

IOAN PETROMAN

NEW TOURIST ROUTES
IN TIMIȘ COUNTY,
ROMANIA





CONSILIUL JUDEȚEAN
TIMIȘ

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FOREWORD



This guide is dedicated to the profane and Masonic architecture in the towns of Timiș County (except Timișoara) – an architecture that synthesizes a geometry of serenity and calm, a language of orderly architecture, and a rich system of cultural allusions linked by history, mythology, and ancient civilizations. ***New Tourist Routes in Timiș County, Romania*** continues the books ***Masonic Tourism in Banat: Timișoara*** (2021) and ***A Guide to Masonic Timișoara*** (2023). The goal pursued by the author has been to return to some older or newer tourist resources and to introduce new tourist resources (dark tourism, Masonic tourism) accessible in the towns of Timiș County.

Masonic culture involves the accumulation of knowledge belonging to the seven liberal sciences (*trivium* – grammar, rhetoric, and logic; *quadrivium* – arithmetic, astronomy, music, and geometry) which contribute to strengthening the relationship between education and culture and the contact with works of art (churches, fortresses, temples, etc.) while experiencing unique moments of purification through the elements. From this perspective, Freemasonry is an alliance of free men and a path of spiritual realization shrouded in mystery and clothed in controversy (the construction of Solomon's Temple; the initiatory, then operative transmission of the guilds attested in the great centres of civilizations by builders, architects, and priests, with the aim of transmitting knowledge in the field of arts, science, and constructions (and, finally, philosophical, after the year 1717). Through culture and education, men aspire to civilization and, then, to Freemasonry.

According to Galàn (2006), Freemasons gather around a set of ritually organized symbols with which they develop their spiritual work

and social and fraternal relationships. The Masonic symbol is a means of moving forward and achieving the desired spiritual improvement and not of closing in on themselves. These symbols – whose form and content remain in an unstable and often difficult balance – appear in architecture, in the metaphorical poetic word, in painting, sculpture, or sound – thus constituting a symbolic art.

Almost a century and a half ago, Mackey (1883) drew attention to the fact that Freemasonry borrowed the language of its symbolic construction from architecture. A century later, Gruson (2012) distinguished between architecture intended for Masonic use (the architecture of Masonic temples) and architecture designed in a Masonic spirit (by Freemasons who wanted to give it a specific meaning related to their Masonic practice or commitment). Gruson (2014), then, made a clear distinction between a visible architecture – that of institutional Freemasonry related to the religious or political practices of the country or the time – and an invisible architecture – which should not be seen by the “lay” public (standing, for example, outside or in front of the Masonic temple), which is shrouded in allegory and illustrated by symbols (Claret 1838, in Dennis, 2014). Things are complicated because, although Masonic symbols may be used on buildings, purpose-built lodges have not advertised themselves for what they are.

Dachez (2019, 29) pointed out that "Most of the so-called ‘Masonic’ symbols – if not almost all – come from various sources, often very old in Western culture, and mostly foreign to the world of labor guilds and craft corporations." For example, alchemy, hermeticism, religious thought, etc.



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CHAPTER
1.

TIMIŞ
COUNTY
AND
ITS
TOWNS



1.1. Buziaş

Buziaş, mentioned for the first time by Charles I of Hungary in a document from 1321, was declared a town in 1956. It was the capital of Buziaş county, in the interwar Timiş-Torontal county. The settlement has been known since Roman times under the name of Ahibis. Documentary attestation is from the 14th-15th centuries. Due to the favourable natural conditions, with rich springs of mineral water but also a mild climate, Buziaş was recognized as a spa centre. The rediscovery of the hydromineral deposit (mineral water and carbon dioxide) took place between 1796 and 1805, having a particularly important role in the evolution of the settlement: in 1811, the first organized spa season opened and the Spa Resort was established. The therapeutic value of the mineral waters became known in a short time both in Hungary and in the neighbouring countries. The construction of the first springs began in 1816, the bases of the spa resort being built in 1819. For the first time, mineral waters were used for treatment in 1838 by the Serbian balneologist Georgije Čokrijan (Gheorghe Ciocârlan). In 1839, it was declared a spa resort. Between 1903-1907, 12 deep springs were drilled and the mineral water bottling factory was built. In 1911, it was officially declared a spa resort of national interest. After the Union of Banat with Romania, it maintained its status as a spa resort for cardio-vascular treatment. In the 1960s, economic activity diversified, small light and food industries were created. Both the population and the area of the city increased. Districts of blocks of flats, villas and hotels were built for the resort.

The coat of arms of Buziaş is shown in Figure 1.1.

The economy of Buziaş developed around the balneo-climate resort, tourism, and the resources of therapeutic mineral waters. Over time, the economic activity diversified, with the location of some

factories in the field of electric motors, in the textile and footwear industry. In recent years, numerous major public and especially private investments have been made in the development of tourism infrastructure and accommodation capacities, and new private industrial enterprises are being built.

Recreation facilities:

- „Izvorul Sănătății” buvette;
- mineral springs „Moș Bâzieș” (1984), Mihai and Iosif;
- mineral water pools (1874);
- pavilions (Figure 1.2a).

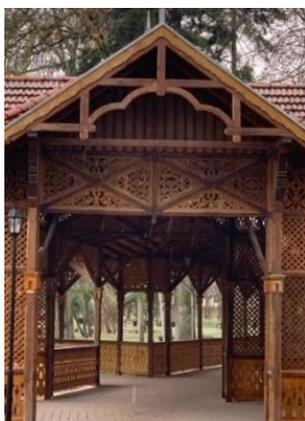


Figure 1.1. Coat of arms of Buziaș

Tourist spots:

- *Architecture:* The area with the park and the imperial colonnade, unique in Europe in length (510 m), the favourite promenade of the empress Elizabeth, like the promenades of Karlovy Vary and Baden-Baden. It includes:
 - an entire ensemble of historical monuments consisting of Hotel “Bazar,” Hotel “Grand,” and the Casino, built in a Turkish, Byzantine style unique in Romania;

- The Imperial Villa (Figure 1.2b);
- a dendrological park with an area of over 20 ha, an oasis of peace and relaxation, with numerous rare species of centuries-old trees, the most important being the plane tree;
- *Churches*: Roman Catholic Church (?)
- *Museums*:
 - Buziaș Spa Museum, the first of the kind in Romania with Thracian ceramics, Neolithic vases, photos;
 - „Iulia Florea Troceanu” folk art collection;
- *Natural monuments*: Timișului Meadow, included in *Natura 2000*.



a



b

Figure 1.2. Buziaș: a – Pavilion; b – Imperial Villa.

Important people born in Buziaș (Szekernyés, 2013, 310):

- **Jenő Radisics** (1856-1917), art historian, editor, museologist;
- **Lajos Kayser de Gadd** (1862-1945), Canon, great preposit, Roman Catholic priest;
- **Elemér Kayer** (1888-1962), factory manager;
- **László Hollóssy-Kuthy de Ghertenis** (1896-1979), lieutenant general;
- **Anna Rózsa** (1899-1987), opera singer;
- **Endre Mistéth** (1912- 2006), engineer, minister, professor;
- **Albert Kitzl** (b. 1943), German actor.

Important people who lived and worked in Buziaș:

- **Ferenc Deák** (1803-1876), Hungarian statesman and Minister of Justice;
- **Ágoston Trefort** (1817-1888), Hungarian politician, Minister of Religion and Education, President of the Hungarian Academy of Sciences;
- **József Hollóssy** (1824-1892), local judge, revolutionary;
- **Miklós Grand** (1837-1893), teacher of apiculture;
- **József Schopf** (1844-1919), surgeon;
- **Lajos Kayser de Gadd** (1862-1945), Canon, great preposit, Roman Catholic priest;
- **István Csajághi** (1913-1896), spa doctor;
- **Ottokar Passek**, parish priest.

1.2. Ciacova

Ciacova (German *Tschakowa*; Hungarian *Csák, Csákova*; Serbian *Čakovo, Čakovo*), a city consisting of Ciacova (the residence) and of the villages of Cebza, Macedonia, Obad and Petroman, with a population of 5,348 inhabitants (2011 census), was the capital of the Ciacova subdivision of the interwar Timiș-Torontal County. Ciacova is in the Timișului Plain, on the Timișul Mort River, 28 km from Timișoara, to which it is connected both by road (county road DJ 693, 9 km long, which connects with the international road E70 Timișoara – Stamora Moravița) and rail (the Jebel-Giera railway). The average annual temperature is 10.7°C. The absolute maximum temperature was in August 1961 (38.1°C), and the absolute minimum temperature was in January 1963 (-31.8°C).

The coat of arms of Ciacova is shown in Figure 1.3.

The first documentary attestation of Ciacova (Figure 1.4a) is from 1220-1224. A fortress was built there (1390/2-1394), surrounded by a network of canals, making it difficult to conquer by either external attacks (e.g., Tatars) or internal ones (e.g., oppressed peasantry). The **Ciacova Fortress** (Barbu, 2015, 16-17) (Figure 1.4b) was on the right side of the Timiș River, while the civilian settlement was on the left side. The conquest of the Banat by the Habsburgs brought a

new direction for the development of the borough heavily colonized by Germans (Swabians), but also Austrians, Croats, Czechs, Luxembourgers, Slovaks, etc. In the course of history, Ciacova has been the seat of a district, of a county subdivision, and of a district, currently being a town. In the period 1551-1697, the fortress came under the control of the Turks, who turned it into a fortress. Ciacova became a sanjak (“(in the Ottoman Empire) one of the several administrative districts into which a larger district (vilayet) was divided – *Oxford Dictionaries*”).”

In the years 1962-1963, consolidation works were undertaken on the **defence tower** in Ciacova. The battlements and the roof of the defence platform were restored, and all the broken parts of the façades were covered with specially ordered brick like the original. The restorers did not intervene in anything in the structure of the old monument, contenting themselves only with the consolidation works. Some archaeological excavations around the tower could establish the exact area of the fortification enclosure and elucidate many of the secrets of the oldest monument of military architecture in Banat (Hațegan, 2006, 48).



Figure 1.3. Coat of arms of Ciacova



Figure 1.4. Ciacova: a – the main square (historical stamp);
b – the Defence Tower.

According to the census carried of 2021, the population of Ciacova amounts to 5,434 inhabitants, of which 78.73% are Romanians, 5.24% are Roma (5.24%), and 4.31% are Hungarians (4.31%). Most of the inhabitants are Orthodox (74.62%), with minorities of Roman Catholics (7.12%) and Pentecostals (5.12%), and for 10.4% the religious affiliation is unknown.

Ciacova is a small industrial-agricultural lowland town. Light, textile, and food industries are present. Milling, fruit growing and animal husbandry are also developed.

As for education, Ciacova is proud of its “Alexandru Mocioni” High School, of its four schools with classes I-IV, of its four kindergartens with normal schedule and of its kindergarten with normal and extended program.

Cultural spots in Ciacova:

- *Houses of Culture*: in Cebza, Ciacova, Macedonia, Obad, and Petroman;
- *Libraries*: in Ciacova;
- *Performance Halls*: in Ciacova.

Recreation facilities: Football fields in Cebza, Macedonia, Obad, and Petroman; The “Alexandru Mocioni” High School Gymnasium and handball court, the Anna Nemetz Sports Hall (150 seats), the Stadium, and the tennis court in Ciacova.

Tourist spots:**- Architecture:**

- The *Central School for Girls*;
- The *centre of Ciacova* preserves the modernised gathering place of the Turkish soldiers who served the guard of the fortress and, in the former Café-bar, building elements with medieval architectural characteristics, semicircular brick vaults. (Dudaș, 2006; Bugarski, 2009, 35-39)
- The *Defence Tower* (30 m high, built of brick on 4 levels, with walls 1.10-2.70 m thick, with a rectangular plan and corner buttresses) (Figure 1.4b) of this fortress (dismantled in 1701, according to the Treaty of Karlowitz which concluded the Great Turkish War of 1683-167), built between 1390-1394 by the Csaak noble Hungarian family, was later used by the firemen as a watch tower. The tower is wrongfully called “the Turkish Defence Tower” because it was built long before the Ottoman rule.
- The *Turkish Bridge* on the DJ Ciacova – Cebza, built by the Turks with specific architectural elements, currently unused. It is similar in architecture to that of Vršac, Gyula, and Nagyvazsony.

- Churches:

- Romanian Orthodox Churches: in Petroman (17th century), Macedonia (1813), Cebza (1880), Obad (1883), Ciacova (1900) – in neo-Byzantine style
- The wooden Church in Cebza Cemetery (1758, 1815) (Figure 1.5a);
- The Serbian Orthodox Church in Ciacova (1786), dedicated to the “Mother of God”, the most beautiful example of rural Baroque, with murals and an iconostasis painted by Dimitrie Popovici (1771) (Figure 1.5b);
- The Greek Catholic Church in Petroman (second half of the 19th century);
- Roman Catholic Churches: in Ciacova (1881) – in the Gothic style (Figure 1.5c), Obad (1940) (Figure 1.5d);

- Pentecostal churches: in Obad (1992), Ciacova (1994), Petroman (1998), Cebza (2001);
- The Baptist Church in Ciacova (1996);
- The Ascension of the Holy Cross Monastery in Cebza (1997);
- The St. Nicholas Church in Ciacova (2001);
- *Memorial houses*: of Dositej Obradović (18th century) (Figure 1.6a);
- *Monuments*:
 - Four war memorials in Cebza, Macedonia, Obad, and Petroman;
 - The Monument to the Heroes of the Nation in Ciacova;
 - The statue of the Virgin Mary Immaculata (Figure 1.6b);
- *Museums*: Museum of Ethnography and Folk Art in Ciacova.

Important people born in Ciacova (Szekernyés, 2013, 320-321):

- ***Stefan Popović*** (1775-1849), bishop;
- ***Spiridon Jovanović*** (b. 1855), scribe, teacher;
- ***Romulus Kácsér*** (1863-19119), journalist, newspaper editor;
- ***Milan Petrović*** (1879-1952), professor;
- ***Kélley Reszö*** (1882-1949), army officer, Brigadier General;
- ***Ferenc Horray*** (1886-1928), Roman Catholic parson;
- ***Gusztáv Horay*** (1895-1968), oculist;
- ***József Brandeisz*** (1896-1978), music historian, music teacher, violinist;
- ***Zeno Coste*** (1907-1985), Romanian athlete and singer;
- ***Brutus Coste*** (1910-1984), Romanian anti-communist campaigner in the USA, diplomat, professor;
- ***János Héber*** (1910-1988), Canon, Papal Chamberlain, Roman Catholic parson.
- ***Emmerich Stoffel*** (1913-2008), Romanian politician;
- ***Emilijan Čarnić*** (1914-1995), classical philologist, graduate theologian, professor of the *New Testament* at the Faculty of Theology in Belgrade;
- ***Iosif Gerstenengst*** (1920-1992), organist, Swabian Roman Catholic priest;
- ***Anna Nemetz-Schauberger*** (1944-2017), handball player.



a



b



c



d

Figure 1.5. a – The wooden Church in Cebza Cemetery (1758, 1815);
b – The Serbian Orthodox Church in Ciacova (1786); c – The Roman Catholic Church in Ciacova (1881); d – The Roman Catholic Church in Obad (1940).



a



b

Figure 1.6. a – The Memorial house of Dositej Obradović (18th century);
b – The statue of the Virgin Mary Immaculata.

1.3. Deta

Deta (German *Detta*, Hungarian *Detta*) is a town consisting of Deta (residence) and the village of Opațița (3.5 km from Deta, on DC 172). It has 6,418 inhabitants, and it polarizes both economically and socio-culturally life of the localities: Banloc, Denta, Gătaia, Giera, Giulvăz, Jamu Mare, Moravița, and Voiteg. Deta is in the low plain of the Bârzava River and is crossed by the Birdeanca River (a tributary of the Bârzava) which, during the flood periods, acts as a Bârzava valve. It has a northern latitude of 45°23' and an eastern longitude of 21°12', and is located 91 m above the sea. It is located 43 km south of Timișoara on DN59 (respectively E70) and 18 km from the border with Serbia (118 km from Belgrade).

The official coat of arms of Deta (Figure 1.7) consists of a triangular shield with rounded edges, cut. At the top, in a field of ermine, is an imperial crown of gold of Charles II (1630-1685). At the top of the shield, in a red field, are two twin hands (symbolising good understanding, harmony, brotherhood of people of different ethnicities living in the area) holding a cross (representing both the Greek cross, symbol of Orthodoxy, and the Latin cross, symbol of the Catholic faith) with trefoil heads, flanked on either side by two wreaths of wheat, each with 6 ears of gold (representing one of the basic occupations of the inhabitants, agriculture). The shield is stamped by a silver mural crown with 3 crenelled towers (signifying that the locality has the status of a town).

Archaeological remains from the Bronze Age, and from the Dacian, pre-feudal, and feudal periods were discovered on the territory of Deta. During the Roman period, the Roman Potula fort existed there. The first documentary attestation of Deta dates from 1360, under the name of Ded, as a possession of the nobleman Petrus de Deed. In the years 1411 and 1427, the locality was recorded as Ded and Dedu Mic, respectively. During the period of Ottoman rule, it declined. In his travel diaries from 1660-1664, the Turkish traveller Evliya Çelebi (1611-1682), who visited Banat, stated that Deta was inhabited by Romanians. Since 1724, when the colonization of the Banat by the Germans from Bavaria and Alsace/Lorraine began, the locality was reborn, and its name changed into Detta. The colonisations with Germans and Italians began

in 1737 and lasted until 1794. In the 19th century, it experienced rapid development, especially after 1858, due to the Timișoara – Jamu Mare and Timișoara – Buziaș railways, which passed through Deta, which created favourable conditions for trade in grain and livestock. In 1810, it was declared a town. After the incorporation of Banat into Hungary, it became an important economic centre with electric lighting, hotels (e.g., Bellavista), schools, sewage works, sidewalks, telephone (1899), and power plant (1902). After World War II, Deta entered a new stage in its development (marked by communist ideology and organization).

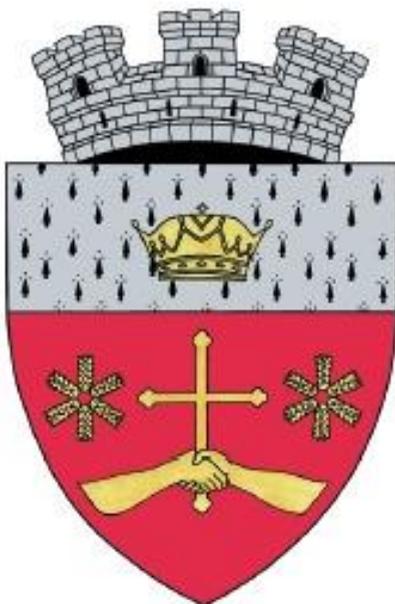


Figure 1.7. Coat of arms of Deta

According to the 2021 census, the population of Deta is 5,670 inhabitants, most of which are Romanians (65.66%), followed by Hungarians (8.78%), Serbs (3.35%), Roma (2.87%), Germans (2.35%), and Bulgarians (1, 38%). According to the 2002 census, most the population (about two thirds) declared themselves Orthodox (63.00%), followed by Roman Catholics (31.55%), and Pentecostals (2.55%).

Industry is the most important economic branch, with wood processing factories (plywood, veneer), clay mining industry, textiles, and food processing. (Dudaș, 2006; Bălu, 2009, 44-47)

Cultural spots in Deta:

- *Cultural Centres*: in Opațița;
- *Houses of Culture*: in Deta;
- *Libraries*: in Deta.

Tourist spots:

- *Architecture*: The remains of the Opațița Fortress (Barbu, 2015, 20-21);
- *Chapels*: Of Antal Kratzer (village judge)
- *Churches*:
 - The Serbian Orthodox Church in Deta (18th century) (Figure 1.8a);
 - The Romanian Orthodox Church in Opațița (1725);
 - The Roman Catholic Church in Deta (1900) (Figure 1.8b);
 - The Romanian Orthodox Church in Deta (2008) (Figure 1.8c);
- *Crypts*: of Péter Jäger (famous pedagogue) (Figure 1.8d) and of the Timáry families (rice cultivators);
- *Memorial plaques*:
 - In memory of Deta citizens deported to Russia;
 - Of Péter Fischer (educator) and of the muse of Hungarian poet Gyula Reviczky, Emma Bakálovich (1851-1889);
- *Monuments*:
 - The busts of Antal Kratzer (village judge) and of Ferdinand I (2018), as part of the Centenary Program;
 - The Cross in the Roman Catholic cemetery;
 - The Eternal Glory Monument to the heroes of the city of Deta who fell in the battles for the defence of the homeland in Deta and in World War II in Opațița;
 - The Millenium monument;
 - The Monument in memory of fallen heroes in World War I in Deta and Opațița;
 - The Monument to fallen heroes in World War II in Deta;
 - The wooden carved pillar in the memory of the 13 Martyrs of Arad;

- *Museums*: in Deta;
- *Reliefs*: Portrait of Péter Jäger (famous pedagogue);
- *Tombs*: Of Irén Pollák (newspaper author), of Péter Fischer (educator) and of the muse of Hungarian poet Gyula Reviczky, Emma Bakálovich (1851-1889).



a



b



c



d

Figure 1.8. Deta: a – The Serbian Orthodox Church (18th century); b – The Roman Catholic Church (1900); c – The Romanian Orthodox Church (2008); d – The Crypt of Péter Jäger

Important people born in Deta (Szekernyés, 2013, 329-330):

- **Lipót Arizi** (1801-1854), economic writer, nobleman, rice cultivator;
- **Béla Timáry** (1821-1880), founder of institutions, landowner, politician;
- **Sándor Jäger** (1857-1935), army officer;

- **János Berecz** (1882-1930), gynaecologist, professor;
- **József Haubrich** (1883-1939), commissary, defence minister, social-democrat politician;
- **Ervin Felhő** (1894-1944), actor;
- **Henrik Szimonisz** (1898-1972), journalist, newspaper editor, translator, writer;
- **Gyula Szöcs** (1926-1986), Bartók researcher, local historian;
- **Ovidiu Victor Ganț** (b. 1966), Romanian politician.

1.4. Făget

Făget (German *Fatschet*, Hungarian *Facsád*), a town consisting of Făget (residence) and of the villages of Bătești, Begheiu Mic, Bichigi, Brănești, Bunea Mare, Bunea Mică, Colonia Mică, Jupânești, Povârgina, and Temerești, has a population of 6,761 inhabitants (2011 census). Făget is in the west of Romania, in the contact area of the Lugoj Plain with the Lugoj Hills, on the upper course of the Bega River. It is in the eastern part of Timiș County, 98 km from Timișoara and 33 km from Lugoj (to which it is connected by the national road DN68A), and it is crossed by the Lugoj-Ilia railway.

The official coat of arms of Făget (Figure 1.9) consists of a shield cut in two. In the first part, on a blue background, three leaves, two of beech (a talking weapon, alluding to the name of the settlement), interposed by one of chestnut (evoking the local flora), all of gold. In the second part, on a red background, a silver cross (symbolising the Orthodox faith, preserved by the locals for centuries, despite all the vicissitudes of the times) accompanied by three wavy belts (speaking of the Bega River, the water that bathes the territory of the settlement, favouring its development), of the same metal. The shield is stamped by a silver mural crown, consisting of three crenelled towers.

The Medieval Fortress (and fair) of Făget (Barbu, 2015, 14-15) was documented for the first time in 1548, as Fagyath, the property of Iacob Bekes. Between 1594-1602, it was the property of the Lugoj Ban. In 1602 it was besieged and destroyed by the Turks, after which it fell into ruin. For 150 years, it was the object of fierce confrontations between Romanians, Turks, and Austrians. The fortress was demolished by the

Turks in 1699. Immediately after the Banat was conquered by the Austrians, in 1717, Făget had only 20 houses, but it was the centre of a district with 42 communes. Then it began to grow again and, in 1787, it received the right to hold eight fairs a year. In the 17th-18th centuries, the colonization began with workers of other nationalities, to work on the forest exploitations, and in 1900, the settlement of the first families of Hungarian settlers began, at Colonia Mică.



Figure 1.9. Coat of arms of Făget

According to the census of 2021, the population of Făget amounts to 6,595 inhabitants, most of which are Romanians (86.49%), with minorities of Hungarians (2.23%), Ukrainians (1.59%), and Roma (1.05%). Most inhabitants are Orthodox (63.34%), with minorities of Pentecostals (19.68%), Roman Catholics (2.62%), Baptists (2.03%), and Adventists (2.02%).

The economic production sector is represented by companies active in the field of leather processing (footwear and leather goods), the exploitation and processing of wood material of various essences (from timber to furniture), the exploitation and processing of quartz sands, the food processing industry (dairy and pastry), and pottery (in Jupânești). (Dudaș, 2006; Barna, 2009a, 48-50)

School institutions: the “Traian Vuia” High School in Făget; Schools with classes I-VIII in Brănești and Făget; Schools with grades I-IV in Bătești, Bichigi, Bunea Mare, Colonia Mică, Făget, and Jupânești; Kindergartens with normal schedule in Bătești, Begheiu Mic, Bichigi, Bunea Mare, Brănești, Colonia Mică, Făget, Jupânești, and Temerești; Extended program kindergarten in Făget.

Cultural-religious events: Patron saint’s Prayer in Bătești (June 14), in Temerești (June 29 – St. Peter and Paul), in Povârgina (July 20 – St. Elijah), in Brănești and Făget (August 15 – St. Mary the Great), in Jupânești (August 29 – Beheading of St. Prophet John the Baptist), in Begheiu Mic and Bichigi (September 8 – St. Mary), and in Bunea Mare (November 9); Făget town days (August 15-17); the Jupânești potters’ holiday (August 29).

Cultural spots in Făget:

- *Houses of Culture*: in Begheiu Mic, Bătești, Bichigi, Brănești, Bunea Mare, Făget, Jupânești, Povârgina, and Temerești;

Recreation facilities: Two gyms, one swimming pool, and a stadium in Făget.

Tourist spots:

- *Architecture*:
 - The Medieval Fortress (archaeological site) (Figure 1.10a);
 - The “Cassina” Casino (historical monument) (Figure 1.10b).



a



b

Figure 1.10. Tourist spots in Făget: a – the Medieval Fortress; b – the “Cassina” Casino

- *Chapels*: of Antal Kratzer (village judge);
- *Art Galleries*: The Contemporary Art Gallery;
- *Churches*:
 - The St. Paraskevi Orthodox church in Jupânești (18th century) (Figure 1.11a);
 - The St. Paraskevi Orthodox church in Bătești (1700) (Figure 1.11b);
 - The St Michael and Gabriel Orthodox church in Povârgina (1782) (Figure 1.11c);

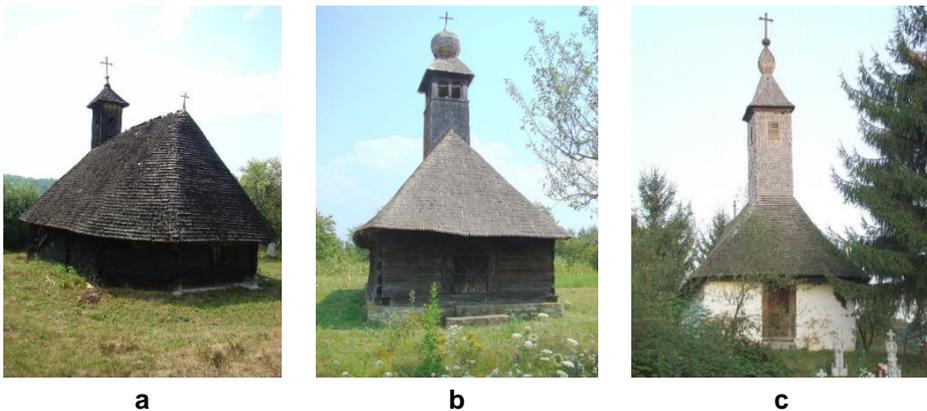


Figure 1.11. Churches in Făget: *a* – the St. Paraskevi Orthodox church in Jupânești; *b* – the St. Paraskevi Orthodox church in Bătești; *c* – the St Michael and Gabriel Orthodox church in Povârgina

- The Orthodox church in Temerești (1803);
- The Orthodox church in Begheiu Mic (1805);
- The St. István Parish Church in Făget (1849), with original oil paintings;
- The Orthodox church in Bunea Mare (second half of the 19th century);
- The Orthodox church in Brănești (1853);
- The Orthodox church in Făget (1889);
- The Orthodox church in Bichigi (1927);
- The Reformed Church in Făget (1998);
- The Baptist churches in Bichigi, Făget, and Jupânești;

- The Pentecostal churches in Bătești, Begheiu Mic, Bichigi, Bunea Mare, Făget, Povârgina, and Temerești;
- The Seventh-day Adventist churches in Făget;
- *Memorial houses*: The “Traian Iancu” Memorial House;
- *Memorial plaques*: Of Ernő Nagy (1898-1977), sabre fencing champion at the Olympic Games;
- *Monuments*:
 - The Commemorative cross erected in memory of fallen heroes in World War II in Begheiu Mic and Făget;
 - The Commemorative cross erected in memory of the fallen heroes in World War I in Bătești, Begheiu Mic, and Făget;
 - The Cross in the Orthodox cemetery in memory of the martyrs who fell on the battlefield in Făget;
- *Museums*:
 - The “Traian Vuia” Museum in Făget;
 - The Museum of History and Ethnography in Făget;
- *Tombs*: Of First Lieutenant Ferencz Kiss (1826-1900), Homeland Defender.

Important people born in Făget (Szekernyés, 2013, 338-339):

- **Ferenc Krinitzky** (1842-1922), manager of a printing press, Roman Catholic parson, teacher;
- **Vidor Westermayer** (1864-1941), judge, President of the Hungarian Royal High Court;
- **Ernő Nagy** (1898-1977), sabre fencing champion at the Olympic Games;
- **István Hadobás** (1918-?), journalist, playwright, prose writer.

1.5. Gătaia

Gătaia (German *Gattaja*, *Gothal*, *Gatei*, Hungarian *Gátalja*, Serbian *Gataja*, *Famaja*), a town consisting of Gătaia (residence) and Sculia, and the villages of Butin, Percosova, Sculia, Șemlacu Mare and Șemlacu Mic, with a population of 5,861 inhabitants (2011), was the capital of the Gătaia district, in the interwar Timiș-Torontal County. Gătaia is in the southwestern part of the country (north latitude 45°22',

east longitude 21°25'). Gătaia stretches on both banks of the Bârzava River, on the national road DN58 that connects it with Timișoara, 52 km away Timișoara.

The coat of arms of Gătaia is shown in Figure 1.12.

Gătaia was documented for the first time in 1323 as Gothälö. In 1779, it was attached to Timiș County and, in 1823, it was donated to the Hungarian writer Laszlo Gorove.

The ethnic composition of the 5,473 inhabitants of Gătaia is as follows: Romanians (73.69%), Hungarians (7.4%), Slovaks (4.93%), and other ethnicities (1.28%). The confessional composition of Gătaia shows that people are mainly Orthodox (56.64%), Roman Catholics (15.53%), Pentecostals (9.12%), Baptists (1.15%), Reformed (1.02%), and of other religions (3.38%).

The cultural institutions in the area are the National House, the Town Library, and the Theoretical High School Library in Gătaia, as well as the Houses of culture in Butin and Percosova. (Dudaș, 2006; Barna, 2009b, 51-53)



Figure 1.12. Coat of arms of Gătaia

Educational institutions in the area: the Theoretical High School (grade 0, primary education, secondary education, and high school education) in Gătaia; Schools with grades I-IV in Butin, Percosova, Șemlacu Mare and Șemlacu Mic; Kindergartens with normal schedule in Butin, Gătaia, Percosova, Sculia, and Șemlacu Mare; Kindergarten with extended program in Gătaia.

Cultural-religious events: Patron saint's Prayer in Gătaia (on Holy Easter), Colonia-Gătaia (on Easter – Thomas' Sunday), Șemlacu Mare (on Pentecost), Șemlacu Mic (August 5), Percosova and Sculia (August 15 – St. Mary the Great), Butin (August 21); Days of the town of Gătaia (second Sunday in July).

Recreation facilities: The "Progresul" Stadium in Gătaia; The football field of the Theoretical High School in Gătaia; The Gătaia town gym; The Gymnasium of the Theoretical High School in Gătaia.

Tourist spots:

- *Architecture:* Manors of Antal Gubányi, Bissingen-Nippenburg, Globusitzky, Gorove, and Manase (Barbu, 2015, 112-113);
- *Churches:*
 - The "Săraca" Monastery in Șemlacu Mic (1270) (Figure 1.13a);
 - The Romanian Orthodox church in Gătaia (1793);
 - The Evangelical Lutheran church in Butin (1818);
 - The Evangelical Lutheran church in Șemlacu Mare (1845);
 - The Romanian Orthodox church in Sculia (1862);
 - The St. László Parish church in Gătaia (1870) (Figure 1.14b);
 - The Romanian Orthodox church in Șemlacu Mare (1886);
 - The Romanian Orthodox church in Percosova (1910);
 - The Roman Catholic church in Percosova (1911);
 - The Romanian Orthodox church in Butin (1925);
 - The Baptist Church in Gătaia;
 - The Pentecostal churches in Butin and Gătaia;
 - The Reformed Church in Sculia;

- The Roman Catholic church in Butin;
- The Seventh-day Adventist Church in Gătaia;
- *Memorial plaques*: Of music teacher and orchestra conductor László Csizmarik (1939-1989) in Gătaia;
- *Monuments*:
 - The bust of music teacher and orchestra conductor László Csizmarik (1939-1989) in Gătaia;
 - The Heroes' Memorial Wall in Gătaia;



a



b

Figure 1.14. Churches in Gătaia: a – the “Săraca” Monastery in Șemlacu Mic; b – The St. László Parish church in Gătaia.

- *Natural attractions*: The dormant volcano of Șumigu (200 m altitude) formed in the Neozoic;
- *Tombs*:
 - Of landowner Lajos Gorove;
 - Of parson Ferenc Bogovich (1855-1911).

Important people born in Gătaia (Szekernyés, 2013, 342):

- **János Horváth** (1894-1950), worker-poet;
- **Béla Deszö** (1909-1937), football player who played in Romania's national team;
- **János Bukovsky** (1923-2006), physician, researcher;
- **László Csizmarik** (1939-1989), music teacher, orchestra conductor.

1.6. Jimbolia

Jimbolia is in the Banat Plain, at the contact between the Timișului Plain and the Mureșului Plain, at the intersection of communication routes connecting Romania and Serbia, being also a railway and road border point on the border between the two countries. Jimbolia is connected to Romania's national road network by DN59, with branches 59A (from Timișoara) and 59C (towards Sânnicolau Mare). It is connected to Timișoara by the Timișoara – Jimbolia – Kikinda (Serbia) railway. The climate is characterized by annual thermal values of 10.7°C and an average precipitation of 570 mm/year. The deep waters with upwelling and geothermal character stand out.

The official coat of arms of Jimbolia (Figure 1.15) contains, on the right, in a red field, the statue of St. Florian (symbolising the patron saint of the city), holding in his right hand a flag, and in his left hand a vessel from which drops of water fall over a burning building (a reminder that St. Florian is also known as the patron saint of firefighters), all of silver; the building is based on a silver pavement combined with black. To the left, in the blue field, are three corn plants with golden ears and tips (evoking one of the traditional occupations of the area – agriculture); above them is a stork (recalling the old seal of the town) armed with silver holding in its beak a crown of gold. The shield is stamped by a silver mural crown with three crenelled towers (signifying that the locality has the status of a town).

The ancient history of Jimbolia was documented in 1332-1333, when a papal census of the lands of the Banat took place to determine taxes. The name Chumbul was also mentioned in Hungarian documents from 1489, which spoke of the existence of the communes of Chumbul Mare, Chumbul Mic, and Chumbul Intern, most probably owned by the Csomboly family. The historical thread is resumed after the conquest of Banat by the Austrians. It was only in 1766 that the new locality was born, through colonization with a German population originally from Lorraine, Luxembourg, Mainz, Pfalz, Sauer, and Trier. In 1770, a plague epidemic killed 553 people. In 1781 Hatzfeld was leased to Iosif de Csekonic, then sold to him. Later, the Csekonic started to

colonize the town with Hungarians. Jimbolia began to develop in the second half of the 19th century, along with the momentum of industrialization that encompassed all Banat. In 1857, the railway between Timișoara and Kikinda was finished, which also passed through Jimbolia and connected further with Szeged, being the main route from Timișoara to Budapest and Vienna. The cholera epidemic of 1873 led to the death of over 1,000 inhabitants. A brick factory was opened (1864) which attracted agricultural workers from all over southern Banat, especially Hungarians. In 1895, the Jimbolia – Ionel railway was put into use. In 1906, the railway from Jimbolia to Grabaț, Lenauheim and Lovrin was completed. At the beginning of the 20th century, Jimbolia was $\frac{3}{4}$ German and $\frac{1}{4}$ Hungarian, with only a few Romanians and Serbs. After World War II, Jimbolia entered a new stage of development, within the planned economy.



Figure 1.15. *The Coat of arms of Jimbolia*

According to the 2021 census, the population of Jimbolia is 10,179 inhabitants, most of which are Romanians (71.54%), with minorities of Roma (6.1%), Hungarians (6.08%), and Germans (1.48%). From a religious point of view, most inhabitants are Orthodox (61.2%), with minorities of Roman Catholics (16.95%), and Pentecostals (4.02%).

From an economic point of view, the primary sector, agriculture, ranks first, with a land fund of 9,735 ha of agricultural land, of which 97% arable land and 3% pastures and hayfields. Industry is dominated by the light industry (clothing, shoes, textiles), followed by the electrotechnical and electronic industry, the mechanical industry, and the plastics industry: 58% of the active population works in industry, while the tertiary sector (services) shares 38%. (Dudaș, 2006; Barna, 2009c, 54-58)

Education benefits from a High School, a School Group for 1200 students, a School with grades I-VIII where there are more than 1000 students, and five kindergartens.

A series of events organized in recent years have become tradition: the Feast of Ignatius (gastronomic competition), the Festival of Christmas customs and traditions, the Jimbo-blues Euro regional blues music festival, the Jimbolia days (the town's celebration), and the Rally of Jimbolia.

Cultural spots in Jimbolia:

- *Houses of Culture*: in Jimbolia;
- *Libraries*: the "Mihai Eminescu" Library;
- *Literary cafés*: the Apunake Literary Café.

Recreation facilities: The "Thierjung Arpad" Football stadium (1,000 seats); The puddles outside the town; The school gym; The Ștrandul Termal gym; The thermal beach.

Tourist spots:

- *Architecture*:
 - The **Railway Station** (1857):

Jimbolia Railway Station

Built in: 1857

Architect: Ferenc Pfaff, Hungarian architect who also designed the railway stations of Anina, Bratislava, Carei, Cluj, Debrețin, Kosice, Miskolc, Oradea, Pecs, Rijeka, Satu Mare, Simeria, Szeged, Vârșeț, and Zagreb

Architectural Style: Neoclassical

Features: a Paul Garnier clock still working, the Railroad Museum



- The **Town Hall** (ex-**Csekonics Manor**) (Barbu, 2015, 56-57):

Csekonics Manor

Built in: first half of the 19th century

Architect: Miklós Ybl (1814-1891)

Architectural Style: Neoclassical

Features: wrought iron decoration of the balcony

Headquarters of: residence of the Countess Leontina Csekonics (end of the 19th century), **Town Hall** (since 1937).



- Churches:

- The St. Vendelin Roman Catholic Church (1766/1870), with beautiful altar paintings;
- The St. Michael Roman Catholic Church (1929) in the Futok district;
- The Romanian Orthodox Church (1942);
- The Reformed House of Prayer (1993);
- The “Betel” Pentecostal Apostolic Christian Society;
- The “Exodus” Church of the Assembly of God;
- The “Salem” Pentecostal Church;
- The Baptist Christian Church;
- The Greek-Catholic churches;

- The Roman Catholic churches;
- *Crypts*: the Várnay-Fekete family crypt;
- *Memorial houses*: The “Dr Karl Diel” memorial house (Figure 1.16);



Figure 1.16. The “Dr Karl Diel” memorial house

- *Memorial plaques*: On the building of the Railway Station;
- *Monuments*:
 - The “St. Florian” statue;
 - The busts of Béla Bartók, József Csekonics, Lajos Kossuth, Sándor Petöfi;
 - The Heroes Monument;
 - The memorial column of the Hungarian and Romanian leaders of the 1948 Revolutions;
 - The monument dedicated to the Romanian revolution of 1989;
 - The monument of the 7 anti-fascists;
 - The Monument to the Russian soldier;
 - The obelisk of Colonel Ferenc Maderspach;
 - The statue of Dr Karl Diel.
- *Museums*:
 - The “Florian” Firefighters Museum;
 - The “Petre Stoica” Foundation Museum (a collection of numismatics, philately, maps and bookplates, a library of 16,000 volumes in Romanian and German, engravings, household objects, important manuscripts from Romanian and German writers, and paintings);

- The “Sever Bocu” Press Museum (Figure 1.17a&b);
- The “Ștefan Jäger” Memorial Exhibition (Figure 1.17c&d);
- The Railroad Museum;



a



b



c



d

Figure 1.17. a & b – The “Sever Bocu” Press Museum;
c & d – the “Ștefan Jäger” Memorial Exhibition

- Tombs:
 - Of Dr Karl Diel;
 - Of Imre Csicsáky.

