

Ashlar Lodge No. 98 Free and Accepted Masons

St. Augustine, FL

Chartered January 18, A.D. 1888, A.L. 5888

904-826-4086



September, 2021



STATED COMMUNICATIONS

Masonic Temple
4 Martin Luther King Blvd.
St. Augustine, FL
1ST & 3RD Thursdays

Meal – 6:30 p.m.

Stated Communication — 7:30 p.m.

DEGREE WORK AND PRACTICE

2nd & 4th Thursdays

CHARITY OF THE QUARTER

Habitat for Humanity

From the East

Brethren:

Well, the dog days are here!

The phrase is actually a reference to the fact that, during this time, the Sun occupies the same region of the sky as Sirius, the brightest star visible from any part of Earth and part of the constellation *Canis Major*, the *Greater Dog*. This

is why Sirius is sometimes called the **Dog Star**. **It means even a dog doesn't like this heat.**

We've come a long way with the building and soon our attention will turn to the interior of the Lodge and dining room. Your input is welcome and invited as we proceed down the home stretch of this Masonic year.

Stay cool, and be virus aware as we suffer through the Delta variant.

Fraternally,
David Pierucci
Worshipful Master

September 2021

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 RAIN-BOW 7:00 PM	2 STATED COMM. 6:30 PM	3	4
5	6 OES	7	8 District Instruction Palatka No. 34 6:30 pm	9 FC De- gree Prac- tice 6:00 pm	10	11
12	13	14 Shrine Club 7:00 pm	15 RAIN- BOW 7:00 PM	16 STAT- ED COMM. 6:30 PM	17	17
19	20 OES	21 York Rite Chapter/ Council 6:30 pm	22 Dist. Association Ashlar No. 98 6:30 pm	23 FC Degree 6:30 pm	24 Fried Chicken Shrine Club	25
26	27	28 York Rite Command- ery 6:30 pm	29 100 Master Masons Hastings 183 6:30 pm	30	30	31

From The West September 2021 Dog Days Of Summer

The phrase Dog Days conjures up the hottest most sultry days of summer. According to the old Farmers' Almanac, dog days extends for 40 days, from July 3rd ending on August 11th., coinciding with the heliacal rising of the dog star Sirius.

Growing up in Florida I can certify that this mystical period lasts much longer here. It brings with it a general malaise suffered by all God's creatures laboring under the summer Sun in The Land Of Flowers. So, Dog days to us is more of a feeling than that of a demarcation on someone's calendar up north.

Having no air conditioning meant that very little of our day was spent indoors. When us boys left the house, we did so under stern warnings from mothers, grandmothers, aunts and practically any elderly female of authority within ear shot Most of which I still recall, always prefaced with:

"You boys be careful,

The Dog Days are upon us".

"Snakes move faster"

"Snakes go blind and will strike unprovoked"

"Rattlesnakes do not rattle"

"Dogs, Varmints, wild hogs and farm animals
are more likely to go mad"

"People are irritable and prone to argue and fight"

"A common cold WILL turn to pneumonia and kill you"

"The slightest scratch, mosquito bites and especially a cat scratch will
become infected and leave a scar"

"And DO NOT walk barefoot outside during Dog Days!

You will catch the dreaded ground itch,

or worse yet the creeping eruption

and will surely loose your toes to gangrene"

Take the greatest of care, my Brothers. The Dog Days are still upon us.

Brother Jim Carrick

Senior Warden Ashlar Lodge

October 2021

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4 OES	5	6 RAIN-BOW 7 PM Dist. Inst. Lake No. 72	7 STATED COMM 6:30 PM	8	9
10	11	12 SHRINE CLUB 7:00 pm	13	14	15	16
17	18 OES	19 YORK RITE CHAP- TER/ COUNCIL 6:30 PM	20 RAIN- BOW 7 PM	21 STAT- ED COMM 6:30 PM	22 Fried Chicken Shrine Club 5 pm	23
24/31	25	26 YORK RITE COMMAND- ERY 6:30 PM	27 District Association Middleburg No. 107 6:30 pm	28 Lodge Practice TBD	29	30 Open Books Pine- land No. 86 9:00-noon

From the South

Hello my Brothers,

Time definitely flies, regardless of the amount of fun one is having.

