

THE CRAFT FREEMASONRY
NEWSLETTER No.28 NOVEMBER 2008

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*

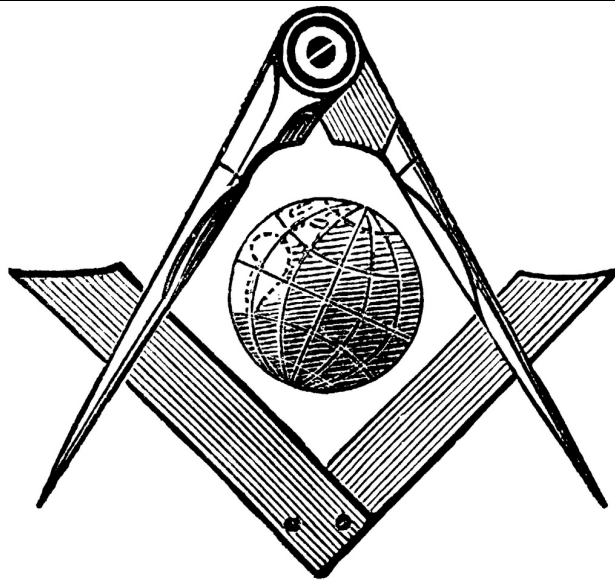
COMMUNICATIONS

From the Craft Where Reigneth Peace and Silence

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

*“The man, whose mind on virtue bent,
Pursues some greatly good intent
With undiverted aim;
Serene, beholds the angry crowd,
Nor can their clamours, fierce and loud
His stubborn honour tame”.*

BLACKLOCK



Masonic High Council

The Mother High Council of the World

Address from the Secretary General of the Masonic High Council

1 – Tracing Boards:

The Tracing boards are part of the essence of a Masonic Lodge. The speculative Craft has inherited the use of Tracing Boards from the Operative Lodges. Therefore they are something that we should be very attached to because it is part of the Tradition of Ancient Craft Freemasonry.

In this manner I have inserted in this edition of the Craft Newsletter some correct examples of symbolic Tracing Boards. Please bear in mind that each symbol must be correctly depicted and in its correct place in order to make proper sense of what it is that is being represented on the Tracing Board. Please remember that when commissioning a new Tracing Board you must guide the artist in the art of Craft Masonic symbolism in order to avoid errors and unnecessary mistakes.

2 – The Ancient Masons Oath:

In mediaeval days the Craft apprentice took an Oath, An Oath is a solemn appeal to God in support of the Truth of a declaration and in witness that a promise will be kept. An obligation is a binding agreement. Therefore we the Regular Craft Masons take an Oath when we join the Craft we do not take an obligation. Please make sure your Rituals are clear and precise in this matter.

3 – Temple of a Masonic Lodge has only one level:

A Masonic Lodge Temple has only one level; there are no elevations, platforms or different level balustrades. In other words there is only one level. In the Masonic Temple there is no such thing as ground floor, first floor, second and third floor down on the valley or top of the hill.

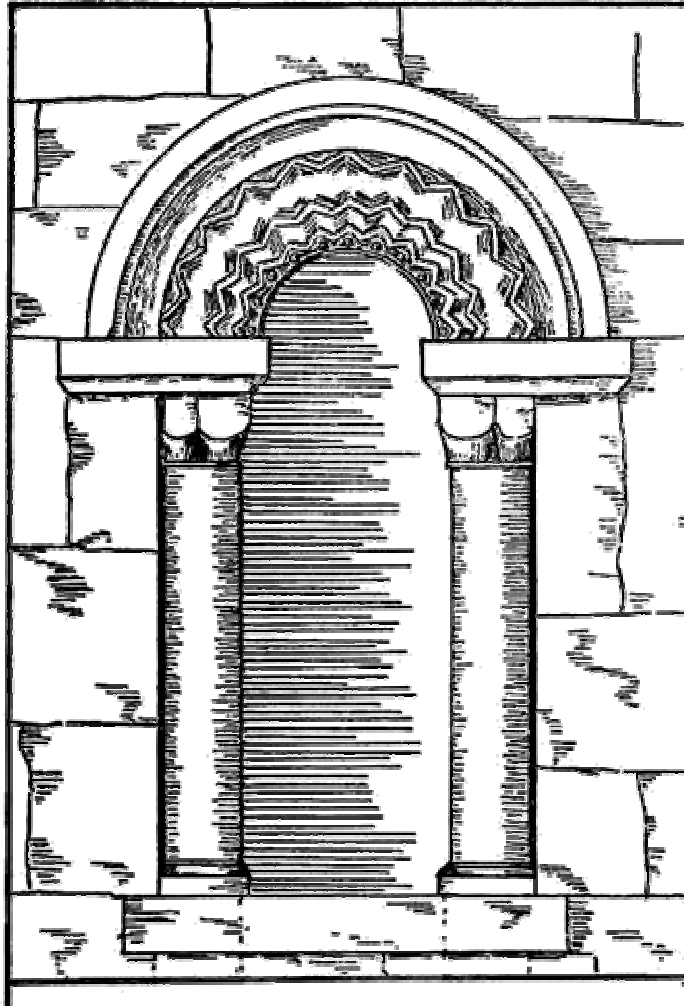
This is often depicted in Masonic imagery however this is only symbolic. We the Craft do not have in our Lodges different officers of the Lodge at different heights; we are all equal. Not only is it total nonsense but it serves no purpose at all. The Regular Masonic Temple is one pavement and one floor only!

Sincerely and Fraternaly,
Dimitrij Klinar, MHC
Secretary General

MHCUSA

Regular Grand Lodge of Texas would like to welcome its two new craft Lodges Cedars of Lebanon Lodge No.4 and Lodge Joseph S. Pough Masters Council No.5 both located in Houston, Texas, USA and were regularized and installed on the 28th of August 2008

To the Glory of the Great Architect of Heaven and Earth



The Door of the Temple

Or the physical representation of the Inner Door

By MW Bro. Serge BOUTHEMY, Provincial Grand Master of Paris, Ile de France.

Dear Brethren,

How many of you have already opened, closed or used a Door knowing why you did it, but not necessarily how? And how many of us, Brethren, have gone through the Door of the Temple without even noticing it, or, if we are honest, without realising that this Door is not like any other?

There is nothing unusual in that. A Door is such a familiar object. Its mere presence does not attract an absent mind, not even that of a Freemason, especially if he has just come by, without readying himself, neither gathering his thoughts nor preparing himself mentally.

However, for a Freemason, the Door of the Temple, the Door of his Lodge, is not and cannot be perceived as an ordinary door, for right from the first moments of the Masonic approach, it plays an essential role both in his life and in constructing a new way of thinking. This is quite simply because the Door is and will always remain the first tangible symbol that the uninitiated discovers without understanding, and which a Freemason re-discovers at each stage of his journey towards initiation. The Door which opens to then encloses us in the shadows of the entrance chamber, the aura of which never ceases to surprise, not the time spent inside to give rise to questioning.

The Door we stoop to go through that first time, and which in the darkness behind our blindfolds, we imagine to be low, almost a barrier.

The Door we knock on to seek admission during a meeting, and which will only open if we are recognised. The Door whose threshold we ritualistically cross.
For a Freemason, what does this Door represent?

The Door is an opening, first and foremost

Like any Door in secular life, the Door is an opening into an enclosed space. Its existence is entirely due to the fact that a more finely worked element takes the place of a rudimentary opening. It follows that it is principally a means of enclosing a sphere hidden to those who do not belong to the circle. By its very presence it establishes the boundaries of premises or edifices, which are not destined to be shared. Admittance through it can only be gained upon twofold willingness: firstly, the petitioner's request and, secondly, the inclination of he who has power to grant it.

It is for these reasons that the Door always requires time to act like a Door: staying closed, opening and closing are physical manifestations, the spiritual signification of which is not always fully understood in everyday life. Yet poets invite us to share this understanding by likening a heart, which loves to a Door, which opens or does not remain insensitive to impulses towards it. Time is needed before knocking, whether it be to check one's presentation or simply that one has come to the right address.

So, there is a time for waiting, both for he who waits outside and for he who, inside, readies himself to receive the visitor.

This inevitable ritual will determine the warmth or the distance established during the welcome. No Door exists which is not provided with a space on either side designed for the moment of waiting. Depending on the elegance of the premises, this space is named porch, entrance hall or portico. Yet its function is the same: to allow the person seeking entrance to ready himself, for not everybody may enter and no-one enters as he pleases.

The Door is also a passageway

So it is that a time for preparation is required, for the first role of the Door is to allow passage between two places, but beyond that, between two worlds, the known and the unknown. By its very presence it indicates a place of passage and invites us to go through, to go beyond, to discover the mystery it conceals.

As a result, the Door is charged with strong symbolism, being at the same time composed of dynamism associated with the movement it induces, and the clear expression of a request. Hence it is almost a natural invitation to journey elsewhere and beyond. And this is equally true of Cathedral doorways, Hindu toranas, Inca, Khmer or Masonic porticos.

In itself the Door is also the key, which opens or closes. In the words of Dom Pernety, "it conveys the same meaning as the key, the entrance or means of proceeding within the enclosure". For that reason it communicates the hidden tool, the secret instrument.

For a Freemason, the Door represents a passageway from the secular to the sacred sphere. It marks a pause so as to allow for the transformation. In order to emphasize the difficulty of such a passage from the lay world to the world of the Initiated it is very low, hence the necessity to stoop.

This is not an act of humility, but a sign of awareness that a threshold or barrier is being passed, that "one enters where other conditions prevail and into another frame of mind". It is a sign that one is entering into a inner sanctum to encounter other men, another atmosphere, another path towards the unknown which one apprehends without fully grasping, a Light one has come to seek with a view to better self-knowledge and personal development.

Consequently the Door is a symbol

It follows that the Door has a very particular Masonic meaning, for it is not only an opening for deserving petitioners, but also the beginning of a long journey towards the Light; towards long and painstaking personal development to overthrow preconceived ideas, instinctive impulses and the noxious, distorting consequences of secular ambitions.

The Door of the Temple is also the place where the uninitiated leaves off the heavy, grey cloak of his day-to-day preoccupations before donning the Mason's cloak of light and hope. Moreover, it is ritualistically called by the name of 'Western Door' as a reminder that the sun sets on its threshold, which is to say that the Light goes out. Beyond is the realm of obscurity and, consequently, the secular world.

Plantagenet observes that "as what lies outside will never resemble what lies beyond, before stepping through this Door, the Mason must shed all metals, circumscribe desires and forget even his most personal interests. He stands to order. He is already no longer the same man, but an Initiate, a myste". His gestures have purified him, his thinking patterns have changed. From then on he is but solidarity, fraternity, love and hope.

He knows that here, from this moment forward, he must have neither thoughts nor words of the kind which he may have on similar themes in the outside world. He knows that before speaking he must learn to listen in silence and to reflect, and that when he speaks, he must draw upon the spirit, tolerance and balance within him. He knows he must close his eyes to the artificial bright lights of worldly glory in order to see the Lights of the Great secret more clearly: the truth he seeks and which will transform him from a novice into an Initiate, from a Mason into a universal being.

The Door opens towards transcendence

Consequently, going through the Door means wishing to make changes affecting one's level, social milieu, interests, way of being and destiny. In that sense it takes on an eschatological meaning, since in the study of Mankind and self-improvement, the Door is as much a passageway as a place of arrival. In itself it symbolises the possibility of gaining admittance to a higher reality and of achieving far-reaching personal change. It represents a universal cosmology, a form of teaching without words, in which the allegory of the Door is to be understood not for what the eyes perceive, but as the symbol the spirit perceives.

The Stone one wishes to cut on going through the door of the Temple is the fruit of a desire for personal development to the same extent that it is shaped by of the understanding of others. Initiation is thus akin to opening a Door, the door to one's inner being.

Initiation is accordingly an opening 'out' and 'towards' something. It is from there that a quest will be begun, a necessary search, perfection by degrees towards something beyond the understanding. Initiation is therefore a source of transcendence.

As Michel Gournot points out, most of one's time is spent opening and closing, coming and going through doors. One only has to be ever so slightly sensitive to the notion of transcendence to understand that a Door is not just an opening in a wall, or a mere assembly of pieces of wood which pivot on hinges. Depending on whether it is open, closed, locked or banging, a Door can signify presence or absence, call or veto, prospect or dead-end, innocence or guilt.

Hence, for a Mason, the Door of the Temple is actually the physical representation of the Inner Door, which closes itself against secular temptation, and bad influences from misguided ambition, and, instead, opens up to new areas for encounter and attentiveness to others. The relationship to others is the basis of the idea of transcendence.

Transcending oneself means surpassing oneself, in other words, ridding oneself of a being degraded by a surfeit of built-up weights and mental blocks. It means opening up to infinite possibilities in an effort to become a free man.

Transcending oneself also means learning to no longer live alone (hermits excepted), and opening the Door of one's heart and one's spirit alike.

The Lodge must hold session regularly for it has been observed that otherwise spirits are apt to be perturbed, which upsets the harmony of the members and can arouse their passions, and thus produce the opposite effect from that desired by all Brothers conscious of their role and inherent place in the constitution of a better and more enlightened world.



Seek and ye shall find

By MW Bro. Joseph Burris, RGLVA, MHCUSA

The Symbolism of the Lodge Room

The Masonic Lodge symbolizes the individual man. The floor of the Lodge typifies the level of ordinary humanity and stands for the environment of the individual, those with whom he is thrown into contact.

Did you ever try to control your thoughts? If so, you know what a hard task it is. The physical body is comparatively easy to control. The emotions and desires are much more difficult, but the mind is like a wild and unruly horse, full of tricks and hard to curb. Nevertheless, Masonry teaches the necessity for control of the thought.

Remember that every Mason is going through the chairs in the great Lodge of his own inner nature. He may never do this in the physical Lodge for there the number, which can occupy the chairs, is limited. But that makes no difference in the symbology for the demands of the platforms as to self control are demands which the Great Law makes upon every man and when a Mason enters a Lodge Room the silent lesson of the platforms should come home to him as a wonderful, dramatic teaching of that which the Grand Architect expects of him and so he should enter the Lodge Room as a place which is holy.

THE LODGE OF THE SAINTS JOHN OF JERUSALEM

The candidate is supposed to have come from - A Lodge of Saints John of Jerusalem.

Let us examine this symbolic statement and see what it really means. Jerusalem has the symbolic meaning of peace for that is the meaning of its the name. You will remember that the toilsome journey of the Israelites over the desert ended symbolically, if not exactly, at Jerusalem. So Jerusalem means, symbolically, a place of peace, of rest, of contentment.

St. John the Baptist was the rough and somewhat uncouth individual, dressed in skins, who came into Jerusalem preaching repentance from sins. He symbolizes the awakening Moral Nature. He stirs up the individual who had heretofore been satisfied with himself and his condition and impels him to seek for something higher just as John the Baptist stirred up the people of Jerusalem and awakened them out of their lethargy. So does the awakening of the moral nature stir up the individual.

St. John the Evangelist, the Beloved Disciple symbolizes the awakened Spiritual Nature, which leads the soul onwards and upwards in its search for Truth.

The statement that the candidate has "come from a Lodge of the St. John of Jerusalem" may be put thus: "All my life, up to very recently, I have been living at peace, contented with that spiritual and moral teaching which was given me. But then there came a change and somehow I felt that there was a higher teaching, which I might have, could I only find it. This feeling of dissatisfaction disturbed me and I began to look for this wonderful instruction, which I felt, would do me so much good. Finally my intuition led me to the door of the Masonic Lodge and I felt, somehow, that within that Lodge I would receive the wisdom teaching that I craved. My course thus far is symbolic of that well known passage of Scripture, 'Seek and ye shall find, ask and ye shall receive, knock and it shall be opened unto you.'"

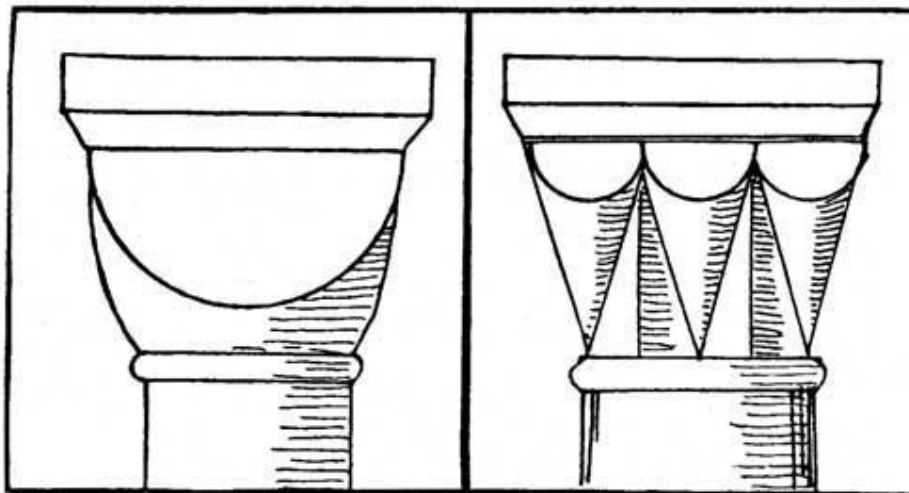
BENDING THE KNEE

The Legs are symbolic of the Lower Mental Activities. The left leg is symbolic of the receptive lower mental activities or powers and the covering of prejudice has been removed. The receptive lower mentality of the candidate is bent to the will of the Master of the Lodge (his own Higher Self).

