



AMICUS ILLUMINISMI

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

“TIMELESS MUCHA”

FOR FRIENDS OF THE LIBRARY

MARK DREISONSTOK, 33°, MANAGING EDITOR

“Timeless Mucha: The Magic of Line,” an exhibition currently on view at the Phillips Collection in Washington, D.C., offers an exquisite tribute to Art Nouveau artist Ill. Alphonse Mucha, 33° (1860–1939). The cover story of the May/June 2025 *Scottish Rite Journal* presents this exhibition in some detail in terms of the lithographs related to the mysticism and stylistics of Ill. Mucha, who was not only a ground-breaking artist but also a key figure in early Czech Freemasonry and in the Scottish Rite of interwar Czechoslovakia.

In the February 1996 issue of the *Scottish Rite Journal*, Ill. Jiří Syllaba, M.D., 33°, Past SGC of the Supreme Council, Czech Republic, writes that Br. Mucha was committed deeply to the Masonic Fraternity, noting that the artist

...was initiated in 1898 in a Parisian Lodge, and in 1909, Mucha visited Hiram Lodge, a German Lodge in Prague. Mucha’s Masonic interest led him to become one of the founders of Freemasonry in Czechoslovakia [...] In 1918, for instance, Br. Mucha helped form the first regular Czech-speaking lodge, John Amos Comenius (Komenský) Lodge, in Prague, and soon he became Grand Master of the Grand Lodge of Czechoslovakia.

Brother Mucha then participated in the constitution of the Supreme Council of the Ancient and Accepted Scottish Rite [for Czechoslovakia. ...] Alphonse Mucha was the second [Grand Commander for Czechoslovakia] (p. 7).

Ill. Syllaba also reminds us that “Mucha’s sensitive and meditative spirit drew him to the esoteric aspects of Freemasonry” (p. 7). Dr. Syllaba goes on to quote Mucha in 1926 as offering this fervent blessing upon our Royal Art:

May the Almighty and Wise Architect of the Universe, to whom we owe our existence, help all the Brethren united in this firm chain to proceed unflinchingly on the way to perfection, truly faithful to their solemn oath taken before our sacred altar,



Alphonse Mucha, *The Moon and the Stars: Pole Star*. 1902. Color lithograph. Collection of the Mucha Trust, ©Mucha Trust 2025

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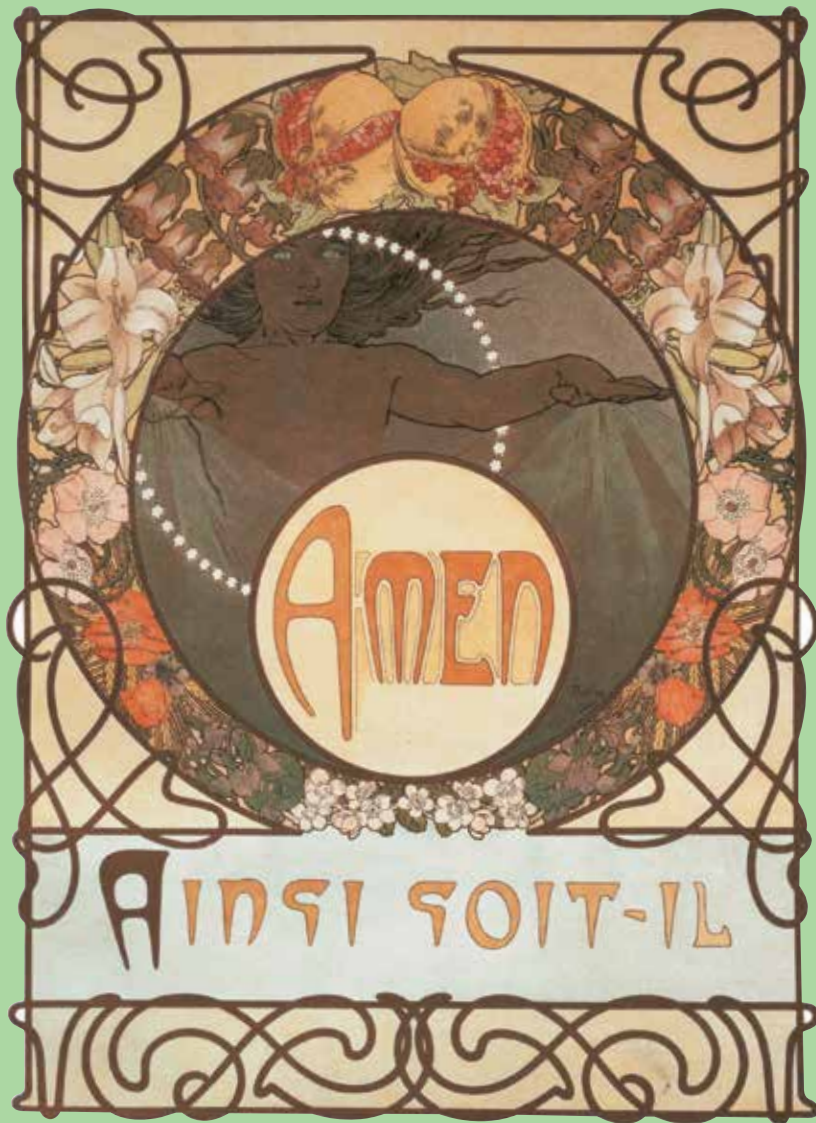
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Alphonse Mucha, Plate from *Le Pater: Amen*. 1899. Color lithograph.
Collection of the Mucha Trust, ©Mucha Trust 2025

and to shun everything which might defile a man and a Mason (p. 8).

