

THE CRAFT FREEMASONRY
NEWSLETTER No.37 OCTOBER 2010

TO THE GLORY OF THE GRAND ARCHITECT OF HEAVEN AND EARTH



MASONIC HIGH COUNCIL THE MOTHER HIGH COUNCIL

In The Lord is All Our Trust

To All & Sundry
To whose knowledge these presents shall come
Greetings

COMMUNICATIONS

From the Craft Where Reigneth Peace and Silence

“The Light Shined in Darkness and the Darkness Comprehend It Not”

"The end, the moral, and purpose of Freemasonry is,
to subdue our passions, not to do our own will;
to make a daily progress is a laudable art, and to promote morality,
charity, good fellowship, good nature, and humanity."

James Anderson, *In Golden Remain*



Address from the Secretary General of the Masonic High Council

Dear Brethren,

It is now more than half a decade since we, the Masonic High Council the Mother High Council of the World started the Act of Reformation of the Masonic Order.

We have been able to rescue the misplaced and almost forgotten aims and purposes of the Craft and deliver it a new lease of life which we believe will serve to enlighten future generations of Freemasons who otherwise might not have been able to contemplate the nature and beauty of our ancient traditions, symbols and mysteries.

It is important that each one of us makes a personal effort in contributing to the enhancement of quality of Masonic knowledge, by researching and studying "The Old Charges" and our informative Craft Freemasonry Newsletter.

We have decided to published the Craft workings of the Adonhiramite Ritual, those of you interested in a copy of this beautifully preserved ritual which is inkeeping with the original English Craft Freemasonry of the mid 17 hundreds as taught and brought from old England to the shores of France, should request such from your Grand Secretary of your Grand Lodge or from the Secretary General of your Masonic High Council.

Now in conclusion I would like to invite you to attend our International Annual General Grand Assembly which will take place on the 13th of November 2010 in the city of Virginia Beach, Virginia, USA.

Sincerely and Fraternaly,
Dimitrij Klinar, MHC
Secretary General



Masonic High Council of Serbia

Dear Brethren,

The RW Brother Rui Gabirro visited RGLMHC Serbia in the period from 10 to 12 September 2010.

At Belgrade airport RW Brother Rui was welcomed by the President of the MHC of Serbia, Brother Stanislav Rakovic and the Grand Master of the RGLMHC of Serbia, MW Brother Goran Klevernic and his Deputy RW Brother Sasa Antic. In the afternoon in Sremska Mitrovica Brother Rui attended the meeting of the MHC of Serbia, discussing amongst other matters, the administrative and ritual regularity.

Then, in the informal part of the visit, Brother Rui visited the building of the Roman Imperial Palace where he enjoyed the feeling of the history of Sremska Mitrovica, which has a rich heritage from Roman times. seven Roman emperors were born on this site. Later in the evening Bro Rui concluded the day by enjoying a working dinner attended by senior officers of the MHC of Serbia. In an informal atmosphere, the Serbian brethren were able to discuss many Masonic topics with Brother Rui, particularly future activities. These discussions likewise afforded Brother Rui the opportunity to hear of first-hand experiences of Serbian brethren about the history of the Masonic movement in Serbia. These discussions were conducted in a very friendly atmosphere.

For the Regular Grand Lodge of the MHC Serbia, the visit of honourable guests is a historic turning point, and certainly will be written in golden letters in the history of this lineage. The brethren were extremely happy to have this exchange of views with such an experienced Mason as Brother Rui.

Those brethren in attendance were witness to many words of wisdom and experience from Brother Rui, who impressed upon the brethren the importance of wisdom, ethics and tenets of Freemasonry in life. They were all suitably impressed. The visit lasted for three days and was particularly valuable for the members of the MHC of Serbia, as it proved to them that the MHC of the World had a suitably experienced brother in Brother Rui, to enable our world wide organisation to flourish and prosper.

On behalf of all Brethren from Serbia once again a big thank you to Brother Rui Gabirro and RW Brother Dimitrij Klinar, Secretary General.

Sincere & Fraternaly,

Stanislav Rakovic
President MHC of Serbia

Goran Klevernic
Grand Master RGLMHC Serbia

RGLMHC Srbije

Brat Rui Gabirro je posetio RGLMHC Srbije u periodu od 10 do 12 Septembra 2010 godine.

Na aerodromu u Beogradu Brata Rui Gabirro 10 Septembra 2010 oko 15 h. su docekali predsednik MHC Srbije, Stanislav Rakovic, Veliki Majstor RGLMHC Srbije, Goran Klevernic kao i zamenik Velikog Majstora RGLMHC Srbije Sasa Antic. Istog Popodneva u Sremskoj Mitrovici Brat Rui Gabirro je odrzao satanak sa celnim ljudima MHC Srbije na temu administrativnog i ritualnog ustrojstva unutar organizacije.

Nakon toga, u okviru neslužbenog dela posete, Brat Gabirro je posetio objekat rimske Carske palate gde se upoznao sa istorijom Sremske Mitrovice koja obiluje bogatom bastinom iz rimskog perioda. Naime na tom lokalitetu je rodjeno cak sedam rimskih careva. Nakon toga organizovana je radna vecera kojoj je prisustvovalo staresinstvo MHC Srbije.



U neformalnoj ali sadržajnoj atmosferi brata iz Srbije su bila u prilici da razgovaraju sa Bratom Gabirro o istoriji masonerije, njenom sadašnjem trenutku ali i budućim aktivnostima. Sa druge strane Brat Gabirro je imao priliku iz prve ruke čuti iskustva brata iz Srbije o istoriji masonskog pokreta u Srbiji, njenom sadašnjem trenutku i budućim nastojanjima. Razgovori su vodjeni u izuzetno prijateljskoj atmosferi.

Iste Veceri održan je i ritualni rad Velike Loze MHC Srbije sa temom prijema novog brata. Radu Velike Loze su prisustvovala i draga brata iz Slovenije, kao i Generalni Sekretar MHC Sveta Dimitrij Klinar. Rad je završen belom trpezom u prisustvu većeg broja brata.

U subotu 11 Septembra 2010 aktivnosti su počele oko 10 i 30 h svečanim ritualnim radom Velike Loze Srbije, na kojem su Bratu Rui Gabirro i Bratu Dimitriju Klinaru dodeljene specijalne plakete RGLMHC Srbije.

11 Septembra oko 9 h. Brat Rui Gabirro se ponovo sastao sa staresinstvom RGL Srbije na radnom doručku. Razgovor je bio savetodavnog karaktera. Oko 11h na molbu Brata Rui Gabirro, koji je zamolio da obidje i vidi jedno obično srpsko domaćinstvo, učinjena je i poseta izabranom seoskom domaćinstvu.

Tokom ove posete Brat Rui Gabirro je na veliko iznenađenje prisutne brata pokazao zavidno poznavanje poljoprivrednih radova i gajenja povrtlarskih kultura. Poseta je okončana prigodnom trpezom u krajnje prijateljskoj i bratskoj atmosferi. Nakon toga, predsednik MHC, Veliki majstor i zamenik Velikog Majstora su ispratili Brata Rui Gabirro na aerodrom Beograd.

Neposredno pred sam let vodjeni su vrlo inspirativni razgovori. Brat Rui Gabirro napustio je Srbiju i Beograd oko 16 h.

Za Veliku Regularnu Lozu MHC Srbije, poseta ovako visokog i uvazenog gosta predstavlja istorijsku prekretnicu, i sigurno ce biti ispisana zlatnim slovima u istoriji ove Loze.

Biti u prilici da direktno razgovarate i razmenjujete misli sa osobom koja izvanredno poznaje ne samo istoriju masonerije vec i njenu doktrinu, znaci biti na poseban nacin blagoslovljen.



Sve sto je Brat Rui Gabirro preneo braci u Srbiji, preneo je sa takvom mudroscu, etikom i ljudskoscju da je dodirnuo srce svakog brata koji je bio u prilici da ga vidi i cuje.

Svaki trenutak njegove posete bio je poseban i neponovljiv. Sve sto se u ova tri dana dogodilo posluzilo je kao ogromno duhovno nadahnuce svoj braci u Srbiji za dalji rad na stvaranju covecnog covecanstva. Otvoreni su novi duhovni vidici i ispunjeni smo novom snagom.

Svaki brat koji je imao priliku i cast biti u blizini brata Rui Gabirro pamtice to sa radoscu za ceo zivot.

U ime sve Brace iz Srbije jos jednom upucujemo veliko HVALA Bratu Rui Gabirro i Bratu Klinar Dimitriju.

Iskreno i bratski,

Stanislav Rakovic
Predsednik MHC Srbije

Goran Klevernic
Veliki Majstor RGL MHC Srbije

rubbish of the Temple gets into their records, it is for us to remove it, preserving, now and then, a stone of unique design--as did a certain young artist, once on a day, while digging in the quarry.)

I

An old Manuscript which was destroyed, with many others in 1720, said to have been in the possession of NICHOLAS STONE, a curious Sculptor under INIGO JONES, contains the following particulars:

"St. Alban loved Masons well, and cherished them much, and made their pay right good; for he gave them ii s. per weeke and iii d. to their cheer; whereas, before that time, in all the land, a Mason had but a penny a day, and his meat, until St. Alban mended itt. And he gott them a charter from the king and his counsell for to hold a general counsell, and gave itt to name Assemblie. Thereat he was himselfe and did helpe to make Ma.sons, and gave them good charges."

II

A RECORD OF THE SOCIETY, written in the reign of Edward IV, formerly in the possession of the famous ELIAS ASHMOLE, founder of the Museum at Oxford, and unfortunately destroyed, with other papers on the-subject of Masonry, at the revolution, gives the following account of the State of Masonry at that period: ..

"Though the ancient records of the Brotherhood in England were many of them destroyed or lost in wars of the Saxons and Danes, yet King Athelstane (the grandson of King Alfrede the great, a mighty architect) the first anointed king of England, and who translated the Holy Bible into the Saxon tongue (A.D. 930) when he had brought the land into rest and peace, built many great works, and encouraged many Masons from France, who were appointed overseers thereof, and brought with them the charges and regulations of the Lodges, preserved since the Roman times; who also prevailed with the king to improve the constitution of the English Lodges according to the foreign model, and to increase the wages of working Masons.

"The said King's brother, Prince Edwin, being taught Masonry, and taking upon him the charges of a Master Mason, for the love he had to the said craft, and the honourable principles whereon it is grounded, purchased a free charter of King Athelstane, for the Masons having a correction among themselves (as it was anciently expressed) or a freedom and power to regulate themselves, to amend what might happen amiss, and to hold a yearly communication and general assembly:

"Accordingly Prince Edwin summoned all the Masons in the realm to meet him in a congregation at York, who came and composed a general Lodge, of which he was Grand Master; and having brought with them all the writings and records extant, some in Greek, some in Latin, some in French, and other languages, from the contents thereof that assembly did frame the constitution and charges of an English Lodge, made a law to preserve and observe the same in all time coming, and ordained good pay for working Masons, &c." And he made a book thereof how the craft was founded: And he himself ordered and commanded that it should be read and tolde when any Mason should be made, and for to give him his charges. And from that day until this time manners of Masons have been kept in that forme, as well as menne might govern.

"Furthermore, however, at divers assemblies certain charges have been made and ordained by the best advice of Masters and Fellowes, as the exigencies of the craft made necessarie."

III

"In the glorious reign of King Edward III, when Lodges were more frequent, the Right Worshipful the Master and Fellowes, with consent of the Lords of the realm (for most great men were then Masons) ordained,

"That for the future, at the making or admission of a Brother, the constitution and the ancient charges should be read by the Master or Warden.

"That such as were to be admitted Master Masons, or Masters of the work, should be examined whether they be able of cunning to serve their respective Lords, as well the lowest as the highest, to the honor and worship of the aforesaid art, and to the profit of their Lords; for they be their Lords that employ and pay them for-their service and travel."