The Charity Committee has made good progress this year selecting Masonic and local charities to work with. We hope to develop stronger ties with these nonprofits over time and have a real impact on our community as Masons.

In the future, I'd also like to get some Brothers together to do some work for local nonprofits in the community, if the opportunity presents itself.

I know, in my experience, when I volunteer with nonprofits, it is a win/win/win. The charity wins, because you are helping them accomplish their mission as free labor. The person/people the nonprofit serves wins, because of the work you are doing for them. And don't forget, you win, because your hard work has made an important difference for the community, and depending on what you did as a volunteer, that difference may have a lasting impact for generations.

Thanks for your continued support, and feel free to reach out if you have any questions.

Fraternally,
Brother Tom Torretta

Ritual Architecture

*That is how architecture is to be known. As the material theatre of human activity,
its truth is in its use.*

Spiro Kostof

The cave art of Europe and Asia may be considered the earliest form of ritual architecture dating from between 25,000 and 30,000 B.C.E. The oldest megalithic architecture is found at Gobekli Tepe in southern Turkey which was built about eleven thousand years ago (9000 B.C.E.) thus predating the Great Pyramid of Giza (abt. 2650) by some seven millennia and Stonehenge (possibly as early as abt. 3400 B.C.E.) by eight. Its pillars, the tallest of which is eighteen feet high weighing about sixteen tons, are made of limestone and heavily incised or engraved with geometric shapes, images similar to men, and a variety of reptiles, insects, and mammals. The pillars are nested in concentric circles which appear to form enclosures. To date, more than two hundred of the finely hewn pillars have been unearthed along with the remains of walls and benches.

Gobekli Tepe was not a burial site nor was it a city, any more than was Stonehenge. The people who performed their rituals there walked several miles just to visit. It was, Klaus Schmidt, a lead investigator at the site notes: “first a temple. . . [and] a religious sanctuary.” Its principle use was as a ritual center, not as a settlement. The traditional cultural narrative has been that hunter-gathers transition into agriculturally based, permanent communities with the corresponding establishment of a division of labor, social status, and hierarchies. When community life became more settled, the original theory suggested, religious life and ritual followed. Research at Gobekli Tepe and recent analysis of even more ancient cave paintings suggest otherwise. A new interpretation of the archeological records suggests, instead, that ritual sites themselves may have been instrumental in the establishment of communities, not the other way around. At Gobekli Tepe, Schmidt interprets the evidence to say that large groups of possibly nomadic foragers came together to build the massive complex and this construction, in turn, created a focal point for a more permanent, agriculturally based society. The structures at Gobekli Tepe are clearly not domestic in nature and appear to have had no practical function. The site is a sanctuary, not a home.

In other words, at Gobekli Tepe and other ritual sites, the structures do not directly serve the community other than as sites for communal gatherings with their accompanying feasting, storytelling, singing, and ritual. The sites were, for those who participated in ritual there, a bridge between the natural and the spiritual world. They were forerunners of Delphi and attracted wayfarers from the surrounding countryside. They were separate spaces dedicated to ritual: places for ritual to take place. Jonathan Z. Smith goes further and suggests that action become ritual by virtue of its placement. Ritual is not ordinary, Smith notes, and thus requires a “nonordinary” locale. Ritual was significant and symbolic requiring, therefore, that care must be taken to perform ritual in set dedicated sacred spaces.

Ritual has many components and, formal or informal, may appear ordinary and domestic. But to be clear, ritual is more about the action than the space, though in early communities, space appears to be integral to the satisfactory performance of ritual. Dualism is a characteristic of modern Western thought which suggests that ritual may now be performed as easily in the kitchen as in the sanctuary, but, at the same time, that performed at dedicated ritual sites or in special settings achieves a higher aesthetic and emotional level with an accompanying greater impact on participants and viewers. If this were not the case even in the twenty-first century, there would be no need for churches or other liturgical spaces; no dedicated burial grounds; and, for that matter, no sports stadiums or entertainment venues. Each of these represents a space dedicated to a particular form of community ritual, which, like politics with its dedicated spaces, is considered essential to any community.