Bending the knee has always been held as symbolic of submission to the will or authority of the one to whom or before whom the knee is bent. The Master of the Lodge symbolizes the Higher Self of the candidate, that Higher Self which has impelled him to seek for this wisdom and instruction and so, to the will of this Higher Self, he bends the receptive aspect of his lower mind, at the structure of idealism, imaginary if you will but none the less real, and this receptive aspect of his lower mind he has stripped of its covering of prejudice. His mind is open, ready to receive instruction, ready to be taught the great truths which he has come here to learn.

His body is erect. The body symbolizes the mind and the mind is erect, alert and attentive. There is no slavish submission of the mind to some one else. The Altar is his own desire for better things and he approached it of his own free will and accord. The Master is his own Higher Self, he is ready to submit the desires of his Lower Self to the Will and Wisdom of his Higher Self. But he is only a candidate, only a learner. Hence it is the receptive side of his Lower Self, which he bends in token of submission. He is here to learn. He has not yet had any time to put his lessons into practice; hence his right foot and his right leg are in the conditions that are familiar to every Mason.

Yet, the right leg is in a certain position. This is to symbolize his promise to himself, to his own Higher Self, a promise made at the Altar of his own desire for a higher and a purer life, a promise that when the teachings which he is about to receive shall flow into action they shall do so "on the square." He is promising that his future actions shall be square and right and true for the mind governs the actions and if the outgoing or active powers of his lower mind be on the square it must follow, as a matter of course, that his actions must also be on the square.



THE PILLARS

The candidate, upon entering the Lodge, passes through or between two Pillars, which he is compelled to pass between before he can enter the Lodge Room, which symbolizes the Temple of Solomon. It is in this Lodge Room or Temple that he learns the lessons in Masonry which teach him how to live in accordance with the great Moral Laws of Nature, in other words, how to square and smooth the ashlar of his character and how to build his wall.

The candidate has to pass between the two pillars before he can come into the Lodge Temple where he learns his trade. Mankind is working in the Temple, the world, learning his lessons. Between what two pillars did he have to pass to enter there? Remember that we are examining this from the standpoint of the beliefs held by the ancient philosophy. The ancients believed, as has already been stated, in the Rebirth of the soul and in the accompanying Law which might be called the Law of Cause and Effect, which is practically the same thing as the first Law of Physics, that every action has an equal and opposite reaction. Under the action or control or government of these twin Laws the ancients held that the spirit had to pass before it could enter the arena of the physical world. Solomon and his architects, where inspired by the architecture of the temples of Egypt.

When we view the Temple as the arena of human life we have the key to the meaning. This symbol of the pillars could also be interpreted as the passing of the spirit into the realm of polarization, for a correlative belief accompanying that of Rebirth was that the spirit incarnated alternately as male and female in order to obtain all the experiences possible to the human race. The Pillars, then, might be taken as holding; both these meanings and if such is the case this interpretation fits in exactly with all the rest of the symbolism and there is neither discord nor irrelevancy.

Freemasonry has many teachings within its breast, so seek them out, elevate your mind and erect your spiritual temple.

So Mote It Be.



Alto Consejo Masónico para la República del Perú

INTRODUCCION

Con la finalidad lograr una mayor integración entre las Grandes Logias, Logias y los hermanos que conforman las Grandes Logias que componen el Alto Consejo Masónico del Perú, que a su vez son integrantes del Concierto de Grandes Logias Regulares del Mundo.

Gran Logia del Norte del Perú

Gran Logia Austral del Perú

Gran Logia del Centro del Perú

Gran Logia del Sur del Perú

Gran Logia Occidental del Perú

Se propone, para tal efecto y a fin que sea visto como un PRIMER BORRADOR por los Grandes Maestros y que permita analizar algunos problemas latentes y comunes en las GG.:LL.: que se pueden apreciar a simple vista; como es:

1. Que, por el número de HH.: que conforman las grandes logias; no permite ofrecer a sus asociados ó miembros servicios con tarifas calculadas para grandes grupos como servicios telefónicos de RPM (Grupos de las Fuerzas Armadas y Policiales) que por la cantidad de sus integrantes, adquirir

- precios de volúmenes ó producción en serie, no se logra ser visto como de un volumen interesante para una labor comercial; por ejemplo la contratación de Seguros de Vida y de Sepelio en Compañías de Seguros (Flota).
2. La conformación de diversos organismos (Editorial Masónica, Escuelas de Docencia Masónica; que tiendan a normar la vida institucional y/o filantrópica agrupando a HH.: de diferentes Logias, que en la actualidad solo pueden ejecutar pequeñas obras de filantropía y la Masonería Peruana no ha encontrado un determinado Objetivos Filantrópico y/o Social de la Orden Masónica a Nivel Nacional (Club de Leones – Cataratas; Rotary Club – Becas Internacionales; Shriners: Quemados y ortopédicos) ya que solo esta a nuestro alcance realizar pequeñas obras de filantropía.
 3. Fabricación de medallas, mandiles y parafernalia masónica a precios internacionales (Regalía). Los múltiples diseños de mandiles por Ritos, sin estar estandarizados; no permiten la producción por volúmenes amenos costos.
 4. La inclusión de la masonería femenina y o mixta no ha sido tratada concienzudamente.

SUGERENCIAS PARA ESTABLECER UN MARCO DE REFERENCIA PARA MANTENER UNIDA A LA MASONERÍA REGULAR PERUANA

1. Fomentar la fraternidad entre los miembros de la orden.
2. Lograr una mayor participación de los miembros de la orden en proyectos nacionales.
3. Ofrecer servicios múltiples a los miembros sin que signifique un mayor incremento de sus aportes. (Planes de Asistencia Medica Familiar, Planes de Sepelio, Tarjetas de Descuentos en Bienes y Servicios en negocios vinculados a HH.: Relación y/o Directorio Profesional de HH.: Laboratorios; Notarias, Estudios de Abogados, Tiendas Comerciales, Talleres de Reparación de vehículos, venta de Repuestos, etc...).

ACIONES GENERICAS A REALIZAR

1. Unificación de Leyes del Rito Masónico y de los distintos Trabajos masónicos (Masonic Workings) y reconocimiento de Grandes Logias.
2. Declaración de Unificación de criteriosal respecto de la participación de la supuesta pareticipacion de la mujer en las Logias de carácter unicamente Femeninas que puedan existir en el Peru, y su relacion amigable pero no fraternal.
3. Respeto a las zonas de Responsabilidad Geográfica. Territorio de las Grandes Logias.
4. Apertura de fronteras masónicas.
5. Libre tránsito y derecho de trabajo masónico – Poli membresía entre Grandes Logias Federadas al ACMP.
6. Reconocimiento de los Grados del Simbolismo y Filosóficos en todo el ámbito del país y libre afiliación.
7. Derecho de membresía múltiple.
8. Pasaporte Masónico valido y aceptado por todas las Grandes Logias Regulares del Mundo. (HMC Matriz y Concierto de Grandes Logias Regulares del Mundo)
9. Programar la realización de las Asambleas Generales del ACM en ocasión, que una G.:L.: cumpla su Aniversario, asegurando de este modo la presencia de todas las Grandes Logias y sus representantes en el Aniversario y el la Asamblea del ACM.
10. Consultar la inclusión en el "Alto Consejo Masónico del Perú" ACM del PERU, la incorporación de los Altos Cuerpos Masónicos que se han establecido en el Perú, con el auspicio de la Masonería Regular del Mundo: Supremo Consejo Grado 33º del Rito Antigo y Aceptado para la Republica del Perú, Soberano Santuario del Rito de Memfis Grado 95º para la Republica del Perú.
11. Propiciar y apoyar el establecimiento a escala nacional de la Orden Civil Militar de los Caballeros del Templo. (Gran Priorato de Caballeros Templarios).
12. El Supremo Gran Capitulo de Masones del Real Arco para la Republica del Perú como unico complemento de la Antigua Masonería Regular es parte del ACMP.

"Año de la Integración Masónica del Sur del Perú"



GRAN LOGIA DEL SUR DEL PERU

DECRETO N° 029-2008-GM JUAN MANUEL VELASQUEZ CALDERON, GRAN MAESTRO

CONSIDERANDO:

Que, en la Gran Logia del Sur del Perú, se encuentra instituido la confección y uso del Pasaporte y Carnet Masónico para uso de sus miembros en los Grados que corresponda previo cumplimiento de formalidades.

Que, la Gran Logia del Sur del Perú, es miembro del Alto Consejo Masónico del Perú, conforme el Tratado suscrito, del mismo modo que otras Grandes Logias Regulares de la República del Perú, por ende miembro activo del mismo.

Que, las Grandes Logias Regulares del Perú, han creído oportuno Unificar esfuerzos para la creación de un Pasaporte y Carné Masónico Único Multipotencial de la Masonería Regular Peruana constituido como Proyecto por el Alto Consejo Masónico del Perú, consecuentemente, apoyar y alcanzar el propósito.

Estando a las facultades conferidas por la Constitución y el Estatuto de la Gran Logia del Sur del Perú,

DECRETA:

ARTÍCULO PRIMERO - Apoyar el Proyecto para la creación del Pasaporte y Carné Masónico Único Multipotencial que elabora el Alto Consejo Masónico del Perú, Designando al R.:H.:Ángel Valdez Pérez Gran Canciller de la Orden y al R.:H.:Jesús Gonzáles Marquesado, para coordinar los aspectos respectivos y alcanzar el propósito, dando cuenta a esta Gran Maestría.

ARTICULO SEGUNDO: La Gran Secretaría otorgará las credenciales respectivas.
Regístrese, Comuníquese y dese cuenta.

Dado en el Gabinete de la Gran Maestría en el Vall.:De Tacna, a los catorce días del mes de Agosto 2008.

DECRETO N° 028-2008-GM

CONSIDERANDO:

Que, la Gran Maestría ha establecido contacto con el GRAN PRIORATO DEL PERU DE LA ORDEN CIVIL Y MILITAR DE LOS CABALLEROS TEMPLARIOS, así como del GRAN CAPITULO DE LA ORDEN SUPREMA DEL SANTO REAL ARCO PARA LA REPUBLICA DEL PERU, con EL SUPREMO CONSEJO DEL GRADO 33 DEL RITO ANTIGUO Y ACEPTADO PARA LA REPUBLICA DEL PERU y el SOBERANO SANTUARIO DEL RITO ANTIGUO Y PRIMITIVO DEL GRADO 95 PARA LA REPUBLICA DEL PERU quienes han puesto de manifiesto su apoyo a la Gran Logia del Sur del Perú y demás Logias Regulares del Perú, y del que forman parte las Grandes Logias Regulares del Mundo y de quienes integran El Alto Consejo Masónico del Perú, conforme a los Tratados y Acuerdos Suscritos, para que se crean en este Oriente los Capítulos de la Masonería Filosófica.

Que, de acuerdo a las normas de creación, Constitución y Estatuto de la Gran Logia del Sur del Perú, esta se rige por los ritos administrados por las Logias Simbólicas de su Jurisdicción en los Grados de Aprendiz, Compañero y Maestro, y no se contrapone a la adopción, creación y participación de

Capítulos Filosóficos que puedan alcanzar y constituir en esta Jurisdicción, las que puedan depender de Grandes Potencias Masónicas Filosóficas.

Estando a las facultades conferidas por la Constitución y el Estatuto de la Gran Logia del Sur del Perú,

DECRETA:

ARTICULO PRIMERO - Encargar al R.:H.:Ángel Valdez Pérez Gran Canciller de la Orden y a los RR.: HH.:Carlos Gutiérrez González, Víctor Raúl Ramírez Lengua y Víctor Ríos Bravo, realizar las coordinaciones pertinentes con los Cancilleres de las siguientes potencias:

1. GRAN PRIORATO DEL PERU DE LA ORDEN CIVIL Y MILITAR DE LOS CABALLEROS TEMPLARIOS
2. SUPREMO GRAN CAPITULO MASONES DEL REAL ARCO PARA LA REPUBLICA DEL PERU
3. SUPREMO CONSEJO DEL GRADO 33 DEL RITO ANTIGUO ACEPTADO PARA LA REPUBLICA DEL PERU.
4. SOBERANO SANTUARIO DEL RITO ANTIGUO Y PRIMITIVO GRADO 95 PARA LA REPUBLICA DEL PERU.

Con la finalidad de elaborar, analizar, y permitir suscribir un Tratado de Paz y Amistad, con las potencias antes mencionadas, el mismo que ha de normar las relaciones interpotenciales y quienes darán cuenta de sus gestiones a esta Gra Maestría.

ARTICULO SEGUNDO: Disponer que la Gran Secretaria redactará las credenciales que corresponda para esta comisión

Regístrese, Comuníquese y dese cuenta.

Dado en el Gabinete de la Gran Maestría en el Vall.:De Tacna, a los catorce días del mes de Agosto 2008.

Q.:H.:Alberto Quispe Cohaila
Gran Secretario

M.:R.:H.:Juan M. Velásquez Calderón
Gran Maestro



GRAN LOGIA OCCIDENTAL DEL PERU

187th Anniversary of the Peruvian Legion of the Guard

The Peruvian Legion of the Guard (Legion Peruana de la Guardia) was the first military unit of the Peruvian Army, created by the general Jose de San Martin on August 18th of 1821. This first unit was conformed by the three arms of that time: Infantry (Peruvian Legion), Artillery (Wandering Battery) and Cavalry (Hussars of Peru, known as Hussars of Junin since 1824, after the Battle of Junin).

Actually, the first two are settled in the Royal Philip Fortress (Fortaleza del Real Felipe) in Callao, Peru, while the Hussars of Junin are placed in the Government Palace in Lima, performing as the Personal Guard of the President of the Republic.

On August 18th of 2008, at a ceremony in the Royal Philip Fortress, the Occidental Grand Lodge of Peru invested the Banner of the Peruvian Legion of the Guard, commemorating the 187th Anniversary of that unit, in recognition of its roll in the Independence of Peru and South America.



MW Bro. Carlos L. Pacchioni, Grand Master of the Occidental Grand Lodge of Peru, investing the Banner of the Peruvian Legion of the Guard.





Alto Consejo Masónico Regular de Mexico Regular Masonic High Council of Mexico

SOMOS HEREDEROS DE UNA ANTIGUA TRADICION

Queridos Hermanos Todos:

Muchas veces en nuestras vidas, sobre todo en nuestras vidas masónicas, hemos encontrado un Hermano o Hermanos que pueden llegar a no compartir nuestros mismos ideales, y precisamente, es la belleza de nuestra Orden, porque nos permite el conocernos, el tratarnos, pero sobre todo el tolerarnos en muchas cosas.

Siempre hay y habrá personas que deseen destruirnos, separarnos, hoy día al pertenecer todos y cada uno de nosotros a este Gran Concierto de Grandes Logias Regulares del Mundo (incluyendo los Altos Consejos y demás cuerpos) hemos dado un gran paso en nuestras vidas masónicas y hemos llevado a nuestros Hermanos y a nuestros Grandes Cuerpos a un nivel en donde lo único que buscamos cada uno de nosotros, ES QUE LA FRATERNIDAD IMPERE EN NUESTROS CORAZONES, siendo esta la esencia y la sabia de nuestra Orden.

Después de leer estos comunicados, estoy plenamente seguro, que existe un mal entendido, y que la madurez, tolerancia, pero sobre todo EL AMOR FRATERNAL que debe de prevalecer sobre todas las cosas, nos iluminaran a cada uno de nosotros para seguir adelante, recordemos que entre mas alto lleguemos, mayormente seremos vistos y por ende, mas seremos atacados, y la única manera de permanecer juntos, es a través de la UNION, de esa unión que solamente entre nosotros, HOMBRES DE PENSAMIENTOS LIBRES, y apasionados de la verdadera tradición masónica, podremos continuar hacia arriba.

Nunca olvidemos que ninguno de nosotros somos dueños ni de los Grandes Cuerpos, ni de los Ritos, tenemos una mayor responsabilidad, la cual es: SOMOS HEREDEROS DE UNA ANTIGUA TRADICION, y aquellos Antiguos Hermanos que trabajaron incansablemente en la formación de nuestra Orden, desde el punto geométrico del eterno oriente, tienen la plena seguridad, de que continuaremos con esta tradición, con esta herencia, y que pasaremos sus enseñanzas a aquellos Hermanos que vienen detrás de nosotros, para que al final del camino, pasemos a ser parte de ese grupo que trabajo, y lucho por los principios de nuestra Antigua y Honrada Institución

Con Respeto...Por siempre su Hermano

Angel R. Ladrón de Guevara S.PGM
Primer Gran Oficial

Email: acmmexico@gmail.com
Web: www.acmmexico.org.mx

To the Glory of the Great Architect of Heaven and Earth



The MW Bro. Serge BOUTHEMY, Grand Master of Paris Ile de France

Haut Conseil Maçonique de France

ALLOCUTION PAR LE T.:R.:F.: Serge BOUTHEMY
Le 3 Septembre 6008

Mes B.:A.:F.:, mon troisième mandat se termine.