The following particulars are also contained in a very Old Manuscript, of which a copy was in the possession of the late GEORGE PAYNE, Esq., Grand Master in 1718.

"That when the Master and Wardens meet in a Lodge, if need be, the Sheriff of the county, or the Mayor of the city, or Alderman of the town, in which the congregation is held, should be made fellow and sociate to the Master, in help of him against rebels, and for upbearing the rights of the realm.

"That entered prentices, at their making, were charged not to be thieves, or thieves maintainers; that they should travel honestly for their pay, and love their fellows as themselves, and be true to the King of England, and to the realm, and to the Lodge.

"That at such congregations it shall be inquired, whether any Master or Fellow has broke any of the articles agreed to; and if the offender, being duly cited to appear, prove rebel, and will not attend, then the Lodge shall determine against him, that he shall forswear (or renounce) his Masonry, and shall no more use this Craft, the which if he presume for to do, the Sheriff of the county shall prison him, and take all his goods into the King's hands, until his grace be granted him and issued. For this Cause principally have these congregations been ordained, that as well the lowest as the highest should be well and truly served in this art aforesaid, throughout all the kingdom of England. Amen, so mote it be."

IV

The Latin Register of William Molart, Prior of CANTERBURY, in Manuscript, (pp. 88), entitled, "Liberatio generalis Domini Gulielmi Prioris Ecclesiae Christi Cantuariensis, erga Fastum Natalis Domini 1429," informs us, that, in the year 1429, during the minority of Henry VI, a respectable Lodge was held at Canterbury, under the patronage of Henry Chicheley, the Archbishop: At which were present Thomas Stapylton, the Master; John Morris, the custos de la Lodge lathomorum, or Warden of the Lodge of Masons; with fifteen fellow crafts and three entered apprentices, all of whom are particularly named.

A record of that time says that:

"The company of Masons, being otherwise termed Free Masons, of auntient staunding and gude reckoning, by means of affable and kind meetings dyverse tymes, and as a loving brotherhood use to do, did frequent this mutual assembly in the time of Henry VI, in the 12th year of his reign, A. D. 1434."

See also Stowe's Survey, Ch. V, p. 215.

The same record says farther,

"That the charges and laws of the Free Masons have been seen and perused by our late Sovereign King Henry VI and by the Lords of his most honourable council, who have allowed them, and declared, That they be right good and reasonable to be holden, as they have been drawn out and collected from the records of ancient tymes" &c.

V

ANCIENT CHARGES

Ye shall be true to the King, and the Master ye serve, and to the fellowship whereof ye are admitted. Ye shall be true to and love eider odher. Ye shall call eider odher Brother or Fellow, not slave, nor any unkind name.

Ye shall ordain the wisest to be Master of the work; and neither for love nor lineage, riches nor favor, set one over the work who hath but little knowledge; whereby the Master would be evil served, and ye ashamed. And also ye shall call the governour of the work Master in the time of working with him; And ye shall truly deserve the reward of the Masters ye serve.

All the Freres shall treat the peculiarities of eidber odher with the gentleness, decencie, and forbearance he thinks due to his own. Ye shall have a reasonable pay, and live honestly.

Once a year ye are to come and assemble together, to consult how ye may best work to serve the Craft, and to your own profit and credit.

VI

A MANUSCRIPT copy of an examination of some of the Brotherhood, taken before King Henry VI, was found by the learned John Locke, Esq. in the Bodleian library. This dialogue possesses a double claim to our regard; first for its antiquity, and next for the ingenious notes and conjectures of Mr. Locke upon it, some of which we have retained. The approbation of a Philosopher of as great merit and penetration as the English nation ever produced, added to the real value of the piece itself, must give it a sanction, and render it deserving a serious and candid examination.

The ancient Manuscript is as follows, viz.

Certayne Questyons, with answeres to the same, concernynge the Mystery of maconrye; wryitenne by the hande of Kynge Henrye the Sixthe of the Name, and faythfullye copyed by me *Johan Leylande Antiquarius, by the commaunde of his Highnesse.**

*Note--"John Leylande was appointed by King Henry the eighth, at the dissolution of Monasteries, to search for, and save such books and records as were valuable among them. He was a man of great labor and industry."

**His Highness, meaning the said King Henry the eighth. Our Kings had not then the title of Majesty."

They be as Followethe:

Quest. What mote ytt be?

Answ. Ytt beeth the Skille of nature, the understandynge of the myghte that is hereynne, and its sondrye werckynge; sonderlyche, the Skille of rectenynge, of waightes, and metynge, and the treu manere of faconnyng al thynges for mannes use, headlye, dwellynges, and buyldynge of alle kindes, and al odher thynges that make gudde to manne.

Quest. Where dyd ytt begyne?

Answ. Ytt dyd begynne with the fyrste menne yn the este, whych were before the ffyrste manne of the weste, and comynge westlye, ytt hath broughte herwyth alle comfortes to the wyld and comfortlesse.

Quest. Who dyd brynge ytt westlye?

Answ. The Venetians*, whoo beyng grate merchaundes, comed ffyrste ffromme the este ynn Venetia, ffor the commoditye of merchaundysynge beithe este and weste, bey the Redde and Myddlelonde Sees.

*Note - "The Venetians." In times of monkish ignorance, it is no wonder that the Phenicians should be mistaken for Venetians. Or perhaps, if the people were not taken one for the other, similitude of sound might deceive the clerk who first took down the examination. The Phenicians were the greatest voyagers among the ancients, and were in Europe thought to be the inventors of letters, which perhaps they brought from the east with other arts.

Quest. Howe comed ytt yn Englonde?

Answ. Peter Gower,* a Grecian, journeyedde ffor kunnyng yn Egypte, and Syria, and yn everyche londe whereas the Venetians hadde plauntedde Maconrye, and wynnynge entraunce yn al Lodges of Maconnes, he lerned muche, and retournedde, and woned yn Grecia Magna** wachsynge, and becommynge a myghtye wyseacre, and gratelyche renowned, and her he framed a grate Lodge at Groton and maked many Maconnes, some whereoffe dyd journey yn Fraunce, and maked manye Maconnes, wherefromme, yn processe of tyme, the arte passed in Englonde.

*Note-PETER GOWER. "This must be another mistake of the writer. I was puzzled at first to guess who Peter Gower should be, the name beillg perfectly English, or how a Greek should come by such a name; but as soon as I thought of Pythagoras, I could scarce forebare smiling, to find that philosopher had undergone a metempsychosis he never dreamt of. We need only consider the French pronunciation of this name Pythagore that is petegore, to concieve how easily such a mistake might be made by an unlearned clerk. That Pythagoras travelled for knowledge into Egypt, is known to all the learned and that he was initiated into several different orders of Priests, who in those kept all their learning secret from the vulgar, is as well known. Pythagoras also, made every geometrical theorem a secret, and

admitted only such to the knowledge of them, as had first undergone a five years silence. He is supposed to be the inventor of the xlviiith of the first book of Euclid, for which in the joy of his heart, it is said he sacrificed a hecatomb. He also knew the true system of the world lately revived by Copernicus and was certainly a most wonderful man.

**GRECIA MAGNA. "A part of Italy formerly so-called in which the Greeks had settled a large colony."

Quest. Do the Maconnes discover here arts unto others ?

Answ. Peter Gower whenne he journeyedde to lernne, was ffyrste made, and anonne techedde; evenne soe shulde all odhers be yn recht. Natheless* Maconnes hauethe always yn everyche tyme from tyme to tyme communycatedde to mankynde soche of her secrettes as generallyche myghte be usefulle; they haueth keped backe soche allein as shulde be harmefulle yff they commed yn euylle haundes, oder soche as ne myghte be holpyngge wythouten the techynges to be joynedde herwythe in the Lodge, oder soche as do bynde the Freres more strongelyche togeder, bey the proffytte, and commodytye comyngge to the Confrerie herfromme.

*Note - "MACONNES HAUETHE COMMUNYCATEDDE &c. This paragraph hath something remarkable in it. It contains a justification of the secrecy so much boasted of by Masons and so much blamed by others; asserting that they have in all ages discovered such things as might be useful, and that they conceal such only as would be hurtful either to the world or themselves. What these secrets are, we see afterwards."

Quest. Whatte artes haueth the Maconnes techedde mankynde ?

Answ. The artes Agricultura, Architechura, Astlonomia, Geometria, Numeres, Musica, Poesie, Kymistrye, Governemente, and Relygyonne.

Quest. Howe commethe Maconnes more teachers than odher menne ?

Answ. They hemselve haueth allein the arte of fyndyngge neue artes, whyche art the ffyrste Maconnes receaued from Godde; by the whyche they fyndethe whatte artes hem plesethe, and the treu way of techyngge the same. Whatt odher menne doethe ffynde out, ys onelyche bey chaunce, and therfore but Iytel I tro.

Quest. Whatt dothe the Maconnes concele, and hyde?

Answ. They concelethe the arte of ffyndyngge neue artes, and thattys for there owne proffytte, and preise: They concelethe the arte of kepyngge secrettes, thatt soe the worlde mayeth nothings concele from them. They concelethe the arte of wunderwerckyngge, and of fore sayinge thynges to comme, thatt so thay same artes may not be usedde of the wyckedde to an euylle ende; they also conceethe the arte of chaunges (Note, The transmutation of metals) the wey of wynnyngge the facultye of Abrac (Note, This word "Abracadabra" had a magical signification the explanation of which is now lost) the skylle of becommynge gude and parfyghte wythouten the holpynges of fere, and hope; and the universelle longage of Maconnes.

Quest. Wylle he teche me thay same artes?

Answ. Ye shalle be techedde yff ye be werthye, and able to lerne.

Quest. Dothe alle Maconnes kunne more than odher menne ?

Answ. Not so. Thay onelyche haueth recht, and occasyonne more then odher menne to kunne, butt many doeth fale yn capacity, and manye more doth want industrye, that ys pernecessarye for the gaynyngge all kunnyngge.

Quest. Are Maconnes gudder menne then odhers ?

Answ. Some Maconnes are nott so vertuuous as some odher menne; but yn the moste parte, thay be more gude then thay woulde be yf thay war not Maconnes.

Quest. Doth Maconnes love eidther odher myghtylye as beeth sayde ? Answ. Yea verylyche, and yt may not odherwyse be; for gude menne, and true, kennyng eider odher to be soche, doeth always love the more as thay be more gude.

Here endethe the Questyonnes and Awnsweres.

A letter from Mr. Locke to the Right Honorable Thomas Earl of Pembroke, to whom he sent this ancient manuscript, concludes as follows, viz. "I know not what effect the sight of this old paper may have upon your Lordship; but for my own part I cannot deny, that it has so much raised my curiosity, as to induce me to enter myself into the Fraternity; which I am determind to do (if I may be admitted) the next time I go to London (and that will be shortly). I am, my Lord, your Lordship's most obedient, and most humble servant. JOHN LOCKE."

GLOSSARY

Allein, only.
Always, always
Beithe, both.
Commoditye, conveniency.
Confrerie, fraternity
Faconnyng, forming.
Fore saying, prophesying.
Freres, brethren
Headlye, chiefly.
Hem plesethe, they please.
Hemselfe, themselves.
Her, there, their
Hereynne, therein.
Herwyth, with it.
Holpyng, beneficial.
Kunne, know.
Kunnyng, knowledge.
Make gudde, are beneficial.
Metynges, measures.
Mote may.
Myddlelonde, Mediterranean.
Myghte, power.
Occasyonne, opportunity.
Oder, or.
Onelyche, only.
Perneccessarye, absolutely necessary.
Preise, honor.
Recht, right.
Reckenyngs, numbers.
Sonderlyche, particularly.
Skylle, knowledge.
Wachsyng, growing.
Werck, operation.
Wey, way.
Whereas, where.
Woned, dwelt.
Wunderwerckyng, working miracles.
Wylde, savage.
Wynnyng, gaining.
Ynn, into

VII

Ancient Charges at the Constituting of a Lodge; Extracted from a Manuscript in the possession of the Lodge of Antiquity in London, written in the time of James the second.