An altar, an architectural element, is the most common structure used in ritual. It symbolizes an integration, a pivot point, between the self and the universe. It is the central point of focus for the event. It is usually elevated so that all can see it or, when used by the ritualist, the high point allows for an unobstructed view of the surroundings, the participants, and the spectators. It is the axis along which the guiding light of the Deity comes to man. An altar is a central pillar both for the participant and the viewer—and anchor. Altars originally may have represented the point at which something emerged from nothing symbolically or realistically. They may represent the navel of the earth; the place where water first sprang forth from barren ground; or where a tree sprout first appeared in rocky soil. It may even locate the site where God appeared to man or where an angel became visible.

In European cathedrals, the altar commonly represents the Tomb of Christ and is thus highly symbolic of the relationship between man and God. Altars are usually covered with a cloth and are the resting place for sacred texts and symbols. Altars are usually oriented east and west to represent, anciently, the four elements, and in Hebrew and Christian iconography, the first Tabernacle. This orientation anciently appears to be directly related to the fact that the sun rises in the east with some altars being oriented not only to the east but also to the rising sun on a specific day—the solstice. Some western churches are still oriented so that the sun on Easter Sunday morning will enter the main doors and stream down the aisle to illuminate the altar thus symbolizing the resurrection.

All ritual architecture, especially altars, are manifestations of what the participant needs to feel during the event. The most common expectation are feelings of awe and reverence. Architecture effects the human mind, writes John Ruskin, and ritual is the poetry that makes the functional piece symbolic. Architecture enhances the mystery of ritual. The great Hagia Sophia in Istanbul, Turkey, “sings the ineffableness of Christian mystery in providing a space of which one user is man and the other user is unseen and unpredictable”—man and God. Architecture, Kostof continues, does not, however, always reflect every aspect of human endeavor or social order. It is a useful art, though, in that it prepares the stage on which humans perform. The pyramids of the Giza Plateau molded the social mores of Egyptian society as much as they reflected an interpretation of the power of the Pharaoh. They, and the accompanying funeral complexes and temples, created the impression sought as much as they facilitated the transmittal of the myth of the deity. Architecture is a medium of cultural expression to the extent that through it we are able to process and understand the message. The consistent question in ritual architecture, then, in all architecture, for that matter, is “what did it mean?”

Architecture is a means for establishing boundaries and therefore implies human intervention. It is also indicative of man’s desire to shape his environment rather than allow the environment to shape man. Caves are nature’s architecture, but they come ready made and do not always conform to man’s needs. Early man adapted them to his use by installing sleeping platforms, fire rings, and placing coverings over the entrances. The earliest human encampment not nature-made dates to about 400,000 years ago and is located in Terra Amata near Monte Carlo. These were purposeful structures made of branches or saplings set in the dirt or sand. As building technology advanced over the next 300,000 years or so, ritual use of architecture followed. The first huts were reinforced and weather-proofed with animal skins and thus weatherized. The most formable foe of ancient man was the weather, and as the hunter-gatherer began to attempt to control this aspect of the environment, he established rites to appease the gods and to assure his own destiny. The shelter became more than mere housing; it also became a sanctuary. Accompanying this advancement in architecture, came a similar advancement in art: tools, murals, engravings, and sculptures arose as expressions of thoughts and the image became more than that which was depicted. Ritual transformed the cave and then the hut into something with hidden meaning requiring interpretation

Ritual architecture abounds worldwide. There are caves in France and Indonesia; temples in Malta, Mycenae, and Minoan cities; standing stones in Germany and England; even more temples and tombs in Egypt; classical structures in Greece and Rome; and Romanesque, Norman, and Gothic cathedrals dot the European landscape. Many of these, like Stonehenge, were designed to plot and predict solar alignments. But that is the function of the structure, not its meaning. The calendar could easily have been done, and was done, on a much smaller scale. It could even be held in the hand as suggested by the Nebr sky disk. The phenomenal engineering feat and the intense, protracted labor involved, didn't just create a "Neolithic computer," they created a sacred center for community activities of initiation and renewal. This is public architecture at its best. It leads to ritual which results in the participants becoming something more than they previously were.

