



# AMICUS ILLUMINISMI

THE SEMIANNUAL BULLETIN OF THE DEPARTMENT  
OF HISTORY, HERITAGE, AND EDUCATION

## A LIBRARIAN BIDS A FOND ADIEU TO THE COWLES COLLECTION

LARISSA P. WATKINS, LIBRARIAN, HOUSE OF THE TEMPLE LIBRARY

### HISTORY OF THE COLLECTION

The book collection of Sovereign Grand Commander John Henry Cowles, 33°, started and expanded in the 1930s at the Southeast and Northeast Corners of the House of the Temple, along with enormously extensive accumulations of fraternal insignia and objects decorated with Masonic motifs. During his tireless Masonic world tours as well as visitations in the USA, Grand Commander Cowles received innumerable gifts from the Supreme Councils around the World, Grand Lodges, and various fraternal organizations in the United States and abroad. The then-Librarian of the House of the Temple, Ill. William L. Boyden, 33°, who also oversaw the donations, indicated that "many of the items in the collection are superb, rare, and most interesting, and represent the spirit of world-wide fraternity." The Grand Commander did not consider these gifts as private property and conveyed them "to the Supreme Council in perpetuity." To accommodate this ever-growing collection, the Supreme Council directed the Grand Commander to set apart one room in the House of the Temple, which became known as the Cowles Room, with this exhibition of these significant collectibles. After Cowles retired, the collection gradually was dismantled and dispersed around the display cases of the House of the Temple. Pictures of the room during its time as the Cowles Collection were preserved in the Archives and were made available for the public in the book *John Henry Cowles*, published in 1935.

Grand Commander Cowles did not make a special provision as to how the books were to be handled and dispersed; thus, his collection was moved to the overflow library, where it became overshadowed by the immense holdings of the House of the Temple. Unfortunately, while the library was closed during the COVID pandemic, misfortune with the conditioning system occurred, resulting in constant dripping from the pipe directly above the former Grand

Commander's Collection. Alas, some thirty books were destroyed, but the remainder were rescued. Due to renovations at the House of the Temple, space is now needed in the overflow library, and the decision was made to find a new home for some non-Masonic books and collections, i.e., those which are not of relevance to the history, heritage, and educational goals of the Scottish Rite and Freemasonry.

In this regard, the Cowles Collection became the luckiest among the rest of the holdings to be relocated in its entirety to a true home. During Masonic Week and the celebration of the 100th Anniversary of the George Washington Masonic National Memorial, MW E. Darren Wilson, 32°, KCCH, Grand Master of Kentucky, and Ill. Terry L. Bowman, 33°, Sovereign Grand inspector General in Kentucky, visited the House of the Temple and made a special tour of the overflow library to examine the Cowles Collection. They chose to "adopt" and host it in the Library of the Grand Lodge of Kentucky, for Ill. Cowles was a native of Kentucky.

There are 146 books in the collection. Many volumes are in good condition and, while not of direct Masonic interest, might embellish any library as a unique collection. Most of the books have a Library of the Supreme Council bookplate, but on the bottom of each of these designated books is a handwritten designation "Cowles Collection." A good number of the books have the signatures of either the authors or donors, while some have but a note written in pencil that these volumes belonged to Mr. Cowles. A few do not have physical clues that they are part of the Cowles Collection. An example of this last case is the work by the well-known historian who was a contemporary of the Grand Commander, one William Moseley Brown. This volume is *Freemasonry in Virginia (1733-1936.), Including a Résumé of the History of the Grand Lodge, Grand Chapter, Grand Council, Grand Commandery, and the A. and A. Scottish Rite; also, of the Order of High Priesthood*. It was printed in Richmond by Masonic Home Press, Inc. in 1936. It is unknown how the book was integrated into the collection, but



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## PERPETUATING OUR HERITAGE



By

W. EUGENE RICE

*Perpetuating Our Heritage* by W. Eugene Rice was certified in Independence Hall and Besty Ross House, Philadelphia

a flyleaf indicates that this was a Special Edition limited to 400 numbered copies, of which the Cowles copy is number 57; the signature of the author follows. No doubt both Brothers knew each other very well, and probably Br. Brown did not consider that a special signing of an already signed book would be required.

### AUTHOR-GIFTED BOOKS

In the Cowles Collection, there are select other books evidently presented by their authors. Among them is *Plain Talk* by John W. Studebaker of the United States Commission of Education. He signed: "To Brother John H. Cowles, Sovereign Grand Commander Supreme Council Scottish Rite, Southern Jurisdiction. Sincerely and fraternally, J. W. Studebaker." This piece was published by the National Home Library Foundation, which was established in 1932 as a cooperative and non-profit organization to promote the reading of good literature among the public and to make the best books available to greater numbers of our population at a price within the reach of all. It was a perfect gift to our Illustrious Masonic Brother, who promoted "spiritual and educational liberty" for Americans all his life. Another interesting Masonic-related item in the collection is *The Strange Disappearance of William Morgan*, which was signed in traditional style: "This volume is fraternally inscribed to Col. John H. Cowles, 33°, Grand Commander by the author Thomas A. Knight. December 10, 1932." There are also the books *History of Shelby County, Kentucky*, written, compiled, and edited by Geo. L. Willis, Sr., and signed by Author, and *Masonic Chap-*

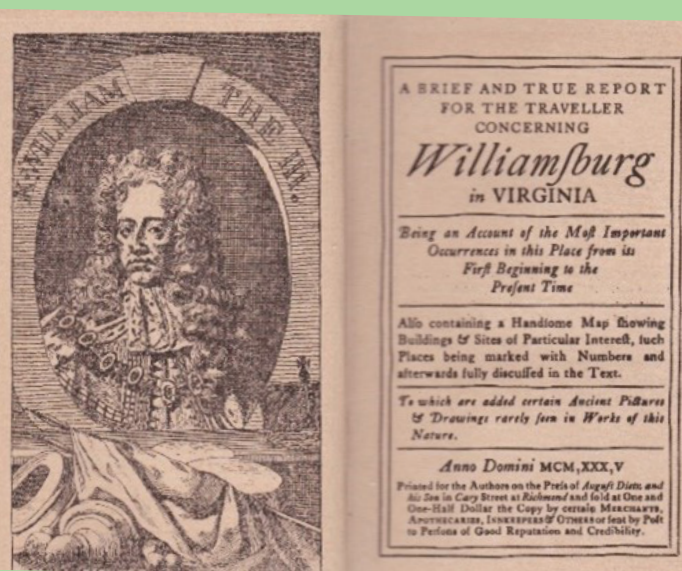
*ter Pennies*, edited and compiled by E. A. King. This book has a specially printed template insert, inscribed to "John H. Cowles, 33°, Sovereign Grand Commander, the Supreme Council, 33°, A.A.S.R., S.J. Washington, D.C., with every good wish." This monumental work for the history of the Grand Chapter of the United States was signed by the author as well as the donor of the collection of the Chapter Pennies by Charles A. Conover, 33°, General Grand Secretary of the General Grand Chapter, U.S.A.

### BIBLES IN THE COLLECTION

It would be impossible to imagine any library in the Western World without the Bible, and a Grand Commander's collection particularly. There are numerous Bibles on offer here, starting with *The Holy Scriptures* printed in 1917 by the Jewish Publication Society of America, whose donor has been lost to time. Nonetheless, the meaningful inscription on another Bible by the Committee of the Valley Louisville reads: "Presented to John H. Cowles, 33°, by his Brethren of the Scottish Rite with all good wishes for 'A Bon Voyage' and safe return from his European trip, Summer, 1933. 'God be with you till we meet again.' June 25, 1933." Two Inspectors General Honorary and four Knights Commander of the Court of Honour signed *The Holy Bible*.

