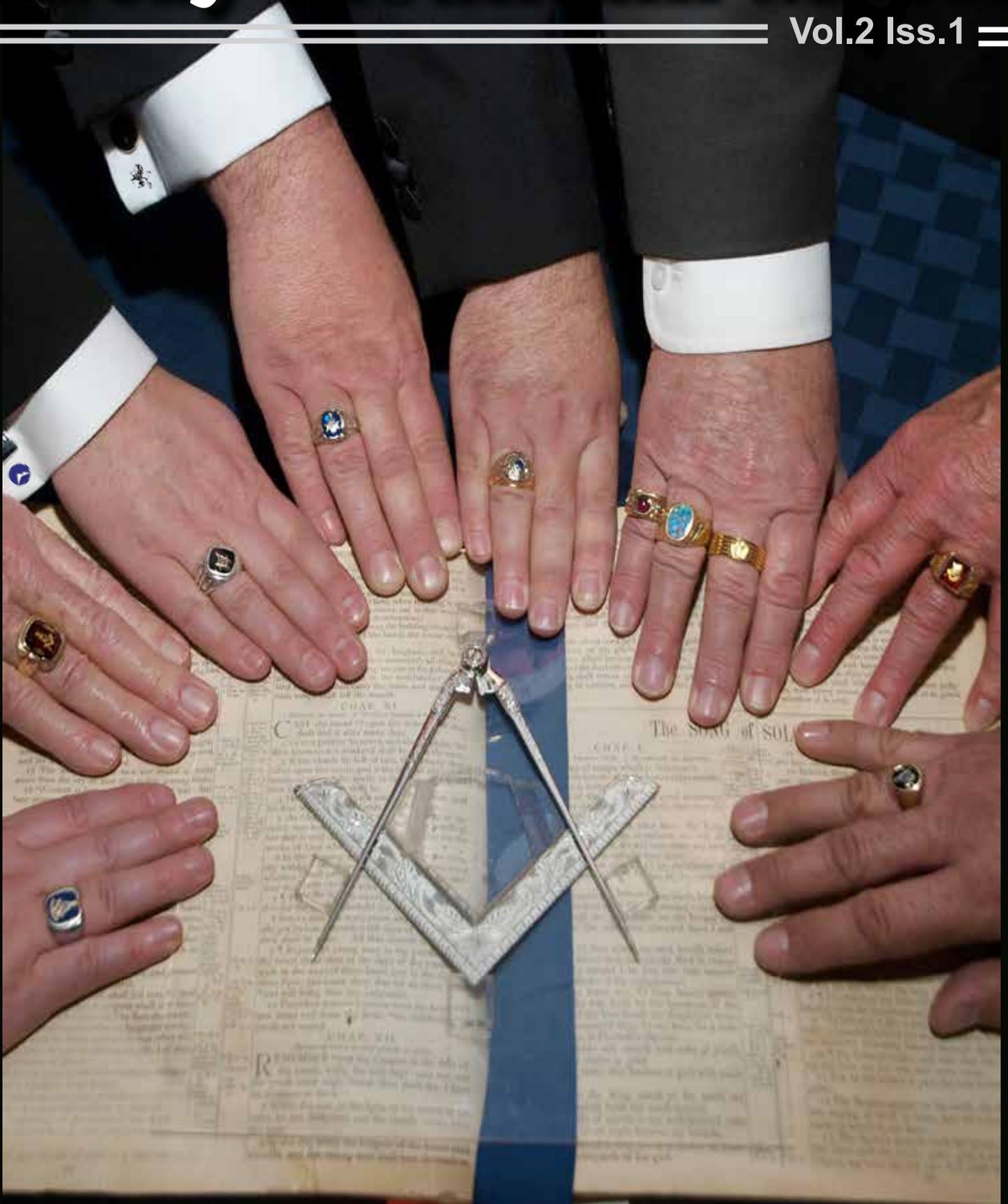


Rocky Mountain Mason

Vol.2 Iss.1



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Rocky Mountain Mason

Welcome to Volume 2 of the Rocky Mountain Mason!

Brethren, it is our hope at *Laughing Lion* that this first issue of Volume 2 of the Rocky Mountain Mason meets with your satisfaction. We are slowly growing in reputation and readership, and I'd like to personally thank each of you for subscribing to our magazine. We now count Brothers from Alaska to D.C., and from Italy to the U.K. among our readership. We hope the magazine continues to grow, and become one of the best-loved publications of our Fraternity!

On that note, please consider sharing your issue of the Rocky Mountain Mason with a friend and Brother. Nothing is as effective as the word of a supportive Brother in bolstering awareness, and we thank each of you for sharing the light of our endeavors with other interested Brethren.

In this issue you will find the usual diversity of articles. From the trail of the elusive Doc Holliday out near Glenwood Springs, where the footsteps disappear near an unmarked grave in Linwood Cemetery, to the Osireon in ancient Egypt, out back of the Temple of Abydos, we hope you enjoy perusing each as much as we have enjoyed assembling them for you, here in one place. It is our hope to provide a wide scope of material, to cater to the interests of our Brethren, interests as diverse and varied as our readers.

We continue to seek out articles of a scientific, historical, spiritual and esoteric nature, and showcase current events shone in the Masonic light in the Rocky Mountains. We will always do our utmost to present material well researched in an informative and objective way. It is never our wont to tell you how to think. Rather, we hope to provide relevant material to stimulate thought.

As always, please feel free to drop us a line. We are always happy to hear from our readers. We especially appreciate your shared photos that show, perhaps better than any story can ever convey, the fun and fellowship that membership in our Fraternity inevitably provides. We extend this invitation to Brothers in our neighboring states and in the mountains of Alaska.

Thank you for all you do. Sincerely and Fraternaly,

Ben Williams, Editor

Boise, Oct. 19, 2014

Centering

cogito • ergo • sum • ex • nihilo • LVX • אהיה אסר אהיה



from the journal of Theophilus LVX

Man is different from the animals, not because of any supereminency of intelligence (as modern science likes to suppose) but because of his error.

You should know, dearly beloved, that in an infinite space every place is the same.

That which is infinite is necessarily eternal. That which is eternal is infinitiely similar – it has already been everything. There is nowhere the infinite can go, it is already everywhere. There is nothing the infinite can become, it already was everything. In infinity, dearly beloved, everything already is the same.

That which is infinitiely similar is, therefore, unified. That which is infinitely same, no matter how large, is necessarily one. It is one in likeness.

Every point in an infinite expanse, therefore, is essentially identical. And, since an infinite space has no edge - no boundary agianst which to measure a portion - every point is equidistant that no-edge. Every point in infinity, then, must be the center.

Everywhere is the center of eternity.

Thus, the center comes into being.

This is the secret of the center.

So it is, dearly beloved, that the infinite and the infintesimal are one. The center becomes the circumference, just as it is necessary to find a point, to enclose the circle.

Once there is a center, there is a point - a dimensionless figure, an indivisible part of space. Once a point, a line - for the line is but the movement of the point. Once a line, an area - for an area is the movement

of the line. Once an area, a volume, for volume is but the movement of an area.

The latter is derived from the former. The derivative of the point is the line, the derivative of the line is the area, the derivative of the area is the volume. The derivative of volume is time.

In time, all things become possible. In time, all natures are derived.

This is the secret of the creation of the worlds.

Dearly beloved, how can that which is everywhere move? That which is everywhere is already in all places. For movement to occur, that which is everywhere, then, must become the mover.

This is the secret of the creation of the gods.

In time all natures come to be, for that which is infinite is, by definition, unlimited. That which is unlimited is, by definition, illimitable. All things must come to exist.

Wisdom exists.

For wisdom to exist there must be knowledge. For knowledge to exist there must be discernment. For discernment to exist there must be justice. For justice to exist, there must be choice.

Wisdom is the deriviative of knowledge, knowledge is the derivative of discernment, discernment is the derivative of justice, and justice is birthed of choice.

Mercy exists.

For mercy to exist there must be might. For might to exist there must be glory. For glory to exist there must be victory.

Might is the derivative of mercy, glory is the derivative of might, victory is the derivative of glory. And glory is birthed in splendor.

And yet that which is all-knowing is limited by knowledge. That which is all-righteous is limited in rectitude. That which is all-powerful is limited by potency. That which is all-present is limited by everywhere.

That which is illimitable, then, must become ignorant. That which is everpresent, must become absent. But, being everywhere already, where can God go? (You must surely know, dearly beloved, that we are talking about God.)

This is the secret of man.

So it is that man comes into being. The necessity of all things places man in the center.

In man, God can be absent. In God, man can be redeemed.

God can bestow in man, and man can take from God.

God gives man choice, so the totaliety of the worlds is upheld.

Man can look in his own heart, and see nothing. Man can create godlessness. This is the secret of the knowledge of good and evil.

In man error can exist. In man truth can be revealed. But to be revealed, it must first be concealed.

To be discovered, it must first be lost.

Man fell to make God complete. God lacks nothing.

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Man lacks God.

Man is dear to God. For God is revealed
in man.

Man is endowed with the whole - all
natures are made manifest in him. Man is
the little universe, because he exemplifies
in action all apprehensions. Man derives
all, even while he is the derivative of all.

This is the secret of the sixth day.

I can only give you what you already
possess. The shadow is the imposition
man has made. Without man, there is
only light. Within man, there is only light.

But because of man, darkness can exist.
Because of darkness, light can be impeded.

Because of the impediment of light, bodies
can exist. Like a lantern's wick.

This is the secret of mortality.

And yet, because of man there is an
emptiness that can be filled. There is a
lack that can be replenished. There is a
treasure that can be discovered.

There is a secret that can never be told.

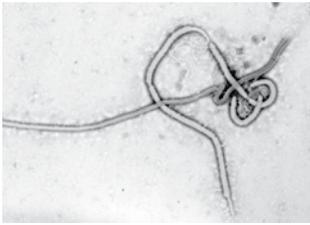
Comprising all natures, man discerns the
totality. In the totality man discerns God.

Through man, God recognizes Himself
in the world. Everywhere manifest, made
marvellous, God is His own greatest gift
unto Himself.

Forever and ever. Remade, in infinite
ways.

This is the secret of the world, and the
kingdom of heaven. ♣

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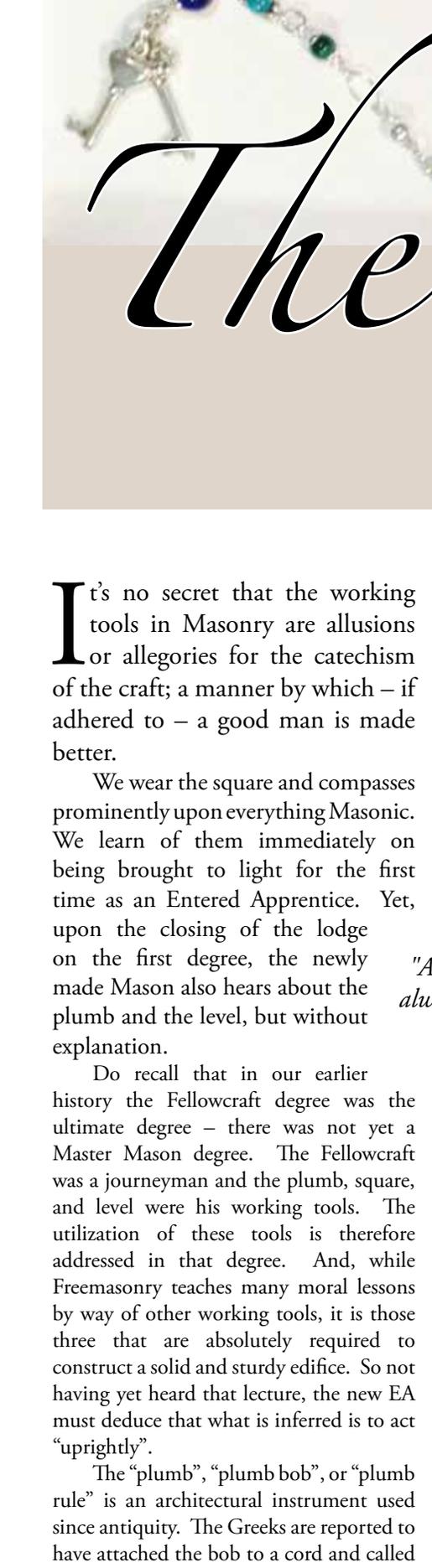
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The Plumb

W.Bro. Scott Ammerman, P.M. Research Lodge of Colorado

It's no secret that the working tools in Masonry are allusions or allegories for the catechism of the craft; a manner by which – if adhered to – a good man is made better.

We wear the square and compasses prominently upon everything Masonic. We learn of them immediately on being brought to light for the first time as an Entered Apprentice. Yet, upon the closing of the lodge on the first degree, the newly made Mason also hears about the plumb and the level, but without explanation.

Do recall that in our earlier history the Fellowcraft degree was the ultimate degree – there was not yet a Master Mason degree. The Fellowcraft was a journeyman and the plumb, square, and level were his working tools. The utilization of these tools is therefore addressed in that degree. And, while Freemasonry teaches many moral lessons by way of other working tools, it is those three that are absolutely required to construct a solid and sturdy edifice. So not having yet heard that lecture, the new EA must deduce that what is inferred is to act “uprightly”.

The “plumb”, “plumb bob”, or “plumb rule” is an architectural instrument used since antiquity. The Greeks are reported to have attached the bob to a cord and called

it “molubdos”, meaning “lead” which actually became the word molybdenum; an entirely different metal element. It was the Romans who took the word and Latinized it to “plumbum” and used it for the construction of all their perpendiculars throughout their empire.

The Gauls adopted this item, as did the Normans, who shortened the word to “plomb”. The word reached Briton where an “a” was put before it as a prefix and the meaning of “aplomb” became “not easily upset, not off center”. Further

"A plumbline is pulled taut by gravity, as such it always points to the center of the Earth... thus, the plumb is an emblem of uprightness..."

modification replaced the “o” with a “u” and the word “plumb” became both a noun and a verb.

While it originally was designed as a simple lead weight on a string when utilized by the craftsmen, over time plumbs became ornamental and often made of brass. Antique plumbs can be found online in various shapes but usually a “bulleted” or pointed shape. Some have engravings, and others an ‘acorn design’ like the steward’s rods. Somehow it evolved into the shape of the Junior Warden’s jewel where it is presented as a gauge with a vertical line without the string or line.

Albert Mackey in his *Encyclopedia of Freemasonry* adds that it was used with a scourge of a line with a lead ball at its end

for testing perpendicularity. A *plumbline* therefore is pulled taut by gravity, as such it always points to the center of the Earth, and can be used to test vertical walls. And thus, by a simple explanation of this reference, the plumb is an emblem of uprightness. “Up” being superior or above and “right” being straight, Mackey purports that “an upright man is one who stands straight up and down, doesn’t bend or wobble, has no crooks in him, like a good solid wall that won’t cave in under pressure.”

Directly from the ritual during the Installation of officers, “The Plumb admonishes us to walk uprightly in our several stations; to do unto others as we would have others do to us; to observe the just medium between intemperance and pleasure, and make our passions and prejudices coincide with the line of our duty.” Preston points out that the *plumbline* is one of the working tools of Freemasonry, which is presented to the Worshipful Master during his installation. He defines its symbolism as teaching rectitude, the avoidance of dissimulation in word and act, thereby leading us to immortality. Note that the symbology of the perpendicular, or of something that rose directly upward, has always been linked to the idea of immortal life. Notably in the Christian church, the worshiping congregation used to stand up during prayer referencing the resurrection.

Now this string or cord with a weight at the end rests unwaveringly only when

it is vertical. But this perpendicular presupposes that there is a horizontal. Horizontals have to do with foundations, and that working tool happens to be the level. (Do note, that in order to work properly the level has a type of plumb bob situated within it.) Verticals, or perpendiculars, are the superstructure raised upon the foundations. Horizontals and perpendiculars must be at right angles with each other. In operative Masonry, the *plumblin*e was used to make certain that a wall was perfectly vertical. Hence, something that is “out of plumb” is something that's not built well or of low quality.

Albert Pike relates that:

When a perpendicular is united to a horizontal a right angle results; this is embodied in the Square, which is therefore included with the Level and the Plumb as a working tool, and which may consequently be appropriately studied as the third member of this Fellow Craft triad. It is necessary to bear in mind that we have to do, not with a four-sided figure, or the measuring square of the carpenter, but with the Try-square of the Mason.

When the *plumblin*e forms a vertical line and the level a lateral horizontal, these two lines combine to make a Cross, thus +. This is not a reference to Christian dogma. For the Cross was a philosophical conception long antedating Christianity and has been taught in the mystery schools throughout the ages and perpetuated in our Masonic system. As Plato (and others voicing the ancient secret doctrine) taught, the world itself is built upon the principle of the Cross. Here it is a manifestation that results from the conflict of two opposed principles (the spiritual and the material) that have to be resolved into a unity transcending such dualism. The adage to “take up the Cross” means, in one sense, to deliberately engage in the work of resolving the crux of life by reducing the spiritual and the non-spiritual elements in oneself into balance and harmony.