Mes propos de ce jour sont inspirés d'un certain nombre de constats, j'en cite ici quelques-uns:

- Notre Loge se porte bien, elle jouit d'un certain prestige, a gagné en respectabilité.
- Le chantier fait preuve d'une grande vitalité et l'implication des FF.: et des Officiers y est tout à fait remarquable.
- L'expérience de ce vénérat a renforcé ma conviction : tout reste toujours à faire.
- Le travail accompli est dérisoire comparé à ce que j'aurai voulu faire.

Cette expérience qui conduit souvent à penser que l'on s'est amélioré, je vais la mettre à profit, pour assurer la continuité des travaux sur le chantier de la fraternité initiatique traditionnelle que notre Loge doit plus que jamais traduire et symboliser.

S'élever en maçonnerie, mes FF.:, c'est exalter sa spiritualité, c'est s'élever au-dessus de ses penchants naturels, c'est ouvrir son cœur aux autres.

Un maçon de la Grande Loge des Maçons Réguliers Francs et Acceptés est fidèle à l'Ordre, non par soumission ou souci de plaire, mais parce qu'il en est un rouage essentiel.

Ordre monastique, voire chevaleresque, chacun de tous ses membres, doit s'imposer librement et volontairement, de vivre selon sa règle, sachant que son premier juge sera toujours lui-même face à lui-même.

Je remercie le T.:R.:F.:Siegfried TONJE, Grand Maître de notre Obédience, et membre fondateur de notre Loge.

Il a su m'aider à forger mes convictions; il a su aussi me laisser libre de mes choix. Le temps et la fonction nous ont rapprochés, et je lui renouvelle ici mon affection et tout mon attachement.

Je remercie également tout le Collège d'Officiers. Ils m'ont aidé dans la conduite de notre Loge.

Je pense aussi à notre Frère Marc, si rayonnant dans sa simplicité, toujours à l'écoute des autres. Il nous a dispensé et nous laisse un modèle d'humilité.

A Pierre Gr., dévoué à l'extrême, à Jean Michel Bouch, qui n'a pas hésité à nous rejoindre, dès que je le lui ai demandé.

Et à tous les autres, encore «merci»; vous avez accompli les devoirs de vos charges, avec sagesse, conscience et implication.

J'ai dit: «charge» ... Les plateaux de Vénérable ou d'Officiers ne sont pas des «honneurs» mais des «charges» qu'il convient de remplir dans le respect des autres.

Mes BB.:AA.:FF.:, nous devons sans cesse nous rappeler que tout repose, sur les serments, et ceux-là sont pris avec nous-même, à l'égard de tous; nul ne nous les a imposés. Par contre, nous nous devons d'en imposer le respect.

Il n'est pas concevable que certains puissent oublier ou violer les serments prêtés.

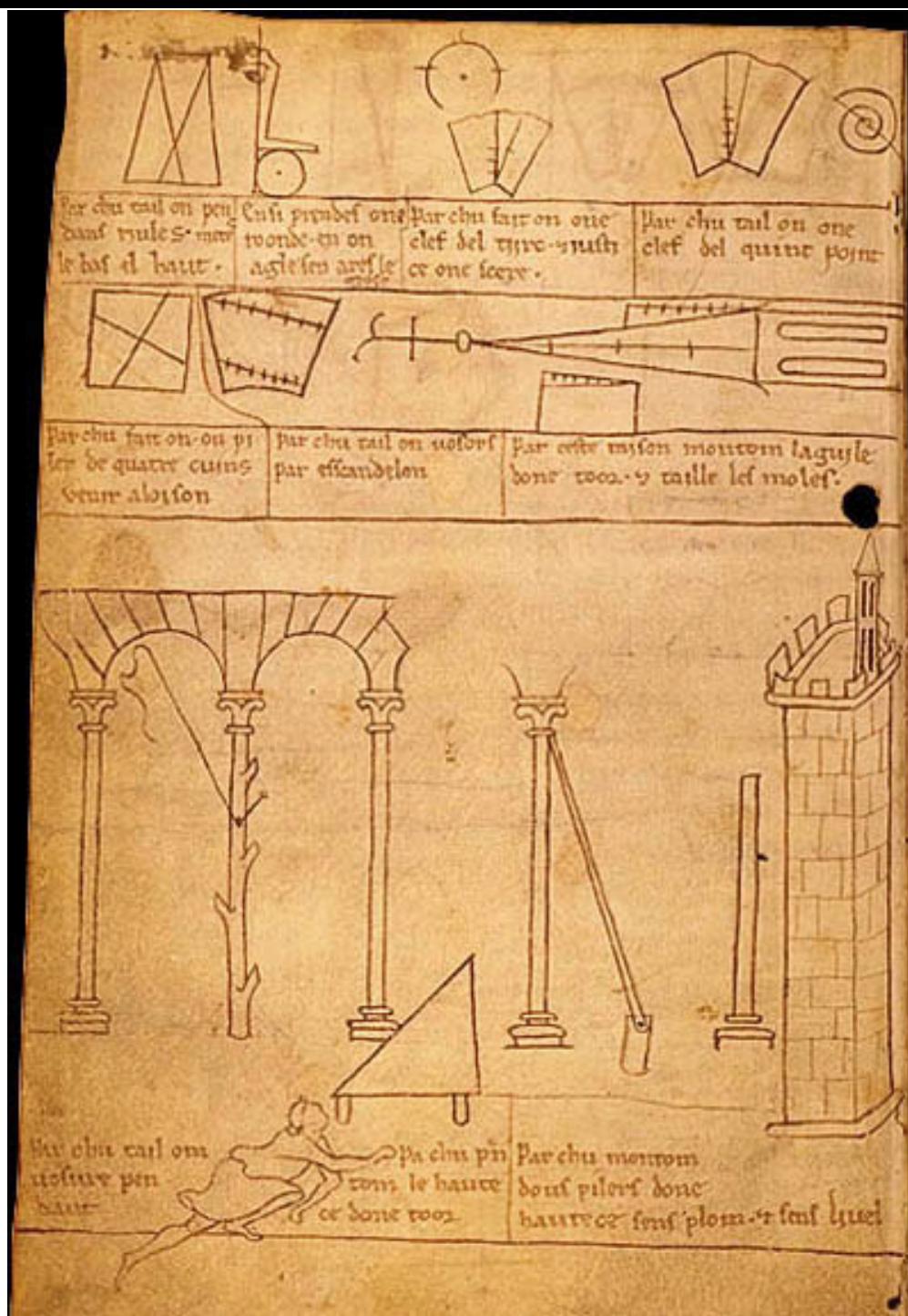
Enfin, je vais passer le Premier Maillot de notre Respectable Loge Samarkand à notre Frère Jean Michel BOUCHERON, je le connais bien, je sais qu'il remplira sa charge avec honneur, fidélité et joie.

Puisse le Grand Architecte de l'Univers, lui donner la force, l'habileté et le jugement pour prendre la mesure et mener à bien les travaux du chantier commencés. Avec l'aide de Dieu et de tous les FF.:présents et à venir de cette Respectable Loge Samarkand.

Nous avons récemment été invités par le H.:C.:M.: Mère du Monde à ne plus faire figurer les mots «liberté, égalité, fraternité». Ces mots, qui pourtant trouvaient toute leur résonance ne sont en fait que le fruit de la Révolution Française.

J'en propose quatre autres: «fidélité, loyauté, ordre et rigueur».

J'ai dit.



Villard de Honnecourt

The surviving portfolio of drawings ca.1230 by Villard de Honnecourt, who many believe that it was a 13th century itinerant Architect Builder of Picardy in northern France, is in the Bibliotheque Nationale, Paris (MS Fr 19093). It's a model-book, with a wide range of religious and secular figures suitable for sculpture, and architectural plans, elevations and details, ecclesiastical objects and mechanical devices, with copious annotations. In many respects, the work of Villard de Honnecourt, such as "Constructions", "The Wheel of Fortune", and most particularly his "Lion and Porcupine" all c.1235 represent a tentative move from the universal to the particular, a conceptual breakthrough.

It is interesting to see the research of Marie-Thérèse Zenner, and her article entitled: "Villard de Honnecourt and Euclidean Geometry".

"In Antiquity, within the Mediterranean basin, and in the West during the Middle Ages, scholars considered mechanics as one of the more noble of human activities, placing it at the confluent of ideal mathematics and the three-dimensional physics of the terrestrial world. From these periods, we have

inherited two monumental works of an encyclopedic character that each unite knowledge of built structures, of machines and of nature: namely, the text by the Roman architect, Vitruvius (written c. 33/22 BC), and a manuscript by Villard de Honnecourt, a Picard (a region now situated in northern France), written some 1250 years later.

A Latin note added to the manuscript by the so-called Magister II (c.1250/60) states that Villard worked on a ground plan (fol.15r) with a certain Pierre de Corbie. Other commentaries in the manuscript suggest a link between Villard's portfolio and the early geometric-gromatic texts. For example, on folio 18v of the portfolio (Figure 2, at right), Villard (or his scribe) wrote: Ci comence li force des traits de portraiture si con li ars de iometrie les ensaigne... ("[h]ere begins the force of lines for drafting, as the art of geometry teaches..."). Elsewhere, Magister II added a commentary (fol. 20r) on a leaf of "technical drawings" he added to the portfolio: Totes ces figures sont estraites de geometrie ("[a]ll these figures are taken from geometry"). A phrase referring to "the art of geometry" appears as well on folios 1v and 19r. In the theoretical treatises, one finds very similar terminology. For example, the heading of a Latin text from the eleventh century specifies: Incipiunt figurae excerptae ex geometria ("[h]ere begins the figures excerpted from geometry"). In the eighth to eleventh-century texts, in particular, the Elements of Euclid were not known as such - they were known rather as the Geometria of Boethius, so references to "excerpting" material from geometria very likely refer to such a source.

It is probable, therefore, that Villard (and Magister II) had access to written texts, having perhaps even studied them at Corbie itself. This hypothesis would necessarily modify the accepted notion that the builder's practical geometry was handed down by means of a strictly oral tradition, and that the oral aspect was propagated because they were all illiterate. It is much more likely that the oral tradition was privileged due to concepts of trade secret and the importance of having information ready-at-hand (that is, memorized) when working in rough conditions on-site. Fortunately for us, Villard's portfolio breached the tradition of corporate secrecy.

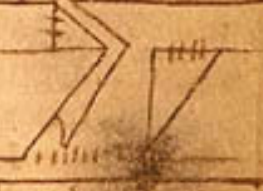
If there is a royal road to geometry it begins with Euclid's proposition 1.1. Its importance in the highly innovative design of an eleventh-century church and in the unique thirteenth-century portfolio of Villard serve as evidence for a long-standing tradition of constructive building geometry, itself best understood in the context of the history of applied mathematics - the geometric, gromatic and mechanical engineering traditions - passed on by either oral or written means in a relatively continuous manner in Europe since Antiquity. Within the larger historical framework of traditions in applied mathematics, the Villard portfolio should be recognized as a key monument of practical geometry."



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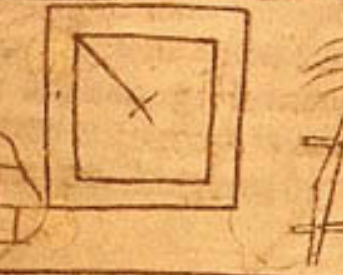
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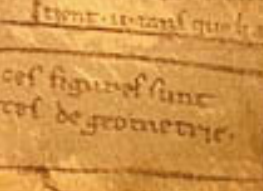
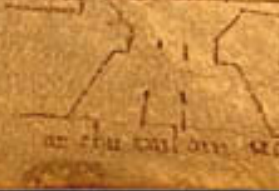
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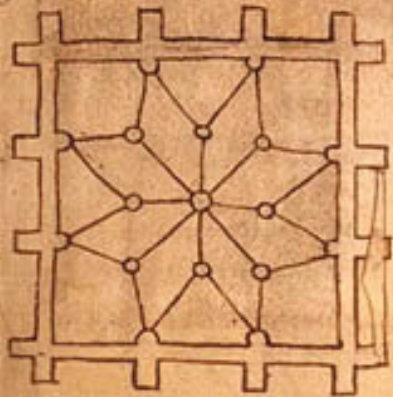
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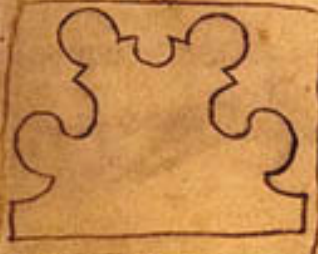
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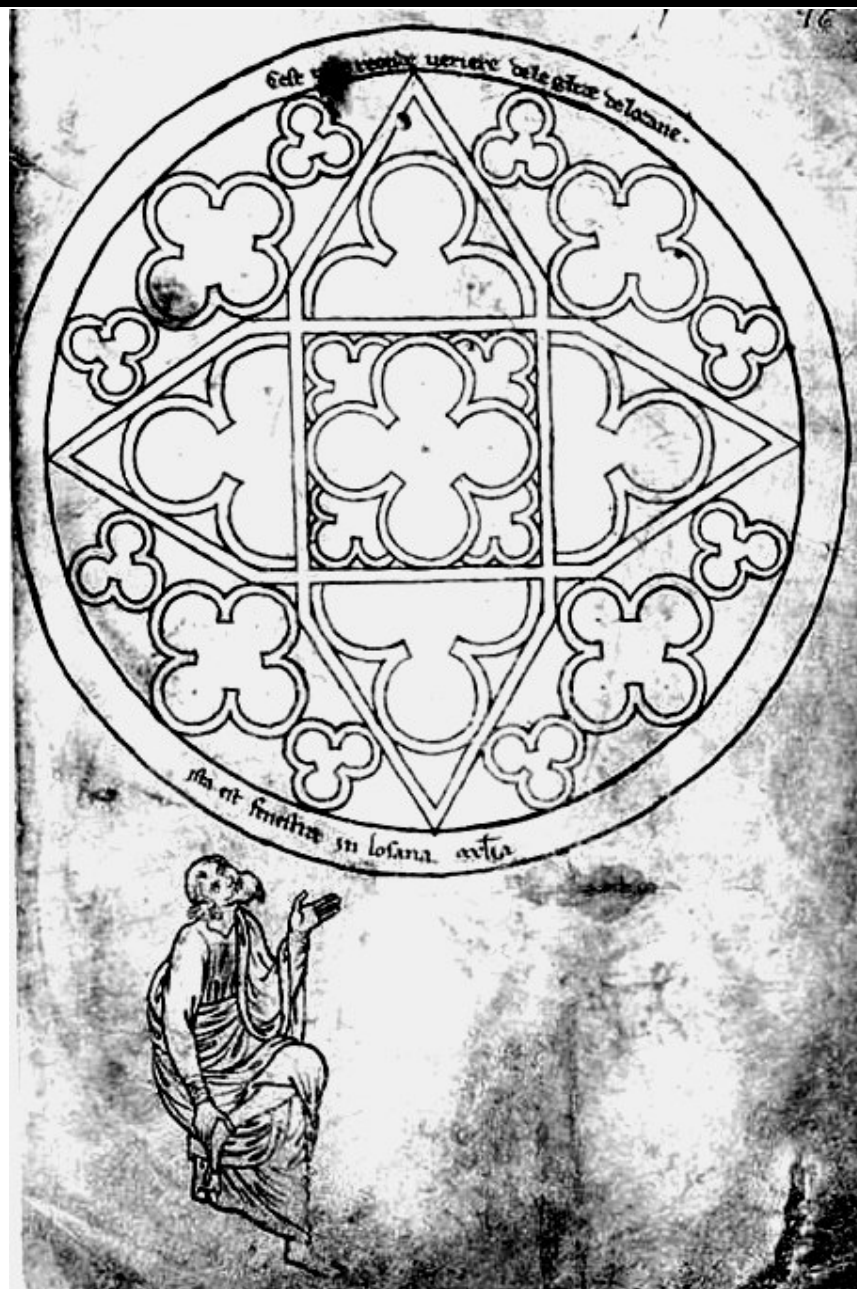
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The 'Problem' of Villard de Honnecourt

By Carl F. Barnes, Jr.

Original English Text of "Le 'Problème' de Villard de Honnecourt,"
Les Bâtitseurs des Cathédrales Gothiques (Strasbourg, 1989), pp. 209-223.
 Dedicated to the Memory of Robert Branner (1927-1973)

Since 1849 there has been an almost absolute belief that the 13th-century Picard draftsman Villard de Honnecourt was a professional architect or master mason. This is not based on anything Villard claimed about himself, or because we know of any building he designed or built. It is because Jules Quicherat, the first serious commentator on the Villard drawings, wrote that Villard was an architect.(1) This designation is still current in most standard encyclopaedias,(2) although in recent years scholars have come to question this traditional designation. I was the first to do so, in a paper entitled "Villard de Honnecourt: Architect or Dilettante?," delivered to the Society of Architectural Historians in Los Angeles, California USA on 3 February 1977.(3) Others have since followed my lead or independently have come to the same conclusion.(4)

I originally was inspired to rethink the traditional view that Villard was a professional architect through conversations with Robert Branner and by this comment in one of the last things he wrote: "Despite his [Villard's] fame and undoubted interest, the question that has always bothered me has been: Was

Villard in fact an architect or only a lodge clerk with a flair for drawing?"(5) The "Problem of Villard de Honnecourt" has not been solved, and Branner's question is no less valid today than it was in 1973. I would like to present here ten reasons, based on the paper presented in Los Angeles, for reconsidering the traditional view that Villard de Honnecourt was a professional mason.