The Phillips Collection exhibition also mentions some of the artist's Masonic activities. It notes, for example, that Mucha was "arrested and interrogated by the Gestapo due to his Masonic and Slavic nationalist activities" as Nazi power in Europe expanded.

While the *Scottish Rite Journal* article mainly covers the Art Nouveau lithographs of Mucha, here we would like to focus more on his magazine and book illustrations.

Mucha provided illustrations for many periodicals, including *Krokodil*, one of the most famous Eastern European humor magazines. However, there is little humor in Mucha's somber illustration for the Czech magazine *Světazor*, in which his illustration, "In the Desert," shows a stone sphinx, a beautiful woman lying sprawled unconscious, and a nearby vulture. Instead of the lithograph medium, this work by Mucha from 1889 is executed in pencil, watercolor, and gouache on paper.

Mucha also served as a book illustrator, highlighted in the exhibition by three of his drawings for Xavier Marmier's *Contes des grand'mères*. The monochromic 1892 work *Le Palais aérien* (shown on the facing page) contains hints of Mucha's later Art Nouveau style. The illustration

"Timeless Mucha" Tours the Southern Jurisdiction and Beyond

Readers will be interested to know that the "Timeless Mucha" exhibition currently in Washington, D.C., soon will travel to other cities, too. If you are looking for an engaging activity and are in proximity to one of the cities below, consider organizing a group trip with your family and friends to view and discuss the exhibit!

✦ **New Mexico Museum of Art, Sante Fe, New Mexico**

June 20–September 20, 2025

✦ **Boca Raton Museum of Art, Boca Raton, Florida**

November 19, 2025–March 1, 2026

✦ **Nelson-Atkins Museum of Art, Kansas City, Missouri**

April 11–August 30, 2026

✦ **Museo Kaluz, Mexico City, Mexico**

October 8, 2026–February 8, 2027

shows a hero approaching the bed of the maiden and a decapitated dragon's head lying beside his sword. Presumably, he has killed the dragon and arrived in time to rescue the young woman.

On the subject of books and texts, Mucha executed a series of illustrations based on the *Pater Noster*, or Lord's Prayer, from Matthew 6 in his book *Le Pater* (The Father). The 1996 Jiří Syllaba article with which we began the current appreciation references "the Masonic-related symbols with numerological significance that form a cover" for this book (p. 8). Now in full-fledged Art Nouveau mode, Mucha in the 1899 *Amen* plate from *Le Pater* (see facing page) offers the Mason something immediately recognizable from the Fellow-Craft Degree, for here are elements at the chapters of the two pillars prominent on the porch of King Solomon's temple: representations of net-work, lily-work, and pomegranates, which in Masonic tradition denote Unity, Peace, and Plenty. The network, from its connectivity, denotes unity; the lily-work, from its whiteness and the remote place in which it grows, signifying purity and peace; the pomegranates, from the exuberance of their seed, denote plenty. In the center of this final plate of the *Amen* closing The Lord's Prayer (featuring the word "Amen," followed by French words equating to "So mote It be!"), we also notice a figure with arms outstretched and with a prominent star pattern. This color lithograph is similar to "Pole Star" (see p. 1 of this issue) in Mucha's last decorative panel series, *The Moon and the Stars*, in which he—according to an exhibition card—explores the mysteries of the universe.

The House of the Temple is home to the Goethe Collection, featuring historic works of Goethe, Schiller, and other German authors, often in beautifully illustrated nineteenth-century book editions. Some works by Mucha in the exhibition would be very much at home in the collection. Mucha's portrait, "Goethe and Schiller" (see next page), illustrating Charles Seignobos'



Alphonse Mucha, *Le Palais aérien*, Drawing for *Contes des grand'mères*. 1892. Book illustration. Collection of the Mucha Trust, ©Mucha Trust 2025

Scènes et épisodes de l'histoire d'Allemagne (*Scenes and Episodes from German History*) is done in a light, humorous style as the two men of letters are in animated conversation. Br. Goethe (who, like Mucha, was a Freemason) might be asking Schiller's advice on the latest scene in his famous drama, *Faust*. Yet Schiller might be



Alphonse Mucha, *Goethe and Schiller*. From *Scenes et Épisodes de l'histoire de l'Allemagne*. 1897. Ink and gouache on paper. Collection of the Mucha Trust, ©Mucha Trust 2025

too involved in thinking about his play *William Tell* and how Tell, after shooting an apple off of the head of his son Walter, might be plotting to take the life of the Austrian governor who forced Tell to place his son's life at risk for the stunt. Incidentally, we do know that Mucha created an intriguing charcoal and chalk study for an illustration for Goethe's *Faust*, ca. 1888.

Turning back to the exhibition, we also note that the "Timeless Mucha" show presents many of Mucha's lithographs featuring the legendary French actress Sarah Bernhardt; Mucha created these to serve as the basis for theatre posters showcasing her various theatrical roles. We will conclude this article by examining a couple of these, as they cover literary works of great fame. There is, of course, Sarah Bernhardt as *La Dame aux Camélias* (*The Lady of the Camellias*), based on the novel by Alexandre Dumas fils., which would become an inspiration for Verdi's famous opera *La Traviata*.