This is also similar to the Coptic Cross which was adopted by early Christian Gnostics, most notably Valentinus of Alexandria, Egypt. Old Coptic crosses

often incorporate a circle that represents the eternal and everlasting love of God, as shown through Christ's crucifixion, Christ's halo and resurrection (see Figure 1).

A *plumblin*e therefore refers to two things, a horizontal and a vertical. By allegory, a Mason cannot truly walk uprightly in his several stations in life before God and man lest he has a solid foundation. This use of the *plumblin*e in our interactions with our fellow man is reinforced by our obligations as Freemasons.

We are further taught that each Mason represents a certain point within a circle (which some say is the oldest known symbol of God) and so, if we each place our plumb line from our point to the ground, then somewhere in the middle of this sphere called Earth all the lines will meet at one point. If we deflect or distort the line at all we shall not meet, and we will have missed the point. Notice, that these lines will not meet if we each cast our own toward each other; it only provides true measurement when extended from Heaven to earth.

This is related to us by the prayer recited during the circumambulation on the Fellow Craft degree (Amos 7:7-8). It reads:

Thus he shewed me: and behold, the Lord stood upon a wall made by a plumblin

Most Masons have not reflected upon the meaning of this prayer and deduced that the only relation is the usage of the word “plumblin

Recall that Solomon received from his father, David, a powerful empire. But during his latter years it began to fall apart. Numerous and expensive building projects drained the strength and tested the loyalty of the native Israelites. Solomon was unable to prevent the tributary nations from asserting their independence which lead to the disintegration of the empire so that the territory once ruled by David was



Figure 1. Original form of the Coptic Cross



Figure 2. Modern Coptic Cross. Note the circle in the center and the twelve points.

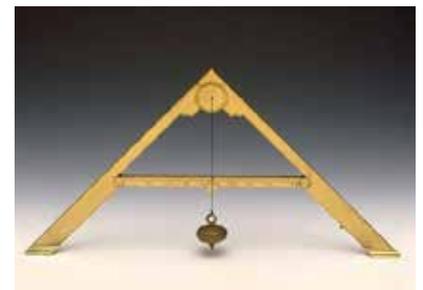


Figure 3. A level with a plumb bob suspended from an apex of a span. The plumb rests vertical when the feet occupy a common plane.

divided into autonomous units.

During this period both Israel and Judah transitioned from an agrarian to a commercial society. Industry led to cities that sprang up giving rise to a class of wealthy merchants and landholders. This new wealthy class was able to build winter and summer houses. Some were even hewn out of stone and elaborately adorned and decorated.

However, the emergence of great wealth did not mean that there was no poverty in the region. Additionally, unscrupulous merchants used false weights and measures to further their business transactions and even began selling refuse wheat. The unscrupulous men of wealth were also able to bribe the judges, leaving no redress for the innocent. As such, Israel's social structure was completely upended. Israel had originally been a 'covenant community' whereby there was no distinction of class; all men were equal before the law, God, and one another.

It should be recollected that, according to the Old Testament, God had entered into a covenant with Israel, choosing Israel out of all the tribes of the Earth. God gave Israel the promised land and had given her people special laws to guide them in the way they should act. Israel seemed to believe the covenant to be inviolable and that it gave them privileges and license that no other nation had. But Israel broke her covenant and along came Amos to remind them.

Generally recognized as the first of the writing prophets in Israel, he was the first to preach a message of judgment that meant the end of the kingdom of Israel. Thus, he introduced a new element into Old Testament prophecy.

Amos lived in Tekoa, a village in Judah about eleven miles south of Jerusalem and eighteen miles west of the Dead Sea. He was a shepherd or herdsman and dresser of sycamore trees (wild figs). It is likely that he was a very poor man and that his sympathies were with those of the poor against their rich oppressors. His name has been translated to mean "burdened" or "burden-bearer." Although he performed menial tasks, he was by no means uneducated; he was a keen observer of the ways of God and men. This awareness and sensitivity characterized the man.

The plumb line which the Lord promised Amos that he "would set in the midst of His people, Israel", symbolizes God's standard of divine righteousness. The plumb line in the midst of a people means that they will be judged by their own sense of right and wrong, and not by the standards of others. By understanding this about the Plumb, a Mason is taught to judge his Brothers by their own standards and not those of someone else.

During my research I found reference to a plumb line being part of the Master's apron for that reason. In an exposé of Masonry published in April of 1760, entitled *Three Distinct Knocks*, we find the earliest written evidence of a Past Master's jewel. But the plumb line is not found upon the Colorado Past

Master's patch. The version which we use is the most popular of the Past Master's Jewel used in the United States and is the oldest known variation consisting of the Square, Compasses, Sun, and Quadrant (see Figure 4). But I find it curious that we never hear about the quadrant.

The Past Master's symbol includes the Square to remind us that it is by the Square that the wearer governed his lodge as Master; for it is the emblem of his office. The Quadrant shows the angle to which the Compasses are opened. This is appropriate for the symbol of a Past Master because by the Compasses the Freemason keeps himself within due bounds of all mankind. And it is the role of the Worshipful Master to ensure that all members of his lodge, and all Regular Masons living within his lodge's jurisdiction, are making proper use of their moral compass. The angle itself is 60 degrees. This is significant because 60 degrees is the angle of an equilateral triangle. The equilateral triangle represents perfect balance, as all sides are of equal length, and the triangle appears the same from all directions. It therefore teaches that the man who wears this jewel has learned the lessons of Freemasonry and lives a balanced life.

The 60 degrees of the equilateral triangle also shows that the wearer of this jewel has served equally in the South, the West, and the East. The Sun is also used in this symbol to represent that the wearer has observed the sun at its meridian height in the South, its setting in the West, and its rising in the East. The Sun also represents light, and it is understood that the Past Master of a Craft Lodge is a source of Masonic Light to his Brothers.

Traditionally we find a quadrant to be located on a sextant. Being that we are "brothers to pirates and corsairs" we should know that the sextant is a tool of navigation used to measure azimuth and enable a sailor to determine his location and thus plot a course to travel. A quadrant was an instrument used to measure angles up to 90°. It was originally proposed by Ptolemy as a better kind of astrolabe. The geometric quadrant is a quarter-circle panel (fourth part of a circle?) usually constructed of wood or brass. The markings on the surface might be painted directly on the surface. Some brass instruments actually had their markings inscribed directly upon the brass.

For marine navigation, the earliest examples were found around 1460. They were not graduated in degrees but rather had the latitudes of the most common destinations directly scribed on the limb. When being used, the navigator would have to sail north or south until the quadrant indicated he was at the appropriate latitude, then turn in the direction of the desired destination and sail while maintaining a course of constant latitude.

Along one edge there were two sights forming an "alidade". Here, a plumb bob was suspended from a line at the centre of the arc from the top. The observer would view the star through the sights

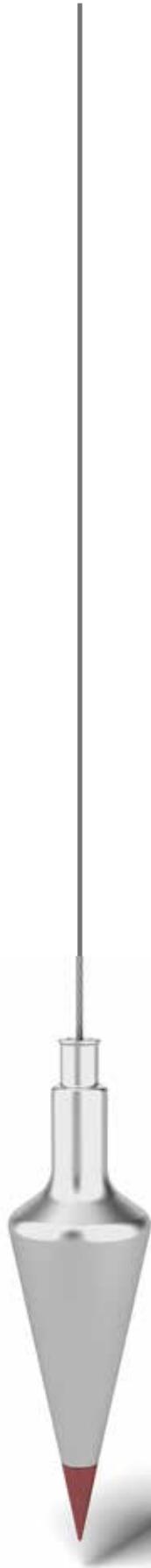




Figure 4. An antique version of the Past Master's Jewel, showing the square, compasses, sun, and quadrant.



Figure 5. An antique sextant used to determine the Sun at high meridian and thus mark noon for determining latitude and longitude.

and hold the quadrant so that the plane of the instrument was vertical in order to measure the altitude of a star. The plumb bob hanging vertical indicated the reading on the arc's graduations. It was common for a second person to take the reading while the first concentrated on holding the instrument in proper position. The accuracy of the instrument was further limited by its size and by the effect the wind or ship's motion would have on the plumb bob. These limitations could be difficult to overcome. For a Past Master, this is a very appropriate symbol as he has had to navigate the course of his lodge during his tenure.

The most famous plumb is a pendulum named after the French physicist Léon Foucault, which was conceived as an experiment to demonstrate the rotation of the Earth. The introduction of the Foucault pendulum in 1851 was the first scientific experimental proof of the rotation of the Earth. In the application, the pendulum swings in the same plane as the Earth rotates beneath it. Usually cones are set at the perimeter of a circle with its diameter representing the distance of the arc.

As the pendulum swings it knocks over the cones and gives the impression that the pendulum is rotating as it proceeds to knock over the cones around the circle. Change of direction of the swing plane of the pendulum, in angle per sidereal day, is a function of latitude: The pendulum rotates in the anticlockwise (positive) direction on the southern hemisphere and in the clockwise (negative) direction on the northern hemisphere. The only points where the pendulum returns to its original orientation after one day are the poles and the equator.

There is an anomalous behavior of pendulums or gravimeters, which is sometimes observed during a solar eclipse. Maurice Allais notes this occurrence in his *Allais Effect*, and states that the eclipse effect is related to a gravitational anomaly that is inexplicable in the framework of the currently admitted theory of gravitation, without giving any explanation of his own.

Ji Qi (et al.) notes another strange phenomenon using the pendulum in *The strange phenomena of Foucault pendulum and movement laws of celestial bodies*:

It is that when the Swing ball is located in the north-south

direction at the initial time, the rotation angular velocity in the swing plane is relatively large, while the Swing ball is located in the east-west direction at the initial time, the angular velocity is much smaller, or even almost no rotation. And when the ball is north-south swing, the swing state itself can be distorted to clockwise swing; however, when the ball is east-west swing, the swing state itself is hardly changed, or even slightly distorted toward counter-clockwise direction.

This observation is in contradiction with classical theory. They purport that the experimental results can prove the existence of *another* substance in nature, which is No-Shape-Substance vis-a-vis the "Ether". Even if you are a skeptic, think about this: we know that sound requires air for the transfer of its energy waves, which is how we hear. Therefore, I ask you, how then are the waves of energy transferred with light if not via *ether*?

I have in recent years accepted the revelation that Blue Lodge Masonry, like Scottish Rite Masonry, alludes to alchemy. That the allegory we are taught to turn the rough ashlar into the perfect ashlar using the working tools provided for us, is akin to turning base metals into gold. How appropriate then is the term *plumb*, which word is derived from the Latin for the metal lead?

Alchemy is an influential philosophical tradition whose practitioners have, from antiquity, claimed it to be the precursor to profound powers. The defining objectives of alchemy are varied, but historically have typically included one or more of the following goals: the creation of the fabled philosopher's stone, the ability to transform base metals into the noble metals (gold or silver), and the development of an elixir of life, which would confer youth and longevity. In the eyes of a variety of esoteric and Hermetic practitioners, the heart of alchemy is spiritual. Transmutation of lead into gold is presented as an analogy for personal transmutation, purification, and perfection. This approach is often termed 'spiritual', 'esoteric', or 'internal' alchemy.

As mentioned early on, the Latin for lead is *plumbum*. This metal is a pure element located in the carbon



Figure 6. Foucault's Pednulum at the Panthéon, Paris

group at atomic number 82. It is a soft, malleable, heavy metal, which is regarded as a poor metal. Metallic lead has a bluish-white color after being freshly cut, soon tarnishing into a dull grayish color when exposed to air, but has a shiny chrome-silver luster when it is melted into a liquid. In alchemy, lead was thought to be the oldest metal and was associated with the planet Saturn. Alchemists accordingly used Saturn's symbol (the scythe, ♄) to refer to lead.

Maat, or ma'at, was the ancient Egyptian concept of truth, balance, order, law, morality, and justice. The earliest surviving records (c. 2375 BCE and 2345 BCE), recorded during the Old Kingdom, were found in the *Pyramid Texts of Unas* indicating *Maat*; Maat is the norm for nature and society, in this world and the next. Personified as a goddess regulating the stars, seasons, and the actions of both mortals and the deities, it was Maat who set the order of the universe from chaos at the moment of creation. Her primary role in Egyptian mythology dealt with the weighing of souls that took place in the underworld, the *Duat*. A feather was the measure that determined whether the souls, which were considered to reside in the heart of the departed, would reach paradise, the field of reeds, successfully. Maat's masculine counterpart was *Thoth* and their attributes are similar.

We have seen that the plumb or plumb line can be used to erect dependable verticals, assist in navigation, and calculate

the periods and eclipses of the heavenly bodies. However, the pendulum can also be used in dowsing or divining. Pendulum divination, or dowsing, is known for its reliability; but science cannot explain why or how it works. Popular theory suggests signals from the subconscious stimulate reflexes in the fine muscles of the fingers, thus causing the pendulum or dowsing rod to move; a phenomenon known as the *ideomotor effect*. According to this theory, it is a psychological phenomenon closely tied to hypnosis and the subconscious wherein a subject makes motions unconsciously; for example, the body produces tears in response to powerful emotions, without the person consciously deciding to cry. Pendulums are thusly used to find lost articles, predict the gender of unborn children, and to predict the future. The implications being that subconsciously we 'know' more than we do consciously.

So it is that in Freemasonry we first find the plumb adorning the JW's jewel, instructing us how we are to act. We next find it mentioned on the second degree's prayer during circumambulation in Amos 7:7-8. John Robinson, in his book *Born in Blood*, asserts that Initiation in other jurisdictions makes us Brothers to pirates and corsairs who would have utilized the sextant in order to navigate. We find the quadrant upon the Colorado PM Apron (approved by the MWGL of Colorado). Using a plumb to measure verticals requires a horizontal, the intersection of which creates a symbol similar to the Coptic

cross making the fourth part of a circle. And Foucault first used the pendulum to demonstrate our own planetary motion.

The word, *plumb*, itself refers to the metal lead which is a base metal naively representative of alchemists trying to turn lead into gold, similar to how we are taught to change the rough ashlar into the perfect ashlar. The symbol of gold is the point within a circle, where the symbol for lead is the scythe. Both find themselves in our lectures. It can also be represented as Saturn in the zodiac, present atop the right hand pillar denoting establishment.

The Coptic cross is related to the Egyptian Ankh and the plumb to Maat weighing the heart on judgment day. Sometimes this task is conducted by Thoth, who is also known as Hermes, and Hermes may be our Grand Master Hiram. The author sincerely hopes this is enough to inspire the reader to entertain further inquiry. ♣

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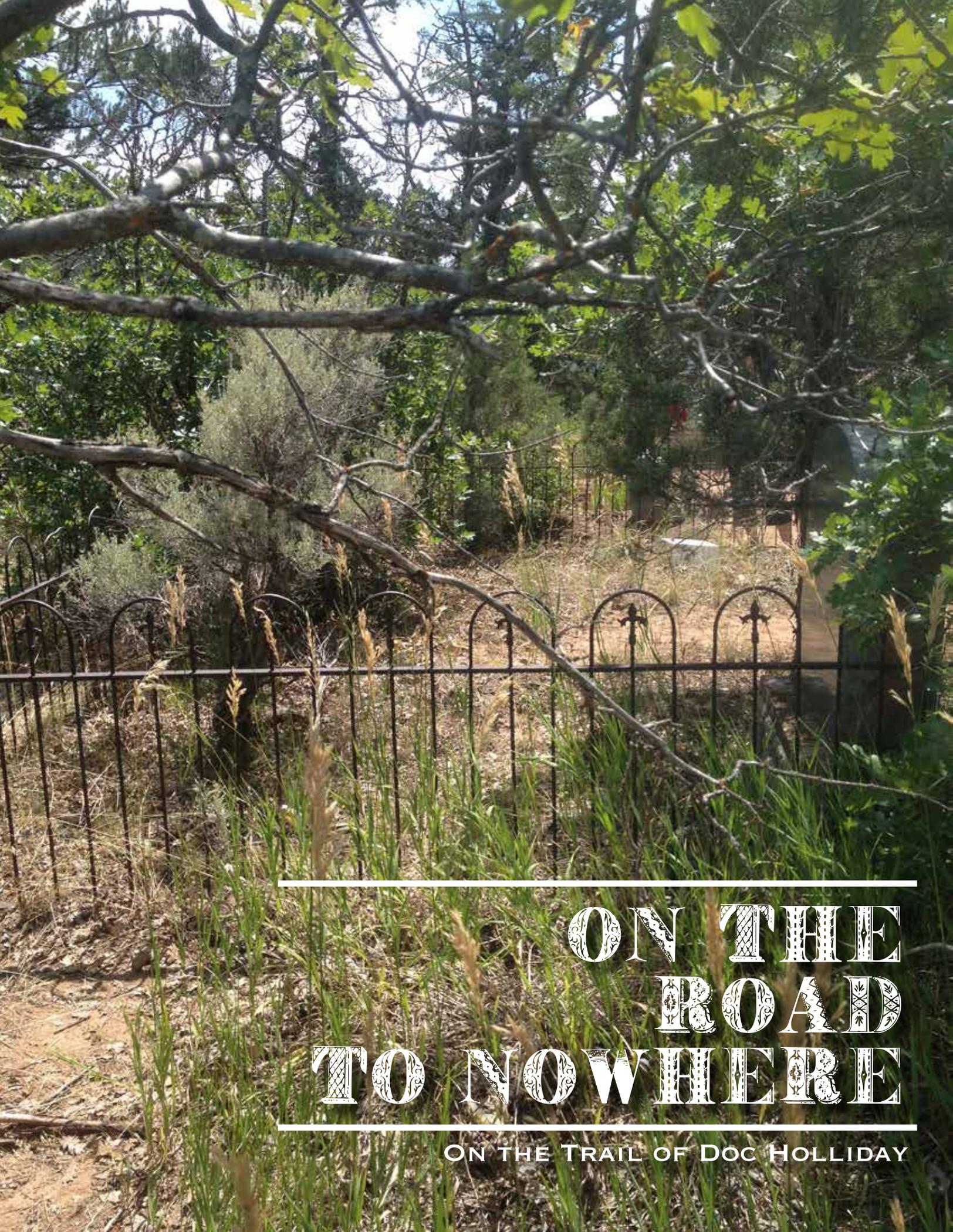
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ON THE
ROAD
TO NOWHERE

ON THE TRAIL OF DOC HOLLIDAY

THE LEGEND OF DOC HOLLIDAY

VOLUME XXXI.