I

When Villard added inscriptions to the drawings in his portfolio, or had them inscribed,(6) he included his name twice,(7) but nowhere did he say who he was personally or professionally. He asked that people remember him and pray for his soul,(8) a very human but in no sense professional claim on history. One may not assume that Villard omitted mention of his profession or accomplishments because he was too modest to do so. The very act of recommending his drawings to others demonstrates Villard's pride both in himself and in his drawings. He claimed to have travelled widely.(9) And he gave advice freely, several times claiming proudly, in effect, "if you want to do such and such, this is the way to do it."(10)

If Villard was a professional in some craft guild, why did he not employ the title "master" (maître, magister)? From Nicolas of Verdun on the Shrine of the Virgin at Tournai in 1205 to Hugues Libergier on his tombstone at Saint-Nicaise at Reims in 1263 (Fig. 1) (12),



Figure 1. Reims, Cathedral of Notre-Dame: Tombstone of Hugues Libergier, Architect of Saint-Nicaise at Reims, 1263

master craftsmen signed their works and employed the title "master" if they were entitled to do so. Architects honored themselves, or were honored by others after their deaths, in prominent inscriptions on the buildings they had built. (13)

But, given every opportunity to do so, Villard did not give himself a title. I submit that he did not call himself "Master Villard" because he was not a professional in any of the arts.

II

It being assumed that Villard de Honnecourt was an architect, every building shown in his drawings, and some not shown, have at one time or another been attributed to him.(14) These attributions range from the randomly impossible, such as Emile Mâle's claim that Villard "... s'en va aux extrémités du monde chrétien bâtir des églises..."(15) to absurd specifics, the foremost example of which may be the claim that in 1215 Villard and Pierre de Corbie made a plan for Reims which was rejected and which they subsequently used at Cambrai in 1227. (16)

The facts are quite different. There is not any building of any type, extant or destroyed, anywhere, that can be securely attributed to Villard. He is unknown from any building contract, cornerstone or labyrinth inscription, guild register, payment receipt, tax record, tombstone, or any other type of evidence from which the names of medieval builders are learned. Villard is known to history uniquely through his portfolio. And in this portfolio this otherwise proud man says nothing whatsoever of having been involved in the design or construction of any building or any part of any building.

The eight identifiable buildings recorded in Villard's drawings (Cambrai, Chartres, Laon, Lausanne, Meaux, Pilis, Reims, and Vaucelles) (17);obviously cannot all have been designed and/or built by one individual. It is not even certain that Villard visited all eight of the sites that can be identified in his drawings. It is possible, perhaps likely, that he did so; but Villard could have copied drawings of buildings which he never actually saw in situ.

Villard's drawings of parts of Gothic buildings does not prove that he was the architect of any one of them. In sum, there is no unequivocal evidence to associate Villard with the design or construction of any Gothic building or any part of any Gothic building. (18)

III

Since nothing whatsoever is known about Villard except what can be deduced from his portfolio, how one interprets the portfolio determines how one categorizes Villard. Scholars are thoroughly divided on the nature, and therefore the purpose, of Villard's drawings. On the one hand, there is what might be called the "Swiss-German School," founded by Hans R. Hahnloser, who believed the portfolio is a Bauhüttenbuch, and whose motto is perhaps best expressed by Paul Frankl as "[the Villard portfolio] is a textbook encompassing everything a Gothic architect needed to learn."(19) The alternate interpretation of the nature of the Villard portfolio is that of the "French School" which, while generally accepting the view that Villard was an architect, steadfastly denies Hahnloser's contention that the portfolio is a Bauhüttenbuch. The French generally term the portfolio an album, and Viollet-le-Duc's characterization of it summarizes fairly the French view: "[L'album de Villard de Honnecourt n'est] ni un traité, ni un exposé de principes classés avec méthode, ni un cours d'architecture théorique et pratique, ni le fondation d'un ouvrage [sur l'architecture]." (20) With the notable exceptions of François Bucher and John Harvey, most American and British scholars side with the French.(21)

Ironically, the multiplicity of subjects in the portfolio provides each "school" adequate evidence that its interpretation is the correct one. The French applaud Villard's versatility;as early as 1859 Prosper Mérimée compared Villard to Leonardo da Vinci for his multiplicity of interests(22) andview the drawings as the carnet de voyage of an individual of exceptional interests. The Bauhüttenbuch advocates see the variety of subjects as certain proof that the Gothic architect had "omnivorous curiosity"(23) and, since Villard had such curiosity, he per force has to have been an architect.

No one will ever know precisely why Villard made his drawings. Yet it is relatively easy to demonstrate that the portfolio could not have been a Bauhüttenbuch, a "practical encyclopaedia of building arts and crafts compiled for the permanent 'lodge' of a great church..." We have the portfolio rather as Villard himself arranged it and left it to posterity, with minimal loss of leaves since the 13th century.(24) Any neutral observer, confronting the arbitrariness of Villard's drawings,(25) has to question the view that the portfolio was an encyclopaedia.

It is no more rational to view the Villard portfolio as a treatise or manual. If it were a treatise, its text should be as important as its illustrations. But the captions were added, in no apparent pattern, after the drawings were made. The significance of this has been characterized best by Lon R. Shelby: "Even a brief perusal of the contents [of the Villard portfolio] should convince a reader that it is not an illustrated textbook; at the most it is a texted illustration-book."(27)

The French view of the Villard portfolio as an album in the sense of a prefabricated sketchbook of bound, blank leaves is untenable.(28) The best that can be said is that over an unspecified period of time Villard made a number of drawings of diverse subjects, including architecture. These drawings he ultimately decided to inscribe, or to have inscribed, for an unspecified audience. This scarcely constitutes convincing proof that Villard was an architect.

IV

On the 33 surviving leaves of the Villard portfolio there are approximately 250 different drawings.(29) Of these 250 drawings, 74 (approximately 29 percent) concern architecture in its broadest sense, excluding carpentry and church furnishings. Of these 74 drawings, 33 are not by Villard.(30) Thus Villard's drawings that concern architecture total 41 in number, about 16 percent of the surviving drawings.(31) It seems reasonable to expect that a Gothic mason, no matter how curious or omnivorous, would have included a higher percentage of architectural drawings than this among his creations, whatever their purpose.

This is speculation, admittedly; but there is an unexpected pattern to Villard's drawings of architecture. About half are views and plans of architecture, and about half appear to concern stereometry or masonry construction. But in fact, about half of these latter do not concern stereometry, being drawings of templates of profile designs.(32) While there is some room for difference of interpretation, it can be argued that only nine of Villard's 250 surviving drawings (three percent) concern stereometry.(33) This is a modest number indeed for a portfolio that Paul Frankl termed "a textbook encompassing everything a Gothic architect needed to learn."

V

Jules Quicherat and other 19th-century writers who created the tradition that Villard de Honnecourt was an architect-mason did so in large part due to the stereometric instructional drawings found on fol. 20r and the top of fol. 20v (Fig. 2). These drawings and their inscriptions offer specific, practical advice to masons, for example, how to find the center of a column, how to cut an oblique voussoir, how to make the area of the walks of a cloister equal to the area of its garth.(34) Each instruction begins the same way, *par chu ...* ("by this [means one accomplishes such an such])," and these drawings and inscriptions probably were copied from a slightly earlier 13th-century treatise on practical geometry.(35)

Whether or not copied from an older treatise, these drawings and inscriptions are not by Villard. They are addenda to the Villard portfolio on palimpsest leaves. This was first realized only in 1901,(36) which means that everyone in the 19th century who "created a career" for Villard did so under the misconception that the stereometric drawings were by Villard. To define a profession this way is like judging an artist's style totally on restorations and forgeries.

It has long been claimed that so-called "Master II" was an apprentice or pupil in the lodge in which Villard worked,(38) and more recently it has been proposed that Villard worked with "Master II" to get his portfolio organized into something useful.(39) The simple truth is that nothing whatsoever is known of "Master II." Whoever he was, his appearance in the portfolio does nothing to strengthen the claim that Villard was a professional mason. If anything, his appearance weakens that claim, in since "Master II" made palimpsests of certain of Villard's leaves in order to add true practical advice on stereometry.

VI

Villard gives advice in a number of places in his portfolio. However, except for his recipe for a Cannabis-based painkiller on fol. 33v, most of his advice concerns mechanical devices(40) and is quite vague. For example, for the portable candleholder, he says, "See here a sconce that is good for monks in order to carry their burning candles. You are able to make it if you know how to design."(41) In his designs of church furniture,(42) he gives details about the numbers of pieces, or parts, but not how to assemble them.

Only once does Villard attempt to give advice about construction or architecture. On fol. 9v a long inscription describes the elevation of the Laon tower drawn on fol. 10r (Fig. 3). After describing the various stages of the tower, Villard concludes, "... and so consider, for if you wish to build great pier-buttresses, it behooves you to have [pier-buttresses] that have enough depth. Take care in your affair and you will act wisely and nobly."(43) Such advice is about as useful as telling someone to "drive carefully" or "take care."

Villard's instructions are vague, inconsistent, and very different from those found in technical treatises such as Theophilus Presbyter's *De diversis artibus* or Mathes Roriczer's *Buchlein von der Fialen Gerechtigkeit*.(44) Villard's drawings and inscriptions do not constitute a technical treatise, and in the

one place where he gives advice on construction, that advice is common-sense commentary, not technical instruction.

VII

The key to medieval design of real and micro-architecture was quadrature or rotation-of-squares. And yet, nowhere in the portfolio is there any proof that Villard understood this method of design. The celebrated "face in the square" on fol. 19v (Fig. 4) is not rotation of squares. As Paul Frankl noted long ago, it is a scheme of bisecting diagonals used to transfer designs from one scale to another, as from a cartoon on parchment to stained glass or fresco.(45) There is but one instance in which Villard drew a square-within-a-square which could lead one to believe he understood quadrature. In a sketch of two wrestlers on fol. 19r, one square defines the shoulders (top), backs (sides) and knees (bottom) of the figures, and a rotated square within that square appears to define the beltlines of the figures (Fig. 5). However, the two squares were added after the figures were drawn, and could not have generated the design.(46)

In his one architectural drawing clearly involving quadrature, the rose window of the south arm terminal at the Cathedral of Lausanne, Switzerland, Villard completely misunderstood what he saw (Figs.6 and 7). Robert Willis observed in 1859 that in Villard's drawing, "the unique principle of this remarkable composition is totally lost."(47)

Villard clearly misunderstood the design principle of the Lausanne rose, which is that of quadrature: "Only someone still not totally imbued with the rotational precepts could have so thoroughly botched up an obvious design."(48) Several explanations for this have been offered: that he was attempting to "modernize" the design; and that he did the drawing long after he had seen the rose and had forgotten its details. Recently, an intriguing third explanation has been set forth, namely, that Villard drew with templates that created a crude and inexact system of quadrature but which prevented him from transposing the designs of his model exactly.(49)

The simple truth is that throughout his drawings Villard's geometry is inconsistent and arbitrary. And he seems not to have known the most elemental and fundamental of all medieval "design generators."(50)

VIII

Villard's drawings do not reflect the true proportions of the buildings he drew. This is most notably true of his drawings of Reims, begun in 1211 and thus underway for perhaps ten to twenty years when Villard visited the site. Reims is characterized in interior elevation by a clerestory which is the same height as the main arcade, the two separated by a band triforium (Fig. 8). Villard drew something quite different: a building with a tall triforium and clerestory windows approximately the same size as those in the aisles (Fig. 9). Villard's Reims is more Burgundian than Champenois in proportion.

To explain the discrepancy between Villard's Reims and the "real Reims," it has been argued that Villard improved the design he actually saw;(51) that he did not see the completed building and, therefore, guessed incorrectly at what the completed structure would have been;(52) and that he based his drawings on drawings he saw in the chantier at Reims, details of which were subsequently modified or omitted when actual construction was carried out.(53)

It is impossible to determine precisely when Villard was at Reims and, therefore, how much of the completed cathedral he could have seen when he was there. The idea that his omission of vaults in his drawings proves that he was there before the vaults were in place is unconvincing, a point made by Francis Salet in 1967.(54) Villard probably omitted vaults because he could not figure out a way to draw the projection towards the viewer (55) and because, had he attempted to draw the curvature of the vaults, he would have hidden details, especially of the window tracery, which were of special interest to him.

Villard simply misunderstood the proportions of Reims, a failing best characterized by Peter Kidson: "The man who drew the elevation of Reims [fol. 31v] knew nothing of the geometrical system which determined the relations between its stages. What he drew was nonsense; something which betrays either a garbled misunderstanding or else total ignorance of the ways in which contemporary cathedral designs were put together."(56)

This is a harsh but accurate criticism; and it characterizes the simple truth that Villard understood little of the proportions of the architecture he saw around him. The argument is not that Villard's drafting cannot be favorably compared with that of a modern architect. Such a comparison would be absurd, not merely unfair; the argument is that Villard misunderstood the design of the architecture he saw.

IX

It is reasonable to expect a Gothic architect to understand the construction he observed. However, Villard misunderstood the construction of Reims. In his aisle window he has the aisle vault springers at the level of the springing of the lancet arches in the aisle window, whereas in fact they are lower.(57)

His drawings of the buttressing system at Reims reveal a fundamental misunderstanding of how the flyers had to work. In the actual building the lower flyer abutts the clerestory wall at the level of the springing of the main vaults, well above the springing of the main vaults at the level of the bottom of the clerestory oculus, and the upper flyer abutts the dripwall of the clerestory. Villard has misunderstood this completely and locates his lower flyer at the level of the springing of the main vault and his upper flyer at the level of the top of the clerestory lancets (cf. Figs 8 and 9). This has the effect of leaving him no space for the clerestory oculus, as Branner pointed out long ago. Far from being "the most forceful architectural design of the thirteenth century ... [showing] a straightforward and clear vision of a mature master mason who not only understood a complex combination of parts but also their structural dynamics,"(58) Villard's "shifting the buttresses downward would be considered nothing short of irresponsible on the part of any master mason."(59)

Likewise, in his exterior elevation drawing of Reims Villard locates the flyers (not shown) but their emplacements are indicated by capitals between the clerestory windows differently both from his section drawing and from the reality of the building itself (Figs. 10 and 11). It asks much indeed to accept as a master mason one so inconsistent and indifferent to the structural realities of the architecture of his day.(60)

Villard's drawings of Reims on fols. 30v through 32v prove that he was quite interested in details of the masonry of the cathedral. He was especially interested in the windows, so much so that François Bucher has proposed that Villard was a sub-contractor for the windows of the building.(61) Villard gave many window details on fol. 32r (Fig.10), some of which relate to the divisions show in the right window of the chapel on fol. 30v.

However, the accuracy of these details as contrasted with the inaccuracy of his pier designs raises the question as to why is there such a difference? Of his pier plans Villard says, "... throughout all these pillars the joints are as they ought to be."(62) But, in fact, they are not: Villard has shown the embedded colonnettes set perpendicular to, not parallel and mortared with, the joints of the pier core.(63)

Yet the profile of the pier is rendered very accurately, including the setbacks of the plinth. This contradiction between exterior and interior exactitudes raises a critical question about Villard's stereometric competency: how could he fail so miserably to understand the construction of a pier and at the same time render so correctly its profile? It could be that Villard was at Reims after the piers were in place, so that while he could measure the pier profile, he could not observe the internal configuration of the pier. This may be, but Villard himself provides the explanation for the discrepancy. He begins his inscription concerning the window pieces, "See here the templates of [the windows of] the chapels of this page therebefore [fol. 31v]"(64) In short, Villard was drawing not from real architecture, but from models for real architecture. Templates provide exact profiles, and these Villard could understand. But even with the actual Reims piers before him, he could not understand their construction.

X

Even a hurried look through Villard's drawings shows that he was at his best when representing small objects, whether small bronze *ars sacra* pieces such as the Crucifixion on fol. 8r (Fig. 13), or animals as small as insects such as common flies and crayfish.(65) In such drawings his proportions and his details are impressive. And certain of his drawings are most likely copied from manuscript illuminations and initials (Fig. 14).(66) In sum, we have in these small drawings the habits and skills of a man accustomed to working at small scale, not the gigantic sizes of buildings.

Villard's drawing technique is that of a metalworker, especially a niello worker, as I analyzed in detail in a study published in 1981 in *Gesta*.(67) It is not necessary to associate Villard with any profession, but if one insists on doing so, metalwork rather than architecture, is the best possibility.

Conclusion

The "Problem of Villard de Honnecourt" remains to be solved. My challenge to the tradition that Villard was a Gothic architect belittles neither him nor his drawings. Villard was, in the best sense of the word, a dilettante, "one who delights in the world around him." No profession explains the multiplicity of Villard's interests, and we are the richer for it.