Our attention also is drawn to a poster of Sarah Bernhardt as a gender-bending Hamlet in Shakespeare's immortal tragedy of the Prince of Denmark. The color lithograph of Hamlet (shown here) depicts one of Shakespeare's best-known characters, Hamlet, who gazes off to the right of the painting. Hamlet here appears to be clutching a sword amid a reflection on an event that is displayed in the background. A figure the exhibition card identifies as the ghost of Hamlet's father is seen behind Hamlet in blue looking towards the moon. In the play, Hamlet states in Act III, "But I will delve one yard below their mines and blow them at the moon," so perhaps Mucha was inspired by these words.

In closing, the "Timeless Mucha" exhibition has much to offer those interested in Art Nouveau, a style which later would inspire rock-and-roll record jackets of the 1960s, Japanese anime, and even the early cover art of *The New Age Magazine*, predecessor to the *Scottish Rite Journal*! Masons and those interested in mysticism also will find special symbolic treasures in Mucha's art. For our purposes here, the "Timeless Mucha" exhibition reminds us of how talented Mucha was as a book and magazine illustrator, and thus is of special interest to Friends of the Library!



Alphonse Mucha, *Hamlet*. 1899 Color lithograph.
Collection of the Mucha Trust, ©Mucha Trust 2025

Exploring the Masonic Home Journal,

CENTURIAL PERIODICAL FOR THE WHOLE FAMILY

MADELINE BLOMBERG, HOUSE OF THE TEMPLE INTERN

In this final installment in a series of Masonic periodical explorations, we will flick through the pages of the *Masonic Home Journal*. Many Masonic periodicals would hope to acquire legitimacy by modeling themselves after successfully established publications, such as popular political or social periodicals, as seen with the *New York Masonic Outlook*, or scholarly and academically researched publications such as with *The Builder*. Similarly, the *Masonic Home Journal* seemed inspired by the beloved *Ladies Home Journal*, preceding this publication by a mere four months. Like the original, the early issues especially attempted to engage a wider audience. These were appealing to Masons, of course, but also to their families, resulting in a humble and heartwarming publication, supplying esoteric discussions paired with practical home-making content and lighthearted stories. The *Masonic Home Journal* holds the title of “The Oldest Continuously Published Masonic Newspaper in the United States,” with its debut issue produced in June 1883. This level of detail recorded so consistently for such an extended period of time provides impressive historic documentation not often found, thus allowing us to discover how attitudes and opinions changed over time as we trace the bullet points of history, particularly under the added lens of Freemasonry.

This paper’s initial publisher was the Masonic Widows and Orphans’ Home, an institution created by a group of Louisville Masons to provide housing, jobs, and education to the families of Masons left fractured by the Civil War, now since claimed by the Grand Lodge of Kentucky. In these initial publications they refer to themselves as “A Masonic and Family Newspaper” (14 June 1883, p. 1), presenting eight pages of stories close to the heart and home. The author promises in the June 11, 1885 issue: that with increased subscriptions will come a better-quality press allowing the inclusion of more frequent and detailed images and growth in size and scale. While the *Masonic Home Journal* never became known for its vi-

suals, it did reach measurements of 12"×18" at its peak in 1900, resembling a full-size newspaper. This intentional choice of casually sharing local Masonic news in such a familiar orientation promoted the prevalence of a local community and the comfort of reliability associated with newspaper delivery to the home doorstep.

Most *Journal* material was original with occasional excerpts from other publications around the world, both Masonic and not. Among early editions, the inclusion of Masonic content appeared strictly supplemental, usually imparting ancient or worldly histories as well as entertaining parables that taught some moral truth, adding the necessary esoteric touch that a Masonic periodical needed. However, it was clear that the purpose of this publication lay less in its Masonic education and more in the heart-warming comfort and entertainment its stories provided readers.

These first iterations presumably appealed to an intimate group of local lodge-goers in Kentucky, apparent through the recurring “Personal” columns supplying specific life updates. This included sharing intimate news regarding members and their families, usually pertaining to births, marriages, job changes, travel, and health. There also was a prevalent inclusion of news and updates that directly affected those living in Kentucky, such as “The New Postage Law” (27 September 1883, p. 1) and “Use and Abuse of Firearms,” (13 December 1883, p. 6) with intentions to keep the community informed and provide commentary on these national and local changes.

The publication featured many charming stories, some even written by those living in the Masonic Home Orphanage. In an article titled “A Letter from One of Our Ladies,” from the September 27, 1883 issue, an entertaining interaction between the children staying at the Home is overheard and shared by one of the resident women. Other original stories celebrated the simplicity of home life offering useful information, appealing especially to the women of the household, such as “The Farm: Why Eggs Do Not Hatch,” “Onions for Poultry” (26 July 1883, p. 6), and “Cure for Cholera Morbus” (9 August 1883, p. 8). One of the *Masonic Home Journal*’s stories, “The Beau-

Masonic Home Journal.

United We Stand, Divided We Fall.

VOL. II.

LOUISVILLE, THURSDAY, MARCH 12, 1885.