Stonehenge, located on the Salisbury Plain in southern England, is perhaps the best known Neolithic ritual structure in Europe. Its blue stones were originally thought to have been set in place between 2,400 and 2,200 B.C.E. though earlier work at the site is dated to about 3,100 B.C.E. Research reported in 2015, however, shows evidence that the dramatic blue stones were cut from rocky outcrops at Carn Goedog and Craig Rhos-y-felin in Wales around 3,400 B.C.E. and transported more than 140 miles to their current site not arriving at Stonehenge until about 2,900 B.C.E., some 500 years later. The Carn Goedog site shows similar stones cut from the crag that were left behind and nearby are what appears to be "loading bays" for use in dragging the stone from the site. This evidence suggests that Stonehenge is at least 500 years older than originally thought and that "the stones were first used in a local monument, somewhere near the quarries, that was then dismantled and dragged off to Wiltshire."

The long distance transport of these eighty monoliths demonstrates that the structure served to bring people together from distant parts of England to ritualistically move the sacred monument from its original site to its current location. Ritualistic journeys and the coordination necessary to the success of ritual are significant parts of the experience and include not only short circumambulations around the Lodge room or the cathedral but also the 140-mile trek taking some 500 years ago dragging the four-ton stones from Wales to Wiltshire. This is ritual architecture at its most compelling and impressive, and indicates mankind's strong attachment to ritual practices.

As times, regimens, and religions changed, so too did their accompanying architecture. Egypt is a prime example of this evolution. When Amenhotep IV and Akhenaten attempted to replace the old religion with a sun-disk cult, the revolt was short-lived. The brief period was highlighted, however, by the construction of Amarna between Upper and Lower Egypt. Upon Akhenaten's death and the restoration of the god Amon, the new city and its temple were razed. What is most interesting, however, is that Egyptian ritual architecture in general changed little over millennia. New Kingdom temples utilized architectural features such as columns very similar to those of the Old Kingdom, and even under foreign invaders including the Greek Ptolemaist, the self-controlled, stately architecture of Egypt survived. The very rhythms and nature of faith and practice were permanent, and the buildings transcended time and authorship.

Imperial Rome also witnessed ritual architecture in its highest form. The Roman Forum lent itself to public ritual and during the reign of Nero, the Golden House became the ideal official residence for a Roman ruler. It was a stage for ritual ceremonies as much as it was the Emperor's residence. The ruler received clients with ritualistic formality, dispensed justice, and dined with peers. These relatively mundane governmental activities achieved the level of an operatic performance. Nothing was too ostentatious for the Emperor. Subsequent Emperors expanded the imperial city and its ritual spaces to include a series of imperial forums, possibly the greatest architectural projects in antiquity. Mighty civic centers were created that accommodated not only governmental ritual and function, but also military triumphs and a wide range of public performances. The remaining center-piece of this mighty city is the Colosseum used for both imperial rites and bloody sacrifice.

As the Roman Empire reached its zenith internally, it expanded externally stretching from the British Isles in the northeast to the Limes Germanicus in modern Eastern Europe to the Euphrates in the east and south to include Egypt and the Arabian Peninsula. The material used in imperial architecture ranged from earth to basalt, tile, concrete, and native stone. It was the duty of the architect to spread the collective existence which defined Rome. Edifices and architecture as well as city planning were intended to provide a suitable stage for public and governmental rites and rituals. With the demise of Rome, which began in the mid fourth century and ended over one hundred years later, there was a marked end to major architectural projects in the West and with that a severe reduction in ritual expression. The Emperor Justinian died in 565 and with him went his dream of restoring Roman glory. Cities fell into decay and civic structures were savaged for building materials for common houses. The geometric, well-planned complexity of early forms was replaced with a relatively piece-meal system of civic organization. Ritual structures suffered the same fate.