My challenge to the view that Villard was a master mason is to try to break down the stereotype of Villard. Only if we escape this bind can we look freshly at, and learn anew from, Villard's portfolio of drawings. By this means alone can we see Villard's work freshly, and with the same engaging

enthusiasm with which he viewed the world around him. And therein lies the hope of someday solving the "Problem of Villard de Honnecourt."

Endnotes:

(1) Jules Quicherat, "Notice sur l'album de Villard de Honnecourt, architecte du XIII^e siècle," RA, ser. 1, vol. 6 (1849), pp. 65-80, 164-188, 209-226, and pls. 116-118. For the literature on Villard from 1666 through 1981, see Barnes, Villard. [For literature on Villard 1982-1998 click here to see "Villard Bibliography."]

(2) E.g., Der Grosse Brockhaus, 17th rev. ed., Weisbaden, 1957, XII, p. 203. By contrast, Emmanuel Bénézit, Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs, et graveurs, rev. ed., Paris, 1976, X, p. 512, treats Villard simply as a draftsman.

(3) See JSAH, 36 (1977), p. 214. I have presented modified versions of that paper some twenty times since it was first delivered, and I would like to acknowledge the support of Jean Bony who heard that first 1977 presentation and encouraged me to develop my thesis. I have benefitted greatly from conversations Harry B. Titus, Jr.

(4) See Barnes, Villard, pp. 102-104. Questioning the tradition that Villard was an architect has caused confusion: "To the 19th century Villard was the most celebrated of Gothic architects. In recent literature he appears as no architect at all, but as a master mason, a carver, a metalworker curious about building, an administrator, and even as a cleric dabbling in architecture," (Franklin Toker, "Gothic Architecture by Remote Control: an Illustrated Building Contract of 1340," AB, 67 (1985), pp. 67-95, esp. p. 67.

(5) Robert Branner, "Books: Gothic Architecture," JSAH, 32 (1973), pp. 327-333, esp. p. 331.

(6) It is not certain that Villard himself added the inscriptions to his drawings. He may have employed a professional scribe. See Carl F. Barnes, Jr., "A Note on the Bibliographic Terminology in the Portfolio of Villard de Honnecourt," Manuscripta, 31 (1987), pp. 71-76

(7) Fol. 1v (Wilars dehonocort) and fol. 15r (Vilars de honcort). A 13th-century addition to the portfolio on fol. 15r calls him "Ulardus d[e] hunecort," and a 15th-century addition on fol. 3r terms him "de honnecor."

(8) Fol. 1v: Wilars dehonocort vos salve et si proie a tos ceus qui de ces engins ouverront con lon trovera en cest livre quil proient por sarme et quil lor soviengne de lui.

(9) Fol. 9v: Jai este en mult de tieres

(10) E.g., fol. 17v: si vos voles vier .i. bon conble legier a vote de fust prendes aluec garde; fol. 30r: se vos voles faire le fort engieng con apiele trebucet prendes ce garde.

(11) HOC OPUS FECIT MAGISTER NICOLAUS DE VERDUN ... ANNO INCARNATIONE DOMINI MCCV. See Konrad Hoffmann, The Year 1200, New York, 1970, I, pp. 92-94.

(12) ICI GIT MAISTRE HUES LIBERGIERS QUI COMMENSA CEST EGLISE AN LAN DE LINCARNATION MCC ET XXIX....

(13) E.g., Jehan des Chelles at Notre-Dame in Paris, 1258; Robert de Luzarches and Regnault and Thomas de Cormont at Notre-Dame in Amiens, 1288; Jean le Loup, Bernard de Soissons, Jean d'Orbais, and Gaucher de Reims at Notre-Dame in Reims, ca. 1300; Erwin von Steinbach at Notre-Dame at Strasbourg, 1316. These examples are all probably later than the inscriptions in the Villard portfolio, but the suggestion that it was not "normal" before ca.1250 for masters to use the title "Master" is disproved by Nicolas of Verdun. Also, master architects contemporary with Villard did use the title, e.g., at the Church of Notre-Dame at Audenarde, Belgium: ANNO DOMINI M^oCC^oXXX^oIIII^o III ID[US] MARTII INCEPTA FUI[T] ECCL[ESI]A A[B] MAG[IST]RO ARNULFO DE BINCHO. See Henri Stein, Les architectes des cathédrales, Paris, 1928, p. 44).

(14) See Barnes, Villard, p. 107, for a list of buildings attributed to Villard.

(15) Emile Mâle, L'art religieux du XIII^e siècle en France, 6th ed., Paris, 1925, p. 54.

(16) Charles Bauchal, Nouveau dictionnaire biographique et critique des architectes français, Paris, 1887, p. 568.

(17) Cathedral of Notre-Dame at Cambrai, France: plan on fol. 14v and reference to drawings now lost; Cathedral of Notre-Dame at Chartres, France: nave labyrinth on fol. 7v; west facade rose on fol. 15v; Cathedral of Notre-Dame at Laon, France: tower plan (and pinnacle elevation?) on fol. 9v, tower elevation on fol. 10r; Cathedral of Notre-Dame at Lausanne, Switzerland: south arm terminal rose on fol. 16r; Cathedral of St. Etienne at Meaux, France: plan on fol. 15v; Cistercian Abbey Church of Notre-Dame at Pilis, Hungary: transept pavement on fol. 15v; Cathedral of Notre-Dame at Reims, France: nave aisle window on fol. 10v, radiating chapel interior on fol. 30v, radiating chapel exterior on fol. 31r, nave exterior and interior elevations on fol. 31v, various pier and mullion plans and sections on fol. 32r, and section of choir buttresses on fol. 32v; Cistercian Abbey Church of Notre-Dame at Vaucelles, France: plan on fol. 17v. NOTE ADDED 2006: Reconsideration of the portfolio suggests that Villard's drawing of the pavement of an Hungarian church (fol. 15v) cannot be categorically associated with the Cistercian church at Pilis.

(18) Few scholars now attribute any building to Villard. The major exception to this generalization is François Bucher, who attributes the Collegial Church at Saint-Quentin, near Villard's birthplace, to Villard. See Bucher, "Villard," p. 25: "It is even possible to defend his [Villard's] presence as maître d'oeuvre [at Saint-Quentin] from 1233 onward." Bucher may be basing his attribution on Charles Journel, "Vilars d'Honnecort et la collégiale de Saint-Quentin," Mémoires de la société académique des sciences, arts et belles lettres, agriculture, et industrie de Saint-Quentin, ser. 5, 3 (148), pp. 97-109. I am indebted to Roland Bechmann for this reference. Attribution of Saint-Quentin goes back to Pierre Bénard, "Recherches sur la patrie et les travaux de Villard de Honnecourt," Travaux de la société académique des sciences, arts et belles-lettres, agriculture, et industrie de Saint-Quentin, 3rd ser., 6 (1864), pp. 260-280.

As for Hungary, nothing whatsoever is known of the purpose of Villard's trip there; see Ladislav Gál, L'architecture religieuse en Hongrie du XI^e au XIII^e siècle, Paris, 1929, pp. 232-243, esp. p. 242: "En fin de compte, on doit avouer que ... le séjour de Villard en Hongrie et qui concern son activité dans ce pays, est actuellement indéterminable." László Gerevich, "Villard de Honnecourt magyarországon," Művészettörténeti értesítő, 20 (1971), pp. 81-105, notes that Villard visited Pilis but categorically denies that he can be associated with the design or construction of any Hungarian building.

(19) Paul Frankl, The Gothic, Eight Centuries of Sources and Interpretations, Princeton, 1960, p. 36. This claim has been most recently criticized by Peter Kidson, review of Bucher, "Villard," JSAH, 40 (1981), pp. 329-331, esp. p. 330, "... anyone who wishes to insist that Villard really did know what every genuine medieval architect knew certainly has a lot of special pleading on his hands."

(20) Eugene Emmanuel Viollet-le-Duc, "Album de Villard de Honnecourt, architecte du XIII^e siècle," RA, n. s., 7 (1863), pp. 103-118, 184-193, 250-258, 361-370, esp. p. 104.

- (21) For Bucher's view, which closely follows those of Hahnloser and Frankl, see "Villard," pp. 15-193; for Harvey's view, see John H. Harvey, "The Education of the Mediaeval Architect," *JRIBA*, 53 (1945), pp. 230-234, esp. p. 232.
- (22) Prosper Mérimée, "Album de Villard de Honnecourt," *Moniteur universel* (20 December 1859), reprint: *Etudes sur les arts du moyen age*, Paris, 1969, pp. 229-270, esp. p. 232.
- (23) Bucher, "Villard," p. 7.
- (24) See Carl F. Barnes, Jr. and Lon R. Shelby, "The Codicology of the Portfolio of Villard de Honnecourt (Paris, Bibliothèque nationale, MS Fr. 19093)," *Scriptorium*, 42 (1988), pp. 20-48. The maximum loss of leaves from the portfolio that can be proved on a physical or textual basis is 13, with the possibility of two additional losses.
- (25) The randomness of the Villard drawings has troubled a number of writers, e.g., Ernest Renan, "L'art du moyen age et les causes de sa decadence," *Revue de Deux-Mondes*, 40 (1862), pp. 203-228, esp. p. 215, "L'ivresse de combinaisons hardies que chaque page [du portfolio] révèle donne de l'inquiétude;" Louise Lefrançois-Pillion refers ("Un Maître d'oeuvre et son album: Villard de Honnecourt," *Maîtres d'oeuvres et tailleurs de pierre des cathédrales*, Paris, 1949, pp. 61-70, esp. p. 65) to the leaves themselves as "pêle-mêle."
- (26) Willis, Wilars, p. 14.
- (27) Shelby, Review of Hahnloser, Villard, p 497.
- (28) Barnes, "Drapery," p. 205 n. 14.
- (29) It is impossible to get a precise count of the individual drawings in the portfolio, because no two commentators agree on what constitutes a distinct drawing, e.g., Hahnloser found 163 "human and sculptural representations," whereas Bucher found 94. See Bucher, "Villard," pp. 30-31.
- (30) See (5) below.
- (31) The Villard drawings of architecture are as follows: fol. 9v, 2; fol. 10r, 1; fol. 10v, 1; fol. 14v, 2; fol. 15r, 2; fol. 15v, 3; fol. 16r, 2; fol. 17r, 1; fol. 18r, 1; fol. 20v, 3; fol. 21r, 7; fol. 30v, 1; fol. 31r, 1; fol. 31v, 2; fol. 32r, 19; fol. 32v, 1. This is a generous count, taking, for example, the Reims nave interior and exterior elevations on fol. 31v as two drawings.
- (32) See (9) below.
- (33) Pier plan on fol. 15v; four voussoir designs on fol. 21r; four Reims pier plans on fol. 32r. A drawing on fol. 5v may show the joining of two voussoirs and where the joint should be relative to the foliage decoration. However, Pamela Z. Blum has suggested to me that this drawing may represent the border design in a stained glass window rather than voussoirs.
- (34) For an explanation of three of the guides to cutting voussoirs, see Robert Branner, "Three Problems from the Villard de Honnecourt Manuscript," *AB*, 39 (1957), pp. 61-66 and Roland Bechmann, "About some Technical Sketches of Villard de Honnecourt's Manuscript. New Light on Deleted Diagrams: an Unknown Drawing," *British Journal of Historical Studies*, 21 (1988), pp. 341-161.
- (35) Robert Branner, "A Note on Gothic Architects and Scholars," *Burlington Magazine*, 99 (1956), pp. 372 and 375. For the view that these drawings and inscriptions were not copied from an existing treatise on practical geometry, see Lon R. Shelby, "The Geometric Knowledge of Mediaeval Master Masons," *Speculum*, 47 (1972), pp. 395-421, esp. pp. 408-409. I accept Branner's view on this particular question.
- (36) F. E. Schneegans, "Über die Sprache des Skizzenbuches von Villard de Honnecourt," *Zeitschrift für romanische Philologie*, 25 (1901), pp. 45-70.
- (37) It is understandable that 19th-century scholars were misled by the textual and visual evidence, since they did not realize that two individuals were involved. But, it is unacceptable for 20th-century scholars who know better to ignore this distinction of hands because it is inconvenient to their thesis that Villard was an architect, e.g., Claude Labat, Gilbert Margueritte, and Jean Martin, "De la stéréotomie médiévale: la coup des pierres chez Villard de Honnecourt," *BM*, 145 (1987), pp. 387-406, which claims that study of certain of the stereotomical drawings on fols. 20 and 21 establish "une filiation directe de Villard de Honnecourt aux auteurs [des traités de stéréotomie] de la Renaissance" but then notes (p. 406 n. 10) that the authors do not take into account that the drawings and the inscriptions in question are not by Villard.
- (38) Hahnloser, Villard, pp. 194-200, esp. 195: "... Nachfolgern an der gleichen Bauhütte" Hahnloser was the earliest writer to be this explicit, but the idea that Villard was an architect in a north French building lodge is much older. Überwasser, "Masz," pp. 259-260, made the same claim at the same time independently of Hahnloser.
- (39) Bucher, "Villard," p. 29
- (40) Fols. 5r (perpetual motion machine), 9r (handwarmer, "sing-and-cry"), 17v (portable candle holder), 30r (catapult).
- (41) Vesci une esconse qui bone est a mones por lor candelles porter argans. Faire le poes se vos saues torner.
- (42) Fols. 6v and 7r.
- (43) Et si penseiz car se vos voles bien ovrer de toz grans piliers forkies vos covient avoir qui ases aient col. Prendes garde en vostre affaire si feres que sages et que cortois.
- (44) John G. Hawthorne and Cyril Stanley Smith, eds., *The Treatise of Theophilus*, Chicago, 1963; Lon R. Shelby, *Gothic Design Techniques, the Fifteenth-Century Design Booklets of Mathes Roriczer and Hanns Schmuttermayer*, Carbondale and Edwardsville, 1977.
- (45) Paul Frankl, "The Secret of the Medieval Masons," *AB*, 27 (1945), pp. 46-64, esp. pp. 57-58.
- (46) The arbitrariness of the "geometry" on fols. 18r, 18v, 19r, and 19v has long been recognized, e.g., Quicherat, "Notice," p. 211. It is less commonly recognized that in about half of the drawings on these folios, the geometry was applied to the figures rather than being used to generate the figures. This was discovered through examination of the portfolio by Lon R. Shelby in 1981, although as early as 1949 Louise Lefrançois-Pillion, "Un Maître d'oeuvre," p. 67, had written that it was her instinct that the figures on these folios came before the geometry. See also Pierre du Colombier, *Les chantiers des cathédrales*, Paris, 1953, p. 86.
- (47) Willis, Wilars, p. 99
- (48) François Bucher, "Medieval Architectural Design Methods, 800-1500," *Gesta*, 11/2 (1972), pp. 37-51, esp. p. 40.
- (49) Rebecca Price-Wilkin, "Villard de Honnecourt's Use of Templates in his Drawings," a paper presented at the XXIVth International Congress on Medieval Studies at Western Michigan University, Kalamazoo, Michigan USA, 6 May 1989.

- (50) A number of authors posit that Villard understood quadrature, esp. Überwasser, "Masz," p. 261, and Maria Velte, *Die Anwendung der Quadratur und Triangulatur bei der Grund- und Aufrissgestaltung der gotischen Kirchen*, Basel, 1951, pp. 53-54, with reference to his plan of the Laon tower (Fig. 7). However, after careful analysis, these two authors, in the words of Robert Branner (review of du Colombier, *Chantiers*, AB, 37 [1955], pp. 61-65, esp. p. 63) "...with reasoned explanations, arrive at completely different explanations of the plan, and neither is completely convincing."
- (51) Bucher, "Villard," p. 164, with reference to Saint-Quentin.
- (52) Hans R. Reinhardt, *La cathédrale de Reims*, Paris, 1963, pp. 83-88. Reinhardt also argues that when Villard made his Reims drawings, "il a introduit sur place les transformations qu'il envisageait à la cathédrale picarde [de Cambrai]."
- (53) Henry Baily Garling, "Some Remarks on the Contents of the Album of Villard de Honnecourt," *Transactions of the Royal Institute of British Architects*, 10 (1858-59), pp. 13-20.
- (54) Francis Salet, "Chronologie de la cathédrale de Reims," *BM*, 125 (1967), pp. 347-394, esp. p. 381.
- (55) James Smith Pierce, "The Sketchbook of Villard de Honnecourt," *New Lugano Review*, 8-9 (1976), pp. 28-36, esp. pp. 35-36.
- (56) Kidson, Review of Bucher, "Villard," p. 330.
- (57) See comparison illustration in Branner, "Origin," p. 141 fig. 10.
- (58) Bucher, "Villard," p. 172.
- (59) Branner, "Origin," p. 137.
- (60) My colleague François Bucher has pointed out to me in conversation that Villard apparently understood "tas de charge" masonry, based on his drawings of vault springers, especially fols. 30v and 32v. In these two drawings Villard certainly appears to show the form of the lower course of the vault springers cut from individual stones to the level where the ribs separate. This does not mean Villard understood their structural function.
- (61) Bucher, "Villard," pp. 24 and 164.
- (62) "Par tos ces piliers sunt les loizons teles com eles i doivent estre."
- (63) See Dieter Kempel, "Le Développement de la taille en série dans l'architecture médiévale et son rôle dans l'histoire économique," *BM*, 135 (1977), pp. 195-222, esp. p. 219 n. 27 for a list of Villard's errors at Reims. Kempel notes (p. 202) that Villard "s'est maintes fois trompé en ce qui concerne les détails de la cathédrale de Reims."
- (64) "Vesci les molles des chapieles de celle paigne la devant" See Barnes, "Bibliographic Terminology," p. 74, for an explanation of this "bibliographic" term.
- (65) Fol. 7v.
- (66) The two evangelist symbol figures on fol. 13v have been linked to the Evangelistary of St. Médard de Soissons (Paris, *Bibl. nat.*, MS Lat. 8850). See Renate Friedländer, "Eine Zeichnung des Villard de Honnecourt und Ihr Vorbild," *Walraf-Richartz Jahrbuch*, 34 (1972), pp. 349-352.
- (67) Barnes, "Drapery," pp. 199-206.