No. 19

[ORIGINAL.]
THE BEAUTIFUL MYRTLE.

How a Captive Orphan Girl Became Queen and Saved Thousands of People From A Bloody Massacre.

A NEW STORY FROM AN OLD-BOOK.

CHAPTER I.

Many years ago a most famous King marched an army of 1,700,000 infantry and 80,000 cavalry, with innumerable camp followers, upon a classic republic, which became known in after years as "the land of scholars and the nurse of arts"—so great was its learning and so brave its soldiers. Besides this vast array of troops a large navy of over a thousand ships sailed westward to co-operate with the land forces.

The son and successor to the King was called by a name that in our language would mean the long-handed Ardshur, and is by many supposed to be the King whom Knights Templars designate as Darius. He had powerful opponents in the family of Ariabanus, uncle of Xerxes and in an own brother, but overcame them all and became the undisputed possessor of the throne. This was about 460 years before Christ.

His capital city was Susa, and his kingdom extended over an immense territory. In riches it was unexcelled.

Three years after he ascended the throne, and to celebrate the victories and final triumph of his cause, he resolved upon a grand series of fetes and feasts by his nobles and subjects which should last six months. He made it an ostentatious display, exhibiting the riches that he possessed, the honors he had won, in real oriental magnificence for which his kingdom had been noted under his predecessors. After this long con-

tinued celebration was over, he made a grand *fete* in a feast for a whole week, and threw open the doors leading to the courts of the palace, and invited the citizens of Susa to the royal banquet.

His palace was richness itself; the curtains were of heavy silk and other expensive material, hung in

ornamented festoons and canopies or stretching at great length and hung by cords about the palace and court in which they feasted. The flooring was mosaic pavements of finest workmanship and in great variety. Even the beds, or couches on which the guests reclined, were covered with spreads woven with gold and silver threads. The wine was "fre: as water;" all drank or not as they liked, and out of golden cups of innumerable designs.

The Queen, meanwhile, gave a feast in the palace to the ladies, and "all went merry as a marriage bell."

On the last day of the feast, the king, having become "gentlemanly tight" and feeling unusually merry, concluded to give the crowning glory of the whole affair, by showing the people what a beautiful wife he had. Not only so, but he intended that her beautiful form should also be subjected to the admiring view of those about him. The courage of the Queen was equal to her modesty and she refused to expose herself to the view of a lot of drunken revelers, though they might be noblemen. She also knew that disobedience of the King's orders would deprive her of the crown, if not of her life. To this day the fashion of courts and society ladies at balls and receptions is to make an exhibition of their persons, while not perhaps equal to that which was expected of the beautiful Queen, is nevertheless an offense against modesty that ought to put them to the blush. It should always be borne in mind that fashion can never make right that which in itself is wrong or immodest.

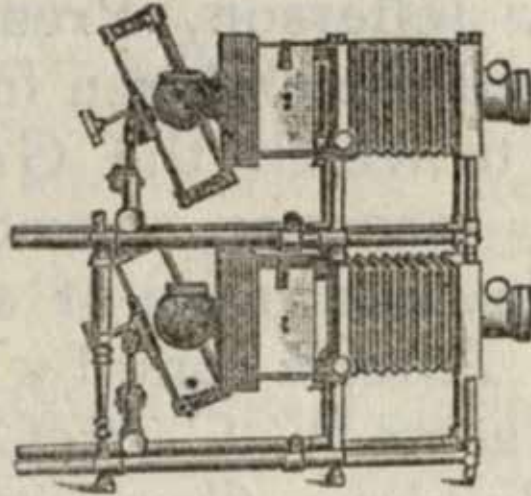
But the Queen was really a noble woman, a Queen indeed, noblest of her sex—brave and yet possessed of that which most becomes a woman and which imparts to them a charm, before which rank, jewels,



THE BEAUTIFUL QUEEN.

WHY DON'T YOU USE A MAGIC LANTERN In Your Lodge to

Keep
Up the
Interest.



Bring
Out the
Members.

Give it a trial and you will be surprised at the result. We are headquarters for Magic Lanterns and make a specialty of Lodge Work. Write our Department Nine for Catalog.

McINTOSH STEREOPTICON
COMPANY.
CHICAGO.

tiful Myrtle," serialized in three parts in 1885, claimed as "a new story from an old book," was a reworking of the narrative of the Book of Esther.

Poetry was also a mainstay of these early publications, with Masonic subjects featured, of course, but most often including entertaining stories or relatable family dynamics seemingly meant to be read aloud for all at home to hear. American author Bret Harte, known for his "local color" short stories about the California Gold Rush and Westward expansion, was featured in the *Masonic Home Journal* by way of the poem, "Bill Mason's Bride." A thrilling recounting of how the new wife of a night express engineer saved the man's life,

And Mary sat down by the window
To wait for the night express;
And sir, if she hadn't 'a' done so,
She'd been a widow, I guess [...]

(13 September 1883, p. 4)

There is no "Mason" content, however, except the protagonists' last name!