From the Masonic perspective, the most significant is *The Craftsmen Bible*, printed in Des Moines, Iowa, in 1932 and presented to Grand Commander Cowles, "Season's Greetings" on December 21, 1932, by the publisher Thomas Hinkley Fellows. This unusual Craftsmen Bible contains "original articles by well-known members of the Fraternity, whose writings in Masonry, have long since been recognized by those of the Craft, wheresoever depressed, and whose labor are productive of much good."

Indeed, the names of the authors of *Craftsmen Bible* articles are familiar to students conversant with Freemasonry. They are Louis Block, Past Grand Master of the Grand Lodge of Iowa, with his article "The Great Moment in Masonry: A Masonic Meditation," Charles Clyde Hunt, Grand Secretary of the Grand Lodge of Iowa and his article "Plucking the Shoe," and J. Hugo Tatch, Assistant Secretary and Assistant Editor of the National Masonic Research Society as well as author of the articles "The Bible and the Craft" and "God and the Bible on Operative Freemasonry." The publisher also submitted his own article to *The Craftsmen Bible*, naming it "The Building of Our Moral and Masonic Edifice." All Bibles are personalized with gilded lettering on the covers and spine, adding an elegant and spiritual dimension to the collection.



A facsimile of a Williamsburg-themed book reprinted in "a good imitation of old-style printing and paper" during the era of the early twentieth-century "restoration" of Colonial Williamsburg, Virginia.



## WORKS RELATED TO U.S. HISTORY AND PATRIOTISM

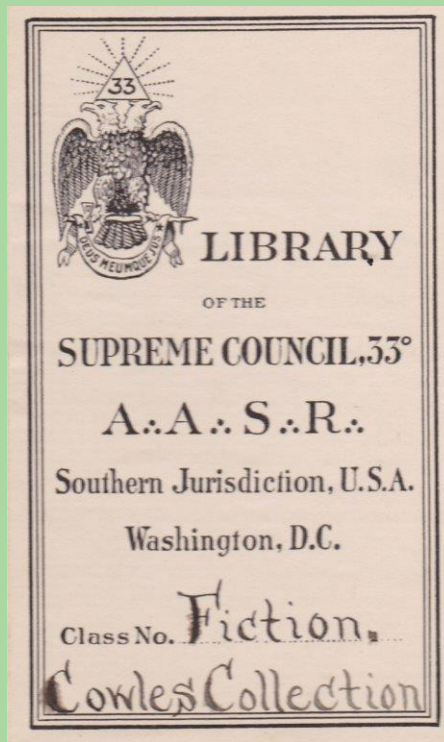
Just as a solid, well-rounded library of the Western World presumes the presence of Bible, the same might be said for American libraries regarding the Constitution of the United States of America. Indeed, the U.S. Constitution appears in a personal notebook hardbound in navy buckram with gilt lettering on the cover: "John H. Cowles." The notebook contains a designated page where the owner can mount his photograph, posed in saluting flag, and write a signature in ink under pledge to flag below. The page showcasing "Old Glory Continental Congress, June 14, 1777," including an American flag made of actual fabric, is followed by some empty pages intended to collect autographs as well as invite pages of reflections by the owner of the book and perhaps others.

The Grand Commander, for whatever reason, did not add to the notebook after collecting only two signatures on the same day May 2, 1927. These were the signatures of Ill. George Boncesco, 33°, an Active Member of the Supreme Council of Romania and the Grand Secretary of the Grand Lodge of Romania, and Ill. Hyman Wallace Witcover, 33°, Grand Secretary General of our Supreme Council. Also, Mr. Cowles did not include his picture, as might have been expected.

Another very unusual flag-related piece, *Perpetuating Our Heritage* by W. Eugene Rice, was certified in Independence Hall and Besty Ross House, Philadelphia, in front of the author by Notary Public Mollie Pilva. The book has a flyleaf with the following printed text: "Presented to The Illustrious John Henry Cowles, 33°, Sovereign Grand Commander of the Supreme Council of the Ancient and Accepted Scottish Rite of Freemasonry Southern Jurisdiction United States of America on the occasion of his visit to the Danville, Virginia, April 23, 1952. Compliments of the Author."

## BOOKS GIFTED FROM FELLOW BROTHERS

Equally important from a Brotherhood perspective were those books presented to Ill. Cowles by Scottish Rite Brothers or the Grand Masters of the Grand Lodges. The book *A Brief and True Report for the Traveler Concerning Williamsburg in Virginia* is one of the best examples. The significance of this present is that Ill. Robert Shields Crump, 33°, Sovereign Grand Inspector General in Virginia, was a paper manufacturer, and the book was printed on a paper which was made by his company. Ill Crump signed a book and made a short note "A good imitation of old-style paper and printing." A truly fine production it was, for this books was executed in antique style as a project by William Archer Rubookrd Goodvin, priest, historian, and writer, better known as a "father of Williamsburg restoration," who invested in this work all his knowledge, and passion for Colonial Williamsburg. The second copy of *A Brief and True Report* in the collection was signed by the author to Robert S. Crump, Esq. It seems likely that Ill. Crump would like Grand Commander to have had both copies. They were bound differently: one in a light brown leather, the other in a dark brown leather. Each has a gilded imprint of the abris of the Governor's Palace in Williamsburg, but both complement each other as the perfect outcome of two individuals who were working hard to preserve the history of the country. Both pieces catch the eye with their outstandingly perfect condition.



Bookplate from the Cowles Collection

Another gift from Ill. Charles Nelson, 33°, Sovereign Grand Inspector General in Tennessee, intended to uplift the spiritual power of the Grand Commander. The book was *Strength for Service to God and Country: Daily Devotional Messages for Men in Services*, edited by Chaplain Norman E. Nygaard. Evidently, Ill. Nelson considered Grand Commander Cowles as a man in command of the "ship of state" of the Scottish Rite, because in his inscription along with the official title of the Grand Commander, he called him "Captain John."

Knowing how Mr. Cowles liked to travel, the Grand Master New York Jacob Charles Klinck, 33°, presented to the Grand Commander *An American Doctor's Odyssey: Adventures in Forty-five Countries*, by Victor Heiser, M.D. The part of the inscription of the book corresponds to the title "Bon Voyage."

## REFERENCE BOOKS, LITERARY CLASSICS, AND SPECIAL INTEREST ITEMS

In the collection, there are a few books which were donated by sister Supreme Councils, including the Supreme Council for Poland, which in 1936 presented a book about the history and rich architecture of the capital of the country, Warsaw.

The collection as a miscellany of books might be grouped by subjects to try to identify the priorities of the reading of Mr. Cowles. But it is obvious that Grand Commander Cowles had a taste for good reference books and books of quotations. The longest title of one of them is an excellent example how much one volume might encompass: *Wonders of the Heavens, Earth, and Ocean, as Revealed in the Starry Sky, the Vasty Deep, and All Continents of the Globe. Embracing the Wonderful Discoveries and Thrilling Adventures of the Most Renowned Scientists, Travelers, Pioneers, and Explorers*. This tome is beautifully and elaborately illustrated with nearly 400 engravings. To the same genre of books belong *King's Handbook of the United States*, planned and edited by Moses King, *A Dictionary of Quotations from English and American Poets*, edited by Anna L. Ward, and a few similarity pieces.

Also, Mr. Cowles apparently enjoyed the literary classics. Among the books are, among others, the *Iliad and Odyssey* of Homer, *The Winter's Tale* by William Shakespeare, *Vanity Fair: A Novel without a Hero* by William Makepeace Thackeray, *The Blithedale Romance* by Nathaniel Hawthorne, and several works by the American poet Henry Wadsworth Longfellow, including the play *The Golden Legend* and the epic poems *Evangeline: A Tale of Acadie* and *The Song of Hiawatha*.