Important people born in Jimbolia (Szekernyés, 2013, 692):

- Count **János Csekonics** of Janova and Jimbolia (1809-1880), Judge of the County Court, founder of the Csitő Castle, landowner;
- **János Aljos Hora** (1812-1868), painter;
- **József Klár** (1831-1892), orchestra conductor, violinist;
- **Adolf Janoszky** (1840-1898), bank clerk, expert in statistics, banking and statistics writer, member of the *Hunyadi Lodge* in Timișoara;

- Count **Artúr Pejácsevich** (1845-1899), landowner, Member of the Parliament, soldier;
- **István Cselkó** (1847-1930), agronomic writer, agronomist, teacher;
- Count **Nepomuk János Pejácsevich** (1848-1926), Hussar officer, Member of the Parliament;
- **Sándor Máli** Kissármadsi (1849-1929), mining engineer, Counsellor at the Ministerial Department;
- **Mátias Hepp** (1850-1934), agronomist, community organiser;
- **Emma Bakálovich** (1851-1889), muse and supporter of the well-known poet Gyula Reviczky;
- **Karl Diel** (1855-1930), surgeon;
- **István Kaufman** (1858-1944), editor, journalist, teacher;
- **Antal Gokler** (1859-1942), music and pedagogy writer, teacher;
- **Sándor Kárpáti** Kaufmann (1863-1921), editor, pedagogy writer, school inspector, teacher;
- **Lajos Pleplár** (1868-1962), army officer;
- **Tamás Marx** (1871-1943), newspaper editor, pedagogy writer, teacher;
- **János Koch** (1873-1944), bank manager, financial expert;
- **Nándor Ráday** (1874-1927), painter;
- Count **Gyula Csekonics** (1875-1957), jurist, landowner, Member of the Parliament;
- Count **Ivan Csekonics** (1876-1951), diplomat, jurist, landowner, Member of the Parliament;
- **Géza Treisz** (1876-1947), newspaper editor, playwright;
- **Stefan Jäger** (1877-1962), painter;
- **Ferenc Pleplár** (1879-1960), army officer, general;
- **József Burghardt** (1880-1956), painter;
- **Mátyás Henz** (1881-1943), pedagogue;
- **Ernö Ágh** Achermann (1882-1950), army officer, general;
- **Gyula Golder** (1882-1955), journalist, newspaper editor, theatre critic;
- **Irén Mihályffy** (1882-1950), music teacher, opera singer;
- **József Quint** (1882-1929), algologist, botanist, plant physiologist, teacher;

- **Rezső Burghardt** Zsombolya-Burghardt (1884-1963), painter;
- **Mátyás Pálosy** Putz (1881-1943), army officer, brigadier General;
- **Gyula Bach** (1889-1954), journalist, newspaper editor, translator, writer;
- **József Bandenburg** (1889-1977), army officer, doctor, General;
- **Ferenc Lovas** Reiter (1889-1976), army officer, brigadier General;
- **Ionathan X. Uranus** (1909-1984), avant-garde writer, priest;
- **Tibor Halm** (1910-1992), nose-and-throat specialist;
- **Árpád Thierjung** (1914-1981), football coach and player;
- **Emmerich Reichrath** (1941-2006) – literary and theatre critic, German-language writer; editor-in-chief of the newspaper *Allgemeine Deutsche Zeitung für Rumänien*.

Important people who lived and worked in Jimbolia:

- **Johann Jäner**, constructor;
- **Johann Keppinger**, constructor.

1.7. Lugoj

Lugoj (German: *Lugosch*; Hungarian: *Lugos*), a municipality consisting of Lugoj (residence) and the villages of Măguri and Tapia, is in the W of the country, on the banks of the Timiș River, halfway between the Equator and the North Pole, and 59 km from Timișoara. The area of Lugoj belongs to the moderate continental temperate climate, with influences from the west and south of the continent. Lugoj is crossed by three important commercial routes: the A1 highway, the national road DN 68 to Deva, and the European road E70 to Bucharest. The Lugoj railway station is on the CFR Highway 900, and 52 km away from Lugoj is Traian Vuia Timișoara International Airport.

The coat of arms of the municipality (Figure 1.18) consists of a triangular shield with rounded edges, cut into an inverted fork. Upper right, in the blue field, are a blue girdle, two crenelled towers and a silver bridge, on a green field and three green mounds (symbolising the hills

at the edge of the town, cultivated with vines since the 18th century). On either side are the golden sun and the silver moon (ancient symbols of eternity, wealth, and abundance). In the upper part, to the left, in the blue field, is a silver wolf (an old medieval symbol, which can also be found on the coat of arms granted to Lugoj in 1551 by Queen Isabella, symbolising the bravery of the city's inhabitants) armed and tongued in red, looking to the right; the wolf issues from a gold crown (representing nobility and the fact that the coat of arms was granted by a person of royal dignity) open with three fleurons and set with rubies. At the bottom, in the red field, is a gold pound. The shield is stamped by a silver mural crown (signifying that the locality has the status of a municipality) with five crenelled towers (symbolising Lugoj Romanian and Lugoj German, unified during 1793-1795).



Figure 1.18. *The coat of arms of Lugoj*

The first documentary attestation of the Lugoj fortress appears towards the end of the 13th century, in a document kept in the Budapest archives, from which it appears that the king of Hungary, Ladislaus IV (1272-1290) stopped with his army at Lugoj. In a diploma dated August 22, 1376, signed by the Hungarian king Sigismund of Luxemburg, it is stated that the fortress of Lugoj (Barbu, 2015, 28-29) was donated to

the great feudal lords Ladislau and Stefan Losonczi. At the end of the 14th century, after the battle of Nikopol (1396), the Turks crossed the Danube, invaded the Banat, and reached Lugoj. During the great anti-Ottoman campaigns, John Hunyadi, then a ruler of the Timiș County (1440), organised the defence system of the city, strengthening the fortress with ditches, ramparts, and palisades. The Banat of Lugoj-Caransebeș resisted Turkish pressure until 1658, when Acățiu Barcsai, the Prince of Transylvania, asked the people of Lugoj and Caransebeș to accept the decision of the Diet of Sighișoara, submitting to the Turks. They occupied the city shortly after, bringing a military garrison led by an aga. After the defeat of the Turks at the second Siege of Vienna in 1683, the imperials went on the offensive and briefly occupied the fortresses of Lipova and Lugoj (1688). In 1695, a battle took place near Lugoj between the armies of the Habsburg Empire and the Ottoman Empire, resulting in the disastrous defeat of the Austrians. After the signing of the peace, following the treaty of Karlowitz (1699), the Banat remained under Ottoman rule, but through several stipulations of the treaty, the Turks were obliged to demolish some fortifications, including the walls of the Lugoj fortress (1701). After the expulsion of the Turks, through the Peace of Passarowitz (1718), German colonization began (circa 1720), laying the foundations of the “German Lugoj”. In the 18th century, numerous public edifices were erected, among which the Roman Catholic church and the “Assumption” Orthodox church, historical monuments. In 1778, because of the incorporation of Banat into Hungary, Lugoj became the seat of Caraș County, and in 1795, Romanian Lugoj and German Lugoj were unified. Eftimie Murgu settled in Lugoj in 1841. In 1848 he presided over the second National Assembly of the Romanians from Banat on the Freedom Square in Lugoj, during which the national postulates of the Banat Romanians from the 1848 Revolution were expressed. In 1842, there was a big fire, in which approximately 400 houses and important buildings (the Church of the Assumption, the Tower of St. Nicholas, the Greek-Catholic chapel, etc.) were destroyed. Lugoj was the seat of Caraș-Severin County from 1881 to 1925 when, following the new administrative-territorial organization in Romania, Caraș County and Severin County were created, the latter with the residence in Lugoj until the end of World

War I. In 1918, a great national assembly took place in Lugoj in which the right of the Romanian nation to self-determination was proclaimed, after the dismemberment of the Austro-Hungarian Empire following World War I.

According to the 2021 census, Lugoj 35,450 inhabitants, most of which were Romanians (75.24%), with minorities of Hungarians (3.83%), Roma (1.64%), and Germans (1.04%). From a religious point of view, most inhabitants were Orthodox (63.94%), with minorities of Roman Catholics (5.76%), Pentecostals (4.77%), Baptists (2.39%), Reformed (2, 34%), and Greek Catholics (1.04%).

Four hundred years ago, Ottoman explorer and writer Evliya Çelebi (1611-1682) wrote about the hundreds of craftsmen and traders of Lugoj (Hațegan, 2006, 73-74). Today, from the 1,692 commercial companies with private capital, 54 are manufacturing, 2 tourism, and 1,636 carry out trading activities in auto components, ceramic sanitary ware (bathtubs, fittings, and shower cabins), ceramics, life safety systems, passenger safety systems (airbags, belts, sensors, steering wheels, etc.), shoemaking, woodworking, etc. continuing the four-century-industrial development of the municipality (Dudaș, 2006; Hațegan, 2006, 73-74).

Lugoj was home to the first schools in the 16th-17th centuries, and the first Romanian school in the west of the country was built in Lugoj (1770). Educational institutions: the "I. C. Drăgan" European University in Lugoj, National colleges in Lugoj, School groups in Lugoj, the "Filaret Barbu" School of Music and Fine Arts in Lugoj, Schools with grades I-VIII in Lugoj and Măguri, School with classes I-IV in Lugoj, Kindergartens with normal schedule in Lugoj, Măguri, and Tapia, Kindergartens with extended hours in Lugoj, Kindergarten with special program in Lugoj, a Children's Club in Lugoj, and a School Sports Club in Lugoj.

Artistic events: the Ana Lugojana International Folklore Festival, the International Non-Professional Theatre Festival, the Ion Vidu International Choral Festival, and the Traian Grozăvescu International Singing Competition; Patron saint's Prayer on August 15; Lugoj Day in December.

Cultural-religious events: Lugoj's Day (December 20); Patron saint's Prayer in Lugoj and Măguri (August 15, Assumption of the Virgin Mary), Tapia (July 20, St. Elijah).

Cultural spots in Lugoj:

- *Houses of Culture*:
 - In Măguri and Tapia;
 - The “Traian Grozăvescu” House of Culture (the Municipal Theatre Building) in Lugoj (Hațegan, 2006, 91);
 - The Trade Unions House of Culture in Lugoj;
- *Libraries*: The Municipal Library in Lugoj;

Recreation facilities: Fitness rooms; Gyms; Mini-football fields; Pools; Sports bases; The Youth Stadium.

Tourist spots:

- *Architecture*:
 - The I.C. Drăgan Square (the central architectural ensemble);
 - The Iron Bridge;
 - The mosaic of St. Basil the Great on the façade of the former girls’ school, work of the academic painter Virgil Simionescu;
 - The Muschong’s palace;
 - The old theatre (1902) designed by architects Ármin Villányi and Karl Elek;
 - The *Post’s Inn* (1726);
 - The *Town Hall* (first decade of the 20th century);
- *Art Galleries*: The Pro Arte Gallery in Lugoj;
- *Churches*:
 - The “St. Nicholas” bell tower (14th-15th centuries);
 - The church and the former Franciscan monastery (1733);
 - The “Assumption” Romanian Orthodox Church (1759-1766), built in Baroque style (Figure 1.19a);
 - The St. Stephen Roman Catholic Chapel (1780);
 - The “Descent of the Holy Spirit” Greek-Catholic Cathedral of the Diocese of Lugoj (1843-1854), built in neoclassical style (Figure 1.19b);
- *Crypts*: Of the János Huffel’s family;
- *Memorial houses*:
 - Of the Atanasievici-Bejan family;

- Of the composer Ion Vidu;
- Of the poet Victor Vlad Delamarina;
- Of the tenor Traian Grozăvescu;
- Of the writer Ion Popovici Banățeanu;

The Post's Inn

Address: 20 Decembrie 1989 St.

Built in: end of the 16th century, 1726

Architectural Style: functional

Headquarters of: post, inn, Orthodox Parish and deanery, Museum of Old Church Art



Lugoj Town Hall

Built in: the first decade of the 20th century

Headquarters: **Town Hall**



- *Memorial plaques:*

- In the Calvinist church and in the staircase of the Calvinist tenement house;
- Of Andor Arató, Béla Lugosi's native house, Elemér Jakabffy, and István Szombati-Szabó;

- *Monuments:*



a



b

Figure 1.19. Lugoj: a – The “Assumption” Romanian Orthodox Church;
b – The “Descent of the Holy Spirit” Greek-Catholic Cathedral

- The bust of Lord Lieutenant Károly Pogány;
 - The carved wooden pillar of István Szombati-Szabó;
 - The funerary monuments of Valeriu Braniște, Coriolan Brediceanu, Victor Vlad Delamarina, and Traian Grozăvescu;
 - The Monument to the Romanian Heroes of World War I (1935);
 - The statues of Coriolan Brediceanu, Ion Dragalina, Traian Grozăvescu, Ion Vidu;
 - The tombstone of First Lieutenant Sándor Jancsó;
 - The wooden grave-post of teacher and local historian István Simon;
- *Museums:*
- The Museum of History, Ethnography and Art in Lugoj;
 - The Museum of Old Church Art;
- *Tombs:*
- Of Andor Arató, artillery officer Aurél Issekutz, Béla Szende, Elemér Nemes, József Willer, Miklós Putnoky, Jacob Muschong, and of the Minoritan monks.

Important people born in Lugoj (Szekernyés, 2013, 380-381):

- **Bernát Ferenc Weisz** (1800-1888), banker, pioneer of Hungarian insurance business;

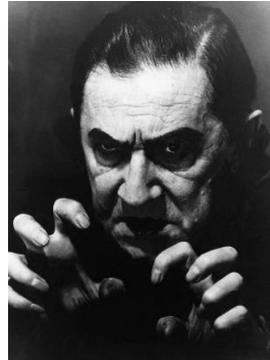
- **Johann Nepomuk Preyer** (1805-1888), local historian, Mayor of Timișoara, writer;
- **Béla Szende** (1823-1882), Attorney General of the County, landowner, Minister of Defence;
- **Vasile Maniu** (1824-1901), historian, lawyer, Member of the Parliament, member of the Romanian Academy, participant in the Romanian Revolution of 1848, publicist, and writer;
- **Emanuel Blau** (b. 1830);
- **Ágoston Némethy-Heuffel** (1834-1895), army officer, Lieutenant General;
- **Ágost Kanitz** (1843-1896), algologist, botanist, corresponding member of the Romanian Academy, member of the Hungarian Academy of Sciences, mycologist, professor, and pteridophytologist;
- **István Iványi** (1845-1917), historian;
- **Béla Földes** (1848-1945), economist, expert in statistics, Minister without portfolio;
- **Coriolan Brediceanu** (1849-1909), lawyer, Member of the Parliament, and politician;
- **Imre Szárics** (1855-1899), painter;
- **Jenő Asbóth** (1858-1934), athlete, landowner;
- **George Dobrin** (1862-1952), deputy in the Great National Assembly from Alba Iulia, and lawyer;
- **József Bánlaky** (1863-1945), military historian, officer;
- **Aurel C. Popovici** (1863-1917), lawyer, and politician;
- **Armin Neumann** (1866-1926), engineer and entrepreneur;
- **Ion Popovici-Bănățeanu** (1869-1893), novelist and promoter of the Banat literary language;
- **Antal Horger** (1872-1946), academician, linguist, professor;
- **Tiberiu Brediceanu** (1877-1968), composer, corresponding member of the Romanian Academy, deputy in the Great National Assembly from Alba Iulia, folklorist, and lawyer;
- **Caius Brediceanu** (1879-1953), diplomat and politician;
- **Antal Schmidt** (1880-1966), entomologist, manager of the Hungarian National Museum;
- **Elemér Jakabffy** (1881-1963), journalist, local historian, politician, publisher, review editor;

- **Béla Lugosi** (1882/3-1956), actor (Figure 1.20);
- **János Giszkalay** (1888-1951), publisher, Zionist writer;
- **Victor Vlad** (1889-1967), architect, construction engineer, professor;
- **Augustza Pünkösdy** (1890-1955), actress;
- **István Sulyok** (1891-1945), journalist, newspaper editor, politician;
- **Traian Grozăvescu** (1895-1927), tenor;
- **Sándor András** (1899-1985), Commander of the Military Academy, General;
- **Aurel Ciupe** (1900-1988), painter and sketcher;
- **Miklos Makáy** (1900-1978), chemical engineer, organiser of the anti-Nazi movement in 1944, politician;
- **Alajos Bálint** (1902-1983), archaeologist, professor;
- **Filaret Barbu** (1903-1984), composer;
- **Mária Neumann** (1905-2003), mathematics writer, professor;
- **Sándor Bartha** (1908-1992), teacher, natural sciences writer;
- **Georges Devereux** (1908-1985), French-American ethno-analyst and ethno-psychiatrist;
- **Kálmán F. Rácz** (1910-1980), translator, writer;
- **Bujor Surdu** (1914-1993), historian and professor;
- **Imre Jakabffy** (1915-2006), bibliographer, cartographer;
- **Iosif Constantin Drăgan** (1917-2008), businessman and writer;
- **Árpád Péntek** (1921-1993), Calvinist priest, ecclesiastical writer, teacher of theology;
- **Alexandru Szekeres** (1926-1980), communist official;
- **György Kurtág** (b. 1926), Hungarian composer;
- **Josef Posipal** (1927-1997), German footballer and world champion;
- **Aristide Buhoiu** (1938-2006), journalist, television producer and writer;
- **Gheorghe Schwartz** (b. 1945), writer, member of the Romanian Writers' Union;
- **Victor Neumann** (b. 1953), historian, philosopher of culture, and professor;

- **Grațiela Benga** (b. 1972), essayist and literary critic;
- **Lavinia Miloșovici** (b. 1976), gymnast, multiple world and Olympic champion, and trainer;
- **Cristian Ioan Dancia** (b. 1980), footballer.



a



b

Figure 1.20. a – Béla Lugosi; b – Béla Lugosi portraying Count Dracula.

Important people who lived and died in Lugoj:

- **Ion Vidu** (1863-1931), composer and conductor;
- **Jacob Muschong** (1868-1923), industrialist;
- **Valeriu Braniște** (1869-1928), honorary member of the Romanian Academy, politician, and publicist;
- **Johann Alexander Pongracz** (d. 1933), engineer;
- **Gyula Popper**, student.

Important people who lived and worked in Lugoj:

- **Johannes Breuter** (18th century), architect, constructor;
- **Johannes Burgel** (18th century), architect, constructor;
- **Richard Miszachi**, student;
- **Eftimie Murgu** (1805-1870), member of the Hungarian revolutionary parliament during the Revolution of 1848 (Diet of Debrecen), jurist, lawyer, politician, professor of philosophy;
- **Ármin Villányi**, architect, engineer;
- **Armin Neumann** (1866-1926), engineer and entrepreneur;
- **Victor Vlad Delamarina** (1870-1896), military, poet, sailor, watercolourist, and writer;
- **Ernst Junker**, designer;

- **Michael Martin**, constructor;
- **Aladar Ferencsik**, architect;
- **Ludovic Kristóf**, architect;
- **Gheorghe Mateica**, architect.

1.8. Recaș

Recaș (Hungarian *Temesrékas*, German *Rekasch*, Serbian *Рекаш*) is a town (since 2004) consisting of the component locality Recaș (residence), and the villages of Bazoș, Herneacova, Izvin, Nadăș, Petrovaselo, and Stanciova. It has a population of 9,584, and is an ethnically diverse town with Romanians, Hungarians, Serbs, Croats, Germans (Swabians), and Roma living together there.

The coat of arms of Recaș is shown in Figure 1.21.



Figure 1.21. Coat of arms of Recaș

The earliest mention of Recaș dates to 1318. Since the Middle Ages, it is called as today (Rekas in 1450). In 1470, there was an *oppidum* Rekas, comprising 20 settlements. Following the waves of colonization, three distinct settlements were formed in the middle of the 17th century. Under the Habsburgs, Recaș experienced a new stage of

development, and colonization continued. In 1764, administrator Koll brought many German settlers, who formed the nucleus of the German Recaș.

According to the census of 2021, the population of Recaș amounts to 8,347 inhabitants, increasing compared to the previous census in 2011, when 8,336 inhabitants had been registered. Most of the inhabitants are Romanians (72.4%), with minorities of Hungarians (3.57%), Serbs (1.76%), and unknown ethnicity (20.83%). From a religious point of view, most of the inhabitants are Orthodox (60.48%), with minorities of Pentecostals (8.28%), Roman Catholics (6.37%), and Serbian Orthodox (1.71%), and unknown religious affiliation (21.42%).

The area is especially known for the quality of its wines – Recaș Wineries (Figure 1.22). Notably, however, economic activity has begun to diversify in recent years.

Cultural spots in Recaș:

- *Houses of Culture*: in Bazoș, Herneacova, Petrovaselo, Recaș („Ion Cojar”), Stanciova;
- *Libraries*: in Recaș.

Recreation facilities:

- *Sports Halls*: Recaș;
- *Sports Teams*: Asociația Sportivă Recaș;
- *Stadiums*: Recaș;
- *Football Fields*: Izvin, Bazoș, Petrovaselo, Stanciova, Herneacova.

Tourist spots:

- *Churches*:
 - *Romanian Orthodox Churches*: Izvin (1786) Herneacova (1870), Nadăș (1901, wooden church, 17th century), Bazoș (1910), Recaș (1924), Stanciova (1927, chapel);
 - *Serbian Orthodox Churches*: Stanciova, Petrovaselo;
 - *Greek Catholic Churches*: Izvin;
 - *Roman Catholic Churches*: Recaș (1918), Bazoș (1933);
 - *Baptist Churches*: Bazoș, Izvin, Recaș;
 - *Pentecostal Churches*: Recaș.

- **Monuments:**
 - Commemorative plaques of the heroes of the First and Second World Wars in Petrovaselo.
 - Monuments of the heroes fallen in the line of duty in the First and Second World Wars: Bazoșu Vechi, Izvin, Recaș;
- **Museums:** Museum of History in Recaș.

Important people born in Recaș (Szekernyés, 2013, 475):

- **Antal Vudy** (1833-1901), parish priest;
- **Josef Geml** (1858-1929), mayor of Timișoara, notary, and local historian;
- **Lucian Georgevici** (1875-1940), advocate and delegate to the Great National Assembly in Alba Iulia 1918;
- **Antal Tass** (1876-1937), astronomer, manager of the Observatory in Budapest;
- **Győző Mihailich** (1877-1966), engineer, member of the Hungarian Academy of Sciences;
- **György Szondy** (1889-1961), literary historian, writer;
- **Elek Schwartz** (1908-2000), football coach and player.



Figure 1.22. Recaș Wineries

1.9. Sânnicolau Mare

Sânnicolau Mare (German *Groß Sankt Nikolaus*, *Großsankt-nikolaus*; Hungarian *Nagyszentmiklós*; Serbian *Велику Семиклуш*; Banat Bulgarian Smikluš) is a town 58 km northwest of Timișoara. It is the westernmost city in Romania, the third largest city in the county, after Timișoara and Lugoj. It is a border town, 6 km from the border

with Hungary and 24 km from the border with Serbia, on the course of the Mureș River. Due to its position, it falls within the conditions of the transitional temperate-continental climate with the predominance of maritime and continental air masses of eastern origin, to which are added the warm air masses crossing the Mediterranean Sea and some cold polar air masses. Sânnicolau Mare is connected to Romania's national road network through DN 6 and DN 59C, being also crossed by county road 59F. It is connected to the railway network through the CFR 218 Timișoara – Cenad highway, which connects the municipality of Timișoara to the west of Timiș county, at the border point with Hungary (Cenad).

The coat of arms of Sânnicolau Mare is shown in Figure 1.23.



Figure 1.23. *Coat of arms of Sânnicolau Mare*

In the Palaeolithic, Neolithic, Bronze, and Iron ages, the locality was a simple settlement, with a few houses in the Seliște area. During the period of the Dacians and the Romans, it was part of the fortress and town of Morisena (Barbu, 2015, 22-23), which fulfilled the role of the administrative centre of the Banat (Hațegan, 2006). Between 380-

453 AD, it kept being part of the Morisena Fortress, which served as the capital of the Huns, being the residence of Attila. From 840 to 907, it still belonged to the Morisena Fortress, the capital of Glad, Claudius, and Ahtum princes, respectively. The existence of this locality is because it was a defensive outpost of the fortress, with the Aranca river, the Galațca lake, and the marshes created by Aranca to the south, and the Zăbrani forest to the north. Between 907-1025, it developed territorially towards the north, through new civil and administrative constructions. In the “Royal Privileged Diplomas” of 1217 and 1256, the locality is referred to as Sân-Nicolau, after the name of the monastery there that was patronized by “St. Nicolae”. Later, it was the property of the Catholic bishopric of Cenad, a fact attested by the papal tithes from 1334. Starting in 1241, the fortress and the town came under Hungarian occupation, establishing an administrative centre for the Banat area. After the migration of Tatars, Mongols, and Cumans between 1300-1551, the Cenad fortress moved part of its duties to the town of Sânnicolau Mare, which, thus, became a fortress. This was because the locality thrived much better, at the intersection of the main north-south and east-west communication axes, on the European road Timișoara-Budapest-Vienna. After 1552, with the occupation of Banat by the Turks, they moved their prefectural residence to the citadel of Cenad, with a garrison in the locality, where they also had a janissary school. During the pashalik of Timișoara, an earthen fortification was built at Sânnicolau Mare near the civilian settlement, which was demolished in 1701, following the Peace of Karlowitz. After the passing of the Banat under the Habsburg administration, the locality saw an accelerated development, becoming in 1724, an administrative office, then a county subdivision residence. In 1787, it received the privilege of organizing fairs, extended in 1837 when it was allowed to organize a weekly market. During all this time, it experienced a special economic, demographic, and urban development. The town was colonized with Germans (Swabians). The “Lower Agricultural School” was built in 1799 by Count Cristofor Naco, Aromanian by origin, and the State Gymnasium was built in 1894. In 1751, following the order issued by the Imperial Court in Vienna, Baron Kempe changed and transformed the specific military government into a civil-provincial administration. In

these new circumstances, Banat was divided into 10 districts, of which Cenad and Sânnicolau Mare were also part. Due to the military importance of the Banat as a border province and the increase in revenues obtained from this province, the Habsburg authorities took a series of administrative, military, and cultural measures through the “Plan for the Modernization of the Banat.” To implement it, the Imperial House of Vienna decided to colonize the German population, which would contribute to a certain extent to the economic development of the province and the promotion of the Roman Catholic religion. Between 1910 and 1941, the locality was a municipality belonging to Torontal County, as well as a headquarters.

According to the census in 2021, the population of Sânnicolau Mare amounts to 10,627 inhabitants, of which most inhabitants are Romanians (68.04%), followed by Hungarians (4.74%), Bulgarians (2.76%), Serbians (2.37%), Roma (1.83%), and Germans (1, 53%). From a confessional point of view, most inhabitants are Orthodox (55.26%), followed by Roman Catholics (14.16%), Pentecostals (5.11%), Serbian Orthodox (1.82%), and Greek Catholics (1.46%).

The largest companies are the Austrian Delphi Packard Electric (electrical wiring for car components manufactured by international groups), and the Italian Zoppas Industries (electrical resistors).

The first Agricultural school in the country was established in Sânnicolau Mare. It now has a High School, a Technological High School, and two General schools. (Barna, 2009d, 95-100)

Currently, the following socio-cultural associative forms exist in the town: an Art and painting club; light music bands; Serbian, Romanian, German, and Hungarian folk-dance ensembles; the “Necuvântul” literary group of high school students; the Branch of deportees in Bărağan; the Branch of the League of Justice Against Corruption and Abuse in Romania; the branch of the Maltese House; the Children’s Palace; the German Forum; the Pro Bartok Association; the Serbian Band of Drummers; the Serbian Club; the Trans-frontier Pro Development Association; the War Veterans Branch.

Cultural spots in Sânnicolau Mare:

- *Houses of Culture*: in Sânnicolau Mare;
- *Libraries*: The Library;

Recreation facilities: a kart track; the hippodrome (400 seats); the Olympic pool; the Sports Hall;

Tourist spots:

- *Architecture:*

- The “Seliște” early medieval settlement, 1 km from the town;
- The “Viile” settlement from the Bronze Age, 500 m from the town.
- The Nakó Castle (1864) (see below) built by Count Nacu;
- The ruins of the Cistercian monastery in Igrîș, close to Sânnicolau Mare;

Nakó Castle

Built in: 1864

Architectural Style: Neoclassical

Features: initially – medieval tower, 99 rooms, 5,000-volume library, paintings, statues, sculpt furniture, rare China, documents

Headquarters of: the first agricultural school in Romania after WWI, a Legionnaire headquarters after 1941, a barracks-weapons depot, a tractor-drivers’ school, an agricultural school during 1953-1955, the Pioneers’ House since 190, the Béla Bartók Museum since 1981, a disco and computer club after December 1989; currently, House of Culture and the Museum of Sânnicolau Mare.



- *Churches:*

- The “Assumption” Serbian Church (1783-1787);
- The Roman Catholic Church (1824);
- The Romanian Orthodox Church (1898-1903);
- The Reformed Church (1913);

- *Crypts*: Of the Nákó family;
- *Memorial houses*: The “Bela Bartok” Memorial House;
- *Memorial plaques*:
 - Of Miklós Révai and of the Berta Public Hospital;
 - On the building of the former Agricultural School and on the wall of the house that stands in the place of the alleged native house of Béla Bartók;
- *Monuments*:
 - The Béla Bartók monument;
 - The bronze statue of Count Sándor Nákó;
 - The busts of Béla Bartók in front of the “Bela Bartok” Memorial House and of Mihai Eminescu (1925) in front of the City Hall;
 - The Commemorative stone on the site of Comorii (1881);
 - The Elisabeth’s memorial pillar;
 - The Monument to Soviet soldiers (courtyard of the Serbian Church and Chindărești Cemetery);
 - The Monument to the Heroes of the 1989 Revolution (in front of General School No. 1);
 - The Monument to the heroes of World War I (in the courtyard of the Orthodox Church);
 - The Monument to the Heroes of World War II (Mărășești Cemetery);
 - The obelisk of Miklós Révai;
 - The statue of Berta Gyergyánffy (wife of Kálmán Nákó);
 - The statue of St. John of Nepomuk (1757) in front of the Catholic Church;
 - The tombstone of Mihály Kovács;
- *Museums*:
 - The “Béla Bártok” Memorial Museum;
 - The Town Museum;
- *Tombs*: Of the Bartók family.

Important people born in Sânnicolau Mare (Szekernyés, 2013, 416-417):

- **Miklós Révai** (1750-1807), linguist, poet, teacher;

- **Sándor Nákó** (1785-1848), church builder, landowner, school founder;
- **Károly Bobor** (1792-1877), Chief Medical officer of Torontal County, expert in epidemiology, surgeon;
- **Kristóf Vilms Ádáms** (1805-1868), Roman Catholic parson, seminar teacher;
- **István Sámuel Aradi** Landshut (1806-1884), Head Physician, medicine writer, President of the Doctors' Society from Arad;
- **József Dollenz** (1809-1901), Canon, Dean of the Seminar, Roman Catholic parson, seminar teacher;
- **Kálmán Nákó** (1822-1902), landowner, Member of the Parliament, model farmer;
- **Lajos Töttössy** (1822-1883), criminologist, lawyer, Town counsellor;
- **Péter Heim** (1834-1904), ministerial counsellor, director general of post;
- **Guzstáv Bierbrunner** (1835-1907), ecclesiastical writer, local historian, Lutheran priest;
- **Károly Benkó** (1837-1893), architect, teacher;
- **László Kun** (1840-1908), Canon, Papal Prelate, Roman Catholic parson;
- **Laura Mátray** (1841-1904), actress;
- **Ödön Záray** Zadravátz (1843-?), pedagogy writer, school manager, teacher;
- **Viktor Győző Schreyer** (1846-1937), editor, local historian, poet;
- Baron **János Dreher** (1848-1939), printing press manager, Royal Councillor;
- **Emília Lungu-Puhallo** (1853-1932), journalist, teacher;
- **János Bari** (1858-1922), estate manager, agricultural writer;
- **Dezső Jeszenszky** (1864-1917), actor, theatre manager;
- **Aladár Jurkovics** (1867-1893), journalist, playwright, novel writer;
- **Géza Jeszenszky** (1867-1927), journalist, lawyer, politician;
- **Atanasie Lipovan** (1874-1947), choir conductor, composer, singer, teacher;

- **Béla Bartók** (1881-1945), Hungarian composer, pianist;
- **Ilonka Szelényi** (1881-1956), actress;
- **Emil Madarász** (1884-1962), journalist, poet, writer;
- **Ferenc Fenyves** (1885-1935), editor, journalist;
- **Géza Heim** (1888-1942), army officer, Brigadier General;
- **Ödön Makai** (1889-1937), lawyer;
- **Mária Xavéria Aubermann-Keresztes** (1890-1957), nun, teacher;
- **Tibor Halmay** (1894-1944), actor;
- **Nándor Kóra-Korber** (1897-1953), graphic artist, painter;
- **Imre Palló** (1904-1981), journalist, Member of the Parliament, politician;
- **Sándor Bisztray-Balku** (1905-1983), designer, inventor, mechanical engineer, mechanics writer;
- **Károly Szénássy** (1911-2000), orchestra conductor, violinist;
- **Elli Nikodemus** (1923-1989), book editor, translator;
- **Ion Hobana** (1931-2011), anthologist, author, literary critic, literary theorist, writer;
- **Francisc Bărâny** (1936-2016), doctor, Member of the Parliament;
- **Ioan Jebelean** (1943-2005), teacher of mathematics;
- **Hans Dama** (b. 1944), scientist and writer;
- **Gheorghe Funar** (b. 1949), economist, Member of the Parliament;
- **Octavian Andronic** (b. 1946), cartoonist, journalist;
- **Werner Kremm** (b. 1951), editor, publicist, translator;
- **Ioan Romoșan** (b. 1952), doctor, professor;
- **Anton Sterbling** (b. 1953), German sociologist;
- **Dusan Baiski** (b. 1955), publicist, writer.

Important people who lived and worked in Sânnicolau Mare:

- **Adolph Huebsch** (1830-1884), Hebrew scholar, rabbi.

1.9.1. Cenad

Cenad (German *Tschanad*; Hungarian *Nagycsanáád*; Latin *Chanadinum* < *Chanadin*; Serbo-Croatian *Čanad*, Чанад), the seat of the commune of the same name.

History:

- After the Roman conquest, the Roman fort Morisena ("on the Mureș River") existed on a very large area, including the localities of Cenad and Sânnicolau Mare, which appear together on the map of Europe from the 5th century.
- From 840 to 907, the Morisena fortress was also the capital of the princes Glad, Claudius, and Ahtum (who brought architects from Byzantium to build an Orthodox palace, a church, and a monastery).
- Stephen I (c. 975-1038) decided to send Chanadin (Christianized in Esztergom), a relative of the king, against Ahtum.
- Ahtum attacked Chanadin by surprise and forced him to retire to Canisa.
- Chanadin prayed to God and promised that, if he defeated Ahtum, he would build a monastery.
- Chanadin attacked Ahtum in the middle of the night, clashed with Ahtum's army and killed Ahtum.
- To reward Chanadin, King Stephen established a new county with the hero's name, under his leadership, and with the residence at Morisena, which also received the status of a royal fortress.
- Towards the end of the 13th century, the town started to bear the name Cenad.
- In 1030, King Stephen established the Diocese of Cenad led by St. Gerard, a Benedictine monk from Venice, who erected a church, founded a monastery dedicated to the Mother of God, and built the Cenad citadel on the site of the old Morisena citadel.
- Cenad was visited by different kings over time: Ladislaus IV (1262-1290) in 1278, Charles I (1288-1342) in 1322, Louis I

- (1326-1382) in 1366, Sigismund (1368-1437) between 1394-1436, and Ladislaus V (1440-1457) in 1457.
- John Hunyadi (1406-1456) was,, for a time prefect of Cenad County.
 - During the great Tatar invasion of 1241, Cenad was also destroyed, but it was rebuilt by Bishop Bulcs.
 - In 1459, Bishop Hangocsi started building fortifications.
 - In 1514, Gheorghe Doja conquered the fortress, ordered the massacre of the priests, demolished the church, and burned the houses.
 - Bishop Francisc Csaholyi rebuilt the fortress, so that in 1528-1529 it would be visited by King John.
 - In 1551, Cenad was occupied until 1698 by the Turks, who expelled all the Christians thus depopulating the town.
 - In 1596, the Tatars conquered Cenad.
 - In 1613, Cenad was taken by the Serbs, but Gabriel Bethlen recaptured it and handed it over to the Turks who stayed there until 1685.
 - After the peace of Karlovitz (1699), Cenad was demolished.
 - Under the Austrians, German colonization begins, and the first wave settled there in 1764-1765: thus, a new locality was practically established, German / Old Cenad, as opposed to Great / Serbian – two settlements that later merged into one entity.
 - In 1765, impoverished and indebted settlers from Alsace, Lorraine, etc., were brought by the Austrians.
 - In 1779, Cenad County was abolished and the commune became part of Torontal.
 - In 1858 it became the property of the Macedonian-Romanian Nako family, who built a castle there.
 - In 1848, the battles waged by Romanians and Serbs in the area against Hungarians and Germans during the revolution are mentioned.

Important people born in Cenad (Szekernyés, 2013, 408):

- **Joseph Nátly** (1801-1871), dictionary editor, poet, postmaster;

- **Carol / Károly Telbisz** (1853-1914), lawyer, mayor of Timișoara (1885-1914);
- **Gyula Gulyás** (1869-1900), writer;
- **Miklós Aubermann** (1874-1964), ecclesiastical writer, newspaper editor, Roman Catholic parson;
- **Antl Padányi-Frank** (1885-1973), pedagogical writer, school manager, teacher;
- **Elisabeth Schüssler Fiorenza** (b. 1938), Romanian-born German, Roman Catholic feminist theologian.

1.9.2. Morisena Monastery

Morisena Monastery (Figure 1.24) is a Romanian monastery in Cenad, on DN6 Timișoara – Sănnicolau Mare – Cenad, 75 km N of Timișoara.



Figure 1.24. Morisena Monastery

History:

- The origins of this monastic hearth go back to the distant 8th century, when the Banat passed from the rule of the Avar Khanate to that of the First Bulgarian Tsardom, and when there was a monastery of the Byzantine rite in the fortress on the shore of Mureș River, called Morisena, which would become, in the 9th-10th centuries, the residence of the Banat chieftains Glad and Ahtum.

- In 1002, the master Ahtum, newly baptized in Vidin according to the Byzantine rite, brings with him to Banat monks and orthodox priests, who laid the foundations of the first known monastery on Romanian territory having St. John as its protector and patron.
- After the conquest of this part of the Banat (1028), Stephen I (c. 975-1038) gave this fortress and the domain to Chanadin, his victorious general in the battles with Ahtum.
- In 1054, the monastery chose to remain faithful to the Constantinople patriarchate (i.e. the Orthodox church), to the great disappointment of the Roman Catholic Benedictine monks in the area who complain about this to the Hungarian king.
- Stephen I intervened and relocated the Orthodox monks to Orosłamos, in the Serbian Banat, while Morisena becomes an abbey, the seat of the first Roman Catholic bishopric founded by the new conquerors.
- In 2003, the re-establishment of the Cenad monastery was blessed.
- In 2005, the church was consecrated.

1.9.3. Egres / Igrîș Abbey

Igrîș Abbey (Hungarian *Egres*) was a monastery of Cistercian monks (see **2.2.1. Religious Orders Related to Freemasonry**) (Figure 1.25), which functioned in the Middle Ages in the Kingdom of Hungary, on today's territory of Sânpetru commune in Timiș County. The library of this monastery was the first documented library on the current territory of Romania.

History:

- During the reign of Géza II (1130-1162), the Cikádor Abbey was founded in Hungary.
- In 1179, Ana de Châtillon, the first wife of Béla III (1148-1196), originally from France, founded the abbey of Igrîș as a subsidiary abbey of the monastery of the Cistercian monks from Pontigny, being initially inhabited by monks who also came from France.



Figure 1.25. Coat of arms of the Cistercian Order

- There was the core of the first proper library on the current territory of Romania.
- The monks from Igrîș founded three subsidiary abbeys: in 1202, Cârța Abbey, in Țara Făgărașului, near Sibiu; in 1214, the Vérteskeresztúr Abbey in Hungary and Zam Abbey (this one, until 1784).
- Igrîș Monastery became the burial place of Andrew II (1177-1235), son of Béla III and Anne of Châtillon, founders of the monastery, as well as his wife, Yolanda de Courtenay (1200-1233), daughter of the Latin Emperor of Constantinople, Pierre d'Auxerre.
- In 1241, with the great Tatar invasion, the monastic settlement at Igrîș was besieged and destroyed, and the church and royal tombs were desecrated.
- In 1241, the great Tatar invasion forced numerous families from the surrounding villages to take refuge in the abbey, but the invaders massacred the entire population.
- After 1247, the monastery was rebuilt with royal support, but was again ruined during the Cuman uprising of 1279-1283.
- In 1357, it had only six monks.
- In 1500, it was closed.
- In 1526, it was destroyed by the Ottomans.

- In the 17th century, the village of Igrîș was deserted.
- The ruins of the monastery can be seen near the Igrîș commune, at the Săliște point about 9 km northwest of the village of Igrîș, partially covered by the protection dam of Mureș and the precinct of Canton 4 of the Romanian Water Company.
- In the abbey library there were works by classical authors from Antiquity, such as Cicero (106 BC-43 BC), Seneca (4 BC-65 AD), Suetonius (69-122), and Quintilian (35-100), but also books by medieval authors such as Gregory of Nazianzus (329-390), Anselm of Canterbury (1033/4-1109), Yvo of Chartres (1040-1115).
- At the beginning of the 19th century, the installations of a sawmill were found above the ruins.
- In 1819, the new town hall and the Orthodox church were built there with the spoils of the monastery.
- The ruins of an even older church were found beneath the Cistercian ruins.

Important people who have lived and worked in Sânnicolau

Mare:

- **Achtum** (early 11th century), ruler of Banat, with a decisive role in the beginnings of regional Christianity (he was baptised according to the Orthodox rite in Vidin), defeated by the betrayal of his army commander in 1028 – buried in Cenad;
- **Chanadin** (early 11th century), Ahtum's former commander-in-chief, who changed the name of the town to *Urbs Morisena* by royal order;
- **Gerard Sagredo** (980-1046), a Benedictine monk, bishop from 1035, killed in 1046 in Buda; in 1053, Andrew I of Hungary accepted that his body be taken to Cenad, where it remained until 1246 (see 4.3.1);
- **Ladislav IV of Hungary** (1262-1290) is killed in the battle with the Cumans and is buried in Cenad in the church of St. George;

- **Wenceslas I of Bohemia** (1205-1253) came to Cenad where he took two fingers from the relics of St. Gerard to Prague;
- Ludovic and his mother Elisabeta are at Cenad in 1365 in connection with the completion and beautification of Gerard's church and tomb;
- **Louis I of Hungary** (1326-1382) and his mother **Elisabeth of Poland** (1305-1380) came to Cenad in 1365 in connection with the completion and beautification of Gerard's church and tomb;
- **Revai Micloș**, linguist, language historian, who spent his childhood in Sânnicolau and Cenad with his uncle (the Catholic priest Sandor Pall), worshiping Cenad at the age of 19 in *Tscanadinum suis ruderibus Olim Morisena*;
- **Johan Graberldinger** (1783-1868), teacher, decorated with the cross for faithful service with crown in 1858;
- **Jozef Natly** (1801-1871), a graduate of the Piarist seminary in Szeged, works as a postmaster in several cities in Hungary;
- **Anton Minișan** (1849-1930), graduate of the agricultural school in Sânnicolau Mare and the preparatory school in Arad, choir conductor;
- **Carol Telbisz** (1853-1914), born in Cenad, public figure and the greatest mayor of Timișoara;
- **Jivco Disic** (1894-1965), Serbian poet;
- **Marcel Tolcea** (n. 1956), director of the Fine Arts Museum in Timișoara, Professor at the West University in Timișoara (see 4.3.1);
- **Josef Kopp**, local German poet from Cenad;
- **Ioan Hațegan**, scientific researcher, author of many historical works about Banat;
- **Liubomir Uncianschi**, the first doctor of hydro improvement engineering in Romania, the first researcher who created the first informational support irrigation program in collaboration with the Timisoara Polytechnic Institute, the Bucharest

Agronomic Institute, and the Romanian Academy of Sciences.