GOLDEN, COLORADO, WEDNESDAY, JANUARY 20, 1897.

NUMBER 14

COLORADO TRANSCRIPT

(GEO. WEST, EDITOR)

Terms of Subscription. One Year \$2.00. Subscription Due in Advance.

ADVERTISING RATES. One inch, per month \$1.00. Two inches, per month \$1.50. Four inches, per month \$2.00. One-half column, per month \$1.00. One column, per month \$1.50. Local Notices in reading matter, one cent per line for first insertion, and five cents for each subsequent insertion.

U. P. D. & G. R. Y. Official time of trains at this station: LEAVE GOLDEN. 7:00 A. M. and 5:15 P. M.

DENVER LAKEWOOD & GOLDEN RY.

TIME TABLE. WESTBOUND-DAILY. Leave Denver 8 and 11 a. m., and 2:00 and 4 p. m. Gibson St., 8:10 and 11:11 a. m., 2:11 and 4:11 p. m. Lakewood, 8:24 and 11:26 a. m., 2:26 and 4:28 p. m. Sedam, 9:37 and 11:42 a. m., and 2:39 and 4:39 p. m.

GOLDEN CHURCH DIRECTORY.

CALVARY CHURCH-EPISCOPAL. Service with sermon every Sunday at 11 a. m. and 7 p. m. Sunday School at 10 a. m. Woman's Guild meets on Wednesday at 8. Even song service on all Holy Days. The church seats are free, and all are invited to worship with us.

COUNTY AFFAIRS.

(CONTINUED FROM LAST WEEK.) JANUARY 5, 1897.

ROAD FUND. P O Nelson \$ 3 45 do 35 93 Paul Ficht, ass'g's, yo'ch'rs P O Nelson 65 60 Thos Denny 29 75 T A Lewis 3 25 E Christensen 41 58 Asa Lewis 108 00 Miles Johnson 33 80 Jas Knoll 45 50 P Christensen 10 50 Wm Beckett 24 05 P Christensen 3 25 Minor Lewis 66 00 A H Rutledge 17 50 John Lindy 5 25 Frank Johnson 15 68 Total 475 24

L H McGill, ass'd vouchers: Geo Smith 17 50 John Parks 31 50 L N Bundy 29 75 Thos Denny 29 75 Minor Lewis 28 00 John Stepp 17 50 Mose Miller 22 75 John Miller 7 00 A H Rutledge 29 75 J C Longnecker 41 12 John Miller 15 75 L H Charles 5 25 L H McGill 40 42 O R Lewis 1 75 John Parks 28 87 L N Bundy 28 25 J W Stepp 19 25 Jno Swanson 9 62 Chas Johnson 1 75 M Bogerwief 27 56 M O Nelson 1 75 Albert Tomlin 36 75 P D Baker 31 50 L H McGill 39 95 Total 611 04

C Horchman 3 15 00 A W Ralph 89 74 E Northrup 80 45 do 36 75 John Pierre 8 25 00 G W Harriman 173 80 do 155 75 do 31 75 J W Steele 9 137 75 do 69 75 Peter Rosen 12 25 K S Rhea 10 50 W A Bennet 12 00 Chas Spradling 14 25 Sam Addington 19 00 John Addington 21 50 K S Rhea 45 10 W A Bennet 17 50 K S Rhea 10 50 Fletch Davison 10 35 00 T S Eugins 88 25 Karl Wagner 29 75 do 30 75 do 153 00 Dick Amensen 10 00 J M Armburst 42 50 J G Hartzell 12 00 do 104 00 do 64 00 A J Hoar 19 25 do 18 75 do 10 50 do 14 63 J H Linder & Co 54 78 Morrison Merc Co 10 35 J M Armburst 18 72 Woods, Wilson & Rubey, ass'g's vouchers: J M Armburst 36 54 J H Linder & Co 44 05 W H Wood 14 34 W H Wood 28 88 J M Armburst 128 48 Brenze 8 00 Brunel 8 00 Salzer Lum Co 218 58 Salzer Lum Co 160 94 Total 642 79 Blood Bros 3 2 00 J H Schrock, road supplies, claimed, 139 08, allowed 88 80 J Andrews 3 50 Anthony Tripp 3 35 00 Adjusted to January 6, 1897.

JANUARY 6, 1897.

Board met per order of adjournment. All members and cleric present. The following official bonds were presented, examined and approved: Chas. S. Barton, J. P., Justice Precinct No. 1. Amount \$1,000. Sureties James Steele, A. M. Pitt. Wm. Bell, constable, Justice Precinct No. 1. Amount \$500. Sureties, L. A. Rehn, J. W. Thomas, \$ 50. Thos. Warren, P., Justice Precinct No. 4. Amount \$1,000. Surety, John Richards Sr. R. V. Eckett, constable, Justice Precinct No. 5. Amount \$1,000. Sureties, J. B. Wight, J. H. Robb. D. H. Chase, J. P., Justice Precinct No. 8. Amount \$1,000. Sureties, G. A. Hansman, C. W. Kemp. S. A. A. Amble, constable, Justice Precinct No. 7. Amount \$1,000. Sureties, P. M. Maple, W. M. Maple. A telegram from California, taken me cowardly, let either repeat some outside this chamber what he said inside, and his sincerity will be appraised. Representative Dinkney of Mo. who spent the congressional recess at home,

It's a warm summer's day as we wind up the dusty trail to Linwood Cemetery. The path rises up above Glenwood Springs, winding along a truncated spur up to a gnarled cove of straggled trees, unkempt grasses, and sandy glens. Tombstones dot the shadows higgledy-piggledy in the shade. Somewhere around here, under the shafts of the noonday sun, Doc Holliday's bones cross in an unmarked grave.

As I look around the cemetery, at the snatches of shadows gripping the trees, I find myself wondering why the legend of Doc Holliday holds fast. He must have been an impressive character. On the one hand he was a perfect southern gentleman. On the other, an utter wastrel. And in testimony to the largeness of the American West, he must have been a likeable fellow. Perhaps this was enough for the short burst of his life to catch the fancy of so many people, even now, more than a century after his death from tuberculosis down there somewhere, among all those Victorians, at the Hotel Glenwood. He was just 36 years old.

I had a vague image of the man, like a old photograph smudged with sepia. John Henry "Doc" Holliday was raised in Atlanta to parents of Irish extraction. He became a dentist, practicing in Atlanta in 1872, but was diagnosed with tuberculosis immediately thereafter. It wasn't good; he was given just a short time to live. And so the legend begins, as so many do, with tragedy and human perseverance (or, perhaps, defiance) - there is some sort of freedom engendered by the finality of impending death, and it seems Doc Holliday embraced it.

He traveled West on a fast track. Back then, consensus was altitude and clean, dry air could effect convalescence from consumption. It wasn't long before he was plying the underworld of the frontier, drinking heavily, gambling recklessly, getting into trouble. A man human enough for notoriety, but loveable enough for fame.

He appears an inevitable contradiction of

LEVI STRAUSS & CO. FACTORY-SAN FRANCISCO-CAL. COPPER RIVETED TRADE MARK OVERALLS AND SPRING BOTTOM PANTS. EVERY GARMENT GUARANTEED. EMPLOY OVER 350 GIRLS.

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CLOVES I have just purchased a complete line of sample gloves, and the prices are such that you are bound to buy. These goods were made for the sample case and combine the finest material with most skillful workmanship.

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HOW TO PLAY FARO.

THE FAVORED GAME OF THE WEST

DEALER

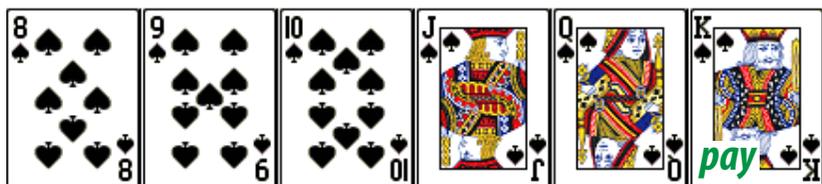


winner

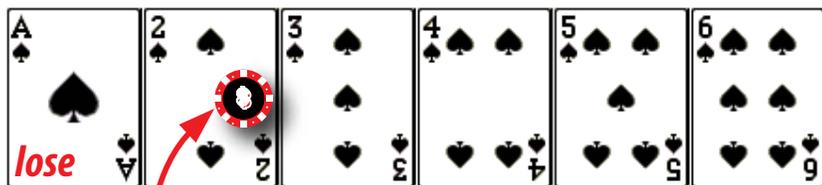


soda

loser



layout



bet

PLAYERS

Once the most popular betting game in Europe, and of great popularity in the 19th Century West, Faro originated at the court of King Louis the XIV of France. It was called Faro because of the image of an Egyptian Pharaoh displayed on one of the decks. Here's how to play.

Select a banker. Usually the banker is "auctioned", that is, the player willing to pony up the biggest bank becomes banker.

Take a complete set of spades from a second deck to set up as the "layout". These cards are used for players to place their bets. As many people can play against the bank as desired.

Only one deck is used. The banker shuffles, and lays a first card – called the "soda" – to his left. This card is a discard, and is irrelevant. The dealer deals a second card, and places it to his right. This card is a losing card. The dealer then plays a third card, placing it over the soda. This third card is the winning card. Any bets placed on the third cards denomination on the layout are paid by the banker. Any bets placed on the losing card are collected by the banker. Dealing three cards in the manner described constitutes a "turn".

Bets remain on cards between turns, but a player can withdraw or replace the bet as desired.

Players can place a penny (or other token) on top of their bets, which designates they are betting that card will lose.

Winning cards are stored in one pile, and losing cards in another.

If the deck "splits", and two cards of the same rank are turned, then the dealer takes half the bets placed on that card. This is the dealer's only edge in the game.

Calling the turn. When there are but three cards remaining, a player can "call the turn" by specifying the exact order of the last cards. If correctly called, the banker pays the player 4 to 1 odds (the actual odds are 5 to 1). If two of the last cards are a pair, it's a "cat-hop" and the dealer pays 2 to 1.

an educated man (a man who should have known better) succumbing to the lusts of the underworld, a man pulled down not by his own appetites, but by the unfairness of a mortal disease. A man who, devil-may-care, stood against the lusts and appetites of scurrilous men and wasn't afraid to shoot first.

Maybe there's justice in that. Some sort of vigilantism. *Taking down the bullies, the liars and the cheats.* Evil annihilates itself. That sort of thing. Except Doc Holliday was ruthless, intelligent – and one gets the sense he just might have enjoyed it.

Maybe a man who is *already* dead is fearless. Maybe his stolid acceptance of his own mortality made him clearheaded and unshaken when facing the draw. Add a dash of double-edged carelessness, for equal measure. *Doc shot first.* He'd warn you a couple of times, sure. But when mortal force came in question, Doc was first to up the ante.

And there's the opposite tack. Maybe Doc was so wasted by his disease that he was all the more aware of the fragility of his own life, so that, staring down a drunken, red-blooded foe, he resorted to mortal force straightaway, because even a simple strike against him could be his last?

Yet, either way, it seems he was always a gentleman.

These imponderables excite the imagination of anyone walking the road to Doc Holliday's grave. There's a palpable injustice, of talent tamped down by circumstances larger than the world. I think we all can relate to that. We remember him because he reminds us that life is not fair, that in great suffering, great injustice, there is some kind of heroism. There's poetry. We rise up because, damn it, life must be lived. And someone who lives it uncompromisingly somehow elicits admiration.

Maybe we all want that kind of freedom. Maybe we love him because, secretly, we all want to be better than we actually are?

These thoughts, and others, played on my mind that day in Linwood Cemetery, like the sun spots dappling through the tree limbs. I began looking for squares and compasses upon the gravestones (I found one Elk), but these graves weren't giving up any secrets.

Even then, before the telephone, before twitter and the internet, it didn't

take long before Doc became notorious for a quick and steady hand, a gentlemanly mien, and, somehow, the devil's own luck.

Gambling would become his sole means of financial support.

Think about it, would you visit a dentist prone to expectorating fits right in the midst of an already troublesome procedure? And consumption is *messy*. There's just no hope for it. Doc couldn't keep clients, so he kept bad company instead.

Some people won't turn up their noses at a dying man looking for solvency – for some ramshackle meaning – in the unraveling moment of a last-minute life. Some people won't pity the dying and the infirm. There *is* a type of honor among thieves. Whatever it is, it makes all men equal.

Fresh out of the Pennsylvania College of Dental Surgery (he graduated March 20, 1872 at 21 years of age) Doc was recognized as a skilled surgeon. He did, it seems, have very steady hands. History records awards at the *North Texas Agricultural, Mechanical, and Blood Stock Association County Fair*. Doc took top honors in "Best Set of Teeth in Gold", "Best in Vulcanized Rubber", and "Best Set of Artificial Teeth and Dental Ware". Then, when Doc arrived in Atlanta a short time later, Dr. Arthur C. Ford, a well established dentist in the area, chose Doc to fill in for him while he was away attending the annual Southern Dental Association meeting. On July 26, 1872, the *Atlanta Constitution* ran the following announcement:

I hereby inform my patients that I have to attend the session of the Southern Dental Association in Richmond, Virginia, and will be absent until about the middle of August, during which time Dr. John H. Holliday will fill my place in my office, 26 Whitehall Street

– Arthur C. Ford, D.D.A.

But circumstance would force Doc away from the academic arena into the company of vagabonds, lowlifes, murderers, down into the corral and there, with dirt on his knees and blood on his hands, he would scour his name in the annals of history with flashes of gunpowder. A whole string of corpses

The Man Who Shot Allen at Hyman's Saloon last August Now a Free Man.

The trial of Doc Holliday for the shooting of W. J. Allen in Hyman's saloon in August last was concluded at about half-past nine yesterday evening, when it was given to the jury. They were out but a few minutes and their first formal ballot resulted in acquittal. The testimony for the state and for the defense differed radically in some respects. The witnesses examined yesterday were: William Allen, H. E. Ahrens, George E. Brubury, Mike Sweeney, William Tangenbaugh, George Libbey, Harvey S. Fawcett, W. J. Rhodes, R. Willard, Pat Sweeney, Edward Donner, Pat Lorden, George Atkinson, James Ryan, Henry Keilerman, Frank Lomaster, W. G. Bacon and John Holliday. The jurors were: Messrs. Peter Walter, W. E. Moses, J. Bergerman, L. Betts, J. R. Crow, Nelson, J. Wolf, H. H. Norton, Walter Leighton, W. H. Hunt, R. A. Curry and R. S. McLeod.

SPRING STYLES In Dunlap's attic hats, just received, at Babcock's.

Ladies, remember that Tuesday is the last day of the Golden Eagle Cloak house.

A Meeting

Of the voters of the Fourth ward, irrespective of party, will be held at East Turner hall Wednesday, April 1, at 7:30 p. m., for the purpose of nominating an independent candidate for alderman.

time, and the hot sun brought on the attack. He recovered soon, however.