Being a colonel and serving in the army, Grand Commander Cowles expressed via books his interest in the basic history of military affairs. One of them is the two-volume set *Battles of the United States, by Sea and Land: Embracing those of the Revolutionary War of 1812, and the Mexican War; with Important Official Documents*, by Henry B. Dawson. The set was illustrated with several high-finished steel engravings from original paintings by Alonzo Chappel, well-known American-Spanish artist, and printed by Johnson, Fry, and Company in New York in 1858.

As one peruses the collection, it becomes evident that Mr. Cowles bought some books by himself on various topics such as: *Gardening for Pleasure. A Guide to the Amateur in the Fruit, Vegetable, and Flower Garden, with full Direction for the Greenhouse, Conservatory and Window Garden*, by Peter Henderson, published in 1890 by Orange Judd Company, *Religion and Medicine: The Moral Control of Nervous Disorders*, by Elwood

# Hearts and Masks by Harold MacGrath: Recalling a Cowles Collection Romance from the Swirling Sands of Time

JONATHAN R. CORBETT

*"Show me your library, and I will tell you who you are," House of the Temple librarian Larissa Watkins is fond of saying.*

*Perhaps looking at a book in the Cowles Collection could tell us something more of the man himself. At the same time, it is possible that the long-deceased SGC Cowles might introduce us to a neglected novel of merit, one highly popular in its own day. "It all depends upon the manner of your entrance," we read in the opening lines to Hearts and Masks by Harold MacGrath, reviewed here by Jonathan R. Corbett.*

– Mark Dreisonstok, 32°, KCCH, Managing Editor

*Hearts and Masks* by Harold MacGrath: is a fast-moving, comedic novel encompassing themes of love, mystery, and fate, affording today's reader a colorful and energetic look into life in early twentieth-century New York. Indeed, the manner in which the story is told is nearly as interesting as the story itself.

The story begins with Richard Comstalk, a gentleman of leisure in search of theatrical amusements, who is dining at Mou-

quin's, a New York restaurant favored by artists, authors, journalists, and politicians. Richard chances upon a notice advertising a charity masquerade dance in the *New York Times*' society column. It grasps his adventurous spirit by the throat: invitations to the dance will be sent out in the form of playing cards sent out as tickets, with one card deck for men and a second deck for women. The cards (plus a \$10 entrance fee, worth more than \$300 today!) are to be used to enter the event. Attendees must retain their cards until 2 a.m., after which everybody will unmask. Men and women holding the corresponding cards will adjourn to the dining hall for dinner.

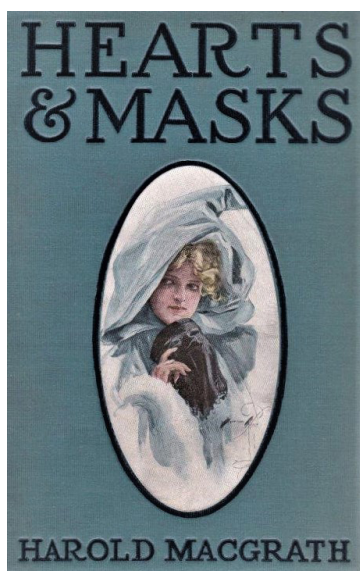
Still sitting in the restaurant, Richard impulsively despatches a messenger to buy a pack of playing cards from the nearest drug store. Cards now in hand, he shuffles the deck expertly, causing an attractive woman to strike up a flirtatious conversation with him. Later the cards again will smile upon Richard, allowing him to crash the masquerade.

Richard purchases a suitable mask for the party. Returning to his apartment, the "hand of fate" knocks again as Richard finds a mysterious ticket for a blue domino outfit serendipitously wrapped together with his own mask! Undeterred, Richard heads for the dance, where he once again encounters the woman from the restaurant. Things go well until several ladies discover that they are missing valuable jewels, and the village police are hailed. Richard and his lady friend, who also turns out to be a party crasher, hide in the cellar to avoid being accused...

only to be detained and questioned by a police detective. Yet given all the antics going on, can even the detective really be trusted?

Thus proceeds this crime caper in which the idle wealthy become entangled in a web of unlikely but amusing coincidences, uncertain identities, and eventual romance, told in a sophisticated but engaging style. An entertaining novel written in an urbane style, this work foreshadows Hollywood comedies like *The Philadelphia Story* and *To Catch a Thief*. There is also an underlying sense that, under the watchful care of Deity, the hearts of good men and women are inspired, their deeds book by Heavenly counsel and design.

The reader looking for pleasant summer reading may find the complete book *Hearts and Masks* at: *Hearts and Masks* by Harold MacGrath - Free Ebook (gutenberg.org) As author Harold MacGrath says in his book in another context: "In the winter it was cozy; in the summer it was ideal."



Illustrations this page by Harrison Fisher convey the romantic nature of *Hearts and Masks*



Worcester, and the 1908 reprinted edition of *The Meaning of Prayer*, by Harry Emerson Fosdick, splendidly illustrated *A History of the United States and its People*, by Edward Eggleston, *A History of the Nineteen Century Year, by Year*, by Edwin Emerson, Jr., *Neely's History of The Parliament of Religions and Religious Congresses at the World's Columbian Exposition by a Corps of Able Writers*. Among them special attention attracted the book *Mr. Dooley's Philosophy*. This piece was penned by American journalist and humorist Finley Peter Dunne. Mr. Dooley was a brain-child humorist, who created this character as a mouthpiece to deliberate upon political and social news of the day. In the preface author confessed that most of the papers in the present collection of the sayings of this great and learned man, have appeared in the press of America and England. This will account for the fact that they deal with subject that have pressed hard upon the minds of newspaper reader, statesmen, and tax-payers...

According to Charles Fanning, author of the *Finley Peter Dunne and Mr. Dooley: The Chicago Years*, President Theodore Roosevelt, Freeman, supported Dunne's columns; each week at the White House cabinet meetings they were read as a "litmus test" of public opinion. The book was illustrated by Sir William Newzam Prior Nicholson (a multi-talented British artist), Edward Winson Kemble (known best for illustrating *Adventures of Huckleberry Finn*) and Frederick Burr Oppen, who was regarded one of the creators of American newspaper comic strips. One of his strips, *Happy Hooligan*, ran with a great success for more than thirty years. Favorite illustrations by Oppen from were "Kentucky Politics" and "Minister Wu."

One of the most curious books in the collection is *Descriptive Catalogue with Reproduction of Life-size Bust Portraits of Famous Indian Chiefs, Great Medicine Men, and Notable Indian Warriors, Renowned Explorers, Scouts & Guides*. It is a Souvenir of the Minnesota State Fair, September 6-11, 1909, which along with the pictures contains an authentic biographical sketch of each subject and a brief history of each Indian Tribes represented. The book does not bear Cowles's name, but directly on the cover is an inscription: To Mrs. Allison Nailor. Compliment of H. H. Cross. 1917. H. H. Cross was the artist Henry Herman Cross, who in the opinion of William Frederick Cody, known as "Buffalo Bill," had "greater knowledge and opportunity to put the Indian and buffalo on canvas as no other artist can do at the present day."

Here it is worthy of note that Buffalo Bill Cody was a Freemason, raised to the Sublime Degree at the age of 25 in Platte Valley Lodge, No. 32, at North Platte, Nebraska, and invested with the Scottish Rite Degrees by the Valley of New York on April 4, 1894. Brother Cody's letter of April 25, 1901, to artist H. H. Cross was included in this book as evidence of the unbroken comradeship of the pioneers who went to explore the West.