- **Dușan Baiszki**, writer, translator, journalist, editor of *Cenăzeanul* magazine;
- **Gheorghe Perian**, philologist, literary critic, and literary historian in Cluj-Napoca.



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CHAPTER

2.

FREEMASONRY:
DEFINITION, HISTORY,
ORGANISATION,
ANTI-FREEMASONRY,
PRECURSORS,
AND FREEMASONRY
IN ROMANIA,
TRANSYLVANIA,
AND BANAT



2.1. Defining Freemasonry

Freemasonry has been defined as:

- “The system and institutions of the Freemasons [members of an international order established for mutual help and fellowship, which holds elaborate secret ceremonies].” (*Oxford Languages*);
- “The teachings and practices of the fraternal (men-only) order of Free and Accepted Masons, the largest worldwide secret society – an oath-bound society, often devoted to fellowship, moral discipline and mutual assistance, that conceals at least some of its rituals, customs, or activities from the public (secret societies do not necessarily conceal their membership or existence).” (*Britannica*);
- “[...] a science, inasmuch as availing itself of the terms of [the art founded on the principles of geometry, and directed to the service and convenience of mankind], it inculcates the principles of the purest morality, though its lessons are for the most part veiled in allegory, and illustrated by symbols.” (Oliver, 1855, 114);
- “A beautiful system of morality, veiled in allegory, and illustrated by symbols.” (Hemming, in Mackey, 1869a, 159; 1869b);
- “[...] a science – a philosophy – a system of doctrines which is taught, in a manner peculiar to itself, by allegories and symbols.” (Clegg, 1921, 11);
- Masonry provides in a dramatic form and through a dramatic ceremony, a philosophy of human spiritual life and a sketch of the regeneration process (Wilmshurst, 1922/2014);
- “[...] a philosophy and a system of morality and ethics.” (Hoddapp, 2013, 13);

- “[...] whereas the majority of human institutions can be analysed in terms of what they do, Freemasonry defines itself by its lack of purpose; it is of no practical use and is happy just to serve those who serve it. It meets in order to meet. It is intransitive. It is an empty shell.” (Porset, 2014, 123);
- “[...] a sect” (Livernette, 2017);
- “[...] an art, useful and extensive, which comprehends within its circle every branch of useful knowledge and learning, and stamps an indelible mark of preeminence on its genuine professors, which neither chance, power, nor fortune can bestow.” (Preston, in *Masonic Dictionary*).

According to Hoddapp (2013, 13-14), there are a few points – what it is and what it is not – that make Freemasonry different from other organisations:

- “Freemasonry is a fraternity of men, bound together by oaths, based on the medieval stonemason craft guilds.
- Masonic laws, rules, legends, and customs are based on the Ancient Charges, the rules of those craft guilds.
- Freemasonry teaches lessons of social and moral virtues based on symbolism of the tools – the Twenty-four Inch Gauge, the Common Gavel, and the Chisel of the First Degree; the Square, Level and Plumb Rule of the Second Degree; the Skirret, Pencil, and Compasses of the Third Degree” (Boucher, 2006, 17-37) – “and language of the ancient building trade, using the building of a structure as a symbol for the building of character in men.” (Waite, 1911; Leadbeater, 1926)
- “Masons are obliged to practice brotherly love, mutual assistance, equality, secrecy, and trust between each other.
- Masons have secret methods of recognizing each other, such as hand-shakes, signs, and passwords.” (Waite, 1911; Leadbeater, 1926)
- “Masons meet in lodges that are governed by a Master and assisted by Wardens, where petitioners who are found to be morally and mentally qualified are admitted using secret ritual ceremonies based on the legends of the ancient guilds.” (Waite, 1911; Leadbeater, 1926)

- “Freemasonry is not a religion, and it has no religious dogma that it forces its members to accept. Masons must simply believe in the existence of a Supreme Being, whatever they conceive that deity to be. Their personal beliefs are just that: personal.
- Freemasonry is not a science, but it does teach its members to value learning and experience. It encourages Masons to think but does not tell them what to think.
- Freemasonry teaches Masons to be tolerant of the beliefs of others and to regard each man as their equal, deserving both their respect and their assistance.”

2.2. History of Freemasonry

The history of Freemasonry has been viewed and reviewed by tens and tens of authors such as Findel (1866), Macoy (1870), Lewis (1872), A. M. X. (1885), Mackey, 1906; Bord (1908), Ronayne (1923), Stevenson (2005), Wallace-Murphy (2008), Bertrand (2009), Önerfors & Sommer (2009), Berman (2010), Porset (2014), Snoek & Bogdan (2014), and Ștefănescu (2022).

Freemasonry spread by the advance of the British Empire (which used to comprise the colonies, dominions, mandates, protectorates, and other territories administered / ruled by the United Kingdom and its predecessor states), remaining very popular in the British Isles (a group of islands in the North Atlantic Ocean consisting of the islands of Great Britain, the Inner and Outer Hebrides, Ireland, the Isle of Man, the Northern Isles, and other over 6,000 smaller islands) and in other countries that used to be originally within the empire. Current estimates of the worldwide membership of Freemasonry range from about 2,000,000 to more than 6,000,000.

Freemasonry evolved from the *guilds* (“medieval associations of craftsmen or merchants, often having considerable power” – *Oxford Languages*) of stonemasons and cathedral builders of the *Middle Ages* – “the period of European history from the fall of the Roman Empire in the West (5th century) to the fall of Constantinople (1453), or, more narrowly, from c. 1000 to 1453” (*Oxford Languages*). To bolster the

declining membership caused by the decline of cathedral building, some lodges of operative / working masons began to accept honorary members. (Ralls, 2008, 48-51) In 1717, the first *Grand Lodge* – an association of lodges – was founded in *England* (a country that is part of the United Kingdom).

From its very inception, Freemasonry has encountered opposition from organized religion, especially from the *Roman Catholic Church* (“the part of the Christian Church which acknowledges the Pope as its head, especially as it has developed since the Reformation [a 16th-century movement for the reform of abuses in the Roman Church ending in the establishment of the Reformed and Protestant Churches]” – *Oxford Languages*), and from various states. Though it contains many of the elements of a religion, Freemasonry is not a religious institution, but its teachings enjoin:

- *Morality* (“a particular system of values and principles of conduct” – *Oxford Languages*);
- *Charity* (“the voluntary giving of help, typically in the form of money, to those in need” – *Oxford Languages*);
- *Obedience to the law of the land* (i.e., to God and to the government, because He has put the government there);
- *Belief in the existence of a Supreme Being and in the immortality of the soul* (“the belief that the soul survives the death of the body and continues to exist” – *Bible Navigator*).

In practice, some lodges have been charged with prejudice against Catholics, Jews, and non-whites, but there have been also cases in which Jews and Masons were accused of Jewish-Masonic or Judeo-Bolshevik-Masonry conspiracy (see **1.4. Anti-freemasonry / Anti-masonism**).

Freemasonry has attracted *Protestants* (“members or followers of any of the Western Christian Churches that are separate from the Roman Catholic Church in accordance with the principles of the Reformation, including the Baptist, Presbyterian, and Lutheran Churches” – *Oxford Languages*) in the Anglo-Saxon countries and those who question *Christian dogma* (“a set of theological beliefs and doctrines that are considered to be divinely revealed and authoritative” – *Oxford Languages*) or who oppose the *clergy* (“the body of all people

ordained for religious duties, especially in the Christian Church” – *Oxford Languages*) in Latin countries. Modern French tradition – *Co-Freemasonry* or *Le Droit Humain* (19th century) – no longer discriminates women and men.

In most lodges of most countries, Freemasons are divided into three major degrees:

- *Entered apprentice* – the first degree of Freemasonry;
- *Fellow craft* – the first degree of Freemasonry;
- *Master mason* “a fully qualified Freemason” (*Oxford Languages*) – the third degree of Freemasonry.

In many lodges there are, sometimes, as many as 1,000 degrees superimposed on the three major divisions, but these organizational features are not uniform from country to country.

Apart from the main bodies of Freemasonry rooted in the British tradition, there are several appendant groups that are primarily recreational / social in character: they have no official standing in Freemasonry but they draw their membership from the higher degrees of the society. Thus, according to Pinca (2014, 1), the Masonic secret society „Constituția” from Lugoj (Timiș County, Romania), was rather a “masonic society” than a Masonic Lodge because it shared all the characteristics of the secret societies of the first half of the 19th century (involved in the events such as Eteria, 1848 Societies, the Carbonari Society in Italy of Giuseppe Mazzini which had an internal structure similar to Freemasonry), their activity being in most cases inspired by the ideology of the French Revolution of 1789. Obviously, the ideologies of these organizations had different nuances depending on the specifics of the states in which they operated. In France, for example, a country that achieved its territorial unity, the revolutionary demands were of a political and social nature, in the countries that had not achieved the ideal of national union (Italy and Germany), the demands were unitary, national, political, and social. For the peoples that were part of the various empires, the demands were national, liberation, political and social. (Dobrescu, 1997)

Some of the lodges developed modern *symbolic* / *speculative Freemasonry* (“the application of the principles of operative Freemasonry for moral and intellectual development” – *Operative*

Masons vs. Speculative Masons...), which adopted, particularly in the 17th and 18th centuries, the rites, and trappings of ancient *religious orders* and of *chivalric / equestrian / knighthood orders* (Dachez, 1999; Dalea, 2014, 2023).

2.2.1. Religious Orders Related to Freemasonry

Religious orders are “In Christianity, groups of men or women who live under religious vows” (*Dictionary.com*).

Are **monastic / religious orders**: the *Benedictines* (6th century), the *Camaldolese* (1025), the *Carthusians* (1084), the **Cistercians** (1098), the *Trappists* (1098), the *Order of St. Paul the First Hermit* or the *Pauline Fathers* (1215), and the *Hieronymits* (14th century).

The first **Catholic religious orders** began as early as the 500s, with the *Order of St. Benedict*, but the most prominent began several centuries later: the *Poor Ladies* (1212), the *English Benedictine Congregation* (1216), the *Benedictine communities connected to Cluny Abbey*, the ***Benedictine reform movement of Cistercians***, and the *Norbertine Order of Premonstratensians* (1221) – all of them confederations of independent abbeys and priories unified through a leadership structure connected to permanent establishments.

The **Cistercians** are in thirteen “congregations,” each headed by an “abbot general / president,” but do not use the title of “abbot primate.” Abbot Alberic of Cîteaux (d. 1109) returned the community to the original Benedictine ideal of manual work and prayer, dedicated to the ideal of charity and self-sustenance. He was followed by abbot Stephen Harding who framed the original version of the Cistercian “Constitution” or regulations – the *Carta Caritatis* (E *Charter of Charity*) – revised on several occasions to meet contemporary needs, but emphasising a simple life of work, love, prayer, and self-denial. This document governed the relations between the various houses of the Cistercian order, and exercised a great influence also upon the future course of western monachism and Freemasonry, a compromise between the primitive Benedictine system (in which each abbey was autonomous and isolated) and the complete centralization of Cluny, whose abbot was the only true superior in the entire Order. The Cistercian order maintained the independent organic life of the individual

houses: each abbey had its own abbot elected by its own monks, its own community belonging to itself and not to the order, in general, and its own property and finances administered without outside interference – features common to **Freemasonry**. Just like all the abbeys were subjected to the Gernal Chapter (the constitutional body which exercised vigilance over the Order), Masonic lodges are supervised by a *Grand Lodge / Orient*.

The monasteries of **Morisena** (see 1.9.2. **Morisena Monastery**) and **Igriș** (see 1.9.3. **Egres / Igriș Abbey**) were Cistercian.

2.2.2. Chivalric / Equestrian / Knighthood Orders Related to Freemasonry

Chivalric / equestrian / knighthood orders are “orders of knights inspired by the original Catholic military orders of the Crusades (c. 1099-1291) paired with medieval concepts of ideals of chivalry” (*Order of chivalry*).

Military orders can be categorised into:

- **Military-monastic orders** (c. 1100-1291), beginning with the *Order of St. John of Jerusalem*;
- **Monarchical orders** (c. 1330 - c. 1470), which became *de facto* honours during the shift from *feudalism* (“the dominant social system in medieval Europe, in which the nobility held lands from the Crown in exchange for military service, and vassals were in turn tenants of the nobles, while the peasants (villeins or serfs) were obliged to live on their lord’s land and give him homage, labour, and a share of the produce, notionally in exchange for military protection” – *Oxford Languages*) to *absolutism* (“a political system in which a single ruler, group, or political party has complete power over a country” – *Cambridge Dictionary*):
 - The **Order of St. George**, founded by *Charles I of Hungary* (1288-1342) in 1325: **Charles I of Hungary** (see 4.3.1) was a member of this order;
 - The **Order of the Dragon**, founded by *Sigismund of Luxembourg* (1368-1437) as *king of Hungary and Croatia*

in 1408, a leading military and political figure in Central and Southeastern Europe during the 15th century: **Sigismund of Luxembourg** (see 4.3.1) and **John Hunyadi** (see 4.3.2) were members of this order;

- **Honorific orders** (c. 1580-present), beginning with the *Order of St. Stephen*, the *Order of the Holy Spirit*, the *Order of St. Louis* – a proper orders of merit.

The **Order of St. George** (the first secular chivalric order in the world) was founded by *Charles I of Hungary* (1288-1342) in 1325/6 as the *Fraternal Society of Knighthood of St George*. The order achieved great success during the reign of Louis I of Hungary (1326-1382). Though the *Fraternal Society of Knighthood of St George* was a political and honorary body, Charles I infused the ideals of chivalry into it, promoting them among the lesser nobles of his kingdom and implementing the classic symbol of chivalry, the knights' tournament, in Hungarian festivals of chivalry. The order's motto was "In truth I am just to this fraternal society."

The **Order of the Dragon** – Latin *Societas Draconistarum* ("Society of Draconists") – was a monarchical chivalric order founded by *Sigismund of Luxembourg* (1368-1437) as *king of Hungary and Croatia* in 1408, modelled after the earlier Hungarian monarchical *Order of St. George* founded by *Charles I of Hungary* (1288-1342) in 1325. It was fashioned after the military orders of the *Crusades* ("medieval military expeditions made by Europeans to recover the Holy Land from the Muslims in the 11th, 12th, and 13th centuries" – *Oxford Languages*). Therefore, it required its members to defend the *Cross* (the Christian religion) and fight the enemies of *Christianity* ("the religion based on the person and teachings of Jesus Christ, or its beliefs and practices" – *Oxford Languages*), i.e., the Ottoman Empire; to defend Hungarian monarchy from foreign and domestic enemies; and to defend the Catholic Church from heretics, non-Catholics (Serbian and Wallachian Orthodox rulers), and pagans. Although its importance declined in Western Europe after Sigismund of Luxembourg's death in 1437, it continued to play a role in Hungary and Romania, which suffered because of the Ottomans' incursions. *Vlad II* or *Vlad Dracul* (1395-1447), Voivode of Wallachia, the father of *Vlad III* or *Vlad the Impaler* (128/31-1476/77), took his name from the *Order of the Dragon*.

The orders that have influenced Freemasonry are distinct, separate organizations. Since at least the 18th century, **Freemasonry** has incorporated symbols and rituals of several medieval military orders in several **appendant bodies of Freemasonry**, or **Concordant / Masonic bodies**, or **Masonic bodies / orders** (Mâșu, 2007):

- The **Order of Malta** (derived from the *Sovereign Military Order of Malta*), featuring prominently in the *York Rite* (one of several rites of **Freemasonry**);
- The **Order of the Temple** (derived from the Knights Templar) featuring prominently in the *York Rite* (Mollier, 2014; Pierrat, 2021);
- The **Red Cross of Constantine** (derived from the *Sacred Military Constantinian Order of St. George*) (Hall, 1928), which fathered Rosicrucian Masonic organisations in England (1865/1866), Canada (1876, Greece (1880), U.S.A. (1908), Romania (2005) (Mâșu, 2007, 157-168, 207-236; Pierrat, 2021).

According to Dobrescu (2003, 9-15) and Mâșu (2007, 133-133), the following were *Knights Templar*, *famous Rosicrucians*, *operative Freemasons*, and *Illuminati Freemasons*:

- **Vitruvius** (c. 80-70 BC- c. 15 BC), Roman architect and engineer, operative Freemason;
- **Apollodorus of Damascus** (60-125), architect and engineer from Roman Syria, operative Freemason;
- **Charles Martel** (c. 688-741), Frankish military and political leader, operative Freemason;
- **Hugues de Payens** (1070-1136), co-founder and first Grand Master of the Knights Templar;
- **Christian Rozenkreu(t)z** (?), legendary, possibly allegorical founder of the Rosicrucian Order;
- **Albertus Magnus** (c. 1200-1280), bishop, German Dominican friar, philosopher, scientist, Rosicrucian;
- **Roger Bacon** (1219/1220-1292), medieval English philosopher and Franciscan friar, Rosicrucian;
- **Dante Alighieri** (c. 1265-1321), Italian philosopher, writer, Rosicrucian;

- **Sandro Botticelli** (c. 1445-1510), Italian painter of the Early Renaissance, Knight Templar;
- **Jean Reuchlin** (1455-1522), German Catholic humanist and a scholar of Greek and Hebrew, Rosicrucian;
- **Albrecht Dürer** (1471-1528), German painter, printmaker, theorist of German Renaissance, operative Freemason;
- **Michelangelo di Lodovico Buonarroti Simoni** (1475-1564), Italian architect, painter, sculptor, Rosicrucian;
- **Sir Thomas More** (1478-1535), English author, judge, lawyer, social philosopher, Renaissance humanist, statesman, operative Freemason;
- **François Rabelais** (1483/1494-1553), French prose writer, Freemason;
- **Heinrich Cornelius Agrippa** (1486-1535), German Renaissance knight, legal scholar, occult writer, physician, soldier, theologian, Rosicrucian;
- **Paracelsus** (c. 1493-1541), Swiss alchemist, lay theologian, philosopher, physician, Rosicrucian;
- **Giordano Bruno** (1548-1600), Italian cosmological theorist, esotericist, philosopher, poet, Rosicrucian;
- **Heinrich Khunrath** (1560-1605), German alchemist, hermetic philosopher, physician, Rosicrucian;
- **Francis Bacon** (1561-1626), English philosopher, statesman, Rosicrucian;
- **Michael Maier** (1568-1622), German alchemist, amateur composer, epigrammatist, physician, Rosicrucian;
- **Tommaso Campanella** (1568-1639), Italian astrologer, Dominican friar, philosopher, poet, theologian, Rosicrucian;
- **Robert Fludd** (1574-1637), English Paracelsian physician, Rosicrucian;
- **Jacob Boehme** (1575-1624), German Christian mystic, Lutheran Protestant theologian, philosopher, Rosicrucian;
- **Johann Valentin Andrea** (1586-1654), German theologian, Rosicrucian;
- **Jean Amos Comenius** (1592-1670), Moravian pedagogue, philosopher, theologian, Rosicrucian;

- **René Descartes** (1596-1650), French, mathematician, philosopher, scientist, Rosicrucian;
- **Elias Ashmole** (1617-1692), English antiquary, astrologer, officer of arms, politician, student of alchemy, operative Freemason;
- **Robert Boyle** (1627-1691), Anglo-Irish alchemist, chemist, inventor, natural philosopher, physicist, Rosicrucian;
- **Sir Christopher Wren** (1632-1723), English architect, astronomer, mathematician, physicist, last Grand Master of operative Freemasonry;
- **Sir Isaac Newton** (1642-1725/1727), English alchemist, astronomer, author, mathematician, natural philosopher, physicist, theologian, Rosicrucian;
- **Jean-Baptiste le Rond d'Alembert** (1717-1783), French mathematician, music theorist, philosopher, physicist, Rosicrucian;
- **Giacomo Girolamo Casanova** (1725-1798), Italian adventurer and author from the Republic of Venice, Rosicrucian;
- **Giuseppe Balsamo**, alias **Count Alessandro di Cagliostro** (1743-1795), Italian occultist, founder of Egyptian Freemasonry;
- **Johann Adam Weishaupt** (1748-1830), German philosopher, professor of civil law and canon law, founder of the Illuminati.

2.3. Organisation of Freemasonry

A **lodge** (“the body of members of a branch of an organization and especially a fraternal organization” – *Merriam-Webster*) is the basic, local organisational unit of Freemasonry. Private lodges are usually supervised at the regional level (nation, province, or state) by a *Grand Lodge / Orient* (“the chief lodge in a major division of lodges of Freemasons and some other fraternal orders” – *Merriam-Webster*). There is no international, worldwide Grand Lodge / Orient to supervise all of Freemasonry: this means that each Grand Lodge / Orient is independent, and they do not necessarily recognise each other as legitimate.

A lodge meets regularly and conducts the usual formal business of any small organization:

- Appoint officers and take their reports;
- Approve *minutes* (“brief notes of summary or recommendation; drafts / memoranda; official records of the proceedings of a meeting” – *Merriam-Webster*);
- Consider annual accounts, bills, and correspondence;
- Elect new members;
- Hold a *formal dinner* (where all food is served from the kitchen, lodge members are required to dress formally, lodge members do not handle serving platters or pass dishes, serving dishes and utensils are not placed on the table, and the menu offers high-quality foods such as seafood and specialty meats,) or *festive board*, sometimes involving toasting and song;
- Install the Master of the Lodge (valued as a separate rank with its own secrets and distinctive title and attributes) and his appointed or elected officers;
- Organise social and charitable events;
- Perform a ceremony to confer a *Masonic degree* (*entered apprentice, fellow craft, or master mason*);
- Receive a lecture on some aspect of Masonic history or ritual.

The greater part of a Masonic ritual consists of degree ceremonies, during which the candidates are progressively *initiated* into Freemasonry: first in the degree of **Entered apprentice**, then *passed* to the degree of **Fellowcraft**, and then *raised* to the degree of **Master Mason**.



In each of these ceremonies, the candidate:

- Must first take the new obligations of the degree;

- Is entrusted with secret knowledge confined to his new rank including:
 - Grips;
 - Handshakes;
 - Passwords;
 - Signs.

Entered Apprentice:

- Duegard of an Entered Apprentice;
- Sign of an Entered Apprentice;
- “Boaz” – grip of an Entered Apprentice (handshake).

Fellowcraft:

- Duegard of the Fellow Craft;
- Sign of a Fellow Craft;
- “Shibboleth” – pass grip of a Fellow Craft (handshake);
- “Jachin” – real grip of a Fellow Craft (handshake).

Master Mason:

- Duegard of a Master Mason;
- Sign of a Master Mason;
- “Tubalcain” – pass grip of a Master Mason (handshake);
- “Mac Benac” – real grip of a Master Mason (handshake).
- The five points of fellowship;
- Grand hailing sign of distress.

*(Secret Masonic Handshakes, Passwords, Grips and Signs
of Blue Lodge Masonry; Mackey, 1897)*

Most Lodges have social functions, allowing members, their partners, and non-Masonic guests to meet openly, coupling with these events the discharge of collective obligation to contribute to charity for the relief of need in many fields, such as education, health, and old age in:

- Annual dues (“an obligatory payment; a fee” - *Oxford Languages*);
 - Fundraising events (“[events] seeking to generate financial support for a charity, cause, or other enterprise” – *Oxford Languages*);
 - Grand Lodges.

- Lodges;
- Subscriptions (“advance payments made to receive or participate in something” – *Oxford Languages*).

There are *local* and *non-local lodges*:

- **Local lodges:**
 - Have the sole right to elect their own candidates for initiation as Masons or admission as joining Masons;
 - Have exclusive rights over residents local to their premises.
- **Non-local lodges** are lodges where:
 - Masons meet for wider or narrower purposes, such as in association with some business, college, hobby, Masonic research, profession, regiment, or sport;
 - Masons are entitled to explore Masonry further through other degrees.

There is much diversity and little consistency in Freemasonry (variable layout of the meeting room, number of officers present, wording of the ritual, etc.) from jurisdiction to jurisdiction because:

- Each Masonic jurisdiction is independent and sets its own rules and procedures;
- Grand Lodges have limited jurisdiction over their constituent member Lodges, which are, ultimately, private clubs.

Every Masonic Lodge has officers that are elected or appointed annually, but their offices may vary from lodge to lodge:

- A Master;
- Two Wardens;
- A treasurer;
- A secretary;
- A Tyler (“outer guard, outside the door of a working Lodge, who may be paid to secure its privacy).

No matter the differences, each Masonic Lodge exists and operates according to ancient principles known as the *Landmarks of Freemasonry*, of which the most recognized are the core principles of **brotherly love, relief, and truth**.

2.4. Anti-Freemasonry / Anti-Masonism

According to Moșneanu (2020, 1), **anti-freemasonry** or **anti-masonism** was “a political, religious and social phenomenon that manifests itself through a set of adverse reactions to freemasonry” and that went hand in hand with the evolution of Freemasonry. That is why this phenomenon also had two distinct periods (*idem*):

- The operative masonry period;
- The period of speculative freemasonry, marked by the “pretence” that Europe has gone through in the modern and contemporary era and by the fear caused by the reaction to something unknown:
 - The period that began in the first decades of the 18th century, immediately after the transition from operative to speculative masonry (1720);
 - The beginning of the French revolution at the end of the 18th century, which spanned the entire 19th century;
 - The period that has been confused with the first half of the 20th century, which is the fruit of the allegations of fascist, national-socialist or right-wing extremists.

The anti-Masonic attitudes – whose most important instrument of propagation was the press – had *internal* and *external causes* (*ibidem*, 1-2):

- *Internal causes*:
 - The “state of mind” created by those who left or were expelled from Freemasonry for third reasons and who created a false image of this association out of a desire to take revenge;
 - The “failures” of some Freemasons who did not respect the Freemasonic Constitution or the laws of the country, and whose actions (mostly specific) were extrapolated to the macro level and created a stamp on the entire association;
- *External causes*:
 - The idea of creating an image of an association about which not much is known and of fighting against it, which

makes someone the defender of the people and brings them (popularity, votes, etc.).

In Romania, anti-freemasonry reached its peak in the 1930s, when it became a political and social ideology as a component of the doctrines of nationalist-extremist and right-wing political parties. The essence of anti-Masonic ideas can be reduced to just a few ideas constantly popularized in the Romanian press until 1937 (when Freemasonry was banned) (*ibidem*, 3):

- The idea of Jewish-Masonic or Jewish-Masonic conspiracy;
- The idea that Freemasonry itself is an anti-Christian and anti-national revolutionary criminal sect;
- The idea that Freemasonry is secret – so it has something to hide and is against people;
- The Judeo-Bolshevik-Masonry idea - associated with communism.

The promoters of anti-freemasonry were of three categories (*ibidem*, 3-4):

- *Anti-freemason ideologues*, who “concretely formulated and argued the anti-masonic ideas, declared themselves representatives and defenders of the people and of Romanian Christianity and are the ones who took the ideas universally, abstracted them and contextually adapted them in their writings”: N. Paulescu, I. C. Cătuneanu, C. Z. Codreanu, I. G. Savin, and N. Crainic;
- *Facilitators of anti-freemasonry*, who prepared a favourable ground for the development of the current: A. C. Cuza;
- *“Ambassadors” of anti-freemasonry*, who organized conferences and published articles and brochures: T. Petrescu, Gh. A. Cuza and G. Pascu.

The most important publication against Freemasonry (that is, “Judeo-Masonry”) was the Anti-Judeo-Masonic Bulletin, the press organ of the Judeo-Masonic Research Institute, published monthly between 1930-1939 (Moșneanu, 2021, 3). Among the themes addressed for attacks on Freemasonry are (*ibidem*, 5):

- The unmasking of some Romanian authors who were favourable to Freemasonry and the publications that housed their writings;

- The unmasking of international intergovernmental organizations that were suspected of being the fruit of the hidden plans of the Judeo-Masonic world occult;
- The popularization and promotion through reviews of works published abroad with anti-Freemasonic content;
- Unmasking the “Judaization” of Romanian cultural institutions through Freemasonry;
- The unmasking of the “Jewish secret organization and its tool, Freemasonry” through the study of internal documents stolen from its lodges;
- Demonstrating the fact that the multi-ethnicity and confessional diversity within the lodges show that Freemasonry is anti-Romanian;
- The demonstration that Freemasonry through its doctrine is anti-Christian and, above all, is against the church.
- The debunking of some left-wing newspapers accused of being of Judeo-Masonic origin.

The anti-freemasonic writings had a pronounced manipulative tone, the “evidence” invoked by the authors was the fruit of imagination resulting from truncated information, many of the conclusions of such authors were formulated based on information taken out of context and, not infrequently, such conclusions had nothing to do with the information and statements made. (Anisescu, 2018)

Cătuneanu’s articles published between 1926 and 1931 have recently (no year of publication mentioned) been re-published by ANTET XX PRESS under the title “In the Face of Danger: Judeo-Masonry abolishes Romania”.

Oliver (1855, 20-21) noted, in his *Dictionary of Symbolic Masonry*, that “Anti-masonry was converted into a watch-word about the year 1830, for political purposes, and to render the cry more imposing, and more successful, it was alleged that the Fraternity had murdered a man of the name of Morgan in 1826 for disclosing the secret. [...] where is this great anti-masonic party now? The excitement continued a few years, the hollowness of its principles became apparent, and it suddenly disappeared like a passing cloud, leaving behind it nothing but public shame and contempt.”

2.5. Precursors of Freemasonry

According to experts, there is no founder, founding date, or canonical form of Freemasonry. What is known is that, at the beginning of the 17th century, it seems that there were already two distinct forms of Freemasonry, i.e., one in Scotland and one in England; and that, at the middle of the 18th century, another form of Freemasonry appeared in Ireland, and that there were already three forms of Freemasonry in England: the “*Premier*” *Grand Lodge*, or “*Moderns*”; the “*Athol*” *Grand Lodge*, or “*Antients*”; the “*Harodim*”, the “*Grand Lodge of All England*, held at York”, etc.

In Transylvania and Banat, **guilds**, **orders of chivalry**, **Rosicrucianism**, and **Enlightenment** paved the way for Freemason activities (Figure 2.1).



Figure 2.1. Contribution of guilds, orders of chivalry, esoterism, and Enlightenment to the development of Freemasonry in Transylvania and Banat

Guilds, “medieval associations of craftsmen and merchants” (*Oxford Languages*), were economically and politically powerful organisations all over Europe, including Transylvania. The earliest **guilds** were a cross between a *cartel* (“an association of manufacturers or suppliers with the purpose of maintaining prices at a high level and restricting competition” – *Oxford Languages*), a *secret society* (“an organization whose members are sworn to secrecy about its activities” – *Oxford Languages*), and a trades union (“an organized association of workers in a trade, group of trades, or profession, formed to protect and further their rights and interests; a labor union” – *Oxford Languages*) (“secret because certain methods and other tricks of the trade could only be passed from member to member”). The **guilds** in Transylvania and Banat were dominated by the Saxons and structured along lines

like **guilds** elsewhere in Central Europe. In the 14th century, there were 19 guilds in Transylvania and Banat; by the late 18th century, their number had doubled. These **guilds**, like their European sisters, built towers named after them, that served as nominal headquarters and sometimes even as workshop space in times of peace, and became advance warning station, bastion, and lookout, with a minimum complement of between 4-6 guild members on guard at any one time in times of war; determined both how their goods should be traded and to whom; enjoyed generous tax benefits; established local and, sometimes, regional monopolies; influenced the workings of local government to further the interests of their members; protected their members who were all Freemen; protected the interests of their members; set and maintained standards of quality; were favoured; were required to help with the city's defence when under attack or threatened by invasion; were wealthy; and worked to maintain stable prices. The **guilds** "controlled professional development by instituting a system of progression" in which each category had its own requirements, privileges, and level of remuneration: **Apprentice**, **Craftsman**, **Journeyman**, **Master**, and **Grandmaster**.

Orders of Chivalry. The history of Orders of Chivalry (an *order* is "a society of knights bound by a common rule of life and having a combined military and monastic character" – *Oxford Languages*) has been divided into three periods: 1100-1291 – **military-monastic orders**; 1335-1470 – **monarchical orders**; 1560-present – **honorific orders**. Two **monarchical chivalric orders** were active in the 14th and 15th centuries in Transylvania and Banat: the **Order of St. George** (See ...) and the **Order of the Dragon** (See ...). The political class in Transylvania and Banat was receptive of organizational forms specific to these two European orders of chivalry.

Esoteric (Rosicrucian) Influences. A **Rosicrucian** was "a member of a secretive 17th- and 18th-century society devoted to the study of metaphysical, mystical, and alchemical lore." (*Oxford Languages*). It is said that "an anonymous pamphlet of 1614 about a mythical 15th-century knight called Christian Rosenkreuz launched the

movement called **Rosicrucianism**.” (De Quincey, 1886) This spiritual and cultural movement was about the existence of a hitherto unknown esoteric order, which made seeking its knowledge attractive to many. The ***Societas Rosicruciana in Anglia*** (English *Rosicrucian Society in England*) has been a Rosicrucian order which has limited its membership to Christian Master Masons. The order was founded in Scotland, in 1866, but now exists in Canada, England, France, Ireland, Portugal, Romania, Scotland, and the U.S.A. The mysterious doctrine of **Rosicrucianism** is “built on esoteric truths of the ancient past. These esoteric truths are concealed from the average man, and provide insight into nature, the physical universe, and the spiritual realm.” Its manifestos – that clearly combine references to *alchemy* (“the medieval forerunner of chemistry, based on the supposed transformation of matter; [...] concerned particularly with attempts to convert base metals into gold or to find a universal elixir” – *Oxford Languages*), *Christian mysticism* (“mystical practices and theory within Christianity” – *Oxford Languages*), *hermeticism* (“ancient occult tradition encompassing alchemy, astrology, and theosophy” – *Oxford Languages*), and *Kabbalah* (“the ancient Jewish tradition of mystical interpretation of the Bible, first transmitted orally and using esoteric methods, including ciphers” – *Oxford Languages*) – “heralded a ‘universal reformation of mankind’ through a science allegedly kept secret for decades until the intellectual climate might receive it.” (Sălăgean, 2018) Transylvania became part of the hermetic tradition and of the transmission of initiatic light due to personalities such as *Melchior Cibin(i)ensis*, a Hungarian alchemical writer from Sibiu, active in the first half of the 16th century; “*Michael Sendivogius* (1566-1636), a Polish alchemist, medical doctor, and philosopher involved in diplomatic negotiations regarding Transylvania and Moldavia; and *Gabriel Bethlen* (1580-1629), Prince of Transylvania (1613-1629)” with allegedly Rosicrucian connections, who impacted domestic education, military, politics, and religion. Historian Nicolae Iorga highlights the fact that the Masonic ideas of the period 1778 remained linked to the activity of the Romanian Orthodox Archimandrite Gherasim Mârzescu, the mentor of the Serbian historian born in Ciacova, Dimitrije “Dositej” Obradović (1739-1811), also considered a Freemason by some Banat researchers (Iorga, 1928;

Panaiteescu, 1928). Archimandrite Gherasim supported all the costs for the French translation into Romanian of the work of abbot Préaux, “The mysteries of Freemasonry,” published in 1778 in Amsterdam (Bianu *et al.*, 1907). The ideologies derived from the spirit of the Reformation (“a 16th-century movement for the reform of abuses in the Roman Catholic Church ending in the establishment of the Reformed and Protestant Churches” – *Oxford Languages*) and from Western esoteric tradition facilitated familiarisation with the ideological principles and landmarks of Freemasonry.

Enlightenment. Masons were dedicated to the Enlightenment (“a European intellectual movement of the late 17th and 18th centuries emphasizing reason and individualism rather than tradition, heavily influenced by 17th-century philosophers such as Descartes, Locke, and Newton, and [whose] prominent exponents include Kant, Goethe, Voltaire, Rousseau, and Adam Smith” – *Oxford Languages*) principles of brotherhood, rationality, and reason. The early part of the 18th century was known as the Age of Reason because it was during this period that great advances in science and philosophy began to overcome much of the superstition found in religion. Although people were reluctant to give up their traditional Christian beliefs, they began to come into open conflict with the Church over matters of faith vs. reason. By the late 18th century, the Age of Enlightenment was in full play with its philosophies of equality, justice, and liberty. Both the American and French Revolutions were born out of these radical new ideas and philosophies. One of the most prominent and misunderstood movements of the 18th century was the fraternal order of Freemasons. Freemasonry espoused all the philosophies and ideals of the Enlightenment and encouraged its members to pursue lives filled with honesty, integrity, and love for all humankind. However, because they were a secret society, Freemasons were often misunderstood and persecuted, most especially by the Catholic Church, whose theocratic power was slipping as the principles of liberty and equality began to take hold of Europe. (Jacob & Crow, 2014; Warnery, 2021)

2.6. Freemasonry in Romania, Transylvania, and Banat

Enlightenment brought Freemasonry in Transylvania. The *Lodge St. Andreas Zu den drei Seeblättern* (English *St Andrew to the Three Waterlilies*) in Sibiu contributed to the spreading of Enlightenment ideas in Transylvania (and Banat) through (Cosma, 2018): starting written press; starting theatre performances; starting an associationism movement (by developing a “literate society”, i.e., reading clubs and societies, and history, nature, and philosophy science clubs).

As far as Romania is concerned, according to Popa *et al.* (1993-2009):

- **Freemasonry** was introduced around 1733 in the Phanariot era (a period in Romania’s history spanning between 1711 and 1821 in Moldavia and between 1716 and 1821 in Wallachia) by Italian historian Anton Maria del Chiaro (born 1650), former Secretary of Prince Constantin Brâncoveanu (1654-1714) and tutor of Prince Ștefan Cantacuzino’s (1675-1716) children.
- Between 1740 and 1750, the first lodges were established in Iași and Bucharest.
- After 1750, the first lodges appeared in Transylvania.
- The first Masonic group in Romania was the *Philharmonic Society* (1833).
- In Romania, on February 24, 1937, the *Grand National Lodge* (headed by J. Pangal) self-dissolved under the pressure of King Charles II (1893-1953).
- In 1944, Romanian Freemasonry resumed its legal activities.
- In June 1948, the Communist authorities ordered the closure of the Masonic lodges in the country (*Confesiuni din culisele unei lumi dispărute*, 2019).
- In 1950, Masonic heads started to be sentenced.
- In 1990, Romanian Masonry resumed activity.

At present, there is a Masonic restructuring movement in Romania under three obediences: the *Grand Orient of France*; the *Grand Orient of Italy*; and the *American-Canadian Lodge*.

A worthy feature to underline the emergence of Freemasonry on Romanian territory is that it was due to foreigners and that it did not stop with the expansion of the *Grand Orient of Italy* and of *France*: almost concurrently, new Lodges were established in Transylvania and Banat to the Austro-Hungarian rule. Attendance by nobles from Transylvania in 1743 of the *Lodge Zu den drei Adler* (English *To the Three Eagles*) increased, among which Barons or Counts such as Baron Samuel von Brukenthal (1721-1803), Prince Gabriel Bethlen (1580-1629), Joseph Nalaczy, Governor Ladislaus Kemény, and Prince János Kemény (Sălăgean, 2018). As members of the imperial army, many illustrious representatives of the Saxons, the Romanians and the Hungarians established Lodges in Cluj, Brașov, Sibiu, or in the military garrisons in Miercurea Ciuc or Sfântu Gheorghe.

The history of Freemasonry in Transylvania falls in all aspects within the history of European Freemasonry, the origins of Transylvanian Masonry being German of Austrian, Prussian, or Saxon ascendance. Among the Lodges in Transylvania, the first workshop established in 1743 was *Zu den drei Saulen* (English *To the Three Columns*) in Brașov, followed, in 1750, by the *Lodge Zu den drei Weltkugel* (English *To the Three Globes*) in Brașov: after a brief activity, the latter one is abolished, being re-established in 1777 with the help of the “*Lodge St. Andreas Zu den drei Seeblättern*” in Sibiu. Fellows of various confessions attended the Lodge – Reformed, Catholics, and Non-Orthodox – but also Demeterius Eustatievici, Orthodox School Supervisor of Transylvania, and father of the future Eteria leader, Constantin Ypsilanti, son of Alexandru Ypsilanti, ruler of Moldavia between 1774-1782 (Șindilariu, 2011). Lodges were subsequently established in Sibiu, Sfântu Gheorghe, Miercurea Ciuc (the *Lodge Zur Wehren Eintrect* that had István Draskovic as Venerable Master) and Bistrița, mainly in the localities where there were border regiments such as Sfântu Gheorghe (hence the military character of the workshops). In Sibiu, the first Masonic Lodge, “*St. Andreas Zu den drei Seeblättern*,” was founded in 1767 by Simion Friedrich Edler together with Georg Eckhart, Thomas Filtsch, Michael Gottlieb Neustadter, and Johann Christian, which corresponded with the *Lodge Zu den drei Weissen Lilien* (English *To the Three White Lilies*) in Timișoara established in

1776, also attended by an important Rosicrucian group. Among the later members of the Lodges were the pharmacist Karl Klapka, the doctor Ion Piuariu-Molnar and Baron Farkas Kemény who established a library of their own Lodge (Șindilariu, 2018). The Lodge received in its ranks the most valuable people from Transylvania, no matter their nationality or belief, and it soon had 276 members of which 156 Catholics, 73 Evangelists, 37 Reformed, 8 Orthodox, and 2 Unitarians. Șindilariu (2018) demonstrates that the structure of the members (149 Roman-Catholics, 73 Evangelists, 37 Reformed, 7 Orthodox, 2 Unitarians, 1 Greek-Catholic; 144 members from Transylvania and 116 members from other areas), as well as the conditions in which the generation of Freemasons was born in Sibiu show that the Lodge was an organisation less marked by nation-state thinking than by a Transylvanian elite of bureaucratic absolutism thinking inclined towards social prestige and exclusiveness. The establishment of a Reading Cabinet in 1784 proves that this Lodge met Freemasons' need for culture and reading (Cosma, 2018). Through the brotherly collaboration between the Lodges in Sibiu and Brașov in 1773, the *Lodge Zum Geheilitem Elfer* (English *To the Sacred Eagerness*) was established, who received light from *Lodge Zu den Schlusssel* (English *To the Keys*) in Regensburg (Șindilariu, 2011). The documents at the Brukenthal Museum, architectural plans, decorations, paraments point out that, on August 13, 1784, the leadership of the Lodge was provided by Count Gabriel Banffi as Grand Provincial Master and Baron Wolfgang Banffi as Deputy Grand Master. On March 22, 1790, the Lodge ceased working because of the restrictions from the Austrian authorities, following the prohibition of Masonic activity by the Imperial Order of 1795. In Cluj, in 1782, Francis Fritsy Fekete, a Court of Appeal counsellor, established the first Masonic Lodge, and with the government move to this city after the death of the Emperor, Masonic activity intensified until its activity was forbidden in 1795 (Varga, 2007). This Lodge established a permanent theatre and its own publishing house, and started cultivating the language by establishing societies. Between 1821 and 1848, a secret Masonic society called "*Constituția*" (English *Constitution*) was active in Lugoj. At the end of 1875, the following Lodges were active in Transylvania: *Lodge Concordia* in Lipova, *Lodge Glück Auf!* (English

Good Luck!) in Oravița, *Lodge Honszeretet* (English *Patriot Love*) in Baia Mare, *Lodge Licht und Wahrheit* (English *Light and Truth*) in Reșița, *Lodge Petöfi* in Aradul Nou, *Lodge Szechenyi* in Arad, *Lodge Zu den Weisse Lilien* in Timișoara – of these Lodges, five were in Banat. Other Lodges were established in Brașov, Sibiu, and Cluj after 1876, joined by Lodges in Oradea, Turda, Dej, and Zalău. In 1909, the *Lodge Dél* (1903-1918) was established in Lugoj. Transylvanian Freemasonry is represented by outstanding cultural, political, or professional personalities (Dobrescu, 2003, 2018; Lumperdean, 2018):

- **Samuel von Brukenthal** (1721-1803), governor of Transylvania, a member of the *Lodge Zu den drei Adler* in Vienna;
- **Ioan Piuaru-Molnar** (1749-1815), scientist, member (1781), Companion (1783) and Master (1784) “of the *Lodge St. Andreas Zu den drei Seeblättern*” in Sibiu;
- **Christian Friedrich Samuel Hahnemann** (1755-1843), physician, a member of “the *Lodge St. Andreas Zu den drei Seeblättern*” in Sibiu;
- **Eftimie Murgu** (1805-1879), philosopher and politician, Venerable Master of a Lodge in Iași, in 1834 (see 4.3.2);
- **Simion Bărnăuțiu** (1808-1864), academic, historian, jurist, philosopher, and politician;
- **Alexandru Vaida-Voevod** (1872-1950), politician, member of the *Lodge Joseph Ernest Renan* in Paris, in 1919 (Bichicean, 2013; Comșa & Sălăgean, 2018);
- **Traian Vuia** (1872-1950), aviation pioneer and inventor, member of the *Lodge Joseph Ernest Renan* in Paris, in 1919 (see 4.3.2);
- **Octavian Goga** (1881-1938), journalist, politician, translate, and writer (Brudașcu, 2018) (see 4.3.2);
- **Stefan Péterfi** (1906-1978), botanist, Venerable Master of the *Lodge Bethlen Gabor* in Târgu Mureș.



