

THE NORTHERN LIGHT

Vol. 10 No. 1 JANUARY 1979

A WINDOW FOR FREEMASONRY



Is It Time to Rest?



STANLEY F. MAXWELL, 33

Not long ago, I was talking with several members in one of our Valleys. They were recounting their years of service to our fraternity. I know how hard these men have worked. They have done a fine job. Finally, one of them said, "I think it is time to let someone else take over. I'd like to have a little rest."

We all understand the feelings of our brother. After putting in time and effort over the years, it seems only right to take it easy for awhile.

Unfortunately, that is one of the problems with the world today. Too many of us have come to the conclusion that other people should do what needs to be done.

As human beings, we are built in such a way that there is no stopping-point for any of us. We fulfill our destiny by always pressing forward. When we reach the top of one mountain, we discover there are higher peaks to climb.

"Sad is the day for any man when he becomes absolutely satisfied with the life he is living, the thoughts he is thinking and the deeds he is doing. When there ceases to be forever beating at the door of his soul a desire to do something larger, which he feels and knows he was meant and intended to do."

These penetrating words by the Reverend Dr. Phillips Brooks express the meaning and message of Freemasonry. The desire to improve oneself and to make our communities better places to live comes from our great Masonic heritage.

Carrying a Masonic membership card is not enough. The future of the world depends upon our taking seriously the teachings of the craft.

Being a Mason means we can never be satisfied with where we are at the present moment. You and I, as Masons, have made a lifelong commitment to the improvement of ourselves and the world.

What better time to reconsider our situation than with the start of a new year. May this New Year bring to each one of you, and those dear to you, happiness and much satisfaction in following the Light.

A handwritten signature in cursive script that reads "Stanley F. Maxwell".

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About the Front Cover

Artist Don Clineff has captured the feelings of expectation and frustration of many a Presiding Master who assumes the chair in the East. For more on the hopes and aspirations for the new year, see Footnotes on page 19.

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Peter Maag

SWITZERLAND'S MUSICAL AMBASSADOR

By DENNIS K. McINTIRE, 32°

For two decades the name of Peter Maag has been a familiar one to concertgoers and record collectors throughout the world. Today, Brother Maag is recognized as Switzerland's foremost living conductor.

During the current season Peter Maag will tour the United States, marking the 20th anniversary of his American debut. He will appear at New York's Metropolitan Opera this spring conducting Bellini's *Norma*.

In early January he was a guest conductor of the Seattle Symphony Orchestra. His February schedule includes a visit to the Juilliard School of Music, where he will hold master classes on conducting and will guest conduct the Juilliard Orchestra.

Conducting from memory and with a baton, Brother Maag cuts an aristocratic and imperious figure on the podium. Off the podium, however, he readily dons a natural smile and conquers all who come into his presence with a warmth and charm that are indicative of

his native Switzerland. A man of deep sincerity and humility, it is little wonder that he is so beloved and admired by colleagues, friends, and students.

"Music," as Freemasons well know, "teaches the art of forming concords, so as to compose delightful harmony." Few are gifted with that rare genius whereby they can take those hieroglyphics called notes and make this simple definition a living experience by ravishing our ears, challenging our minds, and uplifting our souls with the beauty of a great musical masterwork.

Born at St. Gallen, Switzerland, on May 10, 1919, Peter Maag comes from a distinguished family. His father, Professor Otto Maag, was a noted Lutheran minister, theologian, philosopher, musicologist, and critic. His mother was a fine violinist and a member of the famed Capet Quartet.

In his formative years, the Maag home was a gathering place for some of the most eminent musicians of the day. Also, many other distinguished persons visited the home, including the great Albert Einstein.

After graduation from high school in Zurich, he attended the Universities of Zurich, Basel, and Geneva where he studied theology with Karl Barth and

Emil Brunner and philosophy with Karl Jaspers. His studies in Zurich also included piano and music theory with Czeslaw Marek. Further study as a pianist came when he went to Paris to work with the great virtuoso Alfred Cortot. Conducting studies commenced in Geneva with Franz von Hoesslin and Ernest Ansermet, both highly respected conductors.

During World War II, he saw service in the Swiss Army ski patrol. Following the War, the young and aspiring musician had the opportunity of a lifetime when he was chosen to serve as an assistant to the legendary German conductor Wilhelm Furtwangler, music director of the renowned Berlin Philharmonic Orchestra.

Following this period of intense apprenticeship, he was invited by Maestro Ansermet to be a guest conductor for a series of Mozart concerts with the Orchestre de la Suisse Romande of Geneva. His success at home ultimately led, in 1952, to his being named to the post of first conductor of the Dusseldorf Opera in West Germany.

Appreciated both in his native country and in West Germany as a conductor of much promise, appointment as general music director of the State Theater at Bonn (the city of Beethoven's birth) came in 1955.

He left Bonn in 1959, and four years later was named chief conductor of the Vienna Volksoper, a post he held until 1967. More recently, Maestro Maag has assumed the artistic directorship of



DENNIS K. McINTIRE, 32°, lectures at Indiana University in English and Continental Literature. He is a member of Brookside Lodge No. 720, Indianapolis, and joined the Scottish Rite Valley of Indianapolis in 1976.



both the opera houses of Parma and Turin, Italy.

In the late 1950's, Bro. Maag was asked by Decca-London Records of England to make a number of discs with the London Symphony Orchestra. This series received wide critical acclaim on both sides of the Atlantic and brought him international recognition. Particularly outstanding and fondly remembered from this series are his recordings of works by Mozart which established Brother Maag's reputation as one of the finest interpreters of that immortal composer.

Brother Maag was made a Master Mason in 1952 in Stern am Jura Lodge No. 9, Biel, Switzerland. He is now a member of the noted Mozart Lodge of Vienna, Austria. A member of the Scottish Rite, he received the 33° in 1969.

Not surprisingly, one of the maestro's favorite recordings is of his performance of Mozart's complete *Masonic Music*. This disc, taped during an historic performance commemorating the founding of Vienna's Mozart Lodge, is available to record collectors in the United States on the Turnabout label.

Maestro Maag made his American debut as a guest conductor of the Cincinnati Symphony Orchestra in 1959. In 1968 he made his New York bow in Lincoln Center's Philharmonic Hall. In 1972 he appeared at the Metropolitan Opera conducting Mozart's *Don Gio-*

anni. In December 1972, he returned to the Met to conduct a live radio broadcast of Mozart's *The Magic Flute*, a work of symbolic meaning to Freemasons the world over.

In the last few years, the maestro has fulfilled guest conducting engagements with a number of American orchestras. Early in 1975 he made his debut with the famed Boston Symphony Orchestra. These concerts, broadcast throughout the nation, brought the maestro warm praise from both audiences and critics.

Radio listeners will remember his sublime reading of J.S. Bach's *Magnificat* and a deeply moving performance of Mozart's *Masonic Funeral Music*.

In Europe, Maag's schedule has been a very extensive one. He has become one of the most popular foreign conductors to appear in Italy in many years. He now spends a large part of his time conducting at the leading opera houses of the country, including the famed La Scala of Milan, and also with the RAI (Radiotelevisione Italiana) orchestras of the principal cities. As time permits, he also teaches conducting classes at the Accademia Chigiana in Siena.

In a career spanning more than a quarter of a century, Maag has been invited to conduct almost every major orchestra and opera house in the world. The Berlin Philharmonic, Vienna Philharmonic, Concertgebouw Orchestra (Amsterdam), Vienna State Opera,

Royal Opera House, Covent Garden (London), and Salzburg Festival are only a handful of the world's most prestigious musical organizations that have given notable performances under his direction.

The maestro has received numerous professional awards during his distinguished conducting career. Of these, the Toscanini Medal (1971) is among his most cherished honors.

Brother Maag is quite a scholar and is known for his efforts to bring forgotten music before the public. Recently he discovered the score to Ferdinando Paer's opera *Leonora*. This work had been performed for the first time on October 3, 1804, in Dresden, Germany. It was, however, quickly pushed aside when Beethoven wrote his opera of the same subject matter and under the same title!

Maag was curious about performing the score, especially since it apparently had not been performed in this century. As a result, he did discover a rare copy of the score and was invited by the Southwest German Radio of Stuttgart to perform it with the Symphony Orchestra of the Southwest German Radio. This live performance was also taped and later broadcast in the United States over National Public Radio.

Switzerland's musical ambassador has been looking forward to his return to the United States this year.