Additionally, the *Journal* included many original poems spotlighting the innocence of childhood and shared parental experiences. In "Daisy's Mistake," a poem by A.W. Barker, he shares an anecdote where little Daisy receives warts from touching a toad after her father advised her not to do so. The author claims that this is "an actual occurrence that took place with my wife's little sister," (June 1883, p. 2). Another example of this can be seen in "Light to Youth," in which an unnamed poet details watching an infant boy experience a sunbeam and praying that the light and joy will remain to guide him as he grows up:

Oh, Lord, our heavenly Father,

In the fullness of my joy,
I pray the child-like feeling
May never leave the boy.
(8 November 1883, p. 4)

A comforting lightheartedness permeates these early editions. A weekly section called “Our Scissors” included humorous or anecdotal clippings—some original and others from various newspapers. Audiences were entertained by cheekily titled articles on quirky subjects, such as “Convenient for the Corpse,” a piece educating the audience on the existence of an alarm coffin patent, humorously theorizing what possibly could warrant the need for such a device (12 June 1884, p. 2). These pieces were short and sweet, spanning only one or two paragraphs, and often written with an underlying sense of humor. The subjects of discussion seldomly were taken too seriously or discussed too formally but rather resembled a conversation among friends and family around the dinner table.

Over time, a shift in favor of audience growth became apparent, and the potential for the magazine as a marketing tool was exercised beyond the few local advertisements found at the end of earlier editions. By the 1900s, articles shared the page equally with attention-grabbing illustrations and fonts advertising businesses nationwide, ranging from “Enterprise Hotel: Rates \$1.00 Per Day” to “Artificial Limbs, with all the latest known improvements, at greatly reduced prices.” Many attempted to appeal to Masonic audiences specifically, like the one shown on the facing page— “Stereopticon Company: Why don’t you use a Magic Lantern in your Lodge to Keep Up the Interest, Bring out the Members?” (29 October 1903, p. 4). One advertisement (see next page) offers a free sample of “Swamp-root,” a remedy for many common maladies caused by poor kidney health, to every reader of the *Masonic Home Journal*, and another promises discounts on the “Home Journal Sewing Machine,” a particular machine available only to the publication’s most avid readers (28 November 1901, p. 4, 5). Competitions were held, and local businesses offered prizes to those already invested readers who could secure the most subscribers. However, with what can be assumed as successful commercialization, the consequence of such was losing the small-town charm the publication once so easily maintained.

The *Masonic Home Journal* changed format in the early 1910s, foregoing its newspaper orientation and adopting a bound pamphlet style of about 30 pages. The cover now featured a photograph of the Masonic Widows and Orphans’ Home surrounded by decorative Art Nouveau

style illustrations of Masonic symbolism, similar to the House of the Temple’s very own magazine, *The New Age*, at this time. The content seemed to shift as well, losing a bit of its personable and homestead focus and replacing it with an increasing amount of moral discussions and Masonic educational articles. The reason for such a change can be reflected in the many Masonic publications of the early 1900s, all striving to one degree or another to educate the masses of new recruits during the golden age of fraternal membership. It was felt that many of these young men did not wholly understand the deep history, philosophy, and morals in which Freemasonry was grounded, and it was the duty of lodge periodicals to offer that clarity. The more polished stories were then embellished with illustrations, photographs, and decorative page breaks to entertain these new readers.

By the 1930s, the *Masonic Home Journal* had returned to its minimalist newspaper orientation familiar to readers in previous years, decreasing in size to eight pages by the late 1940s. It became less decorated and illustrated, aside from the occasional photograph of a particular honored Mason or captured lodge activity. The content around this time shifted to focus exclusively on the happenings of Masonic lodges in Kentucky, usually sharing recapitulations of events held or developments from lodges throughout the state. The shadow of its once more intimate audience can be seen in the reminders to attend local events and even the reinstating of personal updates regarding the health of brothers and their families. The reason for such a change may be found in response to the Great Depression and World War II (perhaps affecting subscription and funds), a desire to return to the comfort of community at this time, or a reason not explicitly stated. Regardless, the trend to return to the humble and local roots in which this publication began continued throughout the late twentieth century, laying the groundwork for the most current iteration of the *Masonic Home Journal*.

By the early 2000s, the publication had long ago left behind its iconic newspaper form and became a bound, color-printed newsletter. Its primary purpose shifted from educating about history and Masonic topics, and even away from the familiar heartwarming stories and mentions of the Masonic Widows and Orphans’ Home. Instead, the *Masonic Home Journal* of today takes on a more functional approach providing a monthly update of the happenings around local lodges, events, and philanthropy in Kentucky.

There are clear indications, however, that the *Masonic Home Journal* is, like many current Masonic publications, addressing Masonic education once again. In December 2024, for instance, an erudite article by Richard Hanson, P.M. entitled "The Purpose of Initiation," does not shy away from the esoteric tradition of Freemasonry: "The initiation I speak of," writes the author, "includes the light of the Qabalist, the Philosopher's Stone of the Hermeticist, The Elixir of Life of the Alchemist, the Central Fire of the Rose Croix, and Cubic Stone of the Freemason," (p. 4). The magazine is presently (April and May 2025) running a two-part series by Thomas W. Harper, M.D., on "The Eleusinian Mysteries: A Journey Down the Sacred Way."

Through the loyalty and perseverance of the Lodge of Kentucky, the *Masonic Home Journal* acts as a remarkable record keeper with over a centennial legacy of Masonic history to offer. It shows not merely a window into the values of Masonry since the 1880s but

ARE YOUR KIDNEYS WEAK?