During the centuries between 410 (the final fall of the City of Rome) and rebirth of Europe in the tenth and eleventh centuries, new structures were primarily religious with a strong focus on monastic life and seclusion. Defense became paramount and towers dotted the countryside as well as the settlements and walled enclosures became common. And though stone architecture with its requisite skill level and planning did not die out, much simplified Roman forms such as the arch and vault predominated usually composed of a combination of wood and brick or stone. Basilica churches were common in Western Europe even though the form had been discarded in the East after Justinian. Western ritual architecture was expressed in terms of the ritual itself: simple and solid. An unpretentious rectangular hall flanked by small appendages such as an apse, choir, or tower became common. The main hall was entered through small doors only—no grand entry as will be found later in Gothic cathedrals. In a few of these structures, low cross arms appeared near the altar which would evolve into the transept.

Daily liturgical ritual defined the architecture with the focus being on Mass. In the monasteries, the walls, porticoes, and enclosed spaces provided for an environment in which services were continuous and even circumambulations were well defined and purposeful. The monastery and the church provided for quiet contemplation and gave all involved the opportunity to revere their surroundings as they contemplated their faith and their reason for being. The ritual architecture presented the participant a symbolic representation of God's relationship to his creatures and established the power and transcendence of the Deity.

There is no truly typical Romanesque church. There are regional and programmatic differences in what could be considered an international style. The facades of the churches are usually unfinished in sharp contrast with elaborately decorated gothic cathedrals. But all early Christian churches demonstrate an ideal diagram based on the liturgy. The Abby Church of St. Foy at Conques in France (abt. 1050) in what is now Spain will serve to illustrate the iconography used to match the ritual. The total building is an extension of the ritual and thus required functionality. These early churches had to be defensible, as well, and are often adorned with towers that provided not only visibility but also demonstrated status. Some decorative elements were in place during this period to include murals and statuary, often done in high relief and focusing on the Last Judgement. These structures were intended to serve as stations on the pilgrimage through life. And the symbolism incorporated in their spaces demonstrated for the parishioners the character of their faith.

At the top at Conques is the Deity most often represented by a cross surrounded by angles blowing trumpets summoning judgement. In the middle is enthroned Christ floating on a cloud, his right hand raised to heaven, his left pointing down to hell. At his feet are represented the dead being raised from their graves and, after the weighing of the souls, some are led by angels to heaven, others carried away by demons to hell. At the head of the line of those heaven bound is the Virgin Mary followed by St. Peter along with an abbot and a king. The damned include monks, knights, and others confronted by a guardian angel armed with shield and lance. The rich display of symbols coupled with the performance of the ritual provided a pageantry that impressed as it taught. The worshiper who entered this realm was immediately struck by the cosmic drama depicted on the walls and ceiling. And when the symbols were explained through the ritual, a sure and straight path to salvation was clear.

The Romanesque style in the French world was somewhat different, as was the ritual, because it tended to be regional there being no true national boundaries at that time. A prime example of French Romanesque ritual architecture is found at the Abby Church at Cluny, the principal abbey of the Cluniac order which dates to about 1095. The layout of the church proper is in the Benedictine scheme and includes a choir, vestibule, nave, and, later, a cloister. The glory of Cluny was not only in its art, but in its size which accommodated up to 1,200 monks. The building was constructed to provide separate spaces for the celebration of liturgy and the more mundane work of the monks. At Cluny, and other monasteries, monks no longer “cut ourselves off from the people. . . in order that we may obtain Christ” as Bernard of Clairvaux’s interpretation of the Benedictine Rule demanded, but rather the site represents a transformation of a pious, liturgical based community into a social and community center.

Unlike so many other early Christian churches, the architect of Cluny is known. His name was Gunzo. He was a cleric or brother well known in his community as a musician. His training and proficiency in music may well have contributed directly to his success as an architect. St. Augustine had written centuries before that music was “the science of good modulation” and that its very nature was based in mathematics. So, too, is good architecture. Music is based on ratios: an octave, a fifth, and a fourth—1:2, 2:3, and 3:4. Architecture is no different. Proportion is the function of geometry and geometry, like music, is an analog activity. Music and architecture have the ability to lead the mind from the world of reality (appearance) to a contemplation of the divine order. The Abby Church at Cluny clearly demonstrates the proof of the proportions of a church building as a classic musical ratio function.