Killed.

Our reported was told in Fort Worth yesterday that a young man named Doc Holliday, well known in this city was shot and killed at Breckinridge last Wednesday, by a young man named Kahn. Our informant stated that Holliday had cased Kahn and both were arrested and fined. Holliday met Kahn and attacked him again, when Kahn shot. Kahn was cleared at the examination.

The Pistol.

Last night an altercation took place, at the Lady Gay saloon, between a young man whose name we did not learn and Much-Mouth Harry, the boss of the institution, in which the young man drew a six-shooter and fired at Harry, but missed him. He took to the woods, the police after him, but he managed to escape them.

The carrying of pistols is becoming more and more prevalent every day. The law, though very stringent in this matter, seems to be inefficient to prevent it. There should be a statute making it a penitentiary offense.

LOOK AT HIS PHIZ.
WYATT EARP A BAD MAN AND HE LOOKS IT.

He Has Led the Life of a Coward Throughout the West and South— Would Shoot on Slight Provocation and Always Had "The Drop."



WYATT EARP, whose purchased decision recently robbed Robert Fitzsimmons, the prizefighter, of the purse, is one of four brothers; two of whom, Julian and Warren Earp, are happily dead and out. The four Earp brothers were abundant about Tombstone in 1881, 1882 and 1883. The community in 1883 assumed a positive attitude toward the Earps and presented a front to that household made up in the main of Winchesters and Colt six-shooters. The Earps construed this into a lack of confidence on the part of the Tombstone public. They resented it by shaking the dust of Tombstone from their feet forever. They migrated to the Gunnison country. They were subsequently run out of the Gunnison, and Wyatt and Virgil Earp went to California. The four Earps were named, respectively, Virgil, Wyatt, Warren and Julian. They had a sister, Jessie, who was with them in Tombstone. Of her, as novelists say, more anon. Virgil was the oldest; Earp, Wyatt the wisest, Warren the most foolhardy, Julian the bravest,

Earp, made further money, enlisting themselves with a posse comitatus and chasing themselves. Virgil, as marshal, would enlist Wyatt, Warren and Julian, together with Curly Bill, their cousin, and hunt the hold-ups. It was a great industry, and by thus playing both ends against the middle, first robbing the stage, and then pretending to chase the robbers, Virgil, Wyatt, Warren and Julian Earp waxed opulent. But it all came out on them. Williams, the Wells-Fargo agent, confessed.

After following the varying phases of the feud between the Earps and the opposing faction in the Tombstone war of extermination, as reviewed in the Kansas City Star of Saturday, "Dan Quinn" concludes as follows:

"His last public appearance in a gun play was in the middle '90's, when Mayor Kelly ran Luke Short out of Dodge City, and the fugitive Luke summoned Wyatt Earp, Doc Holliday, Charley Bassett, Bat Masterson and Shotgun Collins to aid him in the recovery of his own. They reinstated Luke and he and Kelley divided Dodge City between them. Wyatt Earp must now be 45 years old. He is grim, game and deadly. He never took water. But he doesn't kill as he used to. Age has cooled his blood, many wounds have brought him caution. Moreover, the communities he honors with his presence won't stand those gayeties which marked Wyatt Earp's earlier career. And Wyatt has grown to like a quiet life. As a result he has not taken a scalp for years. His business just now should be that of a blackleg gambler; crooked as a dog's hind leg. If there are any honest hairs on his head they have grown since he left Arizona. He is exactly the sort of a man to referee a prize fight if a steal is meditated, and a job



WYATT EARP.

and Jessie the most loving. As a result Wyatt and Virgil lived to get out of Tombstone and the Gunnison in advance of public opinion, and the bullets that expressed it; while Warren was killed in Tombstone and Julian in the Gunnison by Ike Clanton, who had married his sister Jessie, and whom Wyatt and Virgil subsequently killed at Socorro—and Jessie, the loving one, wedded Ike Clanton, with whom her two brothers had a blood feud at the time. Wyatt Earp and, for that matter, all the Earps, were gun fighters and men of prompt and bitter courage. Wyatt Earp himself is credited with ten men; one, his own brother-in-law, Clanton. Every one of the Earps had killed his men—not man—and were famed in Tombstone and in the Cochise country round about as qualified to pull and make a center shot in less than one-tenth of a second. They had all fired the sights from their six-shooters when I knew them, in 1881 and 1882, and, eschewing the intervention of a trigger, were prone to that prowess known as "fanning" their pistols in a fight, whereby a Colt's six-shooter becomes for the nonce a miniature Gatling. In the early '80's there were two factions in Tombstone. Virgil and Wyatt Earp led one—the Stage Robbers. Johnny Behan, Ike Clanton and Jack Ringo led the other—the Rustlers. The Stage Robbers were in politics republican and stood up stages and plundered express companies for a livelihood. The Rustlers were democrats, and devoted themselves to cattle stealing, murder, whisky and faro bank as steady pursuits. In these days Johnny Behan was sheriff of Cochise county and Virgil Earp was the marshal of Tombstone. Behan, as stated, belonged to the cow thief democracy party, while Earp robbed stages and voted with the republicans. The Earps—Wyatt, Virgil, Warren and Julian—had treated themselves to many a killing. But there was no money in murder; nothing but relaxation. So they devoted themselves to holding up the stage. Virgil Earp had a combination with Marshal Williams, then the Wells Fargo agent at Tombstone. When his money went out on the stage, Williams tipped it off to Virgil Earp. The hold-ups were then planted in a convenient canyon. When the stage came along, at the word, "Hands up!" Warren Earp, who was a stage company guard, merely put his hands over his head. Then the hold-ups went through the express pouches and boxes like the grace of heaven through camp making. There was never any shooting, it was from all standpoints a family affair on the part of the Earps. Often they got as high as \$25,000. After a robbery the

put up to make the wrong man win. Wyatt Earp has all the nerve and dishonesty needed to turn the trick. The mere name of Wyatt Earp as referee shows that Fitzsimmons was against a hard game."

A STORY OF LONGFELLOW.

Mrs. Fields Tells an Interesting Anecdote of the Author.

Speaking of Longfellow, in her recently published volume of literary reminiscences, Mrs. Jane Fields says: "His kindness and love of humor carried him through many a tedious interruption. He generously overlooked the fact of the subterfuges to which men and women resorted in order to get an interview, and to help them out made as much of their excuses as possible. Speaking one day of the persons who came to see him at Nahant, he said: 'One man, a perfect stranger, came with an omnibus full of ladies. He descended, introduced himself, then returning to the omnibus, took out all the ladies, one, two, three, four and five, with a little girl, and brought them in. I entertained them to the best of my ability, and they stayed an hour. They had scarcely gone when a forlorn woman in black came up to me on the piazza and asked for a dipper of water. "Certainly," I replied, and went to fetch her a glass. When I brought it she said: "There is another woman just by the fence who is tired and thirsty; I will carry this to her." But she struck her head as she passed through the window and spilled the water on the piazza. "Oh, what have I done!" she said. "If I had a floor cloth, I would wipe it up." "Oh, no matter about the water," I said, "if you have not hurt yourself." "No, I went and brought more water for both and sent them on their way refreshed and rejoicing." It would be both an endless and unprofitable task to recall more of the curious experiences which popularity brought down upon him. There is a passage among Mr. Field's notes, however, in which he describes an incident during Longfellow's last visit to England. Upon his arrival, the queen sent a graceful message, where she received him with all the honors; but he told me no foreign tributes touched him deeper than the words of an English boot-carrier, who came up to the carriage door at Harrow, and asked permission to take the hand of the man who had written the "Voices of the Night."

Truth has nothing to fear from the future.

would follow behind. Why should his fall into the frontier attract his memory to so many? Heaven may rejoice more over a single sinner who repents than over one-hundred righteous men, but down here the opposite seems true.

Today, in Linwood Cemetery, where the sun beats down hard upon the anonymity rendered by death, there's a man buried somewhere in these sands, and the humanity of his life came alive for me in sudden focus. Perhaps that was just it. He was gloriously human. And his is a damn good story!

Tuberculosis had already claimed his mother and a brother. Each cough must have burnt bitterly. In 1873 it was alleged he shot two African Americans down by the Withlacoochee river. Some dispute over a swimming hole was alleged. Doc denied it, but the scandal was enough to force him to Dallas, Texas.

He began to ply his uncanny luck at the *Faro* table. (*Faro* is a simple game requiring a good memory for the deal and an agility computing odds. It was the most popular game in the Wild West. To learn how to play, see sidebar, page 16.) On May 12, 1874, Doc was arrested for illegal gambling. Seven months later, he almost killed a man on New Year's day. A game went bad, and Doc and a saloon owner (named Charles Austin) fired on each other.¹ No one was hurt. But the arrest brought unwanted attention and more fines. On January 2, 1875, the *Dallas Weekly Herald* ran the following deadpan:

Dr Holliday and Mr. (Charles W.) Austin, a saloon keeper, relieved the monotony of the noise of firecrackers by taking a couple of shots at each other yesterday afternoon. The cheerful note of the peaceful six-shooter is heard once more among us. Both shooters were arrested.

Feeling the heat, Doc left town shortly thereafter, making way to Denver. Legend purports he killed a man in Dallas first, and fled to Jacksboro. There, if we are to believe the rumors, he killed at least one other person, but no arrest was made (Jacksboro was on the frontier where justice was met only in

1. See *Dallas Weekly Herald*, January 2, 1875. Doc was indicted Jan. 18th for assault, but found not guilty on Jan. 25th. Charles Austin appears to have been a troublesome character, the May 6, 1875 edition lists Charles Austin as indicted for carrying a pistol, but charges were dismissed.

survival). Neither of these killings has been substantiated.

By the summer of 1875, though, he was dealing Faro again, under the alias Tom Mackey, for John Babb's *Theatre Comique*, then at 357 Blake Street in Denver. Things turned sour when he purportedly disfigured Bud Ryan with a large knife he had taken to carrying alongside his pistols. The saloon owner, John Babb, got him out and set him up with a partner, Thomas Miller, owner of the *Bella Union*, up in Wyoming. Doc left, rumors of gold and the fast life no doubt spurring him on, the law somewhere behind him.

When Thomas Miller moved the *Bella Union* in 1876 to Deadwood, South Dakota, Doc Holliday went with it. He dealt Faro, drank heavily, we might presume, and returned to Cheyenne, then Denver, then to Breckenridge, Texas, to visit his ailing Aunt. He set himself up gambling yet again and on July 4, in 1877, he beat Henry Kahn repeatedly with a walking stick, probably over cheating at cards. Both men were arrested, and fined. But later that day, Kahn, disgruntled, stalked out Doc to find him unarmed, and shot him. Note the *Dallas Weekly Herald*, July 7, 1877, edition:

Killed. Our reported [sic] was told in Fort Worth yesterday that a young man named Doc Holliday well known in this city was shot and killed at Breckenridge last Wednesday, by a young man named Kahn. Our informant stated that Holliday had caned Kahn and both were arrested and fined. Holliday met Kahn and attacked him again, when Kahn shot. Kahn was cleared at the examination.

But the reports of his death were, to borrow a phrase, greatly exaggerated. The injury must have been severe enough (lapsed standards of reporting in the Wild West notwithstanding) to yield the sensational headline, and we know Doc's cousin, George Henry Holliday, traveled out west to aid his convalescence. Several months later though, despite his mortal illness and wasting physique, he was back at the table, this time at Fort Griffin, Texas. Here he would meet two of his lifelong companions, Wyatt Earp (on the trail of outlaw Dave Rudabaugh) and a Hungarian-born prostitute, later to become his common-law wife, confident and, to quote him, his intellectual equal – "Big Nose" Kate (a.k.a. Mary Katherine Horony). Both friendships are noteworthy, and exemplify a sincere and admirable loyalty.

While at Fort Griffin, it's alleged Doc had an altercation with one Ed Bailey, who was rifling through the "deadwood", the discards at the card table. Doc had warned him twice, but perhaps provocatively, Ed Bailey didn't care to heed the warning. Next time he did it, Doc raked in the pot without saying a word – Bailey, by cheating, had technically forfeited the hand. Bailey drew his six-shooter, but Doc was first with his knife. In short order, Bailey lay dead in a pool of blood.

But Bailey had friends. Doc spent the night in a hotel room under guard while a lynch mob was roused to action. Big Nose Kate, a true damsel of the West, came to Doc's rescue. She set fire to a barn to distract the mob and, gun in hand, strode into the hotel where Doc was being held to demand his release. Then the two rode through the night to Dodge City, in Kansas.

Another version of the story skips the murder of Ed Bailey altogether; Doc had simply been arrested for illegal gambling. Kate did set fire to a shed, and the rest of the story is the same. Either way, Big Nose Kate appears to be the kind of woman a man like Doc needed around. For the on-and-off again time they were together, they made a great team. But alcoholism would ply its rot between them, and Doc would later throw Big Nose Kate out, tired of the bickering and abuse. Disgruntled, Kate would be picked up and plied with more liquor to bear false testimony against Doc at the hands of the Doc's enemies, but we'll get to that later.

Wyatt Earp

It was the Summer of 1878 when, history records, Ed Morrison rode into Dodge City. He'd brought a bunch of outlaws with him, from Wichita Kansas, and they were looking for blood. Morrison knew Wyatt Earp was now appointed

Amusement.

The Buena Vista Dramatic Club will present on the 25th, the beautiful sensational comedy, "Miriam's Crime" or the "Burning of the Will," with the best local talent, under the supervision of the popular comedian Harry Plunkett.

CAST OF CHARACTERS.

Miriam West, Miss Isis Owen.
Mrs. Raby, Miss Emma Trechter.
Bernard Reynolds, Jas. Kilton.
Lawer Huffin, A. M. Kemble.
Seumley, (a convict) Chas. Logan.
Daniel, (Irish) Ed Pickard.
Biles, (a pettifogger) H. Plunkett.

For further particulars see large bills and leading Denver papers.



FRESH MOUNTAIN TROUT AT SCHWARZ BROS.

One of our prominent business men and the editor of the Herald were walking the streets of Leadville Tuesday, when they were startled by two pistol shots and the whizzing of a couple of bullets in close proximity to their cheeks. The murderous missiles grazed the merchant's phiz and captured a lock from the editor's auburn growth of hair. The victim simultaneously fell in bloody gore before them, none other than the unfortunate Billy Allen at the hands of Doc Holliday. Since "death loves shining marks," the wonder is that Allen was taken and the others left.



For Pure Unadulterated Tea Go to Schwarz Bros. Japan, Gunpowder, Black, Young Hyson, the very best in the city at greatly reduced prices. Choice Tea is one of our specialties.

FOR SALE—That valuable residence and business property of Mrs. C. J. Campbell on Main Street. A bargain can be secured if taken at once.

Owing to business in Chalk creek for the next three months. I have rented my saloon business for said time to Peter Hartenstein of this city.
G. W. GERLACH.

The scheme devised by the Arizona cowboys to get 'Doc' Holliday in their power, by sending a pretended officer to arrest him on a trumped up charge, shows an ingenuity and boldness that could be utilized to advantage against their savage counterparts, the Apaches...

– Leadville Daily Herald, May 18, 1882



How "Doc" Holliday Collected a Debt.

A man just from Leadville tells how "Doc" Holliday collected a debt of fifty dollars. A well known rounder named Curley Mac had owed "Doc" the above named amount for some time. Some nights ago Curley was seated at a faro bank with a big stack of "reds" before him. Luck was with him and he made a winning of a hundred and fifty dollars. Holliday was standing behind him deeply interested in the game. Just as Curley was about to "cash in" his creditor stepped to one side so that Curley could see him, and drawing a six-shooter from the waistband of his pants he coolly remarked, "I'd like that fifty to-night Curley." When the player looked up and saw the muzzle of the gun and the cold, hard face of "Doc" with its determined expression he shoved the whole pile of chips over and said, "take them all." "Doc" counted out his fifty dollars and pushed the others back to the winner and walked out, and that settled it.



Marshall in Dodge City. He knew that if he and his men – approximately fifty of them – caused enough trouble he'd force Wyatt into a confrontation. Morrison didn't even need to find him, Morrison would just start up a ruckus, and then Wyatt Earp would find *him*. You see, if we're to believe Wyatt Earp's telling, Morrison had been humiliated when Wyatt bested him in Wichita. Probably forced him to sit on his hands, or something. Or maybe there was more to it – Wyatt Earp may not have been the good man often portrayed by Hollywood. Whatever the reason, Morrison was mad enough to charge into Dodge City, smashing windows, hooping and hollering, with his gang of thieves.

History purports they made a hullabaloo and then went into the Long Branch Saloon to await the coming of the law. They'd be waiting, guns drawn, so that when Wyatt Earp busted in, instead of finding a few drunken maniacs out of control, he'd be staring down fifty barrels into the cool eyes of the mostly-sober Morrison gang.

