Cenotaph in Whitehall, probably the most famous war memorial in the country. The first cenotaph was made of wood and plaster, designed by Sir Edwin Lutyens and erected in 1919 as one of a number of temporary structures erected for the London Victory Parade (also called the Peace Day Parade) on 19th July 1919. This marked the formal end of the First World War that had taken place with the signing of the Treaty of Versailles on 28th June 1919. The permanent structure was built from Portland stone between 1919 and 1920. The inscription on it - "The Glorious Dead" – was suggested by Rudyard Kipling.

On 27th June 1919 an Especial Grand Lodge was held at the Royal Albert Hall to celebrate the peace. A message was read from the Grand Master, the Duke of Connaught,

to create a perpetual Memorial of its [i.e. the Craft's] gratitude to Almighty God...[to] render fitting honour to the many Brethren who fell during the War. I desire that the question of the Memorial be taken into early consideration... The great and continued growth of Freemasonry amongst us demands a central home; and I wish it to be considered whether the question of erecting that home in this Metropolis of the Empire, dedicated to the Most High, ... would not be the most fitting Memorial.

The Grand Master's suggestion resulted in the Masonic Million Memorial Fund to raise £1 million to build the current Freemasons' Hall.

The Boy's School unveiled a war memorial to the fallen in November 1920, comprising an Ionic cross made of Aberdeen red granite on a circular seat of Portland Stone, which was sited opposite the clock tower of the School. It recognised that,

the dead are but the chosen representatives of all our Old Boys who faced the sweat and blood and tragedy of the war ... They have taught us that every boy in our school is a possible hero and have given us a new faith in our fellows.

The Imperial War Graves Commission was established in 1917 to undertake the reburial of the fallen soldiers of Britain and her empire in permanent cemeteries. Its work developed from the activities of Sir Fabian Ware working within the Red Cross to mark graves which might otherwise have been unrecorded. By 1918 over 500,000 graves had been identified with an equal number of casualties registered as having no known grave. The work of the Commission was based on two early decisions: that bodies should not be repatriated and that memorials should be uniform in their style. In the years after the war the Commission worked to establish places of commemoration and mark, record and maintain the graves. Over 500 cemeteries were built in the ten years after the end of the war together with a series of memorials designed by some of the leading architects of the day. Rudyard Kipling joined the Commission as literary adviser. He chose the biblical phrase "Their Name Liveth For Evermore" for the Stones of Remembrance on larger war graves and the phrase "Known unto God" for the gravestones of unidentified servicemen.