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CHAPTER
3.

RESOURCES
FOR
MASONIC
TOURISM



3.1. Classification of Masonic Symbols

Masonic symbolism should be approached in the context of philosophical anthropology (Dymchuk, 2020, 60).

There are two large **classes of Masonic symbols** – *material* (“denoting or consisting of physical objects rather than the mind or spirit” – *Oxford Languages*) and *mythical* (“occurring in or characteristic of myths or folk tales” – *Oxford Languages*). (Prejmereanu, 2019, 35)

3.1.1. Masonic Material Symbols

Masonic material symbols can be divided into two sub-classes – *static* (“lacking in movement, action, or change, especially in an undesirable or uninteresting way” – *Oxford Languages*) and *dynamic* (“of a process or system, characterized by constant change, activity, or progress” – *Oxford Languages*). (Prejmereanu, 2019, 35)

3.1.1.1. Masonic Static Material Symbols

Masonic static material symbols can be grouped into five categories corresponding to the five senses: *object*, *colour*, *sound*, *taste*, and *touch*. (Prejmereanu, 2019, 37-40)

3.1.1.1.1. Object

An **object** is defined as “a material thing that can be seen and touched” – *Oxford Languages*). **Masonic objects** are perceived in three different stages (Prejmereanu, 2019, 37-38):

- First, in the Reflection Chamber and then in the Temple (Boucher, 2006, 38) , in an *esoteric way*, i.e., in a way “intended for or likely to be understood by only a small number

of people with a specialized knowledge or interest” (*Oxford Languages*);

- Then, through explanation and observation;
- Finally, through differentiation of apparently similar objects (e.g., the square as a tool and the square as a symbol on the apron of the Venerable Master).

The most important **Masonic objects** and their **symbolic value** (Oliver, 1837; Oliver, 1855; Mackey, 1869a, 1869b; Macoy, 1870; Mackey, 1882; Mackey, 1914; Mackey, 1919; *Allgemeines Handbuch der Freimaurerei*, 1900; Percival, 1983; Cirlot, 2001; Boucher, 2006; Langlet (2007); Nozedar, 2008; Percival, 2014; Sutherland, 2018; Shelton, 2019; Lilley, 2020; Petroman, 2023;) are:

- **Physical objects:**

- *Altar*. “We, as enlightened Christians and Freemasons, make no offerings of fruits upon our altars, neither are they any more to be found upon the tops of mountains, or in the depths of the caverns, but under a cloudy canopy, as emblematical of the heavens, and our offerings are the hallowed obligations of a grateful and pious heart.” (Gadicke, in Oliver, 1855, 14); “The altar reflects the priestly character (besides the military one) of Universal Freemasonry.” (Ungherea, 2012, 1, 46) (See also Ștefănescu, 2022, 292)
- *Apron* is a symbol of “purity of mind and morals” (Oliver, 1855, 23); “In the Masonic Universe, the apron has a triple symbolism: membership, by initiation, to the Order; spiritual protection against evil energies; defining sign of permanent work creating high values.” (Ungherea, 2012, 2, 381)
- *Broken column* denotes “that one of the principal supporters of Masonry (H. A. B.) had fallen” (Gadicke, in Oliver, 1855, 43);
- *Cable-tow* measures “three English miles, the radius of every Brother that must attend his Lodge” (Oliver, 1855, 44);
- *Candle / torch* is a pillar with torches (Oliver, 1855, 46);
- *Cisel*: a symbolic tool in Freemasonry (Ștefănescu, 2022, 300);

- *Compass* “ought to keep us within the bonds of union with all mankind, but more especially with our brother Masons” (Oliver, 1855, 64) (See also Ștefănescu, 2022, 298);
- *Gavel*, “is a symbol of the power of the Master” (Gadicke, in Oliver, 1855, 126); “In Universal Freemasonry, the gavel signifies the authority vested in the Worshipful Master and the two Overseers. It is the command insignia, held with dignity and sobriety, with the right hand in front of the heart. The gavel represents the active, intervention aspect, the symbol of the intelligence that acts, the will that executes.” (Ungherea, 2012, 1, 208-209) (See also Ștefănescu, 2022, 297);
- *Gloves* intimate “that every action of a Mason ought to be pure and spotless” (Gadicke, in Oliver, 1855, 118); “Wearing white gloves in Masonic rituals symbolizes purity, innocence, serenity.” (Ungherea, 2012, 2, 58) (See also Ștefănescu, 2022, 309);
- *Hour-glass* is “an emblem of human life” (Oliver, 1855, 133); “For Freemasons, the hourglass symbolizes the reintegration of the manifestation present in the divine spring.” (Ungherea, 2012, 1, 214)
- *Lambskin* is “an emblem of innocence and peace” (Hardie, in Oliver, 1855, 157); “In an esoteric sense, the white lamb is the essence of purity, moral cleanliness, innocence. Thus, in Masonic tradition [...] both aprons and gloves were made of white lambskin.” (Ungherea, 2012, 2, 72)
- *Level*, a symbol of equality; “The vertical level symbolizes the apprentice, and the horizontal, the degree of Fellowcraft.” (Nozedar, 2008, 102); “In the doctrine of the Order, the level represents the balance between horizontal flowering and vertical knowledge development.” (Ungherea, 2012, 2, 105) (See also Ștefănescu, 2022, 310);
- *Pavement* is a symbol of “uniformity and propriety” (Oliver, 1855, 200) (Boucher, 2006, 137-140); “The

mosaic pavement is a sacred place where no one can ever tread: not even the Venerable Master.” (Ungherea, 2012, 2, 163) (See also Ștefănescu, 2022, 311);

- *Pencil* “teaches us that our words and actions are observed and recorded by the Almighty Architect, to whom we must give an account of our conduct through life” (Oliver, 1855, 203);
- *Pillars* “Every lodge must be supported by three grand shafts, or pillars – Wisdom, Strength, and Beauty. Wisdom constructs the building, Beauty adorns, and Strength supports it; also, Wisdom is ordained to discover, Beauty to ornament, and Strength to bear. [...] the three pillars must be built upon a rock, and that rock is called Truth and Justice.” (Gadicke, in Oliver, 1855, 205-206); “In the Masonic Temple, the three columns in the centre symbolize the connection between earth and heaven, between man and divinity, between the Masonic brothers and the Great Architect of the Universe.” (Ungherea, 2012, 1, 225)
- *Sheaf of wheat*, a symbol of charity to the less fortunate, of resurrection and immortality;
- *Shoe*: putting off the shoes should “sanctify” a place by making bare one’s feet (Oliver, 1855, 253-254);
- *Skull*, a symbol of imminent death; “a symbol of mortality but also of rebirth” (Nozedar, 2008, 104); “The skull in the Masonic Temple symbolizes the initiatory cycle: death of the profane body, prelude, and condition of the reign of the spirit. The new man (the Mason) emerges from the crucible (athanor – [See also Ștefănescu, 2022, 295]) where the old man (the profane) disappears to be reborn. Symbol of spiritual perfection.” (Ungherea, 2012, 1, 259) (See also Ștefănescu, 2022, 299);
- *Square*: “with great propriety [...] is the square put into the hands of the Worshipful Master, in order that he may keep the brethren within the square of the ancient charges of Freemasonry. This symbol must at all times, and in all

places, be regarded as a great light, and the genuine Freemason is not only reminded by this light to do his duty to his brethren, but to all mankind.” (Oliver, 1855, 262); “In the space of Masonic Doctrine, the Square builds the form of all material things. It corrects and orders matter, making it fit to receive spiritual light.” (Ungherea, 2012, 1, 320) (See also Ștefănescu, 2022, 300);

- *Sword* is a “symbol of obedience” (Gadicke, in Oliver, 1855, 267); “In Universal Freemasonry, the sword – as a symbol of power – signifies the great personal battle of each Brother, for the conquest of the knowledge of his own self, for its liberation from the abysmal passions of the urban condition. The Sword rips apart the darkness of ignorance and defends the Temple of the brotherhood from evil powers.” (Ungherea, 2012, 2, 288)
- *Trowel*: “In speculative Masonry the Master of the lodge is the cement which unites the brethren, and binds them together in peace, harmony, and brotherly love.” (Oliver, 1855, 278); “[...] at some point, during his esoteric journeys, to accede to higher degrees, the Mason receives a trowel as a symbol of his grace to cement the spirit of fraternity, to make the Masonic Order a single universal power.” (Ungherea, 2012, 2, 79) (See also Ștefănescu, 2022, 309);
- *Twenty-four-inch rule*: “[...] we, as Free and Accepted Masons, are taught to make use of it for the more noble and glorious purpose of dividing our time. It being divided into twenty-four equal parts, is emblematical of the twenty-four hours of the day, which we are taught to divide into three parts, whereby we find a portion for the service of God, and the relief of a worthy distressed brother; a portion for our usual avocations; and a portion for refreshment and sleep.” (*Lectures*, in Oliver, 1855, 279); “In Masonic culture, the ruler symbolizes one of the instruments of the construction of the *Journeyman’s Spiritual Self*.” (Ungherea, 2012, 2, 258)

- *Two pillars*: “In the first degree the candidate receives in his preparation the elements of the sciences; it remains for him to instruct or to fortify himself by means of the higher sciences. The word fortify in Hebrew is ZOAB [= BOAZ]. At the moment when the young neophyte is about to receive the physical light he should prepare himself to receive the moral light. The word prepared in Hebrew is NIKAJ [= JACHIN].” (Oliver, 1855, 38); “[There are] two great columns [at the entrance to the Temple] erected on the western side: the north column, in Corinthian style, is called the Boaz column, and is intended for the Apprentices; the Doric column to the south bears the name Jachin and represents journeymen. In Aramaic, Boaz means strength, and Jachin means stability.” (Ungherea, 2012, 1, 225)
- **Representations of objects**:
 - (*Sprig of*) *acacia*, a symbol of initiation, of innocence, and of the immortality of the soul; “Its evergreen leaf is a symbol of the immortality of the soul, and the acacia, as a symbol of incorruptibility, signifies the purity of Hiram’s soul.” (Nozedar, 2008, 332); “The symbol of acacia – communicating the idea of initiation and knowledge of secret things – reveals a sacred truth: the survival of the spirit over death.” (Ungherea, 2012, 1, 17) (See also Ștefănescu, 2022, 290-291)
 - *All-Seeing Eye* or the *Eye of Providence of Luminous Delta*: “Whom the Sun, Moon, and Stars obey, and under whose watchful care even comets perform their stupendous revolutions, beholds the inmost recesses of the human heart, and will reward us according to our works.” (*Lectures*, in Oliver, 1855, 13) (Boucher, 2006, 86-93); “[This] is the sign of supreme power in the Masonic Lodge. It symbolizes the Venerable Master.” (Ungherea, 2012, 1, 289) (See also Ștefănescu, 2022, 300); to note that it appears on the medal celebrating the Union of the Romanian Principalities in 1859 (Figure 3.1);



Figure 3.1. Medal celebrating the Union of the Romanian Principalities in 1859
(Source: Gheațău, 2024)

- *Anchor* is a symbol of “The hope of glory, or of the fulfilment of all God’s promises to our soul [...]” (Scott, in Oliver, 1855, 13);
- *Ark* is an “emblem of a well-grounded hope and a well-spent life. [It is the] divine ark which triumphantly bears us over this tempestuous sea of troubles [...]” (Oliver, 1855, 17);
- *Ark of Covenant* was “a symbol of the divine presence and protection of the Israelites, and a pledge of the stability of the theocracy, so long as the people adhered to the articles of the covenant which the ark contained” (Oliver, 1855, 24); “In Masonic rituals practiced in Romania (for example, in the *York Rite*), the phrase ‘Ark of the Alliance’ is used, and the Romanian Orthodox Church uses, for the same notion, the archaic expression ‘Ark of the Covenant’.” (Ungherea, 2012, 1, 72)
- *Beehive* is “an emblem of industry, and recommends the practice of that virtue to all created beings, from the highest seraph in heaven to the lowest reptile in the dust” (Oliver, 1855, 33);
- *Blazing star* is “the expressive symbol of that Great Being himself, who is described by the magnificent appellations of the Day Spring, or Rising Sun; the Day Star; the

Morning Star; and the Bright, or Blazing Star” (Oliver, 1855, 37); “symbol of divinity, of the creative fire” (See also Ștefănescu, 2022, 315);

- *Cedar*, a symbol of eternity; “an emblem of immortality” (Nozedar, 2008, 336); “In the ample space of Universal Freemasonry, cedar is considered sacred wood.” (Ungherea, 2012, 1, 196)
- *Coffin*, a symbol of the death of a Mason’s previous life; “[it] represents death and therefore rebirth and is a recurrent motif in Freemasonry” (Nozedar, 2008, 104);
- *Double-/Two-headed eagle* or *Eagle of Lagash* (1759), a symbol of the dual nature of man, the Masons as a whole, and the spiritual regeneration of oneself through the unification of opposites. “It represents omniscience” and “absolute power.” (Nozedar, 2008, 287) “[It is] a symbol of absolute power.” (Ungherea, 2012, 2, 483)
- *Forget-me-not*, a symbol of **desperate, eternal**, and sincere **love**; it means “true love, memories, remembrance” (Nozedar, 2008, 317);
- *47th problem [of Euclid]*: “As this figure depends on the connexion of several lines, angles and triangles, which form the whole, so Freemasonry depends on the unanimity and integrity of its members, the inflexibility of their charitable pursuits, and the immutability of the principles upon which the society is established.” (*Old Lectures*, in Oliver, 1855, 112); “[It is but the famous] Pythagorean theorem.” (Ungherea, 2012, 2, 219)
- *G* “has a closer affinity to Geometry, which is so necessary to an Architect, and geometrical certainty and truth is everywhere necessary” (Oliver, 1855, 115); it may refer to gnosis, genius, gravitation, generation, or geometry (Dalea, 2015, 162-176); (See also Ștefănescu, 2022, 304);
- *Keystone*, a symbol of loyalty and of completion; “In Masonic culture, [...] the keystone is lavishly presented in the rituals of high degrees.” (Ungherea, 2012, 1, 202)

- *Labour* is the most important word in Freemasonry, “the reason why meetings of the lodge are held” (Oliver, 1855, 157); “In one of the rituals of Blue Masonry (symbolic), [...] it is said that, 'for Freemasons, labour is a true religion'.” (Ungherea, 2012, 1, 92)
- *Light* is “a symbol of knowledge” (Oliver, 1855, 164); “Masonic Light [...] is but a road to the acquisition of wisdom, strength and beauty. Few, very few, however, reach the place called *revelation*.” (Ungherea, 2012, 1, 514) (See also Ștefănescu, 2022, 307);
- *Lily* is “the symbol of divinity, of purity, and abundance, and of a love most complete in affection, charity, and benediction” (Oliver, 1855, 164); “It symbolizes both power and refinement, material strength, but also spiritual momentum.” (Ungherea, 2012, 1, 260)
- *Moon* is “the second lesser light in Free masonry, moveable, not fixed, and receiving her light from the sun” (Gadicke, in Oliver, 1855, 179); “[In Universal Freemasonry], the moon symbolizes [...] the Third Little Light of Royal Art, personified in the Second Overseer.” (Ungherea, 2012, 1, 514)
- *Perfect ashlar* is “a stone of a true square, which can only be tried by the square and compasses [and which] represents the mind of a man at the close of life, after a well-regulated career of piety and virtue, which can only be tried by the square of God’s Word, and the compasses of an approving conscience.” (Oliver, 1855, 204); “It is the stone cut and carved by the *Apprentice* Mason, then polished by the *Journeyman* and handed over to the *Master* to be placed in the wall in exactly the right and necessary place.” (Ungherea, 2012, 2, 181)
- *Plumb Rule*: “In the Masonic universe, the plumb rule represents the search for Truth, justice and balance. It signifies striving to master the passions of your senses and to open wide the solar gates of Spirit.” (Ungherea, 2012, 1, 361) (See also Ștefănescu, 2022, 303);

- *Point within a circle*, a symbol of an individual Mason and of the Great Architect of the Universe; “[On the central point of the love of God], Freemasonry builds its faith in the Great Architect of the Universe. Hence the Masons’ hope for glory. Starting from this central point, their entire conduct is directed towards *Justice, Tolerance* and *Charity*.” (Ungherea, 2012, 2, 229-230)
- *Pomegranate*, a symbol of brotherhood; “abundance” (Nozedar, 2008, 164); “[Pomegranate] signifies [...] the highest mysteries of Divine Power, His deepest judgments, and His majesty.” (Ungherea, 2012, 2, 272)
- *Rough ashlar* is “Imperfect, and yet a perfect work of God, out of which so much can be made by education and cultivation.” (Gadicke, in Oliver, 1855, 237); “[...] symbolizes the *Apprentice* just initiated into the most beautiful and captivating mysteries of all time: Universal Freemasonry.” (Ungherea, 2012, 2, 179)
- *Scythe* is “an emblem of time, which cuts the brittle thread of life, and launches us into eternity” (*Old Lectures*, in Oliver, 1855, 246); “In the Masonic Temple, the scythe is symbolic of cutting off the seven biblical sins: pride, stinginess, fornication, greed, anger, laziness, and envy [which] the layman must not bring with him into the Temple. Thus, the scythe allows access to invisible, moral and spiritual reality.” (Ungherea, 2012, 1, 216)
- *Seven*: “In ancient times each brother was compelled to be acquainted with the seven liberal arts and sciences; it is for this reason that seven brethren form a symbolic lodge.” (Gadicke, in Oliver, 1855, 252); “It is the number of the Freemason Master, which it defines.” (Ungherea, 2012, 2, 374)
- *Skull and crossbones* are “emblems of mortality [which] teach the Master Mason to contemplate death as the end of his afflictions, and the entrance to another and a better life.” (Oliver, 1855, 245); “[...] symbolizes the return to the primordial state by detaching from the perishable elements of the body; signifies asceticism, overcoming

the notions of life and death, reaching immortality.” (Ungherea, 2012, 2, 147)

- *Solomon’s Temple* “is most important as a symbol to a Freemason, for in its time it was considered as the most regular and most magnificent building” (Gadicke, in Oliver, 1855, 259); “In the space of Masonic Culture [...], the Lodge itself acquires the meaning of a Temple.” (Ungherea, 2012, 2, 412)
- *Stone of foundation* is “the stone of life” (Oliver, 1855, 264); “[In Masonic doctrine], the Foundation Stone signifies the Divine Truth upon which stands the ideal Temple of humanity.” (Ungherea, 2012, 2, 182)
- *Sun*: “As the sun is the source of all life and warmth, so should the Worshipful Master enliven and warm the brethren to their work.” (Gadicke, in Oliver, 1855, 266); “In an esoteric sense, the Sun is Light itself. And Masons are also called 'Sons of Light'.” (Ungherea, 2012, 2, 344)
- *Trestle-board* is a symbol “of the books of nature and revelation, in which the Supreme Architect of the Universe has developed his will, for the guidance and direction of his creatures, in the great labour of their lives, the erection of a temple of holiness in the heart.” (Mackey, 1869a, 498; 1869b); “[It includes] the main Masonic symbols: the Square, the Compass, the Sun, the Moon, the Plumb Rule, the Boaz and Jachin Columns, the Level, the Sprig of Acacia, etc.” (Ungherea, 2012, 2, 196) (See also Ștefănescu, 2022, 312).

There are two **types of objects as Masonic symbols** – *mineral* and *vegetal*. (Prejmereanu, 2019)

3.1.1.1.1. *Masonic Mineral Symbols*

Masonic mineral symbols refer to symbols “of or denoting a mineral [a solid, naturally occurring inorganic substance]” (*Oxford Languages*).

There is a single **Masonic mineral symbol: stone** (“hard solid non-metallic mineral matter of which rock is made, especially as a building material” – *Oxford Languages*) (Prejmereanu, 2019, 46).

Because of its hardness, it has been, from the most ancient times, “a symbol of strength, fortitude, and a firm foundation” (Mackey, 1869a, 1869b, 1882, 1919; Cirlot, 2001). The symbolism of stone “sprang from the architectural ideas of the Operative Masons [who considered masonry ‘merely as a useful art, intended for the protection and the convenience of man by the erection of edifices which may supply his intellectual, religious, and physical wants’ [...]]; for, in Freemasonry, the rough ashlar, or unhewn stone, is the symbol of man’s evil and corrupt condition; while the perfect ashlar, or the hewn stone, is the symbol of his improved and perfected nature” (Mackey, 1869a, 1869b, 1882, 1919). The word **ashlar** designates “a stone used in ashlar [Masonry made of large square-cut stones, used as a facing on walls of brick or stone rubble]” (*Oxford Languages*) and “Free stone as it comes out of the quarry.” (Mackay, 1869a, 48; 1869b) To the Freemason, **ashlar** symbolises “the rough and imperfect state of man before he is rendered smooth and perfect” (Nozedar, 2008, 105) Mackay (1869a, 36, 120; 1969b) distinguishes between *perfect ashlar* and *rough ashlar*: a **perfect ashlar** is “A stone that has been hewed, squared, and polished, so as to be fit for use in the building. Masonically, it is a symbol of the state of perfection attained by means of education. And as it is the object of Speculative Masonry to produce this state of perfection, it may in that point of view be also considered as a symbol of the social character of the institution of Freemasonry.,” a **rough ashlar** is “A stone in its rude and natural state. Masonically, it is a symbol of men’s natural state of ignorance. But if the perfect ashlar be, in reference to its mode of preparation, considered as a symbol of the social character of Freemasonry, then the rough ashlar must be considered as a symbol of the profane world. In this species of symbolism, the rough and perfect ashlar bear the same relation to each other as ignorance does to knowledge, death to life, and light to darkness.”

3.1.1.1.2. Masonic Vegetal Symbols

Masonic vegetal symbols refer to symbols “relating to plants” (*Oxford Languages*). Are considered **Masonic vegetal symbols** the following: *acacia*, *forget-me-nots*, *lily*, *pomegranate*, *rose*, *wheat* (and *bread*) (Prejmereanu, 2019, 83).

Acacia “a tree or shrub [Genus *Acacia*] of warm climates that bears spikes or clusters of yellow or white flowers and is frequently thorny” (*Oxford Languages*) has a consistent evergreen nature due to its hard, durable wood. In Freemasonry, it is a symbol of the testament of Hiram which teaches that “one must know how to die in order to live again in eternity.” (Cirlot, 2001, 3) Esteemed a sacred wood among the Hebrews (who used to put a sprig of acacia on the tomb of a beloved one because life rises out of the grave – as it happened to Jesus Christ), it was used by Moses to make the ark of the covenant, the sacred furniture for Solomon’s Temple, the table for the showbread, and the tabernacle. “The early Masons [...] very naturally appropriated this hallowed plant to the equally sacred purpose of a symbol which was to teach an important divine truth in all ages to come.” (Mackey, 1869a, 251; 1969b) In Freemasonry, **acacia**, part of the craft’s initiation ceremonies in which it represents “the symbol of resurrection to a future life”, symbolises all the following (Mackey, 1869a, 261; 1869b; 1914, 1919; Clegg, 1921): the **immortality of the soul; innocence; initiation**. These three symbols should be interpreted in interconnection: “[...] in the [Masonic] *initiation of life*, of which the initiation in the Third Degree is simply emblematic, *innocence* must for a time lie in the grave, at length, however, to be called, by the word of the Grand Master of the Universe, to a blissful *immortality*.” (Mackey, 1869a, 261; 1869b)

Forget-me-not “a low-growing plant of the borage family [Genus *Myosotis*], which typically has blue flowers and is a popular ornamental” (*Oxford Languages*) is a symbol of **desperate, eternal, and sincere love**, of friendship, of **memory loss** (Prejmereanu, 2019, 124-127), and of **the Armenian genocide (1915-1917) remembrance**, and of the **International Missing Children’s Day** (since May 25, 1983). It was first used as a Masonic emblem by the *Grand Lodge Zur Sonne* (English *To the Sun*), in 1926, at the annual convention in Bremen, Germany, and at the “1st Annual Convention of the United Grand Lodges of Germany” in 1948. It symbolised **Freemasonry** (replacing the *square and compasses* during Nazi occupation) and **Masonic charitable organisations** in Germany between WW I and WW II, and it symbolises **Freemasons who suffered during WWII**.

Lily is “a bulbous plant [Genus *Lilium*] with large trumpet-shaped, typically fragrant, flowers on a tall, slender stem.” (*Oxford Languages*) It is frequently mentioned in the *Old Testament* as a symbol of peace and purity. It is a conspicuous presence among other symbolic ornaments of the Temple. **Lily** is also found in the sacred architecture and vestments of Israelites’ tabernacle and Temple. It is the symbol of abundance, Divinity, love (most complete in benediction, charity, and perfection), and purity (*Allgemeines Handbuch der Freimaurerei*, 1900; Nozedar, 2008, 321; Cirlot, 2001, 188).

Pomegranate is “an orange-sized fruit [of *Punica granatum* L.] with a tough reddish outer skin and sweet red gelatinous flesh containing many seeds” (*Oxford Languages*). The description of the pillars standing at the porch of Solomon’s Temple says that the fashioner had made two chapters consisting in artificial large **pomegranates** of molten brass denoting Peace and Plenty that he set upon the tops of the two pillars. “But the predominating significance of the pomegranate, arising from its shape and internal structure rather than from its colour, is the reconciliation of the multiple and diverse within apparent unity.” (Cirlot, 2001, 260). It was a tradition to place such ornaments on the heads or tops of columns, as well as in other situations such as the apron of Grand Masters (decorated with lotus and **pomegranate**), the golden candelabra, or the skirt of Aaron’s robe (decorated with golden bells and **pomegranates**). Some mystic signification seems to have been attached to **pomegranate**, a mystic meaning traced into Spurious Freemasonry (fake / false Freemasonry). (Oliver, 1855, 366; Mackey, 1869a, 16; Mackey, 1869b; Mackey, 1882, 133; 1914, 1919; Clegg, 1921)

Rose “the flower of a rose bush [prickly bush or shrub (Genus *Rosa*) that typically bears red, pink, yellow, or white fragrant flowers, native to north temperate regions]” (*Oxford Languages*) is “an emblem of beauty, delicacy, or purity” (*Oxford Languages*), “a symbol of completion, of consummate achievement and perfection” (Cirlot, 2001, 275; Prejmereanu, 2019, 128). Like the *lily*, the **rose** is a sacred flower whose influence pervades all cultures and religious beliefs. The **rose**

is a symbol of secrecy because of its petals hide the centre or, perhaps, for another more obscure reason. Saying something “under the rose” (Latin *sub rosa*) means that the information thus shared must be kept confidential. Some alchemy guilds and Masonic lodges are still conducting working sessions with a red **rose** hanging from above to remind of the private nature of the discussions. The ceremonial apron of the Master Mason has three **roses** on it acting as reminders of faith, secrecy, and silence. (Nozedar, 2008, 327)

Wheat “a cereal plant [Genus *Triticum* L.] that is the most important kind grown in temperate countries, the grain of which is ground to make flour for bread, pasta, pastry, etc.; [...] a grass widely cultivated for its seeds, a cereal grain which is a worldwide staple food” (*Oxford Languages*). “**Wheat**, wine, and oil are the Masonic elements of consecration.” (Mackey, 1869a, 94; 1869b). As a symbol of plenty, “it is intended [...] to remind us of those temporal blessings of life, support, and nourishment which we receive from the Giver of all good.” (Mackay, 1869a, 173; 1969b) Equally important is the **corn of wheat** symbolising resurrection (Oliver, 1855, 67). Freemasons’ Lodges, as temples to the Most-High (Yahveh, the Heavenly Father), are consecrated to the sacred purposes for which they were established by strewing **wheat**, wine, and oil upon the Temple. This mystic ceremony instruct man “to be nourished with the hidden manna of righteousness, to be refreshed with the Word of the Lord, and to rejoice with joy unspeakable in the riches of divine grace” (Mackey, 1869a, 96; 1969b). In processions, **wheat** seeds are carried in a golden pitcher, while wine and oil are carried in silver vessels to remind man that **wheat**, as a necessary food and as the “staff of life,” is more important and more worthy of honour than wine or oil that are mere commodities. Masons carry **wheat**, wine, and oil in their processions to remind man that, during their human life (which is a pilgrimage), he is to share his bread (made of **wheat**) to feed the poor, to share his wine with the unhappy, and to pour the healing oil of his everyday life on the wounds of the sickened. (Prejmereanu, 2019, 116) **Bread** “food made of flour, water, and yeast or another leavening agent, mixed together and baked” (*Oxford Languages*) is important in two Masonic rituals – in

the *Chamber of Reflection* and in *consecration*. (Prejmereanu, 2019, 116) In Brazilian, French, and Scottish Rites in Africa, Central America, Europe, Mexico, Middle East, and South America, the *Chamber of Reflection* is a small piece of room next to the Lodge where, before the initiation of a new Mason (or for similar purposes in some of the advanced degrees), he is enclosed to indulge in serious meditations. The Chamber contains a simple rough wooden table on which there are a lump of **bread**, a cup of salt, a cup of sulphur, the skull of a human (usually, on two crossbones, a lighted candle or lantern, a pen, a pitcher with water, an hourglass, ink, and paper. (Da Costa, Jr, 1999) The lump of **bread** and the pitch of water symbolise simplicity, suggesting how the future initiate should conduct his life. Just like the prophet Elijah climbed Mount Horeb after eating bread and drinking water, the profane (future initiate) stimulated by these symbols faces the trials ahead of him and climbs his own mountain. And, just like Elijah, who heard a gentle whisper, the future initiate follows his inner voice throughout his life. (Da Costa, Jr, 1999)

3.1.1.1.2. Colour

Colour is defined as “the property possessed by an object of producing different sensations on the eye as a result of the way it reflects or emits light” (*Oxford Languages*). **Masonic colours** (similar to those used in the Jewish tabernacle) represent the four basic elements (Oliver, 1855, 62; Macoy, 1870, 466): crimson typifies the fire, purple typifies the sea, sky-blue typifies the air, and white typifies the earth. In Freemasonry, the colour of a decoration or vestment is never arbitrarily adopted: each colour is selected depending on its symbolical power, reminding of some important historical fact in the system or teaching the initiate some instructive moral lesson. There are seven **Masonic colours**: *black, blue, green, purple, red, white, and yellow* (Mackey, 1869a, 92; 1969b; 1914, 1919; Clegg, 1921). To note that four of these colours – *black, white, red, and yellow* (gold) – represent the stages of the symbolic process in alchemy of making gold (a symbol of illumination and salvation) (Cirlot, 2001, 55-56) that could be paralleled with the Masonic initiation and ascension: **black** (symbolising guilt,

origin, latent forces) for ‘prime / raw matter’ (a symbol of the original condition of the soul); **white** (symbolising first transmutation, minor work, quicksilver); **red** (symbolising passion, sulphur); **gold** (symbolising light).

Black has several *symbolic meanings*: authority; maturity and wisdom; mourning, sobriety, denial; night, the absence of light; and perfection and purity (Nozedar, 2008, 60). **Black** is constantly the symbol of grief in the Masonic ritual, just like it is used in the world, where black has been, from times immemorial, a garment-symbol of mourning. In Masonic symbolism, “black is a symbol of grief, and always refers to the fate of the temple-builder.” (Mackay, 1869a, 60-61; 1969b) In Freemasonry, **black** pertains to a few degrees meaning only sorrow. In the French Rite – but not in the Scottish Rite or in the York Rite – during the ceremony of promoting a candidate to a superior Degree, the Lodge is decorated with black strewed with stylised representations of tears as a symbol of grief for the loss of an outstanding member of the Lodge. The Scottish Rite of the Knights of Kadosh and the Sublime Princes of the Royal Secret have both adopted a black dress as a symbol of grief for the loss of an important member. **Black** has apparently been adopted in the degree of Noachite (“a Freemason who has taken the 21st degree of the Scottish rite” – *Merriam-Webster*) as a symbol of grief tempered with humility. Grieved humility is the virtue principally emphasised on in the ceremony. One exception to this symbolism of **black** is to be found in the degree of Select Master, where the vestments are of **black** bordered with red, the combination of the two colours showing that the degree is properly placed between the Royal Arch and Templar degrees, while the **black** is a symbol of silence and secrecy, the distinguishing virtues of a Select Master. (Mackey, 1869a, 435; 1969b; 1914, 1919; Clegg, 1921)

Blue has several *symbolic meanings*: eternity; peace, piety, and contemplation; spirituality; truth and the intellect; and wisdom, loyalty, chastity. (*Allgemeines Handbuch der Freimaurerei*, 1900; Nozedar, 2008, 61) In **Freemasonry**, **blue** is the colour of the Third-Grade *apron*. (Prejmereanu, 2019, 141) **Blue** is unmistakably the colour of Freemasonry, the appropriate colour of the Ancient Craft Degrees. “It is to the Freemason a symbol of universal friendship and benevolence,

because, as it is the colour of the vault of heaven, which embraces and covers the whole globe, we are thus reminded that in the breast of every brother these virtues should be equally as extensive. It is therefore the only colour, except white, which should be used in a Master's Lodge for decorations." (Mackey, 1869a, 61; 1969b) **Blue** is to be found in the following degrees: the three degrees of Ancient Craft Freemasonry (Entered Apprentice, Fellow Craft, and Master Mason); the degrees of the Scottish Rite, where it has various symbolic significations that are related to its original character (symbolising universal friendship and benevolence). Thus, in the Degree of Grand Pontiff, the Nineteenth of the Scottish Rite, it is the prevailing colour, and is there said to be symbolic of the fidelity, gentleness, and mindness which ought to characterise every true and faithful brother; the Degree of Grand Master of all Symbolic Lodges, the **blue** and yellow (its appropriate colours), are said to refer to the appearance of Jehovah to Moses on Mount Sinai in clouds of blue and gold (therefore, in this degree, the colour is rather a historical than a moral symbol). **Blue** occurs in several phrases related to Freemasonry (Mackey, 1869a, 62; 1969b; 1914, 1919; Clegg, 1921): "**Blue blanket**, used as a banner in Masonic processions by the *Lodge of Journeymen* in Edinburgh, Scotland; **Blue degrees**, the first three degrees of Freemasonry so called from the blue colour which is peculiar to them; **Blue Lodge**, a Symbolic Lodge, in which the first three degrees of Freemasonry are conferred, so called from the colour of its decorations; **Blue Masonry**, the degrees of Entered Apprentice, Fellow Craft, and Master Mason; **Blue Master**, used to designate a Master Mason in some of the advanced degrees.

Green has several *symbolic meanings*: a lucky colour; an unlucky colour; fertility and regeneration; new life, resurrection, hope; recycling, environmental awareness; and the sea (*Allgemeines Handbuch der Freimaurerei*, 1900; Nozedar, 2008, 62). In **Freemasonry**, **green** is the colour of the Master's *apron*. (Prejmoreanu, 2019, 154) **Green** is surprisingly common in Freemasonry. It appears (Mackey, 1869a, 156; 1969b; 1914, 1919; Clegg, 1921): in *aprons* (the *Country Stewards' Lodge* in England, the Fellow Craft in Italy, the Fifth Degree in the "Ancient and Accepted Scottish Rite"); in *badges* (the

Brotherhood of the Olive Branch in the East in India); in *buildings* (the “Royal White Hart Lodge, No. 2”, Halifax, NC, U.S.A.); in *clothing* (the *Grand Orient of Egypt*, the *Grand Lodge*, and Provincial and District Grand Lodges in Scotland); in *collars* (the Perfect Master of the “Grand Orient of Egypt”, the “Country Stewards’ Lodge in England”, the members and the Grand Officers of the *Grand Lodge in Hungary*); in *curtains*, where it signifies contemplation; in *Degrees* (as symbolic colour of the Fifth Degree and of the Twenty-fourth Degree in the “Ancient and Accepted Scottish Rite”); in *Certificates or Diplomas* (of advanced Degrees in the “Ancient and Accepted Scottish Rite”); in *hangings* (Master’s degree in some Continental Rites, and in all advanced Degrees); in *ribbons* (the *Grand Lodge in England*, the *Order of the Mustard Seed in Germany*); in *sashes* (the *Ordre of Fendeurs in France*, the Fellow Craft in Italy, the Thirty-third and Last Degree of the “Ancient and Accepted Scottish Rite”). (Boucher, 2006, 63-64)

Purple has only two *symbolic meanings*: power, wealth, majesty; and royalty and pomp (Nozedar, 2008, 64). **Purple** is the colour of the Degrees interpolated between the Royal Arch and the Ancient Craft Masonry in the American Rite (i.e., the Mark, the Past, and the Most Excellent Masters). In Freemasonry, **purple** is a symbol of fraternal union given that it is composed of **blue** (the colour of the Ancient Craft) and **red** (the colour of the Royal Arch) : it, thus, signifies “the close connection and harmony which should ever exist between those two portions of the Masonic system.” (Prejmereanu, 2019, 156) In American Freemasonry, **purple** is apparently confined to the Degrees between Master and Royal Arch; however, it is sometimes employed in the vestments of officers representing prominent kings or men (e.g., the Scribe, in a Chapter of Royal Arch Masons). In the *Grand Lodge of England*, Grated Officers and Provincial Grand Officers wear **purple** collars and aprons. As the symbolic colour of the Past Master’s Degree (to which all Grand Officers should have attained), it is also considered the appropriate colour for the officers’ collars of the *Grand Lodge in the U.S.A.* **Purple** occurs in two phrases related to Freemasonry (Mackey, 1914; Mackey, 1919, 1528; Clegg, 1921): “**Purple brethren**, in English Freemasonry, the Grand Officers of the *Grand Lodge* and the Past

Grand and Deputy Grand Masters and Past and Present Provincial Grand Masters, so called because of the colour of their decorations”; **Purple Lodges**, Grand and Provincial Grand Lodges, so called by George Oliver (1782-1867) in his *Institutes of Masonic Jurisprudence* (1849), a phrase not used in the U.S.A.

Red has several *symbolic meanings*: anger, authority, blood, energy, fire, good luck, life-force, masculine energy, passion, power, prosperity, sexuality, the South, the Sun, vitality, and war (Nozedar, 2008, 64). In **Freemasonry**, **red** is the colour of Grand Stewards *apron*. (Prejmereanu, 2019, 149) **Red** occurs (Mackey, 1869a, 1869b, 1882, 1914, 1919; Clegg, 1921; Prejmereanu, 2019, 149): in *aprons* (the *Lodge of Perfection*, the Master of a *Lodge of Provosts and Judges*, the “Royal Arch” Degree in Scotland, the Twenty-sixth Degree of the “Ancient and Accepted Scottish Rite”); in *book binding* (the *Order of Strict Observance*); in *buildings* (the “Royal White Hart Lodge, No. 2”, Halifax, NC. U.S.A.); in *cloaks and masks* (members in session of the *American Rectified Martinist Order*, the *Grand Lodge of Ireland*); in *collars* (the Tiler of a Lodge, the Master of a *Lodge of Provosts and Judges*, the Sovereign Commander of The Temple in France, the members and of the Grand Officers of the *Grand Lodge of Hungary*); in *curtains*, where it signifies charity; in *flags* (the Thirty-second Degree of the “Ancient and Accepted Scottish Rite”); in *hangings* (the Twelfth Degree in the “Ancient and Accepted Scottish Rite”, the Master’s degree of some Continental Rites, and in all advanced Degrees); in *ink* (in French Freemasonry, the Sovereign Grand Commander of the “Ancient and Accepted Scottish Rite”); in *manuscripts* (the Hughan’s Old Charges); in *ribbons* (the *Order of Charles XIII* in Sweden); in *sashes* (the fourth officer in a “Royal Arch” Chapter in Scotland; Master Masons in Greece and Italy); in *scarfs* (the Sovereign Commander of The Temple in France); in *seals*; in *vestments* (the “Royal Arch” and Templar degrees in Scotland; the Fourth Grade of the Red Freemasonry in France); in *walls* (in India).

White has several *symbolic meanings*: innocence (Mackey, in Oliver, 1855, 287; Mackay, 1869a, 48; 1969b), purity (Oliver, 1855, 287; Nozedar, 2008, 66-67), as well as beginning, death, end, mourning (in

the Far East), rebirth, and virginity (Nozedar, 2008, 66-67). Among the Pythagoreans (adherents of the theorem of the right-angled triangle), **white** was a symbol light as a good principle in nature. In **Freemasonry**, **white** is the colour of the First- and Second-Degree *apron*. (Prejmereanu, 2019, 136) **White** occurs in three phrases related to Freemasonry (Mackey, 1914; Mackey, 1919, 2060; Clegg, 1921): “**White ball**, equivalent to a favourable or affirmative vote; **White Masonry** (< French *Maçonneries blanches*), designating *female Freemasonry*, or the *Freemasonry of Adoption*; **White stone**, a symbol in the Mark Degree of the Covenant made between the possessors of the degree to secure the kind and fraternal assistance of all upon whom the same token has been bestowed; in the symbolism of the degree, the candidate represents the white stone upon whom the new name as a Mark Master is to be inscribed”; as well as in the names of three orders: “**Order of The White Mantle**, i.e., the Teutonic Knights, so called in allusion to the colour of their cloaks, on which they bore a black cross; **Order of White Shrine of Jerusalem**, established in Chicago, IL, in 1894, and comprising both men and women, who must be members in good standing of the *Order of the Eastern Star*; **White Cross Knights**, the Knights Hospitaller of St. John, so called from the colour of their cross.”