NEW BRITISH EXHIBIT OPENS JAN. 28



Famous Voyage of Sir Francis Drake

By CLEMENT M. SILVESTRO, 32°

It was 400 years ago when Sir Francis Drake, England's swashbuckling explorer, consummate navigator, and formidable buccaneer, landed on the California coast, named the territory Nova Albion, and claimed both land and people for his Queen.

In 1577, he had left England with secret authority to harass Spanish settlements and trade ships, and with high expectations of acquiring New World treasures and territories. When the arduous three-year voyage ended, Drake had circumnavigated the globe (second after Magellan, 1521), and had accomplished many of his objectives.

To commemorate Drake's famous voyage three departments of the British Library joined forces to assemble from their rich collections a comprehensive exhibit on Sir Francis Drake. The exhibit was on view in the King George IV Gallery of the British Library throughout 1977.

News of this exhibition reached us through map librarian Dr. Helen Wallis, who had been instrumental in expediting a few years ago our first British Library loan exhibit, "The American War of Independence, 1775-1776."

Anxious to have this new exhibit at the Museum of Our National Heritage,



I went to London last year to confer with members of the British Library staff about the possibility of bringing the Drake exhibit to the United States. Upon arriving there I learned that other U.S. museums had also requested the exhibit. Fortunately, we had one major advantage over the others. We had worked with the British Library on the first complete exhibition they had ever sent outside their country.

Shortly, the British Library Board did agree to have the Drake exhibit tour the United States in 1979 to commemorate the 400th anniversary of Drake's landing on the California coast. It was

agreed that the exhibit would open at the Museum of Our National Heritage on January 28 and continue through May 17. It would then be sent to the Oakland Museum, Oakland, Calif., to be on view June 15-Sept. 30.

The Museum of Our National Heritage has been awarded a grant from the National Endowment for the Humanities in the amount of \$73,206 to help defray the expenses for bringing this exhibit to these shores.

Rare documents. The Drake exhibit offers the public an opportunity to see original Drake documents and memorabilia never before seen in this country. These rare materials tell the exciting story about one of the flamboyant privateers in the history of exploration during the 16th century.

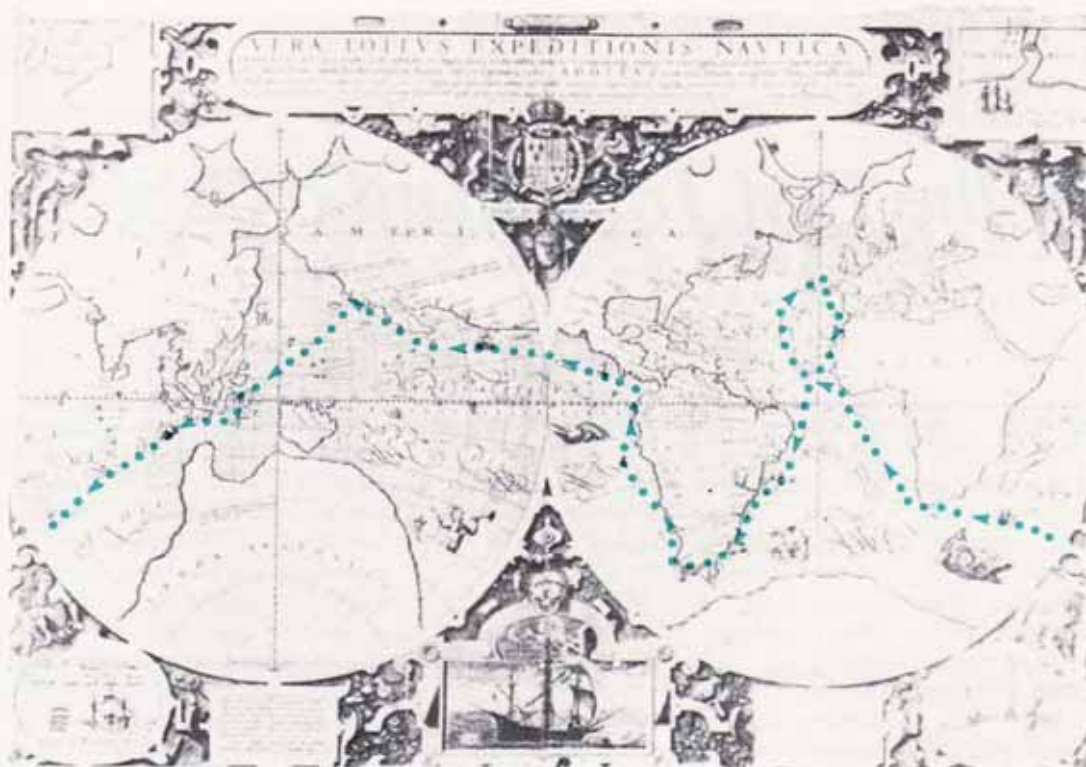
Drake's voyage greatly extended the western world's knowledge of undiscovered lands and uncharted seas, but perhaps more important, his achievements helped to pave the way for England's eventual supremacy over the Spanish, Dutch, and Portuguese in the struggle for these newly discovered lands. To the Spanish he was a pirate and a devil. They called him "El Draque." For the English he became an instant and popular national hero.

Drake's exploits had special significance for Americans. Not only did he land at two points on the Pacific coast of the United States, but his successes were a contributing factor to the eventual supremacy of Anglo-Saxon culture and political institutions in North America.

The exhibit is organized in 12 sections: English voyages before Drake; Spanish and Portuguese Empires; Drake's early career; plans for the voyage; crossing the Atlantic; the Strait of Magellan; the west coast of America; to



Dr. Clement M. Silvestro, 32°, is director of the Scottish Rite Masonic Museum of Our National Heritage.



The explorer's route around the world. Adapted from the Drake "broad-side" map by Jodocus Hondius, 1595.

the Spice Islands and home; Drake's reception in England; a privateering war in the West Indies; Drake and the Spanish Armada; the last voyage of Drake and Hawkins.

Many British institutions loaned important documents and materials for the Drake exhibit, and almost all agreed to have these items make the U.S. tour.

Since no plans had been made initially for the exhibition to travel, least of all to another country, some substitutions and changes were required. In a few instances objects and materials loaned for the original London show were unavailable because they were already committed to other exhibitions, or were too fragile to travel.

As with the "American War of Independence" exhibit, we turned to major institutions in the United States for appropriate substitute material. The Smithsonian Institution's Museum of History and Technology loaned 16th century Spanish and Mexican Coins, and a rare manuscript letter written by Sir Francis Drake to the Rev. John Foxe describing his attack on the Spanish port of Cadiz. The Smithsonian Institution's National Museum of Natural History loaned an important collection of artifacts of the Pantagonian and Tierra del Fuego Indians.

Harvard's Peabody Museum has loaned a collection of California coast Indian (Miwok) artifacts; the San Fran-

cisco Museum of Fine Arts, a rare pair of terrestrial and celestial globes made by the famous Dutch cartographer, Jodocus Hondius, ca. 1600, and the Adler Planetarium of Chicago, some important navigational instruments.

Included in the United States exhibition are some materials and objects that were unavailable to the British Library, which we felt would give the exhibit added interest. The Florida History Museum of Tallahassee has loaned a collection of recovered sunken Spanish treasure, and the John Woodman Higgins Armory, Worcester, Mass., loaned a collection of 16th and 17th century arms and armor.

Education project. In conjunction with this major international exhibition, the Museum of Our National Heritage has undertaken a special education project. In a gallery adjacent to the international exhibit, we have installed a second exhibit on Sir Francis Drake, an involvement-participatory exhibit whose purpose is to heighten the awareness of both children and adults about the world of Sir Francis Drake. Documentary exhibits (maps, books, prints and manuscripts), impressive as they may be to a sophisticated and educated adult audience, sometimes fail to make an impact on young people or even upon the average museum visitor. The philosophy behind this complementary exhibit is to make the complex scholarly pre-

sentation more accessible, understandable, and appreciated.

This is accomplished by having in the second exhibit a series of perceptual experiences centering on Drake and his voyage, all designed to give students, teachers, and adults a personal view of this daring buccaneer, to give them also a visual grasp of the navigational complexities that confronted Drake, and to provide visitors with role-playing opportunities that involve direct participation.

