

STUDY OUTLINE No. 13

MANY pass through the ceremonies of the winding stairs with but little idea of the beauty of its symbolism. The five orders in architecture are almost entirely neglected so far as the average Brother is concerned. Yet if we are to use a system which teaches by architectural symbolism, it will help us to an elementary knowledge of the process by which mankind has developed this beautiful and beneficial art, so that we may use the symbolism more efficiently in building that moral structure which is of vastly greater importance to us. It seems eminently proper that the classic orders should be a subject for the Fellow Craft's study.

"Man has always been a builder, and nowhere has he shown himself more significantly than in the buildings he has erected. When we stand before them—whether it be a mud hut, the house of a cliff-dweller stuck like the nest of a swallow on the side of a canyon, a Pyramid, a Parthenon, or a Pantheon—we seem to read into his soul. * * * Man has ever been trying to build to heaven, embodying his prayer and his dream in brick and stone."—("The Builders", Newton.)

Ruskin has expounded in the most eloquent and convincing manner the manner in which the laws of architecture harmonize with the moral laws, and in his "Seven Lamps of Architecture" enumerates the Lamps of Truth, Power, Life, Beauty, Obedience, Sacrifice and Memory.

"All buildings, therefore, show man either as gathering or governing; and the secrets of his success are his knowing what to gather, and how to rule. These are the two great intellectual Lamps of Architecture; the one consisting in a just and humble veneration of the works of God upon earth, and the other in an understanding of the dominion over those works which has been vested in man."—("Lamps of Architecture", Ruskin.)

"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."

From a builder of a rude hut for physical necessity man

gradually developed into a builder for worship; and with the tools he used, and in the Temple he built he associated moral and spiritual truths. Cathedral building reached its zenith in the Middle Ages and through the invention of printing, the the Bible in paper gradually superseded the Bible in stone. The transition from operative to speculative Freemasonry reverses the process of expressing spiritual ideals in architecture, and uses architecture to inculcate higher spiritual truths.

The massive and well proportioned Parthenon reflecting the best Doric; the graceful and delicately outlined temple of Diana reflecting the most ingenious of the Ionic; and the more elaborately decorated, although not so gracefully proportioned Monument of Lysikrates, reflecting the Corinthian, are worthy of the attention of those who desire to see the influence which Greek philosophy wielded in architecture. Roman, Byzantine and Gothic have wielded their influence in architecture, but we shall always go back to the classic Greek for the fundamental artistic principles.

The hints given in the symbolism of the five orders in architecture are sufficient if followed to their logical conclusion to lead us through the varied vicissitudes of the Roman Collegia, the Comacine Master, the Traveling Masons of the Middle Ages till we reach the connecting place where the craft became dormant for want of building in stone and eventually became very active in building that more important Temple, "not made with hands".

Of the five human senses, Hearing, Seeing and Feeling are deemed peculiarly essential among Masons. Do we fully realize what our senses really do for us? Do we keep the administrative organ, the Mind, so filled with thoughts of its responsibility, its duty, its privilege, and its tremendous power, either for good or evil, that it will direct the inclination of our senses in the most beneficial and useful manner? How can we direct what we are to hear, see or feel? Albert Pike has told us that he conceives of Freemasonry as the subjugation of human that is in man by the Divine. If we so regulate our thoughts toward the noble, the pure and the beautiful, our senses will soon learn to act in harmony and it will become easier for us to hear the voice of Duty, see the truth of Divine Love and thus extend our human love for all God's creatures, and feel brotherly love and affection towards all mankind.

"Of these senses, the three most revered by Masons are hearing, seeing and feeling. * * * These three are also closely allied to spiritual truths, for by hearing we hear the voices of duty; by seeing we see the

truth, and by feeling we recognize the grip of brotherly affection whereby one Mason may know another in the darkness of adversity as well as in the light of prosperity."—"The Middle Chamber", C. C. Hunt.)

We, as living souls, came into this world clothed in a physical body, and this body required these five human senses to properly function. We have many desires and wants that are not needs. In fact, many of its desires are harmful and perverted. There is hardly any limitation to what our mind may be trained to do to control the senses.

"A Mason is to make his five senses into five points of contact with his fellows by seeing to it that only good-will, kindness, and all the fine things of Brotherhood are permitted to travel back and forth between him and them. This implies the further point that the senses, like every other faculty of a man, may be trained and improved, so that the man who has been making a bad use of them can learn to make a good use. If this seems far-fetched or even impossible to us we need only direct our attention to each sense in turn to be convinced that it is always being done."—"Symbolical Masonry", Haywood.)

References:

- Symbolism of Freemasonry (Mackey), The Symbolism of Labor.
- The Lodge and the Craft (Blackmer), pages 119-141.
- Symbolical Masonry (Haywood), chapter 37, The Builders; chapter 38, The Five Senses.
- Symbolism of the Three Degrees (Street), pages 119-123.
- The Orders—Text Book of Inter. Cor. School.
- Elementary History of Art (N. D'Anvers).
- The Cathedral Builders (Leader Scott).
- Encyclopedia of Freemasonry (Mackey), articles:
 - Architecture
 - Orders of Architecture
 - Ionic Order
 - Corinthian Order
 - Composite
 - Tuscan Order
 - Gothic Architecture
 - Vesica Pisces
 - Fish
 - Bridge Builders of the Middle Ages
 - Traveling Masons
 - Comacine Masters
 - Roman Colleges of Architects
 - Dionysian Architects
 - Stone Masons of the Middle Ages
 - Compagnonage
 - Five
 - Five Senses
 - Seeing
 - Hearing
 - Feeling