

AMICUS ILLUMINISMI

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

RE-EXAMINING MASONIC PERIODICALS, PART 1: REMEMBERING *THE NEW YORK MASONIC OUTLOOK*, A MASONIC PERIODICAL GEM OF ART AND GRACE

MADELINE BLOMBERG, HOUSE OF THE TEMPLE INTERN

Masonic periodicals have been used as a tool for efficient mass communication amongst like-minded Brothers for centuries. These publications cover a wide range of subjects, spanning from discussions of philosophy, history, and spirituality to local lodge updates and even allegorical fiction. By harnessing the efficiency and reach of the printing press, Masonic periodicals became the foundation for local and international community within the Brotherhood. While many historians have tossed aside these pieces for more succinct works, the value of periodicals can be found in seemingly insignificant details. Such details have materialized the complex trends, opinions, and social culture of the period, over time transforming periodicals into one of the most valuable primary resources of Freemasonry still extant. By studying and comparing individual publications from various lodges in North America, we can better understand their evolution over time as well as the different approaches taken to appeal to various audiences. These topics and more will be further explored through a closer examination of the following three periodicals: *The New York Masonic Outlook*, *Masonic Home Journal*, and *The Builder*. In this issue of *Amicus Illuminismi*, we will explore what may fairly be termed the most visually aesthetic of these, the *Outlook*.

The New York Masonic Outlook modeled itself after the preexisting magazine *The Outlook*, a non-Masonic social and political commentary piece that ran in its entirety from 1870–1935, under a few different monikers. The Grand Lodge of the State of New York created its own version of the popular periodical, which it titled *The New York Masonic Outlook*, offering similar commentary with



The New York Masonic Outlook's May 1925 "apron cover," was similar in style to 1920's covers of the *Saturday Evening Post* by Br. Norman Rockwell and others.

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FEBRUARY 1927 *The New York*
Masonic Outlook



George Washington in a Masonic apron on a *New York Masonic Outlook* cover, reflecting the patriotic nature of the magazine, especially post-World War I

an added layer of Masonic focus, that ran from 1923–53. The magazine likely sought to appeal to the preexisting audience of the American middle class who subscribed to *The Outlook*, yet additionally to be of interest to the niche audience of the American middle-class Mason.

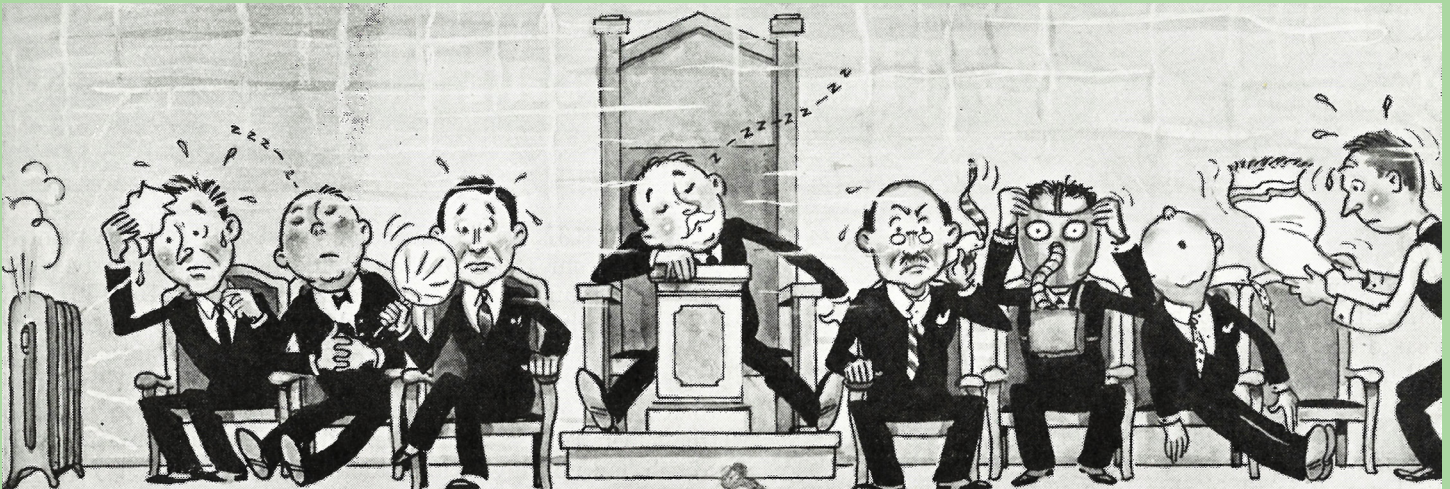
Despite this broad focus on society and culture, the first editions focused largely on the Masonic Home in Utica and Soldiers

and Sailors Memorial Hospital, the Grand Lodge of New York's personal charities in hospital and asylum locations. The purpose was to "point out in story and picture what the Fraternity in the State of New York has accomplished and is doing to meet its self-imposed responsibilities, how it has coined its professions into deeds of benevolence and, more especially, how it is the Home colony at Utica," (January 1923, p. 4). The subjects of articles were often patients at these homes sharing testaments to the good that was being done for them.

At its beginning, the magazine appeared fairly streamlined, choosing not to expand the subjects far beyond those directly pertaining to the grand lodge producing it. By 1925, the periodical began to come into its own, modeled closely after other popular American magazines, such as the legendary *Saturday Evening Post* and the aforementioned *New York Outlook* in both content and design. There developed an emphasis on feature stories and a greater variety of topics, including current events, editorials, social and political discussions, fiction, poems, and cartoons. There was even the occasional crossword puzzle.

What is striking is how, when perusing the articles in the 1925 year of the *Outlook*, from 99 years ago, Masonic concerns of the time are similar to those of today. William H. Stangle, for instance, talks about heating and cooling systems as important concerns of the lodge in his article "Modern Heating and Ventilation for Masonic Temples" (April 1925), an issue that many a Brother can attest as still not completely resolved. (The topic was also visited by M. Henderson in an article called "Ventilation the Lodge-Room" in January 1925.) In "Organizing a Lodge for Fellowship" by Fred E. Kunkel (April 1925), the author addresses this strikingly modern problem: "How to get the 'crowds' out and 'keep them coming' to each meeting is a problem to almost every lodge." (p. 182) In "On Certain Symbols and Ceremonies of Freemasonry," author Albert M. Johnson wrestles with the meaning of Masonic symbols and the mystery behind their origins.

Similar to *The Builder* (a periodical we shall review later in the series), some 1920s-era *New York Masonic Outlook* articles offer a then-popular romanticized and spiritual approach when discussing rituals and secret societies found in ancient cultures



This humorous *New York Masonic Outlook* cartoon from January 1933 represents past (and sometimes current) concerns about comfort of cooling and heating systems in Masonic lodges.

and world folklore, often engaging in speculation of possible Masonic influence and comparison. In addition, post-World War I concerns are present, including discussions of world politics and foreign policy. In later issues, especially those subsequent to America's entrance into World War II, themes of nationalism and patriotism are omnipresent, as witnessed in the series "Masonic Heroics," in which individual soldiers were highlighted and particular stories of teamwork and comradely were reported from the front. Following World War II, we see the incorporation of monthly reports regarding several veteran care facilities and charities supported by various New York lodges. In addition, there are some very stimulating and indeed frightening discussions regarding the potential for World War III.