Thousands Have Kidney Trouble and Never Suspect It.

To Prove What the Great Kidney Remedy, Swamp-Root, Will Do For YOU, Every Reader of the *Masonic Home Journal* May Have a Sample Bottle Sent Absolutely Free By Mail.

It used to be considered that only urinary and bladder troubles were to be traced to the kidneys, but now modern science proves that nearly all diseases have their beginning in the disorder of these most important organs.

The kidneys filter and purify the blood—that is their work.

Therefore, when your kidneys are weak or out of order, you can understand how quickly your entire body is affected, and how every organ seems to fail to do its duty.

If you are sick or "feel badly," begin taking the famous new discovery, Dr. Kilmer's Swamp-Root, because as soon as your kidneys are well they will help all the other organs to health. A trial will convince anyone.

Weak and unhealthy kidneys are responsible for many kinds of diseases, and if permitted to continue much suffering with fatal results are sure to follow. Kidney trouble irritates the nerves, makes you dizzy, restless, sleepless and irritable. Makes you pass water often during the day and obliges you to get up many times during the night. Unhealthy kidneys cause rheumatism, gravel, catarrh of the bladder, pain or dull ache in the back, joints and muscles; makes your head ache and back ache, causes indigestion, stomach and liver trouble; you get a sallow, yellow complexion, makes you feel as though you had heart trouble; you may have plenty of ambition, but no strength; get weak and waste away.

The cure for these troubles is Dr. Kilmer's Swamp-Root, the world-famous kidney remedy. In taking Swamp-Root you afford natural help to nature, for Swamp-Root is the most perfect healer and gentle aid to the kidneys that is known to medical science.

If there is any doubt in your mind as to your condition, take from your urine on rising about four ounces, place it in a glass or bottle and let it stand twenty-four hours. If on examination it is milky or cloudy, if there is a brick-dust settling, or if small particles float about in it, your kidneys are in need of immediate attention.

Swamp-Root is pleasant to take and is used in the leading hospitals, recommended by physicians in their private practice, and is taken by doctors themselves who have kidney ailments, because they recognize in it the greatest and most successful remedy for kidney, liver and bladder troubles.

EDITORIAL NOTICE.—If you have the slightest symptoms of kidney or bladder trouble, or if there is a trace of it in your family history, send at once to Dr. Kilmer & Co., Binghamton, N. Y., who will gladly send you by mail, immediately, without cost to you, a sample bottle of Swamp-Root and a book containing many of the thousands upon thousands of testimonial letters received from men and women cured. In writing, be sure to say that you read this generous offer in the *Louisville Masonic Home Journal*.



(Swamp-Root is pleasant to take.)

If you are already convinced that Swamp-Root is what you need, you can purchase the regular fifty-cent and one-dollar size bottles at the drug stores everywhere.

also a glimpse into the changing values in and out of the home, thus reflecting the larger world through the context of a historical timeline. By taking such a unique approach to a Masonic publication, the *Masonic Home Journal* is celebrated for its humor, entertaining stories, and accessibility to all members of the family.

With this brief look at 141 years of the *Masonic Home Journal*, we wrap up our three-part exploration of Masonic periodicals. The *New York Masonic Outlook* (see the Summer/Autumn 2024 *Amicus*) provided its readers with beautiful illustrations, poetry, and commentary modeled after other successful non-Masonic publications from the period. *The Builder* (see Winter/Spring 2025), pioneered by Joseph Fort Newton, laid a foundation of research and education through scholarly articles still referenced by Masonic students today, and lastly, the *Masonic Home Journal* offered a comforting approach to daily life and family, while occasionally dipping into Masonic education and philosophy as well as poetry and storytelling. These chosen examples display transformations over time in response to the ever-changing culture and history around them, as well as the diverse approaches taken in order to appeal to various audiences within the Masonic community.

While this is the last installment of North American Masonic periodical case studies, we have only discussed a fraction of the vast collection of periodicals that have been produced globally since 1793. Next time you find yourself in the House of the Temple in Washington, D.C., consider continuing the study. Perhaps wander through the colorful bindings that paint the walls of the library and locate your own lodge or state. See for yourself the unmatched detail captured of local, national, and Masonic culture and society within those very pages.

The emblem of the Order engraved by hand.

25-year guaranteed genuine gold strata case.



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We are now offering the genuine Burlington—the masterpiece of watch manufacture, direct to members of the Order at the rock-bottom price—the same price that even the wholesale jeweler must pay. And in order to encourage every member of the Order to secure this watch at once, you may pay this rock-bottom price direct to us, either for cash or \$2.50 a month. Watch is sent to members of the Order in good standing, on approval, postpaid, without a penny down.

Scores of New Style Cases

Besides the beautiful watch shown above, our new catalog illustrates Inlay Enamel Monograms, Block or Ribbon Monograms, Diamond Set, Lodge, French Art and Dragon Designs. Open face or hunting case ladies' or gentlemen's 12 or 16 size. All offered to members of the Order on this special offer.

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Let us tell you all about this great special offer to members of the Order. New watch book explains. Write today—name on letter or postcard is enough.