Yellow has several *symbolic meanings*: authority, cowardice, endurance, fertility (in China), goodness, immortality, intellect, intuition, life, light, power, the Empire (in China), the Sun, treachery, and truth (Nozedar, 2008, 67). **Yellow** is the least important and the least general colour in Masonic symbolism. In the old instructions of the Scottish and Hermetic Degree of Knight of the Sun, yellow was the symbol of Wisdom rushing its rays (like the golden beams of the morning sun) to enlighten a world that is wakening. In the Prince of Jerusalem (a magistrate whose duty was to judge between the people), it was the characteristic colour, perhaps with the same symbolism, in reference to the elevated position that Degree occupied in the Ancient and Accepted Scottish Rite. Long time ago, it was the Mark Master's Degree's colour, derived, allegedly, from the colour of the Princes of Jerusalem, who originally issued charters for Mark Lodges. **Yellow** occurs in one phrase related to Freemasonry (Mackey, 1914; Mackey, 1919, 2102; Clegg, 1921):

Yellow jacket, the compasses in 18th century Catechism, a phrase originating in the working Lodges.

3.1.1.1.3. Sound

Sound is defined as “vibrations that travel through the air or another medium and can be heard when they reach a person’s or animal’s ear” (*Oxford Languages*). **Masonic acoustic symbols** are perceived through hearing and they carry symbolic messages that lack the complexity of mythical symbols (who involve both physical perception and a mental process of deciphering and understanding Masonic allegories and legends). (Nozedar, 2008, 397) There are rules about making noise in a Masonic Temple: thus, Oliver (1855, 129) mentions that “In all Masonic festivals **hilarity** should be tempered with thoughtfulness and circumspection [...]” Maybe the most valuable acoustic rule in Freemasonry is “A Mason should use his tongue to protect, but never to betray.” (Oliver, 1855, 275) There are three types of **Masonic acoustic symbols** – *acclamation*, *blow*, and *music / song* (Prejmereanu, 2019, 181).

Acclamation (“loud and enthusiastic approval” – *Oxford Languages*) or **cry** (“a loud inarticulate shout or scream expressing a powerful feeling or emotion” – *Oxford Languages*) is a series of words used in connection with **battery** (a given number of blows by the officers’ gavels) or with **clapping hands** (a given number of blows by the hands of the brethren [“fellow Christians or members of a male religious order” – *Oxford Languages*], as a mark of admiration, approbation, or reverence, sometimes accompanied by acclamations). (Boucher, 2006, 302-305) **Acclamation** differs from rite to rite (Mackey, 1914, 1919; Clegg, 1921; Prejmereanu, 2019, 202; *Allgemeines Handbuch der Freimaurerei*, 1900): in *Adoptive Masonry* (a Rite of Adoption practiced in Europe, especially in France, which does not agree with the habits or manners of the people), it was *Eva*; in the French Freemasons of the “Ancient and Accepted Scottish Rite”, it is *Hoshea* (another name for *Joshua*, meaning “salvation”), *Huzza*, or *Ozee*; in the *French Rite of Adoption* (appeared in the 18th century and which admitted the female relatives of Freemasons), it is “*Vivat! vivat!*”

vivat!” denoting that someone “was received with the highest honours of the lodge”; in the *Rite of Misraim* (established in 1738 and filled with alchemical, Egyptian, occult references), *hallelujah*. (See also Ștefănescu, 2022, 291)

Blow and **strike** (“deliberate hit with one’s hand or an implement” – *Oxford Languages*) are used interchangeably. (Prejmoreanu, 2019, 185) Around 1784, a **blow** from the Master seemed rather common (Oliver, 1855, 126): “*In the West see the Wardens submissively stand, / The Master to aid, and obey his command; / The intent of his signal we perfectly know, / And we ne’er take offence when he gives us a blow.*” The initiation of the grade of Master Mason re-enacts the ritual of the death of Hiram, killed by three workers who wanted to obtain from him the secrets that would help them qualify for Master Masons. Though there are no fast and strict rules applying to the symbolism of blow in Freemasonry, the three blows symbolise three different types of death (Nozedar, 2008, 101): “The death of the body (the blow to the throat); The death of the feelings (the strike on the chest); The death of the mind (the blow to the forehead).” “The would-be Master Mason leaves his old self behind, the initiatory process symbolising his rebirth into the higher moral values” of detachment, integrity, and knowledge. The Mason is, thus, “reborn as a better individual, having risen above the envy, hypocrisy, and ignorance, hypocrisy personalized by Hiram’s murderers.” According to the legend of the Third Degree, the three **blows** given to Hiram the Builder have been interpreted in different ways as symbols depending on the systems of Freemasonry. However, there have always been references to adverse or malignant influences exercised on humanity: “in the *symbolic Degrees of Ancient Craft Freemasonry*, the three **blows** are said to be typical of the trials and temptations to which man is subjected in youth and manhood, and to death, whose victim he becomes in old age; in the *advanced Degrees*, such as the seven Kadoshes (Kadosh of the Hebrews, Kadosh of the first Christians, Kadosh of the Crusades, Kadosh of the Templars, Kadosh of Cromwell or the Puritans, Kadosh of the Jesuits, and the True Kadosh), which are founded on the Templar system commonly credited to Chevalier Andrew Michael Ramsay (1686-1743), the reference is

naturally made to the destruction of the Order, which was effected by the combined influences of Tyranny, Superstition, and Ignorance, which are therefore symbolised by the three **blows**; in the *astronomical theory of Freemasonry*, which makes it a modern modification of the ancient sun-worship, a theory advanced by French Freemason Jean-Marie Ragon (1781-1862), the three **blows** are symbolic of the destructive influences of the three winter months, by which Hiram, or the Sun, is shorn of his vivifying power: supposing Hiram to be the symbol of eternal reason, the **blows** can be interpreted as the attacks of those vices which deprave and finally destroy humanity; however, Hiram the Builder always represents, in the science of Masonic symbolism, the principle of good, and the three **blows** are the contending principles of evil. Public Grand Honours (as indicated by the name) do not share this secret character: on the contrary, they are given on all public occasions, in the presence of both the profane and the initiated. They are used at the laying of corner-stones of public buildings, or every time the assistance of the Fraternity is required (especially in funerals). They are given as follows: “Both arms are crossed on the breast, the left uppermost, and the open palms of the hands sharply striking the shoulders; they are then raised above the head, the palms striking each other, and then made to fall smartly upon the thighs. This is repeated three times, with three blows given each time, namely, on the breast, on the palms of the hands, and on the thigh making nine concussions in all.” This is why the Grand Honours are technically said to be given “by three times three.” Upon funerals, each of these honours is accompanied by the words, “The will of God is accomplished; so, mote it be! [a wise reconciliation to **the Will of the Eternal**],” audibly pronounced by the brethren. (See also Ștefănescu, 2022, 305)

Gavel blows are given by the officers as a sign of admiration, approbation, or reverence, at times accompanied by **acclamations**. In Speculative (symbolic, theoretical) Freemasonry, the **gavel** has been adopted as a symbol to remind of “the duty of divesting one’s mind and conscience of all the vices and impurities of life,” thus “fitting man’s body as a living stone for that spiritual building not made with hands, but eternal in the heavens.”

A **hand blow** is also called **alapa** (*Latin* “blow on the cheek with the open hand” – Mackey, 1919, 94). “Such a blow was given by the Master to his manumitted slave as a symbol of manumission, and as a reminder that it was the last unrequited indignity which he was to receive.” (Mackey, 1919, 94) In the Middle Ages, the same word was applied to the hand blow on the cheek of the newly made knight by the sovereign who made him a knight, with the same symbolic meaning.

To understand what **rod** means in Masonry, one needs to know its history and development (*The Masonic Rods and Staffs*). **Masonic rods**, whose meaning differs completely from that of previous “rods,” were first mentioned on 1724, when Grand Stewards carried white rods symbolising innocence and purity. Later, Deacons carried blue rods tipped with gold, symbolising benevolence, and friendship, or tipped with a pine cone in imitation of the Caduceus (“an ancient Greek or Roman herald’s wand, typically one with two serpents twined around it, carried by the messenger god Hermes or Mercury” – *Oxford Languages*) of Mercury (a symbol of commerce and negotiation). In early Lodges, rods were used to find eavesdroppers in the eaves of the Lodges. **Masonic rod** symbolises a plumb line pointing to heaven, authority, John the Baptist and John the Evangelist, lever, life, moral rectitude, parallel lines, power, the course of the Sun, and the search of immortality. The Master of Ceremonies blows the rod once, loudly to be heard by all the members of the Lodge when making an announcement, and to catch their attention.

A **sword blow** is the blow on the neck of a newly made knight with the flat of the sword. In Freemasonry, the **blow on the shoulder with the flat of a sword** was sometimes replaced by a **hand blow inflicted on the cheek**.

Hand clapping is, among Masons, the common expression of agreement, applause, and approval, and its use is universal in the Order. (Macoy, 1870, 163) Prejmereanu (2019, 197) illustrates the use of sequences of **hand clapping (battery)** as follows: “X X – X (Apprentice); X X – X – X X (Journeyman); X X – X X X – X X X – X (Master)”.

Knocking on the Temple Porch informs the Lodge of somebody's presence outside the Temple seeking entrance. This acoustic sign is a warning sign given by the Tiler, or other appropriate officer, by which he tries to communicate with the interior of the Lodge or Chapter: it is also a particular way in which this notice is to be given. The legal meaning of *to inform* is not "to frighten," but "to make one aware of the necessity of defence or protection." It is just as Matthew 7:7-8 (*New International Holy Bible*, 2011) said, "**Ask** and it will be given to you; **seek** and you will find; **knock** and the door will be opened to you. For everyone who **asks** receives; the one who seeks finds; and to the one who **knocks**, the door will be opened." Sometimes, the Latin inscription *Pulsanti aperietur* (English "to him who knocks it shall be opened") is put above the front door of Lodge-rooms or Masonic temples. The number of **knocks** given in such a context is, in modern Masonic works, generally, expressed by musical notes: three distinct **knocks** would be designated thus, ...; three **knocks**, three times repeated thus, ...; two rapid and two slow knocks thus, ...; etc. (Boucher, 2006, 295-297)

Music is welcomed: "If there are many brethren belonging to a lodge who can contribute to the musical entertainment, they form themselves into a musical society, and thus provide both social and sacred musical entertainments." (Oliver, 1855, 183-184; Macoy, 1870, 256) There are **songs**: during initiation (Macoy, 1870, 672); and during refreshment time, usually on Masonic subjects, and each of them with its appropriate toast. They were "not destitute of poetical merit" (Oliver, 1855, 183-184; Macoy, 1870, 672) if they displayed, "in chaste language, and divested of extravagancies either in style or matter: images which are peculiarly appropriate to the subject under illustration; moral to inspire a love of virtue; pathos which touches a sensitive chord in the listener's heart; sentiment which strikes the imagination, and excites new feelings in the mind." The "Book of Constitutions" stipulates the rules regarding singing in a Masonic Temple. (Mackey, 1914; Mackey, 1919, 1769; Clegg, 1921)

3.1.1.1.4. Taste

Taste is “the sensation of flavour perceived in the mouth and throat on contact with a substance” (*Oxford Languages*). Taste symbols are extremely rare in Masonic ceremonies and rites, except for the sweet drink turned into bitter drink (Prejmereanu, 2019). However, a verse quoted by Oliver (1855, 129) shows that Freemasons do not ignore good food and drink: “*Crown the bowl, and fill the glass / To every virtue, every grace, / To the brotherhood resound / Health, and let it thrice go round.*” On the contrary, they used to call from labour to refreshment, i.e., music and toast.

3.1.1.1.5. Touch

Touch is “the faculty of perception through physical contact, especially with the fingers” (*Oxford Languages*) **Grip** as a form of **touch** “is valuable only for social purposes as modes of recognition.” (Macoy, 1870, 529; Mackay, 1919, 864) (see below, **3.1.1.2.3. Touch**)

3.1.1.2. Masonic Dynamic Material Symbols

Masonic dynamic material symbols can be grouped into three categories: *step*, *sign*, and *touch* (Prejmereanu, 2019, 39).

Step is defined as “an act or movement of putting one leg in front of the other in walking or running” (*Oxford Languages*). In Freemasonry, it is taken both literally and symbolically. “The reflecting man is cautious how he takes a **step**, and it is not indifferent to him whether they are directed to the east or west, north or south. His desire is to be continually progressing, and he does progress, even though he is compelled occasionally to wait, or even to take a by-path. But to him the three grand **steps**, which symbolically lead from this life unto the source of all knowledge, are of the utmost importance. He advances with a firm **step**, and he never turns back.” (Oliver, 1855, 264) There are, on the Master’s carpet, three steps marked, symbolising the three main stages of a man’s life (Oliver, 1855, 274; Macoy, 1870, 686): youth; manhood; old age. (Boucher, 2006, 279-285)

Sign is “a gesture or action used to convey information or an instruction” (*Oxford Languages*). Abundant evidence shows that **signs** were widely used in ancient Mysteries. (Boucher, 2006, 285-292) In Freemasonry, “**signs** are valuable only as modes of recognition. But, while they are conventional, they have, undoubtedly, a symbolic reference. (Nozedar, 2008, 402) Oliver (1855, 85) writes about the **sign of distress**: “In a society whose members ought fraternally to love and assist each other, it is be expected that they should have a sign whereby they could make themselves known immediately to their brethren, in however distressed circumstances they might be placed, and thereby at the same time claim their assistance and protection. This is the sign of distress, in conjunction with a few words. He who falls into the greatest difficulty and danger, and supposes that there is a brother within sight or hearing, let him use this sign, and a true and faithful brother must spring to his assistance.” (See also Ștefănescu, 2022, 314)

Touch is “an act of touching someone or something” (*Oxford Languages*). (Boucher, 2006, 292-293) In Freemasonry, there are at least three types of **symbolical dynamic touches**: **accolade** (“a touch on a person’s shoulders with a sword at the bestowing of a knighthood” – *Oxford Languages*) (Boucher, 2006, 293-295) (See also Ștefănescu, 2022, 291); **embrace** (“an act of holding someone closely in one’s arms” – *Oxford Languages*) or “a slight blow on the cheek or shoulder, accompanied with the kiss of peace, by which the new knight was at his creation welcomed into the Order of Knighthood by the sovereign or lord who created him” (Mackey, 1919, 34); **grip** (“a firm hold; a tight grasp” – *Oxford Languages*). (See also Ștefănescu, 2022, 295)

3.1.2. Masonic Mythical Symbols

Masonic mythical symbols can be divided, according to Prejmereanu (2019, 40), into two sub-classes – *historical* and *philosophical*.

3.1.2.1. Masonic Historical Mythical Symbols

Masonic historical mythical symbols refer to symbols “of or concerning history or past events; belonging to the past” (*Oxford*

Languages). **Historical mythical symbols** were created to illustrate and carry certain ideas and to found certain conceptions on behaviour and life starting from certain historical data, aiming at shaping and perfecting a new, better, more useful man. Well-known historical data turned into **historical mythical allegories / symbols** in Freemasonry are (Prejmereanu, 2019, 40): **Hiram Abiff's legend** (Boucher, 2006, 226-237) and the **Chamber of Reflection** (See 4.2.2).

A series of **evocative symbols** and **archetypal images** can be seen in the **Chamber of Reflection**. They may be either physically present, or drawn, engraved, or painted. Though the impact of the chamber's furniture should be personal, the symbolism relates to alchemic and hermetic correspondences. The **chamber** is the **symbol of a cave**: it introduces the candidate to the alchemic element of earth and of a womb in which the candidate is supposed to develop before going through his symbolic rebirth. Depending on the rite, the **Chamber of Reflection** represents a lot more. The objects inside and their symbolism are: "The **bread**. Associated with wheat, it evokes life and, combined with leaven, it symbolises the spiritual transformation of the recipient. It can also be associated with sorrow and work, thus being linked to the first phase of initiation – the symbolic death, the return to the ground. It also includes the four basic elements of alchemy: *earth* (flour and oven), *water* (liquid), *air* (fermentation of leaven), and *fire* (cooking)." The **candle**. It symbolises "knowledge of oneself, light, and things. In this dark room, the light from the candle gradually takes up more and more space in contrast to the prevailing darkness. It represents the quest for being and the path to oneself." The **hourglass**. It symbolises "time. Inducing the sense of the passage of time, it recalls an essential reality: the limited duration of earthly existence. It is, thus, associated with the immutable cycles of birth and death and with the notions of aging, fatality and irreversibility. Its two parts can be likened to heaven and earth." The **human skull** or **full skeleton**. "Early Lodges insisted on using a full human skeleton but, today, most Lodges use a skull and two crossbones meant to evoke physical death. In Baroque painting, still lives associated with the presence of a skull were used to illustrate vanity (a defect of a person who thinks too highly of himself). The skull, thus, acts as a reminder of the fatality of death and as a call

to humility.” In the Chamber of Reflection, it recalls the alchemical theme of putrefaction. The **mirror**. “In some rites, it may be placed on the table of the Chamber of Reflection. It is meant to signify the search for self-knowledge as well as introspection and it also acts as a reminder to the candidate that he is his own judge.” The **phrases** and **inscriptions**. Multiple phrases are inscribed onto the walls of the Chamber of Reflection, and they have multiple purposes: some of them prevent the profane from joining Freemasonry for a dishonest purpose; some encourage the profane to look within him for the truth; some “tell the profane that he has nothing to fear if he trusts his future brothers and is a good person; some warn the profane that his journey will be difficult. The **rooster**. “It is identified with the sun in the mythologies of India and the Native American Pueblo tribes. In Zoroastrian beliefs, it is the symbol of protection of good from evil. Ancient beliefs report that evil spirits, active at night, are driven away by its crowing before dawn. It also represents mercury in the alchemical sense of the term. Two words are also commonly added to the rooster, ‘Perseverance, Vigilance,’ as it is the only animal brave enough to step into the dark and call for the day to come. It is a message of encouragement to the candidate.” The **scythe**. It is a “representation of the Reaper as one of the allegories of death” (Oliver, 1855, 246; Macoy, 1870, 658; Cirlot, 2001, 281). Agricultural instrument and symbol of Death, sometimes drawn behind the hourglass in the Chamber of Reflection, it intersects with the parable of the harvest and evokes the grain that dies to give life. In ancient mythology, it is Cronos who is represented holding the scythe and the hourglass. In the Middle Ages, during the ravages of the Black Death, an anthropomorphised representation of death appeared, named ‘The Grim Reaper’: it was said to kill the sick with a blow from a scythe, regardless of their class. Saturn, the ancient Roman god of agriculture and time, armed with a scythe, takes from one side (death, epidemics, time, etc.) and gives back from the other (abundance, harvest, summer) without distinction. The scythe could, therefore, include a notion of equality.” The **sulphur**, the **mercury**, and the **salt**. “On the small table where the neophyte writes his philosophical testament, there are three containers containing the three basic elements of all transmutation” (the Three Alchemy Primes, the Three Primes of Alchemy, or *Tria Prima*).

The **water**. “It is the element without which life is not possible, and the symbol of all sources of life for the Egyptians. Its presence in Greek-Roman mythology is well known: the Styx, a river whose icy waters symbolise the passage from life to death with its disturbing ferryman Caron. In the Judeo-Christian tradition, water symbolises purification and renewal.” (See also Ștefănescu, 2022, 296)

3.1.2.2. Masonic Philosophical Mythical Symbols

Masonic philosophical mythical symbols refer to symbols “relating or devoted to the study of the fundamental nature of knowledge, reality, and existence” (*Oxford Languages*). Unlike **Masonic historical mythical symbols**, **Masonic philosophical mythical symbols** are completely invented: there is no source to support at least partially their truthfulness (Prejmereanu, 2019, 40). **Euclid’s legend** is a good example of **philosophical mythical symbol**. This legend tells that Euclid was a Mason who introduced Masonry among the Egyptians. The obvious anachronism in the legend – making Euclid of Alexandria (mid-4th century BC – mid-3rd century BC) the contemporary of Abraham (c. 2150 BC – c. 1975 BC) – prohibits any such belief and shows that the whole story is an invention. However, with a due sense of the nature and design of the Masonic symbolism, Masons accept the legend as a philosophical myth, i.e., as an ingenious method of conveying, in a symbolical way, a Masonic truth. (*Allgemeines Handbuch der Freimaurerei*, 1900; Mackey, 1914; Mackey, 1919, 140; Clegg, 1921)

3.2. Masonic Symbol Systems

A **Masonic symbolic system** is made up of individual, independent symbols of interactions. **Individual, independent symbols** can be **analysed independently and individually**, resulting in multiple messages, but only their **systemic analysis**, i.e., the analysis of two, three, etc. symbols (whose message derives from their ensemble, from their position on each other, from their position on other symbols) reveals their Masonic meaning (Prejmereanu, 2019, 41):

- The **Anchor and the Ark** (Figure 3.2): “[...] emblems of a well-grounded hope and a well-spent life. They are emblematical of that divine ark which triumphantly bears us over this tempestuous sea of troubles; and that anchor which shall safely moor us in a peaceful harbour, where the wicked cease from troubling and the weary are at rest.” (Oliver, 1855, 17):
 - The **anchor** symbolises hope;
 - The **ark** symbolises the journey of life;
 - The **anchor and the ark** offer, according to the Masonic third degree, “reassurance to Masons that the Divine Ark will surpass stormy weather and bring them to a place of rest free from worldly wickedness.” (Prejmereanu, 2019, 41) (Comănescu & Basgan, 2007);



Figure 3.2. *The anchor and the ark*

- The **Point within a Circle** (Figure 3.3): “As in a circle, however large, there is one middle point, whither all converge, called by geometricians the centre; and although the parts of the whole circumference may be divided innumably, yet is there no other point save that one from which all measure equally, and which, by a certain law of evenness, hath the sovereignty over a 1. But if you leave this one point, whatever point you take, the greater number of lines you draw, the more everything is confused. So the soul is tossed to and fro by the very vastness of the things, and is crushed by a real destitution, in that its own nature compels it everywhere to seek one object, and the multiplicity suffers it not.” (Oliver, 1855, 207-208):
 - The **point**, the black dot in the middle of the circle “symbolises an individual Mason;”

- The **circle** “symbolises the boundary between a brother’s obligation to God and men;”
- The **Point within a Circle** “signifies that a Mason should be restricted within the circle, and that he shouldn’t let personal desires, interests, passions, or anything else lead him astray.” (Prejmereanu, 2019, 41)

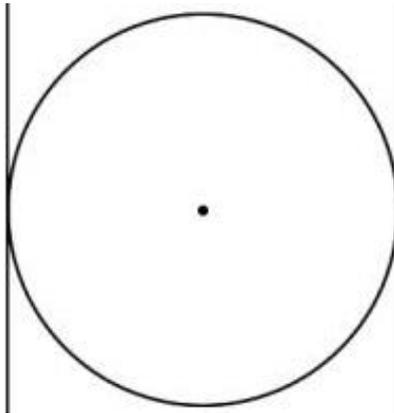


Figure 3.3. *Point within a Circle*

- The **Square and Compasses** (Figure 3.4): “These two symbols have been so long and so universally combine – to teach us, as says an early ritual, <to square our actions and to keep them within due bonds>, they are so seldom seen apart, but are so kept together, either as two great lights, or as a jewel worn once by the Master of the Loge, now by the Past Master – that *they have come at last to be recognised* as the proper badge of a Master Mason [...]” (Mackey, 1919, 2, 708; 1914, 1919):
 - The **square** (“an L-shaped or T-shaped instrument used for obtaining or testing right angles” – *Lexico*) is the symbol of balance, earth, fairness, material, stability, and gives a foundation for building upon. It teaches man to square his actions with all mankind. It is also the emblem of the Master of the Lodge because it is the proper Masonic emblem of his office.

- The **compasses** (“an instrument for drawing circles and arcs and measuring distances between points, consisting of two arms linked by a movable joint, one arm ending in a point and the other usually carrying a pencil or pen” – *Lexico*) symbolises the defining and limiting principle, infinite boundaries, the realm of spiritual eternity, and self-control.
- The **square and compasses** “symbolise the convergence of matter and spirit, the convergence of earthly and spiritual responsibilities,” and morality in the essence of the Golden Rule. As measuring instruments, they represent discernment and judgment.

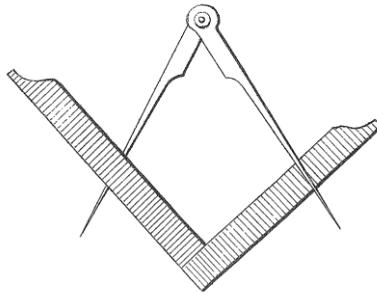


Figure 3.4. Square and compasses

- The **Sun and the Moon** (Figure 3.5) “are preserved in [Masonic] lodges, as emblems of the wisdom, and power, and goodness of God, who made the one to rule the day, and the other to govern the night” (Mackey, 1869a, 459; 1969b, 1914, 1919; Clegg, 1921) (Boucher, 2006, 163-166):
 - The **Sun** symbolises authority, Divine Truth, intellectual light, the Mason Master, and sovereignty;
 - The **Moon** symbolises alchemical rebirth, Newtonian training in Freemasonry, and rituals (Gadicke, in Oliver, 1855, 179; Macoy, 1870, 589);
 - The **Sun and the Moon** symbolise a Craft’s work from sunrise to sunset, and “the Worshipful Master’s rule and government of his Lodge with equal regularity and precision.”

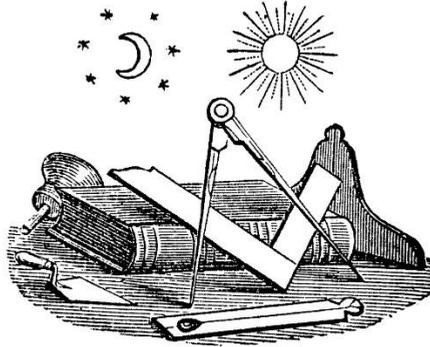


Figure 3.5. *The Sun and the Moon*

- The **Two Pillars** (Figure 3.6) “represent the pillars of Boaz and Jachin, which stood in front of Solomon’s Temple, the first Temple in Jerusalem” (Shelton, 2019) (Boucher, 2006, 128):
 - The Junior Warden’s pillar, **Boaz** (meaning “In Him is Strength”), symbolises strength (Oliver, 1855, 38; Macoy, 1870, 438; Percival, 1983; Percival, 2014, 31);
 - The Senior Warden’s pillar, **Jachin** (meaning “He Establishes”), symbolises the Lord (Oliver, 1855, 147; Macoy, 1870, 553; Percival, 1983; Percival, 2014, 31; (Ștefănescu, 2022, 306);
 - The **Two Pillars** symbolise opposite pairs (active & passive, good & evil, life & death, light & darkness, man & woman, outside & inside, positive & negative, yes & no, etc.).

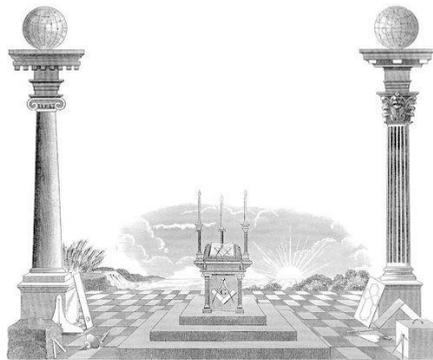


Figure 3.6. *The Two Pillars of Freemasonry*

3.3. Architectural Symbols

The development of **Freemasonry architecture** can be traced back to the 17th - 18th centuries when the organization started to gain prominence in Europe and several prominent architects were initiated into the brotherhood, incorporating Masonic symbols and design elements into their work. These architects were instrumental in shaping the unique architectural style associated with Freemasonry. Freemasonry architecture continued to evolve in the 19th century with the construction of grand Masonic temples and lodges – buildings were often designed to reflect the ideals of the organization and showcase its commitment to education, charity, and the pursuit of knowledge – in several parts of the world. The 20th century saw the further development of Freemasonry architecture, with many modern buildings continuing to incorporate Masonic symbols and design elements. **Freemasonry architecture** has used both profane and Masonic symbols (Petroman, 2019, 114).

3.3.1. Profane Symbols

The topic of Masonic and profane symbols in Timiș County, part of the historical Banat – a land with a long and turbulent history – has been approached more and more intensively by specialists, due to the multiculturalism that has influenced the architecture of the cities, which led to the appearance, over time, of thousands of works of art and historical buildings that have turned Timișoara and the towns of the Timiș County into tourist attractions full of symbols. Thus, there are, in Timiș County, three types of symbols:

- Firstly, symbols that are undoubtedly Masonic;
- Secondly, symbols that are both Masonic and profane, and that can be spotted on certain buildings that are related to Freemasonry;
- Thirdly, symbols that are both Masonic and profane, and that can be spotted on certain buildings that are not related to Freemasonry: the presence of these symbols might be only a pure coincidence and intended to have a profane significance.

Below is a list of both masonic and profane symbols acknowledged as such by authors of dictionaries of Masonic symbols:

- **Acacia** “symbolizes the testament of Hiram which teaches that <one must know how to die in order to live again in eternity’>.” (Cirlot, 2001, 3) It represents the unquenchable force of life, expresses joy and hope, is a guarantee of peace, and is a symbol of the immortality of the soul. (Boucher, 2006, 237-243)
- **All-Seeing Eye**, “Whom the Sun, Moon, and Stars obey, and under whose watchful care even comets perform their stupendous revolutions, beholds the inmost recesses of the human heart, and will reward us according to our works.” (Lectures, in Oliver, 1855, 13) Placed in the centre of the East, above the Worshipful Master of the Lodge, it is the most significant symbolic representation of the creative divinity: it is the eye that sees everything.
- **Baphomet**. In the period 1307-1314, when the Order of the Knights Templar was abolished and its members massacred – because of a criminal conspiracy between Pope Clement V and the King of France Philip IV – from the bloody cellars of the Inquisition appeared the image of a bearded, demonic, black monster that the Knights would worship: Baphomet. Historical science confirms its existence, as well as other esoteric symbols from the secret rituals of the Templars, but by no means with the heretical significance imposed by the Inquisition. In the *Masonic Dex* of Ungherea (2012), reference is made to renowned researchers Michael Baigent, Richard Leigh, and Henry Lincoln, who, after some laborious studies, concluded that Baphomet could have the following meanings: Head of Hugues de Payen, founder of the Templar Order; The statuette of Baphomet, head, and torso, could be the embodiment of the Moorish expression Bufihimat, which means Father of Wisdom. It is possible that the meaning of the name Baphomet belongs to the field of alchemy, where there is a peak phase of alchemical processes, called Caput mortuum (Dead’s Head), which occurs before obtaining the Philosopher’s Stone. The head on the Holy Shroud from Turin,

this Shroud being in the possession of the Templars between 1204 and 1307.

- **Beehive** “[...] teaches us that as we came into the world rational and intelligent beings, so we should ever be industrious ones; never sitting down contented while our fellow-creatures around us are in want, when it is in our power to relieve them without inconvenience to ourselves.” (Oliver, 1855, 33) It is a symbol of diligence that suits Freemasonry, because the work in the hive takes place inside an ideal system of organization in which everyone has his own place.
- **Caduceus**, “a wand with two serpents twined round it, surmounted by two small wings or a winged helmet,” is a symbol of the evolutive power of pure energy, of the god who cures all illness, of good conduct and moral equilibrium. (Cirlot, 2001, 35-36) It is a wand or stick made of hard wood or, in alchemists, pure gold, around which two sóes coil, in reverse. Hermes / Mercury received the caduceus from Apollo, to whom he offered the seven-stringed lyre in return. The cane represents the axis of the world or the Tree of Life, and the two snakes, wrapped in double spirals, signify the union of opposites (diurnal / nocturnal, beneficial / evil, etc.) to achieve universal harmony.
- **Candlestick**. It is a symbol of divinity, spiritual light, and salvation, signifies the logos, the sacred light. In the Masonic Temple are used the candlestick with one arm, with two arms, and with three arms.
- **Chequered Mosaic**. “[...] the lodge [is] furnished with mosaic work to remind us of the precariousness of our state on earth; today our feet tread in prosperity, tomorrow we totter on the uneven paths of weakness, temptation, and adversity.” (Hutchinson, in Oliver 1855, 56) It is found in the Temple as well as on the lodge painting and consists of white squares alternating with black ones, arranged just like on the chessboard. On this pavement in the Temple, the Expert Brother unfolds, at the opening of the works, the picture of the lodge in which are represented the symbols of the degree in which the Workshop works.

- **Circle and Parallel Lines.** “[...] the circle represents his eternity, and the two perpendicular parallel lines his equal justice and mercy.” (Hemming, in Oliver, 1855, 58) In his book, “The Legends, Myths and Symbols of Freemasonry”, Albert Mackey (1914, 1919) says that the circle symbol represents the line separating a Freemason’s duty to the Great Architect from his duty to the people, and the two parallel and tangent lines symbolize the two patron saints of the order – St. John the Baptist and St. John the Evangelist.
- **Column,** “A round pillar made to support as well as to adorn a building, whose construction varies in the different orders of architecture.” (Oliver, 1855, 62), can be *Ionic* (“formed after the model of an agreeable young woman, of an elegant shape, dressed in her hair; young woman, of an elegant shape, dressed in her hair; as a contrast to the Doric order, which was formed after that of a robust man” – Preston, in Oliver, 1855, 146), *Doric* (“the most natural and best proportioned of all the orders [of architecture]; all its parts being founded on the natural position of solid bodies” – *idem*, 87), or *Corinthian* (“the noblest, richest, and most delicate of all the orders of architecture. [...] the Corinthian capitol [is supposed] to have taken its origin from an ornament in King Solomon’s Temple, the leaves whereof were those of the palm tree.” – *idem*, 67) Two columns / pillars symbolize eternal stability and allude to Solomon’s temple (the image of the absolute and essential principles of building) (Cirlot, 2001, 60). Preston (1867, 41-42) identifies the Ionic column with Wisdom, the Doric column with Strength and the Corinthian column with Beauty. In the Masonic Temple, the Ionic column – Wisdom – corresponds to the first Little Light (the Venerable Master), the Doric column – Strength – corresponds to the second Little Light (the First Overseer), and the Corinthian column – Beauty – corresponds to the third Little Lights (Second Overseer). At the same time, the three Little Lights are represented by the Venerable Master, the Sun, and the Moon. The Jachin and Boaz columns are found at the entrance to the Temple and any candidate or

freemason entering a Masonic lodge must pass between the two columns located in the West. They mark a separation between the sacred world and the profane world or between the vestibule and the Temple.

- **Compasses** “[...] ought to keep us within the bonds of union with all mankind, but more especially with our brother Masons [...]” (Oliver, 1855, 64) It represents the act of creation, the beginning of all things, and the power of measurement and delimitation. (Cirlot, 2001, 61) It is an instrument of measure and comparison, allowing us to appreciate the dimension and consequences of our actions.
- **Corn ear.** It signifies systematic premeditated work and the road to light. This path starts from the grain of wheat which, being in darkness, in the ground, develops and tends to jungle in sunlight and develop into its final form of an ear of wheat.
- **Cornucopia** is a symbol of abundance, generation, prosperity, and strength. (Cirlot, 2001, 62) The horn of abundance – is a solar symbol, signifies power, abundance, fertility, but also spiritual cleanliness. In the Masonic Temple, the initiator drinks from the Cup of Libations – symbol of the sacred horn – the drink being sometimes sweet, sometimes bitter, reminding us that we must keep our vow.
- **Dog** symbolizes faithfulness, motherhood, and resurrection. (Cirlot, 2001, 84) Because of its unique reputation for attachment to its owner, the dog is considered a symbol of fidelity. A devoted companion of man, he is famous for his sense of smell that functions as an effect of discernment. In this sense, it can represent the intuition, flair, and discernment necessary to discover the Truth.
- **Dove** “[...] was the diluvian messenger of peace, and hovered over the retreating waters like a celestial harbinger of safety. [...] The dove was an agent at the creation, at the deluge, and at the baptism of Christ.” (Oliver, 1855, 88) It symbolizes the power of sublimation, soul, spirituality, and the third person of the Trinity. (Cirlot, 2001, 85) In early Freemasonry, the dove was considered a symbol of Noah’s messenger. In ancient

- symbolism, the dove represented purity and innocence and was often seen as carrying an olive branch. The pigeon is also represented on the banner of Pax Lodge nr. 21 from Timisoara.
- **Dragon** is a symbol of all cyclic processes, of sickness, of the mastering and sublimation of wickedness, and of time. (Cirlot, 2001, 86-87) In the first place, it appears to us as a severe guardian, it is the guardian of the hidden treasures and represents, in this capacity, the adversary that must be faced to conquer them. The symbolism of the dragon is ambivalent in different cultures, which is expressed by the far-eastern representations of the two dragons facing each other, which we also find in medieval art and, especially, in the space of European and medieval hermeticism, where it imagined takes on a form analogous to that of the caduceus. It is about neutralizing the opposite tendencies, of alchemical sulphur and mercury. As a heavenly, ordering, and creative power, the dragon is naturally a symbol of royalty. It signified the royal function and the rhythms of life, which guarantee order and prosperity. Therefore, he can be associated with royal art.
 - **Eagle.** "It was referred to the prophet Daniel because he spoke with angels, and received visions which relate to all time; and to St. John, who in his gospel treats of Christ's divinity, and soars to heaven like an eagle, in the Book of Revelation." (Oliver, 1855, 90) It is a symbol of height and of the spiritual principle in general. (Cirlot, 2001, 92) King of birds, a symbol of power, this beautiful, sharp, and powerful bird is present in all the great cultures of the world. There are no myths, legends or religions that do not make ample reference to the symbolism of the eagle. On the Grand Seal of the National Grand Lodge of Romania, in the central area, is engraved an eagle.
 - **Eight** is a symbol of the eternally spiralling movement of the heavens and of regeneration. (Cirlot, 2001, 233) The number 8 is the infinity symbol. In the Masonic Temple, the rope surrounding the Lodge has its knots in the form of the mathematical sign of infinity, namely a lying eight, symbolizing the sacred balance between the Great Universe and Solomon's

- Temple. Also, the number eight is a perfect cube, the mission of a Mason being to advance on the road from raw to cubic stone through study and self-knowledge, sacrifice, and fettered strength.
- **Fire.** “Fire and light were the uniform tokens of the appearances of the Deity.” (Oliver, 1855, 107) It symbolizes regeneration, the Sun, and transcendence / transformation (Cirlot, 2001, 105-106) The fire during the Initiation Ritual, the neophyte, after passing the test of Earth, Air and Water, must be purified by Fire. In the Temple, the Sacred Fire is always present and it cannot be lost, for it is always present in the hearts of the Freemasons.
 - **Forget-me-not** is a Masonic symbol of devotion, courage, and fidelity. This symbol appeared during the Nazi persecutions of Freemasons, during Hitler’s regime, and was chosen as an emblem by those who continued to practice Freemasonry in secret.
 - **Head** symbolizes mind and spiritual life. (Cirlot, 2001, 141) It symbolizes the power to lead, to clarify, to ordain. It signifies, at the same time, the manifested spirit. At the rank of apprentice, the penal sign shows that, as a man of honour and Freemason, “you prefer to have your head cut off than to reveal the secrets entrusted to you.” At the same time, the crowned head reminds us of royal art.
 - **Heart.** It is “the fountain not only of our natural life, but of our mortal too; so that as a man’s heart is, so will his life be: if his heart be kept clean and pure, his life cannot be wicked and vicious; but if his heart be wicked and vicious, his life cannot be kept clean and pure.” (Bishop Beveridge, in Oliver, 1855, 127) It is a symbol of eternity and love. (Cirt, 2001, 142) Western (modern) culture makes the heart the seat of great human feelings. In traditional cultures (Greek, Roman), on the contrary, the heart is where intelligence and intuition spring from. In Freemasonry, the sign of fidelity is made with the right hand in the heart area.
 - **Labour** is “the most important word in Freemasonry”: a Freemason’s labour “[...] must be visible to himself and unto

his brethren, or, at the very least, it must be conducive to his own inward satisfaction.” (Gadicke, in Oliver, 1855, 157) It is the main reason why Brethren in the Lodge meet. The Worshipful Master, at the close of the works, says that “the work of a Freemason never stops.”

- **Lily** “[...] is the symbol of divinity, of purity, and abundance, and of a love most complete in affection, charity, and benediction [...].” (Sir Robert Ker Porter, in Oliver, 1855, 164) It is a symbol of the female principle, of purity, and of royalty. (Cirlot, 2001, 188-189) An eminently royal flower, it symbolizes both power and refinement, material strength, but also spiritual momentum. The two columns in front of Solomon’s Temple, Boaz and Jachin, had capitals carved into lily cups.
- **Lion** is a symbol “[...] principally of Christ, who is denominated the lion of the tribe of Judah, and will ultimately subdue all things to himself; <for he must reign till he hath put all enemies under his feet.>” (Oliver, 1855, 165) It is a symbol of continual struggle, of the earthly opponent of the eagle in the sky, of morning, regal dignity, solar light, sun-gods, valour, and victory. (Cirlot, 2001, 189-190) It is the solar symbol of the incarnation of power and wisdom. It expresses the authority and invincible force of the human spirit. From an esoteric point of view, the lion is a symbol of self-governing power, of spiritual rebirth. Many Masonic seals contain in their symbolic structure two sacred animals: the lion and the unicorn.
- **Mercury** is “the messenger of heaven” (Cirlot, 2001, 208) There are representations of the god Hermes/Mercury throughout European art history. They often have magical connotations. In Kirk MacNulty’s book, *Freemasonry, Symbols, Secrets, Meaning*, the god Hermes is represented on the Masonic jewel of the second deacon.
- **Mirror** is a symbol of consciousness, imagination, multiplicity of the soul, and unconscious memories (Cirlot, 2001, 212) It is an attribute of Truth, of awakened consciousness, it gives access to the very essence of what it reflects to eventually offer the possibility of a first confrontation, that with oneself. The

- mirror is thus a means of self-knowledge that allows everyone to deepen their eyes into its waters, to discover, evaluate and realize imperfections that need to be corrected.
- **Moon** “is the second lesser light in Freemasonry, moveable, not fixed, and receiving her light from the sun. Changing Wardens lead and assist us, and the moon lights the wanderer on his way by night, but clouds may intercept the light of the moon; for this reason, we must not depend upon her, but choose our road by a great and fixed light.” (Gadicke, in Oliver, 1855, 179) It is a symbol of the passive principle. (Cirlot, 2001, 318) Representing the Second Overseer, it is the symbol of indirect, discursive, reflective knowledge. She patronizes fertility and vegetation and is the protagonist of a repeated resurrection.
 - **Music** “teaches the art of forming concords, so as to compose delightful harmony, by a proportional arrangement of acute, grave, and mixed sounds. [...] It inquires into the nature of concords and discards, and enables us to find out the proportion between them by numbers.” (Preston, in Oliver, 1855, 183-184) According to Illustrations of Masonry, it “teaches us the art of creating harmonies” through the mathematical and proportional combination of acute, mid, and low sounds. Through the science of music, one can investigate the nature of harmonies and disharmonies. Music involves the teaching of Concord, one of the fundamental principles of Freemasonry.
 - **Owl** symbolizes cold, death, night, and passivity. (Cirlot, 2001, 247) The emblem of Athens, goddess of wisdom, it is the symbol of prudence and wisdom that dominate the shadows. Even though it is not a purely Masonic symbol, its ability to discern wisely in the dark has made it a Masonic symbol.
 - **Peacock** is “a symbol of immortality and of the incorruptible soul.” (Cirlot, 2001, 251) When the peacock shows its tail, it seems like a hundred eyes are looking at us. For this reason, he was associated with the All-Seeing Eye of God, which sees all facts and all people, the significance of this being that nothing escapes Universal Justice. In Christian tradition, the

peacock symbolizes the solar disk, being therefore a sign of immortality, its tail also evoking the starry sky.