The education exhibit has these special features:

- (1) A ship environment where children can handle replicas of a 16th century astrolabe, a compass, a cross-staff and a telescope,
- (2) The opportunity to learn under supervision how these navigational instruments were used,
- (3) A costume corner,
- (4) A discovery wall behind which will be concealed objects, and photographs of objects, natives, flora, fauna, and places Drake and his crew landed,
- (5) An image center—a look through,
- (6) A travel game,
- (7) Sections on sailor's life, the Elizabethan age, and mapping,
- (8) A treasure hunt of things to find in the British exhibit when the visitors proceed to the next gallery.

(Continued on page 18)

Laying the First Transatlantic Cable

By GERALD D. FOSS, 33°

Ask your friends this question! In what state of the United States was the first direct transatlantic cable hauled on shore? Unless they live in southeastern New Hampshire, the answers will probably be names of states other than New Hampshire. Even the many annual almanacs published in this country do not provide the answer.

In this era when news appears on TV simultaneously with the occurrence of the event overseas, it is difficult to remember that only a little over 100 years ago, news was carried by ship. Two weeks from Europe to the United States was good travel time in that era.

A prominent American, Cyrus W. Field, believed that a cable could be laid across the Atlantic Ocean. He was neither scientist nor inventor. He was a New York City businessman who had already amassed quite a fortune by 1858 and was willing to risk a great part of it to prove his point. He interested a few other men and formed a syndicate. He formed an alliance with some men in England, where cable was manufactured. With others, he studied the best possible route to be used. They decided on a course between Valentia, Ireland, and Heart's Content, Newfoundland. They traveled extensively to determine the terminals of the cable and in the summer of 1858 succeeded in landing the cable in Newfoundland.

This cable failed in a few weeks. In 1866, after many years of perseverance, Cyrus Field finally was able to lay a cable to Newfoundland which was successful. From Newfoundland, messages were relayed over telegraph wires by land to the United States. There were

serious problems, especially with the severe winters affecting wires used to carry news items in that area. For some reason, Field did not pursue the idea of bringing the cable directly to the shores of the United States.

Other men saw the potential of a direct cable to this country. Most of those men were Englishmen. They formed a company named the Direct United States Cable Company. They raised capital from England, Belgium, and Holland. They contracted with an English shipbuilding firm to build a cable ship which was named *Faraday*. This ship was 300 feet long, 52 feet beam, and 38 feet depth of hold, and measured 5,000 tons. When loaded with cable, she drew 27 feet of water but when light only 19 feet. She was a double-plated double ender ship which could be steered from either end. She had three tanks for holding the cable, each 40 feet in diameter. The cable was stored in water held by these tanks and payed out from them by machinery on deck for that purpose.

An entry in the daily log of the United States Navy Yard at Kittery, Maine, reports under date of June 8, 1874: "Steamer *Faraday* arrives in lower harbor having laid the portion of the United States Direct Telegraph Cable from Torbay, Nova Scotia, to a point one mile off the Shoals awaiting the arrival of the Steamer *Ambassador* with the shore connection to Straw's Point, Rye Beach, N.H. *Ambassador* arrived June 18. The Revenue Cutter *Woodbury* on hand to assist."

The *Faraday* was commanded by Captain Trott; the *Ambassador*, by Captain Matthews. The United States Revenue Cutter *Levi Woodbury*, with Captain A. A. Fengar, was assigned to this area to render any assistance which might be required during the operation of landing the cable. Various news reports expand on the facts contained in the log. One reporter who wrote that he went aboard the *Faraday* says that the cable was buoyed about 30 miles beyond the Shoals. Be that as it may, the *Faraday* had laid that portion of the cable from Nova Scotia to a point off New Hampshire and awaited arrival of the *Ambassador* for she held the shore end of the cable. The shore end was much heavier than that used under the deep ocean for it was more likely to be damaged by anchors and ships near shore.

The owners of the *Faraday* could not afford to have their ship idle for long; so when the *Ambassador* did not arrive promptly, she was ordered to Nova Scotia to lay the section from there to Newfoundland. Thus, the *Ambassador* was the ship to be held idle in Portsmouth Harbor awaiting the return of the *Faraday*.

In a normal summer, this would have been a pleasant place to be anchored near the present United States Coast Guard Station, but June 1874 did not have the usual summer weather. Violent winds and rough seas caused the *Ambassador* to break her murrings and she was taken out to sea. The tug, *Clara Bateman*, was sent to the rescue and brought the *Ambassador* back into the harbor. These storms were not confined to New England, for the *Faraday* experienced similar storms off Nova Scotia. At one time she was reported as lost to her owners in London; but about July 10, she was sighted off the Isles of Shoals. A heavy fog caused further delays, and on July 15, 1874, the *Ambassador* came as near the shore as possible.

ILL.: GERALD D. FOSS, 33°, is a Past Master of St John's Lodge No. 1, Portsmouth, N.H., and Grand Historian Emeritus of the Grand Lodge of New Hampshire. He is a frequent contributor to numerous Masonic publications.





Built in Rye, N.H., in 1874, the Cable House served until 1921 as the center for receiving and transmitting messages via the transatlantic cable.

The heavy cable, as large as a man's wrist, was hauled through a trench prepared for that purpose across an area known as Jenness Beach. The Ambassador then proceeded to the Isles of Shoals where the Faraday was waiting. There the shore section was spliced to the ocean section and tested. It worked!

The Directors of the Direct United States Cable Company were firmly opposed by the owners of the original cable. Obstacles were placed in the way and perhaps it was felt most in obtaining a substantial amount of gutta percha, a substance used to protect the cable. For this and other reasons, a New Hampshire corporation was formed to hold title to a parcel of real estate in Rye on which the Cable House would be erected, but not until after the cable was working satisfactorily. Thus in the summer of 1874, the cable was brought into a house already built as a temporary home until the Cable House was ready to receive it with the men to operate it.

The *Portsmouth Times* of July 17, 1874, reported the departure of the Faraday and Ambassador from Portsmouth Harbor for London, England, where they would secure the remaining section of the ocean cable and lay it from Ireland to Newfoundland. The site of the terminal was Ballinskelligs Bay, Ireland.

The Cable House in Rye was completed during the winter of 1874-75. The company brought 16 experienced operators from England, Scotland, Ireland, and Wales to man the Rye Cable House. Transmissions were made seven

days a week and 24 hours each day. As the cable was a duplex one, it could receive at the same time it was transmitting. This required four men on duty at all times.

During normal times, there was enough activity to keep the operators employed. During the Russo-Japanese peace talks at the Portsmouth Navy Yard in 1905, this station was exceptionally busy sending messages to the respective governments of Russia and Japan as the developments of the negotiation were proceeding.

It has been reported that the heaviest work day was August 8, 1914, when some 30,000 words were sent. This marked the beginning of World War I, and the operators were busy for the duration. The station was considered important enough to this government to be guarded by United States Marines during the early part of the war. Later, members of the U.S. Naval Reserve maintained security for the duration. After the close of WWI, activity diminished at the Rye Cable House. In 1921, the Cable House was closed forever.

The building erected in 1875 still stands on Old Ocean Boulevard, Rye. The State of New Hampshire has erected an Historic Marker on Route 1A to mark the location.

Of additional interest, the marker mentions the remaining stumps of the Sunken Forest (Ice Age). With an infrequent low tide, one can observe not only the remains of the cable but also the stumps and roots of trees where once a forest grew.

Among the 16 original operators, there were probably one or more Masons. Three of the original sixteen men received degrees in nearby lodges. Agnew F. Toovey came from Berkshire, England. He was raised in Winnicut Lodge No. 92, Greenland, N.H., March 14, 1878; while one other, Jeremiah C. Shaw, was raised in the same lodge December 4, 1884. Thomas J. Wilmot, one of the original sixteen became a member of St. Andrew's Lodge No. 56, Portsmouth, May 24, 1877. His death is recorded on the records of St. Andrew's Lodge as April 12, 1904.

When the station closed in 1921, there were two operators, Fred M. Rieb and Edmund Watson, who were members of St. Andrew's Lodge.

Among the others who may have been Masons, one was more active in the fraternity. John Squire, born in Oldham, England, about 1860, went to work for the company at the station at Ballinskelligs Bay, Ireland, in 1880. After serving there three years, he was sent to Rye Cable House, where he was employed until he retired December 1, 1920. Squire was raised in Winnicut Lodge No. 92, Greenland, December 17, 1896, and was immediately elected as Senior Warden. At the next election about six months later, he was elected Worshipful Master and served as such for two terms.

