



# Work & Lectures

## A Metropolitan Atlanta Masonic Newsletter



david @ morelight . org

December, 2008  
*Sacred Geometry*

http://news.morelight.org

DeKalb County Masonic Association Report

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### DCMA This Month

December is such a busy month for Masons - Annual Elections and Installations, new officers and programs, and many lodges which meet twice a month meet only once in December, to avoid conflicts with holiday plans.

Accordingly, neither the DCMA nor the GCMA will be meeting in December this year, but we encourage you to spend that extra night with your family during this holiday season.

Please accept our sincere wishes for a happy holiday and a peaceful, prosperous 2009 for you and yours.



### Masonry in Public

#### Honoring Georgia's Fallen Heroes and Veterans

On Saturday, 8 November, Alpharetta American Legion Post 201 dedicated its Veterans Memorial Park, with 12 benches donated by (or for) Georgia Freemasons.

Largely coordinated by Bro. Dallas Johnson (235, 492) with assistance from WBros. Robert Young, DDGM (235, 604), Beaux Pettys (2, 41), and John Holt, DDGM (486), the benches are inscribed with the donating organization's name and symbol.



A large crowd was in attendance for the dedication, including veterans who defended our freedoms in conflicts from WWII up through some currently serving.



The following brethren are pictured above: Bro. Paul Bessiere, PGM Joe Suttles, DDGM Young, SW (of 492) LTC Knowlton, and DGM/SGIG Leonard Buffington.

Individual lodges which donated benches are: Gate City 2, Roswell 165, Alpharetta 235, Leroy Duncan 262, Ducktown 372, Palestine 486 and Clarkston 492.

### DCMA Next Month

January will find the DCMA meeting once again at Glenwood Hills 703, meal at 6:30 and meeting at 7:30

### Memorial Club Update

Brethren, the DeKalb Masonic Memorial Club is asking for donations towards acquiring a new(er) van for transport to and from services. We thank the Masonic lodge, Eastern Star chapters and individuals who have donated, and we ask for whatever donations can be managed. Please help us to perform that last, sad tribute of respect to our departed brethren.

### DCMA This Year

- Pres: David Herman, Chamblee-Sardis 444 & Internet 9659, EC  
david @ morelight . org, 404 421 5279
- 1st VP: James Tyroff, Philologia 178 & Metro Daylight 743  
*(will collect contact info this month!)*
- 2nd VP: Jim Cline, Clarkston 492  
jclinejdcpa @ mindspring . com
- Sec/Treas: Bill Eleazer, Glenwood Hills 703  
billjoane256 @ aol . com or 770 922 5412

*The DCMA... Determined to Cover Masonry in Atlanta!  
We'd like for your lodge to join us - ask one of us how.*

### Standard Disclaimer

This publication is created to inform the brethren. Any views or opinions that manage to sneak in are solely those of the editor, who does **NOT** speak for any organization whatsoever. Really.

### Where's YOUR News?

We'd be honored to support the community by publishing *your* news and events - all you have to do is let us know by emailing news @ morelight . org with all the information you'd like listed.

## Old Tiler Talks

by Carl H. Claudy  
PGM, District of Columbia  
*Mostly written in the 1920s*

### Geometric Bull

"There are a lot of things in Masonry," began the New Brother to the Old Tiler.

"Bravo!" cried the Old Tiler, sarcastically. "Who told you all that?"

"And some of them," continued the New Brother, "are more or less bull. I yield to no one in my love for the order, but I see its faults. And when I am expected to learn the science of geometry as a part of Masonry I know I am being bulled. There is no more sense to including geometry in the second degree than there would be including paleontology or..."

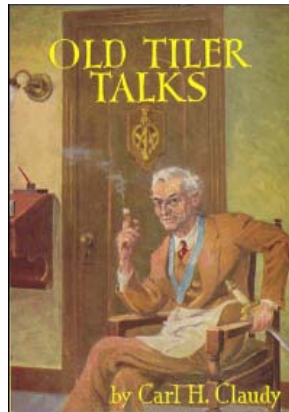
"I love to hear a man say he can see the faults of Masonry," interrupted the Old Tiler, "because then I am in the presence of a master mind. Generations of philosophers have made Masonry what it is. When a new brother can plainly see its faults he is greater than all of these."