- **Pomegranate** is a symbol of fecundity and of Oneness. (Cirlot, 2001, 261) In the Painting of the Lodge of Disciples, above the columns Jachin and Boaz are represented three pomegranates each. Symbol of divine perfection and, at the same time, expression of initiatory eternity, the pomegranate contains, under a small cover, many seeds, such as the Masonic Order uniting, in a single fraternal chain, all the peoples of the earth. (Boucher, 2006, 133-134)
- **Rose** is “a symbol of completion, of consummate achievement and perfection.” (Cirlot, 2001, 275) It is considered a symbol of mystery. Thus, the Hellenes consecrated the rose to the god of silence, Harpocrates. From antiquity to the Middle Ages, the term sub rosa was used in Europe to mean that an assembly was to be held in secret.
- **Serpent / Snake** symbolizes aggressive positive and negative powers, destruction, energy, fertility, the principle of evil inherent in all worldly things, pure and simple force, resurrection, seduction of strength by matter, and wisdom of the deeps. (Cirlot, 2001, 285-290) Wrapping itself circularly, it is a symbol of cyclical time in which every manifestation repeats itself endlessly, opposites attract and extremes meet. At the same time, it is a strongly ambivalent symbol. He is used to express submission to the test, death, but also life, for which he is an indicator of the mysteries of the depths and the ambiguity of the forces that act between life and death, but, at the same time, a symbol of rebirth, i.e., including of initiation. While crossing through the wilderness, many of the Israelites were attacked by snakes. After interceding in their Favor, Moses made a brass snake and mounted it on a stake. Those who saw him were healed. The manifestation of faith through the gaze proved to have therapeutic virtues because, in this way, the lethal effect of the poison was neutralized.
- **Square**. “[...] the square [is] put into the hands of the Worshipful Master, in order that he may keep the brethren within the square

- of the ancient charges of Freemasonry. This symbol must always, and in all places, be regarded as a great light, and the genuine Freemason is not only reminded by this light to do his duty to his brethren, but to all mankind.” (Gadicke, in Oliver, 1855, 262) It is the emblem of rectitude and the symbol of the moral law, it inspires the right path in thoughts and actions.
- **Sun.** “The sun rises in the east, and in the east is the place for the Worshipful Master. As the sun is the source of all life and warmth, so should the Worshipful Master enliven and warm the brethren to their work.” (Oliver, 1855, 266) It is a symbol of the active principle, of the source of life. (Cirlot, 2001, 318) It represents the First Overseer, it is a symbol of the heart pulsating heat and light, it is also a symbol of Knowledge, especially direct, immediate, intuitive.
 - **Sunflower.** Its middle is ordered according to the golden number: on this flower can be counted 34 spirals clockwise and 21 spirals in reverse. The two numbers, 21 and 34, whose ratio is close to the golden number (its expression, limited to 5 decimal places, is 1.61803) are consecutive numbers in the Fibonacci sequence.
 - **The Tree of Life – The Tree of Knowledge**, in connection with Paradise and the Afterlife, which interconnect all forms of Creation, are both forms of the World Tree or Cosmic Tree and are represented in various religions and philosophies as the same tree. The Tree of Life is a symbol of life in continuous evolution, ascending to the sky, representing the cyclical nature of cosmic evolution (death and regeneration) and facilitates communion between the three levels of the cosmos: the underground, through the roots, the surface of the earth, through the trunk and branches from the bottom, and the high, through the branches at the top.
 - **Three.** “A sacred number in Freemasonry, with which all labour is commenced and finished.” It reminds of “the three great lights, the three kingdoms of nature, the Holy Trinity, or of the words of Christ,” and it points to “the grand distinguishing doctrine of [Christian] faith,” to the “three principal parts in a

man, body, soul, and spirit. Faith, love, and hope [that] support and adorn life.” (Gadicke, in Oliver, 1855, 273) It symbolizes heaven, spiritual synthesis, and the Trinity. (Cirlot, 2001, 233) The number 3 or 3 points represents, in Masonic symbolism, the degree of apprentice. The disciple’s ritual robe is the number three – he makes three journeys, knocks three times, takes three steps at the temple entrance. Also, the number three is present both in the Temple and in the ritual – three great lights, the three columns, three degrees, three steps. At the same time, the three points arranged in the triangle are used in abbreviations after initials in Masonic texts (e.g., AL 6024). The three windows – in the Painting of the Disciples’ Lodge there are three windows: one in the East, one in the South and one in the West. In the North there is no window because from there the sun does not send rays. The symbol of the window must be thought of in correlation with light, and the fact that the access to it remains barred evokes the notions of silence and secrecy, essential to the degree of apprentice.

- **Vessel.** It symbolizes, through its content, a treasure of knowledge, a spiritual treasure. To have access to a sacred vessel is to be in relationship with the Divine. The vessel is always, in the world of symbols, a reservoir of surprises that will test you, so that you can then obtain the elixir of spiritual life.
- **Vine** is the symbol of eternal life, of life, and of youth. (Cirlot, 2001, 360) From the beginning, the symbol of the vine is eminently positive. The vine was considered, in the regions surrounding ancient Israel, as a sacred tree, and its product, wine, as the drink of the gods. According to the Bible, the symbolism of the vineyard extends to every human soul: God is the owner of the vineyard who sends his son to see how the harvest is going. In iconography, it is often a representation of the Tree of Life (Hurd, 1898; Solis, 2016). Regarding the wine, Jesus, instituting the Last Supper, gives a new symbol to the wine: “This is my blood, of the new Law” (Mark 14:24). The Vine can also signify the Universal Masonic Chain, the grapes representing the Brethren in the Workshop.

3.3.2. Masonic Symbols: Anthropomorphic, Figurative, Geometric, Phytomorphic, Symbolic, and Zoomorphic Decorations

There are six major categories of masonic decorations – *anthropomorphic*, *figurative*, *geometric*, *phytomorphic*, *symbolic*, and *zoomorphic* – unevenly represented in architecture.

3.3.2.1. Anthropomorphic Decorations

Anthropomorphic decorations are decorations having human characteristics. Thus, in architecture, there are:

- **Bas-reliefs**, “low or mostly-flat sculpture which is carved into a wall, or is in the form of a tile mounted flat to a wall, rather than a fully three-dimensional, free-standing figure” (*Wiktionary*).
- **Figures ending in a vegetal ornament**.
- **Grotesque figures** or **grotesques**, “very ugly or comically distorted figures or images” (*Oxford Dictionaries*).
- **Mascarons**, “carved, ornamental faces, usually human, sometimes frightening or chimeric whose alleged function was originally to frighten away evil spirits so that they would not enter the building” (*Wiktionary*).
- **Statues**, “carved or cast figures of persons or animals, especially ones that are life-size or larger” (*Oxford Dictionaries*).
- **Tetramorphs**, “illustrations of the quaternary principle, linked with the concept of situation [...] and with the intuitive sense of spatial order.” (Cirlot, 2001, 337)

3.3.2.2. Figurative Decorations

- **Aesculapian Snake**, “carved or cast figure of a person or animal, especially one that is life-size or larger; In ancient times it was protected owing to its mythical link with the god of medicine, Aesculapius” (*Oxford Dictionaries*). The snake curled round the staff of Aesculapius is a symbolic entanglement (Cirlot, 2001, 288).

- **Anchor.** “In the emblems, signs and graphic representations of the early Christians, the anchor always signified salvation and hope.” (Cirlot, 2001, 9). Hope is seen as “the Anchor of the Soul” (Bailey, 1957, 49).
- **Ark** “symbolizes the power to preserve all things and to ensure their rebirth” (Cirlot, 2001, 19).
- **(Bee)hive** is “an emblem of industry” (Oliver, 1855, 33).
- **Bow**, “a knot tied with two loops and two loose ends, used especially for tying shoelaces and decorative ribbons” (*Oxford Dictionaries*). “Ribbons knotted together to form a circle [...] are symbols of immortality by virtue of their circular shape. They also carry a heroic significance, like all crowns or garlands, for the very act of ‘crowning’ an undertaking fulfilled is so called because of the symbolic relationship between the crown and the concept of absolute fulfilment.” (Cirlot, 2001, 273)
- **Caduceus** is “a wand with two serpents twined round it, surmounted by two small wings or a winged helmet. [...] The wand represents power; the two snakes, wisdom; the wings diligence; and the helmet is an emblem of lofty thoughts.” (Cirlot, 2001, 35)
- **(Celtic) entrelac** is “a decorative border of interlaced garlands and leaves” (*Collins*).
- **Drapery** is “the depiction of folds of cloth in sculpture or painting” (*Oxford Dictionaries*).
- **Globe** is “the Earth” (*Oxford Dictionaries*). Contemplating the globe, “Masons are inspired with a due reverence for the Deity and his works ...”. (Oliver, 1855, 117) “The sphere is a whole, and hence it underlies the symbolic significance of all those images which partake of this wholeness [...] Another important association is that of perfection and felicity. The absence of corners and edges is analogous to the absence of inconveniences, difficulties, and obstacles.” (Cirlot, 2001, 119)
- **Heart.** in an architectural context, designates a conventional representation of a heart with two equal curves meeting at a point at the bottom and a cusp at the top. “The heart is the seat of the affections, passions, and desires [...]. All the

actions of a man's life issue and proceed from the heart; which is the fountain not only of our natural life, but of our mortal too; so that as a man's heart is, so will his life be: if his heart be kept clean and pure, his life cannot be wicked and vicious; but if his heart be wicked and vicious, his life cannot be kept clean and pure" (Oliver, 1855, 127). "In the vertical scheme of the human body, the central point is the heart. In traditional ways of thought, the heart was taken as the true seat of intelligence, the brain being merely instrumental [...]. In emblems, then, the heart signifies love as the centre of illumination and happiness, and this is why it is surmounted by flames, or a cross, or a fleur-de-lis, or a crown." (Cirlot, 2001, 142)

- **Lyre**, "a stringed instrument like a small U-shaped harp with strings fixed to a crossbar, used especially in ancient Greece" (*Oxford Dictionaries*), is "A symbol of the harmonious union of the cosmic forces, a union which, in its chaotic aspect, is represented by a flock of sheep. The seven strings of the lyre correspond to the seven planets. [...] the horns forming the sides of its structure [represent] the relationship between earth and heaven." (Cirlot, 2001, 195)
- **Mercury** is "the planetary god" (*Oxford Dictionaries*). "In essence he is the messenger of heaven [...] and the god of roads (that is, of potentialities). [...] The attributes of Mercury are the winged hat and sandals, the caduceus, the club, the turtle, and the lyre [...]." (Cirlot, 2001, 207)
- **Weathercock** is "a weathervane in the form of a cockerel" (*Oxford Dictionaries*). It is a symbol of mutability or fickleness.

3.3.2.3. Geometric Decorations

"Geometry [...] works with the points, lines, angles, and surfaces of 2D and 3D shapes. This is foundational in architecture. Without geometry, we couldn't be sure that our buildings were safe, and we'd have a much harder time making them look nice. Architectural plans and drawings would communicate very little." (*Geometry in Architecture*) Architecture abounds in circles, cones,

cubes, cuboids, cylinders, hemispheres, hexagons, ovals, pentagons, rectangles, rhombuses, spheres, squares, trapeziums, and triangles.

3.3.2.4. Phytomorphic Decorations

Phytomorphic decorations predominate in *Art Nouveau* (“a style of decorative art, architecture, and design prominent in western Europe and the USA from about 1890 until the First World War and characterized by intricate linear designs and flowing curves based on natural forms” – *Oxford Languages*) (*Jugendstil* in German, *Szecesszió* in Hungarian, *Art Nouveau* in Romanian, etc.). “Hungarian Secession is the most original among all the variants of Art Nouveau. This assessment is largely based on the *œuvre* of one architect: *Ödön Lechner*. His work shows a strong influence of traditional Hungarian architecture as well as of various cultures of the Orient. This makes Hungarian Art Nouveau look clearly less European than its counterparts in Vienna, Brussels, and Paris.” (*Grande flânerie*)

Plants are “An image of life, expressive of the manifestation of the cosmos and of the birth of forms. [...] Another aspect of plant symbolism is the annual cycle, in consequence of which they sometimes symbolise the mystery of death and resurrection. The fertility of the fields affords the most powerful image of cosmic, material, and spiritual fecundity.” (Cirlot, 2001, 259)

3.3.2.4.1. Decorations Based on Plant Species

The **plants** used in **floral decorations** are *acacia*, *cedar*, *forget-me-not*, *lily*, *pomegranate*, *rose*, *snapdragon*, *sunflower*, *tulip*, and *wheat*.

- **Acacia**, “a tree or shrub of warm climates which bears spikes or clusters of yellow or white flowers and is typically thorny” (*Oxford Languages*), might mean “the texture and colour of the **masonic** apron” (Oliver, 1855, 4). It “symbolizes the testament of Hiram which teaches that ‘one must know how to die in order to live again in eternity.’ It occurs with this symbolic meaning (that is, the soul and immortality) in Christian art, especially the Romanesque.” (Cirlot, 2001, 3)

- **Forget-me-not**, “a low-growing plant of the borage family, which typically has blue flowers and is a popular ornamental” (*Oxford Languages*), is a Masonic symbol of Freemasonry, of charitable organisations, and of Freemasons who suffered during WW II.
- **Lily**, “a bulbous plant with large trumpet-shaped, typically fragrant, flowers on a tall, slender stem” (*Oxford Languages*) is “an emblem of purity, used in Christian – and particularly mediaeval – iconography as a symbol and attribute of the Virgin Mary. It is often depicted standing in a vase or jar, which is, in its turn, a symbol of the female principle.” (Cirlot, 2001, 188-189) (Boucher, 2006, 134-135)
- **Pomegranate** is “a spherical fruit with a tough golden-orange outer skin and sweet red gelatinous flesh containing many seeds” (*Oxford Languages*); its “predominating significance of the pomegranate, arising from its shape and internal structure rather than from its colour, is the reconciliation of the multiple and diverse within apparent unity.” (Cirlot, 2001, 260-261)
- **Rose**, “a stylized representation of a rose in heraldry or decoration, typically with five petals” (*Oxford Languages*), “is, in essence, a symbol of completion, of consummate achievement and perfection” (Cirlot, 2001, 275)
- **Snapdragon**, “a plant bearing spikes of brightly coloured two-lobed flowers which gape like a mouth when a bee lands on the curved lip” (*Oxford Languages*), means “strength” (Nozedar, 2008, 320);
- **Sunflower**, “a tall North American plant of the daisy family, with very large golden-rayed flowers” (*Oxford Languages*), means “constancy, devotion” (Nozedar, 2008, 320);
- **Tulip**, “a bulbous spring-flowering plant of the lily family, with boldly coloured cup-shaped flowers” (*Oxford Languages*), means “fame” (Nozedar, 2008, 320);
- **Wheat**, “a cereal which is the most important kind grown in temperate countries” (*Oxford Languages*), the **corn / sheaf of wheat** (See ...), and the **wheat spike**.

3.3.2.4.2. Decorations Based on Plant Parts

Plant parts are preferred over the flower due to the tendency of the stem to eclipse the flower a feature of the symbolic art (Ciobotaru & Mihoc Andrásy, 2002, 237-250).

- **Bud**, “a compact growth on a plant that develops into a leaf, flower, or shoot” (*Oxford Languages*), “a symbol for the Universe” (Nozedar, 2008, 322);
- **Cone** is “the dry fruit of a conifer, typically tapering to a rounded end and formed of a tight array of overlapping scales on a central axis which separate to release the seeds” (*Oxford Languages*). “Pine-cones were regarded as symbols of fertility” (Cirlot, 2001, 256)
- **Fruit** is “the sweet and fleshy product of a tree or other plant that contains seed and can be eaten as food” (*Oxford Languages*). “Equivalent to the egg, in traditional symbolism, for in the centre of the fruit is the seed which represents the Origin. It is a symbol of earthly desires.” (Cirlot, 2001, 115)
- **Leaf**, “a flattened structure of a higher plant, typically green and blade-like, that is attached to a stem directly or via a stalk” (*Oxford Languages*), “[...] is an allegory of happiness. When several leaves appear together as a motif, they represent people; in this sense it is closely related to the significance of herbs as symbols of human beings.” (Cirlot, 2001, 181)
- **Stalk**, “the main stem of a herbaceous plant” (*Oxford Languages*), means “the World Axis” (Nozedar, 2008, 322);
- **Stem**, “the main body or stalk of a plant or shrub, typically rising above ground but occasionally subterranean” (*Oxford Languages*), is associated with “rebirth and regeneration” (Nozedar, 2008, 343).

3.3.2.4.3. Decorations Based on Stylised Plants and on Plant Arrangements

- **Bouquet**, “an attractively arranged bunch of flowers, especially one presented as a gift or carried at a ceremony” (*Oxford Languages*): its symbolism depends on the flowers it is made of;

- **Festoon**, “a chain or garland of flowers, leaves, or ribbons, hung in a curve as a decoration” (*Oxford Languages*), symbolises memory;
- **Fleuron**, “a flower-shaped ornament or motif, used especially on buildings, coins, and books” (*Oxford Languages*): its symbolism depends on the flowers it is made of;
- **Garland**, “a wreath of flowers and leaves, worn on the head or hung as a decoration” (*Oxford Languages*). “It has been said that everything in the universe is linked as in a garland; the observation may serve as a pointer to the actual symbolic significance of the garland. [...] The uses to which the garland has been put provide us with further definitions of its symbolism. [...] it is the symbolism of the flower which prevails (signifying ephemeral beauty and the dualism or life and death).” (Cirlot, 2001, 116)
- **Whiplash (line)** is “a motif of decorative art and design particularly popular in Art Nouveau. It is an asymmetrical, sinuous line, often in an ornamental S curve, usually inspired by natural forms [...]” (*Whiplash [decorative art]*) *Whiplash decorative art* was born as a reaction to the demoralising influence of simply copying nature (Madsen 1977, in Ciobotaru & Mihoc Andrásy, 2002, 237-250).

3.3.2.4.4. Other Floral Motifs

“Different flowers usually have separate meanings, but [...] flower-symbolism is broadly characterized by two essentially different considerations: the flower in its essence, and the flower in its shape. By its very nature it is symbolic of transitoriness, of Spring and of beauty.” (Cirlot, 2001, 110)

3.3.2.4.5. Decorations Based on Symbolic Plants

“Another aspect of plant symbolism is the annual cycle, in consequence of which they sometimes symbolize the mystery of death and resurrection.” (Cirlot, 2001, 259)

- **Cornucopia** or **the Horn of Plenty**, “a symbol of plenty consisting of a goat’s horn overflowing with flowers, fruit, and corn” (*Oxford Languages*). “Given that the general symbolism of the horn is strength, and that the goat has maternal implications, and in addition that the shape of the horn (phallic outside and hollow inside) endows it with a complex symbolism [...] it is easy to understand its allegorical use as the horn of abundance. [...] the **cornucopia** is an expression of prosperity deriving from its association with the zodiacal sign of Capricorn.” (Cirlot, 2001, 62).
- **Tree of Life** is “(in the Bible) the tree in the Garden of Eden bearing fruit which gave eternal life (Gen. 3:22–24)” (*Oxford Languages*). “The tree [...] corresponds to the Cross of Redemption and the Cross is often depicted, in Christian iconography, as the Tree of Life. It is, of course, the vertical arm of the Cross which is identified with the tree, and hence with the <world-axis>.” (Cirlot, 2001, 347)

3.3.2.5. Symbolic Decorations

- **Coat of arms**, “the distinctive heraldic bearings or shield of a person, family, corporation, or country” (*Oxford Languages*), may denote adoption, alliance, family descent, profession, or property ownership;
- **Monogram**, “a motif of two or more interwoven letters, typically a person’s initials, used to identify a personal possession or as a logo” (*Oxford Languages*), symbolises aristocracy.

3.3.2.6. Zoomorphic Decorations

Zoomorphic decorations or **zoomorphic ornamental motifs** are common and they have a high symbolistic and mythological strength. “For the purposes of symbolic art, animals are subdivided into two categories: *natural* (often in antithetical pairs: toad / frog, owl / eagle, etc.) and *fabulous*.” (Cirlot, 2001, 11)

3.3.2.6.1. Natural Animals

Natural animals are extremely important in symbolism in connexion with both their colours, features, movements, relationship with man, and shapes. Animals' symbolism varies depending on the attitude and context in which they are presented and on their position within the symbolic pattern (Nozedar, 2008, 264) Animals' symbolic classification is most often related to that of the four Elements: "[...] the most generally accepted classification – which is also the most fundamentally correct – associates aquatic and amphibious animals with water; reptiles with earth; birds with air; and mammals (because they are warm-blooded) with fire." (Cirlot, 2001, 11)

3.3.2.6.1.1. Insects

- **Butterfly**, "a nectar-feeding insect with two pairs of large, typically brightly coloured wings that are covered with microscopic scales" (*Oxford Languages*), was "[...] among the ancients, an emblem of the soul and of unconscious attraction towards the light. The purification of the soul by fire [...], is visually portrayed on a small Mattei urn by means of an image of love holding a butterfly close to a flame. The Angel of Death was represented by the Gnostics as a winged foot crushing a butterfly, from which one may deduce that the butterfly was equated with life rather than with the soul in the sense of the spirit or transcendent being. This also explains why psychoanalysis regards the butterfly as a symbol of rebirth." (Cirlot, 2001, 35)
- **(Honey)bee** is "a stinging winged insect which collects nectar and pollen, produces wax and honey, and lives in large communities" (*Oxford Languages*). "In Egyptian hieroglyphic language, the sign of the bee was a determinative in royal nomenclature, partly by analogy with the monarchic organization of these insects, but more especially because of the ideas of industry, creative activity and wealth which are associated with the production of honey. In the parable of

Samson (Judges 14:8) the bee appears in this same sense. In Greece it was emblematic of work and obedience. [...] In Christian symbolism, and particularly during the Romanesque period, bees were symbols of diligence and eloquence.” (Cirlot, 2001, 23-24)

3.3.2.6.1.2. *Invertebrates*

- **Shell**, “the hard protective outer case of a mollusc or crustacean” (*Oxford Languages*), is “a sign for a prosperous journey, [...] the mystic symbol of the prosperity of one generation rising out of the death of the preceding generation.” (Cirlot, 2001, 293-294)

3.3.2.6.1.3. *Amphibians*

- **Fish**, “a limbless cold-blooded vertebrate animal with gills and fins living wholly in water” (*Oxford Languages*), is “[...] a symbol of profound life, of the spiritual world that lies under the world of appearances, the fish representing the life-force surging up.” (Cirlot, 2001, 107)
- **Frog**, “a tailless amphibian with a short squat body, moist smooth skin, and very long hind legs for leaping” (*Oxford Languages*), is related to the transition from “earth” to “water” (as claimed by the evolutionist theory), and vice versa, a connexion with natural fecundity derived from its amphibious character. Frog was “one of the principal beings associated with the idea of creation and resurrection, not only because it was amphibious but because of its alternating periods of appearance and disappearance [...]” (Blavatsky, 1888, in Cirlot, 2001, 115) “Given its anatomy, the frog, more than any other of the cold-blooded animals, anticipates Man [...]. Hence, the frequency of the transformation of prince into frog in legends and folktales.” (Jung, in Cirlot, 2001) (as well as in fairy tales).

3.3.2.6.1.4. Reptiles

- **Serpent**, “a large snake” (*Oxford Languages*), or **Snake**, “a long limbless reptile which has no eyelids, a short tail, and jaws that are capable of considerable extension” (*Oxford Languages*). “The serpent coiled upon a cross [...] was also a symbol of regeneration or salvation [because it] periodically sloughs its skin and is born anew.” (Bailey, 1957, 43) It is “symbolic of energy itself – of force pure and simple; hence its ambivalence and multivalences” (Cirlot, 2001, 285).

3.3.2.6.1.5. Birds

“Generally speaking, birds, like angels, are symbols of thought, of imagination and of the swiftness of spiritual processes and relationships. [...] Low-flying birds symbolise an earth-bound attitude; high-flying birds, spiritual longing.” (Cirlot, 2001, 28).

- **Common / Eurasian crane**, “a tall, long-legged, long-necked bird, typically with white or grey plumage and often with tail plumes and patches of bare red skin on the head. Cranes are noted for their elaborate courtship dances” (*Oxford Languages*), is “an allegory of justice, longevity and the good and diligent soul.” (Cirlot, 2001, 66)
- **Dove**, “a stocky bird with a small head, short legs, and a cooing voice, feeding on seeds or fruit” (*Oxford Languages*). Freemasonry has allowed dove to become one of its symbols because it was “an agent at the creation, at the deluge, and at the baptism of Christ” (Oliver, 1855, 88). The followers of the Holy Spirit were considered doves (Bailey, 1957, 49). “partakes of the general symbolism of all winged animals, that is, of spirituality and the power of sublimation. It is also symbolic of souls, a motif which is common in Visigothic and Romanesque art. Christianity, inspired in the Scriptures, depicts the third person of the Trinity – the Holy Ghost – in the shape of a dove, although he is also represented by the image of a tongue of Pentecostal fire.” (Cirlot, 2001, 85)

- **Owl**, “a nocturnal bird of prey with large eyes, a facial disc, a hooked beak, and typically a loud hooting call” (*Oxford Languages*), symbolises “[...] cold, death, night, and passivity. It also pertains to the realm of the dead sun, that is, of the sun which has set below the horizon and which is crossing the lake or sea of darkness.” (Cirlot, 2001, 247)
- **Peacock** is “a male peafowl, which has very long tail feathers that have eye-like markings and can be erected and fanned out in display” (*Oxford Languages*). “In Christian art, it appears as a symbol of immortality and of the incorruptible soul. In Hindu mythology, the patterns on its wings, resembling innumerable eyes, are taken to represent the starry firmament.” (Cirlot, 2001, 251)

3.3.2.6.1.6. *Mammals*

- **Bear** is “any of a family (Ursidae of the order Carnivora) of large heavy mammals of America and Eurasia that have long shaggy hair, rudimentary tails, and plantigrade feet and feed largely on fruit, plant matter, and insects as well as on flesh” (*Merriam-Webster*). “In alchemy, the bear corresponds to the *nigredo* [a process of putrefaction or decomposition, one of the four major stages of the alchemical *magnum opus* – *Wiktionary*] of prime matter, and hence related to all initial stages and to the instincts. It has consequently been considered a symbol of the perilous aspect of the unconscious and as an attribute of the man who is cruel and crude.” (Cirlot, 2001, 23)
- **Dog** is “a domesticated carnivorous mammal that typically has a long snout, an acute sense of smell, non-retractable claws, and a barking, howling, or whining voice” (*Oxford Languages*). “An emblem of faithfulness, and it is in this sense that it appears so often at the feet of women in the engravings on mediaeval tombs; in the same way the lion, an attribute of the male, symbolizes valour. In Christian symbolism the dog has [a] sense deriving from the function of the sheep dog, that

of guarding and guiding the flocks, which at times becomes an allegory of the priest. In a more profound sense, [...] the dog is – like the vulture – the companion of the dead, their ‘*night sea crossing*,’ which is associated with the symbolism of the mother and of resurrection.” (Cirlot, 2001, 84)

- **Dolphin** is “a small gregarious toothed whale that typically has a beaklike snout and a curved fin on the back” (*Oxford Languages*). When two dolphins “[...] are pointing in the same direction, the duplication may be obeying the dictates of the law of bilateral symmetry for merely ornamental reasons, or it may be a simple symbol of equipoise. But the inverted arrangement, that is, with one dolphin pointing upwards and the other downwards, always symbolises the dual cosmic streams of involution and evolution [...]. The dolphin by itself is an allegory of salvation. Its figure is associated with that of the anchor (another symbol of salvation) [...]” (Cirlot, 2001, 84-85)
- **Lion**, “a large tawny-coloured cat that lives in prides, found in Africa and north-western India. The male has a flowing shaggy mane and takes little part in hunting, which is done cooperatively by the females” (*Oxford Languages*), the “king of beasts,” “[...] symbolises the earthly opponent of the eagle in the sky and the ‘natural lord and master’ – or the possessor of strength and of the masculine principle.” (Cirlot, 2001, 190; Petroman, 2023,119)
- **Monkey** is “a small to medium-sized primate that typically has a long tail, most kinds of which live in trees in tropical countries” (*Oxford Languages*). “The simians generally symbolize the baser forces, darkness or unconscious activity, but this symbolism [...] has two sides: [...] on the one hand, this unconscious force may be dangerous [but] it may also prove a boon – like all unconscious powers – when least expected.” (Cirlot, 2001, 212)
- **Squirrel**, “an agile tree-dwelling rodent with a bushy tail, typically feeding on nuts and seeds” (*Oxford Languages*), symbolises abundance, fertility, new beginnings;

- **Wild boar** is an emblematic animal of Roman *signa*, together with bull, eagle, horse, and wolf.

3.3.2.6.1.7. Animal Parts

- **Claw**, “a curved pointed horny nail on each digit of the foot in birds, lizards, and some mammals” (*Oxford Languages*), symbolises ferocity and greediness.

3.3.2.6.2. Fabulous Animals

Fabulous Animals “are powerful instruments of psychological projection” (Cirlot, 2001, 11).

- **Griffin / griffon / gryphon**, “a mythical creature with the head and wings of an eagle and the body of a lion, typically depicted with pointed ears and with the eagle’s legs taking the place of the forelegs” (*Oxford Languages*), is “A fabulous animal, the front half of which is like an eagle and the rear half like a lion, with a long, serpentine tail. The blending of these two superior solar animals points to the generally beneficent character of this being [...]. The griffin, like certain kinds of dragon, is always to be found as the guardian of the roads to salvation, standing beside the Tree of Life or some such symbol.” (Cirlot, 2001, 133)



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CHAPTER

4.

MASONIC
TOURISM
IN
TIMIȘ
COUNTY



4.1. Masonic Cultural Tourism

Masonic Cultural Tourism is about Masonic *temples, palaces, residences, and dark tourism.*

4.1.1. Temples

A **temple** is, by definition, “a building for religious worship, especially in religions other than Christianity” (*Oxford Languages*).

According to Oliver (1855, 271), the **Temple of Solomon** “[...] was only a small building, and very inferior in point of size to some of our churches, its dimensions being only one hundred and five feet broad, and one hundred and fifty feet long. Its splendour and superiority lay in the richness of its materials, and ornaments, and the cloisters and other buildings with which it was surrounded. It was built of white marble, so excellently put together, that the joints could not be distinguished, and the whole building looked as though it had been cut out of one entire stone. The timber was cedar and olive wood covered with lates of gold, and studded with precious stones of many hues.” Cirlot (2001, 333) added that “Solomon’s temple [...] was a figurative representation of the cosmos, and its interior was disposed accordingly [...]”: the Ark of the Covenant symbolized the intelligibles; the holy table, the terrestrial order; the incense table, thanksgiving; the seven-branched candelabra, the seven planetary heavens; and the twelve loaves of bread, the twelve months of the year.

An increasing number of researchers and historians link the beginnings of Freemasonry to the construction of **Solomon’s Temple** by Master Hiram Abiff around 1000 B.C. (Karg & Young, 2009), a historical character mentioned in the *Old Testament (Book of Kings I, 7, 13-45)* as a son of a widow of the Naphtali tribe. Hiram Abiff is also mentioned in the *Second Book of the Chronicles of the Old Testament*,

as the son of one of Dan's daughters, whose father was a craftsman in Tyr (Lăzărescu, 1997). These legendary origins can be associated only with an uninterrupted, initiating transmission of mysteries and secrets over time by different initiation groups, schools, and societies.

Literature promotes three theories regarding the history of **Freemasonry** before it became public:

- Freemasonry is as old as Masonic ritual claims, being created because of the events of the **Solomon's Temple** construction, and it was transmitted by unknown mechanisms;
- Freemasonry is a refinement based on the **principles of Medieval Masonry guilds and on the qualities required for stone builders**, translated into Masonic Qualities of Moral Refinement;
- Masonic ritual originates directly in the "*Poor Fellow-Soldiers of Christ and of the Temple of Solomon or the Order of the Temple or the Knights Templar*" (a very controversial hypothesis, according to author Ralls, 2008, 90-92).

The goal of Freemasonry for its initiates is the art of building the Ideal Temple – i.e., first, the **man** and, then, the society – because, through initiation, the profane receives the Light, being purified by the elements, becoming an **Apprentice** whose work consists in carving rough stone with just two symbolic tools – a hammer and a chisel.

A real initiation requires:

- Accumulation of knowledge;
- Personal skills;
- Potential for action;

Their work must be guided by ethical laws / principles that have been taken from the architectural planes presented in the Lodge. Two of these ten ethical laws / principles mentioned in literature regard the Masonic Temple:

- The **principle of fraternity**: their search is the ideal that illuminates and guides the steps of the profane to **the Temple** where fellows who bind indestructibly, the fellowship spirit being the main vector of purely human behaviour;
- The **principle of equality in the Lodge**: there is no segregation in the Royal Art, no distinction based on profane

criteria, but the criterion of distinction between fellows, as a ***personal merit in improving the Masonic work***, the personal capacity to evolve creatively and morally in the infinite generous space of ***the Temple***.

Hence, the importance of the **Masonic Temple** in the architecture of a town / city. The ***Black Dog House*** (Figure 4.1a) in Iosif Constantin Drăgan Sq. in Lugoj (opposite the former Prefecture), built in 1895, is supposed to have been the seat of the ***Lodge Dél***; it was then the house that hosted ***the Temple***, which later became the property of Caius Brediceanu (1879-1953) (see 4.3.2), initiated in the ***Lodge Ernest Renan*** in Paris. The two porch leaves have sculptures that symbolise the entrance to ***Solomon's Temple***, bordered by two Corinthian columns (Figure 4.1b).



a



b

Figure 4.1. Masonic Temple in Lugoj: a – General view;
b – Porch reminding of the Solomon's Temple entry with two Corinthian Columns

4.1.2. Palaces

A **palace** is “a large and impressive building forming the official residence of a ruler, pope, archbishop, etc.; (*informal*) a large, splendid house or place of entertainment” (*Oxford Languages*) (Figure 4.2)

In legends and folktales, palaces of the old contain “secret chambers (representing the unconscious) which hold treasure (or spiritual truths)” (Cirlot, 2001, 248). This might explain why Masonic buildings – supposed to hold spiritual truths – are called “palaces” when, in fact, they are but large, splendid houses (or places of entertainment).



Figure 4.2. Bejan Palace in Lugoj

4.1.3. Residences

A **residence** is “a person’s home, especially a large and impressive one; the official home of a government minister or other public or official figure” (*Oxford Languages*) (Figure 4.3).

Temples happen to turn into **residences** in times of decline of Freemasonry activities: this seems to be the case of the **Masonic temple** of the *Lodge Dél* in Lugoj, which became the property of Alfred Klein (Venerable Master of the “*Del*” *Lodge*), Caius Brediceanu (Venerable Master of the *Ernest Renan Lodge* in Paris), and Alfred Klein again.



Figure 4.3. The Black Dog House in Lugoj

4.2. Masonic Dark Tourism

Dark tourism is “tourism that involves travelling to places associated with death and suffering” (*Oxford Languages*). **Masonic dark tourism** involves travelling to places associated only with death – **tombs** and **the Chamber of Reflection**.

4.2.1. Tombs

A **tomb** is defined as “a monument to the memory of a dead person, erected over their burial place” (*Oxford Languages*), a physical structure that commemorates a deceased person. Its primary purposes are to house remains and to serve as a visible reminder of the dead for the living. It often features epitaphs / inscriptions (“phrases or forms of words written in memory of a person who has died, especially as inscriptions on a tombstone” – *Oxford Languages*) or funerary art (empty tombs, grave-like monuments). For Cirlot (2001, 345), it is “Symbolic of the body as matter, of transformation and of the unconscious.” (Figure 4.4)



a



b



c



d

Figure 4.4. a – Cenad: Sarcophagus of St Gerard; b – Lugoj: Funeral monument of Salamon Weisz; c – Ciacova: Funeral monument with flower basket; d – Lugoj: Funeral monument of Soma Grünbaum (1868-1931) with broken flame

4.2.2. The Chamber of Reflection

The Chamber of Reflection in a Masonic Temple presents, among other things, a *human skull* – “an emblem of the mortality of man” (Cirlot, 2001, 299): “The **chamber of reflection** also called **meditation cabinet**, **reflection cabinet**, or **room of reflection**, is the name given to the place where part of the initiation process takes place. It is used as a test of isolation during which the recipient is invited to perform some introspection. This small room or chamber, which does not necessarily adjoin the Lodge room, is dark, with the walls painted black, or, as in one case I saw, imitating a rocky underground cave. It contains the following: a simple rough wooden table on which we find: *a human skull*, usually on two crossbones, a chunk of bread, a pitcher with water, a cup with salt, a cup with sulphur, a lighted candle or lantern, an hourglass, paper, ink and pen, a wooden stool or chair painted on the wall: a rooster, a sickle, the acronym V.I.T.R.I.O.L.(U.M.) and various sayings. A candidate’s journey into the Chamber of Reflection on the day of his initiation is as follows: The profane, dressed in a black (or at least dark) suit and tie, is brought to the Lodge building by his sponsor. He must not meet any of the other Brethren. The Treasurer and the First Expert, an officer, who in the rituals we observe here would be equivalent to the Senior Steward, both dressed without any Masonic insignia, meet the candidate. The Treasurer collects the necessary fees and returns to the Lodge room. The Expert stays with the candidate, while the sponsor also goes into the Lodge room. The Expert blindfolds the candidate and introduces him into the Chamber of Reflection and gives him a piece of paper with questions that the candidate must answer. He also indicates to the candidate that he must also write on the paper his moral and philosophical testament. The Expert also instructs the candidate that when he has finished this task, he should ring a bell to manifest that he is ready to proceed with the rest of the initiation. He is also told that, once the door is closed, he should remove the hoodwink. Once our profane does that, he sees the chamber and the objects described earlier.” (Da Costa, 1999)

4.3. Freemasonry - related Personalities

Freemasonry - related personalities who were born or buried in Timiș County, who lived and / or worked in Timiș County, or who are, one way or another, linked to historical events that have marked Timiș County, are both foreign and Romanian.

4.3.1. Foreign Freemasonry - related Personalities

Gerard Sagredo or **St. Gerard** (Italian *San Gerardo*) (980-1046) was a *Benedictine* monk originally from Venice, who served in the Kingdom of Hungary (especially in Buda) and was the tutor of Emeric (c. 1007-1031), son of Stephen I of Hungary (969-1038).

- He played a role of first importance in the Christianization process of the Hungarians, being the first bishop of Cenad.
- His martyrdom took place on September 24, 1046, on Gellért Hill in Budapest during the pagan uprising led by Vata, which led to the deposition of King Peter Orseolo (1011-1046), the martyrdom of St. Gerard and the reinstatement of the Árpád dynasty (896-1301). Legend has it that St. Gerard was carried to the top of the hill in a two-wheeled cart and thrown from a cliff into the valley. When he reached the foot of the hill, he was still alive and was beaten to death. Another version of the legend claims that Gerard was locked in a barrel of short nails and pushed downhill from the top of the hill. St. Gerard was canonized along with St. Stephen (c. 5 – c. 34 AD) and St. Emeric (c. 1007-1031).
- He is, among others, the patron saint of the Diocese of Timișoara: the Gerhardinum Roman-Catholic Diocesan High School in Timișoara is named after him.

Charles I (1288-1342), King of Hungary and Croatia (1308-1342), founder and member of a military order, the *Order of St. George*:

- He developed the country's economy by boosting mining.
- In 1316-1323, the capital of the Kingdom of Hungary was moved to Timișoara in the context of feudal disturbances: there, his first

wife, Maria of Bytom, died, and was probably buried in the Franciscan Church in Timișoara.

- In 1316, he removed Cluj from the possession of the Catholic Bishopric of Alba Iulia and granted it the status of city (*civitas*).
- In 1323-1338, he undertook a monetary reform in the Kingdom of Hungary, on which occasion mints were opened in Cluj, Lipova, Oradea, Satu Mare, and Sibiu.
- In 1330, he was defeated at Posada by an army of Wallachians and Pechenegs led by the ruler of Wallachia, Basarab I (1270-1352), who had made himself independent as principality.

Sigismund of Luxembourg (1368-1437), King of Hungary and Croatia (from 1395), King of Germany (from 1410), King of Bohemia (from 1419), Holy Roman Emperor (1433-1437), and ***founder and member of the Order of the Dragon***.

- In 1396, he led the Crusade of Nicopolis, but was defeated by the Ottoman Empire.
- He founded his personal order of knights, the *Order of the Dragon*, to fight the Ottoman Empire.
- He encouraged international trade by abolishing internal duties, regulating tariffs on foreign goods, and standardizing weights and measures throughout the country.
- John Hunyadi (1406-1456) is, according to legend, Sigismund's illegitimate son.

Dositej Obradović (1739/42–1811), ***born in Ciacova***, Serbian advocate of Enlightenment and rationalist ideas, biographer, diarist, educational reformer (the first minister of education of Serbia), linguist, monk, pedagogue, philosopher, polyglot, translator, writer, and a ***Mason***.

- From an early age, he was possessed with a passion for study.
- He grew up bilingual (in Serbian and Romanian) and he learned classical Greek and Latin, English, French, German, modern Greek, Italian, and Russian.
- In 1757, he became a monk (Dositheus, hence Dositej) in a Serbian Orthodox monastery.
- He translated into many European classics.

- In 1760, he went to Mount Athos.
- In 1761, he went to Zagreb, where he studied Latin.
- During 1761-1763, he was a teacher in a Serbian school, he taught at a monastery before he was ordained as a priest, and then he taught in a Dalmatian village.
- He then went to Corfu to study Greek before going to Venice and then teaching again in Dalmatia.
- He studied philosophy at the Universities of Halle and Leipzig (Germany).
- He lived in Austria, where he became influenced by the ideas of the German Enlightenment.
- He was influenced by English educators and saw England as the land of spiritual freedom and modern civilization.
- He travelled to England, France, Greece, Hungary, Poland, Romania, Russia, and Turkey.
- He was Serbia's first minister of education.
- He wrote first individual biographies, a genre that expanded quickly to the form of biographical collection.
- He helped introduce the literature of certain western countries to the Serbs.
- He is considered the father of modern Serbian literature
- He also introduced potato cultivation to Serbia.