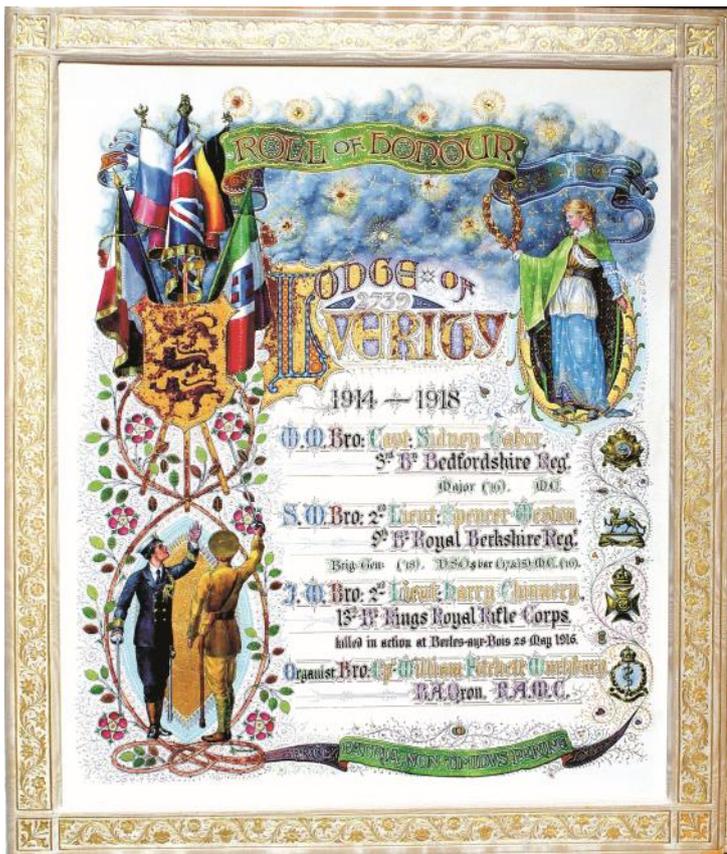


*Jewel of the Builders of the Silent Cities Lodge No 4948*

In 1922 Kipling helped to found and name Builders of the Silent Cities Lodge No.12 meeting at St Omer under the jurisdiction of the Grande Loge Nationale Indépendante et Régulière pour la France et les Colonies whose membership was drawn from the War Graves Commission. When the headquarters of the Commission moved to London in 1925, an English Lodge of the same name but numbered No. 4948 was established there. Its first Master was Sir Herbert Ellissen, the Controller of the Commission. Other early members included the architect Henry Cart de Lafontaine who had been Chief Inspector of Works in the early years of the Commission, the lawyer Sir Henry Maddocks, and the Canadian Colonel Herbert Goodland, Deputy to Ellissen. Sir Fabian Ware was Master of the lodge in 1930. The lodge jewel depicts, in coloured enamel, a Commission cemetery. In 1960 the organisation was renamed the Commonwealth War Graves Commission.

Across the country, cities, communities and institutions and often masonic provinces and lodges created their own memorials. One of the earliest masonic memorials was a memorial stone erected by members of Samson Lodge No. 1668 at the entrance to the Bayswater Synagogue in May 1916 marking the death of Lieutenant Victor Baron Barnett in France in 1915. The white Carrara stone contained a piece of Barnett's helmet and his uniform buttons.

The Lodge of Verity No. 2739 commemorated lost members in an illuminated memorial book (shown below)



The brethren of the Lodge of Unanimity and Sincerity No. 261 in Taunton erected a brass tablet in the Masonic Hall there to the memory of Lieutenant Douglas Goodman, the only member of the lodge to lose his life in the war. The tablet included details of Goodman's service record and was set below a large "handsomely-framed" portrait of him. In Spilsby in Lincolnshire, the memorial created by Shakespeare Lodge No. 426 was made of oak carved with masonic emblems surrounding a brass plaque with the names of the three lodge members lost in the war. The plaque was made by a local firm G. Laming and Sons. The Saltwell Lodge in Gateshead set up a fund to finance the cost of presenting each member of the lodge who had served in the armed forces with a memento in the form of a silver cigarette case.

Epworth Lodge No 3789, formed in 1917 for ministers and laymen associated with the Methodist Church, raised £300 for a memorial window in Wesley's Chapel, City Road in London dedicated to all Methodists in the British Empire who had died in the war. The window was designed by Frank Salisbury and unveiled in May 1919 by Sir Horace Brooks Marshall, the Lord Mayor of London. Elsewhere a set of twelve stained glass panels were donated as a memorial to St Cuthbert's Church in North London by the members of Bowes Park Lodge No.3119 The panels were removed in the mid 1990s and eventually mounted within the Weymouth Masonic Temple in Dorset.

Lodges in the East End of London placed a stained glass window in St Matthias Church, Poplar in memory of lodge casualties and the Pro Grand Master, Lord Amphil, and Lieutenant General Sir Francis Lloyd (Past Grand Warden) read the lessons at a masonic memorial service held in the church in May 1919.

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Amongst the many memorial plaques within masonic halls and elsewhere was a stone screen in Sherborne Abbey in Dorset inscribed with the names of the Dorset brethren who died in the war. The memorial plaque at the Masonic Hall in Hope Street, Liverpool was flanked by wreathed armorial bearings on each side. One was the arms of the United Grand Lodge of England, the other the Liver Bird bearing an olive branch.

In Brighton in Sussex, a senior freemason within the province, William Porter, undertook to pay for the building of the masonic hall in Queen Street as a memorial to his only son, Sydney Porter, killed in the war. He provided £10,000 towards the cost. The building was finally opened in 1928. In Manchester a decision had been made before the war to build a new hall on the site of the Queen's Theatre in Bridge Street. The building was dedicated by the Prince of Wales in 1929 when he unveiled the commemorative tablet on the west wall of the central Memorial Hall enshrining "the memory of all Freemasons from the province of East Lancashire who, of their Faith and Valour, made the Supreme Sacrifice for King and Country". Another Peace Memorial was the hall built in Broad Street, Birmingham designed by local architect and freemason Rupert Savage, for Warwickshire freemasons. It opened in 1927.



In some areas, local freemasons joined in with the community memorials. The Borough of Islington War Memorial Fund was established to finance an extension of the Great Northern Central Hospital on the Holloway Road. A masonic sub-committee organised by the freemasons of north London arranged a masonic service at St Mary's Church in Islington to help raise money for this fund. The service was held in November 1919 with the Bishop of Chelmsford (Past Grand Chaplain) as the preacher. This practical, utilitarian memorial was an example of the many alternatives to the purely commemorative plaque or monument. The extension was opened in November 1923. When the hospital was closed in 1992 and the site redeveloped, an arch and pair of windows from the extension were retained within the new housing and is listed as a war memorial (which can be seen top right).

of £9,845 and was influential on later designs for war memorials in Britain and abroad.