"And furthermore, at diverse assemblies have been put and ordained diverse crafties by the best advise of magistrates and fellows.

Tunc unus ex senioribus tenet, librum, et illi ponent manum suam super librum.

"Every man that is a Mason take good heed to these charges (we Pray) that if any may find himselfe guilty of any of these charges, that he may amend himselfe, or principally for dread of God, you that be charged to take good heed that you keepe all these charges well, for it is a great evill for a man to forswear himselfe upon a book.

"The first charge is, That yee shall be true men to God and the holy church, and to use no error or heresie by your understanding and by wise mens teachings. Allso

"Secondly, That yee shall be true liege men to the king of England, without treason or any falsehood, and that ye know no treason or treachery but yee shall give knowledge thereof to the King or his counseil; also yee shall be true one to another, that is to say, every Mason of the Craft that is Mason allowed, yee shall doe to him as yee would be done unto yourselfe.

"Thirdly, And yee shall keepe truly all the counsell that ought to be kept in the way of Masonhood, and all the counsell of the Lodge or of the chamber. Also, that yee shall be no thiefe nor thieves to your knowledge free. That yee shall be true to the King, Lord or Master that yee serve, and truly to see and worke for his advantage.

"Fourthly, Yee shall call all Masons your fellows, or your brethren, and no other names.

"Fifthly, Yee shall not take your Fellows wife in villany nor deflower his daughter or servant, nor put him to disworship.

"Sixthly, Yee shall truly pay for your meat or drinke wheresoever yee goe, to table or bord. Also, Yee shall doe no villany there, whereby the Craft or Science may be slandered.

"These be the charges general - to every true Mason, both Masters and Fellowes.

"Now will I rehearse other charges single for Masons allowed or accepted.

"First, That no Mason take on him no Lord's worke, nor any other man's, unless he know himself well able to perform the worke, so that the Craft shall have no Slander.

"Secondly, Allso, that that no Master take worke but that he take reasonable pay for itt; so that the Lord may be truly served, and the Master to live honestly and to pay his fellows truly. And that no Master or fellow supplant others of their worke; that is to say, that if he hath taken a worke, or else stand Master of any worke, that he shall not put him out, unless he be unable of cunning to make an end of his worke. And no Master nor Fellow shall take no apprintice for less than seven years. And that the apprintice be free born, and of limbs whole as a man ought to be, and no bastard. And that no Master or Fellow take no allowance to be made Mason without the assent of his fellows, at the least six or seaven.

"Thirdly, That he that be made be able in all degrees; that is, free born, of good kindred, true, and no bondsman, and that he have his right limbs, as a man ought to have.

"Fourthly, That a Master take no apprintice without occupation to occupy two or three Fellowes at the least.

"Fifthly, That no Master or Fellow put away any Lord's worke to taske that ought to be journey worke.

"Sixthly, That every Master give pay to his Fellowes and servants as they may deserve, soe that he be not defamed with false workeing; And that none slander another behind his back, to make loose his good name.

"Seventhly, That no Fellow in the house or abroad answeare another ungodly or reproveably without a cause.

"Eighthly, That every Master Mason doe reverance his elder; and that a Mason be no common plaier at cards, dice or hazzard nor at any other unlawfull plaies, through the which the science and Craft may be dishonoured or slandered.

"Ninthly, That no Fellow goe into town by night, except he hath a Fellow with him, who may beare him record that he was in an honest place.

"Tenthly, That every Master and Fellow shall come to the assemblie, if itt be eithin fifty miles of him, if he have any warning. And if he have trespassed against the Craft, to abide the award of Masters and Fellows.

"Eleventhly, That every Master Mason and Fellow that hath trespassed against the Craft shall stand to the correction of other Masters and Fellows to make him accord, and if they cannot accord, to go to the common law.

"Twelvethly, That a Master or Fellow make not a mould stone, square, nor rule, to no lowen, nor let no lowen worke within their Lodge, nor without to mould stone.

"Thirteenthly, That every Mason receive and cherish strange Fellows when they come over the countrie, and set them on worke if they will worke, as the manner is; that is to say, if the Mason have any mould stone in his place, he shall give him a mould stone, and sett him on worke; and if he have none, the Mason shall refresh him with money unto the next Lodge.

"Fourteenthly, That every Mason shall truely serve his Master for his pay.

"Fifteenthly, That every Master shall truely make an end of his worke, taske or journey whethersoe it be.

"These be all the charges and covenants that ought to be read at the installment of Master, or making of a Free Mason or Free Masons. The Almighty God of Jacob who ever have you and me in his keeping, bless us now and ever, Amen."

VIII

Extract from the Diary of ELIAS ASHMOLE, a learned Antiquary.

"I was made a Free Mason at Warrington, Lancashire, with Colonel Henry Mainwaring, of Kerthingham, in Cheshire, by Mr. Richard Penket the Warden, and the Fellow Crafts (all of whom are specified) on the 16th October, 1646."

In another place of his diary he says:

"On March the 10th, 1682, about 5 hor. post merid. I received a summons to appear at a Lodge to be held the next day at Masons Hall in London. March 11, accordingly I went, and about noon were admitted into the fellowship of Free Masons Sir William Wilson, Knt. Capt. Richard Borthwick, Mr. William Woodman, Mr. William Gray, Mr. Samuel Taylour, and Mr. William Wise. I was the senior Fellow among them, it being thirty five years since I was admitted. There were present, beside myself, the Fellows after named: Mr. Thomas Wise, Master of the Masons' Company this present year, Mr. Thomas Shorthose, and seven more old Free Masons. We all dined at the Half Moon Tavern, Cheapside, at a noble dinner prepared at the charge of the new accepted Masons."

An old record of the Society describes a coat of arms much the same with that of the London company of Freeman Masons; whence it is generally believed that this company is a branch of that ancient Fraternity; and in former times, no man, it also appears, was made free of that company, until he was initiated in land among the operative Masons.

The writer of Mr. Ashmole's life, who was not a Mason, before his History of Berkshire, p. 6, gives the following account of Masonry.

"He (Mr. Ashmole) was elected a Brother of the company of Free Masons; a favour esteemed so singular by the members that Kings themselves have not disdained to enter themselves of this Society. From these are derived the adopted Masons, accepted Masons, or Free Masons, who are known to one another all over the world by certain signals and watch words known to them alone. They have several Lodges in different countries for their reception; and when any of them fall into decay, the Brotherhood is to relieve them. The manner of their adoption or admission is very formal and solemn, and with the administration of an oath of secrecy, which has had better fate than all other oaths, and has ever been

most religiously observed; nor has the world been yet able, by the inadvertency, surprise, or folly of any of its members, to dive into this mystery or make the least discovery."

(The above extract of Masonic antiquities is taken from the CONSTITUTIONS of the ANCIENT and HONORABLE FRATERNITY of FREE and ACCEPTED MASONS, published by the GRAND LODGE of MASSACHUSETTS, 25th June, 1798, Compiled by the Rev. Thaddeus Mason Harris, A. M. Grand Chaplain.)



Masonic Questions & Answers

- What is the meaning of the word "free" in Freemasonry?

R: Freemasons in the olden time were free to go to and fro where their work called them, instead of being bound by law to live and work in one town, as Guild Masons were. They were also free from any obligations of taxation, and other restrictions, because of the importance of their art. It ought to mean for us, many things much deeper.

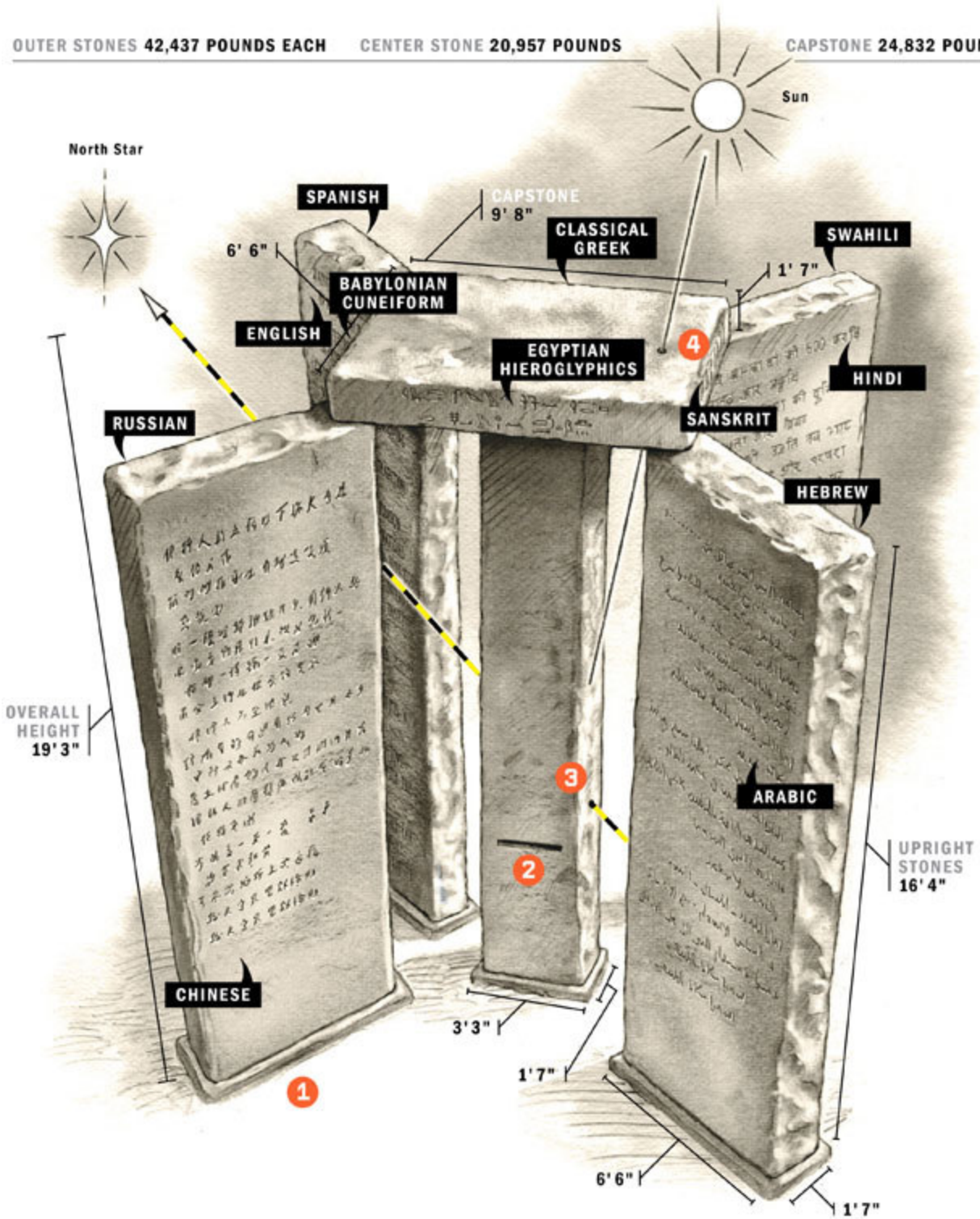
**- What is the significance of the word "Worshipful" as applied to the Master of the Lodge?
(3) Why does the Master wear a hat?**

R: A title of respect and in no-wise implying the object reverence, the French Lodges use the word "venerable" instead.

OUTER STONES 42,437 POUNDS EACH

CENTER STONE 20,957 POUNDS

CAPSTONE 24,832 POUNDS



Georgia Guidestones

The Georgia Guidestones is a large granite monument in Elbert County, Georgia, USA. A message comprising ten guides is inscribed on the structure in eight modern languages, and a shorter message is inscribed at the top of the structure in four ancient languages' scripts: Babylonian, Classical Greek, Sanskrit, and Egyptian hieroglyphs.