#### BOOKS GIFTED FROM FEMALE ACQUAINTANCES

Still puzzling are the circumstances under which Mrs. Allison Nailor and Henry Herman Cross met each other. The artist signed the book to the wife of the ex-Tyler and ex-Grand Secretary General of the Supreme Council III. Allison Nailor, 33°. There is no doubt that Nailor's family and Grand Commander were good friends who had much in common, for in the collection there are couple more books signed by Mrs. Nailor or with a large stamp "Allison Nailor" across the title page.

However, fiction in the collection prevails, and priority was given to novelists Charlotte M. Brame (England) and May Agnes Fleming (Canada). Both writers were immensely popular for their romantic stories. In his spare time, apparently Mr. Cowles enjoyed reading Victorian-style novels and quixotic tales. The titles of this fiction in the Cowles Collection speak for themselves as to the melodramatic content: *The Shadow of a Sin*, *Wife in Name Only*, and *Sunshine and Roses* by Charlotte M. Brame; *A Terrible Secret* by May Agnes Fleming; and *Pride and Passion* by DeLancey Ferguson.

Some contributions to the collection of this genre were made by the

ladies who were acquaintances of Mr. Cowles. Among "starry-eyed" or romantic presents is the book given by Mary E. Haswell (let us leave the image of this lady under a romantic veil). She had a refined taste for fiction or, at the very least, knew well the reading preferences of the Commander. On the book *Hearts and Masks* by Harold McGrath with illustrations by Harrison Fisher, she wrote "I think you will enjoy this book. With lovely wishes to my Valentine. February 14, 1907." This sentimental novel stole the heart of many readers of the time, as attested by the novel's popularity. Indeed, in 1908, Harold McGrath published a new novel *The Lure of the Mask* that was the fourth-best-selling book in the United States for that year.

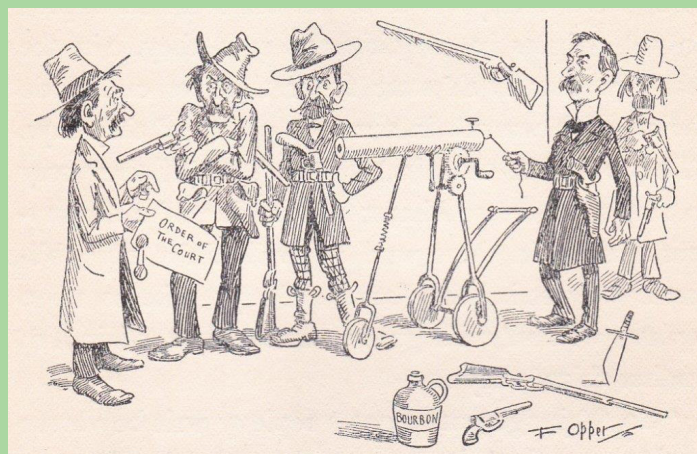
The lengthy signing came from another lady Mary L.:

My dearest Friend, this beautiful tribute to Robert E. Lee was written by a gentleman living in Hotel. I thought it purposely for you and have enjoy reading it myself. What a great humane character he was and what a fine type for the generation to follow. With loving wishes for a good Christmas and a Happy New Year to you. Faithfully, your friend, Mary L. Christmas, 1915. been reprinted by a few publishing companies, one calling it "one century, Robert E. Lee by Bradley Gilman has been reprinted by a few publishing companies, one calling it "one of the most straightforward and entertaining biography of Lee ever written."

One more biography with the modest autograph "Presented to John H. Cowles by Miss May Carroll. December 1927" came from a lady acquaintance as well. It was *The Life and Morals of Jesus of Nazareth* by Thomas Jefferson and published by Government Printing Office in 1904. The book accompanied by an informative Introduction written by Dr. Cyrus Adler, Librarian of the Smithsonian Institution, depicted one of the long-lasting concerns of Thomas Jefferson—his view of the Christian system of morality. 9,000 copies of this piece, which is also known as "The Jefferson Bible" were printed for the use of Congress: 3,000 copies for the use of the Senate and 6,000 copies for the use of the House.

It might be concluded that the Cowles Collection reflected the reading tastes which dominated middle-class Americans in the first half of the twentieth century, uniting them in shared aesthetics and spiritual values they shared.

Besides the books mentioned in this overview in the collection are many more volumes to discover. We hope and trust that the library of Sovereign Grand Commander John Henry Cowles, 33°, will be a welcome addition to the Masonic Library of the Grand Lodge of Kentucky, enriching its holdings and helping to preserve the memory of a great Kentucky Brother and native, one who devoted his entire life to the Fraternity.



Frederick Burr Oppen, "Kentucky Politics." Oppen was one of the originators of American newspaper comic strips, creating the popular strip *Happy Hooligan* in 1900.

# REMEMBERING LEGENDARY LIBRARIAN ADELAIDE HASSE

MAX CLOSE, FORMER HOUSE OF THE TEMPLE INTERN

This article is devoted to the work of Adelaide Hasse, a small but significant footnote in the history of the Scottish Rite Masons, but a greater part of the development of government and private libraries and cataloging in the United States. While she only was directly involved with the House of the Temple's Library collections as it coalesced under early librarian William Boyden, her impact was felt widely.

Brother William L. Boyden, appointed Librarian of the Supreme Council in the late nineteenth century, brought Californian Adelaide Hasse (1868–1953) on board the Temple staff in 1897. She previously had worked at the Los Angeles Public Library. Hasse assisted Boyden reorganizing and cataloging of the Temple's Library collections including the original core of textual collections belonging to Albert Pike. Their endeavors were tremendously successful, as lauded in *Transactions* of the period. During this brief time, Boyden and Hasse co-patented a "card catalog assorting device" (Dec. 16, 1896, No. 582035).

After her tenure with the Scottish Rite Freemasons concluded in 1898, Hasse was presented with a medal depicting Albert Pike (most likely struck in 1893) for her hard work. She then proceeded to have a significant impact on the Government Printing Office in Washington, D.C., and then with the New York Public Library (NYPL), in both

locations specializing in modernizing the cataloging techniques already in place. Unfortunately, the NYPL's Director Edwin Anderson acrimoniously fired Adelaide Hasse from the Library and began passing information to the FBI on "suspicious" and "un-American" activities she supposedly carried out while Librarian, such as helping a patron locate a book on Karl Marx.

Hasse later struggled to find substantive employment throughout the twentieth century, eventually assisting at the Social Security Administration. Despite obstacles and the frequent changes of employment, Adelaide Hasse's contribution to the development of "effective and efficient" library service, information access, and cataloging techniques is notable. For further reading on Hasse, consult the Government Printing Office's virtual exhibit <https://storymaps.arcgis.com/stories/95f965e68d-f64ae88a23d24a4ec7ddef> or Clare Beck's 2006 book *The New Woman as Librarian: The Career of Adelaide Hasse*.



Adelaide Hasse  
Source: Wikimedia Commons

## CALLS FOR SPECULATION: CONFLICTING VIEWS ON THE ORIGINS OF FREEMASONRY

OLIVIA CURCIO, MUSEUM CURATOR

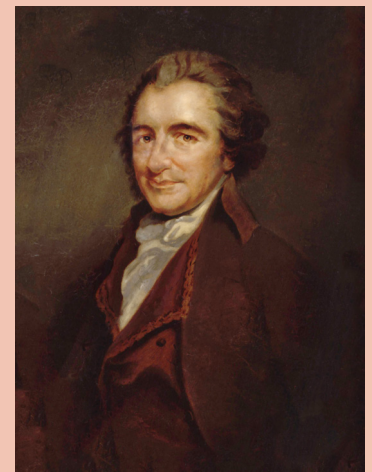
The Entered Apprentice knows but little more of Masonry than the use of signs and tokens, and certain steps and words, by which Masons can recognize each other, without being discovered by a person who is not a mason. The Fellow-Craft is not much better instructed in Masonry than the Entered Apprentice. It is only in the Master-Mason's Lodge that whatever knowledge remains of the origin of Masonry is preserved and concealed.