Siegfried Schrubel (1744-1795):

- He was an accountant of the administration in Moravița.
- He was master of the *Lodge Zu den drei weissen Lilien* in Timișoara.

Andreas Ludwig (?):

- He was a doctor in Deta.
- He was admitted as an apprentice of the *Lodge Zu den drei weissen Lilien* in Timișoara in 1871.

Jozsef Horvat (?):

- He was a chamber clerk at Deta.
- He was an apprentice of the *Lodge Zu den drei weissen Lilien* in Timișoara in 1871.

Janos Karoly Hiller de Butin (1748-1819), divisional general of the imperial army.

- He was a descendant of a noble family from Wurttemberg.
- He distinguished himself in the battles of Dubovița, being decorated with the Cross of Valour of the Order of Maria Theresa.
- The Butin domain was received through an imperial donation in 1816 from the emperor.
- He was a Freemason in a Lodge in Vienna.
- His sword and apron with paraments are displayed at the Banat's Museum in Timișoara since 1903.

Dimitrije P. Tirol (Serbian: *Димитрије П. Тирол*) (1793-1857), **born in Ciacova**, Serbian editor of *Banatski almanah*, geographer, linguist, painter, and writer, who lived and worked in Austro-Hungary and Serbia; a Mason.

- He completed his schooling in Ciacova, Brist, Timișoara, and Kecskemét, graduated from high school in Mezöberény, and enrolled in the Evangelical Lyceum in Bratislava.
- In 1815, he moved to Timișoara, where he learned to trade at his father's request.
- In 1817, he married Christina Christophorov.
- He was a great admirer of Vuk Karadžić at the time of the language reforms.
- He collected Serbian national folk songs in the region of Banat.
- He wrote several scholastic textbooks.
- In 1828, he founded the Serbian Literary Society of Timișoara, which was banned by the authorities in 1831.
- In 1830, he moved to Belgrade to get away from Habsburg's oppression.
- He was assigned member of the State Department for History and Geography.
- During 1839-1841, he stayed in Odessa.
- In 1851, he taught Serbian at the Grammar School in Timișoara, and he also became headmaster of a Serbian school.

Miklós Ybl (1814-1891), architect who designed the *Csekonics Manour* (1863) in Jimbolia and the *Nakó Castle* in Sânnicolau Mare (1864).

Johann Nepomuk Reitz (1817), born in Jimbolia, member of the *Lodge Hunyadi* in Timișoara.

Antal Schneider (1817-1897), *born in Ciacova*, army officer and military doctor, a Mason.

- In 1840, he obtained a medical degree at the University of Vienna. He started his career in Ciacova, then in Moravica as the chief physician of Timiș County.
- In 1848, he signed up for the national guard: he distinguished himself by both medical and military skills.
- In 1849, he received the position of chief medical officer and took part in the Transylvanian campaigns of the War of Independence.
- He emigrated to Turkey, converted to Islam, entered the Turkish army, served as a regimental doctor, participated in the Crimean War, left the army, and became the director of the Hungarian emigration to Turkey in Constantinople.
- He was sentenced to fifteen years in prison when the Turkish authorities found a significant amount of banknotes printed in Italy in his possession, because of the Italian freedom movement.
- He joined the Hungarian Legion in Italy and participated in many battles on the side of Garibaldi.
- In 1867, he returned home and re-converted to Christianity.

Eduard Pollak (1837-1913):

- He was a doctor in Vienna, Timișoara (1860-1877), then in the Deta network.
- He was decorated with the Cross of Merit of Austria in 1910.
- He was a member of the *Lodge Zu den drei weissen Lilien* in Timișoara in 1871.

Adolf Janszky (1840-1898), *born in Jimbolia*, was the office manager of the Franklin Company and a **member of the Hunyadi Lodge** in Timișoara.

- He completed his lower secondary school and trade school in Szeged.
- He worked in commercial offices in Timișoara, at the Chamber of

Commerce and Industry as an assistant, at a commercial bank as an accountant, at a mortgage bank as chief cashier, and at an industrial bank as general secretary.

- In 1872, at the invitation of the Vienna Credit Bank, he was employed as office manager and chief accountant at the brokerage bank founded in Budapest.
- From 1873 to 1896, he was employed in the same capacity at the literary and printing institute Franklin Társulat.

Péter Ágoston (1874-1925), professor in Oradea and Budapest, Venerable Master of the *Laszlo Kiraly Lodge* in Oradea (since 1900) and of the *Bihar Lodge* in Oradea (since 1914).

János Espersit (1879-1931), journalist, lawyer, poet, Masonic Grand Master.

Lipót Herman (1884-1972), **born in Sânnicolau**, Hungarian painter, **member of the Pax Lodge** in Timișoara.

- From 1901, he studied in Budapest.
- From 1905, he trained himself in Munich.
- From 1908, he joined the Pattern Drawing School in Budapest.
- Between 1909 and 1910, he worked in Berlin.
- In 1911, he went to the independent school of Pascin, in Paris, in 1911.
- In 1914, he took a study tour of Italy.
- In 1914, he joined up as a war painter.
- In 1920, he played an active role in building the Színyei Society.
- Between 1928 and 1946, he managed the exhibitions of the group of artists in the society.
- In the beginning of the thirties, he repeatedly returned to Italy, France, and Germany.
- From 1921, he taught at the independent school of OMIKE (National Association of Hungarian Israelite Public Education), and from 1929, in Szentendre.
- After World War II, he worked in several places (Szolnok, Zsenny, etc.).

Sandor Blattner (b. 1885), trader, member of the *Laszlo Kiraly Lodge* in Oradea (since 1918).

Andor Deutsch (?), owner of the Butin domain, member of the *Lodge Concordia* in Arad (1928) and of the *Lodge Pax* in Timișoara (1937).
 - He participated in the meeting of the Special Commission for the Study of Romanian Freemasonry Union within the *Lodge Aurora* in Brașov.

4.3.2. Romanian Freemasonry - related Personalities

John Hunyadi (1406-1456)

- He was, allegedly, Sigismund of Luxembourg's illegitimate son.
- He was ban of Severin (1438-1441).
- He was voivode of Transylvania (1441-1446).
- He was governor and regent of Hungary (1446-1453).
- He was captain general of the kingdom (1453-1456).
- He was a great military commander.
- He was the father of King Matthias Corvinus.

Dimitrie Cantemir (1673-1723), composer, ethnographer, geographer, historian, linguist, man of letters, musicologist, philosopher, prince, statesman.

- Served twice as voivode of Moldavia.
- He allied with Russia in a war against Moldavia's Ottoman overlords in 1710-1711.
- He learned Turkish and studied Ottoman history.
- He was created both a Russian prince by Peter I and a prince of the Holy Empire by Charles VI.
- He was named a member of the Royal Academy of Berlin in 1714.

Eftimie Murgu (1805-1870), **reburied in Lugoj**, lawyer, Member of Parliament, politician, philologist, teacher of philosophy, and a **venerable master of Masonic lodge** in Iași (from 1834).

- He studied philosophy in Szeged (1826) and Pesta (1927), graduated in law (1830) in Pest, and got his doctorate in law (1834).

- He was a lawyer, notary, and juror at the Hungarian Supreme Court.
- He was a teacher at the Mihăileană Academy in Iași.
- He was a professor of logic and law at the Sfântul Sava College in Bucharest.
- He taught philosophy in Bucharest to Nicolae Bălcescu as a student.
- He participated in the revolutionary movements of 1848-1849, which brought him arrests, convictions, and detentions (1845-1848, 1849-1853).
- He was sentenced to death by hanging, but it was commuted to 4 years in prison.
- He was a Member of the Parliament from Pest (1848).
- He was president of the popular assembly of Romanians from **Lugoj** (1848).
- He did not obtain the support of the Hungarian revolutionary government for the organization of the Romanian army, a project rejected by Lajos Kossuth (1802-1894).
- He practiced law in Pest until his death.

Alecu Russo (1819-1859), essayist, ideologist of the 1848 generation, lawyer, literary critic, magistrate, memorialist, publicist, and writer.

- During 1829-1835, he studied at the Francois Naville institute in Switzerland.
- He stayed in Vienna for a year, then returned to Moldova where he was appointed judicial assessor in Piatra Neamț (1841-1844).
- He participated in the Great Assembly on the Freedom Square in Blaj (1848).
- He participated in the popular assembly of Romanians in **Lugoj** chaired by Eftimie Murgu (1848).
- He passed through Cluj (where he was imprisoned by the Hungarian authorities), Dej (where he was arrested by the Hungarian authorities), Paris, Sibiu, and Vienna.
- He returned to the country and practiced law (1851).
- He campaigned for the Union of the Romanian Principalities.
- He was a director in the Ministry of Public Works.

Gheorghe Ioanovici (1821-1909), politician, scholar, member of the *Lodge Hunyadi Mátyás* (Scottish rite), Grand Master of the lodges of both the Scottish and John rites in Hungary (since 1867).

- He studied in Timișoara, graduated in law in 1842, after philosophy and law studies in Pest and Bratislava.
- He participated in the revolution of 1848 in Hungary.
- In the letter addressed to Nicolae Bălcescu in July 1848, he supported the idea of the association of peoples in the fight for freedom, equality, fraternity as Deputy of Lugoj in the Diet of Pest.
- After the defeat of the revolution, he took refuge in the Ottoman Empire and, in 1850, he returned to Hungary where he was arrested, tried, and sentenced to 12 years in prison.
- He was released in 1857 and worked as a journalist at the *Magyarország* and *Ország* newspapers, where he demanded rights for minorities.
- He was President of the Free University, founding member of the Kiszfaludy Társaság Cultural Society, Corresponding Member (1860) of the Hungarian Scientific Academy, president of the linguistic commission and, since 1883, an honorary member of the Academy.

Ludwig Grünbaum (b. 1838), **born in Sânnicolau Mare**, trader, a member of the *Hunyadi Lodge* in Timișoara.

Adolf Janoszky (1840-1898), bank clerk, expert in statistics, banking and statistics writer, member of the *Hunyadi Lodge* in Timișoara.

Traian Vuia (1872-1950), aviation pioneer, engineer, inventor, and **Masonic Master**.

- He graduated from the Romanian confessional school in Bujor and from the German school in **Făget** and **Lugoj**, then he was transferred to the Hungarian State Gymnasium (1884-1892).
- He enrolled at the Budapest Polytechnic (the mechanics department), which he did not graduate, then he transferred to the Faculty of Law, becoming a Doctor of Law in 1901.
- He was an intern lawyer at the Bars of Coriolan Brediceanu in Lugoj (1895-1897, 1900-1902), of Vladimir Spătaru in Vârșeț (1898-1899), and of George Dobrin in Lugoj.

- He was a pioneer of Romanian aviation.
- He was a member of the reading society from the Lugoj high school.
- He was a member of the Petru Maior Academic Society from Budapest (Romanian students).
- He as a secretary of the Singing and Music Meeting in Lugoj.
- He was a member of the Committee of Romanians from Transylvania.
- He was a member of the Transylvanian delegation at the Paris Peace Conference (1919).
- He was a honorary member of the Romanian Academy.
- In 1919, he was initiated in the *Ernest Renan Lodge* from Paris.
- In 1920, he was elevated to the rank of companion and master.
- In 1937, he left a Masonic lodge in Arad.

Caius Brediceanu (1879-1953), diplomat, minister, and **Masonic Master**.

- He went to high school in Lugoj, Sebeș, Sibiu, and Bucharest (Sfântul Sava High School).
- In 1896, he graduated from the high school in Iași.
- He studied medicine and law in Vienna, economics in Montpellier, and philosophy in Paris.
- In 1902, he got a Doctorate in law and political science in Vienna.
- In 1907, he got a lawyer's degree in Budapest.
- He was a delegate to the Great Assembly from Alba Iulia, and elected general secretary of the Diligent council.
- He was a Member of the Romanian Delegation to the Paris Peace Conference (1919).
- In 1919, he was initiated into Freemasonry in the *Ernest Renan Lodge*.
- In 1919, he participated in the annual Convent of the *Grand Orient of France*.
- In 1920, he was elevated to the rank of companion and master. (*Lojile masonice din Orientul de Vest*, 2023, 89-92)

Octavian Goga (1881-1938), 37th prime minister of Romania, journalist, member of the Romanian Academy, minister, playwright, poet, politician, translator, and Freemason.

- He was an active member of the Supreme Council of Romania of the 33rd degree.
- In 1929, he participated in the solemn ceremony in which politician Constantin Argetoianu (1871-1955) was proclaimed Grand Patron of the Romanian Masonic Order.
- In 1929, He received the copy of *Grandes Constitutions, statuts, instituts et réglements généraux du rite écossais ancien et accepté* with nominative inscription under n^o 15.
- In 1929, he was nominated, by the federal councillor, guarantor of friendship of the *Alpina Swiss Grand Lodge* attached to the *Romanian National Grand Lodge*.

Cornel Grofșorean (1881-1949), deputy of Timiș-Torontal, journalist, lawyer, politician.

- He graduated in law from the University in Budapest.
- He got a PhD in law.
- He graduated in administrative sciences in Oradea.
- He settled in Lugoj in 1913, where he worked in a law firm.
- He fought in World War I.
- He fought for the union of Banat with Romania.
- He participated in the meeting in Alba Iulia on December 1, 1918.
- He was first praetor of Reșița and, since 1920, subprefect of Caraș-Severin county.
- He was a mayor of Timișoara between 1921-1922 and 1931-1932.
- He founded the Banat-Crișana Social Institute in 1932, which he headed until 1946, while conducting social surveys in the rural area.
- He was buried in the cemetery in Lugoj.
- He was a member of the Masonic *Lodge "Dél"* in Lugoj.

Henrik Telkes (born **Henrik Rosenthal**) (1881-1964), architect, *born in Sânnicolau Mare*.

- He graduated from the Faculty of Architecture of the Polytechnic Institute of Budapest.
- He was an active member of the *Lodge Pax* in Timișoara alongside other great architects such as Jakob Klein and Eugen Klein.
- He fell asleep in 1937 when the lights went out and he never woke.

- After graduation, he worked for five years at Timișoara City Hall, with Laszlo Szekely, the craftsman of modern Timișoara, as chief architect (Petroman, 2021).
- In 1910, he opened his own design office, where he designed many report houses in Timișoara: the Csermak family houses on Iuliu Maniu St. 36; the Rona Miksa report house with façades on Romanilor St. no. 2 and Ștefan cel Mare St. no. 4; the Panits Katalin report house on King Carol I Bv. no. 19; the Löffler Palace in Victoria Sq.; the Kovacs Pharmacy Palace on 10 Dacilor St.; the Miksa Bruck Palace on Iuliu Maniu Bv. no. 40; the Galgon Agoston Palace on 9 Eugeniu de Savoya St.; the Bela Gudenus report palace on Emanoil Gojdu St. no. 7; the city's Sewage Treatment Plant in the Iosefin district; the ensemble of six social housing buildings on Take Ionescu Bv.
- Together with Laszlo Szekely, he designed so many buildings between 1910 and 1914 that it is almost impossible to understand how they managed to do it, even though they had the help of entire design firms.
- His name should be remembered by those who practice Masonic tourism for the following reasons:
 - He was one of the most important architects of the *Lodge Pax*, along with Iakob Klein and Eugen Klein;
 - His architectural style was elegant and balanced;
 - He used geometric decorations as symbols and less floral decorations;
 - He used symbols that range within the Viennese and Hungarian Secession style;
 - He designed buildings decisive for the urban image of the Timisoara districts Cetate, Fabric, and Iosefin.

Marcu/Mihail Avramescu (1909-1984), was Mircea Eliade's colleague and attic friend, the avant-garde Ionathan X. Uranus from Tudor Arghezi's "Parrot Tickets", the graphologist on duty of the famous magazine "Illustrated Reality", the amazing hypnotist in the salons of the time, the theosophist and possessor of super-sensory powers that also fascinated Geo Bogza, the friend admired by Emil

Cioran, Eugen Ionescu, Mihail Sebastian, Petru Comarnescu, Felix Aderca, Mircea Vulcănescu, Sașa Pană, Mihail Polihroniade, I. Peltz, Geo Bogza, Nina Cassian, Jeni Acterian etc.

- After 1932, he renounced all his para-sensory experiments and published an esoteric magazine, “Memra”, in which he also brought his old friend Mircea Eliade who signed KRM.
- In 1936, he converted to Christianity and received the first name Mihail (godfather: Ion Gigurtu).
- In 1939, he enrolled at the Faculty of Theology in Bucharest, whose courses he would have to interrupt during the war years (1941-1944), when he was requisitioned for compulsory work at the Central Institute of Statistics where he invented a section of Cosmo-Biological Statistics, where many young Jews found shelter (among them, Nina Cassian, and Paul Cornea).
- For many years, on his name day, Nina Cassian came to Jimbolia to visit him, together with Șerban Foarță and Andrei Ujică.
- After August 23, he founded, with Anton Dumitriu, the newspaper “Democrația” and entered Freemasonry.
- In 1949, he was accepted to appear for the outstanding exams at the Faculty of Theology and he defended his bachelor's thesis unique in Eastern Orthodoxy: *Qabbalah — the Orthodox gnosis of the Old Law*.
- He served as a priest at the Antim Church, at the White Church, at the Stavropoleos Church, and at the Mothers' Hermitage Church.
- In 1956, following a family crisis, he requested to be transferred as a parish priest to the Cathedral of St. Nicholas in Tulcea.
- In 1960, he was appointed parish priest in Văliug, in the Banat region.
- In 1962, he was appointed priest at Jimbolia, where he preferred to stay in an assumed anonymity, an anonymity “disturbed” only by the gesture of the critic Cornel Ungureanu who brought him back to the attention of the literary public. (Tolcea, 2024)

Petre Stoica (1931-2009), poet, publicist, translator.

- Graduated from the University of Bucharest in 1954.
- He was editor-in-chief of the *Secolul XX* review since 1963.

- He was a journalist at *Dreptatea literară* and *Epoca*.
- He became a member of the Romanian Writers' Union in 1964.
- He moved to Jimbolia in 1995, where he established a Romanian-German cultural foundation.
- He established the "Sever Bocu" Press Museum, the only one of the kind in Romania.
- The Timișoara branch of the Romanian Writers' Union awards young writers the "Petre Stoica" Literary Award.

Marcel Tolcea (n. 1956), **born in Sânnicolau**, director of the Fine Arts Museum in Timișoara, journalist, Professor at the West University in Timișoara, writer.

- He has published in over 400 volumes.
- He founded periodicals (*Timișoara*, *Sport Vest*, *Accent*).
- He is a member of the Romanian Writers' Union.
- He is a founding member of the Soros Foundation, of Timișoara Intercultural Institute, of Timișoara Society.
- He used to be a member of the National Council for Attestation of University Titles, Diplomas and Certificates.
- He is an editor and a member of the scientific board of *Trivium. A Journal of Symbolic Thinking*.
- He was awarded the Prize for Romanian essay of the Romanian Editors' Association (2003), the Prize of the Romanian Writers' Union – Timișoara Branch (2003).
- The "Petre Stoica" Prize from the Pax 21 Association and the Romanian Writers' Union in Timișoara (2022).

Armin Villányi designed buildings alone (the Reformed Church, 1906; the Reformed Palace, 1906) or in partnership (Traian Grozăvescu Municipal Theatre, 1900), and monitored the construction of the Dr Teodor Andrei Municipal Hospital (1911), which he decorated with anthropomorphic phytomorphic, and zoomorphic symbols.



a



b



c



d

Buildings designed by Armin Villanyi in Lugoj: a – Traian Grozăvescu Municipal Theatre (1900), 5, Coriolan Brediceanu Quay; b – Reformed Church (1906), 7, Coriolan Brediceanu St; c – Reformed Palace (1906), 3, Bucegi St; d – Dr Teodor Andrei Municipal Hospital (1911), 36, Gheorghe Doja St

4.4. Masonic Cultural Events Organised by the National Great Lodge of Romania

In full agreement with the “Declaration of Principles” that prefaces the “Constitution and General Regulation of the National Grand Lodge of Romania” (1996, 6), which states that “The opponents of Freemasonry were and are: ignorance, ill-will, cultural and ideological obscurantism, lies, cowardice, atheism, dishonesty, falsification of history, totalitarianism, and extremism of any kind”, the National Grand Lodge of Romania organizes Masonic cultural events in Timiș County as well.

In 2019, Lugoj Freemasonry celebrated 110 years of existence. On this occasion, on March 14, at the English Pub, there was a unique

exhibition with objects characteristic of Freemasonry, under the title “Incursions in Lugoj Freemasonry (1909 - 2019)”. During the exhibition, it was possible to admire several special exhibits that define contemporary Lugoj Freemasonry and not only: decorations, medals, plaques, aprons, necklaces, etc. At the same time, there was also a presentation of Freemasonry and of testimonies left by Lugoj Freemasons. (*Incursiuni în Masoneria lugojeană...*, 2019; Dumitru, 2019)

4.4.1. Timișoara Spring

Timișoara Spring is a forum of people of science and culture. The event, opened to the public, has been held in Timișoara since May 2011, under the auspices of the National Grand Lodge of Romania with the Grand Master as president and local coordinator. In the forum, different topics are debated in the Academy Hall by the specialists of the four Universities from Timișoara, which concern the society: for example, at the 2nd edition from May 11-12, 2012, organised by the University of Agricultural Sciences and Veterinary Medicine of Banat “King Michael I of Romania” the topic was “Earth-Heaven” because:

- Earth is, in most mythologies of the world, the origin of existence;
- Earth is a receptacle of the Heaven, a vessel that rhymes the rain of the sky just like the maternal womb rhymes the paternal seed: Mother-Earth – Geea, glorified first for itself (The sky with stars-strewn, all around to encompass it/To the Gods of the happy forever a place to be – Eliade, 1992).

Without any kind of false or exaggerated patriotic pride, we could say that the Romanian people have some of the most complex and beautiful beliefs related to Earth, which is celebrated, revered as a living deity, so that its adoration takes unique forms, such as the rosaries, or the kiss of the earth, of the peasant, or even the beating of the 7-year-old child, on the furrow of the family property, to never forget the land.

In almost all cosmogonic systems of the world, Earth is not alone, it makes a primordial couple with the Sky: the primordial cosmogonic motive Sky-Earth is present in all oceanic civilizations, from

Indonesia to Micronesia and the wedding of Earth-Sky is understood in the form of cosmic fecundity: Earth is our mother, Heaven is our Father, that makes Earth fruitful by rain to produce grain and grass. Our people allied themselves with these ancient beliefs, considering that Heaven is one of the oldest creations of the Godhead: it is natural for all the people to be trusted and to say that Heaven was made by God at the same time as everything we see around us (Panfile, 2001), people being able to walk unhindered in Heaven to meet the gods. Following the original sin, this gift was taken from people, but not completely; there are moments in Romanian cosmology when the Heavens open:

- The sky opens at Easter when, in some parts, people wait for this miracle, sitting around the fires; according to some beliefs, the sky remains open until Ispas, during which it is said that it is not good to brush your teeth or comb your hair – to prevent the dust from going to the sky;
- The most wonderful opening of the Sky happens on the night of St. George, which gives strength to the trees to bloom and, especially, to the walnut, the hornbeam, and the willow, but also to St. Basil when it opens three times in a row, quickly, barely leaving a short time to a very great Light to be seen again in the middle of the light, God sitting at the table with the saints and looking at us, people.

And so, the horizons widen, the universe itself expands, and the vault above us becomes infinite – “what is above is also below” – and we penetrate if we are initiated towards universal harmony; the other Realm is required to be different, better, to become a receptacle of hopes, where the Bible says that “there will be no more death, nor sadness, nor pain, nor crying” (Schwartz, 2012). That is, where there will no longer be plots that give a painfully concrete face to the scenarios on Earth, that is, a different way of existence between Earth and Heaven.

The Earth-Heaven space is both a space of mind and consciousness: our mere presence in this space reveals the miracle of perceived, understood, and felt existence (Ilieșu, 2012), or who we are, where we come from, and where we go (Petroman, 2012). Someone said that, without us, the miracle of the world could not exist, neither the

Earth or the Sky, to which we give meaning through the very experience of our existence, which is precisely the completion of this miracle: human space.

4.4.2. Banat Excellency Gala

With a culture of respect and cohabitation, tolerance and interculturality, Banat represents a model of living, both in the economic and social or cultural-religious sectors. The special charm of this region, which still retains the cosmopolitan imperial scent of the small bourgeois Habsburg towns, is strengthened and supported by the ambition and determination of its inhabitants who, in just two centuries of modernity, managed to integrate the Banat into a European Central Europe with different but convergent values. Industrious and creative, the people of Banat, whose ethnic origin was betrayed only by their name, found a common language to transform the word “house” into the much deeper “home.”

Outstanding personalities of this historical region came from all ethnicities and all social classes, forming, in a very short time, the elites who influenced the science, culture, art, ideology, and history of Central and Eastern Europe: Victor Babeș, Traian Vuia, Nicolaus Lenau, Dositej Obradović, Eftimie Murgu, Iosif Ivanovici, Coriolan Brediceanu, Bela Bartok, Corneliu Micloși, Francesco Illy, Romul Ladea, Johnny Weissmuller, Georges Devereux, Herta Müller, Stefan Walter Hell, Eugen Todoran, Ioan Holender, Iolanda Balaș, Julius Podlipni, Ștefan Bertalan, Peter Jecza, Leon Vreme, Simona Amânar Tabără, Lavinia Miloșovici etc.

Banat Excellency Gala is on the anniversary clock. This noble idea was born ten years ago, with the aim of awakening and boosting the deep values of Banat and Timișoara and to support and promote a culture of excellence. The entire endeavour is organized under the high patronage of the Timiș branch of the Romanian Academy, the four prestigious universities in Timișoara and the National Grand Lodge in Romania. The Banat Excellency Gala has established itself as a reference academic event of Banat and, probably, the most important event of its kind outside the capital, thanks to the voluntary efforts of all

the individuals, institutions, and companies that supported this unique project, which became a tradition and a symbol. (<https://galaexcelentei.ro/>)

The partners of the Banat Excellency Gala are the West University, the Politehnica University, the “Victor Babeș” University of Medicine and Pharmacy, the University of Life Science “Regele Mihai I”, the “Solidaritatea” Association.

The Banat Excellency Gala awards the “Traian Lalescu” Award (in mathematics), the “Traian Vuia” Award (in aviation), the “Pius Brânzeu” Award (in medicine), the “Gheorghe Ionescu Șișești” Award (in agriculture), the “Cornel Olariu” Award (in economics), the “Eugen Todoran” Award (in literature), the “Ionel Drâmbă” Award (in sports), and the “Coriolan Brediceanu” Award (in music), the “Civic and Social Involvement in the Promotion of Banat’s Image”, and the “Solidarity – Gheorghe Ciobanu” Award (in charity).



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CHAPTER

5.

FORMS
OF TOURISM
IN TIMIȘ
COUNTY
TOWNS



5.1. Types of Tourism in Buziaş

5.1.1. Tourism in Buziaş

A tour of Buziaş involves the quest for profane and Masonic symbols while practicing one of the following types of tourism:

- **Adventure tourism:** Timişului Meadow, included in *Natura 2000*;
- **Cultural tourism:** an entire ensemble of historical monuments consisting of Hotel “Bazar,” Hotel “Grand,” and the Casino, built in a Turkish, Byzantine style unique in Romania; the Imperial Villa; Buziaş Spa Museum, the first of the kind in Romania with Thracian ceramics, Neolithic vases, photos; „Iulia Florea Troceanu” folk art collection;
- **Educational tourism:** Buziaş Spa Museum, the first of the kind in Romania with Thracian ceramics, Neolithic vases, photos; „Iulia Florea Troceanu” folk art collection;
- **Recreational tourism:** a dendrological park with an area of over 20 ha, an oasis of peace and relaxation, with numerous rare species of centuries-old trees, the most important being the plane tree;
- **Religious tourism:** the Roman Catholic Church (?);
- **Spa tourism:** „Izvorul Sănătăţii” buvette, mineral spring „Moş Bâzieş” (1984), mineral spring Mihai and Iosif, mineral water pools (1874), and pavilions, the area with the park and the Imperial colonnade, unique in Europe in length (510 m), the favourite promenade of the empress Elizabeth (like the promenades of Karlovy Vary and Baden-Baden).

5.1.2. Freemasonry in Buziaș

Important Masons born in Buziaș:

- **Mihály Niamessny** (1834-1901), was a lawyer, a member of the *Hunyadi Lodge* in Timișoara in the period 1872-1876.

Important Masons who lived and worked in Buziaș:

- **Maximilian/Miksa Hirschfeld**, spa doctor in Buziaș in 1870, author of *Der Kurort Buzias und seine Stahlquellen* published in 1871 in Timișoara, Venerable Master of the *Lodge Zu den drei weisse Lilien*.

5.1.3. Masonic Tour in Buziaș

Architects having designed the buildings in Buziaș endeavoured to develop a new harmonic / ideal architectural order, by integrating the existing Doric system under the form of stylised Doric (Figure 5.1a, b) and Corinthian (Figure 5.1c, d) columns to reflect a specific temperament or a certain degree of holiness. The single column (Figure 5.1b) represents the “world-axis,” but also it may have an endopathic (sentimental projection) sense deriving from its vertical nature (an upward impulse of self-affirmation). It may be a projection / analogy of the spinal / vertebral column also with the world axis. When two columns (Figure 5.1c, d) are situated on either side of a shield, they are equivalent to supporters (of a lintel), representing the balanced tension of opposing forces. In a cosmic sense, the two pillars or columns are symbolic of eternal stability, and the space between them is the entrance to eternity, which alludes to Solomon’s temple (the image of the absolute and essential principles of building). Two columns also symbolise the number two.



a



b



c



d

Figure 5.1. a – house near the Imperial Villa; b – detail of house near the Imperial Villa; c – detail of Imperial Villa; d – detail of Imperial Villa.

5.2. Types of Tourism in Ciacova

5.3.1. Tourism in Ciacova

Tourists can search for profane and Masonic symbols in Ciacova while practicing:

- **Cultural tourism:** the Central School for Girls, the Defence Tower, the memorial house of Dositej Obradović (18th century), the Turkish Bridge, the Museum of Ethnography and Folk Art in Ciacova;
- **Dark tourism:** the Catholic and Jewish cemeteries;
- **Educational tourism:** The Central School for Girls, the Defence Tower, the Memorial House of Dositej Obradović (18th century), the Museum of Ethnography and Folk Art in Ciacova, four war memorials in Cebza, Macedonia, Obad,

and Petroman and the Monument to the Heroes of the Nation in Ciacova;

- **Masonic tourism:** the centre of Ciacova, displaying the main Masonic (geometric figures) and profane symbols (masks) on the façades of the buildings in the central square of the city: library: anthropomorphic symbols; military barracks: colonnades supported by the triangle and the city emblem; notary's house: garlands, geometric figures; old pharmacy: vegetal and anthropomorphic symbols;
- **Religious tourism:** Romanian Orthodox Churches: in Petroman (17th century), Macedonia (1813), Cebza (1880), Obad (1883), Ciacova (1900) – in neo-Byzantine style; the wooden Church in Cebza Cemetery (1758, 1815); the Serbian Orthodox Church in Ciacova (1786), dedicated to the “Mother of God”, the most beautiful example of rural Baroque, with murals and an iconostasis painted by Dimitrie Popovici (1771); the Greek Catholic Church in Petroman (second half of the 19th century); Roman Catholic Churches: in Ciacova (1881) – in the Gothic style, Obad (1940); Pentecostal churches: in Obad (1992), Ciacova (1994), Petroman (1998), Cebza (2001); the Baptist Church in Ciacova (1996); the Ascension of the Holy Cross Monastery in Cebza (1997); the St. Nicholas Church in Ciacova (2001); the statue of the Virgin Mary Immaculata.

5.2.2. Freemasonry in Ciacova

Important Masons born in Ciacova:

- **Dositej Dimitrije Obradovic** (1742–1811) (Figure 5.2a) (see 4.3.1);
- **Dimitrije P. Tirol** (b. 1793) (Figure 5.2b) (see 4.3.1);
- **Antal Schneider** (1817-1897) (see 4.3.1).

Important Masons who lived and worked Ciacova:

- **János Bundschuch** (*Ursulus*), tax agent;
- **Anton Kostka**, retiree;
- **Josef Brandeis**, constructor.



a



b

Figure 5.2. a – Dositej Obradović; b – Dimitrije P. Tirol.

5.2.3. Masonic Tour in Ciacova

Ciacova Masonic conspirative name used to be Palestin's a Valley, abounds in both (stylised) profane and Masonic symbols integrated in the outside and inside areas of buildings, churches, funerary monuments, and monuments: All-Seeing Eye, animals, columns, forget-me-nots, hammer, luminous delta, plough, scythe, sheaf of wheat, skull & bones, sun, three points, etc. (Figures 5.3, 5.4, and 5.5)



a



b

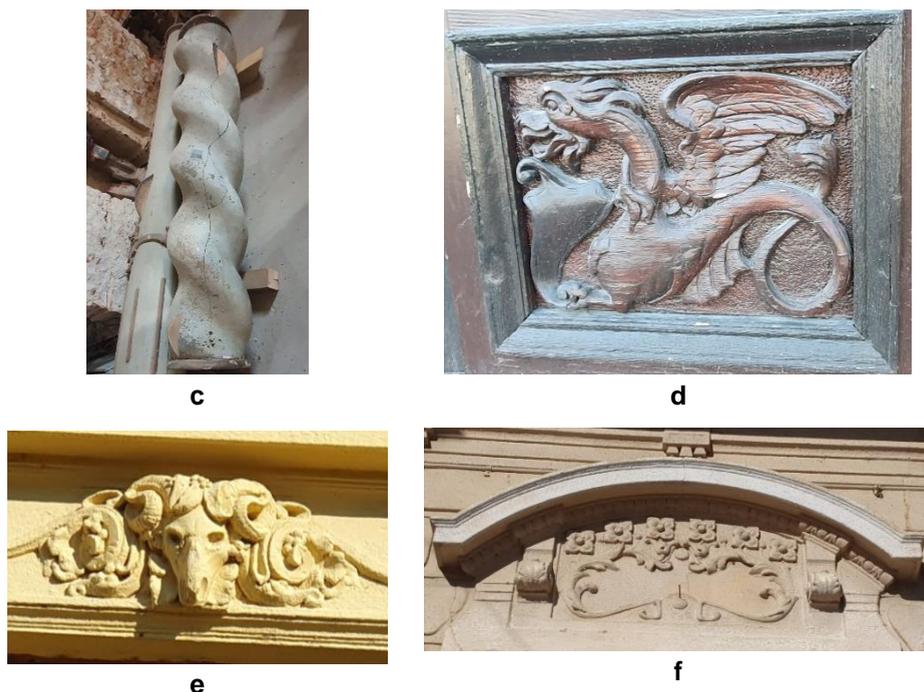


Figure 5.3. Ciacova: a – Orthodox Church; b – All-Seeing Eye in the Orthodox Church; c – spiralled column in the Orthodox Church; d – decoration (dragon) on private residence door; e – decoration (ram) above the window of a private residence; f – decoration (forget-me-nots) above the window of a private residence.

The fortress of Ciacova is mentioned in documents from the period 1392-1394, today known as Cula Ciacovei, the only fortification from the Middle Ages in Plane Field Banat and presents the following symbolism specific to the number three: a geometric, rectangular shape with almost equal sides of 10.50 m long and 9.80 m wide; three floors reaching 23.70 m in height; a foundation protruding 3 m and reaching almost 5 m in the sandy soil of the river Timiș; a top of the tower with 16 battlements, of which 4 massive battlements at the corners and 3 on each side of the wall; a thickness terraced in three dimensions, i.e., different from bottom to top and with no reinforcement on the northern wall. The tower is similar in architecture to that of Vârșeț, Gyula, and Ngyvazsony.



a



b



c



d

Figure 5.4. a – house in Obad (Ciacova); b – detail of the house in Obad with profane and Masonic symbols: three points, sheaf of wheat, hammer, scythe, plough; c – detail of a house in Macedonia (Ciacova) with stylised sun; d – detail of a house in Macedonia (Ciacova) with stylised sun, forget-me-nots, and the number three.



a



b



c

Figure 5.5. a – Ciacova: Funeral monument with luminous delta and forget-me-nots; b – Funeral stone with skull and bones; c – funeral monument of József Brandeisz (1896-1978)

5.3. Types of Tourism in Deta

5.3.1. Tourism in Deta

A tour of Deta involves the quest for both profane and Masonic symbols while practicing one of the following types of tourism:

- **Cultural tourism:** the remains of the Opațița Fortress; *memorial plaques* in memory of Deta citizens deported to Russia and of Péter Fischer (educator) and of the muse of Hungarian poet Gyula Reviczky, Emma Bakálovich (1851-1889); *monuments:* the busts of Antal Kratzer (village judge) and of Ferdinand I (2018), as part of the Centenary Program; the Cross in the Roman Catholic cemetery; the Eternal Glory Monument to the heroes of the city of Deta who fell in the battles for the defence of the homeland in Deta and in World War II in Opațița; the Millenium monument; the Monument in memory of fallen heroes in World War I in Deta and Opațița; the Monument to fallen heroes in World War II in Deta; the wooden carved pillar in the memory of the 13 Martyrs of Arad; museum in Deta; *reliefs:* portrait of Péter Jäger (famous pedagogue);
- **Dark tourism:** *chapel* of Antal Kratzer (village judge); *crypts* of Péter Jäger (famous pedagogue) and of the Timáry families (rice cultivators); *tombs* of Irén Pollák (newspaper author), Péter Fischer (educator) and of the muse of Hungarian poet Gyula Reviczky, Emma Bakálovich (1851-1889);
- **Educational tourism:** the remains of the Opațița Fortress;
- **Religious tourism:** the Serbian Orthodox Church in Deta (18th century); the Romanian Orthodox Church in Opațița (1725); the Roman Catholic Church in Deta (1900); the Romanian Orthodox Church in Deta (2008).

5.3.2. Freemasonry in Deta

Important Masons who lived and worked in Deta:

- **Siegfried Schrubel** (1744-1795), accountant (see 4.3.1);
- **Andreas Ludwig** (?), doctor (see 4.3.1);
- **Jozsef Horvat** (?), chamber clerk (see 4.3.1);
- **Eduard Pollak** (1837-1913), doctor (see 4.3.1).

5.3.3. Masonic Tour in Deta

Even if no Masonic Temples were built in Deta, each building – through their symbols (grapes, grapevine) – represents the Man-Brother, this sublime Universe, from which the divine spark has never disappeared, which must work unceasingly on his spirit, on condition to become our own Inner Temple, our body responding to the flowing rhythm (*rheo*) by engaging in actions, since work determines the active emotional part, both united in harmony transmitting an energy flow, thus making man receptive to the vibrations of the Universe. Through such a specific psychic state, transcendent of the concrete world, the brothers, the people, enter the world of the symbol, a world that reveals the enigma of the subjective connection with what is hidden in its being in a primordial and objective way; thus, every building with its profane or Masonic vegetal, zoomorphic, or anthropomorph symbols becomes:

- **A house**, *topos*, shelter, protective space, place of introspection and of reflection and, thus, the “holy of holies” for everything that means the great family of the city (Figure 5.6);
- **A place**, *eu-topos*, a good, specific space with ideal architectural qualities, designated as a sacred space *per se* (from the Greek *topos* meaning “place in the spatial referent sense *per se*”) and for the sacred – the meeting of fellow citizens;
- **A temple**, *ou-topos* (of the sacred together), basilica, *templom*, in the sense of a space marked by the conferment of operative and exploring builders, a place of temporary hierophany without a place, in the sense of the embodiment of the sacred in whatever protective architectural spaces happen in harmony

and peace together – being outside of time and the profane world. This place is the keeper of the secrets of the builders' guild, and it must remain so:

- *Eu-topos* related to the world of the Construction Site;
- *Ou-topos* related to the brotherhood of Free Builders;
- The keeper of the secrets of initiation, reflection, and tranquillity;
- The place as such is the Construction Site, then the Palace, House-Temple, placed in any square or street in a certain form with architecture and symbols that individualize them.



a



b

Figure 5.6. Deta: private residences with elaborate decorations (triangle, columns, vegetal symbols, stylised shells).

5.4. Types of Tourism in Făget

5.4.1. Tourism in Făget

Tourists can search for profane and Masonic symbols in Făget while practicing:

- **Cultural tourism:** the Medieval Fortress (archaeological site) and the “Cassina” Casino (historical monument); the “Traian Iancu” Memorial House; *memorial plaque* of Ernő Nagy (1898-1977), sabre fencing champion at the Olympic Games; *monuments:* the Commemorative cross erected in memory of fallen heroes in World War II in Begheiu Mic and Făget, the

- Commemorative cross erected in memory of the fallen heroes in World War I in Bătești, Begheiu Mic, and Făget, and the Cross in the Orthodox cemetery in memory of the martyrs who fell on the battlefield in Făget; *museums*: the “Traian Vuia” Museum in Făget and the Museum of History and Ethnography in Făget;
- **Dark tourism**: *chapel* of Antal Kratzer (village judge); *tomb* of First Lieutenant Ferencz Kiss (1826-1900), Homeland Defender;
 - **Educational tourism**: the “Traian Iancu” Memorial House; the “Traian Vuia” Museum in Făget and the Museum of History and Ethnography in Făget;
 - **Recreational tourism**: the Contemporary Art Gallery;
 - **Religious tourism**: the St. Paraskevi Orthodox church in Jupânești (18th century); the St. Paraskevi Orthodox church in Bătești (1700); the St Michael and Gabriel Orthodox church in Povârgina (1782); the Orthodox church in Temerești (1803); the Orthodox church in Begheiu Mic (1805); the St. István Parish Church in Făget (1849), with original oil paintings; the Orthodox church in Bunea Mare (second half of the 19th century); the Orthodox church in Brănești (1853); the Orthodox church in Făget (1889); the Orthodox church in Bichigi (1927); the Reformed Church in Făget (1998); the Baptist churches in Bichigi, Făget, and Jupânești; the Pentecostal churches in Bătești, Begheiu Mic, Bichigi, Bunea Mare, Făget, Povârgina, and Temerești; the Seventh-day Adventist church in Făget.

5.4.2. Freemasonry in Făget

Important Masons who lived and worked Făget:

- **Friedrich Edler von Eckhard** (*Scipio*), administrator of Imperial Wheat Reserves in Mănăștiur.