In June 1979, an unknown person or persons under the pseudonym R. C. Christian hired Elberton Granite Finishing Company to build the structure.

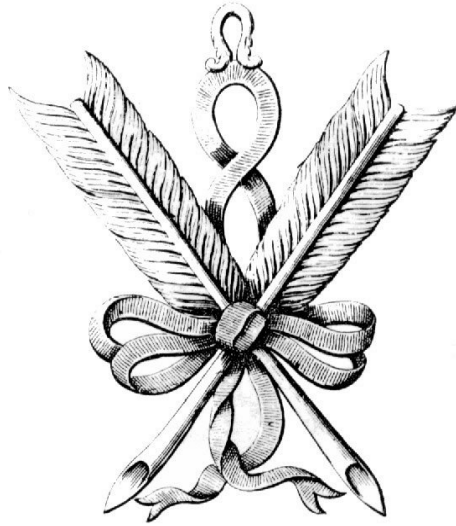
Inscriptions

A message consisting of a set of ten guidelines or principles is engraved on the Georgia Guidestones in eight different languages, one language on each face of the four large upright stones. Moving clockwise

around the structure from due north, these languages are: English, Spanish, Swahili, Hindi, Hebrew, Arabic, Chinese, and Russian.

1. Maintain humanity under 500,000,000 in perpetual balance with nature.
2. Guide reproduction wisely - improving fitness and diversity.
3. Unite humanity with a living new language.
4. Rule passion - faith - tradition - and all things with tempered reason.
5. Protect people and nations with fair laws and just courts.
6. Let all nations rule internally resolving external disputes in a world court.
7. Avoid petty laws and useless officials.
8. Balance personal rights with social duties.
9. Prize truth - beauty - love - seeking harmony with the infinite.
10. Be not a cancer on the earth - Leave room for nature - Leave room for nature.





Important News

Dear Brethren,

Our Secretary General's staff is working hard to ensure that this newsletter is prepared and sent out to all of you on a regular basis. We urge you all to send in all items, which you may, feel are of interest to the thousands of brethren who receive this newsletter. Although we cannot always guarantee publication we can certainly promise not to if you do not send it! We will not publish your name if you do not wish us to, please enclose your details to prove authenticity. We look forward to receiving input.

From the staff of the Office of the Secretary General, Masonic High Council

All enquiries, submissions and articles should be sent to the attention of the:

**Secretary General
Masonic High Council**

e-mail: masoniccouncil@gmail.com

"We are unable to return material submitted by individual brethren. Any submissions which are not signed will not be considered for publication."

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Architecture and Speculative Masonry

An illustrated series, in five parts, explaining unusual terms and the Five Orders of
Architecture

By RALPH E. LEGEMAN

Contents:

- Part 1: Introduction, and Brief History of Architecture
 - Part 2: Tuscan and Doric Orders
 - Part 3: Ionic Order
 - Part 4: Corinthian and Composite Orders
 - Part 5: Ancient Orders of Architecture, and Conclusion
-

Part 1

THE middle chamber lecture of the Fellow Craft degree is one of the least understood of all Masonic lectures. Yet, from the standpoint of the Ancient Craft Operative Mason, it is one of the most essential parts of our work.

A study of this lecture reveals that it is a masterpiece of condensation of facts into a minimum of words. From the standpoint of the Speculative Mason, it is merely essentials boiled down to a minimum, and should serve to create a desire for further elaboration through intensive study.

While there are many parts to the Middle Chamber lecture, this series of articles will consider only one--that part which deals with the Five Orders of Architecture. It briefly describes the Five Orders and mentions many of the essentials and details only by mere technical terms. To the student of architecture, these technical terms are sufficient to enable him to grasp the intent of this part of the lecture. To the candidate who is without a

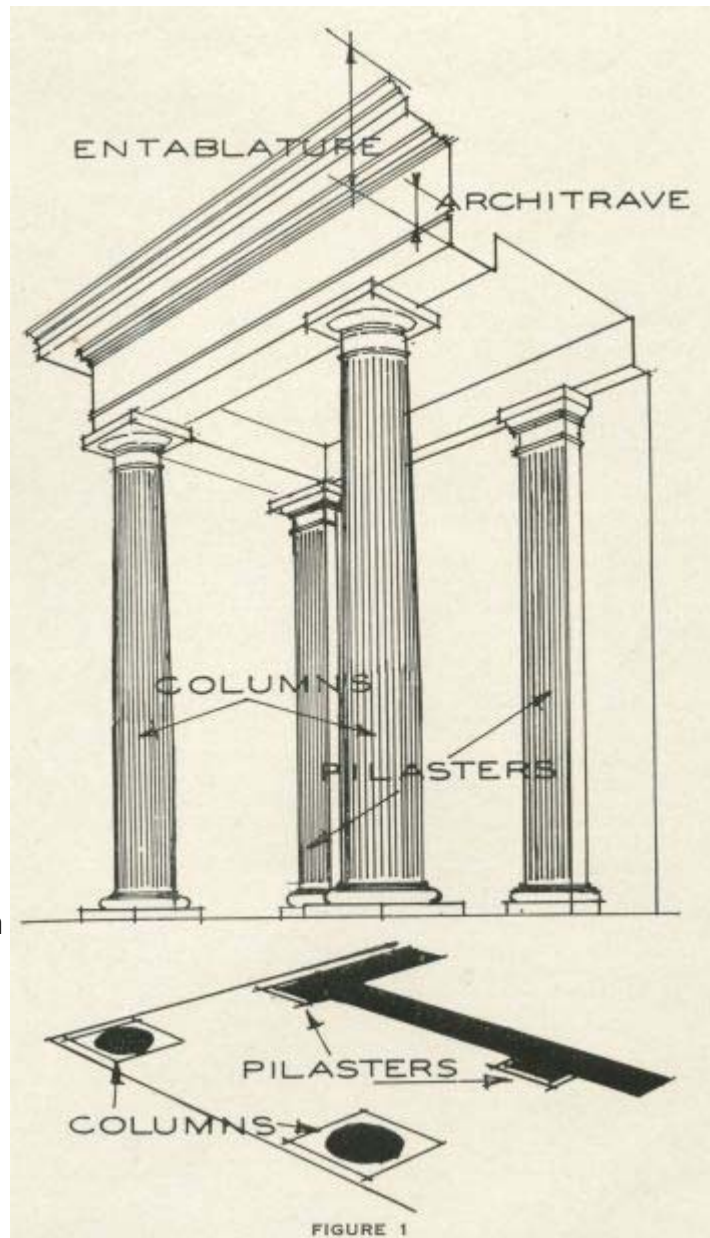
knowledge of architecture, they are merely a "jumble" of words. Should the words be delivered by a Senior Deacon who does not understand them himself, they become even more confusing.

In this series we literally will take apart this section of the Middle Chamber lecture and analyze it; and we start with the first statement, which is only a generalization:

By order in architecture is meant a system of all the members, proportions, and ornaments of columns and pilasters. Or it is a regular arrangement of the projecting parts of a building, which, united with those of a column, form a beautiful, perfect, and complete work.

The first question which arises in the mind of the student is, "What is meant by order?"

While it will take a complete discussion of the Five Orders of Architecture to complete the answer to this question, we might state in a general way that order in this instance is the general term applied to a system of columns (free-standing vertical supports) and pilasters (a simulation of a column built integral with the wall behind it), supporting an architrave (that portion of the entablature which comprises the



horizontal structure supported by the columns), together with the other members completing this entablature. Reference is made to Figure 1 for identification of these parts. Order is basic, and is further classified into five types: the Tuscan, the Doric, the Ionic, the Corinthian, and the Composite. Details of the component parts of the order determine the

classification into which it should be placed. Such details include the proportions of the columns, (height compared to diameter), the type of column base and cap, and certain specific details of ornament in connection with the entablature.

The next statement in the lecture elaborates upon this:

From the first formation of society, order in architecture may be traced. When the rigors of the seasons obliged men to contrive shelter from the inclemency of the weather, we learn that they first planted trees on end, and then laid others across, to support a covering. The bands which connected these trees at the top and bottom, are said to have given rise to the idea of the base and capital of pillars; and from this simple hint originally proceeded the more improved art of architecture.

From this let us visualize the earliest form of shelter. When it is stated that "We learn that they first planted trees on end," we do not necessarily interpret this to mean that they planted living or growing trees, but that they probably cut such trees and stood them on end. This meant that they had to anchor them at the bottom, perhaps by some form of tying--hence the column base. Then they had to place other cut trees across the tops of these vertical trees, with the first layer across the vertical supports and another layer at right angles to the first layer. This would require some form of tying together, which can be imagined as the suggestion for a column *capital*. These ties, as well as the projecting ends of the timbers, could easily give a suggestion for the ornament of the architrave.

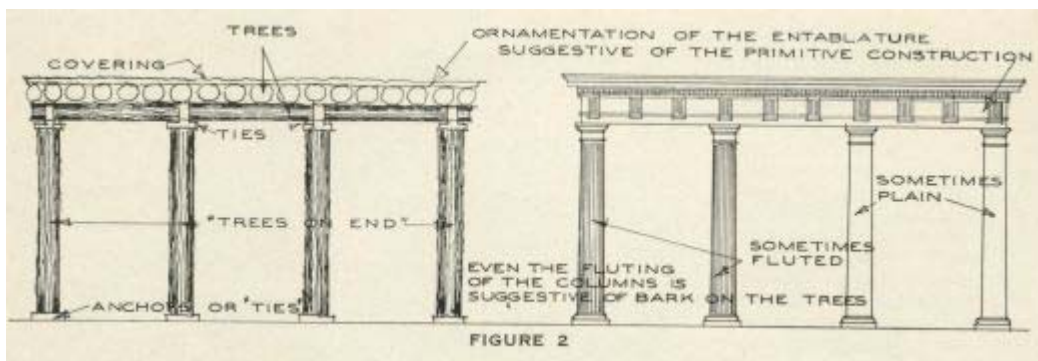


Figure 2 indicates this primitive method, as well as the late development which it suggests. It will take only a little thought to visualize the possible though unrecorded development from this primitive suggestion down to the current century.

Should it be said that this is purely romance and conjecture, for want of a better explanation, let us consider that architecture or building (whichever you wish to call it) is generally developed through the experience of adding innovations to something already tried. As a rule these innovations are normally a result of trying to solve a new problem where there has been no precedent.

We might consider the early Greek temples. Quite often they consisted of a colonnade or colonnades surrounding a small center enclosure. They were windowless. The center enclosure was small and had small openings in either the side walls or in the roof, to allow the sun to enter. The form of worship did not require a large room for the assembly of a crowd. These temples were designed for a definite purpose.

The same order was applied to other buildings, but it necessitated changes or innovations. When the Romans applied it to the Coliseum it took on quite a change in both shape and form, yet it retained the same basic proportions and details.

The whole development was a case of using ingenuity and applied common sense. When the Greeks started using marble for their temples, they used the marble in accordance with its natural strength. In the columns and in the solid walls, the marble was laid on its natural bed as taken from the quarries, to best resist the vertical stress. When placed across the columns to form the architrave, the blocks of marble were placed on their sides for more strength as a beam.

They originally smoothed the joints of the blocks and laid them dry. Later, with the development of mortar, they were laid on mortar beds, with mortar joints.

After the period of Mediaeval and Gothic architecture in Europe, the orders were revived in almost every part of the Continent in a type of architecture known as the *Renaissance*. Naturally every country developed its own interpretation, as did the architects in the United States of America. In almost every community in this country will be found at least one public building founded on one of the Greek or Roman orders.

Many of our Masonic Temples have followed this type of design. Even our *modern* or *contemporary* architecture, where applied to a strictly formal type of building, is influenced by the proportions of the orders, if not by the detail.