—Thomas Paine, "An Essay on the Origins of Freemasonry"

For a man who was—by all accounts—not a Freemason, Founding Father and Enlightenment writer Thomas Paine (1737–1809) had many heartily formed opinions on Masonry, such as the lines quoted above. In addition to his famous works *The Rights of Man*, *Age of Reason*, and *Common Sense*, he also wrote a "An Essay on the Origins of Freemasonry" (1803–1805), stating of the Freemasons that "their real secret is no other than their origin."<sup>1</sup> Paine's singular foray into and interest in the history of the Fraternity possibly comes with influence from his contemporaries like Brothers Washington, Lafayette, and Monroe. Speculation as to the beginnings of this Organization has been swirling since its inception, possibly not even being clear to the Founders themselves. From the most pragmatic of approaches to notions of Divine intervention, Masonic writers and scholars have been playing the origins "guessing game" for centuries.

Fred Pick and Gordon Knight, who wrote *The Pocket History of Freemasonry*, argue in that work that there are five different bodies of origin from which modern Masonry might have originated. While the most widely accepted view is that Masonry came out of the practices of medieval stone workers, the fraternal body is also widely influenced by legends and stories of the past. The other lesser-known theories link the Craft to Druidic traditions and "ancient mysteries."<sup>2</sup>

"Masonry" is used to describe both operative and speculative Masons. Coined as "Freemasons" as early as 1375, "Operative Masons" refer to those in the trade practice of building and working with stone; "free" refers to their status as independent workers, not tied to nor serving a lord.<sup>3</sup> Starting in the early 1600s, men were associating with Masonic lodges while not being Operative Masons themselves.<sup>4</sup> This is



Thomas Paine, oil on canvas, by Auguste Millière, after an engraving by William Sharp, after George Romney. The Founding Father and Enlightenment thinker not only wrote on the *Age of Reason* but also on the *Origins of Freemasonry*.





*Operative Masons of the Middle Ages (frontispiece).* Robert Ingham Clegg, 33°, ed. Mackey's *History of Freemasonry*, Vol. Two. Chicago/ New York/London: Masonic History Company, 1921

thought to have been due to the influence and connections held in these lodges. It was in 1619 that men in other professions who wished to join took on the alternate name *Speculative* or *Accepted* Masons to distinguish them from the Freemasons.<sup>5</sup> Out of these varied names given to members of this community comes the name that all modern Masons are familiar with, "Free and Accepted Masons."

There are many aspects of Operative Masonry that have had a direct and lasting impact on Speculative Masonry, for Operative Masons met in lodges, performed rituals, were governed by statutes and constitutions, and had "secret signs" to prove their membership to others. Practices in operative Masonic lodges have several distinct similarities to the current practices of Speculative Freemasonry. As early as the late 1300s with the *Regius Poem*, fully trained members were referred to as "Master Masons," and later on the term "Entered Apprentice" was being used for new members who had not yet completed their training yet.<sup>6</sup>

As early as the 1650s, rituals existed in Speculative Masonic lodges, but since its inception, Operative Masonry had rituals to welcome new members to the Lodges.<sup>7</sup> These rituals often stressed the antiquities and mysticism of the Craft and related it to the religious and moral concepts that Speculative Masonry now stresses.<sup>8</sup> Speculative Masons use modes of recognition in order to identify themselves to other Masons. This practice, yet again, stems from Operative Masonic practices wherein Masons would need to prove their status to other Masons when traveling in search of work.<sup>9</sup> These "secret signs," as they were called at the time, not only proved a Mason's membership but also his status as an Apprentice or a Master Mason.<sup>10</sup>

Similar to the current governing documents of all Masonic appendant bodies, Operative Masonry had a clearly laid out list of rules that Masons were expected to follow. Dated around 1390, the *Regius Poem* is considered to be one of the oldest Masonic documents to exist.<sup>11</sup> It lists thirty rules for the proper conduct of Masons in the workplace and in their personal lives. This document was almost certainly the basis for the earliest Speculative Masonic statutes written by William Schaw in approximately 1598.<sup>12</sup> Similar to the *Regius Poem*, these statutes described a system of on which Speculative Masonry is based morality that on which Speculative Masonry is based, rather than workplace conduct. The *Schaw Statutes* were also used heavily to influence James Anderson's later *Constitutions of the Freemasons*.<sup>13</sup> All of this evidence makes it easy, if not too easy, to conclude that speculative Masonry comes alone from the practical need for skilled stone workers. While the most simple and obvious answer is often the correct one, it would be remiss not to consider the possibility of older and murkier origins.

It also has been said, not least of all in Masonic ritual, that the roots of Freemasonry extend to biblical times and, in a sense, are as old as architecture itself.<sup>14</sup> In the view of George Oliver, a nineteenth-century writer on Freemasonry, God passed down the gifts of the Craft to Adam in the Garden of Eden, making the Supreme Architect of the Universe the Founder of Freemasonry.<sup>15</sup> "Placed in the garden of Eden," Oliver writes, "Adam was made acquainted with...that science which is now termed Masonry."<sup>16</sup> While Adam, in this view, may have been endowed with the knowledge of Masonry, it is said that not until Hiram did the practice of Freemasonry truly begin with the construction of Solomon's Temple. Hiram Abiff, according to Masonic lore, was the architect behind the temple, and the first Mason according to some.<sup>17</sup> The story of Hiram was an important one in Operative Masonry long before it was introduced in a more metaphorical sense into Speculative Masonry.

Returning to the essay of Thomas Paine, he speculated that Freemasonry, at least in the fraternal sense, came from Druidic tradition.<sup>18</sup> Druids, or high-ranking members of ancient Celtic civilizations, were often priests in charge of the highly ritualistic religion. They worshiped the natural world and gods of nature, and many of their rituals involved spending long periods of time outdoors in solitude in order to be admitted into the priesthood.<sup>19</sup> Paine uses in particular the Druid's worship of the sun to argue that Freemasonry is directly descended from these practices. The day the United Grand Lodge of England was founded, June 24, 1717, is the feast day of Saint John, who is said to be, along with St. John the Evangelist, the patron saint of Masonry, but it is also closely aligned with the Summer Solstice<sup>20</sup>, an extremely important day in the Druidic belief system.<sup>21</sup> He then uses the Druid's sun worshiping practices to compare them to the ancient Egyptians, who also worshiped the sun, and the connection to the ancient Egyptians in turn explains the story of Hiram Abiff and the construction on Solomon's Temple that is used in Blue Lodge degrees.<sup>22</sup> While all of this is exceptionally well thought out, we should treat this view with caution, for, among other reasons, Thomas Paine was not a Mason himself. Albert Mackey writes in *The History of Freemasonry* that Freemasonry and Druidism virtually have no relationship to each other.<sup>23</sup>

Given the loyalty of Masons to the Craft and the diligence of Masonic writers, it is curious that there are so many conflicting thoughts and opinions on the origin of Freemasonry. History is only as true as the evidence we have to prove it, and while many eighteenth- and nineteenth-century Masonic scholars addressed the topic of Freemasonry's origins with seriousness and the best information available at the time, they were not immune from error. For a not-so-secret society, the complicated history of Masonic beginnings remains today largely shrouded in mystery, as Thomas Paine observed as far back as the early nineteenth century.