Winnicut Lodge could not survive on its small membership, and after almost 30 years, the members voted to surrender the charter to the Grand Lodge of New Hampshire. Many affiliated with either St. John's Lodge No. 1 or St. Andrew's Lodge No. 56, both of Portsmouth, during the year 1904. Squire affiliated with St. John's Lodge and remained an active member for the rest of his life. He attended and took an office at Past Masters' Night during the 1930's. He died in Rye, December 27, 1937. He was also a member of the Portsmouth York Rite bodies, and the Scottish Rite bodies in Portsmouth and Dover.

There are several descendants of the original 16 operators in Rye, some of whom now reside on Cable Road, a street named for the cable and on which a number of the employees purchased homes for their families.

CEREMONIAL SWORDS IN MASONRY

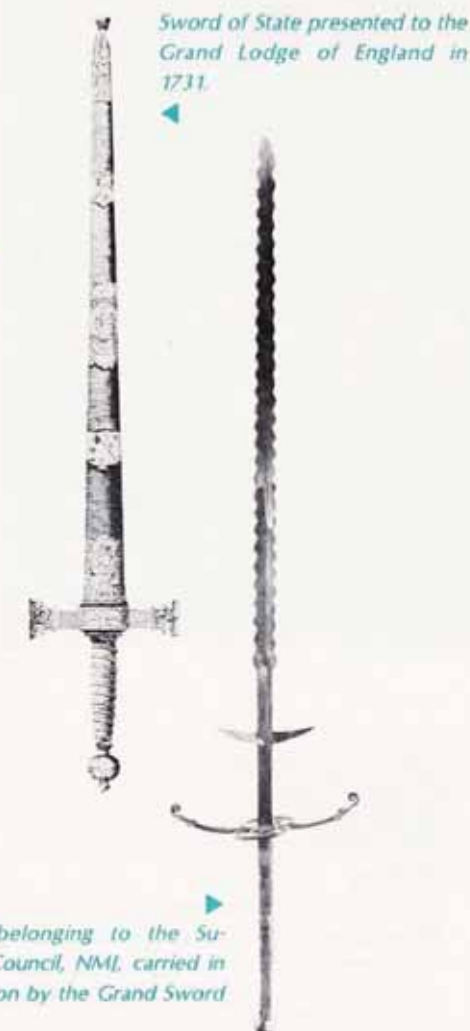
By JOHN D. HAMILTON, 32°

The sword has long been employed in Freemasonry as a ceremonial token of office and visible symbol alluding to moral concepts.

In the hands of the Tyler, the sword is ever drawn and ready to defend the portals of the lodge against intrusion by the uninitiated.

The sword plays a role in symbolically guarding the Book of Constitutions by alluding to the confidentiality of ritual. Used in conjunction with a heart, it reminds Brethren to reflect that justice will prevail although one's actions may be hidden from others in the innermost recesses of the human heart.

A sword is incorporated as the insignia of many degrees in the York and Scottish Rites, where it is used in degree work as a symbol of the virtues of justice, fortitude, and mercy. The double-edged aspect of the blade, cutting in both directions, alludes to equality inherent in justice. Sword exercises, or drill evolutions, are a part of Knights



Sword of State presented to the Grand Lodge of England in 1731.

Sword belonging to the Supreme Council, NMI, carried in procession by the Grand Sword Bearer.

Templar and Consistory etiquette for honors, ceremonies, and parades.

In the 18th and early 19th century, American sword cutlers were not sufficiently diversified to manufacture regalia swords in addition to more urgent production of military-edged weapons. With few exceptions, ceremonial swords followed contemporary design trends set by foreign military and civilian weapons.

Many early blades, having Masonic symbols engraved on them, reflect alteration of a real weapon to ceremonial use. When Masonic symbols are found on hilt or scabbard, it is usually the result of remounting a treasured blade in an appropriate Masonic setting. The Museum of Our National Heritage at Lexington, Mass., has acquired several examples of Masonic swords which, together with specialized reference ma-

terial from the VanGorden-Williams Library, outline the sword's development and use in American lodges.

Perhaps the most historic sword in Masonry is the Sword of State, belonging to the Grand Lodge of England. It is traditionally borne in procession before the Grand Master by the Sword Bearer. This "great sword" is an example of several state swords in the collection of the English Grand Lodge. The blade originally belonged to Gustavus II Adolphus, King of Sweden (1611-32), and was carried by him during the Thirty Years' War. The sword was presented to the Grand Lodge in 1731 by Thomas, 8th Duke of Norfolk (1683-1732).

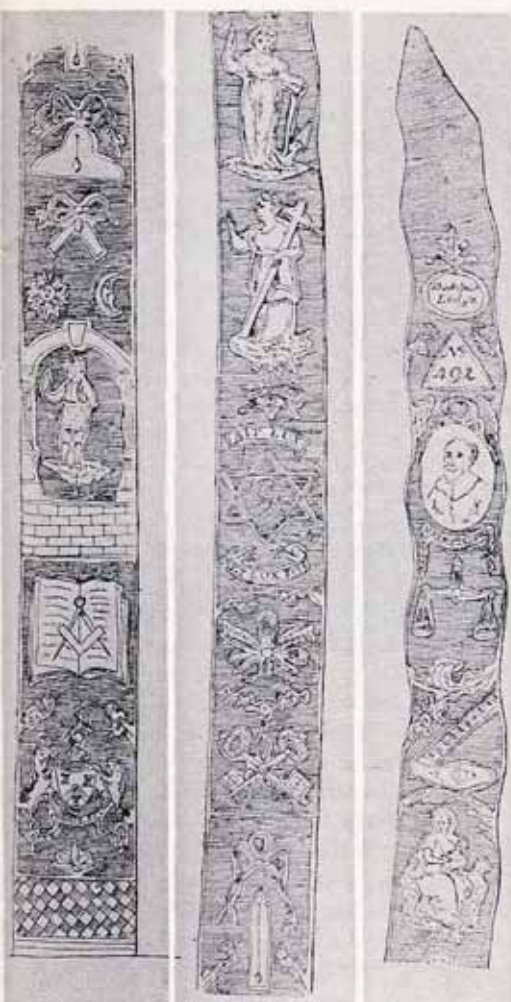
At the time of presentation, the blade—made by Heinrich Binger of Solingen—was remounted in a silver-gilt hilt and scabbard by Bro. George Moody, armourer to Kings George I and II. It represents an early functional sword, adapted for ceremonial use at a much later date.

Of special interest is the cross-guard, whose ends terminate in Corinthian order chapter. Symbolic allusion to architecture recurs in Masonic sword decoration. The scabbard panels and hilt were embossed and engraved with the working tools of a Mason and the figures of a Grand Master and his Wardens.

American Grand Lodges do not have as lengthy a history as their English brethren yet they too have their traditions, including a Sword of State. Such a sword, belonging to the Scottish Rite Supreme Council for the Northern Masonic Jurisdiction of the United States, dates from the period 1600-30. It is a two-handed sword, favored by fearsome Swiss and German (Landsknecht) mercenary soldiers. The awesome, five-foot-long blade, of wavy or flamberge shape, recalls the flaming sword that guarded the entrance to paradise, as recorded in the book of Genesis. The sword was acquired for the Supreme Council by Ill.° Melvin Maynard Johnson, 33°, while he was Sovereign Grand Commander (1934-54) and is now carried in



JOHN D. HAMILTON, 32°, a member of Simon W. Robinson Lodge, Lexington, Mass., and the Scottish Rite Valley of Boston, is a curator at the Scottish Rite Masonic Museum of Our National Heritage.



Inner Guard's sword, Shakespeare Lodge, No. 426.

ceremonial processions by the Grand Sword Bearer.

A military sword identified as the Inner Guard's sword of England's Shakespeare Lodge No. 426, is basically a British Dragoon sabre belonging to the time when the lodge was warranted in 1793 at Stratford-on-Avon. The position of Inner Guard corresponds somewhat to that of Junior Deacon in American lodges, whose duties include admitting visitors and receiving candidates for the degrees. The hilt, with half-basket guard of fine cut-steel work, is pierced in a design of the arms of the Grand Lodge of England. These arms were often used here in the colonial period whenever decoration of a Masonic nature was desired, i.e., punch bowls, silver tableware, furniture, etc. The urn, an element embodied in classical design advocated by English architect Robert Adam (1728-92), was a shape adapted for sword pommels in the last decades of the 18th century. The engraved blade bears a likeness of Shakespeare, heraldic arms of the Grand

Lodge, together with about 20 symbols generally associated with the symbolic degrees.