5.4.3. Masonic Tour in Făget

Traian Vuia (1872-1950), Romanian Mason, engineer, trainee lawyer in Vârset for a period of two years at the Chancellery of Vladimir Spătaru, world aviation pioneer, born in a hilly area furrowed by valleys

and streams, favourable for rich vegetation and in time, and with the time, favourable to agricultural crops. He once dreamed of flying, and envied even the birds throughout the existential state. Regardless of the purpose of the imagined flight, the goal was and remains the defeat of time, the travel in space at speeds that have never been known before. As a Freemason, he expressed his desire to fly, to pass time by saying: "I would like to fly, to pass through time so that time does not pass me; o, Great Architect of the Universe, give me wings to fly like the birds to the heights." Like Brâncuși – also a Freemason who synthesized the idea of a flight from earth to the sky, in symbols, the Table of Silence, the Gate of the Kiss, the Rooster greeting the sun, the Bird in Space, the Master Bird, the Column of Infinity – Vuia understood that, in the stars, the sun and the moon the hard way can be reached only by grinding the rough stone, travelling from East to West and from North to North on difficult paths, also instructing yourself that success is not a fruit that falls alone from the Tree of Life into the hands of man. Vuia also had his "bird," just like Brâncuși, which became a symbol of fidelity to the order at the Peace Conference, of the wisdom to choose new brothers, diachronically the national symbol of peace, eternalized by the all-white dove, a symbol of the happiness of birth and the rebirth of a nation, by the initiation of profane people into a just and perfect *Lodge E. Renan*. The much-coveted result of him who carried out his activity, on the communal road that led from Montesson to the river Seine – mine, yours, his (French *mon, ton, son*) would represent a record that naturally folds on his confession: it is not important who did something, the important thing is that he exists and is mine, yours, his, because I never sought glory, I worked for the glory of the great Architect, because I knew that glory loses man. I do not work for my personal glory, but for my perfection and for the glory of the Great Architect of the Universe. Like him and like each of all the brothers who made their existence a creed and the effort of the lodge, many Masons from the area of Timiș County conquered the sky with symbolic wings, a sign of passion and devotion for flight wishing:

***To fly from Earth to Heaven;
Carrying his heart and a book to the azure sky
Good news and an unquenchable ember***

A sign that the Earth provides wisdom, strength, and beauty for those who seek light and love harmony.

We should admit that, from the attempt of Icarus to touch the sun to the flight of Vuia, returning bright from it, many ideals have been broken, as well as many columns have been crushed in the search for the truth about the world, the search for the key to the vault of flying in an aircraft owned by the Great Architect of the Universe and given to birds to cross the stone mountains, the Carpathians or the Everest, on the meridians of travel. We can conclude that Vuia, who has been in the capital of France since 1903, tried to influence the fate of Romanians by establishing, on April 30, 1918, in Paris, the National Council of Romanians from Transylvania and Bucovina, accompanying the Romanian delegation to the Paris Peace Conference and facilitating the initiation of Alexandru Vaida Voevod, Voicu Nițescu, Mihai Șerban, Caius Brediceanu and Gheorghe Crișan in the *Lodge Ernest Renan*. Thus, Traian Vuia can be designated a Mason, inventor, and pioneer of world aviation.

5.5. Types of Tourism in Gătaia

5.5.1. Tourism in Gătaia

A tour of Gătaia involves the quest for both profane and Masonic symbols while practicing one of the following types of tourism:

- **Adventure tourism:** the dormant volcano of Șumigu (200 m altitude) formed in the Neozoic;
- **Cultural tourism:** *Manors* of Antal Gubányi, Bissingen-Nippenburg, Globusitzky, Gorove, and Manase; *Memorial plaque* of music teacher and orchestra conductor László Csizmarik (1939-1989) in Gătaia; the bust of music teacher and orchestra conductor László Csizmarik (1939-1989) in Gătaia and the Heroes' Memorial Wall in Gătaia;
- **Dark tourism:** *tombs* of landowner Lajos Gorove and of parson Ferenc Bogovich (1855-1911);
- **Educational tourism:** *memorial plaque* of music teacher and orchestra conductor László Csizmarik (1939-1989) in Gătaia;

the bust of music teacher and orchestra conductor László Csizmarik (1939-1989) in Gătaia and the Heroes' Memorial Wall in Gătaia;

- **Religious tourism:** the "Săraca" Monastery in Șemlacu Mic (1270), the Romanian Orthodox church in Gătaia (1793), the Evangelical Lutheran church in Butin (1818), the Evangelical Lutheran church in Șemlacu Mare (1845), the Romanian Orthodox church in Sculia (1862), the St. László Parish church in Gătaia (1870), the Romanian Orthodox church in Șemlacu Mare (1886), the Romanian Orthodox church in Percosova (1910), the Roman Catholic church in Percosova (1911), the Romanian Orthodox church in Butin (1925), the Baptist Church in Gătaia, the Pentecostal churches in Butin and Gătaia, the Reformed Church in Sculia, the Roman Catholic church in Butin, the Seventh-day Adventist Church in Gătaia.

5.5.2. Freemasonry in Gătaia

Important Masons who lived and worked Gătaia:

- **Andor Deutsch** (?), landowner (see 4.3.1);
- **Janos Karoly Hiller de Butin** (1748-1819), divisional general of the imperial army (see 4.3.1).

5.5.3. Masonic Tour in Gătaia

A Masonic tour in Gătaia should include the village of Butin, whose name has become famous due to a Hungarian nobleman. János Károly Hiller from Butin (1748-1819), the descendant of a noble family from Württemberg, entered the imperial army at the age of 14, being ennobled in 1792. As an officer, the young Hiller distinguished himself in 1778 in the battles of Dubovița, being decorated with the Cross of Valor of the Order of Maria Theresa. Then followed the ennoblement in 1792 and reception among the Hungarian nobility in 1802. As a senior officer, Hiller participated in several battles during the French wars, and in 1814, as a general of division, he was appointed military commander of the province Galicia.

The family estate in Butin (Figure 5.7) was received by Hiller through an imperial donation from Emperor Franz I in 1816. The son of Baron János Károly Hiller, Gundaker Hiller, was appointed on March 18, 1848 as commander of the National Guards of Timișoara. In 1855, the property in Butin of the Hiller family came into the possession of Baron Nándor Gáspár Bissingen-Nippenburg.



Figure 5.7. *The manor in Butin – Bissingen-Nippenburg*

5.6. Types of Tourism in Jimbolia

5.6.1. Tourism in Jimbolia

Tourists can search for profane and Masonic symbols in Jimbolia while practicing:

- **Cultural tourism:** the **Railway Station** (1857) and the **Town Hall** (ex-**Csekonics Manor**); **museums:** the “Florian” Firefighters Museum; the “Petre Stoica” Foundation Museum; the “Sever Bocu” Press Museum; the “Ștefan Jäger” Memorial Exhibition; and the Railroad Museum; the “Dr Karl Diel” *memorial house*; *memorial plaque* on the building of the Railway Station; **monuments:** “St. Florian” statue; busts of Béla Bartók, József Csekonics, Lajos Kossuth, Sándor Petöfi; Heroes Monument; Memorial column of the Hungarian and

- Romanian leaders of the 1948 Revolutions; Monument dedicated to the Romanian revolution of 1989; Monument of the 7 anti-fascists; Monument to the Russian soldier; Obelisk of Colonel Ferenc Maderspach; statue of Dr Karl Diel;
- **Dark tourism:** *crypt* of the Várnay-Fekete family; *tombs* of Dr Karl Diel and Imre Csicsáky;
 - **Educational tourism:** the “Florian” Firefighters Museum; the “Petre Stoica” Foundation Museum; the “Sever Bocu” Press Museum; the “Ștefan Jäger” Memorial Exhibition; and the Railroad Museum; the “Dr Karl Diel” *memorial house*; *memorial plaque* on the building of the Railway Station; *monuments*: “St. Florian” statue; busts of Béla Bartók, József Csekonics, Lajos Kossuth, Sándor Petöfi; Heroes Monument; Memorial column of the Hungarian and Romanian leaders of the 1948 Revolutions; Monument dedicated to the Romanian revolution of 1989; Monument of the 7 anti-fascists; Monument to the Russian soldier; Obelisk of Colonel Ferenc Maderspach; statue of Dr Karl Diel;
 - **Masonic tourism:** Technological Highschool in Jimbolia (Figure 5.8); funeral monument on Petre Stoica’s tomb (Figure 5.9);
 - **Recreational tourism:** the “Thierjung Arpad” Football stadium (1,000 seats); the puddles outside the town; the Ștrandul Termal gym; the thermal beach;
 - **Religious tourism:** the St. Vendelin Roman Catholic Church (1766/1870), with beautiful altar paintings; the St. Michael Roman Catholic Church (1929) in the Futok district; the Romanian Orthodox Church (1942); the Reformed House of Prayer (1993); the “Betel” Pentecostal Apostolic Christian Society; the “Exodus” Church of the Assembly of God; the “Salem” Pentecostal Church; the Baptist Christian Church; the Greek-Catholic churches; and the Roman Catholic churches.



Figure 5.8. *Technological Highschool in Jimbolia with Luminous Delta and pomegranates*



Figure 5.9. *Funeral stone on Petre Stoica's tomb with acacia sprig*

5.6.2. Freemasonry in Jimbolia

Important Masons born in Jimbolia:

- **Johann Nepomuk Reitz** (b. 1817) (see 4.3.1);
- **Adolf Janszky** (1840-1898), bank clerk, expert in statistics, banking and statistics writer (see 4.3.1);
- **Péter Ágoston** (1874-1925), professor (Figure 5.10a) (see 4.3.1);
- **János Hun**, student.

Important Masons who lived and worked in Jimbolia:

- **Miklós Ybl** (1814-1891), architect (Figure 5.10b) (see 4.3.1);
- **Marcu / Mihail Avramescu** (1909-1984), priest (see 4.3.1);
- **Petre Stoica** (1931-2009), bibliophile, press collector, publicist, translator, writer (see 4.3.2);



a



b

Figure 5.10. a – Péter Ágoston; b – Miklós Ybl

5.6.3. Masonic Tour in Jimbolia

Visiting Petre Stoica's (see 4.3.2) tomb and funeral stone with an acacia sprig (Figure 5.9) is an invitation to revisit the legend of the architect Hiram Abiff (see below).

Hiram Abiff's Legend. "The tale of Hiram Abiff as passed down in Masonic Lodges underpins the third degree. It starts with his arrival in Jerusalem, and his appointment by Solomon as chief architect and master of works at the construction of his temple. As the temple is nearing completion, three fellowcraft masons from the workforce ambush him as he leaves the building, demanding the secrets of a master mason. Hiram is challenged by each in turn and, at each refusal to divulge the information, his assailant strikes him with a mason's tool. He is injured by the first two assailants, and struck dead by the last. His murderers hide his body under a pile of rubble, returning at night to move the body outside the city, where they bury it in a shallow grave marked with a sprig of acacia. As the Master is missed the next day, Solomon sends out a group of fellowcraft masons to search for him. The loose acacia is accidentally discovered, and the body exhumed to be given a decent burial. The hiding place of the 'three ruffians' is also discovered, and they are brought to justice. Solomon informs his workforce that the secret word of a master mason is now lost. He replaces it with a substitute word. This word is considered a secret by Masons, but for hundreds

of years various ‘revelations’ of the word have been made, usually all differing from each other. One such ‘revelation’ is ‘Mach-benak’ or ‘decay-apparently’ based on gestures given and words spoken upon the discovery of Hiram’s body.” (*The Masonic Legend of Hiram Abiff*)

5.7. Forms of Tourism in Lugoj

5.7.1. Tourism in Lugoj

A tour of Lugoj involves the quest for both profane and Masonic symbols while practicing one of the following types of tourism:

- **Cultural tourism:** the I. C. Drăgan Square (the central architectural ensemble); the Iron Bridge; the mosaic of St. Basil the Great on the façade of the former girls’ school, work of the academic painter Virgil Simionescu; the Muschong’s palace; the old theatre (1902) designed by architects Ármin Villányi and Karl Elek; the *Post’s Inn* (1726); the *Town Hall* (first decade of the 20th century); *memorial houses* of the Atanasievici-Bejan family; of the composer Ion Vidu; of the poet Victor Vlad Delamarina; of the tenor Traian Grozăvescu; of the writer Ion Popovici Banățeanu; *memorial plaques* in the Calvinist church and in the staircase of the Calvinist tenement house and of Andor Arató, Béla Lugosi’s native house, Elemér Jakabffy, and István Szombati-Szabó; *monuments:* bust of Lord Lieutenant Károly Pogány; carved wooden pillar of István Szombati-Szabó; Monument to the Romanian Heroes of World War I (1935); statues of Coriolan Brediceanu, Ion Dragalina, Traian Grozăvescu, Ion Vidu; wooden grave-post of teacher and local historian István Simon; *museums:* the Museum of History, Ethnography and Art in Lugoj and the Museum of Old Church Art;
- **Dark tourism:** *crypt* of the János Huffel’s family; *funerary monuments* of Dr Heinrich Berdach (see below), Valeriu Braniște, Coriolan Brediceanu, Victor Vlad Delamarina, Alfred Klein (see below), Eftimie Murgu (see below), and Traian Grozăvescu; *tombs* of Andor Arató, artillery officer Aurél Issekutz, Béla Szende, Elemér Nemes, József Willer, Miklós

Putnok, Jacob Muschong, and of the Minoritan monks;
 tombstone of First Lieutenant Sándor Jancsó;

Funerary Monument of Eftimie Murgu (1805-1870), lawyer, Member of the Parliament, politician, teacher of philosophy

Place: Orthodox Cemetery in Lugoj



Funerary Monument of Dr Heinrich Berdach (1860-1929), former president of the Jewish Community of Lugoj

Symbols: the Square and Compass indicating the degree of companion



Funerary Monument of Alfred Klein (1874-1929), Venerable Master of the Lodge "Del"

Symbols: square and compass the Square and Compass indicating the degree of Master, 3 steps, triangle, square



- **Educational tourism:** *memorial houses* of the Atanasievici-Bejan family; of the composer Ion Vidu; of the poet Victor Vlad Delamarina; of the tenor Traian Grozăvescu; of the writer Ion Popovici Banățeanu; *memorial plaques* in the Calvinist church and in the staircase of the Calvinist tenement house and of Andor Arató, Béla Lugosi's native house, Elemér Jakabffy, and István Szombati-Szabó; *monuments:* bust of Lord Lieutenant Károly Pogány; carved wooden pillar of István Szombati-Szabó; Monument to the Romanian Heroes of World War I (1935); statues of Coriolan Brediceanu, Ion Dragalina, Traian Grozăvescu, Ion Vidu; wooden grave-post of teacher and local historian István Simon; *museums:* the Museum of History, Ethnography and Art in Lugoj and the Museum of Old Church Art;
- **Masonic tourism:** Bejan Palace (see below), the Building with the Black Dog (see below), People's Palace (see below), Dan House (see below); *funerary monuments* of Eftimie Murgu, Dr Heinrich Berdach, and Alfred Klein;

Bejan Palace

Address: Iosif Constantin Drăgan Square

Built in: 1900-1901

Architect: Karl Hart

Architectural Style: eclectic and Late Baroque style, with elements of Art Nouveau architecture

Symbols: Baphomet (a deity supposedly worshipped by the Knights Templar and subsequently incorporated into various occult Western esoteric traditions), "Labore" (< Latin *with hard work*) inscription, Masonic rope with lacy tassels and love knots, pomegranate



The Building with the Black Dog

Address: Iosif Constantin Drăgan Square

Built in: 1895

Architectural style: Neoclassical.

Symbols: a black dog on the frontispiece, Corinthian columns, entrance gate with heart-shaped motifs, main entrance symbolising the entrance to Solomon's Temple, three gates

Headquarters to: the „Del” Lodge

Personalities who lived there: Alfred Klein (Venerable Master of the “Del” Lodge), Caius Brediceanu (member of the “Ernest Renan” Lodge in Paris)



People's Palace

Address: Iosif Constantin Drăgan Square

Built in: 1904

Architect: Armin Villanyi

Symbols: beehive, “Virtute & Labore” (< Latin *virtue and work*) inscription

Headquarters of: the bank of the Greek Catholic community in the city, the editorial office of *Banat* newspaper



Dan House

Address: Bobâlna St corner with Xenopol St

Symbols: cornucopia, the square and compass indicating the degree of apprentice, sunflower

Headquarters to: *Concordia Savings Bank, People's Bank, Bank of Southern Hungary*



- **Recreational tourism:** the Pro Arte Gallery in Lugoj;
- **Religious tourism:** the “St. Nicholas” bell tower (14th-15th centuries); the church and the former Franciscan monastery (1733); the “Assumption” Romanian Orthodox Church (1759-1766), built in Baroque style; the St. Stephen Roman Catholic Chapel (1780); the “Descent of the Holy Spirit” Greek-Catholic Cathedral of the Diocese of Lugoj (1843-1854), built in neoclassical style.

5.7.2. Freemasonry in Lugoj

Important Masons born in Lugoj:

- **Damaschin Nedelcu** (18th century), wealthy brass craftsman;
- **Gheorghe Ioanovici** (1821-1909), politician, scholar (see 4.3.2).

Important Masons who lived and worked in Lugoj:

- **Ștefan Bercean**, deacon;
- **Ioan Lăpădat**, parish priest;
- **Teodor Ștefanovici**;
- **Ioan Todor**;
- **Fülöp Ekstein**;

- **Armin Villanyi**, architect;
- **Eftimie Murgu** (1805-1870), lawyer, Member of Parliament, politician, philologist, teacher of philosophy (see 4.3.2);
- **Alecu Russo** (1819-1859), essayist, ideologist of the 1848 generation, lawyer, literary critic, magistrate, memorialist, publicist, and writer (see 4.3.2);
- **Traian Vuia** (1872-1950), aviation pioneer, engineer, inventor (see 4.3.2);
- **Caius Brediceanu** (1879-1953), diplomat and politician (see 4.3.2);
- **Cornel Grofșorean** (1881-1949), deputy, journalist, mayor (see 4.3.2);
- **Gyula Berecz** (1894-1951), Hungarian sculptor.

5.7.3. Masonic Tour in Lugoj

Lugoj's Masonic conspirative name used to be *Josaphat's Valley* (Ghemeș, 2017, 231-232). According to Pinca (2014), Lugoj has had a **Masonic tradition** for over 180 years. Between 1821 and 1848, a secret Masonic society called "*Constituția*" (English *Constitution*) was active in Lugoj. It was discovered in 1830 (though its existence was earlier, possibly even from 1820) by the Habsburg authorities who arrested its members, all "Romanians belonging to the intelligentsia and middle class, as priests, masters (artisans, craftsmen)" (Ștefănescu, 2009) – Ioan Lăpădat, parish priest; Ștefan Bercean, deacon; Ioan Todor; Teodor Ștefanovici; the leader of the Damaschin Nedelcu group – and brought them to justice. Pinca (*idem*) considers that this organization could not be a Masonic lodge in the true sense of the word (like the Habsburg military lodges or the Transylvanian lodges): it was rather a "masonic society" because it shared all the characteristics of the secret societies of the first half of the 19th century. "*Constituția*" was inspired by the ideology of the French Revolution and was not unique in Hungary and Transylvania (Boroș, 1928, in Pinca, 2014, 1). Between 1795 and 1867, Freemasonry in Hungary (within the then borders of the state) was forced to work illegally, especially around and after the revolutionary incidents of 1848. After several unsuccessful attempts to

re-establish Freemasonry on the territory of Hungary from 1859 to 1867, the first officially recognized lodge was established in 1868. In 1886, the *Great Hungarian Symbolic Lodge* came into existence by merging the two great obediences, the French Rite and the Scottish Rite. The first account of the existence of a Masonic lodge in Lugoj comes from the Timiș County Directorate of the National Archives: a document from 1908 addressed to the mayor of the city informed of the intentions of the citizen Berecz Gyula to establish a Masonic lodge called “*Dél*” (English *South*) (Figure 5.11) under the obedience of the *Great Hungarian Symbolic Lodge* (Petroman, 2019, 21, 33).

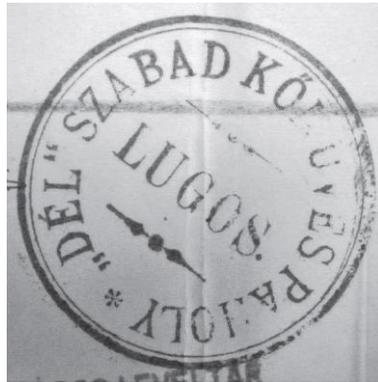


Figure 5.11. Seal of the Lodge *Dél*

The confirmation of approval by the authorities dates from 1909, when Fülöp Ekstein was designated with the organization of the lodge. In 1912, the *Losonczy/Pax Lodge* in Timișoara, together with the *Del Lodge* in Lugoj, organized a ritual gathering on “National problems related to the danger of Balkan wars.” (Petroman, 2021) Before 1914, the *Lodge Dél* – an obedience of the *Symbolic Grand Lodge of Hungary* – was perceived by contemporaries as a “charity meeting” (in view of its philanthropic activities) under the name “Branch of the Symbolic Grand Lodge of Hungary” (Pinca, 2006; Pinca, 2018). In 1921, the Hungarian government dissolved all lodges on Hungarian territory and ordered the confiscation of their assets and their transfer to the state patrimony. The 21 Masonic lodges – including the *Lodge Dél* – continued their activity by reorganizing themselves as *Symbolic Grand Lodge of Romania* with

headquarters in Brașov (Ștefănescu, 1999, 42; Pinca, 2018; Petroman, 2019, 39). The activity of the Masonic lodges begins to be in the attention of the local press – including the Lugoj press – in the 1930s, when, against the background of economic stagnation, fascism knows a strong rise and manifests itself with violence against Freemasonry using tools such as mass hysteria, fashion, crowd, panic, public, fake news, and rumour. Thus, an ethnocultural nationalism is established supported by a campaign to “Romanianize” economic and cultural life that gave rise to an economic, social, cultural, and political anti-Semitism. Freemasonry was associated with the Jewish phenomenon because of the occult character of the former, and both were accused of evil conspiracies. The anti-Masonic and anti-Jewish attitude was promoted in books, periodicals, and conferences (Pinca, 2006; Pinca, 2018):

- *Books*: in the *Preface* to the book **Freemasonry**, Dr Victor Bârlea emphasized the anti-Christian, anti-national, anti-religious, cosmopolitan, hypocritical, and humanist character of Freemasonry.
- *Periodicals*: *Acțiunea* published, starting in 1934, numerous vehement anti-Masonic articles: *Acțiunea*, I(3), C. Mureș, *Freemasonry in Switzerland in danger*: Masons are considered cynical, liars and perfidious; *Acțiunea*, II(2), C. Zaslotti, *Society of Nations. The words of a Christian Nationalist*: Freemasons want an international super-government, a general European Republic under the name of the United States of Europe (today’s European Union!!!), ruled by the sons of Israel; *Acțiunea*, II(40), C. Zaslotti, *Fascism and anti-fascism*: Freemasonry is assimilated with communism, “red happiness”, Judas, Moscow, and Satan; *Acțiunea*, III(35), C. Zaslotti, *The framework of nationalism*: the democratic order is of Judeo-Masonic tradition; *Acțiunea*, III(43), V. Ungur, *Between Freemasonry and Communism*: Freemasonry and communism have their roots in the bad application of evangelical teachings; *Acțiunea*, III(43), C. Zaslotti, *The two world fronts. Communism – Nationalism*: Judaism supports the “left” with the help of Freemasonry; *Acțiunea*, V(2), C. Stegaru, *Ideological revolution*: Moscow’s

goal is identical to that of Freemasonry and the Israeli Universal Alliance.

- *Conferences: C. Zasloti, 1936, Towards a new ideal of humanity: Judaism and Freemasonry are turning the world to the "left".*

Starting with 2008, exactly 100 years after the beginning of the steps to establish the "Dél" Lodge, Freemasonry began to function again in Lugoj: the "Meridianus" Lodge was formed to carry forward the masonic traditions of the municipality. On that occasion, the lodge issued an anniversary medal (Figure 5.12). On the reverse of the medal, can be seen the representation of the first heraldic insignia received by the city of Lugoj, in 1551, from Queen Isabella of Hungary, for fidelity and military merits, the coat of arms depicting a wolf emerging from a crown. The lodge has its own seal (Figure 5.13).



Figure 5.12. Anniversary medal of the "Dél" Lodge



Figure 5.13. Seal of the "Humanitas" Lodge

5.8. Types of Tourism in Recaș

5.8.1. Tourism in Recaș

Tourists can search for profane and Masonic symbols in Recaș while practicing:

- **Cultural tourism:** *monuments:* commemorative plaques of the heroes of the First and Second World Wars in Petrovaselo an monuments of the heroes fallen in the line of duty in the First and Second World Wars: Bazoșu Vechi, Izvin, Recaș; *museums:* Museum of History in Recaș;
- **Educational tourism:** *monuments:* commemorative plaques of the heroes of the First and Second World Wars in Petrovaselo an monuments of the heroes fallen in the line of duty in the First and Second World Wars: Bazoșu Vechi, Izvin, Recaș; *museums:* Museum of History in Recaș;
- **Religious tourism:** Romanian Orthodox Churches: Izvin (1786) Herneacova (1870), Nadăș (1901, wooden church, 17th century), Bazoș (1910), Recaș (1924), Stanciova (1927, chapel); Serbian Orthodox Churches: Stanciova, Petrovaselo; Greek Catholic Churches: Izvin; Roman Catholic Churches: Recaș (1918), Bazoș (1933); Baptist Churches: Bazoș, Izvin, Recaș; Pentecostal Church: Recaș.

5.8.2. Freemasonry in Recaș

Important Masons who lived and worked in Recaș:

- **János Bundschuh** (*Ursulus*) – tax agent, member of the *Lodge Zu den drei weisse Lilien* in Timișoara;
- **Johann Breuner** – (*Acillo*) – accountant in Recaș, member of the *Lodge Zu den drei weisse Lilien* in Timișoara;
- **Miklós Rheinfels** (*Taurus*), imperial commissioner for wheat reserves in Recaș, member of the *Lodge Zu den drei weisse Lilien* in Timișoara;

- **Gyula Fiáth** (1838-1915), member of the *Lodge Zu den drei weisse Lilien* in Timișoara; he quitted the lodge in 1871.

5.8.3. Masonic Tour in Recaș

There is no Masonic tour of Recaș without a tour of Recaș wineries because wine is an important symbol in Freemasonry.

In general, **grapes** and **vine** have well-established symbolisms. Thus, “Grapes, frequently depicted in bunches, symbolize at once fertility (from their character as a fruit) and sacrifice (because they give wine – particularly when the wine is the colour of blood). In baroque allegories of the Lamb of God, the Lamb is often portrayed between thorns and bunches of grapes.” (Cirlot, 2001, 122), while “Just as the grape has an ambivalent symbolism, pertaining to sacrifice and to fecundity, so wine frequently appears as a symbol both of youth and of eternal life. In the earliest times, the supreme ideogram of life was a vine-leaf. According to Eliade, the Mother-Goddess was known by the Primitives as ‘The Goddess of the Vines,’ representing the unfailling source of natural creation. (Cirlot, 2001, 360)

In *Psalms 104:15*, it is said that God causes “wine to gladden the human heart.”

Wine plays a paramount role in Freemasonry. “Moral architects” who build temples for every virtue and prisons for immorality, “[...] are disposed to every humane and friendly office; ever ready to pour oil and wine into the wounds of [their] distressed brethren, and gently bind them up (it is one of the principal ends of [their] institution) [...]” (Oliver, 1855, 179) Wine is one of the elements of Masonic consecration: it is a symbol of the inward refreshment of a good conscience under the name of the **Wine of Refreshment**, to remind us of the eternal refreshments which the good are to receive in the future life for the faithful performance of duty in the present. (Oliver, 1855; *Masonic Dictionary*, 2014) A Fellow Craft receives, for his work, as wages and jewels, some psychic and mental powers symbolise by corn, wine, and oil (Oliver, 1855; Percival, 2014, 16), a symbol of prosperity and abundance (Oliver, 1855).

5.9. Types of Tourism in Sânnicolau Mare

5.9.1. Tourism in Sânnicolau Mare

A tour of Sânnicolau Mare involves the quest for both profane and Masonic symbols while practicing one of the following types of tourism:

- **Cultural tourism:** the “Seliște” early medieval settlement, 1 km from the town; the “Viile” settlement from the Bronze Age, 500 m from the town; the Nakó Castle (1864) built by Count Nacu; the ruins of the Cistercian monastery in Igrış, close to Sânnicolau Mare; *memorial house:* The “Bela Bartok” Memorial House; *memorial plaques* of Miklós Révai and of the Berta Public Hospital; and on the building of the former Agricultural School and on the wall of the house that stands in the place of the alleged native house of Béla Bartók; *monuments:* Béla Bartók monument; bronze statue of Count Sándor Nákó; busts of Béla Bartók in front of the “Bela Bartok” Memorial House and of Mihai Eminescu (1925) in front of the City Hall; Commemorative stone on the site of Comorii (1881); Elisabeth’s memorial pillar; Monument to Soviet soldiers (courtyard of the Serbian Church and Chindărești Cemetery); Monument to the Heroes of the 1989 Revolution (in front of General School No. 1); Monument to the heroes of World War I (in the courtyard of the Orthodox Church); Monument to the Heroes of World War II (Mărășești Cemetery); statue of Berta Gyergyánffy (wife of Kálmán Nákó); statue of St. John of Nepomuk (1757) in front of the Catholic Church; *museums:* the “Béla Bartok” Memorial Museum and the Town Museum;
- **Dark tourism:** *crypt* of the Nákó family; *obelisk* of Miklós Révai; *tomb* of the Bartók family; *tombstone* of Mihály Kovács;
- **Educational tourism:** the “Seliște” early medieval settlement, 1 km from the town; the “Viile” settlement from the Bronze Age, 500 m from the towns the Nakó Castle (1864) built by

- Count Nacu; the ruins of the Cistercian monastery in Igrăș, close to Sânnicolau Mare; *memorial house*: The “Bela Bartok” Memorial House; *memorial plaques* of Miklós Révai and of the Berta Public Hospital; and on the building of the former Agricultural School and on the wall of the house that stands in the place of the alleged native house of Béla Bartók; *monuments*: Béla Bartók monument; bronze statue of Count Sándor Nákó; busts of Béla Bartók in front of the “Bela Bartok” Memorial House and of Mihai Eminescu (1925) in front of the City Hall; Commemorative stone on the site of Comorii (1881); Elisabeth’s memorial pillar; Monument to Soviet soldiers (courtyard of the Serbian Church and Chindărești Cemetery); Monument to the Heroes of the 1989 Revolution (in front of General School No. 1); Monument to the heroes of World War I (in the courtyard of the Orthodox Church); Monument to the Heroes of World War II (Mărășești Cemetery); statue of Berta Gyergyánffy (wife of Kálmán Nákó); statue of St. John of Nepomuk (1757) in front of the Catholic Church; *museums*: the “Béla Bartok” Memorial Museum and the Town Museum;
- **Recreational tourism**: a kart track; the hippodrome (400 seats); the Olympic pool; the Sports Hall;
 - **Religious tourism**: the “Assumption” Serbian Church (1783-1787); the Roman Catholic Church (1824); the Romanian Orthodox Church (1898-1903); the Reformed Church (1913).

5.9.2. Freemasonry in Sânnicolau Mare

Important Masons born in Sânnicolau Mare:

- **Ludwig Grünbaum** (b. 1838), trader (see 4.3.2);
- **János Espersit** (1879-1931), journalist, lawyer, poet (Figure 5.14a) (see 4.3.1);
- **Sandor Blattmer** (b. 1885), trader (see 4.3.1);
- **Henrik Telkes** (1881-1964), architect (see 4.3.2);
- **Lipót Herman** (1884-1972), Hungarian painter (Figure 5.14b,c,d) (see 4.3.1);

- **Marcel Tolcea** (b. 1956), director of the Fine Arts Museum in Timișoara, Professor at the West University in Timișoara (see 4.3.1).



a



b



c



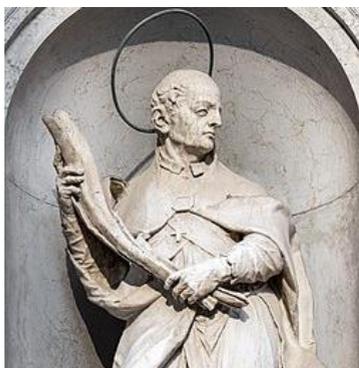
d

Figure 5.14. a – János Espersit; b – Lipót Herman;
c – Lipót Herman's drawing; d – Lipót Herman's painting

Important Masons who lived and worked in Sânnicolau Mare:

- **Gerard Sagredo** or **St. Gerard** (980-1046) (Figure 5.15a), monk, bishop (see 4.3.1);
- **Charles I** (1288-1342), king (Figure 5.15b) (see 4.3.1);
- **Sigismund of Luxembourg** (1368-1437), king (Figure 5.15c) (see 4.3.1);
- **John Hunyadi** (1406-1456), king (Figure 5.15d) (see 4.3.2);
- **Dimitrie Cantemir** (1673-1723), ruler (see 4.3.2);

- **Vuko Branko de Pal** (1725-1798), Canon of the Roman Catholic Ward in Cenad;
- **Adam Aigner** (1751-1809), engineer, lieutenant;
- **Samuel Verhovszky** (1770-1779), jurist;
- **Ludwig Grünbaum** (b. 1838), trader (see 4.3.2);
- **János Espersit** (1879-1931), journalist, lawyer, poet (Figure 5.15e) (see 4.3.1);
- **Octavian Goga** (1881-1938), journalist, politician, translator, and writer (Figure 5.15f) (See 4.3.2);
- **Lipót Herman** (1884-1972), Hungarian painter (see 4.3.1);
- **Sandor Blattmer** (b. 1885), trader (see 4.3.1);
- **Péter Tököly** (*Cicero*), first tax agent in Cenad, member of the *Lodge Zu den drei weisse Lilien* in Timișoara.



a



b



c



d

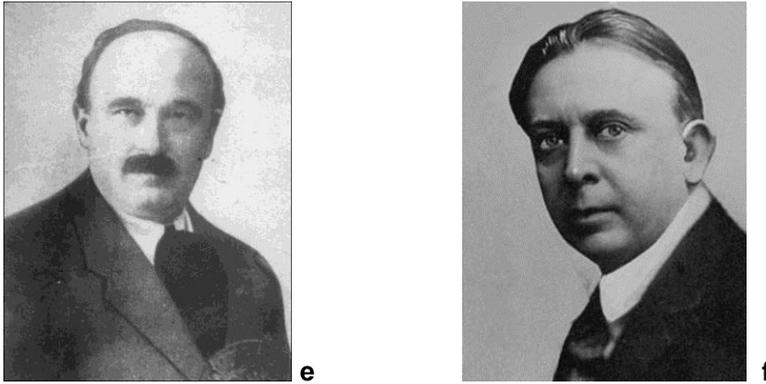


Figure 5.15. a – St. Gerard; b – Charles I of Hungary; c – Sigismund of Luxembourg; d – John Hunyadi; e – János Espersit; f – Octavian Goga.

5.9.3. Masonic Tour in Sânnicolau Mare (Morisena)

The beautiful **Morisena Fortress** door seems to want to hold the mason on this side of it and, as he looks at it, he understands that, **passing through it, he will find a similar, but not astonishing, beauty.** And, as he sees all this with his own eyes, it seems that his vision also becomes clearer, so that he notices, by the door, a chair. He stops in amazement at the hitherto unseen, and he knows that, from now on, he can open the door at any time but, at the same time, he ends up wondering how, suddenly, out of nowhere, an obstacle appears in front of him: he understands that the chair is there because he asked himself a question; **he understands that the door is the end of the road,** and that, passing through it, the road continues; he understands that the end can only be seen from this side of the door, and that **the beginning of the work of grinding the rough stone awaits him beyond.** Finally, he sits down and, suddenly, he sees how:

- **The things that once were are not that certain:**
 - Was there a Roman fortification at Cenad?
 - Was there a simple observation tower or a Roman legion's march camp on the banks of the Mureș?
 - Was the fortress rebuilt after the invasion of the Goths and the Huns?
 - Was there the residence of voivode Ahtum voivode, *Urbs Morisena*?

- Did Chanadin change its name from Morisena to Chanad?
- **Some things are certain about the Cenad fortress:**
 - It was in the centre of the town although all the old traces have been erased by demolition;
 - It is in a plain area, a stone's throw from the Mureș River;
 - The inner citadel was square, with 3 m thick walls seven hundred paces long;
 - The inner citadel had two rows of iron gates between them and the moat was a deep pit underground, to which the brick tower was stuck;
 - The fortress was a palanquin surrounded by earth and it had a gate to the West. Dél
- **He recalls the details of Luigi Ferdinando Marsigli's (1658-1730) drawing:**
 - The citadel was 135/140 m x 105/110 m large, a rectangular shape;
 - It had two gates like those of Solomon's Temple;
 - It was plundered in 1091 by the Cumans;
 - The first documentary attestation dates from 1211;
 - It had a hexagonal tower and two semicircular platforms for cannons in the South, a gate in the North, a square tower in the East, and a circular tower and an entrance gate in the West;
 - It was the heart of Cenad and its most beautiful point, its most beautiful buildings lined up around the square: the cathedral, the episcopal and county palace, the canons' curiae, the old monastery of St. George, **the Benedictine monastery**, the monastic order, the famous monastery school with the church of the Holy Spirit;
- **He sees how his soles have polished the long way he travelled until he was initiated into Freemasonry** and how all these past virtual images are waiting to merge for him to become **a better man, a Mason to work on building the Great Temple of Humanity.**

As he sees all these, **he has come from darkness to light**, he knows that there is no rush, he is aware that his path is the same, that

it is his path, which only he has walked along, that it is the path that only he has chosen and that the door is his, that he can open it at any time but, if he doesn't do it at the right age and time, it will show him a different reality than his own, a similar one, but distorted, to lead him away from the chosen path. And, as he sits in the temple, he feels that both the seat, the door, and **the road itself** are perceived by his eyes and, as he understands it, he sees how everything begins to fade, how the contours become more and more vague, and how **the imprecise gives him certainty**: finally, he gets up from the imaginary chair and, wanting to open the door, he finds that it has evaporated, and that **the threshold is all that has remained**; he passes it with a light heart, because it is the path to another world, **Freemasonry**.

The beginning of the virtual masonic journey has its own rhythm, a personal music, or a specific rhyme: fewer are those who choose their path, to transcendence and cosmos, through the deep grinding of the stone, **through the beauty of the work in the lodge and the matching of the melody, or through wisdom, strength, and beauty**. This is how, most of the time, some brothers find themselves **in the way of another brother**, subjected to a process that is not exactly clear, of choosing between our personal, authentic story and that of the one who fails to convince, not striving to get a salary increase. For all brothers **to be happy and to find their way to knowledge and truth in Freemasonry**, we need to seek the secret by which, through what we undertake in the lodge with our brothers, we can make a better living keeping in mind the principles which guided the steps of our brothers in the universal Masonic chain **to find their way in life and Freemasonry**:

- **Although life has always been hard, it never makes exceptions, for one or the other: FRATERNITY**, if we accept this truth, makes life a little easier because: **we do not have any more feelings of frustration or injustice**. By becoming brothers, men of action, Freemasons, we need to dignify ourselves and wait:
 - **From our superiors, GRACE;**
 - **From the powerful ones, FAVORS;**
 - **From the better ones, PROTECTION;**

- **From the profane, CONSENT;**
 - **From each brother, LOVE, AFFECTION, RESPECT, HELP**, because one can know his capabilities and succeed even if life is hard, but **by actions and never by contemplation**, by trying to do his duty exemplarily, thus getting to be appreciated and noted at one's true value by the brethren.
- **Everything we are or will be is because we have chosen to be at Sânnicolau Mare – Cenad – Igrış**: we are people free to choose our actions, and our current life is the sum of our own good or bad choices. If we want our lives to change as Freemasons in the future, we need to make good choices because:
- **Dignity does not depend on luck**: human dignity is in our hands as Freemasons, members of the knightly and monastic orders: we need to preserve it, but only together will we be able to rise to the stars;
 - **There is a certain distinguished attitude which seems to make us brothers for great things;**
 - **There is an appreciation that we give ourselves, without realizing it: this is how we, Freemason brothers, gain the respect of the profane and this is what usually places us above them more than birth or merit itself.**
- **We can learn from everyone everything necessary to become what we want**, to get what we want to get, and to lead in society because: **you know what you are, you just need to want what you want to become**, there are very few constraints and, in most cases, they come from within and not from outside. We need to know that, **for everyone, there is a path to knowledge, happiness, transcendence, and cosmos**, that the profane never find and the educated ones try to find: the first condition is to find peace of soul, **because there is so much happiness on earth, more than people imagine but many cannot see it.**

By knowing ourselves through virtual travel, we will be able to become what we are capable of through the grinding of the stone, which the Great Architect of the Universe will allow us to be on this earth, if we pay attention:

- **To our thoughts**, because they will become **OUR WORDS**;
- **To our words**, because they will become **OUR DEEDS**;
- **To our deeds**, because they will become **OUR HABITS**;
- **To our habits**, because they will become **OUR CHARACTER**;
- **To our character**, because it will become **OUR DESTINY**.



But we cannot find the borders of our soul so easily, even if we search for them everywhere. The depth of the soul resides in what we have read, seen, listened, felt, and thought: why did we not do more, in soul's connection with the entire Universe? It is appropriate for the brothers in the order to deal more with the immaterial soul than with the material body because, as the Ancient Greek pre-Socratic philosopher Democritus (c. 460 - c. 370 BC) said in his time, **the excellence of the soul corrects the weakness of the body, while the force of time without the power of the mind does not make the soul better**. The soul becomes habit by faith towards the Great Architect of the Universe: in this way, we will end up, by polishing the rough stone, to think, feel, and act as we live. The unstoppable work in the construction of the Great Temple of Humanity is a capital of each of us, from which we can have enough in the days of need: **it will become support in the search for the path travelled by our brothers and by us on the Sânnicolau – Cenad – Igrîș tour, becoming a support in the search of a path in life**. A stop in the citadel of Cenad, the capital of a voivodeship, a port on the Mureș River, the first known monastery in Banat with Benedictine monks, a Latin rite bishopric, the first Bishop of Csanád in the Kingdom of Hungary from around 1030 to his death – Gerard Sagredo (977/1000-1046), the abbeys, the first library next to the Cistercian Monastery in

Igriș, royalty and noble families competing in building places of worship and schools. Gerard initiated real higher education in Cenad, his lectures inaugurating, around 1046, the first scholastic course in philosophy. These lectures took place 30 years before Italian jurist, and founder of the School of Glossators and, thus, of the tradition of medieval Roman Law Irnerius (c. 1050-1125) opened the first university lesson in Western Europe in Bologna (Italy). The monastery was destroyed in 1241 by the Tatar hordes of Bugeac. However, we can say with pride that, around 1030, near Sânnicolau, the Orthodox Morisena opened the first school in this area: a more spiritual school, a monastery where they learned from Greek theological works.

In 1232, Yolanda de Courtenay (c. 1200-1233), the wife of Andrew II of Hungary, was buried in Igriș; three years later, the king, the only king participating in the Fourth Crusade, was also buried in Igriș.



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