Because this statement might be construed as implying that the orders are basic in all architecture, let it be said that the Five Orders form a basic guide for one type of architecture only; and that there are many other types and, from a strictly personal

observation, equally as good. If architecture was limited to the Five Orders there would be no need for imagination or creative ability with respect to design. There are basic rules and proportions to follow in connection with these orders. The result is either right or wrong, depending upon how these basic rules or proportions are followed.

The following quotation is from a book called *The Five Orders of Architecture According to Giacomo Barozzio*, dated 1896:

"Classic art, in possessing a standard whereby all proportions may be gauged, has a great advantage over Gothic and other arts in which fancy, compatible with strength, is unrestricted. The value of this standard to the designer and student is inestimable. It acts as a guide to him from the beginning and holds up to him the ideal, at which he will aim as closely as circumstances permit. In many cases exact adherence to the model is impossible; the heights of stories, the sizes of ground, the necessities of the occupants of the building, often make anything like a near approach to it exceedingly difficult. Nevertheless it remains as a help in comparison, and is to a designer what his bearings are to a mariner, however far he may drift away."

This is the same as saying, "We will determine the facade of the building according to definite rules and proportions. We will select an exterior and then try to make the plan fit the needs."

While there are some people today who hold to this attitude, to the creative type of architect these would be fighting words. He reveres the orders as they should be revered -- for their beauty, their proportions, and for their development to a sort of perfection in a very early day of this world. Yet in creating a building today, to serve today's needs, he feels that he can use ingenuity and creative ability just the same as the Greeks did when they started building with marble instead of using trees!

Again proceeding with the Middle Chamber lecture:

The Five Orders are thus classified: the Tuscan, Doric, Ionic, Corinthian and Composite. For a generalization of this statement, let us examine the Frontispiece of Anderson's Constitutions of 1723 (Figure 3). This is reputed to be the oldest illustration in Speculative Masonry.



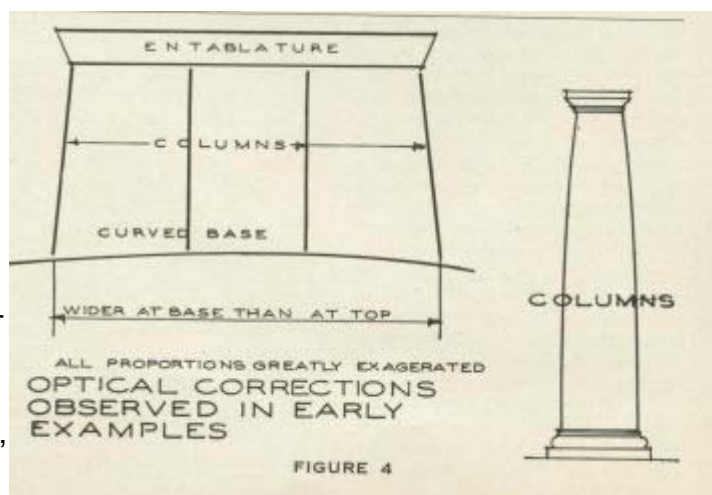
It is very interesting to observe that at this early date a Masonic illustration should be so complete and perfect in detail, when considered from the standpoint of architecture. In this illustration we have a composite picture of the Five Orders, true in their proportions. It illustrates the Tuscan, the Doric, the Ionic, the Corinthian and the Composite in sequence. Furthermore, as indicated by the superimposed lines, it shows the relative

proportions of the columns, assuming all columns in this illustration to be of the same diameter. Each column capital is carefully detailed as is the entablature above it.

From an architectural standpoint, there might be criticism. Although the Composite columns are carefully drawn, with the proper fluting, none of the others are so indicated; and while the lines in the next three sets of columns might be construed as indications of fluting, the Tuscan columns at the rear have the same lines, and they certainly should be plain shafts. This, however, can all be readily attributed to the small-ness of the drawing as the orders recede in the background. This type of freedom in depicting detail is still a common practice today among delineators.

Again, on careful scrutiny, the student of architecture might observe that the shafts of the columns are straight, without *entasis*. (Entasis is explained by Sir Bannister Fletcher in his *History of Architecture* as "a slight swelling on the shaft of a column which prevents a hollow appearance.") This, then, might be a clue to the possibility that this illustration was made by a speculative rather than an operative Mason (known to us today as an architect). As a further elaboration of the meaning of *entasis*, the Greeks developed a system of correcting optical illusions in their temples. If we stand at the base of a tall shaft or a tall chimney with straight sides, and look upward, the shaft will appear to be larger at the top. We can look at the photograph of a large object, taken with a normal camera without a corrective type of lens, and we will see that the object is distorted. It is all the same.

Here let us refer to Figure 4. To correct this optical illusion, the Greeks found that the outer or end columns should lean inward. They also found that the base of the building, which was normally a porch edge with several steps, should be higher at the center than at the ends for the same reason. In the Parthenon at Athens,



according to Sir Bannister Fletcher, the base has an upward curvature toward the center of 2.61 inches on the east and west fronts. The axes of the outer columns lean inwards 2.65 inches and would meet if projected

to a distance of a mile above ground. The entasis of the columns amounts to about $\frac{1}{8}$ inch in a height of 34 feet.

While we are not ready to consider the detailed proportions of the various orders, or the ornamentation applied to each, it is suggested that Figure 3 be saved. Thus as each order is presented and discussed in the remaining articles of this series, reference can be made to this illustration. In this way, its authenticity can be determined.

Consistent with speculative Masonry in general, this illustration is truly symbolic of the Five Orders of Architecture as presented in the Middle Chamber lecture. While the Romans did combine the orders in the same structure, as have all architects throughout the ages, there is no known example where they were combined in this particular way. Rather, the illustration originally could have been prepared to present a visual demonstration of the Middle Chamber lecture, with respect to that portion pertaining to the Five Orders of Architecture.

In the next issue of *The Indiana Freemason*, the second article of this series will start with a detailed examination of the Five Orders, and will then consider the Tuscan and the Doric.

Part 2

IT WOULD SEEM proper, in any detailed discussion of the Five Orders of Architecture, to first present a description and comparison of the Greek orders and then the relationship and comparison between these and the Roman orders. The Middle Chamber lecture defers this until after each order is discussed. It will be helpful to state briefly a few facts concerning this point and then defer further comment until we reach that part of the lecture in which the subject is discussed more fully.

Although we refer to the *five* orders, originally there were only *three*, all attributed to the Greeks.

The Romans used these same three in their own version and development, and then added two more.

The Tuscan is one of the two added orders, and if the natural sequence was followed it would be deferred until after the three Greek orders were discussed; yet we find it mentioned first in the lecture.

The Tuscan is the most simple and solid of the five orders.

As each order is discussed we find a natural progression from the stubbier, solid and plain type to the tall, stately and highly ornamented orders.

It was invented in Tuscany, whence it derives its name. Its column is seven diameters high; and its capital, base and entablature have few mouldings.

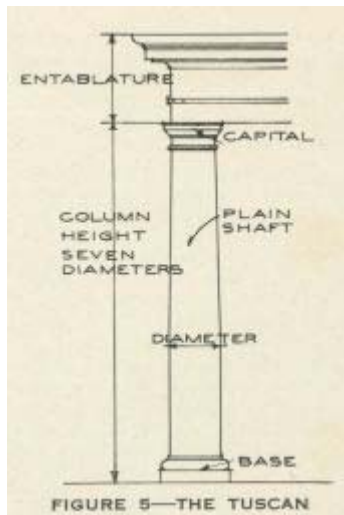


Figure 5 identifies the various parts here mentioned, and shows the relationship of diameter to height. It also shows the extreme simplicity of this order. The column shaft is plain, without the fluting which we are accustomed to see. The column base and capital are very plain for a Roman order. As our discussion proceeds, we will discover that the Romans elaborated upon column bases and capitals in the various orders.

The simplicity of the construction of this column renders it eligible where ornament would be superfluous.

The Greeks were known for their one-story structures. The Romans, although they built some one-story structures, found a need for a multi-story type of building to satisfy their later day requirements. It is in these multi-story structures that we find the use of the Tuscan order. It was used for the first story of such structures, supporting the other orders in the order of their refinement. Thus, as used for the first story, supporting the other orders, it justified its stubbiness, its appearance of strength, and its simplicity.

THE DORIC

The Doric, which is plain and natural, is the most ancient, and was invented by the Greeks.

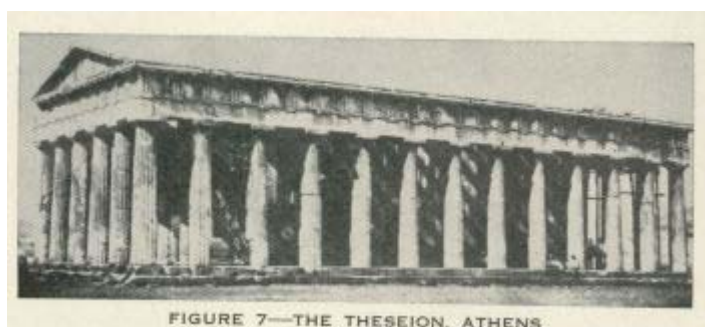
The Doric, while used by both the Greeks and the Romans, was the first of the three Greek orders, and it also is the most simple and sturdy of the three. Its use as an order in the construction of a



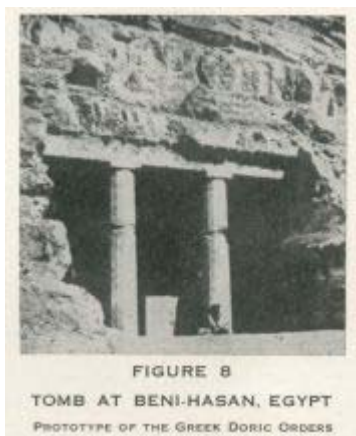
temple was almost limited to the Greeks, and there are many well known examples.

Perhaps the best known is the Parthenon at Athens (Figure 6). It was built about 454-438 B.C.

Some idea of the magnitude of the Parthenon can be gained by this brief description. It was built on a base composed of three steps. The upper formed a base 102 feet wide and 228 feet long. Each step was about 1 foot 8 inches high, and 2 feet 4 inches wide. The Doric columns were 34 feet and 3 inches high, 6 feet and 3 inches in diameter at the base and 4 feet and 7 inches at the top. The entablature was 11 feet high



Another well known Greek example is the Theseion at Athens (Figure 7). In appearance it is much the same as the Parthenon and, although it is the best preserved Doric example in Greece, both the date of completion and its name are matters of doubt.



While the Middle Chamber lecture attributes the invention of the Doric to the Greeks, it is like most inventions, in reality a development. In the Greek Doric we find enough evidence in the columns of Egyptian architecture to be certain that the Greeks must have had some precedent for the development of the Doric order. Figure 8 pictures a tomb at Beni-Hasan, Egypt, and clearly shows columns suggestive of the Greek Doric.

The Doric order was little used by the Romans, not being suited to their ideas of splendor and magnificence. The Temple of Hercules at Cora is the only Roman temple built in this style. Yet, like the Tuscan, the Romans did make use of the Doric in their multistory structures; it being used for the second story, supported by the Tuscan. Since the columns

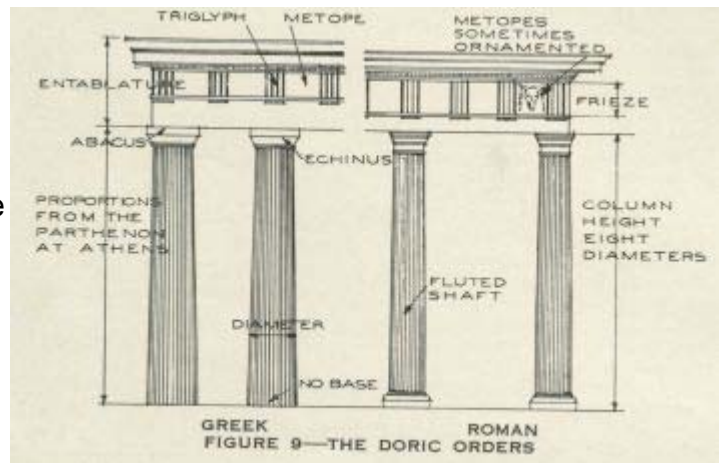
were somewhat thinner, it was more graceful and carried more ornaments and elaborations, as we find by continuing with the lecture:

Its column is eight diameters high, and has seldom any ornaments on base or capital, except mouldings; though the frieze is distinguished by triglyphs and metopes, and triglyphs compose the ornaments of the frieze.