A silver-hilted Officer's sword, with beaded "5-ball" knuckle guard, has the square and compasses added to the cross-guard. The pillow-shaped pommel was a design that was as popular among the military in the Federal period prior to 1810 as the eagle head became shortly thereafter. This weapon, from the collection of the Essex Institute, Salem, Mass., could either have been carried by one of the Masonic brethren as a uniform sword or specially made for lodge use. While a lack of information leaves this point open to speculation, the hilt is related in workmanship to other swords made by Hart & Wilcox of Norwich, Conn., or Ward & Bartholomew of Hartford, Conn. Both firms were active from 1804 to 1809.

Unfortunately there are no hall marks or silversmith's touch mark on the hilt. English law required that such marks be placed on all silver other than toywork; therefore, the hilt may be presumed to be American. Additionally, pillow pommels of American origin tend to be overly generous. English versions were normally not as massive.

In contrast to sturdy military swords of the 18th century, the smallsword has a light delicate blade of triangular section that is civilian in origin. Wearing a smallsword was so much in vogue in the mid-18th century, that no gentleman with any pretention to the name was considered well-dressed without one. However, as much as wearing a sword was socially acceptable (in England and Europe more so than in America) its appearance in the Masonic lodge was prohibited—except as a symbol—to all save the Tyler, Junior Warden, and the Sword Bearer. Rare prints of lodge meetings depict smallswords being used during the introduction and initiation of candidates until late into the 1830's.

Traditional use of the wavy blade eventually degenerated to any straight-bladed sword a lodge might obtain for the Tyler's use, including contemporary military weapons. Classical fashions, revived in France under the regime of the First Empire (1804-14), remained extremely popular in America until about 1840.

During the heyday of neoclassical style, American military officer swords featured ivory or mother of pearl grips, and hilts with patriotic pommels in the shape of an eagle head or Indian



American "pillow" pommel Masonic sword, c. 1800-10, courtesy of Essex Institute, Salem, Mass.



Dress sword of American Infantry Officer, c. 1825, gift of Clinton E. Brooks, 32°, to Museum of Our National Heritage.

Princess (in feathered headdress allegorically representing America).

The records of Eagle Lodge, Hillsboro, N.C., reflect that in 1823, an officer's dress sword, with carved ivory grip, silver mounted hilt, and blade bearing the uncompromising motto "Victory or Death," was purchased for the Tyler. Acquisition of an eagle head sword would have been a logical choice for Eagle Lodge.

A nonmilitary sword of neoclassical style, with trilobate pommel and cross-guard, is decorated with symbols of the symbolic degrees. The silvered pommel is embellished with a distinctive form of combined cross-braced square and plumb (Niveau) associated with symbolism found on French Masonic certificates and aprons. The blade, of double-edged diamond section, is signed "P. Knecht—Solingen," a sword manufacturer active from 1811 to 1830. Nearly a century later, a similar Tyler's sword was offered by the Ward-Stilson Company of Anderson, Ind., in an illustrated lodge goods catalogue of 1913.

Continued on next page

In 1840, the American military establishment began to adopt new uniform regulations that were heavily influenced by those governing the French army. The design for Non-Commissioned Officers' swords included a cruciform guard and helmet head pommel favored by the French as early as 1800. The helmet, mark of chivalry and nobility, was a pommel design ideally suited for use on Knights Templar swords. Prior to the civil war, the practice of adapting standard militia swords to Templar use was prevalent.

The engraving on the blade of an 1840 NCO sword commemorates an 1859 excursion to Richmond, Va., made by Boston and Providence, R.I., Knights Templar. The blade is etched with Templar symbols, the owner's name ("J. D. Kent—Richmond Encampment No. 2"), and Ames Manufacturing Company markings with the Chicopee, Mass., address. The Richmond Commandery made a trip to Boston in 1858 to visit historic sites of the Revolution. In a reciprocal visit, reaffirming ties of patriotism and fraternal brotherhood, the Boston and Providence members undertook a "pilgrimage" to Richmond the following year. The owner of the sword, James D. Kent of Boston, was among the group making the trip.

In 1867, after the Civil War, the Ames Manufacturing Co., of Chicopee, Mass., turned to making a variety of ornamental lodge swords as a sideline to regular production of military-edged

weapons and heavy ordnance. From their location, conveniently near the federal arsenal at Springfield, Mass., the Ames company maintained a 75-year reputation as the nation's largest producer of swords.

Always innovative, Ames pioneered the introduction of electroplating techniques in America. As early as 1838, they were able to economically offer gilt and silvered sword hilts plated by a safer method than the earlier mercury and acid process that produced fatal fumes.

It would be difficult to estimate the total number of swords made by the company since its beginning in 1829. However, during the Civil War years alone (1861-65), Ames delivered more than 152,000 contract swords and cutlasses to the federal government.

Ames had no monopoly on sword production during the war. More than a dozen smaller American firms provided the Union with desperately needed swords. A scythe manufacturing company, owned by Christopher Roby (1814-1897) of West Chelmsford, Mass., delivered over 48,000 contract swords during the war. Many of the smaller sword makers phased out of existence after the war. Roby continued to produce swords for New England militia units. He maintained an avid interest in the company, militia, and Masonic affairs. Ma-

sonic swords were made by the company until it ceased to exist in 1875.

Cessation of hostilities in 1865 resulted in immediate reduction of large government contracts, a trend in which the sword gradually fell into disuse, and financial difficulties befell many remaining sword manufacturers. In 1872, Ames was forced to purchase interest in a competitor, the M. C. Lilley Company of Columbus, Ohio, which fell heir to patterns, molds, and dies when Ames discontinued all sword production at Chicopee in 1898.

The Lilley Company continued to manufacture regalia swords for uniform outfitters throughout the United States, supplying price lists and illustrated catalogues for a variety of fraternal organizations. Boldly advertising that they could "manufacture goods for all Societies," Lilley encountered stiff competition from other newly established midwest firms, such as the C. E. Ward Company of New London, Ohio; Ward-Stilson Company of Anderson, Indiana, and Pettibone Brothers Mfg. Company of Cincinnati, Ohio.

Lilley produced splendid Masonic swords, including several special orders for the Supreme Council. About 1930, an ornate set of ceremonial swords were purchased for use by the Marshals of the Camp who act as escort for the Sovereign Grand Commander.

The sword of office of the Sovereign Grand Commander is even more impressive. It bears great similarity to one presented Ill. Winfield Scott Schley, 33°, naval hero of the Spanish-American War. Admiral Schley's sword, in the collection of the United States National Museum (Smithsonian), was also made by the Lilley Company, in 1902.

Masonic tyler's sword, c. 1825, with French-style square and plumb, recently acquired by Museum of Our National Heritage.



Ceremonial sword of Supreme Council, NMJ, used by Marshals of the Camp. Made by M. C. Lilley Company, Columbus, Ohio.



Knight Templar sword, c. 1859, adapted from military NCO model.

Knight Templar sword, c. 1870, made by Christopher Roby, Chelmsford, Mass. From the collection of Bro. Allister MacDougall.

Ceremonial sword used as a symbol of office of the Sovereign Grand Commander for the Supreme Council, NMJ.



TO A YOUNG FRIEND

AT THE BEND IN THE RIVER

*The following message appeared in the
December 1972 issue of Quality Management
& Engineering as a New Year's letter under
the pen name of "Konstantin."
It is reprinted here with permission.*

The river of time brings us now to another bend in its flow to the sea. (The sea, where all rivers mingle their single spirits into one immensity for all time.) And so, at this bend which men say begins a new year, and on this river which will carry us all through to a final eternity, will you pause, not to make childish resolutions, but to restate once again the truths of life.

Look you then, my friend, to the new year and be of hardy character. Never lose faith in the goodness of your fellowmen though some may steal your purse and are not made richer. Even as the devil tempts with sweets and wines there is more goodness than evil. Alas, to know goodness one must also know evil. As the single seed brings forth the wheat

and the fruits from the earth, so does your fellowman return joy and grace in abundant measure. Pity the man of deceit, of shallow loyalties and he who makes greed his master; his empty heart deserves your tears. Walk ever with dignity and honor and truth and play no man false.

As in your labor, follow also the same rule in life: If you build a wall, be you sure, that it be straight and level and plumb. Against such a wall the frauds and imposters will beat like children of small strength. Let all your work be of high quality and a striving for perfection, for though the perfect work be not attainable, your wall will stand to your glory against all time.