BURLINGTON WATCH COMPANY
19th Street and Marshall Boulevard, Dept. 2968 Chicago, Illinois

Advertisement for a "Masonic Watch"

UPDATE ON THE ARCHIVES

OLIVIA CURCIO, MUSEUM CURATOR

Good news from the Archives! Frequent readers of *Amicus Illuminismi* and the *Scottish Rite Journal* probably remember that we have been working on the new Supreme Council Archives for some time now. Though it is not in a finished state yet, there has been significant work done to populate the space. So far, the Department of History and Heritage has moved more than 1,700 boxes of files as well as the contents of filing cabinets and flat files containing records from more than 200 years of Scottish Rite history. We hope to be finished by the Biennial Session this August.

Stay tuned for further updates!



ARKANSAS CAMP GUARD UNIFORM

OLIVIA CURCIO, MUSEUM CURATOR

One of the newest additions to the collection at the House of the Temple is this Arkansas Camp Guard uniform. Similar to the Knights of St. Andrew, an organization within the Scottish Rite that provides assistance at events and reunions, the Camp Guard initially was created to enhance the experience of the 32° ritual for the candidates. The organization adopted military uniforms and practices, and eventually became like marshals for Masonic events, even leading the parade at the dedication ceremony of the House of the Temple in October 1915. Members of the Camp



Guard also serve as the reception committee at social functions, honor guard at funerals, and color guard at Scottish Rite events.

The founder of the Camp Guard was Charles Rosenbaum, a member of the Supreme Council and Chair of the House of the Temple Building Committee. Though the official date of the founding is unknown, the earliest records of the Camp Guard are from the 1890s.

The current member uniform is navy blue and gold, and more closely resembles modern military dress uniforms. This white uniform is the version that was worn the longest by the Camp Guard and was the one used at the dedication of the House of the Temple.

The Camp Guard of three Consistories (Arkansas Consistory No. 10f Little Rock, Albert Pike Consistory of Washington, D.C., and the Louisiana Grand Consistory) served as the honor guard at the ceremony and participated in the parade from the old House of the Temple on Third Street to the current building on Sixteenth Street. Not long after, the Albert Pike Consistory Camp Guard of Washington, D.C., attended the dedication ceremony for the George Washington Masonic National Memorial in 1932.

While many Camp Guards have gone by the wayside, there are still a few that remain, including the first in Arkansas. Many thanks to the Arkansas Camp Guard for donating this uniform to our museum. To come see it for yourself, go to <https://scottishrite.org/our-museum/planning-your-visit/tours/> for further information.



The black and white images accompanying this article come from an old film commemorating the October 1915 House of the Temple Dedication parade and ceremony and show members wearing Camp Guard uniforms, similar to the one now in the Temple's collection.



WHERE TO SUBMIT AN ARTICLE?

A Brief Guide on Scottish Rite Publications

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In the Summer/Autumn 2024 edition of *Amicus Illuminismi* as well as the September/October 2024 issue of the *Scottish Rite Journal*, we highlighted five recommendations for those interested in Masonic-focused writing and research. The piece generated some enthusiastic responses from our readers who were eager to contribute to Scottish Rite publications. My colleagues, Ill. Mark Dreisonstok and Ill. Adam Kendall, editors of *The Scottish Rite Journal* and *Heredom* respectively, often field questions from prospective authors who wish to contribute to the many publications available and to find out their options. There are several national publications—in both print and digital forms—and each has its own audience, focus, flavor, and interests. Here is a brief overview of the four major publications and where you should consider submitting your next paper.

→ *The Scottish Rite Journal* (SRJ) is the flagship publication of the Supreme Council, 33°, Southern Jurisdiction. The periodical ran from 1904 to 1989 under its former title *The New Age*. The *Journal* currently is distributed to each member of the Scottish Rite, Southern Jurisdiction, and features a message from the Grand Commander, announcements of special events and activities, biographies, book reviews, puzzles, the *Chips from the Quarry* illustrated feature, and general-interest research papers that may extend beyond Scottish Rite topics. Papers usually range between one-to-three pages, or 450–1,350 words, excluding words used for captions to illustrations. The *Scottish Rite Journal* is

available in print and digital formats. Dr. Dreisonstok serves as the publication's editor.

→ *Amicus Illuminismi* is a publication of the Supreme Council's Library. Once known as *Amicus Librarium* (Friends of the Library), discussions of rare books, book collections, and historic Masonic periodicals are important topics for the magazine. Yet it also features quite prominently articles on Masonic literature, exhibits, and items of interest from our Museums and Archives. *Amicus* is also free and available only digitally, although its major articles often find a home in print in the *From the Pages of Amicus Illuminismi* series in the *Scottish Rite Journal*. Ill. Dreisonstok also serves as this publication's editor.

→ *The Plumblin*e is the quarterly bulletin of the Scottish Rite Research Society (SRRS). It is distributed digitally to all SRRS members and features short-form research papers (around 1,500–2,500 words), announcements, book reviews, and any other relevant information with a research focus. Prospective authors do not have to be members of the SRRS to submit papers, but we strongly encourage researchers to join as they gain access to regular editions of the publication along with their annual copy of *Heredom* and bonus content. Research papers should advance knowledge and understanding of a particular subject through new insights, data, or perspectives. Please refer to the *Heredom* style guide when submitting a paper for consideration. Br. Chris Ruli is the editor of this publication.