One of the most impressive aspects of *The New York Masonic Outlook* is its beautiful illustrations. January 1925 marks the first of its many iconic, colorful covers that featured art by painters of the day often resembling Br. Norman Rockwell's early work, with the style reminiscent of *The Saturday Evening Post* and *The New Yorker*. At times, the artwork constitutes little-known gems fashioned in classical, Art Nouveau, and Art Deco styles, such as seen at right in the exquisite illustration by W.W. Clarke for the poem titled "The Compasses" and penned by R.J. McLauchlin (April 1925). This poetic composition describes beautifully the symbolic role that Masonic compasses play in a Mason's life through monitoring self-restraint and balance ("Between the Compasses' twain points, the Craftsman's toil is set"), while Clarke's black-and-white accompanying sketch of the Divine Hand holding the compasses and a man below within the circle provides a stunning metaphorical visualization. Many of the original artworks created for the magazine are credited to New York's very own Masonic illustrators, often with oth-

er published works found in *The Outlook* and other publications. This added attention to detail makes for a very visually vibrant periodical, emanating the creativity of its creators. Throughout

The Compasses

By R. J. McLAUCHLIN

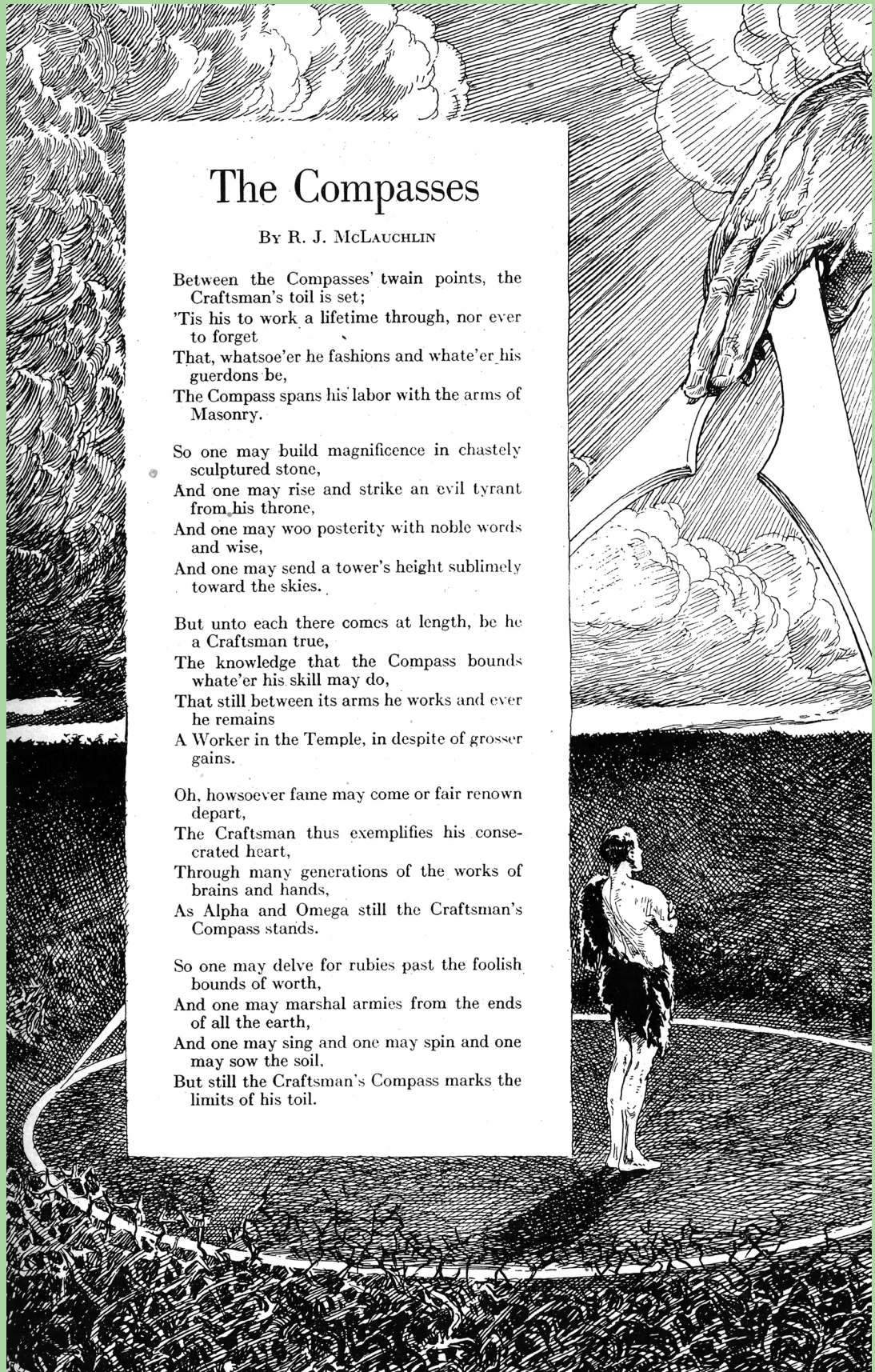
Between the Compasses' twain points, the
Craftsman's toil is set;
'Tis his to work a lifetime through, nor ever
to forget
That, whatsoe'er he fashions and whate'er his
guerdons be,
The Compass spans his labor with the arms of
Masonry.

So one may build magnificence in chastely
sculptured stone,
And one may rise and strike an evil tyrant
from his throne,
And one may woo posterity with noble words
and wise,
And one may send a tower's height sublimely
toward the skies.

But unto each there comes at length, be he
a Craftsman true,
The knowledge that the Compass bounds
whate'er his skill may do,
That still between its arms he works and ever
he remains
A Worker in the Temple, in despite of grosser
gains.

Oh, howsoever fame may come or fair renown
depart,
The Craftsman thus exemplifies his consecrated heart,
Through many generations of the works of
brains and hands,
As Alpha and Omega still the Craftsman's
Compass stands.

So one may delve for rubies past the foolish
bounds of worth,
And one may marshal armies from the ends
of all the earth,
And one may sing and one may spin and one
may sow the soil.
But still the Craftsman's Compass marks the
limits of his toil.



A beautiful illustration by W.W. Clarke for R.J. McLauchlin's poem "The Compasses" (April 1925). Pictorial images from the *New York Masonic Outlook* swung back and forth between classical, Art Nouveau, and Art Deco stylistics.

these 1920's *New York Masonic Outlook* issues, there are also articles complemented with many photographs; for scenes that cannot be captured in that medium, sketches and prints abound in both originals and reproductions.

Unfortunately, there was a loss of this illustrative quality of the magazine as well as a dearth of long-form content, beginning in the 1930s and slowly increasing over the next twenty years. In the course of time, the magazine became dominated with shorter articles providing updates of local lodges, with few-to-no illustrations, less original writing and poetry, and the production of issues with fewer pages. While the magazine had a section for short pieces entitled *The Craft at Work* dating back to its early issues; eventually this form of 100-word articles came to dominate the orientation of information. The content naturally shifted to more digestible updates, often locally focused, as the space for extended complicated discussions was no more. It was the age in which *Reader's Digest* and *Liberty Magazine* were in vogue with

short articles, the latter even featuring average reading times. While this change in the *New York Masonic Outlook* was not exactly linear or instant, there was a slow evolution to something that eventually resembled a newsletter, clearly apparent by the 1950s. This change of content was possibly explained in part by the demise of the *New York Outlook*—the non-Masonic magazine which had been its inspiration—in 1928.

The New York Masonic Outlook, as well as *The Masonic Home Journal* and *The Builder* (magazines which we will survey next in this series), all offer very diverse interpretations of Masonic history at the time of their publications. While all appealed to their local Masonic lodges and the Brotherhood beyond, each periodical offered a unique approach to sharing information. *The New York Masonic Outlook* stands out as a graceful periodical of its era that combined Masonic topics of strikingly modern relevance with wit as well as artworks of excellence.