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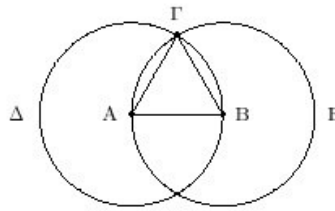
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"There is no royal way to geometry"

Ptolemaios answer to the question of the Egyptian pharaoh's, if there is another, easier way to learn geometry, else then look into the Elements. "There is no royal way to geometry."

Ἐπὶ τῆς δοθείσης εὐθείας πεπερασμένης τριγώνων ἰσόπλευρον συστήσασθαι.
Ἔστω ἡ δοθείσα εὐθεῖα πεπερασμένη ἡ AB.
Δεῖ δὴ ἐπὶ τῆς AB εὐθείας τριγώνων ἰσόπλευρον συστήσασθαι.



Κέντρον μὲν τῷ A διαστήματι δὲ τῷ AB κύκλος γεγράφθω ὁ ΒΓΔ, καὶ πάλιν κέντρον μὲν τῷ B διαστήματι δὲ τῷ ΒΑ κύκλος γεγράφθω ὁ ΑΓΕ, καὶ ἀπὸ τοῦ Γ σημείου, καθ' ὃ τέμνουσιν ἀλλήλους αἱ κύκλοι, ἐπὶ τὰ A, B σημεία ἐπέξείχθωσαν εὐθεῖαι αἱ ΓΑ, ΓΒ.

Καὶ ἐπεὶ τὸ A σημεῖον κέντρον ἐστὶ τοῦ ΓΔΒ κύκλου, ἴση ἐστὶν ἡ ΑΓ τῆ AB· πάλιν, ἐπεὶ τὸ B σημεῖον κέντρον ἐστὶ τοῦ ΓΑΕ κύκλου, ἴση ἐστὶν ἡ ΒΓ τῆ ΒΑ. ἔδειχθη δὲ καὶ ἡ ΓΑ τῆ AB ἴση· ἑκατέρω ἄρα τῶν ΓΑ, ΓΒ τῆ AB ἐστὶν ἴση· τὰ δὲ τῶ αὐτῶ ἴσα καὶ ἀλλήλους ἐστὶν ἴσα· καὶ ἡ ΓΑ ἄρα τῆ ΓΒ ἐστὶν ἴση· αἱ τρεῖς ἄρα αἱ ΓΑ, ΑΒ, ΒΓ ἴσαι ἀλλήλους εἰσὶν.

Ἰσόπλευρον ἄρα ἐστὶ τὸ ΑΒΓ τρίγωνον, καὶ συνέσταται ἐπὶ τῆς δοθείσης εὐθείας πεπερασμένης τῆς AB.

[Ἐπὶ τῆς δοθείσης ἄρα εὐθείας πεπερασμένης τριγώνων ἰσόπλευρον συνέσταται]: ὅπερ ἔδει ποιῆσαι.

Illustration of the Elements of Euclid

A proof from Euclid's *Elements* that, given a line segment, an equilateral triangle exists that includes the segment as one of its sides. The proof is by construction: an equilateral triangle ABΓ is made by drawing circles Δ and Ε centered on the points A and B, and taking one intersection of the circles as the third vertex of the triangle.

First principles

Euclid's Book 1 begins with 23 definitions — such as point, line, and surface — followed by five postulates and five "common notions" (both of which are today called axioms). These are the foundation of all that follows.

Postulates:

1. A straight line segment can be drawn by joining any two points.
2. A straight line segment can be extended indefinitely in a straight line.
3. Given a straight line segment, a circle can be drawn using the segment as radius and one endpoint as center.
4. All right angles are equal.
5. If two lines are drawn which intersect a third in such a way that the sum of the inner angles on one side is less than two right angles, then the two lines inevitably must intersect each other on that side if extended far enough.

Common notions:

1. Things which equal the same thing are equal to one another. (Euclidean property of equality)
2. If equals are added to equals, then the sums are equal. (Addition property of equality)
3. If equals are subtracted from equals, then the remainders are equal. (Subtraction property of equality)
4. Things which coincide with one another are equal to one another. (Reflexive property of equality)
5. The whole is greater than the part.

These basic principles reflect the interest of Euclid, along with his contemporary Greek and Hellenistic mathematicians, in constructive geometry. The first three postulates basically describe the

constructions one can carry out with a compass and an unmarked straightedge. A marked ruler, used in neusis construction, is forbidden in Euclid construction, probably because Euclid could not prove that verging lines meet.



Middle Chamber Lecture

My Brother, Masonry is considered under two denominations, Operative and Speculative. By Operative Masonry we allude to a proper application of the useful rules of architecture, whence a structure will derive figure, strength and beauty, and whence will result a due proportion and a just correspondence in all its parts. It furnishes us with dwellings and convenient shelter from the vicissitudes and inclemencies of seasons; and while it displays the effects of human wisdom, as well in the choice as in the arrangement of the sundry materials of which an edifice is composed, it demonstrates that a fund of science and industry is implanted in man for the best, most salutary and beneficent purposes.

By Speculative Masonry we learn to subdue the passions, act upon the square, keep a tongue of good report, maintain secrecy and practice charity. It is so far interwoven with religion as to lay us under obligation to pay that rational homage to Deity, which at once constitutes our duty, and our happiness. It leads the contemplative to view with reverence and admiration the glorious works of creation, and inspires him with the most exalted ideas of the perfection of his Divine Creator.

We work in Speculative Masonry only, but our ancient brethren wrought in Operative as well as in Speculative.

They worked six days before receiving their wages but did not work on the seventh, for in six days God created the Heaven and the earth, and rested upon the seventh day; the seventh, therefore, our

ancient brethren consecrated as a day of rest from their labors, thereby enjoying frequent opportunities to contemplate the glorious works of creation, and to adore their great Creator. The first thing that attracts your attention as we advance is a representation of two brazen pillars, one on the left hand, the other on the right. The one on the left hand is called Boaz and denotes strength; that on the right, Jachin, and denotes establishment. Together they allude to a promise made by God to David, that in strength would He establish His kingdom.

The pillars which these represent were cast in the clay-grounds on the plains of Jordan, between Succoth and Zeredatha, where all the Holy vessels for King Solomon's Temple were cast by one Hiram, a widow's son of the tribe of Naphtali. They were cast hollow, the better to serve as a safe repository for the archives of Masonry against all inundations and conflagrations.

They were twenty-five cubits in height, twelve in circumference and four in diameter, to which were added chapiters of five cubits each, making in all forty cubits. These chapiters were adorned with lily-work, network, and pomegranates, denoting peace, unity and plenty. The lily, from its purity and the retired situation in which it grows, denotes peace; the network, from the intimate connection of its parts, denotes unity; and the pomegranate, from the exuberance of its seeds, denotes plenty. These chapiters were further adorned with pommels on their tops, representing globes, which denotes Masonry universal.

These globes are two artificial spherical bodies, on the convex surfaces of which are represented the countries, seas, and various parts of the earth, the face of the heavens, the planetary revolutions, and other important particulars.

The sphere with the parts of the earth delineated on its surface is called the terrestrial globe, and that with the constellations and other heavenly bodies, the celestial globe.

Their principal use besides serving as maps to distinguish the outward parts of the earth and the situation of the fixed stars is to illustrate and explain the phenomena arising from the annual revolution of the earth around the sun, and the diurnal rotation upon its own axis. They are the noblest instruments for improving the mind, giving it the most distinct idea of any problem or proposition, as well as enabling it to solve the same.

Contemplating these bodies, we are inspired with a due reverence for Deity and His works, and are induced to encourage the studies of Astronomy, Geography, Navigation, and the Arts dependent on them, by which society has been so much benefited.

Passing the pillars, you next perceive a representation of a flight of winding stairs consisting of three, five and seven steps. The three steps allude to the three degrees conferred in every lodge; likewise to the three principal officers of the Lodge, the Worshipful Master, Senior and Junior Wardens. The five steps allude to the five orders of architecture. By order in architecture is meant a system of all the members, proportions and ornaments of columns and pilasters; or it is the regular arrangement of the projecting parts of a building, which, united with those of a column, form a beautiful, perfect, and complete whole.

From the first formation of society, order in architecture may be traced. When the rigor of 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 the top to support a covering. The bands which connected those 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 in architecture.

The five orders are thus classed: The Tuscan, Doric, Ionic, Corinthian and Composite.

The ancient and original orders of architecture, revered by Masons, are no more than the 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.

The first three alone show invention and particular character, and essentially differ from each other; the 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. To the Greeks, therefore, and not to the Romans, are we indebted for what is great, judicious, and distinct in architecture.

The five steps further allude to the five human senses, which are Hearing, Seeing, Feeling, Smelling, and Tasting, the first three of which, Hearing, Seeing, and Feeling are deemed particularly essential among Masons; for by the sense of hearing we hear the word, by that of seeing we see the sign, and by that of feeling we feel the grip by which one Mason may know another in the dark as well as in the light.

The seven steps allude to the seven liberal arts and sciences which are Grammar, Rhetoric, Logic, Arithmetic, Geometry, Music and Astronomy; the fifth of which, Geometry, is most revered among Masons.

By this science the architect is enabled to construct his plans and execute his designs, the general to arrange his soldiers, the engineer to mark out grounds for encampments, the geographer to give us the dimensions of the world and all things therein contained; to delineate the extent of seas and specify the divisions of empires, kingdoms, and provinces. By it also the astronomer is enabled to make his observations and to fix the duration of times and seasons, years, and cycles. In fine, Geometry is the foundation of architecture and the root of mathematics. For this and many other reasons, the number seven is held in high estimation among Masons.

Passing the flight of winding stairs, we shall next arrive at a place representing the outer door or the Middle Chamber of King Solomon's Temple, which we shall find strictly tiled by the Junior Warden. We will endeavor to pass.

Hoje é o dia consagrado ao Maçom

20 de Agosto 2008

Nossas fraternais saudações aos Obreiros da Arte Real que, galhardamente, trabalham para o aperfeiçoamento da sociedade humana.

Ordem multi-secular que cultua a moralidade, envolta em alegorias e símbolos de profundos significados.

Sistema filosófico que guarda os tesouros da sabedoria, ofertados àqueles que buscam com sinceridade os conhecimentos necessários para enriquecer, com luzes espirituais, sua trajetória humana.

Cofre sagrado de segredos que ensinam o seguidor a desvendá-los e exercitá-los na árdua, mas gloriosa caminhada da existência.

A história é pontilhada de idéias emanadas da Maçonaria, assinalando em suas páginas a presença decisiva de maçons, que mudaram o curso da história e anteciparam o porvir.

Liberdade, igualdade e fraternidade, símbolos vitoriosos da revolução francesa, é também, o lema que induz a criatura humana ao aprimoramento constante das elevadas virtudes que dignificam a vida.

Ser Maçom é ser exemplo, modelo e paradigma de um novo tempo.

É compreender e vivenciar intensamente as profundas transformações que se processam neste fim de ciclo e vislumbram com alegria as luzes que surgem no horizonte anunciando um novo estágio nesta escola edificante denominada: Planeta Terra.

Ser Maçom é empunhar o archote que aponta rumos e ilumina sendas, cavalgando o corcel da honradez, que, acelerando, busca a conquista espiritual, a mais sublime de todas as dádivas que nos oferta, generosamente o Grande Arquiteto do Universo.

Façamos um retrospecto histórico e lembremos com respeito e gratidão, os vultos veneráveis que alicerçaram o arcabouço sólido desta grandiosa instituição e que marcaram a existência com atos indestrutíveis que acenderam luzes na caminhada do tempo.

O Brasil, foi palco desses luminares, que, com coragem e destemor plantaram as sementes da soberania, da liberdade exemplificada na Inconfidência Mineira; Independência às margens do Ipiranga; interiorização da Capital, cujo nome: Brasília, foi dado por um respeitável maçom, a quem o Brasil tanto deve: José Bonifácio.

E tantos outros inesquecíveis irmãos que nos ensinaram pelo exemplo e engrandeceram pelas ações, as páginas que o tempo não virou, por entendê-las marcantes na valorização da vida.

Bendito aqueles que fecundam a terra com o suor do trabalho e as luzes da inteligência, derramando sabedoria por onde passam, semeadores, prenunciando colheitas dadivosas aos transeuntes da vida, em busca da elevação, do aprimoramento moral e espiritual, apanágios dos vencedores.

Hoje é o Dia do Maçom... Dia de reflexão... Dia de rememorar o passado e antecipar o futuro de um mundo melhor, que depende da nossa construção.

Sejamos partícipes e não meros expectadores... as gerações futuras irão nos bendizer.

Que o Grande Arquiteto do Universo, neste dia memorável consagrado ao MAÇOM, derrame bênçãos sobre a MAÇONARIA, templo sagrado de mestres que devotam sua vida ao aprimoramento universal.

Parabéns, irmãos Maçons.

Grande Loja Regular do Paraná

www.grandeloja.org.br

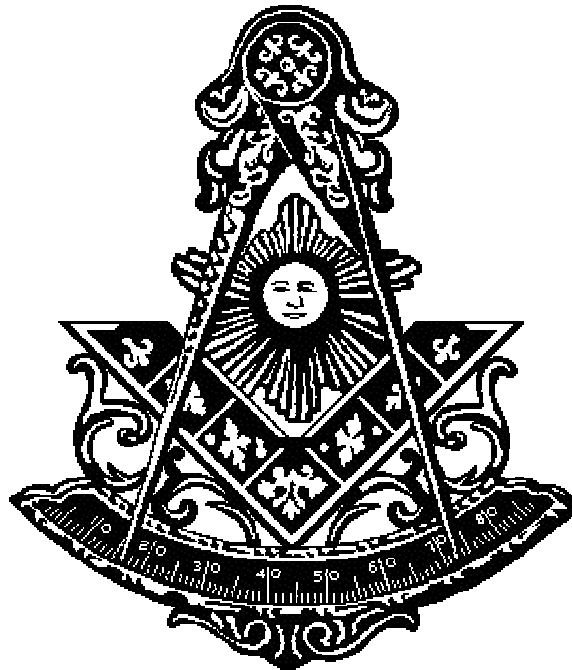
MEUS PREZADOS IRMÃOS DO RITO DE SCHRÖDER

O Ritual do Grau de Aprendiz Maçom, escrito em gótico pelo próprio punho de Friedrich Ludwig Schröder em 1801, contendo uma dedicatória ao Duque Carl zu Mecklenburg Strelitz, FOI TOTALMENTE MODIFICADO EM 1960 POR UMA COMISSÃO DE IRMÃOS DA LOJA ABSALOM, liderada pelo irmão Geppert. Inexplicavelmente, foram feitas supressões de alguns textos que eu considero de mais alta importância, isto é, pelo menos para o maçom humanista (Quando me sobrar um tempo, apontarei algumas!). Também foram feitas inserções que não existem no original. Afora isso ou por causa disso, NÃO HÁ UNIFORMIDADE nos rituais de Schröder usados pelas lojas do rito na Alemanha. Dos que tenho em minha coleção não há um que é fiel ao original.

Quanto ao uso da cartola, com certeza não foi o Irmão Schröder quem a introduziu na indumentária maçônica da Loja Absalom. Ele se limitou a conservar um costume que já existia desde os tempos do Rito da Estrita Observância. Eis o que ele escreveu, de próprio punho, a respeito deste item em 1801:

Após ingressarem no Prédio da Loja (Logenhaus) é vedado aos Irmãos retirarem a cartola, salvo se estiver muito quente e o Mestre autorizar. (F.L.S: Ritual des Lehrlingesgrades, 1801, s.1) (*)

(*) Logenhaus = Prédio da Loja. Portanto jamais, nunca, em hipótese alguma, O TERMO MISTICÓIDE E FRAUDULENTO TEMPLO expressão execrada pelo irmão Schröder. Nas Constituições de Anderson (1723, 1738, e seguintes) o termo templo não aparece uma única vez.



WARDENS AND DEACONS

RW Bro. Bernard E. Jones

Wardens

We learn much of the purpose and duty of the Warden when we go back into the curious history of his designation. Some hundreds of years ago, as Canon J. W. Horsley reminds us, R. Verstegan noted in a work on history and antiquities two words which looked so different and yet actually were one and the same 'wardian' and 'guardian.' Writing in 1605, he speaks of the French, Italians, and others whose language had come from the Latin, turning the 'w' of such words as 'wardian' into a single 'u,'

"...because their alphabet hath no acquaintance with the w at all, but then to mend the matter ... they use before the u to put a g, and so of warden or wardian doe make guardian, and of ward, guard, ... Hence it ariseth that we call him that waiteth at the Towre, "one of the ward" or a "warder," and he that in like livery wayteth at the Court, "one of the Guard" or "Gard."