If you would struggle for greatness,

let the victory lie only in your heart. This is the true greatness of man. For the world let your good work suffice; let not your deeds make you less humble even though the world make you a prince.

Give not your love lightly for with each giving a part of your heart is forever lost. But once bestowed, make it strong and proud, nor hold back. Honest love soothes the pain of the soul and binds up the wounds of the world. Show not guile nor weakness, nor let jealous tongues blunt your faith. Yet, if love be offered you, like an emperor bearing gifts, and your heart be cold, be without pretense but with compassion; he that receives love is in debt to him who gives.

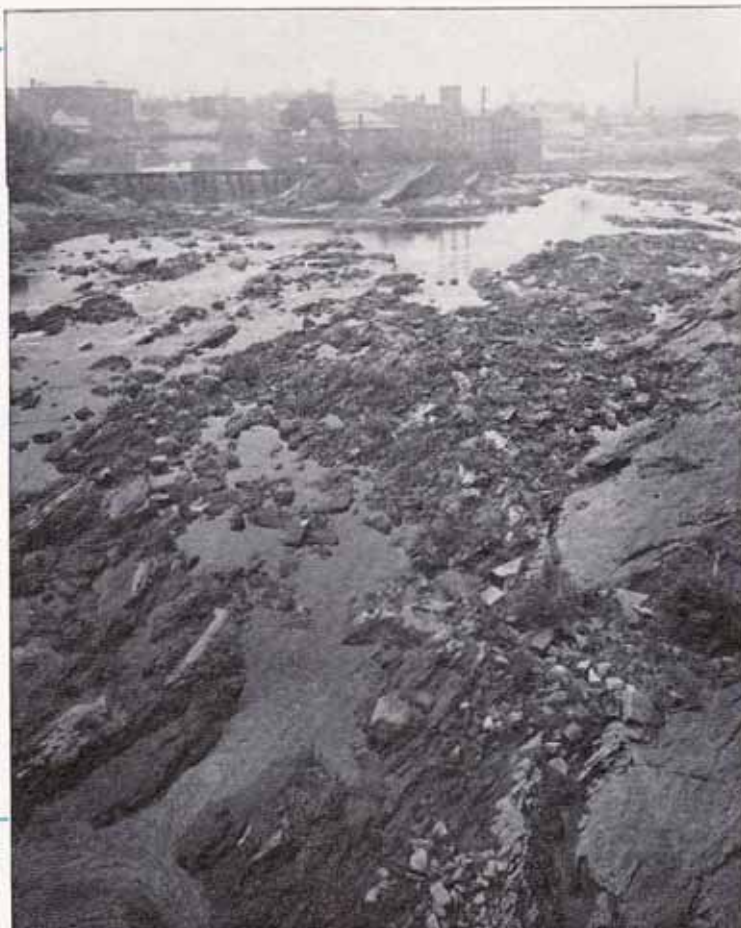
Be it so also with your friendship; reach forth your hand with love and goodness and hold firm the hand of him who grasps it. Follow not the man who shuns it for your hearts do not speak as one.

As the oak tree shades the weary wanderer and is rooted firm against storm and snow, so let your compassion be the oak of your life and embrace all of God's things. Rare like a pearl from Cathay is honest compassion, the understanding heart. Only then will the great spirits of the past live in you and guide you. For the dispirited, the broken and yes, often for the strong, the world is shadow and the substance is fog. They cry to the Lord. Let your heart heed them and be you ever tolerant of human frailties.

And, my dear friend, now at the last, walk you always with God, and all that is good will forever attend you.

RUN OF THE MILL

A view of the mills along the Androscoggin River at Lewiston, Maine, is one of many scenes from Steve Dunwell's book, *Run of the Mill*, a pictorial narrative of the expansion, dominion, decline, and enduring impact of the New England textile industry. Some of his photos are displayed at the Museum of Our National Heritage through February 4. This show of 30 framed prints and 10 photo murals is a fascinating study of present-day textile mill workers and their families, the factories where they work, and the homes and towns in which they live. Mounted alongside the contemporary photographs in this exhibit are documents from the past two centuries which reflect what Dunwell describes as "the disturbing present in relation to the grand design of the past." Dunwell spent five years traveling through New England, photographing and interviewing mill workers.



New Slide/Tape Show Is Ready to Travel

Visitors to the Scottish Rite Masonic Museum of Our National Heritage during the past year have seen a brief slide/tape program called "Freemasonry—What Is It?"

Prepared to help the non-Masonic museum visitor learn more about our fraternity, this five-minute program caught the eye of many Masons who asked if it were available for use throughout the Northern Masonic Jurisdiction.

This slide show has now been incorporated into a 15-minute program titled "Serving the Nation—Strengthening the Rite." The new show includes a description of the Museum and Library.

Professionally narrated, the program also has live recordings of Grand Commander Stanley F. Maxwell, 33°, and Museum Director Clement M. Silvestro, 32°.

The 80-slide program has a synchronized sound tape. Directions and a script are also included.

The show is available on loan or can be purchased for \$50 from the Supreme Council headquarters, P.O. Box 519, Lexington, Mass. 02173.

IN MEMORIAM

Ill.°. Donald Shackley Higgins, 33°

Ill.°. Donald S. Higgins, 33°, an Emeritus Member of the Supreme Council, died on November 22 at the age of 81.

A graduate of Bowdoin College, Brunswick, Maine, he became associated with his father in the insurance business in 1920. He later succeeded his father as general agent for Travelers Insurance Company in Northern and Eastern Maine and continued his insurance career until his retirement in 1970.

Over the years he served in many civic and business capacities in the Bangor area.

Ill.°. Brother Higgins was raised a Master Mason in St. Andrews Lodge No. 38, Bangor, in 1920, and later served as Worshipful Master. He also presided over all York Rite bodies in Bangor.

He received the Scottish Rite degrees in the Valleys of Bangor and Portland in 1920 and presided over the three Scottish Rite bodies in Bangor. He received the 33° in 1939, was crowned an Active Member in 1955, and served as Deputy for Maine 1958-71, after which he became an Emeritus Member of the Supreme Council.

In 1922, Ill.°. Brother Higgins married Marion P. Harvey, who survives him along with three sons, Leon F., II, Donald S., Jr., and William H.; two daughters, Mrs. Elizabeth H. Speirs and Mrs. Julie Anne Reeves; 13 grandchildren, and four great-grandchildren.



'The Craft In The East'

Reviewed by ALPHONSE CERZA, 33°



THE CRAFT IN THE EAST, by Christopher Haffner. 1977. District Grand Lodge of Hong Kong and the Far East, Zetland Hall, 1 Kennedy Road, Hong Kong. 411 pp. \$11.

This book has been published to commemorate the 100th anniversary of the formation of the District Grand Lodge of Hong Kong and the Far East. The book starts with a prologue covering the formation of the District of 1875 and describes the political and economic conditions in the area at that time.

The first chapter describes conditions in the geographical area from 1758 to 1841 with the early visits of men from the west visiting there. The early settlements, as early as 1759, with occasional informal meetings of Masons are covered briefly with an explanation that some of these early groups came from Sweden and many other countries.

The presentation of the material is not restricted to the Hong Kong area but takes in a great deal of the surrounding territory including China, Japan, Java, Sumatra, and the Philippines. Masonic darkness came to the area for a number of years, but activity resumed in 1844 with an expansion of activity in 1860. The District of Hong Kong was formally started in 1875 with four lodges chartered from the Grand Lodge of England.

The book then covers the history of Freemasonry in the entire area by telling the story of the trials and tribulations of the craft in strange lands, with suspicions cast on their meetings and activities by the local governments, with the harassment and the persecutions of the members of the craft from time to time. Recognizing that persons make an organization, the author has woven into his book a great deal of biographical material.

The book is arranged in chronological order and is well organized considering that the material covers a large area and many countries with different internal conditions. There emerges the clear picture that the success of Freemasonry in a new land depends a great deal on the social and political conditions of the area. Even with strict adherence to the landmarks (especially in relation to religion and politics), the craft was forbidden to exist or was discouraged in many places. The book has very good coverage of Freemasonry in China before the present regime was established there, and it covers many of the surrounding countries adequately.

The devastating effect of war is illustrated by what happened to the craft in that area with the coming of World War II and the elimination of Freemasonry there. The persecution of individual Masons is illustrated in many instances with details from the victims. It is refreshing to note that even in times of economic stress the craft was ready to do extensive charitable work when the need arose because of earthquakes and other disasters. In spite of persecution and hardship, the craft was able to resume its work and thus indicate that Freemasonry does supply an essential need in the lives of men of good will. The present situation in the Far East is described briefly as the book comes to an end.