"Of course I did not mean it that way. I just meant that I, er, you know..."

"Do I? Well, then I suppose I'd better not mince words about it. To say there is no sense to geometry in the second degree is to advertise the fact that you know nothing and care less for the symbolism of the order. Take from Masonry its symbolism and all you have left is a central thought with no means of expression. Imagine a great musician, deaf, blind, and paralyzed, his heart ringing with wonderful melodies and harmonies, yet unable to give them expression, and you have a mental picture of Masonry without symbolism. Symbolism is Masonry's means of expressing thought, and geometry, in the second degree, is not an arithmetical study, but a symbol.

"Geometry was an outgrowth of the first science. The first glimpse brute man had there was aught in nature but haphazard chance or the capricious doing of a superior overlord was when he learned the stupendous fact that two and two always make four.

"From that humble beginning and recognition of the master law of the universe-which is, that law is universal, unchanging, and invariable-grew the study of things; their surfaces, their areas, their angles, their motions, their positions. Modern methods have gone farther than Euclid, but his work was



perfectly done and Euclid's geometry stands today as a perfect thing, as far as he took it.

"Geometry is the science of order. Reaching back to the first recognition that there was order in the world, it may stand for anyone who has eyes to see, as it does stand in Masonry, for man's recognition of God in the universe. It is a symbol of universality. By geometry we know that natural law on earth is nature's law for the stars. There have been few atheists in the world, but I venture to say that none of them have been geometricians or astronomers. They know too much to deny the existence of the Great Geometer when seeing His work.

"Geometry is everywhere. It is in the snowflake's measured lines of crystallization. There is geometry of the honeycomb and a geometry of the cone of a fir tree. Mountains stand or fall as they obey or disobey the laws of geometry and the spider in her web and the planets in their orbits alike work according to the universal laws of geometry.

"'I think God's thoughts after Him,' said the great astronomer Kepler, looking through his telescope and thinking of the geometry of the skies.

"If we know two angles and one dimension, we can find the other dimension. Man has angles and dimensions; and if we know enough of them we can find the rest. One of a man's angles is his love of Masonry. Given a real love of Masonry as one angle, a willingness to live her precepts as the other and we can tell what sort of a man he is now, used to be, and will be in the future.

"It is a real geometry the second degree commends to you, my brother, because it is a symbol of law and order, of Deity, of universality. But it is spiritual geometry which you should study rather than the propositions of Euclid, bearing in mind that they are symbols of that which Masonry most venerates, most wisely teaches, and most greatly loves.

"Our ancient brother Pythagoras discovered the wonderful demonstration of the Great Architect which is the forty-seventh problem of Euclid. And so when I hear a young squirt of a Mason, with his eyes barely opened to the long path which is Masonry winding through the stars to God, say that the geometry in the second degree is bull, I wish I were young enough to take him out in the back lot and treat him as I would a small boy who found humor in church and fun in sacred things, and..."

"Oh, stop!" cried the New Brother. "I was wrong. I didn't understand. Say, where can I get a geometry book? I want to know more about that forty-seventh problem."

"In the reading room," growled the Old tiler. "And, say, son, when you get it in your head, come back here and explain it all over again to me, will you?"





# List of Special Events - December, 2008 - January 2009

## The Grand Master's Calendar

07 Dec, Sun - Installation of Officers  
at Lawrenceville 131, Lawrenceville. 3:00 start.

17 Jan, Sat - GM's Forum for Districts 4, 5, 7  
at the Atlanta Masonic Center, Atlanta. 8:00 registration.  
(also the 5<sup>th</sup> District Masters and Wardens Workshop)

24 Jan, Sat - GM's Forum for Districts 6,12  
at the Macon Scottish Rite Center, Macon. 8:00 registration.

7 Feb, Sat - GM's Forum for Districts 8, 9  
at Gainesville 219, Gainesville. 8:00 registration.

## Special Programs

7 Dec, Sun - Public Installation  
at Panthersville 543, Stockbridge. 2:00 start.

14 Dec, Sun - Public Installation  
at Masters 295, Decatur. 3:00 start.

16 Dec, Tue - Public Installation  
at Clarkston 492, Clarkston. 6:30 start.

20 Dec, Sat - Joint Public Installation  
for Albany 24, Dougherty 591 and Monument 741  
at Albany Masonic Temple, Albany. Noon start, meal follows.