Does Freemasonry have a Druidic origin, as Enlightenment writer Thomas Paine maintained?  
Noël Hallé (1711-1781), *A Druids' Ceremony* (oil on canvas). Source: Wikimedia Commons

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2. F. L., Pick, G. N., Knight, and F. Smyth, *The Pocket History of Freemasonry*. Trowbridge: Redwood Press Ltd., 1977. [Reprint] p. 16-21
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5. Daynes, p. 2
6. Pick, Knight, and Smith, pp. 26
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8. *Ibid*, p. 5
9. Pick, Knight, and Smith, p. 25
10. *Ibid*, p. 23
11. *The Regius Poem*. Masonic Book Club, 1970
12. Pick, Knight, and Smith, p. 194
13. *Ibid*, p. 195
14. Oliver, G. *The Antiquities of Freemasonry*. New York: Macoy. p. 18
15. *Ibid*, p. 25
16. *Ibid*, p. 25-26
17. *Ibid*, p. 14
18. Paine, p. 5
19. *Ibid*, p. 5
20. Paine writes that, at the time, the Summer Solstice (also called Mid-summer) was on the June 24. While this may have been true at the time, today, the solstice usually occurs on June 21.
21. Paine, p. 11
22. *Ibid*, 12
23. Mackey, Albert G. and Wm. R. Singleton, *History of Freemasonry*, New York and London: The Masonic History Company, 1898/1906, Vol. 1. 205/1898/1906, Vol. 1. 205



# THE SCOTTISH RITE BLUE LODGE RITUAL

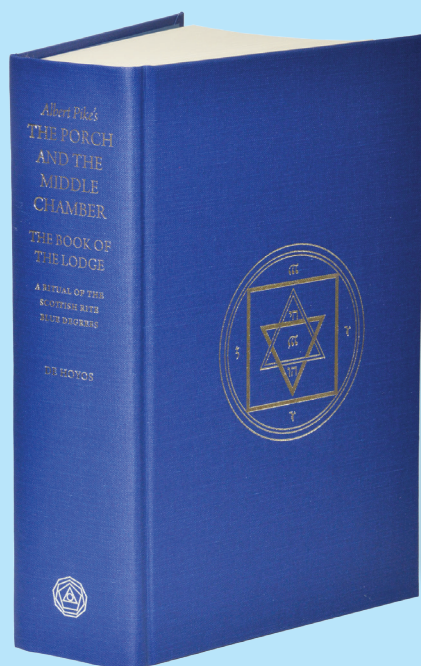
ARTURO DE HOYOS, 33°, GRAND CROSS,  
GRAND ARCHIVIST AND GRAND HISTORIAN

One of the important holdings in the Archives of the House of the Temple is the Scottish Rite Blue Lodge ritual. Blue Lodge rituals in the United States, of course, are largely associated with the York Rite and the work of Thomas Smith Webb (1771–1819), author of *The Free-Masons Monitor; or Illustrations of Masonry* (1797), which was the first guidebook to American Freemasonry.

There is also a far-lesser known Scottish Rite Blue Lodge ritual—lesser known, at least, for American Masons. Since its founding in Charleston, South Carolina, in 1801, the Southern Jurisdiction Scottish Rite, of course, has required Blue Lodge membership, and its members joined, as they still do today, at the Fourth Degree, Secret Master. However, in 1804, a unique Scottish Rite Blue Lodge ritual was created in France. For more than 220 years, the Scottish Rite Craft ritual has become the most popular form in terms of distribution, though considerably less so in the United States, as noted above.

One of the distinguishing characteristics of the Scottish Rite is that its rituals are more dramatic and esoteric than the Webb-form rituals. To be sure, the Scottish Rite's rituals share many similarities with Webb-form Freemasonry, in terms of the working tools, regalia, and accoutrement, but there is a purposeful attention devoted to exploring and explaining such things as the symbolism of numbers, the elements, and the planets in terms of Masonic philosophy. Webb-form rituals generally provide ceremony and symbolism, whereas the Scottish Rite occasionally adds a deeper analysis by a comparison to other practices, philosophies, and belief systems. Its lessons are sometimes akin to a course on comparative philosophy and religion, which aids participants as they compare and contrast and perhaps discover a personal harmony of ideas, or points of intersection, which may add value to the Masonic experience.

A good example of a rather “complete” version was brought from France to Hawaii in 1841. The lodge *Progrès de l'Océanie* (Honolulu) was

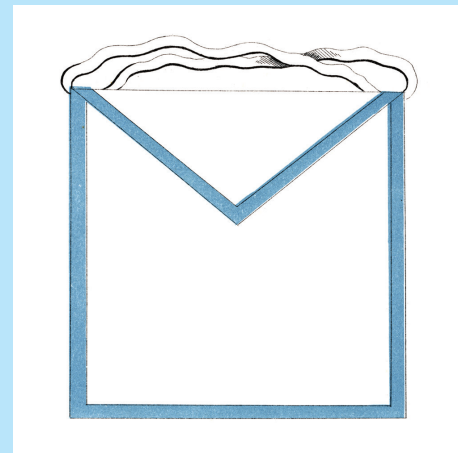
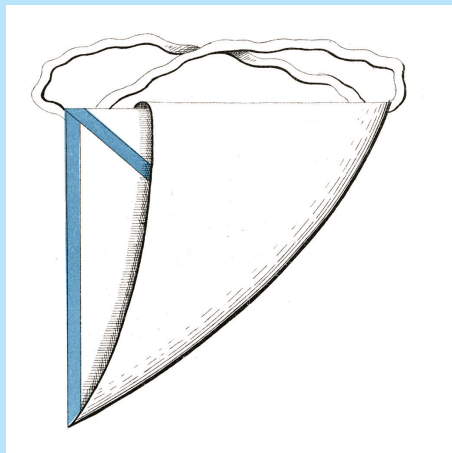
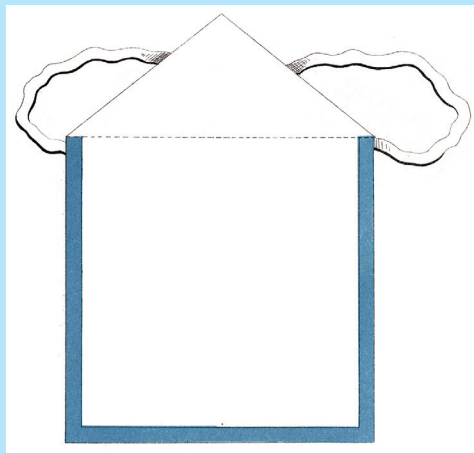


The Scottish Rite Research Society edition of Albert Pike's *The Porch and the Middle Chamber* (2022)

formed under dispensation of the Grand Lodge of France and chartered in 1843 under authority of the Supreme Council of France. The founder was Joseph-Marie Le Tellier, Captain of the whaling ship *Ajax*, and the lodge still exists today under the Grand Lodge of Hawaii. American lodges using the Scottish Rite Craft ritual were, by and large, received from lands where Romance languages were common. Although any Grand Lodge can permit the use of any ritual, there are only a few that work the Scottish Rite ritual. Yet the number is growing. Today in the United States, there are Scottish Rite Blue Lodges in Washington, D.C., California, New York, and elsewhere. The largest concentration of such lodges is in the Sixteenth District of New Orleans, which use a ritual that was prepared “for Exclusive Use of the Scottish Rite Blue Lodges” in 1932 (it is actually an amalgamation of Scottish Rite and York Rite degree work). Similarly, the ritual of Germania Lodge No. 46 (dated 1844) was a combination of Scottish Rite Blue Lodge ritual with elements from William Morgan's 1826 exposé. On the other hand, the ritual of Cer-

vantes Lodge No. 5 is a “pure” version. In other lodges, variations abound.