The orientation of the monastery grounds, as was the church, were based on a formula laid down in both the rule and the liturgy. The church proper was on the north of the compound with the cloister on the south and the refectory further south but at a right angle to the cloister walk. The Chapter house and rooms for novices were on the east of the compound with stairs leading to a second floor dormitory. The buildings at Cluny are constructed of pale stones with columns, pillars, and window but unlike St. Foy, there was no adornment. “We forbid there be any statues or pictures in our churches” read their rule. The church was a regular rectangle with a series of square chapels attached that created a transept. And it, too, is a perfect 1:2 ratio. Within two centuries, though, things had changed drastically.

The Gothic style arose in France in the twelfth century and by its demise in the mid sixteenth century, had permeated Europe. Masonic guilds are most identified with this style which in itself demonstrates most clearly the religion of the Middle Ages. The great cathedrals of the age in France are located at St. Denis, Chartres, Bourges, and Notre Dame. In England they are located at Winchester, Salisbury, Lincoln, and Westminster. These magnificent structures demonstrated through a layered approach, the richness of the design scheme as was as of the liturgy housed there. At the same time, these monuments indicate the rise of national consciousness with English architects like Elias de Dereham and Nicholas of Ely, the architect at Salisbury, creating an English as opposed to a French or German style. So too were the rituals and even church governance influenced by nationalism. Kings were “God’s chosen” and with this authority appointed Bishops and Archbishops thus exercising a great deal of influence on the selection of the Pope as well as internal church governance. Rules of behavior for clergy and monks as well as instructions for religious architecture, and to a minor degree liturgy, had been a function of the secular court at least since the time of the Carolingian dynasty so this was nothing new. But with the urbanization of Europe much would change.

At Westminster, Henry III renovated the royal palace and had the magnificent abbey constructed in such a manner as to have the church and palace play prominent roles in the coronation or investiture ritual. The new abbey’s ornate north entrance was sufficiently large to grant easy access to even the largest processions and flowed directly from the palace. The galleries which surrounded the transept were also large and elevated to enable spectators a full view of the event. And the crossing at the heart of the church was deliberately made massive to accommodate royal events. The church was also sufficiently lofty to accommodate knights on horse-back who rode under the congregation standing in the galleries and took their places, still mounted, in the wings of the transept.

As the Renaissance dawned in Europe and eventually reached England, changes in architectural style followed the awakening. The foundation of the new architectural style was provided by Leon Battista Alberti. The new Europe was the domain of merchants, bankers, and skilled craftsmen. The reawakening generated a new definition of human life. Scholars and artisans began to look to the past in order to recover strength for the future. A new life was breathed into the legacies of Rome and Greece. Sculptures were recovered, inscriptions deciphered, and these new humanists scoured the libraries of Europe seeking Classical wisdom. These antiquarian studies proved decisive and led to a movement away from Gothic design based on “arcane geometric formulae jealously guarded by the lodge” which lacked specific proportion and had no fixed ratios, and in which a simple drawing or sketch provided the outline and design details were decided and executed on site through individual endeavor, to the development of a unitary plan created by a single architect. The ratios were simple and rational, based on classical learning. There were columns, pilasters, pediments, and niches. By the 1450s books on architecture such as Alberti’s *Ten Books on Architecture* based on Vitruvius, were being published. Function again became a fundamental aspect of design. New mathematical texts and the science of linear perspective make the secret knowledge of the craft lodges available to all. Buildings were created to demonstrate the structure of the natural world and nature was viewed as being synonymous with God.

In the lodges there was extreme unease. They were being replaced with “bookish” men who studied the past as well as mathematics, engineering, and natural philosophy. These new architects could not dress a stone nor turn a vault, but they were the precursors of a new age in which the craft guilds would have to reinvent themselves. Basic changes had come about in the rudimentary attitude about what made for good design and decorative frill alone no longer dominated European architecture. Brick began to replace stone by the end of the period with Henry VIII’s great palace at Hampton Court, begun in 1515, being constructed from the cheaper, more available material. With this change in architecture went, as well, a change in ritual with the beginnings of the Reformation in Germany and in England, the creation of the first truly national church.