27 Jan, Tue - Gate City Religion & Culture Series  
Topic: *Saivite Hinduism and the Kashi Atlanta Ashram*  
at the Atlanta Masonic Temple, 6:30 meal. RSVP info will  
appear at <http://gatecity2.org/> to ensure ample food.

## 25/50 Year Awards, PM Night

15 Dec, Mon - 25/50 Year Award Presentations  
at Stone Mountain 449, Stone Mountain. 6:30 meal, 7:30 start.

## Degree Conferrals

*Conferral schedules are TENTATIVE; confirm with host lodge.*

*None announced for the metro area for December or January  
as of 30 Nov.*

## Fundraisers

*None announced for the metro area for December or January  
as of 30 Nov..*

## GACHIP Programs

*None announced for the metro area for December or January  
as of 30 Nov.*

## Associations, Clubs, Instruction

03 Dec, Wed - DeKalb Masonic Memorial Club (open)  
at Clarkston 492, Clarkston. 2:00 start.

*Note: The DeKalb and Gwinnett Co. Masonic Assns. do not  
meet in December.*

07 Jan, Wed - DeKalb Masonic Memorial Club (open)  
at Clarkston 492, Clarkston. 2:00 start.

14 Jan, Wed - 5<sup>th</sup> District School of Instruction (tyled)  
at the Atlanta Masonic Center, Atlanta. 7:00 start (1 of 4).

16 Jan, Fri - DeKalb Co. Masonic Assn. (open)  
at Glenwood Hills 703, Lithonia. 6:30 meal, 7:30 start.

17 Jan, Sat - GM's Forum, M&W Workshop  
at the Atlanta Masonic Center, Atlanta. 8:00 registration.

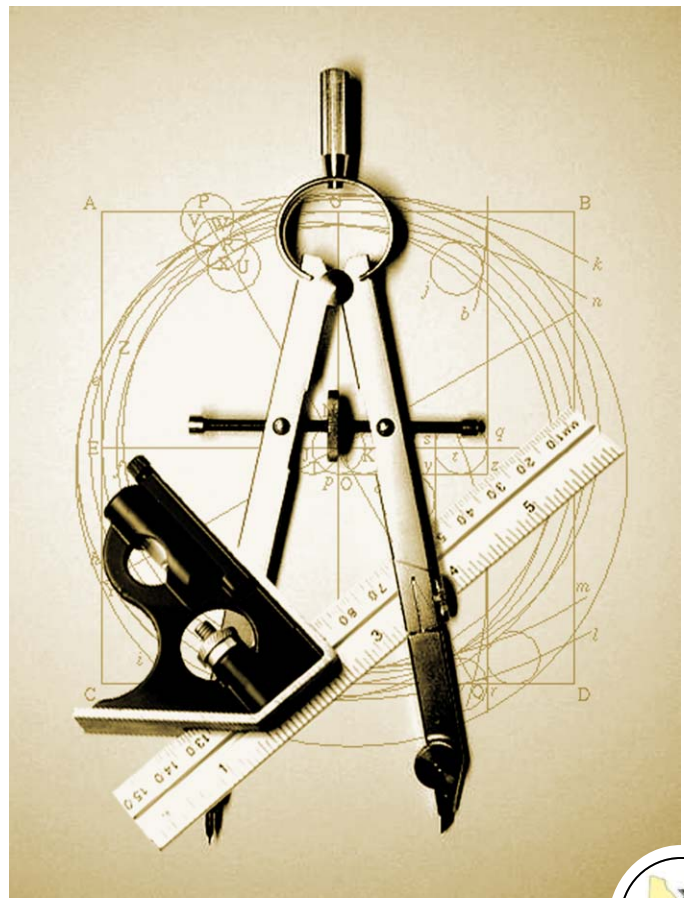
21 Jan, Wed - 5<sup>th</sup> District School of Instruction (tyled)  
at the Atlanta Masonic Center, Atlanta. 7:00 start (2 of 4).