The author of this fine book is an architect who has practiced in Hong Kong for almost 20 years and has been active with the work of the craft there. He has had an interest in Masonic history since first becoming a Mason and for many years has been a devoted student of various aspects of Freemasonry. His work represents years of diligent gathering of material that is incorporated in this book.

OTHER MASONIC BOOKS OF INTEREST

The Pocket History of Freemasonry, by Pick & Knight. 6th edition. Revised by G. Norman Knight and Frederick Smyth. First published in 1953 this is the best one-volume history of the craft in print today. Available from Macoy Publishing and Masonic Supply Co., 3011 Dumbarton Road, Richmond, Va. 23228. \$7.50.

Masonic Square, a British periodical. Bound volumes of 1975 and 1976 issues with indexes are available at \$8 per volume, postpaid, from A. Lewis Ltd., Terminal House, Shepperton, TW17 8AS, England.

Allied Masonic Groups and Rites. Brief description and history of various organizations of Masons. Recently revised. Available from the Masonic Service Association, 8120 Fenton St., Silver Spring, Maryland 20910. \$2.

The Maryland Master Mason Handbook. Reproduces in logical order the articles which appeared in a periodical published in Maryland for a number of years. Available from Arthur L. Gosnell, 127 Bexley Terrace, Silver Spring, Md. 20904. \$10 for a package of five copies. (Not available in single copies.)

The Missing Link in Masonry. This small soft-cover book describes with words and pictures the Obelisk in Central Park, New York City, with its Masonic symbols. Interesting to read although the title infers a theory not generally accepted that Egypt was the birthplace of the craft. Available from the Springfield Temple Association, Inc., P.O. Box 394, Springfield, Va. 22150. \$2.50.

Masonic Lodge and Chapter Music. Contains music for Masonic meetings. Available from A. Lewis Ltd., Terminal House, Shepperton, TW17 8AS, England. \$7.

Holding DeMolay In the Palm Of Your Hand

The following is an excerpt of an address delivered by the DeMolay International Master Councilor at a luncheon during the Supreme Council Annual Session at Pittsburgh in September.

By C. KELLY TUTT

Frequently I am approached by someone who says, "What is DeMolay, anyway? You are always wearing the DeMolay emblem on your coat and on your shirts and it's on your car, too."

I also have had such comments as, "I've heard about you; you are junior Masons, aren't you?"

Or, "Aren't you like the Boy Scouts except you just wear suits?"

Or, "Aren't you one of those junior Shriners?"

*'We appreciate all the support
you have given,
but we also appreciate
the time we have had
to walk along beside you.'*

We even have some who say, "Aren't you guys kind of angels in ways?"

I always say no to all of the above.

Then you are faced with the problem of answering the question: "What is DeMolay?" DeMolay is a personal thing to each and everyone.

I am not yet a Master Mason, although I have asked for a petition to a

lodge. I think I can say your Masonic history and your membership in your lodge is a very personal thing for you. I think I can enumerate a few things that are similar to each and every DeMolay.

Being in radio broadcasting and having the opportunity to do newscasting and religious programs, I've seen a lot of



C. KELLY TUTT is the International Master Councilor for the Order of DeMolay and a Past State Master Councilor for Kentucky. Currently he is a junior at Transylvania University,

Lexington, Ky., majoring in political science. He is also a part-time radio announcer and produces a weekly religious broadcast sponsored by the Kentucky Council of Churches.

things come and go in my short span of time—energy crisis, pollution, fighting in Africa and Northern Ireland, plane crashes, disaster, disaster, disaster. It seems that disasters and crises have become the words of today.

Sometimes I sit back and say, "What is the world coming to? What is it going to be like when I actually become an adult with some influence? What will the world be?"

A gentleman whom I had the opportunity of meeting about six months ago stated it very well. I assisted in investing him with a 50-year DeMolay pin. He gave me a small card which read: "The tragedy of the world is that men have given first-class loyalty to second-class causes, and those causes have betrayed them."

I think that's very appropriate. Perhaps what has been happening is that we have been giving all too much first-class loyalties to second-class causes. But I am proud to be able to say, however, that in DeMolay we have first-class causes. We have a purpose. We are very busy and active, trying to live the life that we think we should.

Henry David Thoreau said it well: "It is not enough to be busy, even ants are busy. The question is what are we busy about."

I am proud to say that in DeMolay we are busy building men and building a world by helping each other try to be better men. We strive to develop ourselves and each other. We strive to live up to a brotherhood through fidelity—the path that was laid many centuries before us by Jacques DeMolay. That's what we are doing in DeMolay.

DeMolay is a brotherhood that makes us more than ants. It makes us busy trying to make life better for others. In our ceremonies are some very eloquent phrases which mention making life better for others and traveling in a life which illuminates our pathway before us. That is what DeMolay is trying to do. We can improve humanity by working together.

We in the Order of DeMolay do certainly appreciate all you have done. So many times it is frustrating as a young man or as a youth to see all the headlines and all the splash from the mass media about the youth of today. It seems that if you want to get your name in the paper, all you have to do is something destructive. If you do some uncommon things, such as doing things that you think are right or standing up for what you believe, it does not appear

in the newspaper, radio, or television. It is a thrill for me to be able to look upon a group of people who recognize that. You realize that we are doing something for the betterment of this world. I speak for all the young men of DeMolay in saying a big thank you for them.

Recently a young man who was a stunt man from Hollywood leaped off a building to set a world record of the free-falling jump. He was to land on an airbag that was manufactured in his home town. The airbag didn't hold him and he went through to the asphalt and died. When I heard of this, it made me think that possibly we as DeMolays can be in the same situation. We are trying our wings, so to say. The young man never got a second chance to see if that airbag would work. We get a second chance, I feel, because of men like you—

the Oracle of Delphi. Because of his great powers, the Oracle was held in high esteem. The jealous King wanted to discredit him and devised a plan. He thought he could get a small, frail bird, and hold it cupped in his hands. He would summon the Oracle and say, "Oh, great Oracle, what is it that I hold in my hand?"

The Oracle would certainly reply, "A small, frail bird, your majesty."

Then the King would ask, "Is it alive or dead?"

Here he thought he could catch the Oracle. If the Oracle said it was alive, a very slight and undetectable squeeze of his hands could crush the life from the small bird. He could open them and say, "No, it's dead." Yet if the Oracle said it was dead, he would merely have to release it, and it would fly away.

*'You act as a safety net for us.
When our airbags don't work,
you are there to catch us
and set us back on the right path.'*

men who care enough to stand behind us. You act as a safety net for us. When our airbags don't work, you are there to catch us and set us back on the right path. We need that.

It has been said, "DeMolay needs you—not only your money, but you."

Let me refer again to Thoreau who said, "If you give money, spend yourself with it."

We certainly appreciate all the support you have given, but we also appreciate the time we have had to walk along beside you. The men whom I have had the opportunity to meet from your Supreme Council have enriched my life and have given me opportunities. If you ever have the opportunity to work with a young person, take it. It will be such a rewarding thing in their life and hopefully in yours as well.

Let me tell you a story of a King and

The King thought the plan would work. He called for a small bird and summoned the Oracle.

As the Oracle stood before him, he held the bird and said, "Oh, great Oracle, what is it that I hold in my hand?"

The Oracle replied, "Your majesty, you hold a small, frail bird."

The King then said, "Ah, but is it alive or dead?"

And the Oracle responded, "The answer is in your hands, your majesty."

When I look at the world today, I see that the answer and the future is, in fact, in our hands. What we do together will make the difference. What we do apart will make a great difference in what we are trying to achieve.

Thank you for holding us in the palm of your hand and giving us the chance to be.

SIR FRANCIS DRAKE

(Continued from page 7)

Classroom materials. There is another important feature to the Drake education project. With the assistance of five area school teachers, museum curator Barbara Franco developed a packet of special classroom curriculum materials that have been distributed to schools within a radius of 150 miles of the museum.

The packet consists of 15 interdisciplinary activity cards relating to Sir Francis Drake and the period of exploration and discovery. The cards can be used in conjunction with curriculum units on mapping, great deeds in history, the Elizabethan period, development of the science of navigation, and writing projects. Each card, designed for duplication, includes visual, primary source material and descriptive explanations. Activities range from simple coloring projects to suggestions for further research and discussion. Sample activities include making cardboard models of 16th century navigational instruments and directions for making antique maps.