And just as church ritual expressed in liturgical drama moved from the nave to the steps and then to the plaza, so too did the urban master plan evolve away from the cathedral as its centerpiece to a more pageantry-focused style focused on the city itself. Cities no longer had rather random looks with winding lanes. New urban planning, especially in London after the great fire, saw the establishment of wide, straight streets with numerous plazas and public spaces. The function of architecture had now moved away from a setting for ritual alone toward a setting for public affairs similar to that utilized in Rome, much of which could be performed ritualistically. For the guilds, however, the essential element of ritual remained a core value in their communities and they took their principles with them into their lodges as governments assumed more of their operative functions.

A full understanding of the relationship between architecture and ritual requires us to understand that there are no truly archetypal forms. Romanesque, Gothic, Palladian, and modern have their place and are worthy of study. So too the liturgies of Catholic and Protestant churches as well as other religious expression are worthy of analysis and scholarship. What are most worthy of study, though, are the human institutions and the identify of those people of all levels—kings and commoners—who created the structures that dot the country side and who daily engage in ritual. Both architecture and ritual are expressions of the human condition and directly impact on each other.

Masonic architecture follows the same symbolic, ritualistic pattern as that demonstrated in earlier religious architecture. The Lodge is described as a square within a square—a parallelepipedon—extending from east to west and north to south and, as were the great cathedrals, is symbolic of the world and the nature of the Fraternity housed there indicating that both include all mankind. The Lodge is supported, metaphorically, by three great pillars which represent the principle tenets of wisdom, strength, and beauty. The Lodge, as a representation of the world, is covered by the starry heavens reached by a great ladder which demonstrates faith, hope, and charity. It is furnished first with an altar which symbolically may be assumed to represent the center of wisdom and it serves to support the Volume of Sacred Law as well as the significant symbols of Freemasonry—the Square and Compasses. The alter sits upon a pavement emblematical of the ground floor of the Temple of Solomon, the erection of which is the overriding allegory of Freemasonry. The pavement teaches us of the nature of human life, good and evil intertwined, and above is the blazing star which not only illuminates the Law, but also represents the Divinity.

Lodges, like early cathedrals, tend to have minimal or no illumination coming from without, depending, instead, on internal sources for light. Traditionally, Lodges had three great lights situated at the stations of the Worshipful Master, Senior Warden, and Junior Warden thus East, West, and South. There is no great light in the North and this is explained in terms of a representation of the original temple and its location relative to the meridian. Lodges are further furnished with a Rough and a Perfect Ashlar symbolizing the movement from imperfection to perfection. Lodges are dedicated in modern Freemasonry to St. John the Baptist and St. John the Evangelist, and within the room there is usually a definite representation of those Saints and their symbolic meaning to the Craft. Finally, each new Brother is instructed that Lodges are most often constructed on the second floor for security and also, most possibly, in imitation of the architect's loft of the middle ages which were also traditionally on that floor. They are further told that each edifice is erected with the cornerstone placed in the northeast and so is each Lodge symbolically so erected. The Entered Apprentice is, therefore, placed there to represent a sound beginning.

It is most instructive to compare the ritual and architecture of Freemasonry with that of the ritual practices of both in the convent and in the monastery. The attire of both the novice and the candidate are symbolic of a new set of values and a metaphor of a new beginning. The ritual requires not only utilization of a clearly defined space, but also the physical control of the body demanded serves as a metaphor for that life that has been chosen. The candidate's movement in the degrees as is the novice's in the investiture includes circumambulation which represents a movement of one's own free will and accord in front of the company or congregation to symbolize the beginning of a journey. Both the novice and the candidate walk barefoot to the altar—sacred ground—though Freemasonry has somewhat modified this practice to meet the allusion to a pledge of sincerity and divestiture as found in the Book of Ruth. Novices prostrate themselves before the altar while candidates kneel there. And, at the proper time, both are invested with the clothing and marks of their new station. The candidate has forsaken the profane as the novice has forsaken the real world. It is a new beginning for both.