And that's what happened. Wyatt Earp hurried in, inquisitive we might imagine, and a bit peeved. But Morrison and his men were ready. When the doors closed behind him, Wyatt Earp might have heard his coffin open, too.

"Pray and jerk your gun! Your time has come, Earp!" Morrison is meant to have said. (And one has to admire the rhetorical device of the staggered rhyme

employed by this man of action.) He probably should have just shot him, because unbeknownst to him, a moribund drunken dentist had been playing Faro at a table in the Long Branch that afternoon. Doc stepped forth with characteristic agility, and extended his six-shooter from a withered hand to touch, with icy calm, the hot temple of Morrison's head.

"No, friend," (that Southern charm,) "you draw or throw your hands up! Any of you bastards pulls a gun and your leader here loses what's left of his brains."

And so it was, legend says, Doc Holliday and Wyatt Earp became fast and lifelong friends. When Wyatt and his brothers ran afoul of the notorious "Cowboy Faction" outside of Tombstone, in Arizona, Doc Holliday was there to help out in what is now famously known as the Gunfight at the OK Corral. In his testimony regarding that murderous scene, Wyatt Earp would mention how Doc Holliday saved his life that day in Dodge City.

We need to spend some time with the Earps if we're to get a good understanding of Doc's final days. Their history is wound together, and like the history of the six-shooter and the wild West, they cannot be separated. Wyatt Earp and his brothers seem to have had that rare mix of salt, grit, and just enough honesty to take up the brass star on the frontier. Whether or not they were one-hundred-percent before the law we cannot say. There is testimony

THIS MEMORIAL IS
ERECTED IN DOC'S
MEMORY. BUT WHERE
HIS BONES ACTUALLY
LAY, NO ONE KNOWS

JOHN
HENRY
HOLLIDAY

BORN
AUG. 14, 1851
DIED
NOV. 8, 1881

THIS MEMORIAL DEDICATED
TO DOC HOLLIDAY WHO
IS BURIED SOMEPLACE
IN THIS CEMETERY



contrary to the upstanding characters often portrayed by Hollywood. That said, we can't say if such testimony is fair and unbiased. I suspect there was some prerogative enjoyed by these men – after all, manifest destiny required a man go out there and take it – but I also suspect that they were as honest as the frontier would allow, and, at the same time, as is certainly clear, didn't shy away from vigilantism in the extreme. The frontier probably needed that in its lawmen. Else to become excuse to the tyranny of evil men. And when all is said and done, men like Doc Holliday and the Earps were more often on the side of honor, it seems.

So Wyatt Earp had been appointed assistant marshal in Dodge City, KS, in 1875. Dodge City was a major stopover on the cattle runs from Texas along the Chisholm Trail, and it brought its share of hungry punters plying for underhanded gains. Wyatt's brother, Virgil, was in Prescott, AZ, and he wrote to Wyatt of the opportunities in the boomtown of Tombstone, abundant with the excesses engendered by argentine ores. In less than six months (between March and November, 1879) Tombstone had grown tenfold, and counted more than one-thousand souls along its dusty thoroughfares, alive with the commerce of the silver trade. Some estimate its population closer to 7,000. There's an allure, that starry-eyed American dream where destiny is made manifest contradistinct all that moral decency of the overpious Victorian Age.

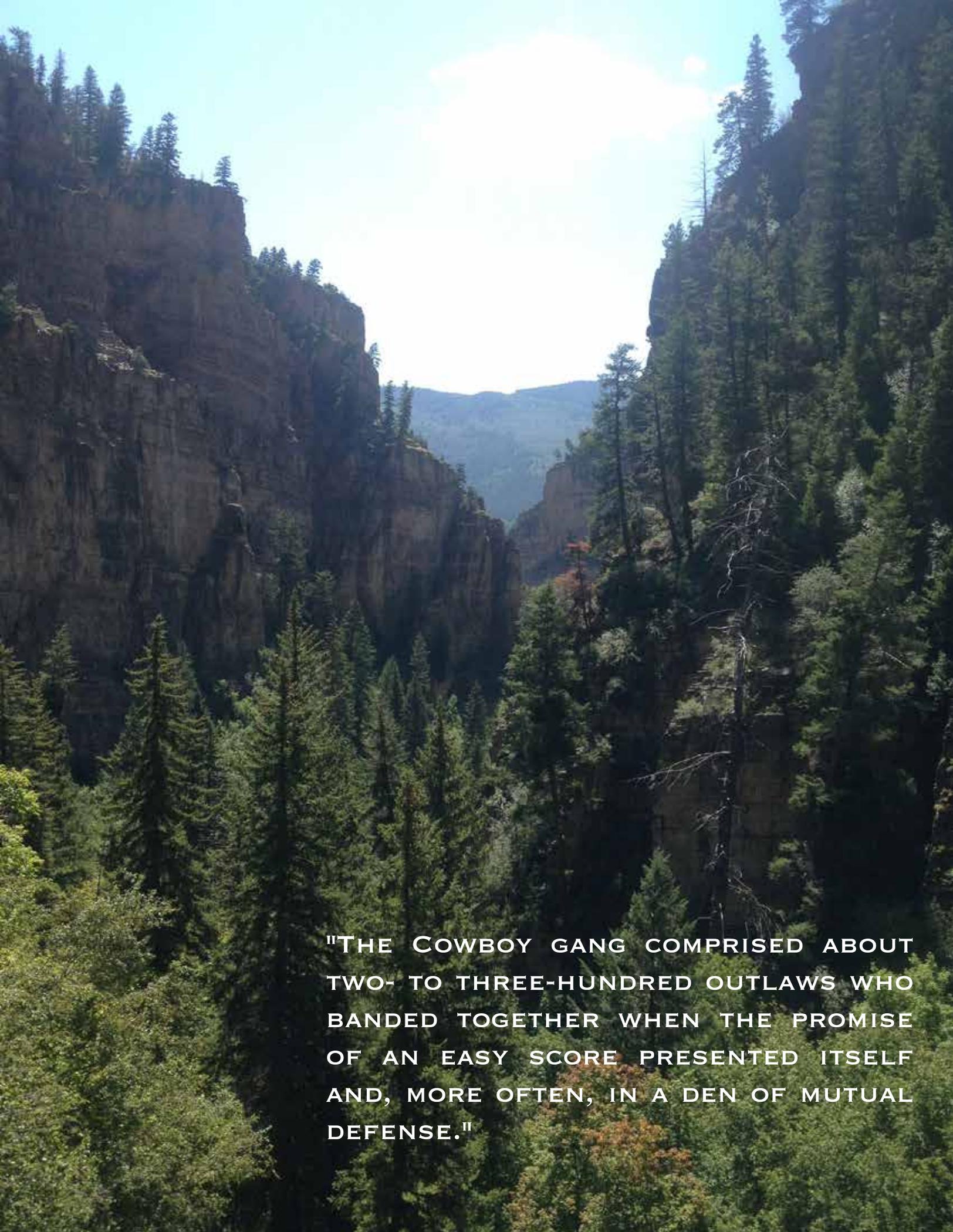
On November 27, 1879, Virgil was appointed Deputy U.S. Marshal for the Tombstone mining district, essentially the law for the southeast area of the Arizona territory. Wyatt arrived in good stead, but attempts at civilian business proved unfruitful. By the summer of 1880, Wyatt's younger brothers Morgan and Warren had arrived, and by September, Doc Holliday rode into town as well, fresh from the Faro tables of Prescott, AZ.

Tombstone had grown fast. From a ramshackle outpost to a burgeoning and prosperous town in less than a year, and the uncivil order of the early days was loath to retreat to the bounds of modern civility. Indeed, the town was ripe for the plucking.

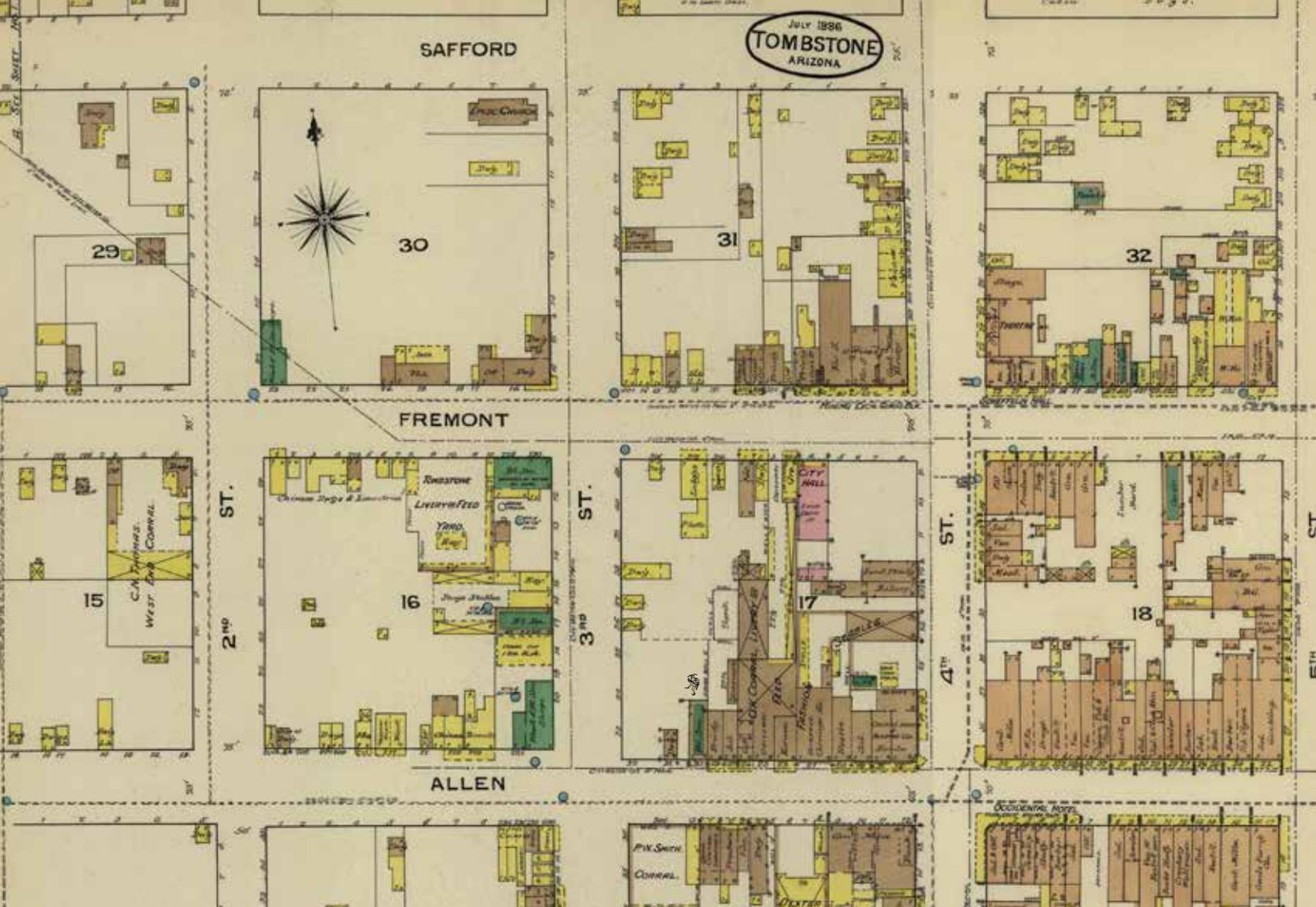
On July 25, 1880, Virgil was tasked with tracking the "Cowboys", a loose-knit group of roustabouts on the take around the edges of the law. They had stolen six mules from Camp Rucker. U.S. Army Captain Joseph Hurst requested Virgil's help, and Virgil deputized his brothers Wyatt and Morgan and a Wells Fargo agent, Marshall Williams, and set off on the trail. They found the mules at McLaury's ranch, along with a brand that had been used to change "U.S." to "D.8.". It was a Federal offence, the mules belonged to the US Army. But somehow Hurst was persuaded to leave the mules among assurances by the Cowboys they'd be returned. This was an error – the Cowboys had no intention of returning the property.

So began the feud that would end in the Gunfight at the OK Corral, the assassination of Morgan Earp, and Wyatt's lasting vendetta against the Cowboy Faction – he'd ride down the ones he suspected had a hand in his brother's murder, and attempt to kill them all.

The term "cowboy" was derogatory in the old West – legitimate ranchers were cowmen, cattlemen, ranchers, never *cowboys*. The term



"THE COWBOY GANG COMPRISED ABOUT TWO- TO THREE-HUNDRED OUTLAWS WHO BANDED TOGETHER WHEN THE PROMISE OF AN EASY SCORE PRESENTED ITSELF AND, MORE OFTEN, IN A DEN OF MUTUAL DEFENSE."



was synonymous with rustler, outlaw, horse thief. To be a *cowboy*, then, meant general derision, fast money and excess.

The Cowboy gang comprised about two- to three-hundred outlaws who banded together when the promise of an easy score presented itself and, more often, in a den of mutual defense. They would ride across the border to Mexico, steal cattle in Sonora, and drive them back for sale in the US. They stole from neighboring ranches, and started on the stagecoaches when armed forts began popping up along the Mexican border. They were easy with their money, and spent freely in the frontier towns. Because of this largesse, some were popular.

Most notorious among their number were Phin, Billy and Ike Clanton; Frank Patterson; Billy Claibourne; Tom and Frank McLaury; William "Curly Bill" Brocius; "Buckskin Frank" Leslie; Pony Diehl; and Johnny Ringo. They were used to stirring up trouble, and commanded a reputation that usually meant they could get away with it. But as friction grew with

the Earps, now tasked with peacekeeping, the feud got personal. Sooner or later, it was going to come to a head.

According to his own testimony, Wyatt had offered Ike Clanton a bounty of \$3,600 to rat out three robbers, Leonard, Head, and Crane, who'd killed a man during a robbery of the Bisbee Stage. Clanton did – he wanted a ranch owned by one of them – but he wanted proof, too, that the bounty was valid whether the men were brought in dead or alive. Wyatt produced a telegram from Wells Fargo and Co. showing the bounty redeemable dead or alive, and Clanton ratted on his friends. But before Wyatt could reach them, the three men were murdered. Wyatt says he learned later that they were killed by the Clantons and McLaury's. Mistrust was growing. Wyatt said, too, that Clanton told his associates Wyatt had, "given them away to Marshall Williams and Doc Holliday."² Clanton got his ranch, and he stoked the distrust and anger of

2. See *Statement of Wyatt Earp*, in *The Tombstone Epitaph*, Nov. 17, 1881.

his men by pinning it on Holliday, the Earps, and the Republican Peacekeepers of Tombstone, AZ. Meanwhile, false reports that Doc Holliday had committed the robbery to begin with continued to circulate. Sympathizers even tricked Big Nose Kate, after plying her with copious whisky, into signing an affidavit that Doc had committed the robbery. She retracted this testimony, and the charges were dropped. But the damage was done – to her relationship as well as to Doc's reputation.

Then, Wyatt arrested two men connected with another stagecoach robbery, Spence and Stillwell. These men were also friendly with Ike Clanton, and the pot began to boil. Ike Clanton and Frank McLaury came into town, drunkenly slurring the Earps and Doc Holliday, intimating mortal threats.

In the evening of October 25, 1881, Doc Holliday accosted Ike Clanton at the Alhambra Saloon, for spreading false reports about him and the stagecoach robbery, and for lying to Wyatt Earp about

any place I should meet you, but if you are anxious to make a fight, I will go anywhere on earth to make a fight with you, even over to San Simon among your own crowd.” He replied, “Alright, I will see you after I get through here. I only want four feet of ground to fight on.”

By his own account, Wyatt Earp then walked out of the courthouse and was met by Tom McLaury outside. Tom McLaury, who had apparently heard Wyatt’s threat to Ike Clanton, repeated it back to Wyatt, “If you want to make a fight I will fight *you* anywhere,” he said.

“Make a fight right here,” Wyatt replied and slapped him with his left hand. His right was fingering the stock of his six-shooter. Wyatt drew. Tom McLaury had a gun on his hip, but he made no move to draw it. Wyatt hit him on the head with his six-shooter, and walked to Hafford’s Corner and got a cigar. He lit it, and stood by the door looking out onto the street.

In short order Frank McLaury, Tom McLaury, and Billy Clanton strode by, heading for the gunsmith on Fourth Street. Wyatt followed them. While they were inside, he moved Bill Clanton’s horse off the sidewalk. When they came out, he handed the horse over. “You will have to get this horse off the sidewalk,” he told Billy Clanton. About then Ike Clanton arrived from the courthouse, and the Clanton’s and McLaury’s went into the gunsmiths. Wyatt Earp says he saw them “changing cartridges into their belts.”