22 Jan, Thu - Gwinnett Co. Masonic Assn. (open)  
at Buford 292, Buford. 6:30 meal, 7:30 start.

28 Jan, Wed - 5<sup>th</sup> District School of Instruction (tyled)  
at the Atlanta Masonic Center, Atlanta. 7:00 start (3 of 4).

04 Feb, Wed - DeKalb Masonic Memorial Club (open)  
at Clarkston 492, Clarkston. 2:00 start.

04 Feb, Wed - 5<sup>th</sup> District School of Instruction (tyled)  
at the Atlanta Masonic Center, Atlanta. 7:00 start (4 of 4).



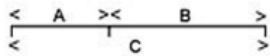
# Sacred Geometry

by WBro. Harvey Lovewell, Lodge Milaa Milaa NO. 351, UGL of Quenland, AU

Excerpted from "Geometry and Masonry", [http://www.freemasons-freemasonry.com/geometry\\_masonry.html](http://www.freemasons-freemasonry.com/geometry_masonry.html); some illustrations added

Pythagoras is credited with the discovery of the Golden Rectangle. The Golden Rectangle is built on the "golden ratio" or "golden proportion," which is determined by the irrational number known as Phi.

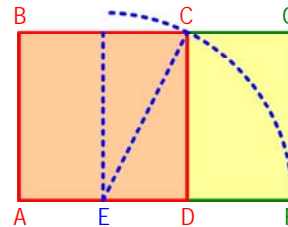
To put it simply, a golden rectangle is a rectangle divided in such a way as to create a square and a smaller rectangle that retains the same proportions as the original rectangle. To do this, one must create a rectangle based on this ratio.



To find the Golden Ratio, one must divide a line so that the ratio of the line to the larger segment is equal to the ratio of the larger segment to the smaller.

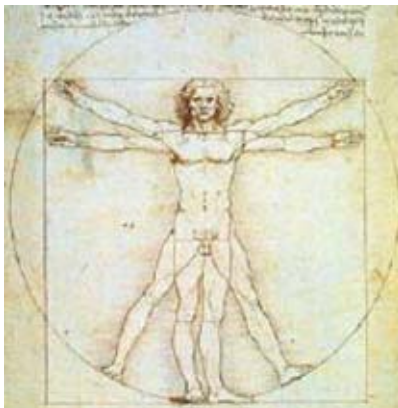
To get a golden rectangle, you simply turn the larger segment of the line into a square.

If you add a square to the long side of the "golden rectangle," you'll get a larger golden rectangle. If you continue to add squares in this way, you'll see the basis for nature's logarithmic spiral patterns.



1. Create square ABCD
2. Find E, center of line AD
3. Draw arc centered on E, with a radius of EC
4. Extend AD to meet arc at F
5. Form Golden Rectangle FABG

The golden proportion appears in numerous places in nature and in art and architecture. It forms the basis for Leonardo Da Vinci's "Divine Proportion," the ideal illustrated in his drawing Vitruvian Man. The face of the Parthenon in Athens is a perfect golden rectangle. The shell of the nautilus is a famous example of a spiral based on the golden mean, as is the spiral of the human DNA molecule.



Although made famous by Renaissance artist Leonardo Da Vinci, the figure known as the Vitruvian Man is actually named for the man who created him, the Roman architect Vitruvius. Vitruvius, a proponent of the Sacred Geometry of Pythagoras, designed temples based on the proportions of the human body, believing them to be perfect. This perfection, wrote Vitruvius, was due to the fact that the extended limbs of a perfectly proportioned human fit into both the circle and the square.

According to Pythagorean tradition, the circle represents the spiritual realm; the square, material existence, so the human body represented the perfect marriage of matter and spirit, which was reflected in its proportions. Leonardo was one of many artists who attempted to depict Vitruvius' perfect man, and the only one who succeeded; his version is considered the most accurate depictions of the human body.