Referring to Figure 9, we find an identification of the parts mentioned, as well as a comparison of this order as developed by the Greeks and the Romans.

When we consider the statement, "Its column is eight diameters high," we must remember that this is a generalization. It applies particularly to the Roman Doric rather than to the Greek, even though the previous quotation credits its invention to the Greeks. By referring to Figure 9, we notice that the Greek Doric column is much thicker in proportion to its height. This drawing is based upon the proportions as found in the Parthenon, where we find the columns about five and one half times their diameter in height. Later Greek examples show the columns to be somewhat thinner in proportion to their height.

In like manner, we can consider the column base and capital. The Greek Doric had no base. The Romans developed a base which was a little more elaborate than the Roman Tuscan base. It had more mouldings, yet they were plain. The Greek Doric capital consisted of a block at the top (known as the abacus), finished with a plain moulding



(known as the *echinus*) where it joined with the column. The Romans elaborated the abacus and added another moulding on the neck of the column. (Figure 9).

The *triglyphs* are similar in both the Greek and the Roman. The essential difference lies in the placing with respect to the corner columns. In the Greek they were placed *at* the corner, with equal spacing throughout the frieze, and with intermediate columns always centered under a triglyph. This resulted in the fact that the two corner columns were closer together than the intermediate columns. This is noticeable in the pictures of the Parthenon and the Theseion (Figures 6 and 7).

In the Roman Doric *all* triglyphs were centered *over* the columns. Thus all columns were equally spaced. By referring back to Figure 2 in the October issue, these triglyphs can be thought of as ornaments expressing the ends of the trees in the primitive structures, supporting the frieze.

The *metopes* are the square spaces between the triglyphs. Webster defines this as an opening or a hole, as derived from the Greek. In the early Greek examples the metopes were usually plain, without any ornament whatsoever, and could therefore justify the definition. In later examples these metopes were often ornamented with carving or a form of sculpture, quite like our present day murals.

The numerous parts of the entablature each have a name, and in an architectural discussion would justify a description. In this discussion, however, all names other than those mentioned in the lecture will be omitted.

The next statement in the lecture has been covered by the previous comments:

The solid composition of this order gives it a preference in structures where strength and a noble simplicity are chiefly required.

It will be sufficient to add that most of the important Greek structures are of this order.

The Doric is the best proportioned of all the orders. The several parts of which it is composed are founded on the natural position of solid bodies.

This is undoubtedly occasioned by the fact that the Greeks built with large stones, placed in their natural position as taken from the quarries, without benefit of mortar or the use of other materials to gain strength and unity.

It remained for the Romans, in their desire for refinement of detail, to develop an early form of cement. They used their cement to form an early type of concrete for structural use; and they then used the stone and marble as a face veneer rather than as a structural material.

Again we return to the lecture:

In its first invention it was more simple than in its present state. In after times, when it began to be adorned, it gained the name of Doric; for when it was constructed in its primitive and simple form, the name of Tuscan was conferred on it. Hence the Tuscan precedes the Doric in rank, on account of its resemblance to that pillar in its original state.

This statement must be analyzed to be understood. If the three Greek orders were the original, to which were added two Roman orders, this statement cannot be accepted in the light of chronological order. The Greek Doric preceded the Roman Doric, and the Romans

added the Tuscan! The meaning becomes plain when we consider the use of the Tuscan and the Doric by the Romans.

The first floor columns in multistory Roman buildings were of the Tuscan order; the second floor columns were of the Doric order. Hence, when used together the "Tuscan precedes the Doric in rank," when considered from the standpoint of use. We must consider also that when a mason cuts a fluted shaft, he must first make a plain shaft and then cut the fluting. Therefore the plain shaft of the Tuscan column resembles the Doric column in its original state, before it is fluted.

In the December issue this series will continue with the detailed description of the orders and will exemplify the Ionic.

Pronunciation (Phonetic)

- abacus--ab'a-kus (first "a" short)
- doric--Dor'ic
- echinus--ee-ki'nus ("i" long)
- entablature--en-tab'la-ture (both "a's" short)
- frieze;--freeze
- metopes--met'o-peeZ
- triglyphs--tri'glyphs ("i" long; "y" as short "i")
- tuscan--Tuss'kan

Part 3

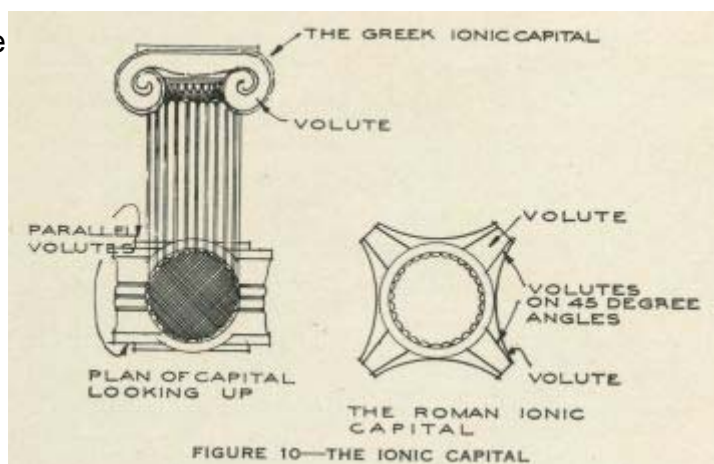
AS WE continue with the study of the Middle Chamber lecture, we come to

THE IONIC

The lecture starts with a generalization:

The Ionic bears a kind of mean proportion between the more solid and delicate orders.

We have seen that the Tuscan was the heaviest and the stubbiest order, with a column seven diameters high. Then we had the Doric, with a column eight



diameters high. Now we have the Ionic, and we continue:

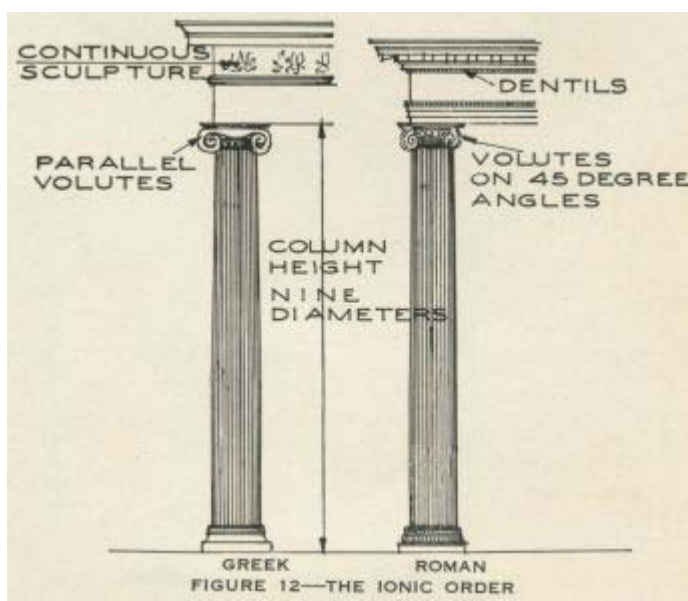
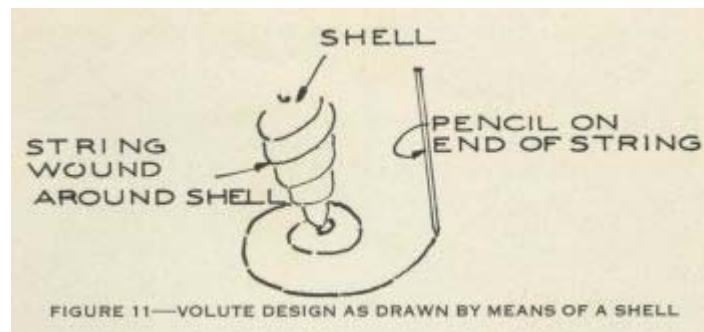
Its column is nine diameters high;

We have found that the entablature is basically the same in the various orders, merely varying in proportions (with relationship to the column), and detail, such as mouldings and ornaments. While in the Tuscan and the Doric we have found no great variation in the column capital, we now come to the first major variation:

Its capital is adorned with volutes,

These volutes form the major mark of identification of the Ionic order. They are the ornaments on the upper portion of the column capital. (See Figure 10)

The origin of these volutes can be attributed to several sources. Some similarity can be seen in the lotus leaf of Egyptian wall paintings. There is some similarity to the nautilus shell, also to the horns of a ram. Thus it may have been influenced by nature, yet it could have been strictly a geometrical form. There is a very complicated formula by which the Ionic volute can be drawn, and there is a very simple way of using a string and a shell, as shown by Figure 11.



And its cornice has dentils.

The dentils are the ornamental squares in the entablature, as shown in Figure 12.

This same Figure 12 shows a comparison between the Greek and the Roman, and it identifies all parts mentioned in the lecture.

There is both delicacy and ingenuity displayed in this pillar, the invention of which is attributed to the Ionians, as the famous temple of Diana at Ephesus was of this order.

The delicacy can be explained by the reduced diameter of the columns and the reportioning of the entablature, as already explained. The ingenuity can be explained by the addition of ornament, based either upon natural form or a geometrical pattern as explained in connection with the volutes of the column capital.

The major difference between the Greek and the Roman Ionic, as shown by Figure 12, lies in the placement of these volutes. In the Greek examples they were usually placed parallel with the line of the entablature above, showing directly on two sides of the capital. In the Roman examples they were usually turned to form a 45 degree angle with the entablature, thereby showing the same on all four sides of the capital. This also is shown by Figure 10.

The Middle Chamber lecture attributes the invention of the order to the Ionians. It further refers to the famous Temple of Diana at



FIGURE 13—THE ERECTHEION. ON THE ACROPOLIS AT ATHENS



FIGURE 14—CARYATID FIGURE FROM THE SOUTH PORTICO OF THE ERECTHEION AT ATHENS

Ephesus, which is on the mainland across the Aegean Sea from Greece proper. This Temple was also known as the Temple of Artemis, and was built in 330 B.C. on the site of two previous Temples. It was regarded as one of the seven wonders of the world, yet there is nothing left of this Temple. Our conception of it is limited to the imagination of the restorationists who have delved into the buried ruins. Materials from this Temple have been utilized in the erection of later buildings in several different parts of the world.

As to a visual presentation of the Ionic Order, as found in the early examples, a view of the Erechtheion on the Acropolis at Athens is shown in Figure 13. This building was unusual for more than one reason. It was of irregular planning, without the usual formality of Greek Temples. Furthermore, it consisted of three distinct elements, each as a separate and distinct shrine. Figure 13 shows this Temple from the west. Both the eastern portico and the

northern portico were distinctly Ionic in design. The southern portico, (shown to the right in the picture) is known as the Caryatid portico, and it might be a clue to the next statement in the lecture:

It was said to have been formed after the model of an agreeable young woman, dressed in her hair, as in contrast to the Doric order, which was formed after that of a strong, robust man.

In this southern or Caryatid portico, six draped female figures were substituted for the usual columns. (See Figure 14.) These figures were about seven feet and nine inches high and similarly spaced to the columns on the north portico, but resting on a solid marble wall above the level of the ground. All figures face southward, the three western leaning on their right (outer) legs, and the three eastern on their left legs, thus correcting a possible optical illusion that would have been presented if they all had been alike, or straight.