Finding That Which Was Lost: *Reynard the Fox* at the House of the Temple Library

MARK DREISONSTOK, MANAGING EDITOR,
AMICUS ILLUMINISMI

One of the oldest non-Masonic works in the House of the Temple Library is certainly the generously illustrated beast fable *The Most Delectable History of Reynard the Fox*, stemming from 1701. Twenty-five years ago, in July 1999, *Friends of the Library*, as *Amicus Illuminismi* was once known, published an appreciation of this book. We then suggested in the Summer/Autumn 2022 *Amicus* that this book was no longer in the collection. Happily—to adopt Masonic parlance—that which was once lost has now been found! This brief article revisits the 1999 short study by Fred Gettings, 32°, entitled “The Story of Reynard the Fox.” We will then offer a brief glimpse at another version of Reynard the Fox in The House of the Temple Library Collection, and this one written by a famous Mason, Br. Johann Wolfgang von Goethe.

The story, stemming from a version in the language of Low German, is, as Br. Gettings writes, of the immoral and wily fox, Reynard, who was condemned in abstentia by a council of animals for his crimes [...] The crimes of which Reynard is accused are, as he recognizes himself, “infinite and heinous.” They include the murder of hens, the torture of a bear, the blinding of a cat, and the beheading of a hare. Besides being a troublemaker, he is also a con-artist; as the lion-king says to Bruin the bear, “Reynard is full of policies, and knoweth how to dissemble, flatter and betray.”

Yet Reynard is a suave and persuasive scamp, and he manages to extract himself from the difficult situations and



Renart [sic] the Fox, drawn by Ernest Henri Griset, from a children's book published in 1869. In a July 1999 article in this publication, Br. Fred Getting, 32°, noted that the beast fable of the wily fox was not merely children's literature, but also a work with psychological and even esoteric implications.

The Pleasant History

leem Proclamation) makes known over all his Kingdom to all beasts whatsoever, that upon pain to be held contemptuous, every one should resort to that great celebration; so that within few days after (at the time prefixed) all Beasts both great and small, came in infinite multitudes to the Court, only Reynard the Fox excepted, who knew himself guilty in so many trespasses against many Beasts, that his coming thither must needs have put his life in great hazard and danger.



Now when the King had assembled all his Court together there were few Beasts found, but made their several complaints against the Fox: but especially Megrim the Wolf, who being the first and principal complainant, came with all his lineage and kindred, and standing before the King, said in this manner.

My dread and dearest Sovereign Lord the King, I humbly beseech you, that from the height and strength of your great power, and the multitude of your mercies, you will be pleased to take pity on the great trespasses and unsufferable injuries which

vociferously of the activities of Reynard are aspects of ourselves,” for they represent the “various personalities [...] that make up all human beings.” Br. Gettings continues his contemplative interpretation thus:

The lion-king who oversees the meeting of the animals illustrates the two extremes in humanity, for [in one of the book’s woodcut illustrations by Edward Brewster] he holds the scepter, with its triple floriation—a symbol of the Trinity [see illustration at left]. The rod, which echoes his triple crown, is the higher part of his being; the lower urges are evident in the lower parts of his body, whence the ornate tail emerges, to sprout four curling ends.

Noting that the four-part tail could be symbolic of the classical “four elements of Earth, Air, Fire, and Water,” Br. Gettings speculates that “Reynard’s task is to turn this four-fold weight into a spiritual Triad, and find within himself the Godhead.”

In preparing this appreciation of one of the most interesting articles to appear in the *Friends of the Library* incarnation of *Amicus*, we discovered another version of the Reynard tale in the House of the Temple Library, and this one in the library’s notable Goethe Collection. Br. Johann Wolfgang von Goethe, writer of *Faust* and other masterpieces of German literature, also wrote a version of the Reynard beast fable. This extensive poem, *Reineke Fuchs*, written in 1792–93 in witty hexameters, also narrates the adventures of the clever fox and the attempts of the other anthropomorphic animals to restrain his law-breaking ways.

Reineke, for Reynard is known by an approximation of his Low German name in this version, finds himself in a precarious predicament in the “Fourth Song” or section of the poem: a trial has been set for Reineke, and the fox’s many enemies in the animal kingdom now seek to bring him to justice by means of the death penalty, and Reineke is obliged to mount a defense. As the House of the Temple’s copy of *Reineke Fuchs* is in a complete set of Goethe’s works in the original German, we quote here from an English translation of Goethe’s *Reineke the Fox*:

And when he [Reineke] spoke, Truth
seemed to tip his tongue,
Indignant as each charge aside he flung;
They heard him with wonder and diversion blent,
Almost disposed to think him innocent;
Nay, some there were who more than
half believed,
He was himself the part most aggrieved.

(“Fourth Song;” Thomas James Arnold, trans.)

Through his usual cunning tongue (as we witness here)

Illustration by Edward Brewster in the House of the Temple Library’s rare 1701 edition of *Reynard the Fox*. Br. Fred Getting, 32°, interpreted the lion figure in this image in terms of spiritual and earthly qualities.

crimes, both minor and major, for which he is responsible.

Br. Gettings, the author of the engaging *Friends of the Library* article from a quarter century ago, argues that this beast fable, while a witty children’s story on the surface, has deeper, more refined meanings to contemplate for those interested in the esoteric:

The Epistle to the Reader, in this 1701 edition in the Library, admits that the text is esoteric, for it “beareth in it much excellent Morality and hidden Wisdom.” [...] Masons will be interested to learn that the lion-king’s high throne was “made of fair square Stone,” from which he “commanded a general silence amongst all his Subjects.”

The Gettings essay, to which a full half of the July 1999 *Friends of the Library* issue is devoted, also notes that *Reynard the Fox* delves into psychology, before the discipline was known: “The animals who meet together to complain

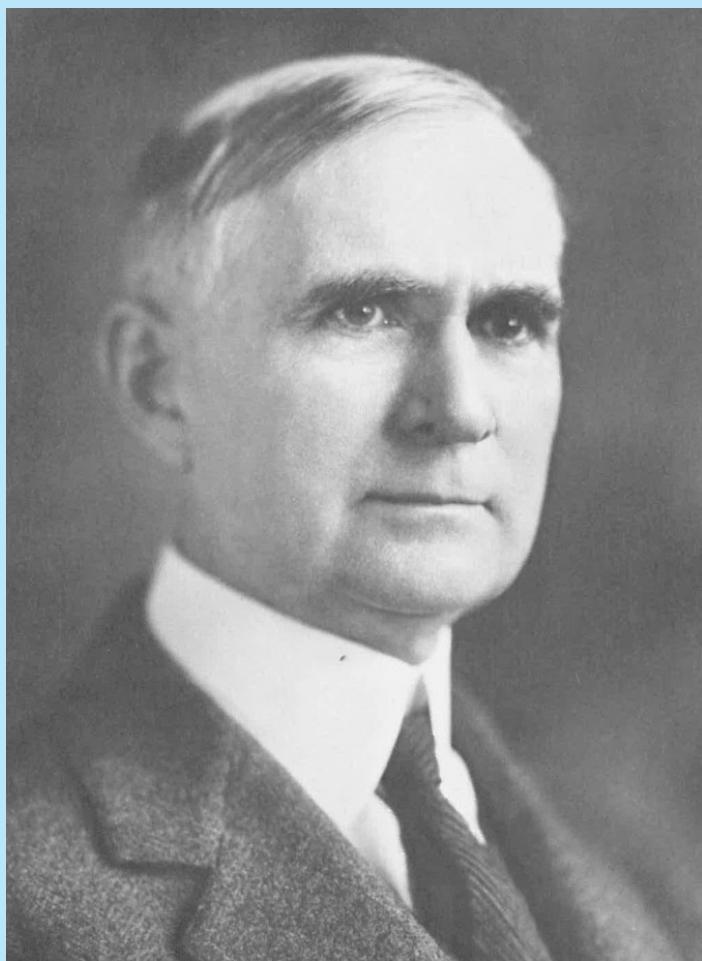
and an occasional good turn, and due to the shenanigans of some of the other animals (who are themselves not blameless), Reineke has his life spared by King Nobel, the lion who is king over all the animals.