From this one can see that man for many centuries has had some kind of relationship with geometry especially the ratio Phi which equals 1.618 most antient buildings have been constructed using this ratio being that which appears most harmonious.

Euclid (about 300BC) in his "Elements" calls dividing a line at the 0.6180399 point dividing a line in the extreme and mean ratio. This later gave rise to the name golden mean.

There are no extant records of the Greek architects' plans for their most famous temples and buildings (such as the Parthenon). So we do not know if they deliberately used the golden section in their architectural plans. The American mathematician Mark Barr used the Greek letter phi ( $\phi$ ) to represent the golden ratio, using the initial letter of the Greek Phidias who used the golden ratio in his sculptures.

Luca Pacioli (also written as Paccioli) wrote a book called De Divina Proportione (The Divine Proportion) in 1509. It contains drawings made by Leonardo da Vinci of the 5 Platonic solids. It was probably Leonardo (da Vinci) who first called it the sectio aurea (Latin for the golden section).

So, in Plato's Timaios, the elements became a shape in the form of the five bodies, also called Platonic bodies.



## Sacred Geometry *continued from page 4*

So, in Plato's Timaios, the elements became a shape in the form of the five bodies, also called Platonic bodies.



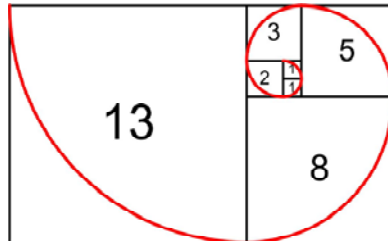
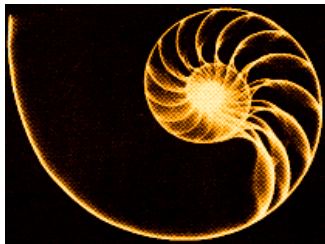
You first see fire which forms the primary antithesis with earth. Then we see air, without which fire can not exist, and water which forms the liquid part of earth, and without which no life could be possible on earth. Then we see the fifth element, which should according to Plato be in the centre of the elements, and which is called the Quintessens, or to put it more mathematical: the dodecahedron. The solution is that the dodecahedron was not made public. Also in the middle Ages and Renaissance the knowledge of the dodecahedron, and with it the connection of the pentagram was passed on only to the most prominent architect and his closest colleagues. Furthermore they had discovered that the dodecahedron, through connecting certain edges etc. held in itself all other bodies.

The dodecahedron became thus the basis for obtaining all other bodies and was not without reason for Plato the symbol of the all all-embracing Universe.

How then does this golden ratio apply to geometry and how is it formulated?

The Fibonacci series is formed by adding the latest two numbers to get the next one, starting from 0 and 1

$0+1=1$  so the series is now 0 1 1 ;  $1+1=2$  so the series continues... 0 1 1 2 ;  $1+2=3$  so we now have 0 1 1 2 3 and it continues as follows: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 98, 144, 233, 377, 610, 987,...

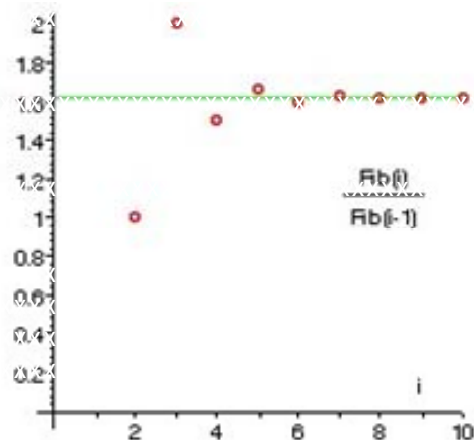


If we take the ratio of two successive numbers in Fibonacci's series, (1, 1, 2, 3, 5, 8, 13, ...) and we divide each by the number before it, we will find the following series of numbers:

$1/1 = 1$ ,  $2/1 = 2$ ,  $3/2 = 1.5$ ,  $5/3 = 1.666\dots$ ,  $8/5 = 1.6$ ,  $13/8 = 1.625$ ,  $21/13 = 1.61538\dots$