Southampton Lodge voted a donation of ten guineas towards the city's war memorial fund. Working to a budget of £10,000 the local memorial committee decided to construct a single, high quality memorial in a good location and chose Sir Edwin Lutyens as its designer. Lutyens persuaded the committee to move the site from Asylum Green to Watts Park. His design of a cenotaph supported by a plinth on top of a pillar and with pine cones mounted on urns standing on each side (shown bottom right) was completed at a cost



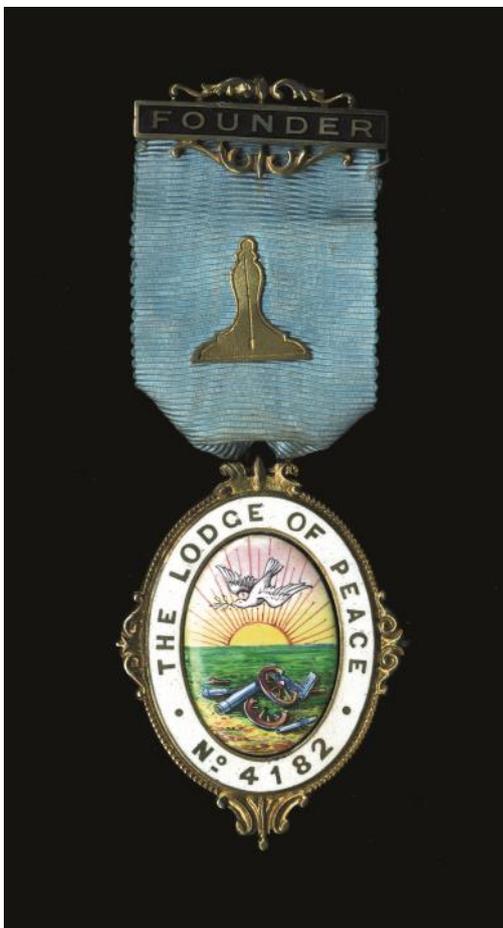
The members of lodges in the province of Leicestershire decided that their memorial should take both the practical and the pure memorial form. They made a financial contribution of £5,000 towards the building of a new orthopaedic department at the Leicester Royal Infirmary and erected a memorial tablet at the Freemasons' Hall in Leicester. The four lodges in Scarborough provided X ray equipment to Scarborough Hospital in 1923 as their form of war memorial whilst Birkenhead freemasons raised £1,000 to endow a bed in the local children's hospital as a memorial.

The relaxation of wartime limitations on dining and drinking was marked across the country by the revival of ladies festivals, now often rebranded as Peace or Victory Festivals. Undine Lodge No. 3394 held its Peace Festival at the Holborn Restaurant in the spring of 1919. Reflecting the spirit of the times, as the Representation of the People Act passed in 1918 now allowed women (with a property qualification and over the age of 30) to vote, Miss Rausnitz, the Presiding Lady, in her response to the toast to the ladies, referred to the great services rendered by women during the war and "caused considerable amusement" by stating that her only regret was that the ladies had not been invited to the lodge meeting as she was sure they could have suggested improvements and brought it up to date.

The names chosen by the lodges established in the post war period were also a form of memorial. Ten lodges took the name Victory Lodge in the period 1919-20 and over a dozen new lodges incorporated the word "Peace" in their name.



*Jewel for Victory Lodge No. 3986 formed in 1919*



*Jewel for the Lodge of Peace No. 4182, formed in 1920*

Rifleman Harry Charles Carter was a member of St Mark's Lodge No. 2423. Married with a young son, he was Captain of his local Church Lad's Brigade in Connah's Quay, North Wales where he had worked before the War as an engineering draughtsman at the Sandycroft Foundry and Engineering Company. He became a stretcher bearer and was killed at the Somme in July 1916. His lodge wanted to establish a memorial and petitioned for a new lodge to be named after him.

Grand Lodge was reluctant to allow this but did agree to the formation of Memory Lodge No. 4264 in 1921 dedicated to his memory. The lodge's jewel (shown on the right) depicts a war memorial, the initials H C, and the words "He did his duty".





The Library and Museum has acquired over one hundred objects and books that were presented to the Grand Master and the United Grand Lodge of England to mark the Tercentenary. Most of these were received on 30th October 2017 when the Grand Masters of overseas Grand Lodges had the opportunity to meet the Grand Master.

Opening the gifts provided Library and Museum staff with some great practice for opening this year's Christmas presents and, after a busy morning, all the gifts were displayed temporarily in the Drawing Room at Freemasons' Hall for the visitors to see. They were then moved to the museum where they are now on display. There are many unique gifts often made with local materials and inspired by the traditions of their own country.

Here are some of the pictures of the temporary displays but do come and view the objects for yourselves!