In *Conversations with Eckermann*, Goethe noted that “the epoch of world literature is at hand,” for he believed that readers from one country can have a heightened appreciation of the literature of another country. The German and Low German works narrating the adventures and misdeeds

of Reynard/Reineke the Fox are a case in point that literature can overcome language and national barriers as readers from all nations explore in literary works the depths of what it means to be human.

“FOR CRAFT AND COUNTRY:” THE HOUSE OF THE TEMPLE’S MAURICE THATCHER COLLECTION

ARCHIVES



Ill. Thatcher’s autographed portrait as used in the *National Cyclopaedia of American Biography*, taken ca. 1910s–30s

TIMOTHY HICKS, HOUSE OF THE TEMPLE INTERN

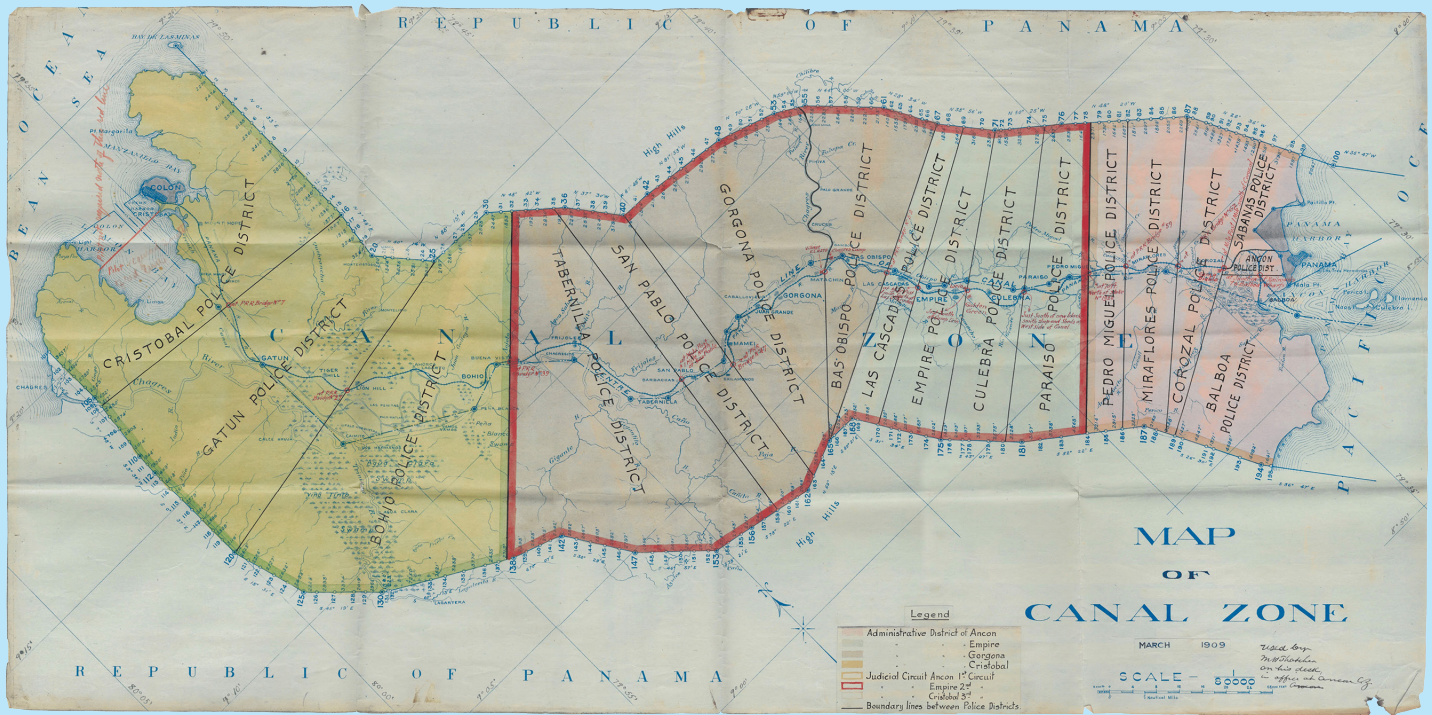
For more than 50 years, the Washington, D.C., House of the Temple Archives has housed a great but little-known treasure: its expansive Maurice H. Thatcher Collection. This voluminous body of documents comprises a lifetime’s worth of personal and professional files and effects belonging to politician, lawyer, poet, and centenarian Brother Maurice

Thatcher, 33° (1870–1973). Despite its unique historic value, the Thatcher Collection has languished in near-total obscurity over the decades. Recent efforts at the House of the Temple have sought to catalogue the collection, preparing the way for it to be taken up by an institution that can give it the visibility and accessibility it deserves. As a fruit of these cataloguing efforts, this article offers a peek into the collection and its riches.

Illustrious Brother Maurice Hudson Thatcher, 33°, was a figure who—though his name may be forgotten by most Americans today—undeniably left a profound mark on U.S. history and distinguished himself among Masons with his love of culture and the arts. As Miles P. DuVal, Jr., wrote in his “Introduction” to Thatcher’s *Autobiography in Poetry* (New York: Speller and Sons, 1974): “A highly gifted man with a love for fine literature and history as well as law and politics, he became interested in writing poetry at an early age.” (P. vii) Many of Thatcher’s verses would embellish the pages of the Scottish Rite’s nationally circulated *New Age Magazine* for decades.

Thatcher was initially a Kentucky lawyer who was elevated to international prominence when he was appointed to the Isthmian Canal Commission in 1910 by President William Howard Taft. As head of the Commission’s Department of Civil Administration, he served as *de facto* governor of the Panama Canal Zone until 1913. From 1923 to 1933, he served in Congress as U.S. representative for Kentucky’s 5th district, focusing on issues such as infrastructure development and the expansion of the national park system. After a failed senatorial campaign, Thatcher lived most of the remainder of his life in Washington, D.C., as general counsel for the Gorgas Memorial Institute of Tropical and Preventive Medicine. He maintained close ties with the Panama Canal Zone and served as honorary life president of the Panama Canal Society. He died at the age of 102 in 1973.

Brother Thatcher was an active Freemason for more than 50 years. He was initiated into Falls City Lodge No. 376 in



Colorful 1909 map of the districts of the Panama Canal Zone

Louisville, Kentucky in 1922 and joined the Scottish Rite Grand Consistory of Kentucky in 1930. After the end of his congressional tenure, he was coroneted a 33°, Inspector General Honorary, in 1940. In 1971, at the age of 100, Thatcher was made a Royal Arch Mason in a special ceremony conducted by Keystone Royal Arch Chapter No. 32 of Hyattsville, Maryland.