It is easier to see what is happening if we plot the ratios on a graph:

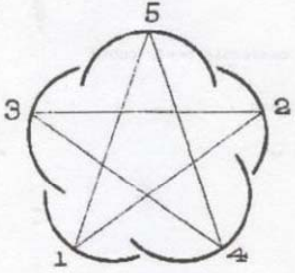
The ratio seems to be settling down to a particular value, which we call the golden ratio or the golden number. It has a value of approximately 1.618034. The geometric proportions of the pentagram are those of the golden section, aurio sectio: golden mean.





## Sacred Geometry

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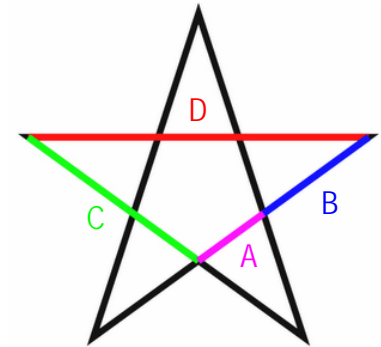


The pentagram was frequently found on potsherds and tablets (which have been dated to as early as 3500 BCE) in the location of the Kingdom of Uruk (at the mouth of the Tigris-Euphrates valley). The symbol was found accompanying signs relating to the foundation of written language. There is also evidence that the pentagram was used in ancient Mesopotamia to indicate the seal of royalty, and power which extends to the four corners of the earth.

The ancients regarded the rose as the symbol of secrecy and silence. The confessionals in old churches have the symbolic rose carved upon them; the vaulted ceiling of the council chamber bears it, and the lodge room of medieval masonry is decorated with it. What occurred there was sub rosa, not to be divulged.

The pentagram, so easily seen in the rose, was the secret shibboleth of the Pythagoreans; and the Celtic Druids adorned their priestly robes with it. The Christians considered it even a more powerful sign than the cross for banning the evil one; it is found in many windows of the fine old Munsters and cathedrals. Could the five pointed star also represents the five points of fellowship?

Pentagram: from the Greek, "pente", meaning five and "gramma", a letter; the pentagram is a five pointed figure formed by producing the sides of a pentagon both ways to their point of intersection, so as to form a five pointed star. Pentalpha: The triple triangle, from the Greek words meaning five and, alpha, the letter A.



The Golden Mean:

$$A/B=B/C=C/D, A+B=C, B=C=D$$



One of the arguments used by anti-masons to support their claim that Freemasonry is satanic is to refer to the Masonic use of the pentagram. The short answer to this accusation is that the pentagram is not mentioned in any Masonic ritual or lecture and is not contained within the lessons or teachings of Freemasonry.

True in essence, this response will not satisfy anti-masons who can point to the many books about Freemasonry that include the pentagram, or at least the five-pointed star, in their iconography, and the writings of such spurious, irregular or pseudomasonic authors as Count Cagliostro, Éliphas Lévi and Aleister Crowley. Although the pentagram, as a geometric figure, is of interest to freemasons since it is also a

representation of the Golden Ratio its esoteric significance is only of historical interest.

It also isn't satanic. The claims of Lévi and Crowley that there is any esoteric significance to the relative position of the star points is demonstrably not based on any observable astronomical event or on any published precedent.

Symbols mean what the users want them to mean—and meanings change. Although Venus is termed the bright morning star or Lucifer; and the pentagram is claimed by Lévi to represent the Baphomet; and the celestial motions of Venus sketch a pentagram in the sky; it does not follow that the pentagram represents Lucifer or that Lucifer equates with the Baphomet. Or that any of this has anything to do with Freemasonry.

In this short talk I have tried to show the interrelationship that exists between freemasonry and geometry, the relationship of the Golden section, Golden mean, or Golden proportion to geometry and masonry. This is of course by necessity. Due to the complexity of the subject to cover fully would take many hours of discussion. I do hope however that the subject of this talk stimulates the listener to research the subject themselves.

*Note: this was excerpted from the author's work, and some illustrations were added or replaced.*