Thus the old writer explains that Wardian, Warden, and Guardian are all one, "a keeper or attender to the safety or conservation of that which he hath in charge."

Thus, in the Fabric Rolls of York Cathedral Of 1422, John Long is named as the Master Mason, and William Waddeswyk as the Guardian or second Master Mason. In the building of the Great Hall of Hampton Court in 1531 John Molton the Master Mason was paid a shilling a day, William Reynolds the warden five shillings a week. The employment of a Warden under the Master or Master Mason was thus a common practice in the English medieval building trade, but the Warden has not always been the second in charge. In some lodges and associations the Warden was the principal officer.

The old guilds had and have their wardens, and it is from the guild custom that English freemasonry probably derived the office and the word. The old English guilds had their wardens of the craft and their wardens of the mystery, and it is likely that the Scots borrowed the word hundreds of years ago to apply to the chief officer of an operative lodge. The Schaw Statutes of 1599 direct that a Warden should be chosen annually to have the charge over every lodge. But this, apparently, was in some slight conflict with the custom in certain of the lodges, in which the chief officer was the Deacon (a word spelt in a variety of ways). The Deacon was the actual president, and might have with him a Warden who would be more a Treasurer, or Box master, than a ruler.

In some Scots lodges we must assume that the two offices merged into one. The operative lodge of Mary's Chapel, Edinburgh, was under the presidency at one time of a Deacon of the Masons and a Warden of the Lodge, and in other Scots lodges the Deacon was often senior to the Warden; in some, there was a Deacon but no Warden, and occasionally a Warden but no Deacon. This would relate to a period roughly the second half of the seventeenth century, in which same period there were other Scots lodges ruled by 'the Master Mason' whose deputy was a Warden. Scots operative lodges had but one Warden, and he was either the head of the lodge or the second officer. But the English guilds had Senior and Junior Wardens, or Upper and Lower Wardens, and it is from them directly, and not from Scots practice, that freemasonry appears to have derived its two Wardens.

It will be noted that one fact comes out very prominently the close relation, and at times almost an identity between Warden and Deacon in Scots operative lodges. In English speculative masonry, the Warden came from the English guilds, as already pointed out, but the Deacon came into the English Craft from Scots practice, and he came as a close colleague of and assistant to the Warden.

There were Wardens in English speculative masonry in the seventeenth century, or so the evidence points. In the speculative lodges early in the following century each of the two Wardens had a tall, distinctive pillar standing on the lodge floor, and great was the argument throughout the century as to the position of the Wardens and their relative pillars. We hear nothing of this argument today, because the pillar has long ceased to be an obvious pillar as already explained.

The Warden's pedestal was not an essential part of the lodge furniture in the days when the tall pillars stood on the floor, there being much diversity in the arrangements observed by various lodges, and no general agreement as to the use of pedestals, until the coming of United Grand Lodge in 1813. Neither the Master nor Wardens had a pedestal in the very early lodges, but there was a central altar, as there still is in systems that learned their freemasonry from the English Craft early in the eighteenth century. The matter is dealt with at greater length in the chapter relating to the form of the lodge, of which again there must have been great diversity of practice right throughout the eighteenth century, and with it, quite unavoidably, some diversity in the positions of the Wardens and their pillars. (In the lodges of Denmark we find in the northwest and in the southwest a tall pillar, behind which sits the Warden almost out of sight of the Master.)

In the rectangular lodges the arrangement with which we are now familiar gradually became general that is, with a Senior Warden in the west and a junior Warden in the south, the pillars being replaced by the small columns on the Wardens' pedestals, although some old lodges continued and still continue to have tall pillars on the floor, in some cases one near the Master and one near each Warden.

Although the old pillars have been spoken of as having been replaced by the miniature columns, we must not overlook the fact that floor pillars remain in a great many lodges in which their presence is not even noticed or suspected. They are the floor candlesticks (one to the right of each of the three pedestals), which will often be found to be carved in representation of the three classic orders of architecture, and may be assumed to be a modification of the older and larger pillars which frequently carried candles.

The Master's gavel, or maul, and the Warden's gavels are as traditional as the pillars. In some of the Irish lodges the Masters had their hammers and the Wardens had truncheons, for a bylaw of a lodge at Tanderagee (1759-1813) declares "that there is to be a silence at the first chap [blow] of the Master's hamer, and Likeways at the first stroke of each Trenchen struck by the Senr and junr Wardens."

The custom now followed in most English lodges of the Master when opening and closing a lodge addressing all his questions to the two Wardens is an incomplete survival from the early days, when the Master put a question personally to each officer, and obtained from each of them an acknowledgment of his place and duties. A few lodges nowadays maintain or have returned to the old custom.

There was a time in the eighteenth century when the junior Warden himself proved the tiling of the lodge and admitted the Candidate, but only in lodges-those of the 'Moderns'-in which the office of Deacon was not yet known.

The custom by which a Warden serves a full year before he is qualified for the chair of the lodge is of old standing, although officially it may not go back earlier than 1811.

As late as 1862 it was possible in many lodges for a Warden to work the ceremonies in the absence of the Master, and we imagine in a few lodges even later. A case is on record in which a Brother was passed to the Degree of Fellow Craft by the Master Elect, who stood on the left of the Master's chair, and was not himself an Installed Master until the following day. Today, that would be impossible. In English lodges, should the Master be absent, a Past Master may go into the chair and work the ceremonies; failing which, a Senior Warden or, in his absence, the junior Warden, shall rule the lodge, but shall not occupy the Master's chair and shall not confer degrees. There is nothing, however, to prevent a visiting Installed Master being invited to occupy the Master's chair and work any ceremony.

The junior Warden, on being invested, is informed in some workings that he is "the ostensible steward of the lodge "that is, he is the officer who is the apparent, but not necessarily the real, steward of the lodge. The words quoted are now more or less an anachronism, inasmuch as in most lodges the stewards in the old sense, both real and ostensible, are the Treasurer and Secretary, and on occasion, perhaps, some other Brother especially qualified, but the Warden was the actual steward of the lodge at one time. In 1807, for example, one lodge in arranging to dine on St John's Day says "that the Wardens shall be appointed Stewards to transact all matters relating to the Feast."

Deacons

We have already seen how closely interrelated the duties of the Warden and the Deacon were in the Scots operative lodges and even in the English speculative lodges. The relationship is preserved today when we find the Deacon acting under the instructions of a Warden and as his personal messenger.

The English Church term 'deacon' was in use in the days of James I, but the Masonic term comes to us, not through the English, but through the Scottish tradition. At one time the Church deacon was a lay officer (as he still is in some denominations), and his duties were more those of an almoner. The word is found in many Continental languages, having been derived from an ancient Greek word meaning 'servant,' and carrying with it a suggestion of 'running' and 'pursuing'; hence the idea of messenger.' In the Scots operative lodges, as shown, the deacon came to be in many cases the chief officer, his duties being quite different from those of a Deacon in a speculative lodge today. He was very much the senior, not the junior, officer. But when the Warden's colleague or assistant in the English Craft lodges came to need a designation of his own, the name deacon was borrowed from the Scottish practice; but not by our old friend Anderson, who was responsible for introducing so many Scots terms into freemasonry.

It is likely that many of the early lodges of the 'Modems' had their Deacons, who, however, since their Grand Lodge frowned upon the office, were not so called; but in the 'Antient' lodges Deacons were regular officers from the middle of the eighteenth century. It was not until the turn of the century that the 'Modems' officially recognized the position of the Deacon, by which time he had been known for something approaching ninety or one hundred years, although the earliest known reference to him is in 1727, when he was an officer in the first lodge of Ireland, in Cork; although J. Heron Lepper thinks that the office belongs to an older freemasonry which, in his opinion, settled in Ireland long before 1717. However that may be, the Grand Lodge of Ireland knew nothing officially of the Deacon until 1811. Another early reference (the word is spelt 'Dacken') is in the minutes of a Lodge at Youghal, County Cork, in 1733

It is believed that the first English reference relates to a lodge at Chester in 1743, where a Master's Deacon was elected. The 'Antients' had Deacons in 1753. The Swalwell Lodge, Durham, had its Deacon in 1734, but the lodge was then operative, and one cannot help feeling that the office was a close reflection of Scottish practice.

The office of Deacon in the speculative lodge undoubtedly came into existence because there was definite need of it. The earliest Deacons were assistants and attendants on the Master and Wardens, and acted as deputies to the Wardens. They sat behind the Master and Senior Warden in lodge ready, as the ritual reminds us, the Senior Deacon to bear the Master's messages and commands to the Senior Warden, and the Junior Deacon to carry those messages on to the Junior Warden. From this fact has arisen a question as to whether the Deacon in some lodges ever had a column of his own in his capacity as Warden's deputy.

The jewel of the Deacon clearly suggests that his duty was that of a messenger. In the eighteenth century the Deacon's jewel, or emblem, was often a figure of Mercury, with winged feet and helmet, his left foot on a globe, and his left hand holding a caduceus, which was the wand of the 'ancient' herald, especially that carried by Hermes, the messenger of the gods, the conductor of the dead to the lower world and the patron of travellers, orators, and (let us tell the whole truth) thieves! Since the founding of the United Grand Lodge the Deacon's jewel in England has been a dove with olive branch, an emblem believed to symbolize the messenger sent from the Ark by Noah. The Irish masons had this emblem long before it was adopted in England. The dove is said to symbolize purity, peace, and innocence, and is a Christian emblem of great importance; when represented as coming from the mouth of a saint at death it is the symbol of the soul. In Plates XII and XXVIII will be found illustrations of Deacons' badges, or jewels, in the form of the figure of Mercury with winged feet and helmet and carrying a wand, round which the serpents entwine themselves.

In the Scottish Constitution the jewel of the Grand Deacon is a maul within a circle, and that of the Junior Deacon a trowel within a circle.

LETTERS TO THE EDITOR



The Light is Again Dawning Across the World

Dear Brethren,

Thank you for another fabulous Newsletter No.27. I have been impressed with the growth of the Masonic High Council The Mother High Council. It seems, there is a consensus to return to what it is Freemasonry was, and what it will be (thanks to the efforts of yourselves and others) again.

I think we are already seeing a return to mysticism in "mainstream" Masonry. In fact, that is why I personally became a Mason, recognizing in the tradition echoes of something superb yet dormant within its keepers. But this gap is being bridged. I look forward to the day when Masonry is, once again, an extended family, one which pays no heed to centralized power but recognizes instead the supremacy of a Master, duly elected and installed, to run his Lodge at the pleasure of his fellows.

Once a Mason, Always a Mason. We will know each other in the dark as well as in the light. And the Light is again dawning across the world!

RGLE, UGLE: I was first prepared to be made a Mason in my heart. And it is in and by the heart we judge a fellow. So blessings across the divide.

One last thing.

I do not concur with the statement by RW Brother Preston that Astrology is 'deluded in itself'. The rest of his article seemed to recognize the importance this ancient science (and art) has played in developing astronomy.... However, in its materiality, Astronomy can only lead to forms. It cannot speak in that excellent symbolic language which informs astrology – that mystical language uniting all religions and philosophies, all sciences and arts, by bringing the mind above the confines of such elements – the language that transcends mere words: the system of morality, veiled in allegory and illustrated by symbols that it is every Craftsman's duty to come to understand. Thus, in agreement with a later statement in the same article (which seemed at odds to his former points), I look forward to the day when 'the venerable authority of the parent [will] prevail in the end.'

It should be noted, perhaps, that the 'predictive' side of astrology is its least important part. Its excellency is rather the alchemy of its working upon the human soul, in that curious language of universals, that leads us to Union with the Divine.

By Astrology, I should perhaps specify, I don't mean this new age mumbo-jumbo espoused in modern times. I mean the venerable, ancient, medieval astrology, before the symmetry was broken by the discovery of the 'outer' planets and modern practitioners felt the need to, ironically, 'rectify' it within a scientific paradigm. Yet, being unconditioned and universal, how can it be contained in science's measuring box? To attempt such makes it a bastard child, deformed, ineffectual due to its inappropriate parentage. Revelation is not scientific, nor are the invisible causalities which inform the world, albeit their effects can be patterned in ways useful to science (the 'electron' cloud and the probabilistic determinations of quantum provide an illustrative example).

I am not diminishing the great extension of man's understanding of the material world afforded by science, by any means. I merely wish to observe that, like all things, science is a way of thinking, and thinking can become habit. For all things become limited by the images of man. (Even though he is the image of what is, ultimately, illimitable.) After all, have not all the greatest scientists been mystics? Visionaries who have used the proof of reasonable exegesis (science) to validate new ways of thinking? They weren't innovators, as seems all too common in the present age. They were inventors.

Sincerely and Fraternaly,
Theophilus



MW Brother Weston Jarvis, RGLTX, MHC Grand Master of the Craft in the State of Texas, with the Grand Officers of The Regular Grand Lodge of Texas on the occasion of the 3rd Annual Grand Assembly of the Masonic High Council of the United States of America, Baltimore, Maryland, August 2008.



Important News

Dear Brethren,

The Grand Secretary's staff are 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 any articles, 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 do so,; please however enclose your details to prove authenticity

We look forward to receiving your input.

From the staff of the Office of the Grand Secretary, Regular Grand Lodge of England

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."



A.: L.: G.: D.: G.: A.: D.: U.:

L.: I.: F.:

GRAN LOGIA OCCIDENTAL DEL PERU

Fundada en el Vall.: del Callao el 31 de Mayo del 2003 e.: v.:

“AÑO DE LAS GRANDES CUMBRES MUNDIALES Y MASÓNICAS”

Valle del Callao, 29 de Agosto del 2008 E.:V.:

Pl.: N° 020-6-2008 G.:Sec.:

R.:H.:

Angel Mendoza Poves

G.:Sec.: de la G.:L.: del Centro del Perú

Vall.: de Huancayo.-


R.:H.:G.:Sec.:

Nos es grato en nombre de la Gran Logia Occidental del Perú, de nuestro G.:M.: el M.:R.:H.: Carlos L. Pacchioni Valdez, y de las Logias de nuestra jurisdicción, enviar por vuestro fraternal intermedio nuestros saludos al R.:H.: Romeo Pamalza Baldeón, V.:M.: de la R.:L.:S.: Alberto Heller 91 N°2, Logia Fundadora de la Gran Logia del Centro del Perú, así como a todos los RR.: y QQ.: HH.: que integran tan apreciada Logia dentro de la Masonería Peruana, en ocasión de celebrar su 39° Aniversario del Levantamiento de Columnas.

Quiera el G.:A.:D.:U.:, en esta importante fecha brindaros a la Masonería del Centro del Perú en general y en particular a la de la R.:L.:S.: Alberto Heller 91 N°2, toda de fuerza para seguir cumpliendo con el rol que se ha trazado como es el de velar por la Unidad de la Masonería Peruana, insertada dentro del Concierto de Mundial de Grandes Logias Regulares.

Con nuestros deseos de que continúen los éxitos de en cada una de las Logias de la G.:L.: del Centro del Perú, os enviamos nuestros Abrazos Fraternalmente.

Sincera y fraternalmente,


R.:H.: Eulogio H. Díaz Haro
Gran Secretario



clpv



A.: L.: G.: D.: G.: A.: D.: U.:
M.:R.: Gran Logia del Norte del Perú

De los Antiguos, Libres y Aceptados Masones

Afiliada a la Confederación de Grandes Logias Masónicas del Perú
Fundada el 30 de Octubre de 1999 - Instalada el 29 de Enero del 2000

AÑO DE LA FRATERNIDAD Y UNIÓN MASÓNICA

DECRETO N° 024-08-G..M..