The Thatcher Collection is vast, consisting of 92 boxes, each containing hundreds of files. It spans most of the twentieth century and covers a wide range of subjects, including political issues of the time and aspects of Thatcher's personal life. The bulk of the collection comprises correspondence between Thatcher and a vast array of colleagues, but it also includes newspaper clippings, photographs, maps, financial documents, congressional records, and much more. In essence, the collection contains all of the documents Thatcher accumulated throughout a lifetime of engagement in politics and civics.

As governor of the Panama Canal Zone from May 1910 to August 1913, Thatcher oversaw the civil administration of the territory during the final stages of the canal's construction. In "Builders of the Panama Canal," a poem Thatcher wrote in 1939 in commemoration of the twentieth-fifth anniversary of the formal opening of the Panama Canal, he writes of the builders as one might have of the Operative Masons at the building of King Solomon's Temple:

There were workers great, and workers small[...]
But glory enough there was for all,
And each was great to Seeing Eyes.

Correspondence regarding the Panama Canal makes up a significant portion of the collection, much of which reflects Thatcher's continued investment in isthmian affairs well after

the end of his tenure as governor. These letters, paired with contemporary canal zone maps, clippings, and other artifacts, provide valuable information about life in and around the Canal Zone, including the organizing of construction for the Inter-American Highway (which Thatcher enthusiastically supported), the efforts of American and non citizen canal workers' associations to secure annuities and other labor rights (which Thatcher generally supported), the movement for Panamanian or international sovereignty over the Canal Zone (which Thatcher obstinately opposed), and even fears over whether the canal could be made to survive a nuclear attack (Thatcher believed it could not).

Files from later years depict a Thatcher who has emerged as a respected figure in the world of canal-related matters (at least among Americans). As the last surviving member of the Isthmian Canal Commission, he was regularly invited to be a guest of honor at Panama Canal-related events in both the United States and the Canal Zone itself. In 1962, at the age of 92, he officially inaugurated the first bridge over the Panama Canal, controversially named the Thatcher Ferry Bridge in his honor (now known by its original Panamanian name, the Bridge of the Americas). The ceremonial scissors he used that day were donated by the House of the Temple to the Grand Lodge of Panama in 2012 and are now on display at the Panama Canal Museum in Panama City.

Another major theme in the collection is Thatcher's work towards expanding the U.S. national park system. Poems written by Thatcher reveal a deep love of the natural world, which was reflected in his support for the establishment of new national and state parks in Kentucky, including what are now Cumberland Falls State Resort Park, Daniel Boone National Forest, and Mammoth Cave National Park. He

served as a driving force to bring Mammoth Cave to national attention in the 1920s, and he remained invested in the park well after he left Congress.

The collection's sizable body of correspondence with politicians, surveyors, geologists, journalists, and other

interested parties provides unique insight into the process of the park's establishment and development. It spans the development of the Mammoth Cave National Park Association in the early 1920s, to political efforts to bring the site to the attention of Congress by 1926, through fundraising campaigns to acquire the park's lands in the following decades. There were many other subsequent logistical and cultural developments. Thatcher's decades-long efforts to popularize and protect Mammoth Cave were so devoted that one correspondent went so far as to call the park Thatcher's own child. In typical fashion, Thatcher gave voice to this enthusiasm in verse. In his 1940 poem "Mammoth Caves of Kentucky," he wrote:

Caverns immense, wrought thru [sic] the endless ages:

What lessons for the human soul and mind! Certainly, Thatcher did do a great deal to make Mammoth Cave one of the most visited sites in Kentucky and one of the most famous caves in the world.

Other aspects of Thatcher's career captured in the collection include (but are not at all limited to) his involvement in many local and national political campaigns from 1905 through 1966, his hand in many public works projects for Louisville in the 1920s and 1930's, and his legal work for the Gorgas Memorial Institute of Tropical and Preventive Medicine.

Lastly, Thatcher's personal life is very tangible in the collection. Among other things, it includes souvenirs from his travels around the world, his body of poetry, and records of his extensive involvement with numerous fraternities and clubs such as the Society of Mayflower Descendants and the Scottish Rite. Maurice Thatcher and his wife Anne Bell were avid travelers, and the collection preserves many records of their trips across the Americas, the Pacific, East Asia, Europe, and the Middle East in the 1920s and 1930s. In addition to mundane hotel bills and ship tickets, this part of the collection also includes beautiful antique maps and tourism brochures from the Thatchers' travels to places as far away as imperial Japan. These trips were an important inspiration for Thatcher's poetic muse, as we witness in his poem on the Hawaiian Islands (which he visited in 1925) entitled "The Gardens of Delight:"

O wondrous isles in irised seas!

O gems of glory rare!

The collection contains a copy of an anthology of 180 of Thatcher's poems that was published after his death, entitled *Autobiography in Poetry*. Furthermore, the collection preserves other records of his poetic endeavors, such as handwritten drafts, clippings of publications of his poems, and transcripts of speeches into which he incorporated his verses. Major themes of Thatcher's poetry include American nationalism, the Panama Canal, the history and landscape of Kentucky, and Freemasonry. The collection also reveals the close ties between Thatcher and the Scottish Rite of mid-century Washington. The Thatchers' Washington, D.C.,



Brochure and promotional image for Miyanoshita Onsen, no later than 1925

apartment was directly next to the Scottish Rite House of the Temple on Sixteenth Street, Northwest. Files of particular interest include historic invitations to biennial sessions from 1951 through 1961, letters to and from Grand Commander John Henry Cowles (the irony of next-door-neighbors carrying on correspondence was not lost on the two men), and personal notes detailing Thatcher's successful quest to help the Grand Consistory of Kentucky secure planks of the cedars of Lebanon to adorn the Louisville Scottish Rite Temple's John H. Cowles Memorial Room.

This article has merely presented a sampling of the "Thatcherana" (to use Thatcher's own term) stewarded by the House of the Temple for the past 50 years. The Maurice H. Thatcher Collection is a rich source of information about many aspects of twentieth-century American and Panamanian history. It stands as a testament to the great impact of lesser-remembered individuals on history and, paradoxically, to the great fragility of their public memory. The collection has the potential to serve as a powerful resource for historical research.

The first documents to form the Thatcher Collection were donated to the House of the Temple in 1968, and more followed in the years after Ill. Thatcher's death in 1973. How-

ever, the historic collection has remained nearly unknown for decades, and the House of the Temple has not had the resources to manage nor to advertise it properly to potentially interested researchers. Thus, in 2012, part of the collection—consisting of most of Thatcher's personal library of books as well as a number of other related artifacts—was donated to the Grand Lodge of Panama in the hope that there they would be more scholars and historians who might benefit the most from such access.. This effort has been a success; the Grand Lodge of Panama has since distributed many of these items to interested organizations in Panama City, namely the Panama Canal Museum and the Roberto F. Chiari Library. At the House of the Temple, we intend to take similar steps with the remainder of the collection. We are its temporary stewards, and we are hopeful that, in the future, the Thatcher Collection may be housed by one or more institutions that can give it the care and accessibility that it and its future researchers truly deserve, with the goal being—to borrow a phrase from Thatcher's verse—"the past observed."*

*"Kentucky Pantheon—Frankfort Cemetery" (1937)

"FOR CRAFT AND COUNTRY"

Over the years, Ill. Maurice H. Thatcher wrote poems on different aspects of Freemasonry and how important the Craft was to him. These works bore titles like "The Masonic Faith," "In the Scottish Rite Lodge Room," "Supreme Council Program," and "Masonic 'If.'" Several of these poems were published in the Scottish Rite's *New Age Magazine*, as the *Scottish Rite Journal* was once known. Reprinted below is one such poem, which Thatcher wrote in 1940, and later published in *New Age* in February 1942, extolling the magazine itself:

The "New Age" Magazine

THE NEW AGE is a star above the hill,
Casting its beams far thru the murky night;
It is a lighthouse on the headlands, chill,
Where storm-waves shoreward beat in brutal might;
It is a conscience in whose whisper lies
Promptings which should be heeded and obeyed;
It is a guide, experienced and wise,
Proven in leadership, and unafraid.
Long may it shine, an ever-bright'ning star!
Long may it stand, a beacon by the sea!
Long may it dure as noble tutelar!
And long as guide to heights sunlit and free!
For Craft and Country it has toiled and wrought,
With skill and zeal all-priceless and unbought!