In the January issue this series will continue with the detailed description of the other two orders, the Corinthian and the Composite.

Pronunciation (Phonetic)

- caryatid--kari-at'id (both "a's" short; both "i's" short)
- dentils -- den'tils ("e" and "i" short)
- diana--Di-an'a ("i" long; "ana" as Anna) [or "Dee-ah'-nah" -*Ed.*]
- ephesus -- Eff'e-sus (first "e" short, the second long)
- ionic--I-on'ic (first "i" long, second short; "o" short)
- volutes---vo-lutes' ("o" and "u" long)

Part 4

AS WE continue with the study of the Middle Chamber Lecture, we come to

THE CORINTHIAN

The Corinthian, the richest of the five orders, is deemed a masterpiece of art.



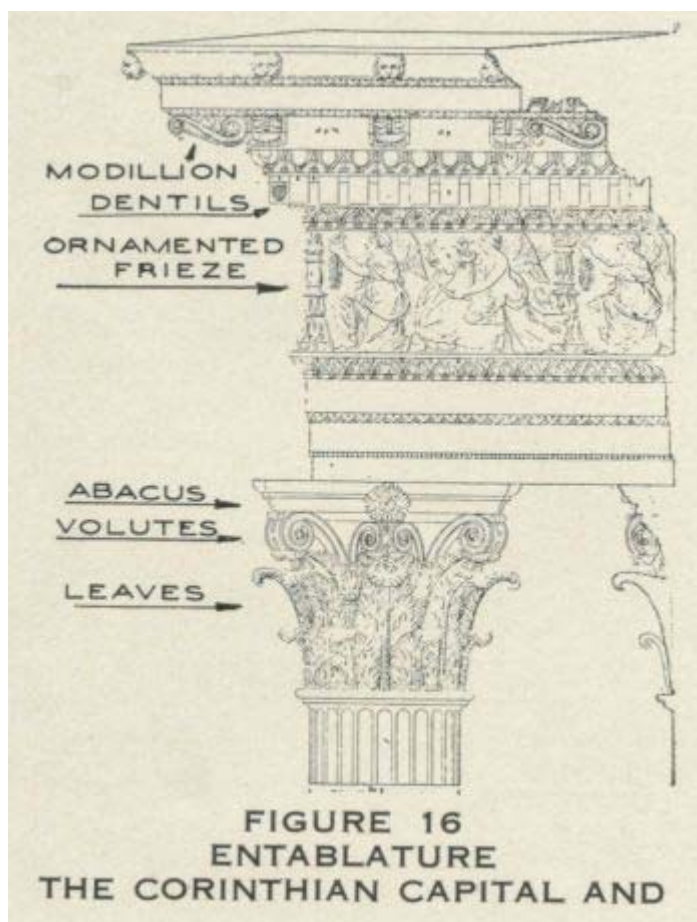
One has only to look at the stateliness of this order, enriched with the elaborate capital of the column, to appreciate this statement.

Its column is ten diameters high;

(Figure 15 shows the general proportions of the Corinthian Order.)

And its capital is adorned with two rows of leaves and eight volutes, which sustain the abacus.

(Figure 16 shows the column capital, as well as the entablature above the capital.)



The column capital is the distinguishing detail of the Corinthian order. The leaves undoubtedly have their origin in the acanthus leaf, which varies somewhat between the Greek and Roman versions. While the lecture refers to the eight volutes of this capital, the volutes are not as large as those of the Ionic orders,, and can probably better be described as scrolls. The eight volutes are in pairs, with one pair merging at each corner of the capital. The abacus is the top cap of the capital, and is also shown in Figure 16.

The frieze is ornamented with curious devices,

This is particularly applicable to the Roman Corinthian. Examples can be found in the various friezes of all kinds of figures, animals, and ornaments. Figure 16 shows one type of treatment of the frieze with such ornament. A typical treatment often consists of a series of ox heads connected with garlands, the origin of which was influenced by the actual skulls and garlands hung on the altars after such beasts had been slain.

The cornice with dentils and modillions.

The dentils are similar to those found in the Ionic. The modillions are the brackets under the cornice, and while they do express a form of support for the cornice, they are mainly ornamental. Figure 16 shows these details.

The better known examples of the Corinthian order are found in the Roman style. Figure 17 shows the Pantheon at Rome, one of the better known examples of the Roman Corinthian. The portico shown in this view is supported by eight Corinthian columns.



The origin of the Corinthian column capital is attributed to several sources, and the one given in the lecture seems to be a Masonic version. It can be just as true as any other version.



This order is used in stately and superb structures.

It was invented at Corinth by Callimachus, who is said to have taken the hint of the capital of this pillar from the following remarkable circumstance: Accidentally passing by the tomb of a young lady, he perceived a basket of toys, covered with a tile, placed over an acanthus root, having been left there by her nurse. As the branches grew up they encompassed the

basket, till, arriving at the tile they met with an obstruction and bent downward.

Callimachus, struck with the object, set about imitating the figure. The vase of the capital he made to represent the basket, the abacus the tile, and the volutes the bending leaves.

(Figure 18 gives a visual presentation of this version of the origin.)

We now come to the last of the five orders:

THE COMPOSITE

The Composite is compounded of the other orders, and was contrived by the Romans. Its capital has the two rows of leaves of the Corinthian, and the volutes of the Ionic.

It is rather hard to distinguish between the Corinthian and the Composite orders. As we find here, the main difference is in the column capital. As for the capital, the main difference is in the fact that the volutes of the Corinthian order are enlarged in the Composite order to the point where they are about the same as the volutes of the Ionic order. Figure 19 shows the Composite column capital.

Its column has the quarter-round as the Tuscan and Doric orders, is ten diameters high, and its cornice has dentils or simple modillions.

This statement shows the justification of the name *Composite*. Webster gives the definition of Composite as "Made up of distinct parts or

elements." The description in the lecture mentions the Tuscan and the Doric, the ten diameters as well as the dentils and modillions suggests the Corinthian, and we already have found that the capital has the volutes of the Ionic. Hence the Composite order is compounded of parts of all of the other orders.

This pillar is generally found in buildings where strength, elegance and beauty are displayed.

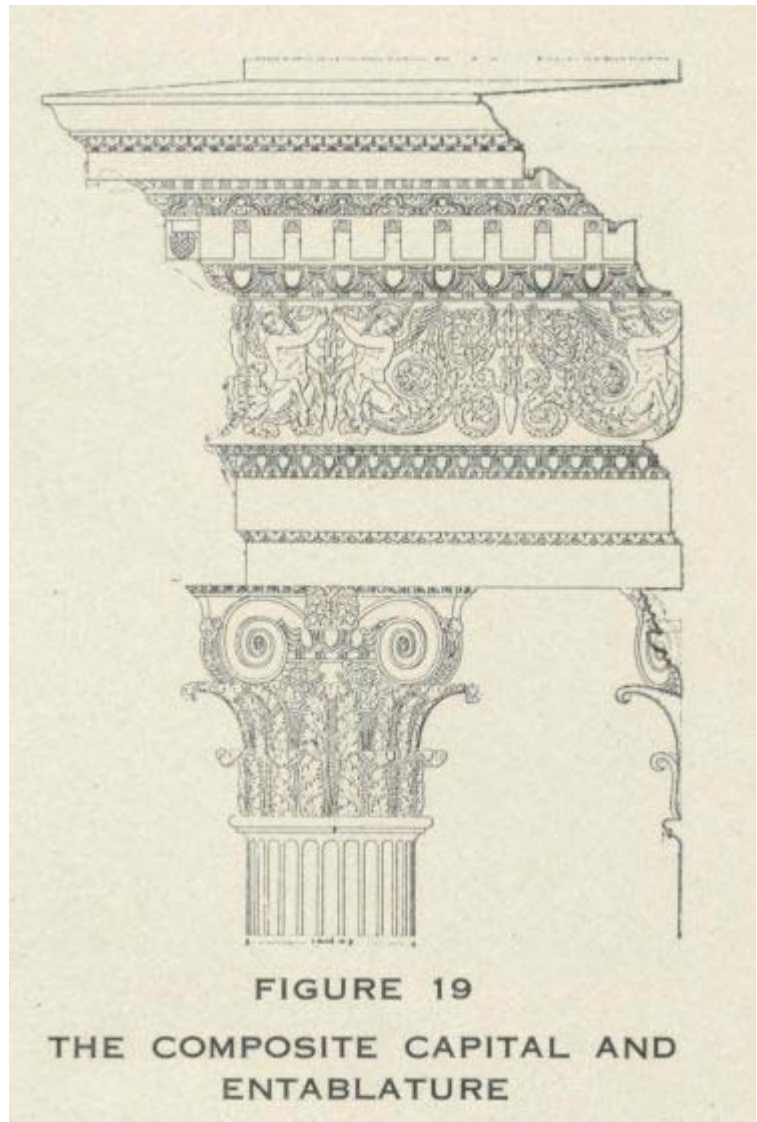




FIGURE 20—ARCH OF SEPTIMIUS SEVERUS, ROME

The principal use of the Composite order by the Romans was in the construction of their triumphal arches, a symbol of strength and, of course, where they would want beauty to be displayed.

Figure 20 shows a view of the Arch of Septimius Severus at Rome, built in 204 A.D. to commemorate Parthian victories. It is an example of the Composite order, applied to a triumphal arch.

We now come to the final portion of the lecture, which is a general summary of the orders, which will be the subject of

the fifth and last of this series, to be published in the February issue of *The Indiana Freemason*.

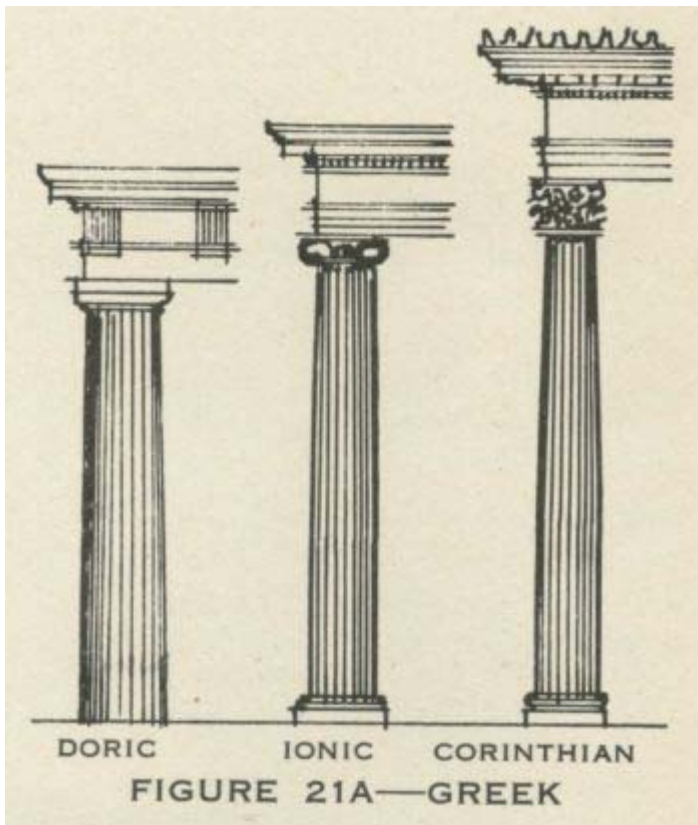
Pronunciation (Phonetic)

- acanthus--a-can'thus (first "a" as in about; second "a" short)
- callimachus--kal-lim'a-kuss (first "a" as in about; second "a" short; "i" short)
- composite--kom-poz'it
- corinthian--ko-rin'thi-an (both "i's" short)
- modillions--mo-dil'lions ("o" long; remainder of word rhymes with millions)
- pantheon--pan'the-on ("a" short; "eon" as in neon)