Wyatt followed them down Fourth Street to the corner of Allen Street. He watched them walk over to Dunbar’s corral. Wyatt met with Virgil, Morgan, and Doc Holliday in the middle of Fourth Street discussing their options. Doc had Ike Clanton’s Winchester. A man named Coleman approached. He told them, “There is going to be trouble with those fellows,” he said. “They mean trouble. They have just gone from Dunbar’s corral into the OK corral, all armed. I think you had better go and disarm them.” Virgil, Wyatt, Morgan and Doc agreed. Although they didn’t have horses, Wyatt observed, “If [the Cowboys] try to make a running fight we can kill their horses, and then capture them.”

From the corner of Fourth and Freemont Streets, the Earps and Holliday could see the Cowboys, in front of a vacant space by Fly’s Photograph Gallery. Wyatt saw Frank McLaury, Tom McLaury, Bill Clanton, and Sheriff Behan talking in the street. They moved down Freemont Street. Now within one-hundred-and-fifty yards of their enemies, Wyatt saw Ike Clanton, Billy Claiborne and another, unidentified, man.

Sheriff Behan left the Cowboys and approached the Earps.

“For God’s sake, don’t go down there or you will get murdered,” he said to Virgil.

“I’m going to disarm them,” Virgil replied.

“I *have* disarmed them,” Behan told Wyatt and Morgan, probably hoping to stop them going down there. Wyatt, who had his pistol drawn within his coat, placed the gun in his coat pocket. Behan walked down the street, perhaps sensing the lightning in the air, pitched with the smell of gun smoke.

“Billy leveled at Wyatt, but Wyatt – knowing Frank’s reputation as the better shot – leveled at Frank. The first two shots rang out, Billy at Wyatt, Wyatt at Frank.”

The Earps and Holliday moved up close on the Cowboys. Frank McLaury, Tom McLaury, and Billy Clanton stood in a row on the east side of the building on the side of the street opposite Fly’s Photograph Gallery. Ike Clanton, Billy Claiborn and the unidentified man were standing in a vacant space beside the photo gallery. Frank McLaury and Billy Clanton’s six-shooters were in plain sight. Their hands were by their sides. Relaxed, but close.

“Throw up your hands,” Virgil said. “I have come to disarm you.” Billy and Frank moved their hands to their guns. They drew. Billy leveled at Wyatt, but Wyatt – knowing Frank’s reputation as the better shot – leveled at Frank. The first two shots rang out, Billy at Wyatt, Wyatt at Frank. Wyatt’s aim was true, he stuck Frank McLaury in the gut. Billy missed. The men scattered. Doc unloaded the Winchester rifle into Tom McLaury’s right side. Billy Clanton hit Morgan Earp, grazing his left shoulder blade. Morgan

went down. Frank McLaury crossed Freemont street, and shouted at Doc Holliday, “I’ve got you now!”

“Blaze away! You’re a daisy if you have,” Doc yelled back. Frank pulled his trigger, the bullet tore through Holliday’s holster, just grazing the skin. Morgan, stooping from his injury, and Doc, moving with deliberate calm, fired on Frank McLaury, one hit him in the right temple, the other in the chest. Both shots were mortal wounds. Billy Clanton fired again, hitting Virgil Earp in the calf of his right leg. About thirty seconds had passed. Ike Clanton ran up to Wyatt and grabbed his arm. He seemed about to say something, but Wyatt cursed at him, “The fight has now commenced,” he said to him, “go to fighting or get away.” Wyatt pushed Ike away and leveled his gun. Ike seemed unarmed, so Wyatt pointed to Billy Clanton. “Throw up your hands,” someone shouted. Billy Clanton threw up his left hand, and then scarpered. He’d been hit by Morgan in the left wrist and in the chest. Frank and Tom McLaury lay dead in the street. Billy Clanton would join them within the hour.

In less than a minute the destinies of the Earps and Doc Holliday were forever written in the storybooks of American history.

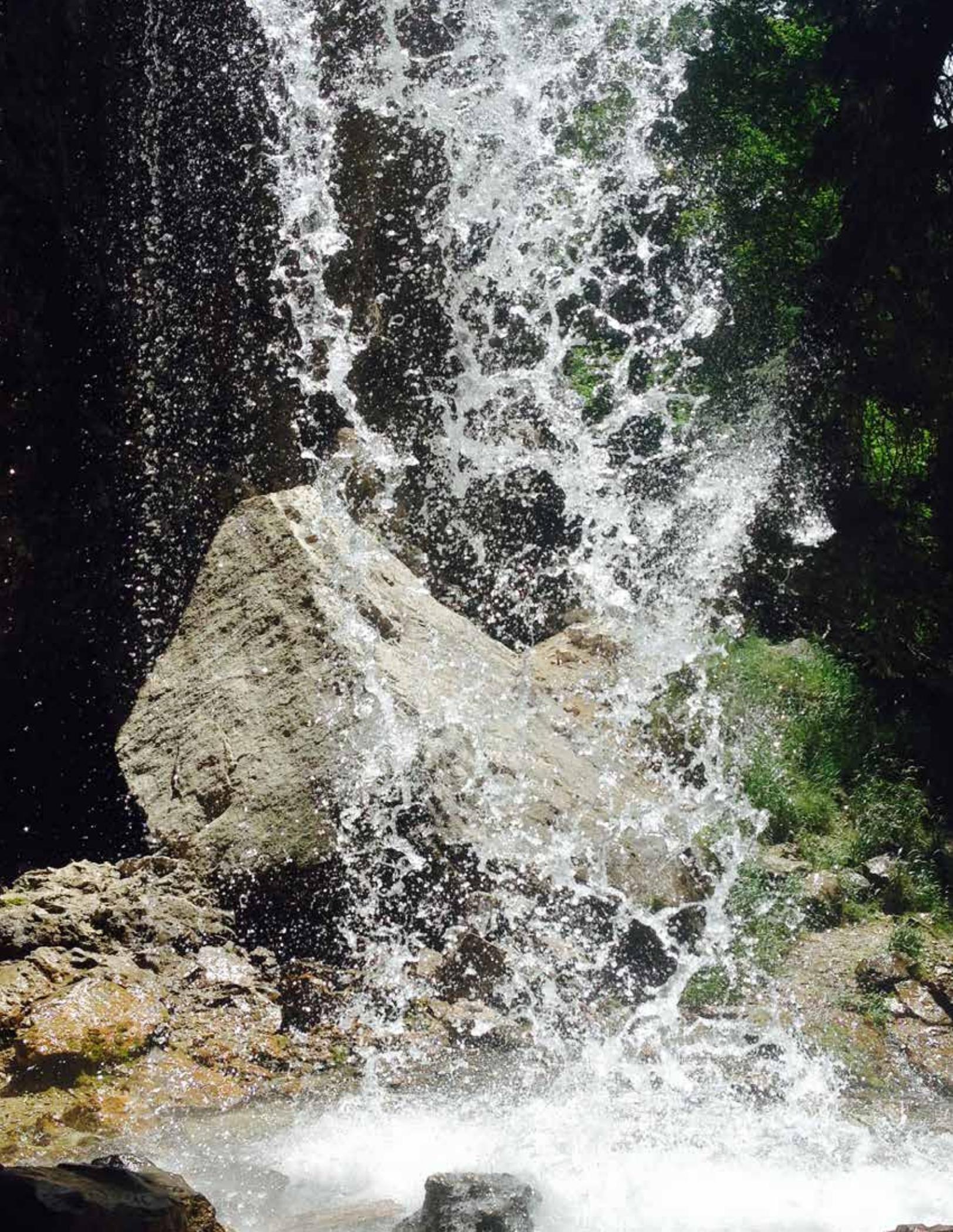
Big Nose Kate reports that Doc Holliday went back to his hotel room and wept, saying, “that was awful – awful.” The Earps and Doc Holliday were found to have acted within the law after a thirty day preliminary hearing. Ike Clanton, who’d escaped, was mad.

The Earps, preparing against the revenge of surviving Cowboys, moved their families to the Cosmopolitan Hotel for mutual support and defense. But sometime before midnight on December 28, 1881, as Virgil was returning from the Oriental Saloon, three men opened fire from an unfinished building across Allen Street. Buckshot and bullets tore through the night as shadows flashed in the gunfire – nineteen shots were countable in the facade of the Crystal Palace Saloon and the Eagle Brewery. Virgil was hit in the back and the left arm by three loads of double-barreled buckshot. Virgil, now seriously injured, staggered into the lobby of the Cosmopolitan Hotel.

Wyatt Earp telegraphed the following



THE WATERS AROUND
GLENWOOD SPRINGS
HAVE LONG BEEN
THOUGHT TO HAVE
HEALING PROPERTIES



Remembering the Wild Side

Brother Buffalo Bill



HERE LIES
BUFFALO BILL
CODY, FREEMASO



It was 3 p.m. on June 3, 1917, when Bro. William Frederick “Buffalo Bill” Cody was laid to rest. The Brethren of Golden City Lodge No. 1 had assembled in due and ancient form to mark, before the world, that final testament of friendship and brotherly love.

In slow columns they walked, somber in the sunshine. Up the dusty trail to Lookout Mountain. The box must have been heavy – weighed in the memory of a million smiles, sold-out across the world.



The famous man was a member of Platte Valley Lodge No. 32, in North Platte, Nebraska. Golden City Lodge No.1, who bore his casket up the dusty path along Lookout Mountain, did so with honor as well as courtesy. Approximately 15,000 people ambled the long road behind.

In the vistas below, the city of Golden swung shadows beneath the meridian sun. The Brethren lowered the casket, ropes brushing, working at the wooden box, into the oblong hole there between the rocks. W.Bro. G.W. Parfet, Jr., raised his gloved hands, and clapped once above his head.

“The will of God,” he said, bringing his arms, left over right, across his chest, “is accomplished.” He dropped both hands to his sides, palms outward. “So mote it be.” And then the ropes, working on the box, into the cool shade of dark ground.



Somebody began to sing.

Sleep, old scout and rest
On Lookout Mountain's crest
Where the rosy sun
E'er set his face at last
Where no unquiet dream
Disturb thy peaceful rest
In this, thy sovereign west...¹

William Cody came first to the door of the Lodge at Fort McPherson in the sweeping plains of Nebraska. The minutes of Platte Valley Lodge, February 12, 1870, show the Brethren read five petitions that night. Bill's was first.² He was elected to membership on February 26, and then, on March 5, he was initiated an Entered Apprentice. So began his lifelong affiliation with the Fraternity. He was passed, but he failed his Fellow Craft proficiency on April 23rd. Unperturbed, he was raised to the Sublime Degree on January 10, 1871.

Bro. William Cody was a man of destiny. From a frontier birth between the Mississippi and Missouri rivers, out there somewhere in the Iowa Territory, to the private audience of European royalty across the oceans, "Buffalo"

1. Adapted from the minutes of Golden City Lodge No. 1, as quoted in *The Mason Who Had Two Funerals*, by Michael Moore, published as part of the program for the *Reenactment of the Masonic Burial Service for Buffalo Bill Cody*, on the occasion of the 150th anniversary of the M.W. Grand Lodge of Colorado. 2011. Correction rendered to the fourth line herein, for effect and to maintain rhyme.

2. See *The Mason Who Had Two Funerals*, by Michael Moore.



Bill swept the world. Like a fire-hot brand, he stamped an image of the American frontier, crisscrossed with cultural clashes and manifest destiny, into the consciousness of an age.

His father died when he was 11 years old. By age 14 he was working the trail routes of the Pony Express. Riding hard through the brush, he must have honed the skills for which the world would remember him best.

And now he was sequestered in that narrow house apportioned for all the living. He'd died of kidney failure on January 10th, 1917, at his sister's house in Denver. He was baptized into the Catholic Church the day before his death.³

In 1872 he was awarded the Congressional Medal of Honor for service as a civilian scout to the 3rd Cavalry Regiment, for "gallantry in action" at Loupe

3. See *The lives and Legends of Buffalo Bill*, by Don Russell. Pg. 469.

Forke, Platte River, Nebraska. This medal was posthumously revoked under a rehashing of the rules and requirements of attainment in 1917, but, Congress ever-fickle, re-awarded it to him in 1989.

He assembled his famous Wild West Show in 1887. It toured eight times, ending in 1906. From London, Paris, Barcelona and Rome, he played for Queen Victoria, Kaiser Wilhelm II, Kings Edward VII and George V, and Pope Leo XIII. He sold over 2.5 million tickets. He was an international superstar, and his brand was uniquely American.

On July 26, nearly a century after his death, Brethren of Golden City No. 1 once again trod the lazy switchback up to Lookout Mountain. Knights Templar drew their swords and stood on either side of the grave. The familiar words rang out. People gathered around, smart phones winking in

the sun. All was silent as the roses were held up. Then the slow stoop of the evergreen. The Chaplain resounded scripture and, one by one, the Brethren walked away.

Tourists grabbed a few Sir Knights and began asking questions. Photos were taken. Bro. William "Buffalo Bill" Cody would have been proud. Even in that earthy seat overlooking the Great Plains, he was still a showman. And what a view.

I smiled as I walked back to the car. *Godspeed, good Brother.* ♣





SCROLL IN MEMORY



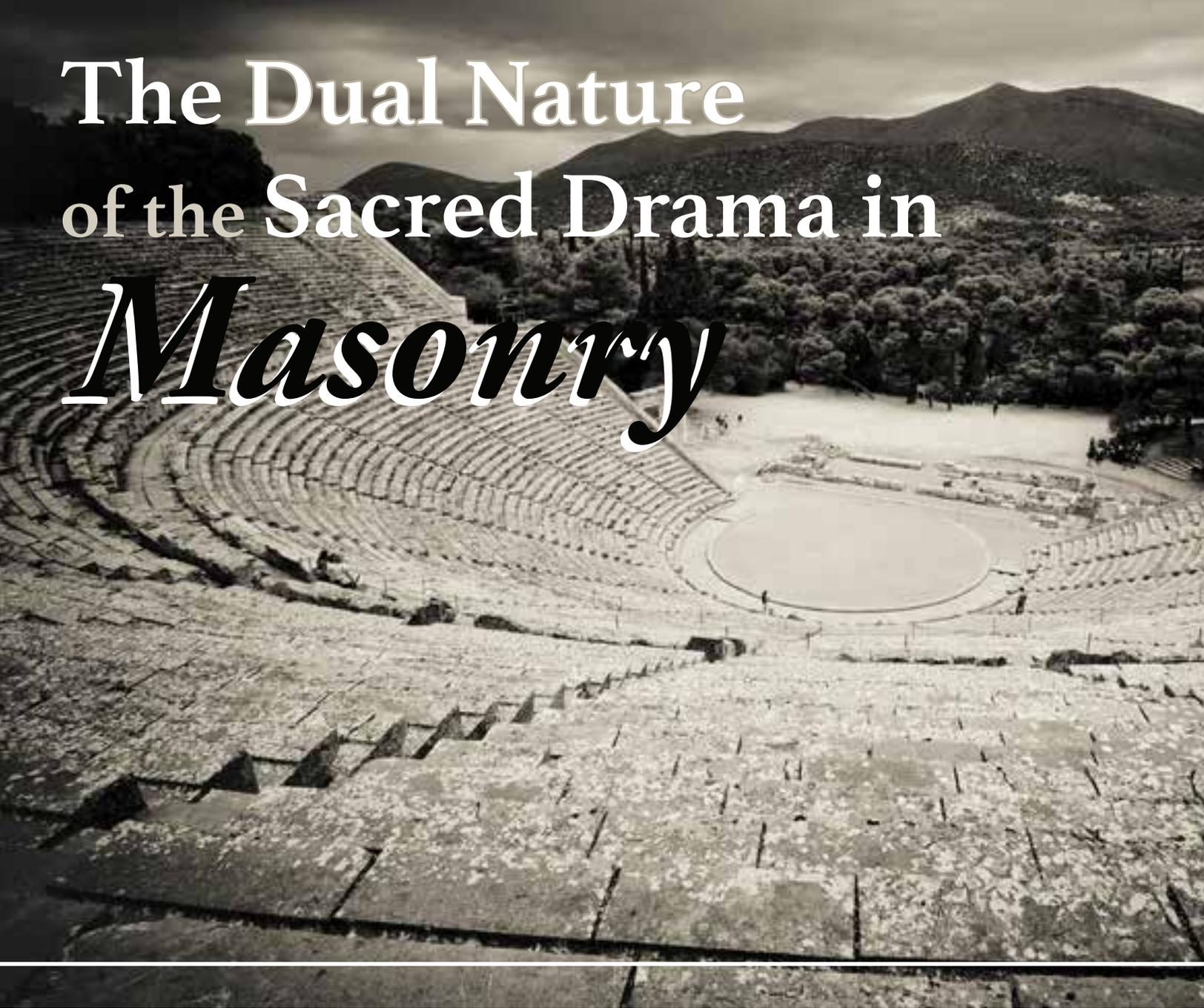
AT THE AGE OF 23, HE PETITIONED PLATTE VALLEY LODGE NO. 32, A.F. & A.M. OF NORTH PLATTE, NEBRASKA. ON HIS 24TH BIRTHDAY HE WAS ELECTED TO MEMBERSHIP. HE WAS INITIATED AND ENTERED APPRENTICE MARCH 5TH, 1870, PASSED TO THE DEGREE OF A FELLOW CRAFT APRIL 2ND, 1870, AND RAISED TO THE SUBLIME DEGREE OF A MASTER MASON ON JANUARY 10TH, 1871.