TULIO FELIPE SEGURA ROJAS
GRAN MAESTRO p..t.. DE MM.. DE LA M..R.. GRAN LOGIA DEL
NORTE DEL PERÚ

CONSIDERANDO:

Que, habiéndose establecido contacto con el Gran Priorato del Perú de la Orden Civil y Militar de los Caballeros Templarios; con el Supremo Gran Capítulo Masones del Real Arco para la República del Perú; con el Supremo Consejo del Grado 33° del Rito Antigo y Aceptado para la República del Perú y el Soberano Santuario del Grado de Antigo y Primitivo para la República del Perú, los mismos que han puesto de manifiesto su apoyo a las Grandes Logias Regulares de Perú, integrantes del Alto Consejo Masónico del Perú, las que a su vez forman parte de las Grandes Logias Regulares del Mundo, entre ellas a nuestra Muy Respetable Gran Logia del Norte del Perú y a sus Logias federadas a fin de promover el adelanto de los QQ..HH.. Maestros Masones y la creación de Capítulos de la Masonería Filosófica;

Que, de acuerdo a nuestra Legislación se establece claramente que los grados de Aprendiz, Compañero y Maestro Masón, de cualquier Rito sea York o Escocés Antigo y Aceptado, son administrados por las Grandes Logias Simbólicas;

Que, existe el anhelo de nuestros HH.. de contar con Logias Capitulares, las mismas que dependerán de Grandes Potencias Masónicas Filosóficas;

Que de acuerdo a lo establecido por la Constitución y Estatutos de nuestra Gran Logia del Norte del Perú y estando a las facultades conferidas por el ordenamiento legal vigente;

DECRETA:

ARTICULO PRIMERO.- ENCÁRGUESE al Gran Canciller de la Orden R..H.. Guillermo Lecca Soriano, conjuntamente con el Vice Gran Maestro, R..H.. Tulio Felipe Segura Rojas y el Gran Secretario Q..H.. José Luis Silva Cueva, realicen las coordinaciones pertinentes con los Grandes Cancilleres de las Potencias que se detallan:

- Gran Priorato del Perú de la Orden Civil y Militar de los Caballeros Templarios;
- El Supremo Gran Capítulo Mases del Real Arco para la República del Perú;
- El Supremo Consejo del Grado 33° del Rito Antiguo y Aceptado para la República del Perú; y,
- El Soberano Santuario del Grado de Antiguo y Primitivo para la República del Perú,

con la finalidad de elaborar, analizar y permitir suscribir un Tratado de Paz y Amistad con las potencias antes mencionadas el mismo que deberá normar nuestras relaciones interpotenciales.

ARTICULO SEGUNDO.- DISPONER que la Gran Secretaría otorgue las Credenciales a los RR..HH.. y al Q..H.. miembros de esta Gran Comisión comunicando el presente Decreto a la Secretaría de Alto Consejo Masónico del Perú.

REGÍSTRESE, COMUNÍQUESE, PUBLÍQUESE, CÚMPLASE Y DESECUENTA.

Dado en el Gabinete de Gran Maestría, en el Vall.. de Trujillo, a los dieciocho días del mes de agosto del dos mil ocho e..v..

José Luis Silva Cueva
Gran Secretario

Tulio Felipe Segura Rojas
Gran Maestro p..t..



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De los Antiguos, Libres y Aceptados Masones

Afiliada a la Confederación de Grandes Logias Masónicas del Perú
Fundada el 30 de Octubre de 1999 - Instalada el 29 de Enero del 2000

AÑO DE LA FRATERNIDAD Y UNIÓN MASÓNICA

DECRETO N° 023-08-G..M..

TULIO FELIPE SEGURA ROJAS
GRAN MAESTRO p..t.. DE MM.. DE LA M..R.. GRAN LOGIA DEL
NORTE DEL PERÚ

Vista la Pl.. que contiene la Propuesta del Alto Consejo Masónico del Perú;

CONSIDERANDO:

Que, la Muy Respetable Gran Logia del Norte del Perú suscribió con fecha 24 de abril del 2006 los Estatutos del Alto Consejo Masónico para la República del Perú, Antigua y Honorable Fraternidad de Masones Libres y Aceptados Concierto Mundial de Grandes Logias Regulares del Mundo;

Que, forman parte del Alto Consejo Masónico para la República del Perú, aparte de nuestra Gran Logia del Norte del Perú, la Gran Logia del Sur del Perú, la Gran Logia Austral del Perú; la Gran Logia del Centro del Perú; y, la Gran Logia Occidental del Perú;

Que, la Gran Logia del Norte del Perú, se encuentra instituida la confección del pasaportes y del carné masónicos para uso de sus miembros en los Grados que corresponda previo cumplimiento de las formalidades pertinentes;

Que, las Grandes Logias Regulares del Perú han creído oportuno unificar esfuerzos para la creación de un Pasaporte y Carné Masónico Únicos Multipotenciales, habiendo emitido sendos Decretos sobre el particular;

Que, habiéndose tomado la debida nota de la importancia de dichos documentos, de acuerdo a lo establecido por la Constitución y Estatuto de nuestra Gran Logia del Norte del Perú y estando a las facultades conferidas por el ordenamiento legal vigente;

Con las facultades que está investido;

DECRETA:

ARTICULO PRIMERO.- APOYAR los Proyectos del Pasaporte Masónico y Carné Masónico, emitidos por el ALTO CONSEJO MASONICO DEL PERU, designándose al Vice Gran Maestro R.. H.. Tulio Felipe Segura Rojas, al Gran

Canciller de la Orden R..H.. Guillermo Lecca Soriano y al Gran Secretario Q..H.. José Luis Silva Cueva, para que asistan a las Reuniones de Trabajo que correspondan, dando cuenta de los acuerdos tomados.

ARTICULO SEGUNDO.- DISPONER que la Gran Secretaría otorgue las Credenciales a los RR..HH.. y al Q..H.. miembros de esta Gran Comisión, comunicando el presente Decreto a la Secretaría de Alto Consejo Masónico del Perú.

REGÍSTRESE, COMUNÍQUESE, PUBLÍQUESE, CÚMPLASE Y DESECUENTA.

Dado en el Gabinete de Gran Maestría, en el Vall.. de Trujillo, a los dieciocho días del mes de agosto del dos mil ocho e..v..



José Luis Silva Cueva
Gran Secretario

Tulio Felipe Segura Rojas
Gran Maestro p..t..

O Primeiro Ritual Maçônico usado no Brasil

Exemplar manuscrito do Ritual de Sessão Econômica da Loja primaz do Brasil, a "Comercio e Artes na Idade de Ouro" 1822

O ritual era manuscrito. Apenas D. Pedro, o Irmão Guatimozim, depois Imperador e Grão Mestre, teve o privilégio de receber um Ritual impresso, que era uma raridade no Brasil de então.

Ritual da RL de S. João
"Comercio e Artes na Idade de Ouro"
(1822)

O RITUAL ABERTURA DA L.: DE APR.:

Vel.: Sentado, bate !

1º Vig.: Bate !

2º Vig.: Bate !

Vel.: Silencio meus Ilr.: em L.:

1º Vig Silencio meus Ilr.: em L.:

2º Vig Silencio meus Ilr.: em L.:

Vel Ir.: 1º Vig ! Sois vos um Maçom?

1º Vig.: Todos os meus Ilr me reconhecem por tal.

Vel.: Qual he o primeiro dever do Maçom Vig em L.: ?

1º Vig Ver se a L está coberta interior, e exteriormente.

Vel Certificaivos pelo Ir Experto.

2º Vig.: A L.: está coberta interior, e exteriormente.

1º Vig.: A L.: está coberta interior, e exteriormente.

Vel.: A' Ordem meus Ilr.: !

Vel.: Qual he o segundo dever do Maçom Vig.: em L.: ?

1º Vig.: Ver se todos os Ilr.: estão em Ordem.

Vel.: Certificaivos pelo Ir Mestre de Cerimônias.

1º Vig Todos os Ilr.: estão em Ordem.

Vel.: Para que nos juntamos aqui?

1º Vig.: Para erigir Templos á virtude, e cavar masmorras ao vicio.

Vel.: Quanto tempo devemos trabalhar?

1º Vig.: Desde o meio dia athe a' meia noite.

Vel.: Quanto tempo he preciso p^a. fazer hum Apr M.:

1º Vig.: Trez annos.

Vel.: Que horas são?

1º Vig.: Quase meio dia.

Vel.: Que idade tendes vos?

1º Vig.: Trez annos.

Vel.: Em virtude pois da hora e da idade, convidai a todos os nossos Ilr tanto da Columna do Septentrião, como da do Meio Dia, em seus differentes gr.: e qualidades, para que nos ajudem a abrir no gr.: de Apr.: M.: os trabalhos da R.: L.: de S. João, com o Titulo Distinctivo = Commercio e Artes na Idade de Ouro, ao Or.: do Rio de Janeir^o. (_)

1º Vig.: Ir 2º Vig ! Ilr.: sobre a m^a. columna! Eu vos convido da parte do nosso Vel.: para que nos ajudeis a abrir no gr.: de Apr M.: os trabalhos da R.:L.:de S. João com o Titulo Distinctivo = Commercio e Artes na Idade de Ouro, ao Or.: do Rio de Janeiro.

2º Vig.: Ilr sobre a minha columna! eu vos convido da parte do nosso Vel.: para que nos ajudeis a abrir no gr.: de Apr M.: os trabalhos da R.:L.:de S. João, com o Titulo Distinctivo =

Commercio e Artes na Idade de Ouro, ao Or.: do Rio de Janeiro.

Vel.: Bate !!!

1º Vig.: Bate !!!

2º Vig.: Bate !!!

Vel.: Levantando-se, e toda a L.: diz = A mim meos Ilr = e dirige os applausos, e todos se assentao.

Vel.: Ir Exp participai ao Ir Cubridor, que a L.: esta aberta no gr.: de Apr M.:

ENCERRAMENTO DA L.:

Vel.: Athe que horas se trabalha em L.:?

1º Vig.: Athe a' meia noite.

Vel.: Que horas são?

1º Vig.: Meia noite.

Vel.: Que idade tendes vos?

1º Vig.: Trez annos.

Vel.: Em virtude pois da hora, e da idade; Ilr 1º e 2º Vig adverti a todos os nossos Ilr.: que se vão fechar os trabalhos de Apr.: da R.: L.: de S. João com o Titulo Distinctivo = Commercio e Artes na Idade de Ouro ao Or.: do Rio de Janeirº.

1º Vig.: Ir 2º Vig ! Ilr.: sobre a minha Columna; eu vos advirto da parte do nosso Vel.: que se vão fechar os trabalhos de Apr da R.: L.: de S. João com o Titulo Distinctivo = Commercio e Artes na Idade de Ouro ao Or.: do Rio de Janeiro.

2º Vig.: Ilr.: sobre a mª. columna! eu vos advirto da parte do nosso Vel.: que se vão fechar os trabalhos de Apr da R.: L.: de S. João, com o Titulo Distinctivo = Commercio e Artes na Idade de Ouro, ao Or.: do Rio de Janeiro.

Vel.: Bate !!!

1º Vig.: Bate !!!

2º Vig.: Bate !!!

Vel.: Levantando-se, e toda a L.: diz = A mim meos Ilr = dirige os applausos, e desce a fazer a Cadeia Electrica &”

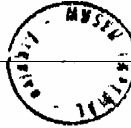
ANEXO

Fac-símiles das quatro páginas do documento original, devidamente autenticadas pelo Museu Imperial.

Abertura da L. de Apr.

Nel Leitão, bate - ! -

1.º Vig. Bate - ! -



2.º Vig. Bate - ! -

Nel Silencio meos Pr. em L.

1.º Vig. Silencio meos Pr. em L.

2.º Vig. Silencio meos Pr. em L.

Nel Pr. 1.º Vig. 1.º Sois em Macon?

1.º Vig. Todos os meos Pr. me reconhecem por tal.

Nel Qual he o primor. dever do Macon Vig. em L.?

1.º Vig. Ver se a L. está cuberta interior, e exteriormente.

Nel Certificavos p. Pr. Expirato.

2.º Vig. A L. está cuberta interior, e exteriormente.

1.º Vig. A L. está cuberta interior, e exteriormente.

do nome N.º 1.º para quem se
 Lida a abertura no gr. de c.º de
 M.º os trabalhos da P.º L.º
 de S. Paulo, com o Titulo Dis-
 tinctivo = Commercio e Artes
 na Cidade de Ouro ao Br.º de
 Rio de Janeiro.

- N.º 1.º Bate - ! ! ! ! -
- 10.º N.º Bate - ! ! ! ! -
- 20.º N.º Bate - ! ! ! ! -

N.º 1.º Levantando-se, e toda a L.º
 dir = e Amim meos S.º.º = e
 dirigidos applaudir, e todas se
 aberturas.

N.º 1.º Exp. Participai os S.º.º
 Cuidador, que a L.º esta abert.
 no no gr.º de Apr.º c.º M.º.



Encerramento da L.º
 N.º 1.º Atte que horas se trabalha
 em L.º ?

- 10.º N.º Atte a meia noite.
- N.º 1.º Duas horas ao P.
- 10.º N.º Meia noite.
- N.º 1.º Duas horas ao P.
- 10.º N.º Duas horas

N.º 1.º Com vinhos e Góis da hora, e
 da idade; ~~_____~~ e P.º 1.º 2.º N.º
 adverti a todos os membros S.º.º
 que se vão fechar os trabalhos
 nos de c.º de S.º L.º de
 S.º Paulo como Titulo Dis-
 tinctivo = Commercio e Artes
 na Cidade de Ouro ao Br.º de
 Rio de Janeiro.

10.º N.º S.º 2.º N.º 1.º sobre a

minha Columna; eu vos
 advirto da parte do novo
 V.º que se vão fechar os tra-
 balhos de Apr. da R. L. de
 S. Paulo com o Titulo Distin-
 ctivo = Commercio e Artes
 na Cidade de Ouro ao Or. do
Rio de Janeiro.

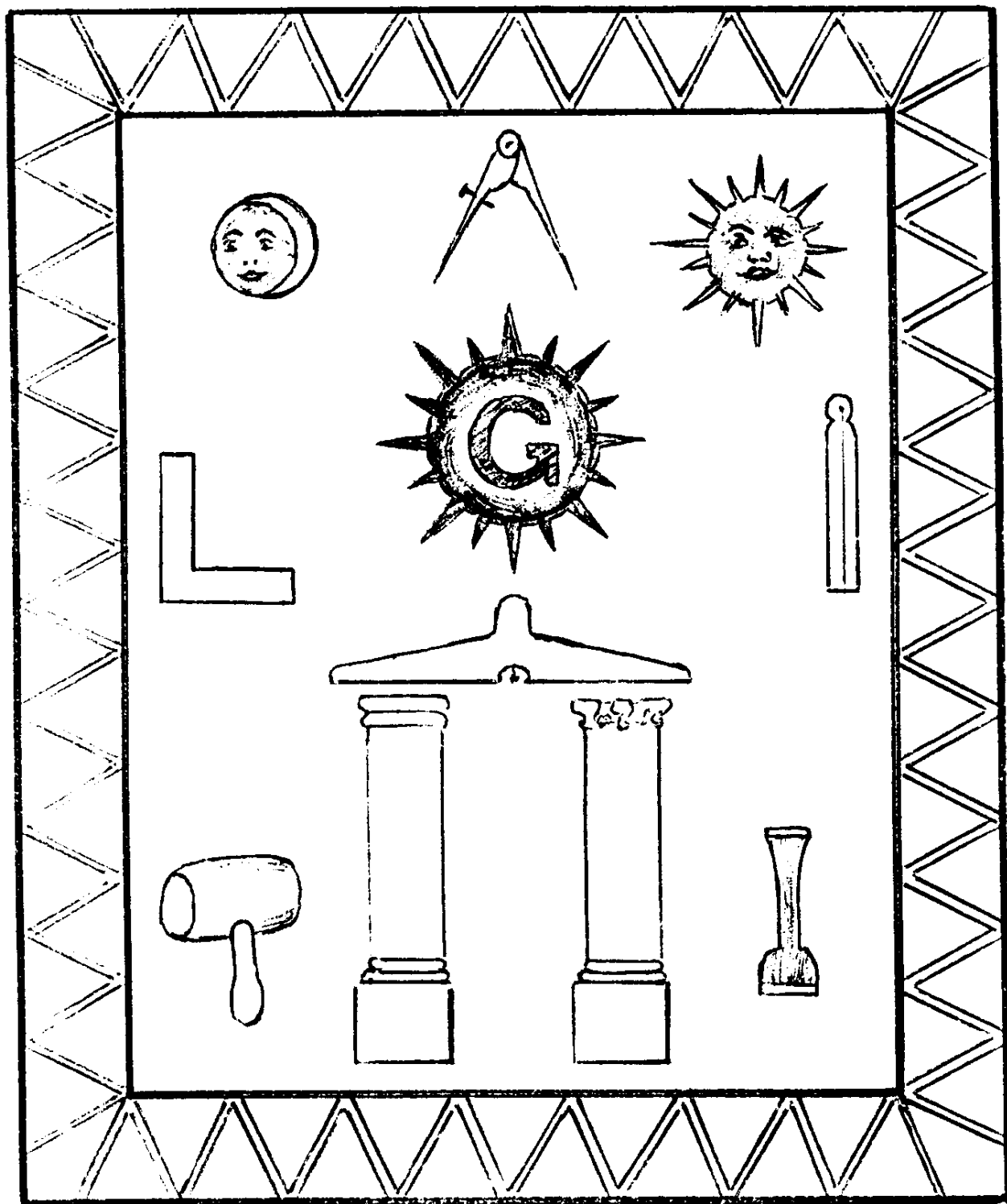
2.º Vig. (Pr. sobre a m. Columna)
 eu vos advirto da parte do
 novo V.º que se vão fechar
 os trabalhos de Apr. da R.
 L. de S. Paulo, com o Titulo
 Distinctivo = Commercio e
 Artes na Cidade de Ouro, ao
 Or. do Rio de Janeiro.

V.º Prate - ! ! ! -

1.º Vig. Prate - ! ! ! -

2.º Vig. Prate - ! ! ! -

V.º Levantando-se, e toda a L.
 diz = Amimmuus Pr. =
 dirige os applausos, e susce-
 a fazer a Caden Electrica &



Tracing Board, carried in a procession
Westminster Journal of 8 May 1742
AQC 1963, page 175