It is also worthy of consideration while instructing initiates, to give them a fuller understanding of the mysteries of ritual architecture. In our Fellow Craft lecture the Brother is informed that a point establishes a line which can define a plane and then a solid. Simple instruction in basic geometric principle may help clarify this lecture. Demonstrating how two pins (points) and a piece of string may be used to establish a line and, in turn, divide that line proportionally is an interesting exercise in the mysteries of the early craft guild. Add to this the utilization of those same simple items—pins and string—and a demonstration can be done to show how to create a perfect ninety-degree angle and, in turn, a perfect square or rectangle as in the Masonic square within a square. One last demonstration using the same simple tools helps the new Brother visualize the mystery of orienting a structure due east and west without a magnetic compass or modern transit.

Further demonstrations of the mysteries of masonry may include the construction of a perfect spiral stair case along with an explanation of why the stairs curve to the right or left when entered from top or bottom. Going a step further, a demonstration of the utilization of a square within a square to create a transept vault, the fundamental feature of medieval cathedrals, is impressive and instructional, again in terms of explaining mysteries and secrets. On the structural side, an explanation of vault construction or the rounded arch with a drawing of the support structure may be used to demonstrate the need for sound instruction and the responsibility of the Master in the process (the master removed the final support in the framework, if the arch collapsed, he would pay the price). It is also sometimes of interest to initiates to view the progress of the mason's arts and their mysteries through a review of the progress of the simple arch from the barrel with its dependence upon the key-stone to the loftier Gothic and on to the Ogee.

On a more mysterious level, initiates often find explanations of reflection and refraction of interest, especially in terms of how they are used in reality and symbolically to express focus. Properly ground or cast window rosettes, for example, can focus sunlight on the altar to emphasize ritual and liturgy. This may be accompanied with a brief description of the physics of light, again as employed by utilizing ground glass pieces colored red, green, and blue, to create a perfectly white light within the cathedral to surround the high altar. Finally, even modern fiction, properly vetted, may be used to demonstrate ancient techniques as well as the movement of architectural principles from Italy to northern Europe during the Renaissance. Ken Follett's *World Without End* gives a fair depiction of an architect's loft as well as suggesting the rediscovery of architectural principles in Italy and their migration throughout Europe.

The intent of such instruction is to bring life to what might otherwise be seen by some as a relatively dry, arcane subject and to make sure that all Brothers know that they have become part of an ancient tradition based soundly in education and proper performance of the work. There were truly masonic secrets, but they were trade secrets usually associated with recognition and proficiency, and are thus no more mysterious than how to create a right angle. But to the initiated in the Middle Ages, these secrets insured employment and, through the guild system, they indemnified the structure and thus the reputation of the craft. It is no different in the modern era; a thorough understanding of Freemasonic mysteries insures the continued existence and strength of the Craft.

LODGE OFFICERS 2021

Worshipful Master
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James Carrick 904-501-4348
Junior Warden
Thomas Torretta 602-881-3206
Secretary
George Maultsby 703-956-0228
Treasurer
Oscar Patterson III 904-955-9175
Chaplain
William Roberts 904-501-1567
Tyler
Mickey Cunningham 904-794-5762

FRATERNAL NOTICES AND DATES

O.E.S. Chapter #12.....1st & 3rd
Mondays
Rainbow Assembly #42.....1st & 3rd
Wednesdays
York Rite Bodies.....3rd & 4th
Tuesdays

OTHER 11th MASONIC DISTRICT LODGES

Palatka No. 34
Palatka—2nd & 4th Mondays
Lake No. 72
Crescent City—1st & 3rd Mondays
Pineland No. 86
Peniel—1st & 3rd Thursdays
Melrose No 89
Keystone Heights—2nd & 4th Tuesdays
Middleburg No. 107
Middleburg—1st & 3rd Tuesdays
Cabul No. 116
Green Cove Springs—2nd & 4th Thursdays
Hastings No. 183
Hastings—2nd & 4th Tuesdays
Bunnell No. 200
Bunnell—1st and 3rd Tuesdays