AT THE AGE OF 40, HE PETITIONED EUPHRATES CHAPTER NO. 15, ROYAL ARCH MASONS, OF NORTH PLATTE, NEBRASKA, ON SEPTEMBER 1ST, 1887. HE WAS ADVANCED TO THE DEGREE OF MARK MASTER, INDUCTED INTO THE ORIENTAL CHAIR AND RECEIVED AND ACKNOWLEDGED A MOST EXCELLENT MASTER ON NOVEMBER 14TH, 1888. HE WAS EXALTED TO THE ROYAL ARCH DEGREE ON NOVEMBER 15TH, 1888.

WITHIN TWO MONTHS THEREAFTER HE PETITIONED PALESTINE COMMANDERY NO. 13, ORDER OF KNIGHTS TEMPLAR, WAS DULY ELECTED AND RECEIVED THE ILLUSTRIOUS ORDER OF THE RED CROSS ON APRIL 1ST, 1889 AND ON THE FOLLOWING DAY RECEIVED THE ORDER OF MALTA AND WAS DUBBED A KNIGHT TEMPLAR.

HE PETITIONED TANGIER TEMPLE OF THE ANCIENT ARABIC ORDER NOBLES OF THE MYSTIC SHRINE OF OMAHA, NEBRASKA, ON MARCH 22ND, 1892, AND WALKED THE "HOT SANDS" THREE DAYS LATER.

BUFFALO BILL WAS MADE A MEMBER OF THE ANCIENT AND ACCEPTED SCOTTISH RITE OF FREEMASONRY FOR THE NORTHERN JURISDICTION OF THE UNITED STATES OF AMERICA IN THE VALLEY OF NEW YORK CITY ON APRIL 4TH, 1894, HAVING JOINED THE LODGE OF PERFECTION (4TH - 14TH DEGREE), THE COUNCIL OF PRINCES (15TH & 16TH DEGREES), THE CHAPTER OF ROSE CROIS (17TH & 18TH DEGREES), AND THE CONSISTORY (19TH - 32ND DEGREES) ALL THE SAME DAY.



The Dual Nature of the Sacred Drama in *Masonry*

Throughout history, Drama has occupied a significant and unique position in society. Although debased and divorced from its original conception, the play has deep power to affect the spectator. Today, we view Drama as a form of entertainment, and even escapism. But in its earlier incarnations it was a form of veneration that had the ability to transform the audience.¹

1. *The Theatre and its Double*, by Antonin Artaud, p. 26.



by Scott C. Sworts, PM

As originally conceived by the Greeks, the drama was a religious act, a ritual performance that blended the worlds of the sacred and the profane.² It bridged the realm between the Gods and that of Man, and ultimately manifested *heirophany*³ in the actors themselves. As the religious historian, Mircea Eliade, describes it, the

2. The terms sacred and profane are taken from *The Sacred and the Profane*, by Mircea Eliade, where “sacred” refers to the world of the *Wholly (Holy) Other* and the “Profane” refers to the world of the *Here*.

3. *Heirophany* is defined as “something sacred shows itself to us.” see *The Sacred and the Profane*, p. 11.



theatre transforms ordinary people who compose the play into objects that emulate a *Supreme Heirophany*, wherein deity manifests in human form.

Such *Sacred Drama*, then, lies at the heart of the mysteries revealed in the third degree. Although we call it a sacred play, very few people today understand the concept of the theater of the sacred, and how that sort of performance differs on a fundamental level from the sort of production that modern society typically refers to as “theater.”

The purpose of these sacred rites returns us to a primordial tragedy, far removed from the idea of entertainment that becomes the words we use to describe a theatrical performance in the modern day. In his book *The Theater and Its Double*, Antonin Artaud makes a very powerful statement about the lessons of the theater:

We are not free, and the sky can still fall on our heads. And the theater has been created to teach us that first of all.⁴

This *is* a powerful statement, and emphasizes the role of the Sacred Drama to circumscribe the boundaries of human life. Much of Artaud’s work is built on the lost ideal of the “Theater,” not as a means of entertainment, but as a means of expressing our place in the universe and as a means of creating connections: man to himself; man to man; and man to the Divine. In his conception of drama, the focus is on the metaphysical, not on literal or even psychological levels. In this, again, the theater acts as a bridge to the Sacred.

Drawing from ancient traditions and modes of communication, Artaud condemns written poetry as static and deadening, whereas he views the action of drama as eternally renewing. In this, he echoes the philosopher Rousseau, who

4. *The Theater and its Double*, by Antonin Artaud, p. 79.

viewed writing as inferior to speech.⁵ The oral tradition is reborn in each person’s individual interpretation, and even when the same individual repeats the performance, the recitation is never the same twice. A gesture, an emphasis, a different word, each serves to make the performance a moment in time that will never return. And this subtle alteration makes the initiatory rites more impactful to the candidate, because each person receiving the rites also becomes the recipient of a unique experience.⁶

Although Masons refer to the Third Degree as a “drama,” the rituals of the Third Degree in Masonry stand apart from the modern concept of a drama, and return to a more basic ideation where, to quote Eliade, “man is made, he does not make himself.”⁷ It is easy to underestimate the power of theater to effect rebirth – but in the ancient tradition, the sacred drama becomes a form of *pilgrimage*. It fundamentally alters the participant’s perceptions, and, as with any sacred event, fundamentally transforms the people involved. The concept of pilgrimage, at its root, is that you do not return. You may go back to the “place from whence you came,” but you return to that place a profoundly changed individual.⁸

In contrast, Modern Theatre is concerned almost exclusively with ideas of psychology and sociology, which as Artaud states:

...works relentlessly to reduce the unknown to the known, to the quotidian and the ordinary.⁹

5. *Of Grammatology*, by Jaques Derrida, p. 144,

6. I would like to note here that this is also a reason that reading the work, as opposed to memorizing it, defeats the sacridity of this drama, or of any ritual work.

7. *Rites and Symbols of Initiation*, Mircea Eliadem, p. 23.

8. Various discussions on the Sacred and authenticity, Dr. Joseph Juhasz.

9. *The Theater and its Double*, Antonin

Artaud further states:

“If in Shakespeare, a man is sometimes preoccupied with what transcends him, it is always in order to determine the ultimate consequences of this preoccupation within him.”¹⁰

While modern drama can help a person understand himself – the first of three roles of myth, effective then of the second role, to bring a person into accord with his fellow man – it does not accomplish the third and most important role, which is to bring about concord with the *Divine*.

The idea of the sacred drama of the Mystery Cult,¹¹ on the other hand, is to deliver the deeper meanings of symbolism present in the rites.¹² Through death and transfiguration, a Mystery becomes an unveiling that connects man to the Divine. By this interpretation, the Masonic drama of the Third Degree stands apart from the idea of “Theater” as defined in modern society.

Instead, the central drama of Freemasonry focuses on the transformative nature of the sacred theater, the ability to “influence the aspect and formation of things.”¹³ This is the purpose of all sacred plays central to the Mystery Cults, and is explicitly stated in the admonition in the Third Degree.¹⁴ The drama becomes the Crucible, transforming the initiate into a full Brother. In this regard, it follows the motif laid out by Eliade of the initiatory circumcision, which is emblematic of an intent to kill them. Interestingly, in the ancient mystery

Artaud, pg. 77.

10. *Ibid*.

11. It is important to note that “cult” in this context is not a pejorative term, but refers instead to a shared spiritual belief system. Further, a “Mystery Cult” focuses on the death and transfiguration of the individual at the center of the system. In this ideation, Christianity is literally the Mystery Cult of Jesus.

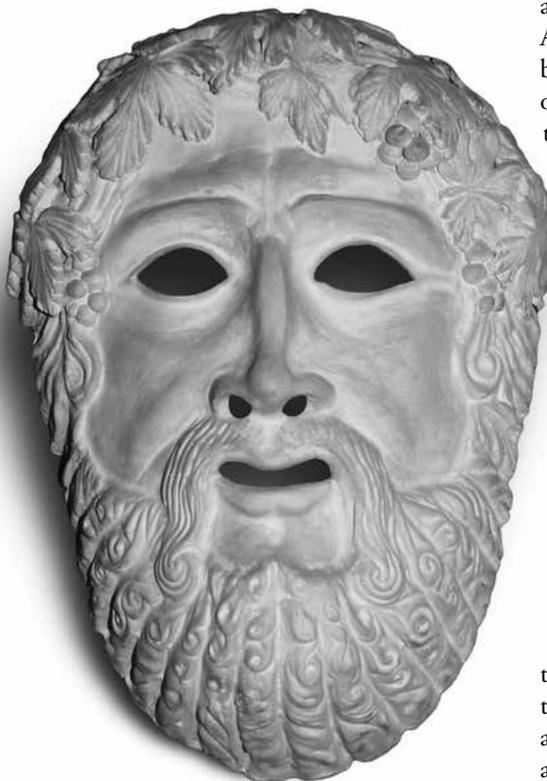
12. *Rites and Symbols of Initiation*, Mircea Eliade, pg. 27.

13. *The Theater and its Double*, by Antonin Artaud, p. 79.

14. For the text of this, see pg. 113, *Clear Text Key*, Most Worshipful Grand Lodge of Colorado.

plays, the master is often called the lion, and frequently, in the rituals, the initiates were dressed in lion or leopard skins after the ritual slaying.¹⁵ Of this, deeper connection can be understood by those who have received this degree. Out of the ritual death, the initiate is then reborn into a new life, where he is entitled to all of the benefits of adulthood and full membership in the tribe.¹⁶

Much has been said on these aspects of the rituals presented in the Third Degree. However, there is one aspect to the rite, as presented by Artaud, that has been little discussed in relationship to



Masonry, and that is the concept of the “Theater of Cruelty.” The use of cruelty in this context is utterly divorced from the modern understanding of the term, but instead refers to “the terrible and necessary cruelty which things can exercise against us.”¹⁷

As delineated “The Theater and Its Double,” the “theatre of cruelty” teaches the lessons of “recovering within ourselves those energies which ultimately create order and increase the value of life, or abandon ourselves and ...recognize that

15. *Rites and Symbols of Initiation*, Mircea Eliade, pg. 55.

16. *Ibid*, pg. 104.

17. *The Theatre and its Double*, Antonin Artaud, pg. 79.

we are good for nothing but disorder.”¹⁸ In this, Artaud explicitly rejects Hermetic philosophy, and instead focuses on the physical knowledge of the images presented. Even though the poetic is an element of sacred drama, it is the experiential that is central to the transmission. Symbology and iconography are important as filters for *post facto* understanding, and create excellent frames for processing the events, but it is the bodily experience of the drama that acts as the transformative catalyst.

In this role, the “Theater of Cruelty” must, by its very nature, place the spectator in the center, with the spectacle unfolding around him. Additionally, according to Artaud, the sounds must be accompanied by vibration, and that the entire package of the audio component must be designed to create an impact of the target of the drama. The use of light must also be carefully controlled for both the aspects of its power, and its ability to suggest. Finally the dynamic action must put them in communication with pure forces. In short, to directly quote Artaud:

[He will] have felt in himself the transit of a superior action, who will have seen the extraordinary and essential movements of his thought illuminated in extraordinary deeds.¹⁹

These vital aspects are fundamental to the work of this degree. As stated in the admonition, the drama is presented to an audience of one, and that one is placed at the center of all the action. Further, in all jurisdictions, the second section of this degree is presented to an individual. All other work, on any degree and in any of the bodies, can be presented in groups. Only in the second section of the Master Mason’s degree is there this singular restriction. If the brother does not experience the sense of being utterly alone in the drama, the fear created becomes mitigated, and if that happens, the impact of what is to follow will be lessened. By being unaided and alone, the drama becomes more real and the impact is heightened.

Another important aspect of this drama is the aural. The tones of the voices, the vibration of the stamping feet, the weight pressing against the body, the

18. *Ibid*, pg. 80.

19. *Ibid*, pp. 81-82.

ringing of the chime and the digging of the earth all convey important impressions on the Brother. These things serve to heighten the gravity of the situation and create uncertainty in the candidate. Even the modulation of the voices of the characters convey important messages about the events that are occurring. Further, because many of the events of this degree are only experienced aurally, the Brother is on heightened awareness, relying on unfamiliar senses in an unpredictable situation. By forcing the Brother to rely on the unaccustomed senses, it keeps him absolutely in the moment, and gives no opportunity for his mind to wonder, or to contemplate anything beyond the immediate.

Similarly light is carefully controlled in this degree, through the use of the hoodwink. By symbolically blinding the brother immediately after informing him, “You must pray for yourself,” he is taken out of the world of the known, and suddenly thrust into the reality of what is about to occur. By being without sight through the rite, he remains fundamentally off balance, and unable to mentally prepare himself for anything that is to follow. At the end, upon fulfillment of receiving the ultimate truths of Masonry, he is returned to the light, heightening the importance of what has just occurred. As he was blind, he can now see. He was sightless in the spiritual world around him, he is now brought fully to light.

This importance is fully realized by the physical nature of the degree. The events, which to preserve Masonic secrets I will only allude to, evoke both primal emotion and spiritual fulfillment. The extraordinary deeds presented in this degree become transformative in way that can only be truly appreciated through direct experience.

Another aspect of the “theater” as presented by Artaud relies on a concept called “mise en scène.” This French phrase has no English equivalent, and refers to all aspects of a theatrical performance, direction, production and staging.²⁰ This idea shows that the whole of the performance, and not just the text, is what is essential in creating the sacred space of the ritual. This is the way the metaphysical is created. As Artaud states,

“All the other ideas are metaphysical... their poetic grandeur, their concrete efficacy (sic) upon us, is a result of their being metaphysical; their spiritual profundity is inseparable from the formal and exterior harmony of the picture.”²¹

Drawing from the world of painting, Artaud outlines five metaphysical aspects of the mise en scène, becoming, fatality, chaos, the marvelous and equilibrium. He states that these are the essential elements that elevate the theatre into the realms of the sacred performance, and these are all present in the work of the Third Degree. Although I will present these in a manner that makes them look ordered, it should be remembered that these elements will weave in and out of each other, and pieces of them can be found in many points of the degree work.

The idea of “becoming” is foundational to the degree, where the Brother assumes a rôle in the drama, and does not remain a passive observer.

Although he does not directly drive the action, he is acted upon, and becomes an integral player in what follows. To again refer to Artaud, this is the understanding, “We are not free, and the sky can still fall on our heads.” The symbolic nature of events done to him allow him to play the part, but further, create a moment of transformation. In this, the “becoming” is no longer just submersion in a character, but is a lasting transformational moment where he literally is reborn as a new man.²²

Fatality can be read two ways, as in death or as in the actions of fate. Death lies at the center of all mystery cults, including Masonry, and as such this idea seems to be addressed by that simple fact.²³ However, fatality, taken from the direction of fate, is also tightly bound into this degree. It is obvious, upon reflecting on the work, that the actions are inexorably set into motion from the very start. To make a play on words, the fatality is fated to happen. By creating the sense of the inexorable, we yet again return to the concept that “we are not free, and the sky can still fall on our



20. *Ibid*, pg. 6.

21. *Ibid*, pg. 36.

22. *Rites and Symbols of Initiation*, by Mircea Eliade, pg. 104.

23. *Ibid*, pg. 120.

heads.”

Chaos in this drama also has two representatives, and as before, can be viewed in the literal and the figurative. The literal chaos is seen when the workmen, lacking direction, are idle and there is confusion among the craft. But, as before, the figurative is more significant. There is, first of all, an internal chaos driven by confusion. The actions of the degree are highly unexpected, and as such put the brother off center. This chaos makes his mind more receptive to what is going on around him; since nothing is known, everything has the potential to be significant, and as such, is worthy of his attention. The figurative external chaos again returns us to the central concept of the theater, of the sky falling on our head.

In the sacred plays of the mystery cult, the marvelous typically refers to the Divine. At the center of these rituals is an event that is holy, miraculous, or ineffable. This becomes the catalyst for the transformation dictated by the rite. In the Third Degree, the marvelous begins with invoking Deity and being reminded that there is an inexhaustible source of strength above that never fails. The marvelous culminates with the moment of rebirth, where the old self is left behind, and the new life commences; life becomes afterlife. It should be noted that this afterlife is first alluded to in the First Degree when the initiate is told, “Should you ever, in afterlife, encounter a friend, more particularly a Brother...”