The New Age Magazine, February 1942, in which Thatcher's poem "The New Age Magazine" appeared. Pictured on the cover is the Masonic Temple in Billings, Montana.

DONATING MASONIC ITEMS WHERE THEY ARE MOST APPRECIATED

OLIVIA CURCIO, HOUSE OF THE TEMPLE MUSEUM CURATOR

With more than 7,000 items in the collection at the House of the Temple, you may think we have everything. While this is definitely not the case, there *are* many things that we have duplicates of because they are so commonly owned by Masons, including standard lodge aprons and Mackey's *Masonic Encyclopedia*. Because we want these items to be appreciated to their fullest potential, below are a few places that you can turn to when finding these objects a new home.

GRAND LODGE

The best place to start may be the Grand Lodge of the membership state. If you have any questions about the item or want to know more about a relative who may have been a Mason, this is where you would find any information about their Masonic journey. As opposed to any appendant bodies, anyone who is or was a Mason will have a record at a Grand Lodge. As for donations: while not all of the Grand Lodges have a museum or library that could take in items for their collection, they will likely know of the right recipient for a donation. Many Grand Lodges have a historian that you could reach out to, or, if not, the Secretary would be able to help you as well.

LOCAL LODGES

Donating Masonic regalia in good condition to a local Blue Lodge, especially one that you or someone you know was a member of, is a great way to pass a legacy from one Brother to the next generation. While many lodges do not have a museum of their own, they can repurpose a lot of the regalia in their degree work or even for visiting Brothers. Aprons especially can be used by many different people over the life of the regalia; jewels, even if engraved, can become heritage pieces within a lodge. Getting in contact with these lodges may be difficult, as they do not have full-time staff, but the Grand Lodge can always assist in finding the right contact. If you already know a lot about the item you have and want it to go to a specific appendant body, consider reaching out to the most local branch of the organization first, as these often are the museums and collections that get overlooked in favor of the larger institutions.

LOCAL HISTORICAL SOCIETY

If the item you have is not necessarily related to Freemasonry, it might be a good idea to reach out to your local historical society to see if it might want it in its collection.

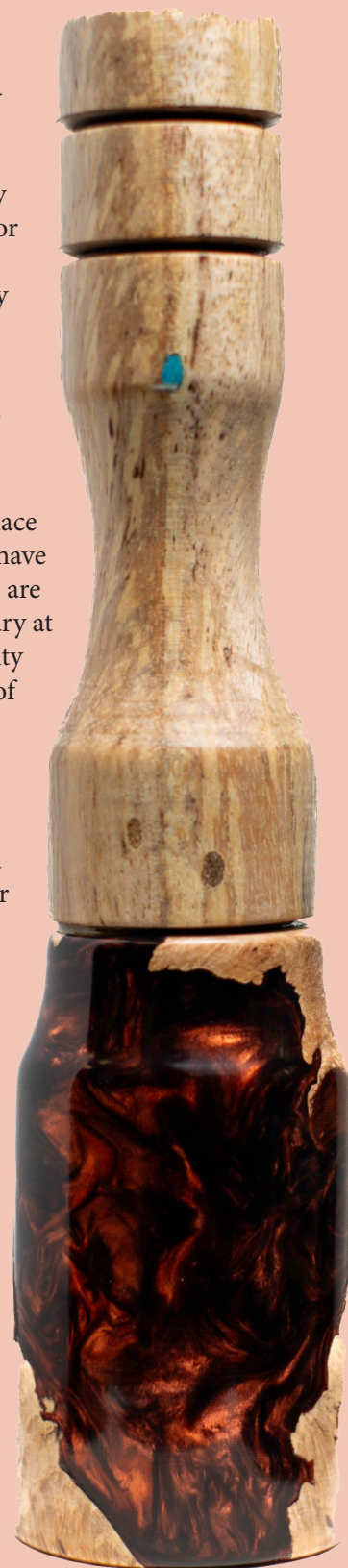
Even if it is a Masonic item, many local museums like to highlight members of the community and community organizations in exhibits about the town's history. This is especially true if the person in question, or Masonry in general, has had a large impact on the community through philanthropy.

UNIVERSITY LIBRARY

If you are looking to divest any Masonic books or documents that are especially popular, a university library might be a place to consider. Some universities have a Masonic collection, but these are often not as thorough as a library at a Masonic Lodge. The University of Georgia and the University of Texas at Austin, just to name two, both have Masonic collections in their libraries that might be accepting new materials. The University of Indiana has a particularly robust Center for Fraternal Collections and Research.

ASK FIRST

When in doubt, ask first. Some organizations either lack the resources to add to their collections or already have many duplicate items, but many do not and are in need of more! While the House of the Temple might not be able to accept some donations, we can suggest alternative places to send them. With all that being said, we are always looking to expand our collection with things that we do not currently have. Hillcrest Lodge No. 1318, for example, donated this one-of-a-kind



Upright Gavel, donated by Hillcrest Lodge No. 1318.
Photo Credit: Kia C. Boone



handmade upright gavel made by one of its members; it features a fascinating coin on the bottom with skull and crossbones! Currently, this artifact is displayed prominently in the Grand Archivist's Collection.

It is difficult to describe examples of things that are not in our collection, but you might ask yourself: Did your relative commission a custom Scottish Rite medal? Do you have a particularly old artifact that needs specialized care? Even if you want to discuss something you have inherited and are not sure what it is, we always welcome inquiries of all kinds to the museum at curator@scottishrite.org or 202-777-3123.

Coin in Upright Gavel
Photo Credit: Kia C. Boone



Perspectives on Masonic Writing

**B. CHRIS RULI, 32°, KCCH,
ARCHIVIST AND HISTORIAN, VALLEY OF WASHINGTON,
D.C. ASSOCIATE DIRECTOR, SCOTTISH RITE RESEARCH
SOCIETY**

In our Masonic ritual, candidates are encouraged to study the Seven Liberal Arts and Sciences: Grammar, Rhetoric, Logic, Arithmetic, Geometry, Music, and Astronomy. Many Masons have put this study into practice through the

act of writing and Masonic-themed research. Writers utilize RHETORIC to express their thoughts or feelings into words while GRAMMAR organizes their words into an eloquent and coherent structure. In essence, Freemasonry encourages its members to write and transmit knowledge to others. Masonic periodicals, journals, and pamphlets, have shared information since the organization's formation, and these efforts ultimately promote knowledge, understanding, and

enlightenment. Like all skills, however, writing requires discipline, flexibility, and practice. If you wish to write, or perhaps become a better Masonic researcher, consider the following five points to improve your work.

1. Develop an Outline.

Whether it is for a book or an article, outlines are helpful tools to organize and lay out your work. Outlines help you organize your thoughts and develop a visual progression from the beginning to the end. Develop an outline before you write, and lay out your main points or arguments in bullet form. You may find through the process additional arguments or points that you may not have considered if you just began writing. Consider creating a first draft of the outline and returning to it after some time with a fresh pair of eyes to see if you need to make corrections.