Readers familiar with Albert Pike's many addresses and lectures will know already the high regard in which he held rituals of Craft Masonry. His devotion to Blue Lodge Masonry also led him to write what many consider his most important work, *Esoterika: The Symbolism of the Blue Degrees of Freemasonry* (1888). Although Grand Lodges had approved using a Scottish Rite Blue Lodge ritual, it was not until 1868 that the Southern Jurisdiction developed a version of its own. Pike's high regard and the desire to have a complete system, resulted in his Blue Lodge ritual, which he named *The Porch and the Middle Chamber: The Book of the Lodge*. Financial hardships prevented its printing until 1872, the same year that *Morals and Dogma* was published. In that year, Pike said, “We require our initiates to be faithful and zealous in the performance of their duties as Blue Masons; and our desire and aim are to magnify the Blue Degrees and cause them to be held in higher estimation.” Pike's version was created to provide a perfect foundation to the other rituals he revised from the



The drawings come from *Liturgy of the Ancient and Accepted Scottish Rite of Freemasonry for the Southern Jurisdiction of the United States. Part I. I to III*, Pike's “monitor” for the ritual covered in *The Porch and the Middle Chamber*.

4°–33°. After a decade of working on all rituals, Albert Pike announced that he had completed his ritual revisions, which included a ritual for the Blue Degrees.

In 1882, a decade after these rituals were written, the Supreme Council's *Statutes* stated, "Lodges of Perfection must have each a copy of the Ritual of the Blue Degrees, with the Secret Work, and may have four copies of the Ritual. And this Ritual and Secret Work may, upon the order of the Grand Commander be sold to Master Masons' Lodges in this or other Jurisdictions" (Art. 13, Sec. 4.). As with the Scottish Rite's other rituals, *The Porch and the Middle Chamber* remained the property of the Supreme Council; Lodges of Perfection borrowed copies at \$5 a piece (roughly \$135 in 2023).

This important document now has emerged from the Archives, for a few years ago, Sovereign Grand Commander James D. Cole, 33°, realized the importance of giving Scottish Rite Masons access to the foundation of our ritual system. He authorized the Scottish Rite Research Society to reprint, in full, all of Albert Pike's original Blue Lodge ritual material, to which I happily added an introduction and appendices. This beautiful, illustrated, indexed, hardbound 882-page book is now available from the Scottish Rite,

using the QR code on this page.

How important is it to study these rituals? In 1882, Pike took it upon himself to answer this question: "For if men can never have the Rituals to study, they can never be fully and perfectly invested with the Degrees."



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## ON "ARTICLE WRITING AND FREEMASONRY"

MARK DREISONSTOK, 32°, KCCH

The January 1953 issue of *The New Age Magazine* (predecessor to the *Scottish Rite Journal*) contains an essay entitled "Article Writing and Freemasonry" by Leonard J. Humphrey, then secretary of Nanaimo Lodge No. 110, Nanaimo, British Columbia. In this intriguing *article about article writing* (pp. 43 and 44), Br. Humphrey proposes that "Freemasonry is like a well-written article." The author of seventy years ago then proceeds to offer several parallels between the craft of writing and the Masonic Craft in his eloquent analogy.

"A well-written article is an artistic accomplishment, and, as such, is governed by the unities of time, place, and purpose," Br. Humphrey writes. "Freemasonry [with its unified ritual and symbolism] is also an artistic masterpiece." A finely crafted essay and Freemasonry, the author continues, are both "composed around an interesting idea." Furthermore, "a well-written article is built on a psychological framework which best serves its purpose," much as Freemasonry presents its ennobling framework of men living in Brotherhood under the Fatherhood of God—the Grand Architect of the Universe.

Such valuable insights and the article's title itself suggest another important connection not addressed directly in the 1953 piece, to wit: the very act of writing may provide the Mason with a heightened understanding of the philosophy, mysteries, and even esoteric treasures of Freemasonry. Indeed, in this way, we might better "value and appreciate the plain, simple, sublime, universally-acknowledged truths, which have in all ages been the Light by which Masons have been guided on their way [...]" (Albert Pike, *Morals and Dogma*, Lecture of the Seventeenth Degree, "Knight of the East and West").

To be sure, memorizing Masonic ritual, reading classic Masonic authors, and bonding over riveting discussions on Masonic ideals with fellow Masons face-to-face are all crucial elements to the Masonic experience; so, too, is the practice of brotherly love, relief, and truth.

Yet writing on Freemasonry, even in a personal journal without the intention of publication, provides advantages as well. In writing, we are obliged to follow greater discipline in grammar and vocabulary than is the case in speaking. In addition, we arrange our thoughts logically into paragraphs for clarity for ourselves and others, instead of expressing ourselves extemporaneously. Also, in referencing the insights of classic Masonic writers of the past, such as Albert Mackey, Albert Pike, and Joseph Fort Newton, we are obliged to verify our sources and reproduce quotes with exactitude.

Arguably, the most important advantage to writing is that it is a process which, for most of us, takes us out of everyday activities and places us in a more contemplative frame of mind, encouraging us to discover new insights and connections that might have eluded us otherwise. As the American Transcendentalist writer Ralph Waldo Emerson observes in his *Journals*: "The writer is an explorer. Every step is an advance into a new land." How true this is for us as Masons, for we are Travelers.

We close with the reminder from Brother Humphrey's *New Age* article that the craft of writing, like the Masonic Craft itself, involves diligent effort:

The writer [...] will have to choose words with care and economy, will have to make practical use of that phrase "skill and assiduity" which we hear during one of our delightful ceremonies. He will have to realize that labor is the lot of the writing man.





# "THE PATRIARCHS:" JOSEPH FORT NEWTON AND THE CONTEMPLATION OF WISDOM IN A NEW AGE

ANDREW HAMMER, 32°, KCCH, VALLEY OF WASHINGTON, D.C.

Living as he did at the end of one monumental century and at the beginning of another, Joseph Fort Newton (1880–1950) has much to teach us today as we settle into our own century. Newton's most prominent work, *The Builders: A Story and Study of Masonry*, was published in 1914, that fateful first year of World War I, whose direct impact would not be felt in America for a few years, but which marked the true end of one era,[no and the beginning of another.

*The Builders* would become a seminal work in Masonic literature, touching the minds of thousands—if not hundreds of thousands—of Masons through the years. Newton was an aspirational writer in terms of the prospects of Masonry, carrying in his words the vision of optimism so common to the early twentieth century. Indeed, the very name of the Scottish Rite periodical itself, *The New Age*, hints at a sense of possibility for things ahead.

The article we are looking at in this reprise is entitled *The Patriarchs*, and is taken from a speech Br. Newton gave at a "banquet for aged Masons" on October 12, 1914, in Cedar Rapids, Iowa. Elements of these remarks find their way into the printing of *The Builders* [no doubt they were already present in his manuscript]. The speech was published as an article in *The New Age* of December 1914. Here Newton addresses the topics of age, aging, and the emergence of wisdom in the older Mason.

Newton begins with a historical truism as to the reverence Masonry has for its senior Brethren, noting that when the Grand Lodge of England was organized in 1717, "it is set down as significant that the Grand Lodge came to order with 'the oldest Master Mason in the chair,'" further suggesting that "during the critical period of transition, it was the old men who guided the craft." Then Newton comes swiftly to his main proposition: When is a man old, and what does age teach a man who is willing to use it to build wisdom? Using anecdotal and rhetorical examples from history, he expands deftly upon the notion that one is only as old as one feels, and that how one uses life, and the lessons time teaches, determines not only the true age of a man, but also the value of his life:

...there are men far along in years—walking down the western slope where the shadows lengthen towards evening—who are eager and alert of spirit, happy and forward-looking, their faith undimmed, their zest of life unabated. These are not old men. There is in them a foregleam of the immortal life. Years have piled up betimes, but they have kept their faith firm, their feelings buoyant, their sympathies active, and their interest in life fresh and vivid. How fine it is to see a man grow old reverently and beautifully, his heart aglow with the soft light of eventide and the glory of the star-crowned night!"