With funds provided by the National Endowment of the Humanities, we have been able to bring on the staff an educational specialist, Nancy Seasholes, who will coordinate all the education activities, hold teacher workshops, train docents for gallery talks, present gallery talks for school children, and give teachers special consultation.

All these activities have been designed to make the best use of the curriculum materials and the Drake exhibit while it is at our museum. A resource center in the library at the Museum of Our National Heritage will enable teachers



Sailing up the Pacific Coast of South America, Drake ransacked towns and captured Spanish ships loaded with silver and gold from the mines of Peru. The total treasure amounted to over ten tons of bullion, gold, silver, and jewels.

to borrow books, a slide show, and other materials.

Special events. Several special events related to the Drake show have been scheduled while the exhibit will be at the museum. On Sunday, January 28, Dr. John H. Parry, professor at Harvard University, will deliver the opening lecture titled: "Drake and the World Encompassed," recounting the famed mariner's exploits on his voyage of discovery, piracy, and adventure.

On February 4, Henry Dormitzer, director of the New England Historic Seaport, will give a lecture, "The Last of the Square Riggers," the history of sail training and merchant ships. He will also show a film, "The Tall Ships Parade," one of the outstanding events of the U.S. bicentennial.

On February 17-19, the movie, "Sunken Treasure," from the series, "The Undersea World of Jacques Cousteau," will demonstrate the techniques in underwater archaeology through the exploration of a wreck believed to be the command ship of the 1641 New World Armada.

On February 24, the M.I.T. Shakespeare ensemble, under the direction of Murray Biggs, will present "Scenes from Shakespeare," a theatrical performance followed by a discussion between actors and the audience.

On March 11, Professor Francis M. Rogers of Harvard University will give a talk on the history and methods of navigation and will demonstrate the use of a 16th century astrolabe.

On April 1, Stella Blum, curator of the Costume Institute of the Metropolitan Museum of Art will give a talk on Elizabethan costumes.

On April 22, the Boston Shakespeare Theatre will present, "Shakespeare's World."

On May 6, the "Waterfield Consort" will present a concert on the music of the times of Sir Francis Drake.

Other special events will round out what promises to be a comprehensive schedule of exciting related programs for one of the most important exhibits yet shown at the museum.

The Drake exhibit was designed by Asst. Director, Addis M. Osborne, 32°.

MUSEUM CATALOGUE

An illustrated catalogue on "Sir Francis Drake" published for the British Library in 1977 is now available through the Museum of Our National Heritage, P.O. Box 519, Lexington, Mass. 02173. For mail orders, send \$6 plus 50¢ for postage and handling.

Footnotes*

Today is not yesterday; we ourselves change. How can our works and thoughts, if they are always to be the fittest, continue always the same? Change, indeed, is painful; yet ever needful; and if memory have its force and worth, so also has hope.

THOMAS CARLYLE,
*19th century British
essayist and historian*

BE IT RESOLVED. . .

Consider the new presiding master of a Masonic lodge. He stands in the East with gavel in hand knowing that he will be praised by some and damned by others.

If he continues to do nothing more than his predecessors, he will find that his lodge has lost ground.

If he becomes too comfortable in the oriental chair, he may find that his membership has been lulled to sleep.

If he believes that his members become Masons merely by passing through the degrees, he may see his lodge evaporate before his own day of reckoning arrives.

What goals should the lodge expect from its master, and how should the master achieve those goals? Certainly we cannot expect every master to be a carbon copy of his predecessor, for each man has his own means to an end. Yet there are some signs which should be emphasized.

He must realize that his task is not easily accomplished, for the road to success is always under construction.

He must be committed to a life of service to his fellowmen.

He must be creative within the bounds of his limits.

Although some may feel there is no room in Masonry for creativity, it is, in fact, a necessary ingredient for survival. If Masonry is to be vital among its members and within a community, it must be reviewed and renewed at every cross-road.

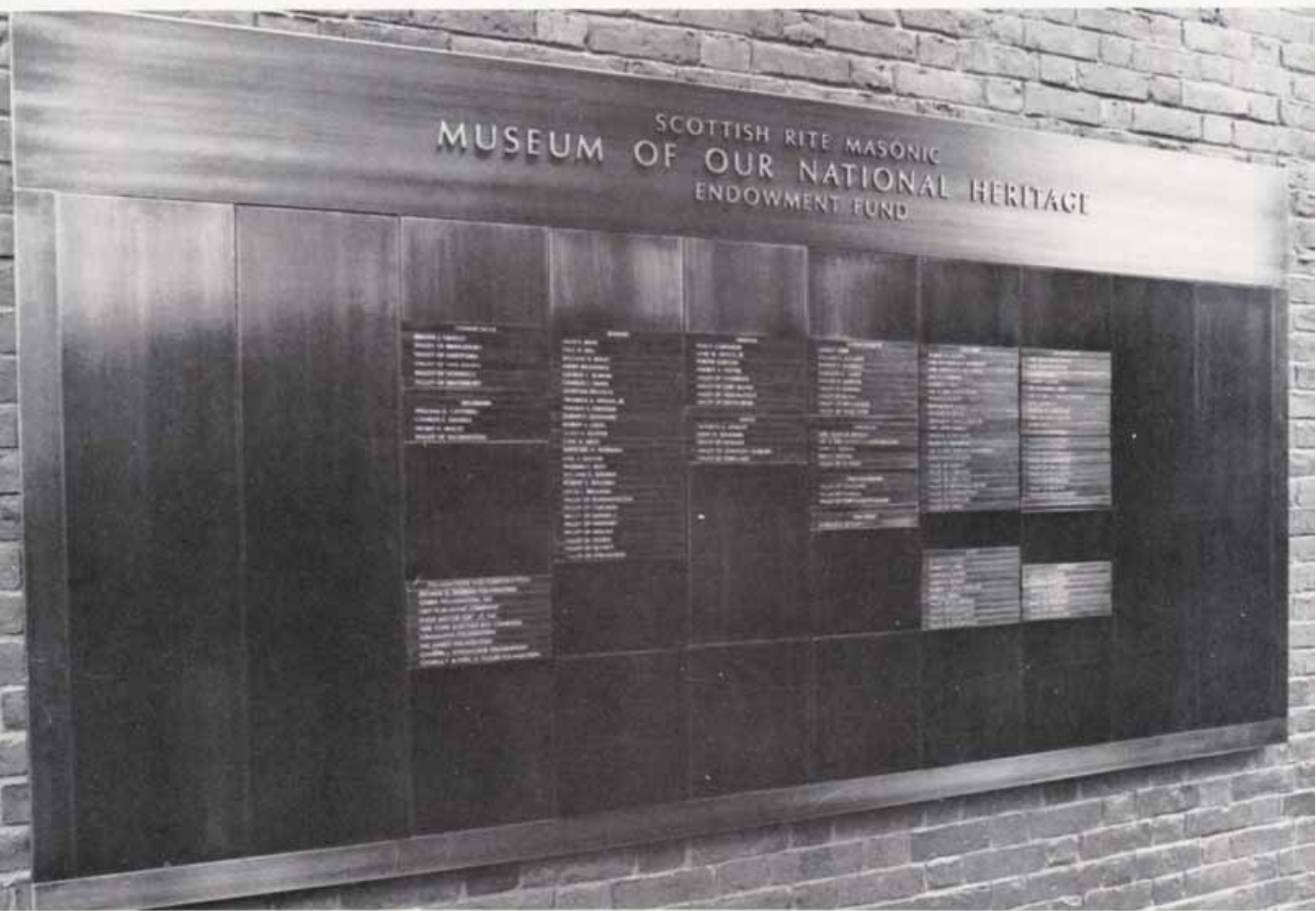
Change for the sake of change can be destructive, but let us not resist change merely because it is change. Nothing can remain constant.

We must insist—no, we must demand—that the presiding officers of our Masonic bodies continue to seek new ways to make Masonry effective, realizing that such a demand requires our cooperation and support.

As we begin a new year, now therefore be it resolved that we will make every effort to keep Masonry moving in a forward direction.

RICHARD H. CURTIS, 32°
Editor





A new bronze plaque is now displayed at the Scottish Rite Masonic Museum of Our National Heritage, Lexington, Mass., to honor gifts of \$5,000 or more. Such a gift will entitle the donor to have his name, or one he designates, inscribed on the plaque. In addition, when states and valleys reach their assigned goals, their names will be inscribed on the plaque.