Part 5

AS WE COME to the last part of the Middle Chamber Lecture, we find a general summary under the heading of:

ANCIENT ORDERS OF ARCHITECTURE



The first statement under this heading summarizes the discussion previously presented under Part 2 of this series: **The ancient and original orders of architecture revered by Masons are no more than three: The Doric, Ionic and Corinthian, which were invented by the Greeks. To these the Romans have added two: The Tuscan, which they made plainer than the Doric, and the Composite, which was more ornamental, if not more beautiful than the Corinthian.**

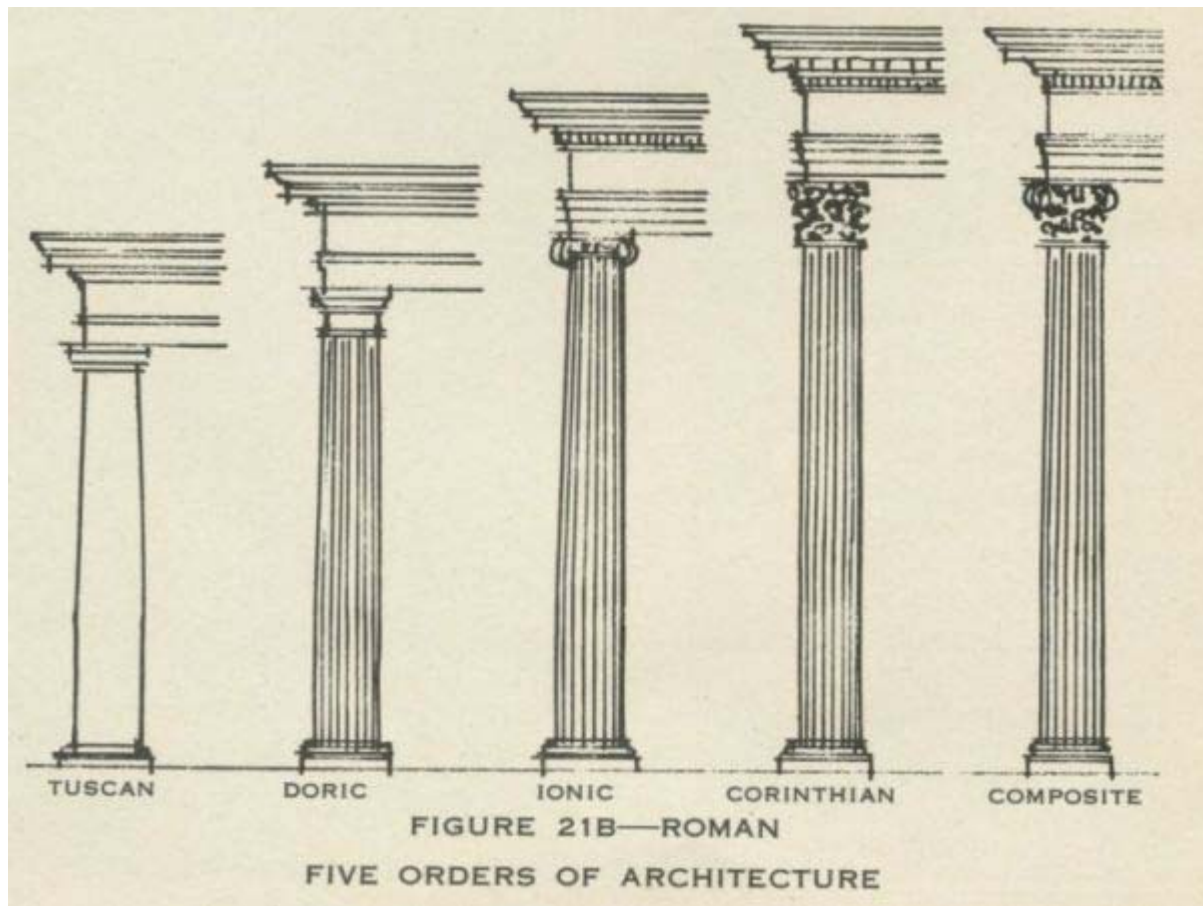
Referring to the Frontispiece of Anderson's Constitutions of 1723 (Figure

3, Part 1), we find a Masonic version of all five of these orders combined in one drawing, showing relative proportions and the respective ornamentations. For the purpose of a direct comparison, Figure 21 shows the orders, both Greek and Roman. No attempt has been made in this drawing to name and distinguish the various parts of the orders,, for all of these were noted and defined in the detailed discussion of each order.

Before commenting upon the Tuscan and Composite orders, as mentioned in the lecture, we should continue with the next statement, which in many respects is a repetition of the first:

The first three orders alone, however, show invention and particular character, and essentially differ from each other, the two others have nothing but what is borrowed, and differ only accidentally. The Tuscan is the Doric in its earliest state, and the Composite is the Corinthian enriched with the Ionic.

All orders, both Greek and Roman are basically the same when considered from the standpoint that they consist of columns, an architrave, and an entablature. The distinction between them lies in the *treatment* of the column (more particularly in the treatment of the column capital), and in the *elaboration* of the entablature.



When considered from this standpoint we can readily see that the three Greek orders are distinct and "essentially differ from each other," and can be considered as the justification for the final statement of that part of the Middle Chamber Lecture dealing with the Five Orders of Architecture:

To the Greeks, therefore, and not to the Romans, we are indebted for what is great, judicious and distinct in architecture.

Yet, going back to that part of the lecture just prior to this final statement, we should consider the position of the Romans in the development of these orders, and their addition of the Tuscan and Composite orders.

When we combine the two statements of the lecture with respect to the Tuscan order we have: "The Tuscan, which they made plainer than the Doric. . . . The Tuscan is the Doric in its earliest state."

While the Greeks confined themselves primarily to a one-story temple, such as the Parthenon (Figure 6, Part 2), the Theseion (Figure 7, Part 2), and the Erech-theion (Figure 13, Part 3), the Romans found a need for an entirely different type of structure-- a structure for sports and other events that required a large seating capacity for spectators.



Typical of this type of structure was the Colosseum at Rome, which is shown in Figure 22.

The external facade of the Colosseum at Rome is divided into four stories, the lower of which is treated in the Tuscan order, the second story in the Ionic order, and the third and fourth stories in the Corinthian order. It is in multi-storied structures such as this that the Romans employed the Tuscan order. It can readily be seen that they were desirous of employing a column in this position which had a feeling of great strength. Certainly the plain, simple shaft of the Tuscan order looks more solid and heavier than the Doric with its fluted shaft, and this is where we find the essential difference between the two.

Then when we combine the two statements of the lecture with respect to the Corinthian order we have: "... and the Composite, which was more ornamental, if not more beautiful than the Corinthian and the Composite is the Corinthian enriched with the Ionic."

To the student of architecture there is a difference between the Corinthian and the Composite. Others have difficulty in distinguishing between the two. It is true that the Composite capital is "enriched" with the volutes of the Ionic, yet the Corinthian capital has small volutes, and we might conclude that the size of the volutes would perhaps determine whether it would be Corinthian or Composite!

Then, too, when we consider that the employment of the Composite was practically limited to the treatment of the Roman triumphal arches, we might draw the conclusion that for such a purpose the Romans might have felt that the Corinthian (employed in other types of buildings) might have been too "common" for such a great purpose. Thus, in their desire to create splendor, they "enriched" that which they had by combining details from the other orders.



It is well to pause for the observation that quite often we confuse *elaboration* with *beauty*, that is, things which are very ornate *must* be beautiful! Whoever was responsible for this part of the Middle Chamber Lecture must have realized this point, and had much pleasure in that pointed statement of the lecture: "... and the Composite, which was more ornamental, if not more beautiful than the Corinthian." By this time the reader may well raise the question as to why Masons as well as others "revere" these "ancient and original orders of architecture," and to what extent they have affected later generations? A treatise on such

a subject would become very lengthy, and for the purpose of this discussion a few examples taken at random throughout the ages should suffice.

When we consider the Renaissance architecture of Europe and England we need only to point to that great cathedral by Sir Christopher Wren, St. Paul's of London (Figure 23). This not only shows the influence of the orders, it also shows the connection with Masonry. In this Cathedral, Sir Christopher Wren combined two of the original orders in the exterior facades, the lower being Corinthian and the upper Composite. Beauty surmounted by "enriched" beauty!

Speaking of St. Paul's Cathedral, we quote from the March 1950 issue of *The Indiana Freemason*: "For Freemasons, it stands as one of the great monuments of all time, symbolizing the rise of their Craft and intimately linked with its history and traditions. In the second edition of his Book of Constitutions, Dr. James Anderson indicated that construction of the cathedral was the work of our operative Brethren, under their Grand Master, Sir Christopher Wren, to whom had been entrusted the task after the great fire of London. He was assigned to this monumental undertaking by King Charles II, who laid the foundation stone on June 21, 1675. Thirty-five years later, this great temple was completed and the last stone, on the top of the lantern, was placed by Sir Christopher's son."

We pass now to the early days of the United States of America, and for an example showing the influence of these "ancient and original orders of architecture" on the early days of our country, we need look no further than the original portion of the State House in Boston (Figure 24) for another example definitely linked with the Fraternity.

A Guide Book purchased in Boston contains the following data:

"Charles Bullfinch was the architect of this edifice . . . erected for the purpose of holding the Public Councils of the Commonwealth

of Massachusetts The corner stone was laid with Public Ceremonies July 4, 1795, by His Excellency Samuel Adams, Governor, assisted by the Most Worshipful Paul Revere, Grand Master, and other Brethren of the Grand Lodge of Masons."

The facade of the original portion, referred to above, is adorned with columns and entablature of the Composite order. The upper element, forming the base of the dome, contains pilasters with Ionic capitals, while the columns and pilasters of the cupola or lantern on top of the dome have capitals suggestive of ancient modified Greek Corinthian column capitals. While the Romans perhaps would never have surmounted the Corinthian with the Ionic, this shows the freedom employed by later architects when adapting the

orders to newer types of buildings.

Next we can consider the Capitol of the United States of America (Figure 25). This is another good example of the employment of the orders in a building for which the cornerstone was laid by none other than George Washington.

Then, in the Masonic Memorial to George Washington at Alexandria, Virginia (Figure 26), we find the principle employed by the Romans in the Colosseum at Rome, *superimposed* orders!

Then, as stated in a previous article in this series, many of our Masonic Temples have employed the orders. We need only to



refer to the home of the Indiana Grand Lodge at Indianapolis (Figure 27), to see how the Ionic order has been employed to adorn the facade.

Notwithstanding the statement in the lecture that "To the Greeks, therefore, and not to the Romans, we are indebted for what is great, judicious and distinct in architecture," these examples have all shown buildings influenced by the Roman orders. In defense of this statement, a view of the Coliseum at Evansville, Indiana, is shown in Figure 28. This is an example of the employment of the



Greek Doric in the 20th Century, and shows how the Greek orders are generally limited

today to a one-story treatment as they were in the original period.

While this series of articles was prepared with the idea of illustrating and interpreting the Middle Chamber Lecture for the benefit of the student of Masonry, it also is hoped that they will serve to arouse interest in the Mason to the extent of recognizing the various orders as employed in buildings throughout the United States. It should be remembered however, in this respect, that much liberty has been taken by architects in their interpretations, and that in many buildings details have been changed to fit the occasion. Thus, column capitals may express a motif rather than display the original form, and when this happens we



can only say that the orders influenced rather than *dictated* the design.

It should be pointed out that Masonry originally was an operative Craft; one that was responsible directly for many of the historical buildings and shrines of the world. The work of this early operative Craft has had a direct influence on many of the buildings of later generations; and though we now consider that Masonry is a speculative Craft, many of the present-day Masons still are operative Masons, influenced by our predecessors, carrying

on with the hope of further improvement as well as demonstrating that the honor of the Fraternity can be upheld.