Although the purpose of his remarks is to extol the benefits of age at an event that was designed to do so, he also devotes time to the folly of youth, specifically the combination of zeal and cynicism that might blind a younger man to those revelations of life that become easier to see in one's advanced years:

Youth seeks very high for what age finds nearby. It is when we grow older that the simple things of life begin to unfold their wonder, and open long vistas of meditation [...] Youth knows more than old age, because it knows so many things that are not so.

Yet the author also devotes time to the notion of waste and specifically the waste of years that evidences itself in many men who, despite having been



Joseph Fort Newton. Portrait by Travis Simpkins, 33°, *Chips from the Quarry, Scottish Rite Journal*

presented with opportunities to learn and grow, yet cast them to one side as if nothing had happened in their long lives that would teach them anything.

Much has been said in recent years about generational issues in relation to Masonry, as Masons try to understand membership numbers in terms of generational appeal or the supposed lack thereof. Yet what Newton puts forth in his remarks to his audience in 1914 is that every stage of life has its advantages and disadvantages. Each individual must determine his course; he must choose to be receptive to the wisdom that time and experience can bring, and if a man is not open to that possibility, he may, even in his youth, be more prone to the infirmities of age than a brother in his closing years.

A thought that arises in the mind of this author is that new Masons are neither necessarily young nor old men. Newton's remarks, perhaps, speak to the way in which an older man may arguably bring a more receptive vessel to the Craft, precisely because of what else is or may have been contained within his vessel over the length of his years, before he knocked on the door of a lodge. Either way, the quality of life experience must prevail in the end:

That is to say, it is quality and not quantity that counts for most. The fact that a man has lived on this earth three score years and ten does not mean, necessarily that he is either good or wise. Some men are as foolish in age as they were in youth. Double foolish is he who, living to grow old, has not learned the priceless value of virtue, and the wisdom of love.

Time alone brings neither honor nor wisdom.

The second emphasis of Newton's remarks is, in some sense, a celebration of what aging means, and the inevitable encroachment of that ultimate moment we all must face. As the reader of the original article will note, Newton quotes Robert Browning's well-known poem "Grow Old Along with Me" as a virtue as well as a blessing. He then continues with a slightly earlier—if arguably less effective—version of what would become the now familiar paragraph from *The Builders*:

What has Masonry to teach us about immortality? Instead of making an argument, it presents a picture—the oldest, if not the greatest drama in the world—the better to make men feel what no words can ever tell. It shows us the tragedy of life in its most dismal hour; the forces of evil, so cunning yet so stupid, tempting the soul to treachery—even to the ultimate degradation of saving life by giving up all that makes it worth our time to live. It shows us as noble and true man smitten, as Lincoln was, in the moment of his loftiest service to man. It is a picture so true to the bitter, old, and haggard reality of this dark world that it make the soul stand out in dismay. Then, out of the shadow there rises, like a beautiful white star, that in man which is most akin to God—his love of truth, his loyalty to the ideal, his willingness to go down into the night of death, if only virtue may live and shine like a pulse of fire in the evening sky.

Newton closes his speech with a few stanzas from the poet (and Mason) Edwin Markham's *The Homing Heart*, each of which address death and the immortality of the soul respectively. In the examination of the latter, however, a couple of stanzas further down—not quoted by Newton—also come to mind:

We will hear some word of the final meaning,  
As we meet at last by the love-loud trees,  
Hushed with the wonder of life, and leaning  
Over the marveling seas.

Ah, strangely then will the heart be shaken,  
For something starry will touch the hour;

And the mystic wind of the  
worlds will waken,  
Stirring the soul's tall  
flower.

As stated earlier, Newton is delivering these thoughts only a few months after the beginning of World War I, a cataclysm that would steal the optimism away from previously hopeful generations who might have seen man as the measure of all things, until both that creature and his measuring tools would prove to be deeply flawed. One who sees these comments in the context of history cannot escape the sense of foreboding that overhangs the mind whilst reading the kinds of sentiments that call back to that which is romantic rather than what is reckoning in the human experience. The World War I years immediately following these comments would call all interpretations of life into question and challenge the faith of all men in search of either a better world or a better understanding of deity. We still, in this new century of our own, seek some word of final meaning: the stirring of the soul's tall flower.

Joseph Fort Newton's observations are a poignant appreciation of the wisdom accumulated with age, the ability afforded by age to appreciate life differently, because of the nuances cast upon it by time. It is not so much that the mind changes in its capacity—although for so many that is but inevitable—nor that the heart reverses itself in its concern. Rather it is that experience changes the nature of how things are understood, how one concerns oneself with a thing in itself. The message is at once truly Masonic as well as philosophical.



The Hour-glass, a Masonic emblem of human life. Historic glass slide. Source: Patmos-Solomon's Lodge No. 70, Savage, Maryland"

# PUSS IN BOOKS

MARK DREISONSTOK, 32°, KCCH

The recent, and surprisingly touching, animated film *Puss in Boots: The Last Wish* (2022) has garnered much acclaim. Yet the satirical story of a clever cat who outsmarts foolish humans is centuries old, going back at least to Italy in the 1550s. This original tale subsequently inspired versions in multiple languages, most famously in the late seventeenth century in French by Charles Perrault. Here, however, we will look at a German version of the tale, penned in the late eighteenth century by the Romantic Era author Ludwig Tieck. It is from his play *Puss in Boots* (*Der gestiefelte Kater*) that we obtain our *Amicus Illuminismi* quote on the value of books for this issue.

Tieck's *Puss in Boots* is a comedy of manners at court. As a result, the focus is less on the adventurous talking cat and more on a princess in a royal palace as well as presenting a play about the legendary cat. The princess is of a decidedly intellectual and literary bent, and our *Amicus* library moment comes as the princess says appreciatively of books: "My joy I find in the arts and sciences, for books constitute all my happiness." (Lillie Winter, trans.) This insight, lauding the Liberal Arts and Sciences, is also a reminder of the happiness that may be found in the world of libraries and books, whether we define this joy as escapist reading or a greater understanding of the world and its ways.

For our illustration to this theme and our visit to an earlier, pre-DreamWorks incarnation of *Puss in Boots*, we include a classic book illustration of the irrepressible anthropomorphic cat, complete with boots, standing atop a pile of very serious-looking Books.

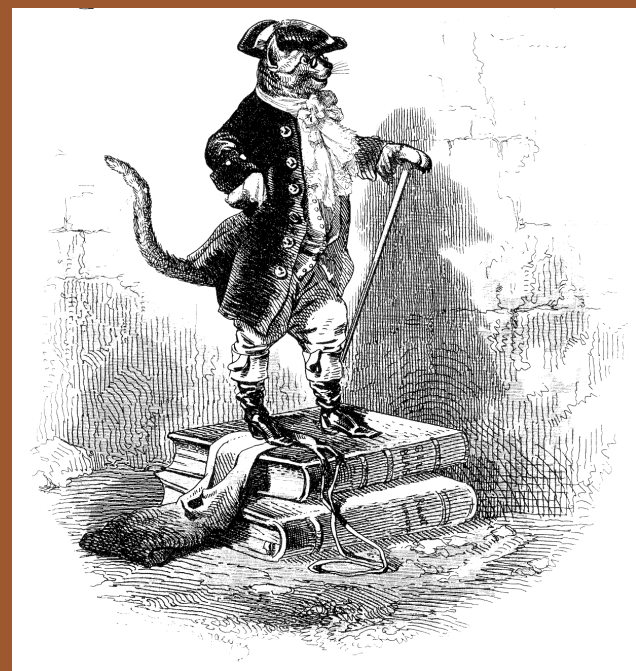


Illustration from *Le Chat botté*, Édition L. Curmer (1843). Source of illustration: Wikimedia Commons (Public Domain)