2. Seek out Primary Sources.

When writing on Masonic topics, it is best to seek out primary sources as your references. Primary sources are original documents created by the individuals who experienced or witnessed the events that occurred. These resources include lodge meeting books, grand body proceedings or transactions, official records, letters, diaries, pamphlets, and manuscripts. Reproductions of original documents are also helpful, especially for difficult-to-access resources. Masonic encyclopedias, printed lodge histories, and other similar written works are considered *secondary* sources because someone else (the author) attempted to explain the event or subject or summarize another's research. Take caution when referring to these sources, as information may be incorrect, limited, or biased based on the author's experience, interest, or on the availability of information. In Masonic research, do not use general encyclopedias, as these are tertiary sources, and thus far removed from primary sources. If you are unsure where to begin, consider contacting a Masonic librarian, historian, or the publication's editor to learn more. It is also crucial *to quote* primary sources.

3. Brevity Is Best.

Masonic writing thrives when the work is concise. Brevity reduces confusion and ambiguity in writing, which consequently improves communication and retention. By focusing on your main points, you leave a stronger impression on your audience, and your work becomes more engaging. If something is not integral to your main

points, consider eliminating the point completely to reduce unnecessary diversions.

4. Collect Feedback.

Feedback and communication are critical components to the writing process. While it may seem uncomfortable to collect feedback from a colleague, sharing your work with others will likely strengthen the final product. Through this process, you may find gaps in your work, new perspectives to consider, or helpful corrections to overlooked grammatical mistakes. Before submitting a work for publication, consider sharing it with one or more colleagues (or perhaps the publication's editor) to collect feedback.

5. Tell a Story, Not Just the Facts.

Masonic-themed writing, especially histories or biographies, is most engaging when an author tells a story. Developing a story around your subject builds greater understanding of the material, and, more importantly, entices the reader to keep reading. You can do this by adding context to a specific event or subject, examining the consequences of a subject's action or an event, or explaining how the subject felt or thought. A simple Masonic biography about George Washington, for example, may include facts around his initiation in Fredericksburg Lodge No. 4 or a fraternal visit to Alexandria-Washington Lodge No. 22, both Virginia lodges. A more engaging alternative would be to start the biography describing the scene on the morning of September 18, 1793, when he and members of the Alexandria lodge and two Maryland lodges traveled across the Potomac River to lay the cornerstone of the United States Capitol. Narrative elements can describe the music played, who participated in the parade, the long procession down dirt roads, Washington's regalia, and tools used during the ceremony add human interest to the work. While this may not be applicable to every situation, finding anecdotes and creating atmosphere to supplement your paper will likely further engage your audience.

While there are many factors that contribute to stellar Masonic-themed writing, the considerations mentioned above will certainly elevate an author's work. Through developing structured outlines, relying on primary sources, maintaining brevity, seeking feedback, and weaving compelling narratives, aspiring authors can express the Seven Liberal Arts and Sciences, thus continuing the long tradition inculcated in our Fraternity's cherished ritual and ideals. •

Borne Hither upon Ethereal Wings: The Beehive—A Retrospective

JONATHAN R. CORBETT, EA

In the early morn, the hive awakens, catching the breaking dawn and welcoming sunrays golden, soft, bright, and warm! This article will review key articles on the beehive in the *Scottish Rite Journal* and its earlier incarnation, *The New Age Magazine*. We will also see how this Masonic emblem of industry predates both Masonic and Renaissance writers in English literature of the Middle Ages.

In the *Scottish Rite Journal* of January 1999, C. Bruce Hunter writes:

The beehive, though a significant symbol of the Craft, lies outside the mainstream of Masonic icons. Although it promotes cooperative labor, it is not really an architectural symbol. Indeed, it varies with the leading categories of Craft symbology.

He further explains that “the beehive has long been associated with St. Bernard of Clairvaux, representing the sweet eloquence for which he was justly famous.” It is thought that St. Bernard’s mellifluous speech and his connection with the Knights Templar may have inspired a Mason of eld to introduce this symbol of the beehive in remembrance of that legendary connection between the saint and the Order.

Ill. Mark Dreisonstok, 33°, writing a response to this article in the *Journal* of May 1999 called “Reward Lies Not Only in the Result,” recalls the sacred poetry of the



Beehive illustration on the flap of an early-19th-century French lambskin apron manufactured by Maison Brun
Source: Museum of the Supreme Council, 33° (detail)

seventeenth-century English poet and clergyman Richard Crashaw (1613—49). Crashaw reminds us to be as heedful in our work as are the bees of the hive:

It is the hive
By which they thrive,
Where all their hoard of honey lies.

Likewise, we are reminded that our reward of golden treasure rests not solely in a meritorious outcome but also through the discipline of our efforts to achieve success, both in life and in Masonry.

Interestingly, this poetic view is not only in accord with Masonic symbolism; it is also often expressed in Middle English literature. In describing the nature of the bee, the fourteenth-century English hermit and mystic Richard Rolle of Hampole (c.1300 – 49) writes that the bee is never idle; it loathes those other bees who will not work and casts them out of the hive. Yet this bee does not carry herself

highly, industriously keeping her wings clean and bright. Rolle allegorically ascribes these qualities also to “ryghtwyse men þat lufes God are neuer in ydyllnes,” that is, “right-wise men that love God



Beehive illustration on the flap of an early-19th-century French lambskin apron manufactured by Maison Brun
Source: Museum of the Supreme Council, 33° (detail)

[and] are never in idleness” (translation mine), for they, too, are busy, with work, prayer, study, and reflection. They

are not vain and prideful individuals, but rather men who do charitable deeds, love God, and love their neighbor in fulfillment of the biblical injunctions. Moreover, they maintain modesty and virtue, venturing not to embrace lowly desires.

At this point, it should be noted that the heritage of bee-keeping extends across many lands, from Ancient Greece to Medieval England,* where skeps were used to house colonies of bees. Skeps are dome-shaped baskets with a small aperture allowing bees to enter and leave. Of note, we also find that domes in architecture are a physical and symbolic representation of the celestial canopy and of the infinity of the cosmos. This ancient craft of skep-making has provided warm and cozy homes for bees; the structures have traditionally been constructed from a variety of locally sourced plants and trees, such as brambles, hazel, willow, reeds, and long grasses, to produce the classical skep most familiar to us today as depicted on the Beehive Flag of the State of Utah. By coiling, lapping, and threading rye or wheat straws of equal length, these rows are built up to create the natural, well-insulated, and airy dome-shaped beehive which imitates in part the natural feel of a bees’ cluster, as might be found under tree boughs.

Beehives today still play an important part in monastic self-sufficiency, pollinating crops in fields and garths, producing honey and beeswax, illuminating halls of worship with hallowed light. In the secular world, “Industry is one of the several attributes acquired from Operative by Speculative Masonry and constitutes one of the foundation stones upon which its superstructure rests,” writes Earl C. Laningham, 32°, KCCCH, in his reflective essay “The Beehive” in the July 1953 edition of *The New Age Magazine*. Further: “It was the mental diligence that, in its efforts to organize the physical forces of the universe, brought order out of chaos, gave us our rules of conduct, and gradually molded these rules into what came to be known as ‘government,’” best exemplified in theory and in practice in the nascent American Republic.