→ *Heredom* is the flagship research publication of the Scottish Rite Research Society. It is produced annually and features long-form research papers on different Masonic topics, including history, philosophy, ritual, biographies, commentary, and other topics by many of the country's leading fraternal researchers. The publi-

cation is only available in print, and prospective authors should expect a lengthy peer review process. Like *The Plumblin*, *Heredom* papers should advance contemporary understanding of the particular subject and be noteworthy to its membership. Ill. Adam Kendall is the editor of this publication.

Together, these four publications represent the diverse range of scholarship and storytelling that defines Masonic writing today. Whether you are interested in short reflections, original research, or contributions rooted in archival discovery, there is a platform well-suited to

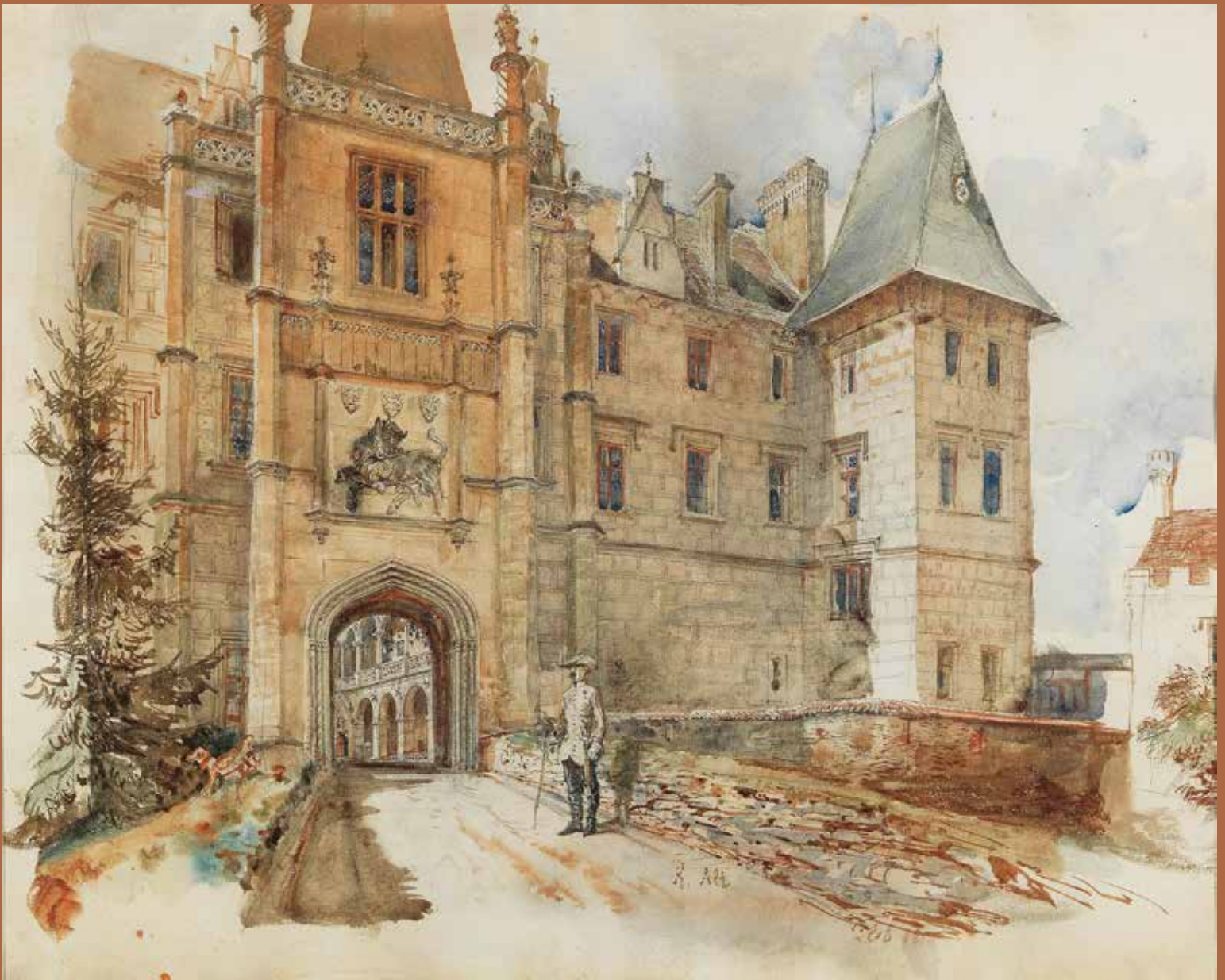
your work. We encourage aspiring authors—new and experienced alike—to review each publication’s focus and style as well as to reach out to the respective editors with questions. Please also consider local Valley as well as state grand lodge periodicals for your submissions, as they often welcome new content. Most importantly, start writing!



UNKNOWN CHAMBERS WITHIN THE CASTLE

Franz Kafka, author of *The Castle*, wrote in a “Letter to Oskar Pollak” dated 27 January 1904 that often

**“A BOOK IS LIKE A KEY TO UNKNOWN CHAMBERS
WITHIN THE CASTLE OF ONE’S OWN SELF.”**



Rudolf von Alt, *Bridge and Entrance to Žleby Castle in Bohemia*. Watercolor on paper. 1856. Source: Wikimedia Commons