A symbol speaks directly to the mind’s imagination and spirit without the use of words. The honeybees’ work may be likened to that of an architect and a stonemason, constructing a unique and complex structure from the most delicate yet versatile of materials, that of beeswax. As rational and intelligent beings, we should, like the honeybees of the hive, always work assiduously and tirelessly, in friendship and brotherhood, for the well-being of all in our communities and country, for, by the wages of our labors, we are empowered to provide relief to others without much inconvenience to ourselves. With this unity of purpose and service in mind, we can accomplish our many tasks and, by our concerted efforts, spread greater Light to all.

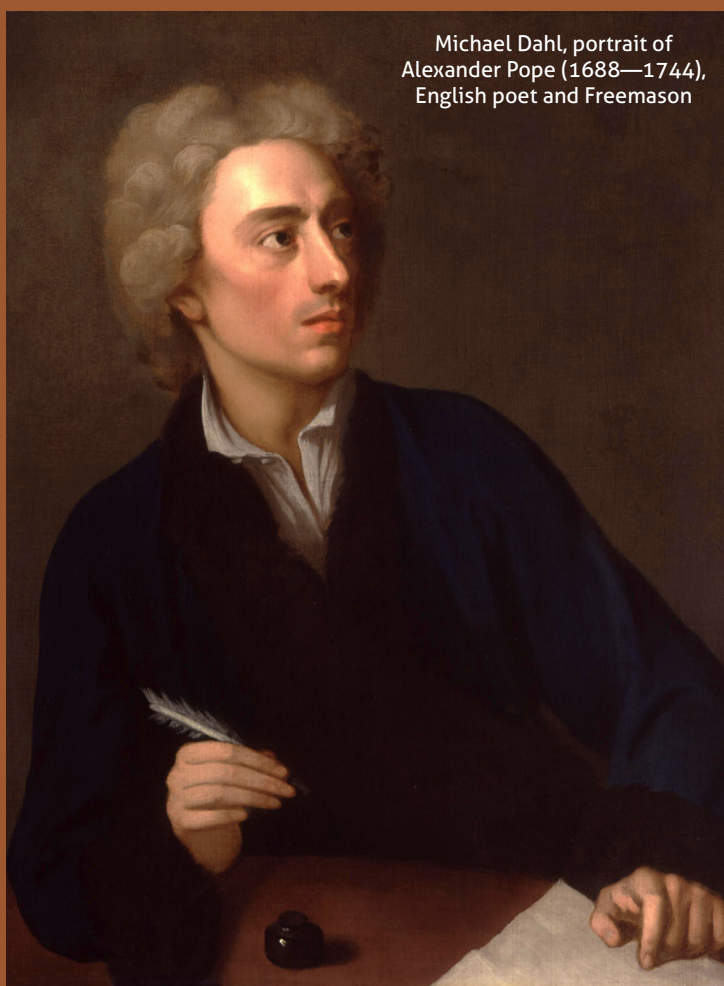
* As for England, readers of English literature from the Anglo-Saxon *Beowulf* to Thomas Hardy’s “The Three Strangers” will recall the importance of mead, or wine fermented from honey, in traditional English culture.



Beehive illustration on an early-19th-century French lambskin apron
Source: Museum of the Supreme Council, 33° (detail)



A Little Knowledge is a Dangerous— and Wonderful—Thing



Michael Dahl, portrait of
Alexander Pope (1688—1744),
English poet and Freemason

PHILIP BONNER, M.A.

INTRODUCTION

In “Alexander Pope: Literary Giant” in the *The New Age Magazine*, August 1978, J. Fairburn Smith, 33°, writes of the English poet Pope and his relationship to Masonry:

Old Lodge No. 16, meeting at “Goat at the Foot of the Haymarket” tavern in London, had the honor of making Alexander Pope a Master Mason. The Lodge does not exist now, but the name of Pope and the fame of other literary and artistic Brethren of the 18th century will live so long as men love art and reason.

Br. Pope, of course, wrote many aphorisms which have become staples of the English language: “Hope springs eternal,” “To err is human, to forgive, divine,” and “Fools rush in where angels fear to tread” come immediately to mind. Our writer for this issue’s look at famous quotes from and about books provides a unique perspective on one of Br. Pope’s most famous aphorisms: “A little knowledge is a dangerous thing.”

—Mark Dreisonstok, 33°, Managing Editor,
Amicus Illuminismi

“A little learning is a dangerous thing; drink deep, or taste not the Pierian spring ...”

—Br. Alexander Pope, *An Essay on Criticism* (1709)

With all due and proper respect to Alexander Pope, I have a different take on the value of “a little knowledge.” In my estimation, the inherent danger here is that a little knowledge is seldom enough to satisfy us. A mere taste only leaves us wanting more. While Pope, of course, is referring to an altogether different danger, the unfulfilled longing of which I speak is danger enough. Learning begets a yearning for more and a deeper and more fruitful engagement with knowledge. Who can eat just one chip from the Pierian bag of snacks?

I can speak to this phenomenon personally. A few years back, I developed an interest in statistics. In my professional life, I was interacting with statistics more and more, and I realized that I was not as “statistics literate” as I should have been. Therefore, I decided to study the subject on my own. I got a used textbook, staked out a table at my favorite coffee shop, and poured myself into the topic.

What I quickly found was that, while I liked the topic and certainly learned more about statistics, I did not have the time to devote to it that I needed. I gleaned something about it, but not as much as I would have liked. I ended up shelving the textbook and putting my pet interest on hold after a few months. Once in a while, I blow the dust of that book and flip through it, but I still lack the time to continue my studies, and this gnaws at me. I have learned something about statistics, for sure, but the hunger is far from sated.

Thus, in a sense, a little knowledge *is* a dangerous thing. If the danger we flirt with is an unfulfilled desire for more knowledge, for further learning, then yes, a little is just enough to whet the appetite. We run the risk of finding a thread that catches our attention and then not being able to follow it to its conclusion. Yet a little knowledge is also a wonderful thing, for it serves as a catalyst.

As with any human endeavor, learning must begin with a seed. In this case, the seed is a story, a poem, or an idea. Encountering it awakens something within us; it speaks to our souls. These small bits of knowledge in turn cause us to speculate or wonder or dream. We crave that experience again, and this leads us to another story or poem or idea.

A little knowledge therefore eventually yields more knowledge—or an unsatisfied yearning. A quick drink at the Spring is fraught with both peril and potential, hazard, and awe. Where does that leave us then? Is it “all or nothing,” as Pope seems to indicate? Or, can a little be just enough to lead—eventually—to wisdom?

Philip Bonner is an Instructional Designer at Montgomery College in Rockville, Maryland. He holds a Master of Science degree in Education from Johns Hopkins University, Baltimore, Maryland..



“FAIR DRINKING”

Our guest author for *Amicus Illumnismi*, Philip Bonner above, appears to be in good company! The Victorian British poet Gerard Manley Hopkins, famous for poetic techniques such as inscape, instress, and sprung rhythm, also seems to have taken good-natured exception to Alexander Pope’s following aphorism:

A little learning is a dangerous thing:
Drink deep, or taste not the Pierian spring.

Hopkins, by contrast, in his poem “Fair Drinking” responds to Pope by suggesting that all who thirst for knowledge should drink, whether they desire to do so in little pint-sized portions or by the barrel. He finally enjoins his readers:

So ye who wish to be as learned
As St. Augustine or [...] Aristotle,
Drink on (there’s none prevents) your fill;
Get boosey on the classic rill...
So drink,—*but pass the bottle!*

—Mark Dreisonstok, 33°, Managing Editor, *Amicus Illumnismi*

The illustration “Fair Drinking” by Hablot Knight Browne accompanied the Hopkins poem in *Once a Week* magazine, January 1860. Source: Wikimedia Commons