The last piece of the *mise en scène*, Equilibrium, refers to the return as a changed man. The brother is returned to the light, and given instruction on the truths that were just revealed. After the chaos and confusion, the world is restored to a sense of balance, and the brother has become a just and upright man. Through the course of the degree, his measure has been taken, he has been squared and divested of the vices and superfluities of life,” and finally he has been set as a living stone for that “spiritual building, that house not made with hands, eternal in the heavens.”²⁴

The final aspect of Artaud’s theater is that the conflict is not a conflict of feelings, but is instead spiritual.²⁵ Even

24. *Clear Text Key*, Most Worshipful Grand Lodge of Colorado, pg. 66.

25. *The Theater and It’s Double*, Antonin Artaud, pg. 53.

though the drama seems to center around physical actions, the true conflict lies in the characters soul, and it is a battle for integrity. It is designed to show the importance of keeping faith, remaining bound to honor, and refusing, even to the pain of death, to sacrifice principles. Only when the Brother has shown himself to be beyond reproach can he be allowed to enter the fullness of membership, which is symbolic of entering the realms beyond.

In the end, the drama teaches that the greatest challenge in life is to remain true to yourself, and true to your principles, even in the face of the greatest threat and the most profound danger. In doing this, the it teaches the central lesson of Masonry, that only by being a just and upright man and mason can one connect to the Divine that exists both with and without. And at the end, that is the most important lesson that the Theatre has to teach. ♣

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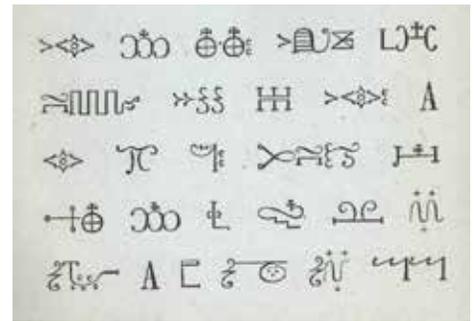
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Mikmaq marks, recorded in the 17th Century are a curiosity to scholars. Some bear resemblance to European pictographic elements. Note the Templar-esque crosses.



This 15th Century manuscript depicts the Irish St. Brendan The Navigator, asea on his legendary voyage, which some believe brought him in sight of the Americas.



The decorative archivolt above this window contains vegetable forms that many believe resemble corn, an endemic species to the Americas in the mid-15th Century when William Sinclair had this window built.

10 Ponderables European Settlers Arrived in the America's at Least 100 Years Before *Columbus Ever Set Sail!*

1. In 1960 Norwegian explorers Helge Ingstad and Ann Stine discovered remnants of Viking settlements at L'Anse aux Meadows, in Newfoundland, Canada. They found remnants of a forge, workshops, carpentry, and a boatyard, and evidence of Nordic settlers, including a stone oil lamp, a whetstone, a bronze fastening pin, a bone knitting needle, and pieces of a spindle. The village was dated to around 1000 A.D.

2. The Irish saint, St. Brenden of Clonfert, also known as "the Navigator" and "the Bold", traveled the Atlantic in the 6th Century A.D. in search of the Garden of Eden. His exploits were documented in the fantastical *Voyage of St. Brenden the Navigator*, written sometime in the 9th or 10th Centuries. Some modern scholars believe he may have reached North America, and Tim Severin demonstrated in the 1970s a leather-clad boat, akin to the *Naigatio*, could have made it to the North American coast.

3. The Iclander, Leif Erikson, was blown off course in his longboat en route to Christianize Greenland sometime around 1000 A.D. According to the Nordic sagas, *The Voyages to Vinland*, Leif had heard tales of a land sighted to the west of Greenland by the merchant, Bjarni Herjolfsson. Leif found "self-sown wheat fields and grapevines" and rescued a couple of men shipwrecked there. Leif later bought a boat and, with a crew of 35, landed first at *Helluland* (meaning "flat-rock land"; possibly Baffin Island) and then *Markland* (meaning "forest land"; possibly Labrador) finally setting at *Vinland* ("vine land"; possibly Newfoundland). Archeological sites at L'Anse aux Meadows (see above) and around the Gulf of St. Lawrence seem to support the hypothesis that numerous Norse settlements existed along the Northern American coast approximately 500 years before Columbus set sail.

4. The Zeno brothers, Nicolo and Antonio, wrote letters to their other brother, Carlo, in Venice, of a North Atlantic expedition they undertook with a "great Lord of the Islands" – thought to be Henry Sinclair, Earl of Orkney and Baron of Roslyn – to Greenland, in 1393. The letters include a hand drawn map showing Norway, Scotland, Greenland, and Nova Scotia.

5. The folklore of Mik'Maqs, indigenous tribesmen of Canada's maritime provinces, includes stories of "white gods" arriving from the sea on floating islands.

6. Castle at the Cross, a mound of stone around 17 miles from the town of Chester in Nova Scotia, shows evidence of a stone foundation. Iron items found there include a pin, part of a sword blade, wooden cones, and pieces of iron tools.

7. The Infamous Oak Island Money Pit. A mysterious trap-laden hole in the midst of Oak Island, off the coast of Nova Scotia, has vexed explorers and famous personages with the secrets it keeps. A series of oak platforms have been discovered at ten foot intervals into the depths. Then a stone encoded with a mysterious cipher, 100 feet below the surface. Thought by many to be a cache of pirate or Templar gold, the pit suggests a complex tunnel system for inundating the shaft and preventing access to whatever is at the bottom.

8. In 1849 a 13th Century cannon was found in Louisburg Harbor, off of Cape Breton Island, in Nova Scotia. The eight rings around the barrel and the detachable breech with handle date this relic to the late 1300s, a design made obsolete when single shaft cannons were introduced in the 14th Century.

9. The "Sinclair Rock" in Westford, Massachusetts, shows a carving of a knightly figure holding a sword and shield – possibly a "hand-and-a-half wheel pommel sword" common to 14th Century North Briton.

10. Two decorative friezes in the Collegiate Chapel of St. Matthew (Roslyn Chapel) appear to show corn, similarly found in Stirling Castle. Roslyn Chapel was built in 1446, forty-four years before Columbus set foot in the Americas.

Memento Mori

By Bro. Ricky Haskell



death claims us all

There's less time, the allotment small • don't wait, or hesitate – strike now, before it's late • make the difference now! • Don't waste time deciding how • Straight from SILENCE act • Be prepared • Reflect • React • Return your spirit to GOD intact! •

The image of the skull and crossbones evokes deep emotional responses due to the “modern” uses of this spiritual symbol.

It has been used by many societies and religions, as well in Freemasonry, from time immemorial.

The typical contempt for this symbol has probably developed due to its use by some of the most brutal military units ever to take the field of battle – including the notorious Nazi *Schutzstaffel* or SS, whose insignia was the skull and crossed bones or “Death’s Head” – or by association with pirates, biker gangs, and as a symbol of warning on toxic and poisonous substances, people or places.

Ultimately such contempt arises from a basic overt meaning imparted the symbol, specifically the *deadly*, death and life leading up to an inevitable end.

In modern centers, Death is a subject which most seek to avoid. Inspiring contemplation of death is the simplest purpose for this symbol’s use in Freemasonry, and in Christianity specifically. “Memento Mori” – *remember that you will die!*

Although this symbol has been used in cultures and religions the world over, and is the central part of many festivals and religious days, I will strictly limit this article to the symbol’s use in Freemasonry, and its origins and meanings therein.

As Masons, we are taught that, “we are traveling upon the Level of time to that undiscovered country from whose bourne no traveler returns,” specifically *death*. We are also taught that, “And when our trembling soul shall stand, naked and alone, before the Great White Throne, there to receive judgment for the deeds

done while here in the body, may it be our portion to hear from him who sitteth as the *Judge Supreme*, the welcome words: ‘Well done good and faithful servant! Enter thou into the joy of thy Lord!’”

We are taught this, perhaps, to remind us that death is the great equalizer. No mortal soul will escape the cold recesses of that narrow house apportioned for all the living.

Further, upon our death we will each be judged for our deeds, or lack of them, done here in this world. That judgment will determine the glory or suffering of our afterlife, and the spiritual resurrection we as Masons most earnestly seek.

The symbol of the skull and crossbones in this context is not only a warning but a distinct *clarion call* – a symbol that ought to lead every Mason to live life zealously circumscribing his desires, keeping his passions within the bounds of the compasses, acting upon the square with all men – more especially his Brethren in Masonry.

Therefore, when we combine the skull and crossbones with the square and compasses, this message becomes crystal clear to every Mason.

Illustrious Brother Albert Pike says in *Morals and Dogma*:

The Blue Degrees are but the *outer court* or *portico* of the Temple. Part of the symbols are displayed there to the Initiate, but he is intentionally misled by false interpretations. It is not intended that he shall understand them; but it is intended that he shall imagine he understands them. Their true explication is reserved for the *Adepts*, the Princes of Masonry.¹

1. *Morals and Dogma*, p.819.

Is there more to this symbol than appears on the surface?

In Christianity, dating back to roughly 100 AD, the representations of the crucifixion of Christ contained the skull and crossbones at the base of the cross upon which Christ hung.

Why?

According to the *Catholic Bulletin*:

Pious legend held that Adam was buried at Mount Calvary and so the skull-and-crossbones symbolizes Adam. The skull-and-crossbones also symbolize death and so putting one at the base of a crucifix symbolizes Christ’s triumph over death through death. (See. 1 Cor. 15:53-57)

Other Christian and Judaic legends hold that *Adam* was created on Mount Calvary, and following his death after the fall from Eden, his skull was buried by Noah’s son there which then become known by the ancient Jews as *Golgotha* or *Golgatha* (meaning “The place of the skull”) long before the time of Christ and its first recorded use by the Alexandrian theologian, and father of the Christian Church, Origen (c AD 185 -245).

The symbolism of the skull and crossbones in the Christian context, then, can be likened to Christ overcoming the sin of Adam, and redeeming us all. It is said the blood of Christ, the blood of salvation, the blood that gives eternal life and the remission of sins, ran down the cross at the crucifixion onto the buried skull of Adam, thereby transforming the residue of original sin.

According to Corinthians 15:45, “The first man, Adam, became a living being, the last Adam a life-giving spirit.”

Eventually, the symbolism of the

⁵³For this corruptible must put on incorruption, and this mortal must put on immortality. ⁵⁴So when this corruptible shall have put on incorruption, and this mortal shall have put on immortality, then shall be brought to pass the saying that is written, Death is swallowed up in victory. ⁵⁵O death, where is thy sting? O grave, where is thy victory? ⁵⁶The sting of death is sin; and the strength of sin is the law. ⁵⁷But thanks be to God, which giveth us the victory through our Lord Jesus Christ.

1 Corinthians 15: 53-57

skull and crossbones under the feet of the crucified Christ became known as “Victory over Death,” or “Salvation over Sin.”

This legend sheds some light on the use of the skull and crossbones particularly in Christianity, but its use was largely confined alongside crucifixes and artistic interpretations of Christ – particularly Christ’s Crucifixion – until the Knights Templar used the skull and crossbones extensively on their flags, on the sails of their ships, as insignia on their battle gear, and in the architecture and engravings of their churches and castles.

Why did the Templars begin using this symbol in such a public and widespread manner? Many argue a strictly monastic interpretation; that the Templars were alluding to the Christian meaning of the symbol, that through such prevalent use, the Templars were inspired to remain fierce in battle, as they came continually to contemplate death as salvation from such pious lives.

Some would argue that its use originated as a means of striking fear into the hearts of their enemies, particularly the Muslims during the Crusades. Both of these reasons are undeniable and well documented. But as is the case in Freemasonry, the masses of the Templar Knights were not true initiates or learned in the secrets of the Templar Order, most of which remains secret today.

In their book *Holy Blood, Holy Grail*, authors Baigent, Leigh, and Lincoln note the tale relayed by one Antonio Sicci of Vercelli, an imperial and apostolic notary to the Papal Commission in 1310 and 1311. Sicci had allegedly served the Templars forty years in Syria and had also been employed by the Papacy in the case of the Templar Inquisition in Paris:

A great lady of Maraclea was loved by a Templar, A Lord of Sidon; but she died in her youth, and on the night of her burial, this wicked lover crept to the grave, dug up her body and violated it. Then a voice from the void bade him return in nine months time for he would find a son. He obeyed the injunction and at the appointed time he opened the grave again and found a head on the leg bones of the skeleton (skull and crossbones). The same

voice bade him guard it Well, for it would be the giver of all good things, and so he carried it away with him. It became his protecting genius, and he was able to defeat his enemies by merely showing them the magic head. In due course, it passed to the possession of the order.

Sidon was a wealthy and booming metropolis in the 10th century with its own mintage of coin bearing the head of Athena. Sidon, it’s been estimated, existed as far back as Neolithic times. In 1111 AD, the soon-to-be King Baldwin of Jerusalem sacked the city; it later became one of the four Baronies of Jerusalem. Sidon became very powerful, with a fleet that rivaled that of the Templars’ own. Sidon was also known as a lawless nest of pirates, which is interesting in and of itself given the anecdotal connection between the Templars and Piracy. There have been repeated mentions of a Templar Knight named Tibald Gaudin in my research. It has been repeatedly alleged that Gaudin, the then Treasurer of the Templar Order, arrived in the port of Sidon in 1290 and was elected Grand Master of the Templars or Lord of Sidon in 1291. Gaudin has also been credited with secreting the Templar treasures away from France well in advance of the mass arrest of the Templars by King Philip the Fair under the Papacy of Pope Clement V on that dreadful day in 1307. As the Preceptory in Sidon allegedly had a vast store of wealth, anecdotal evidence supports the idea that perhaps Gaudin had the famed Holy Grail in his possession when he was elected Grand Master, something not of a material nature as pointed out by Phillip Gardiner in *The Serpant Grail*.

The tale conveyed in *Holy Blood, Holy Grail* tells of the “Lady of Maraclea.” Maraclea was a small and fairly strategically insignificant coastal town between Tortosa and Baniyas that was destroyed in 1271 by the Mamluks. So, given this seemingly trivial town what is the true meaning of this Lady? According to Gardiner:

When one looks into this name, which was historically and strategically insignificant and looks upon this in an etymological way and breaks the word into two separate

words resulting in *Mara Clea* we begin to see several things developing...

He goes on to explain that, first, *Mara* means many different things in many different areas. In Hebrew it means *bitter* and was an alternative for Mary. Perhaps Mary Magdalene, who has frequently been associated with, and was venerated by, the Templars, is intended?

In Buddhism *Mara* equates to death or evil as it was *Mara* who tempted Buddha on the eve before his enlightenment under the Bodhi Tree, just as Eve tempted Adam in Eden. Further, in Buddhism, *Mara* is closely related to *Rama* equating to *Great Mother*. The Templar Order was interestingly organized under the patronage of "Our Lady", the "Sweet Mother of God."

Clea means simply *to clean* or *to be clear*, to be *pure* or to be *bright*. According to theologians, this *Lady of Maraclea* was believed to have come from Armenia. At that time, there was a sect known as Paulician Christianity which had spawned the Cathars or "Perfect Ones" or "Shining Ones." The original nine Templar Knights led by Hughes de Payens, were from the Languedoc region of France, an area rich with Cathars both publicly and covertly. In fact the Abbot, St. Bernard of Clairvaux, the cousin of de Payens, who elevated the Templars, said the new Templar recruits would be in the company of "Perfect Men," which seems to be a veiled reference to the Cathar illumination, or the "Shining Ones."

The legends and particularly the charges levied against the Templars included worship of a skull/head/demon called *Baphomet*. Perhaps this skull of Sidon has far deeper meaning, specifically that of the union of man with the Cathar Illumination resulting in Genius?

Could the skull and crossbones have yet still an older and deeper meaning than these? Is there evidence of similar symbolism extant prior to the Templars and even Christianity?

Indeed there is. Some Egyptian Pharaohs, as evidenced in the tomb and Sarcophagus of King Tutankhamen, were interred with their arms crossed just below the head with a scepter in one hand and the flail in the other. The scepter or crook, the universal symbol of power in ancient Egypt, was also a shepherd's tool to pull stray animals back into

the herd without injury. The flail was an implement used to beat animals or human subjects. When one contemplates the two opposing forces these two implements impart, one reflects upon the duality spoken of in Gnostic circles, specifically that of the male *push* (positive) and the female *pull* (negative).

In Gnostic philosophies, any person who was able to master these dual forces would achieve mastery over *self* (often likened to contradictory forces assembled in opposition) and thereby reach enlightenment and become among the "Shining Ones."

Many Pharaohs, however, were interred with their arms and the scepter and flail outward and away from each other just as shown in common depictions of the god *Osiris*. Perhaps this distinction was used to signify the Pharaohs who had

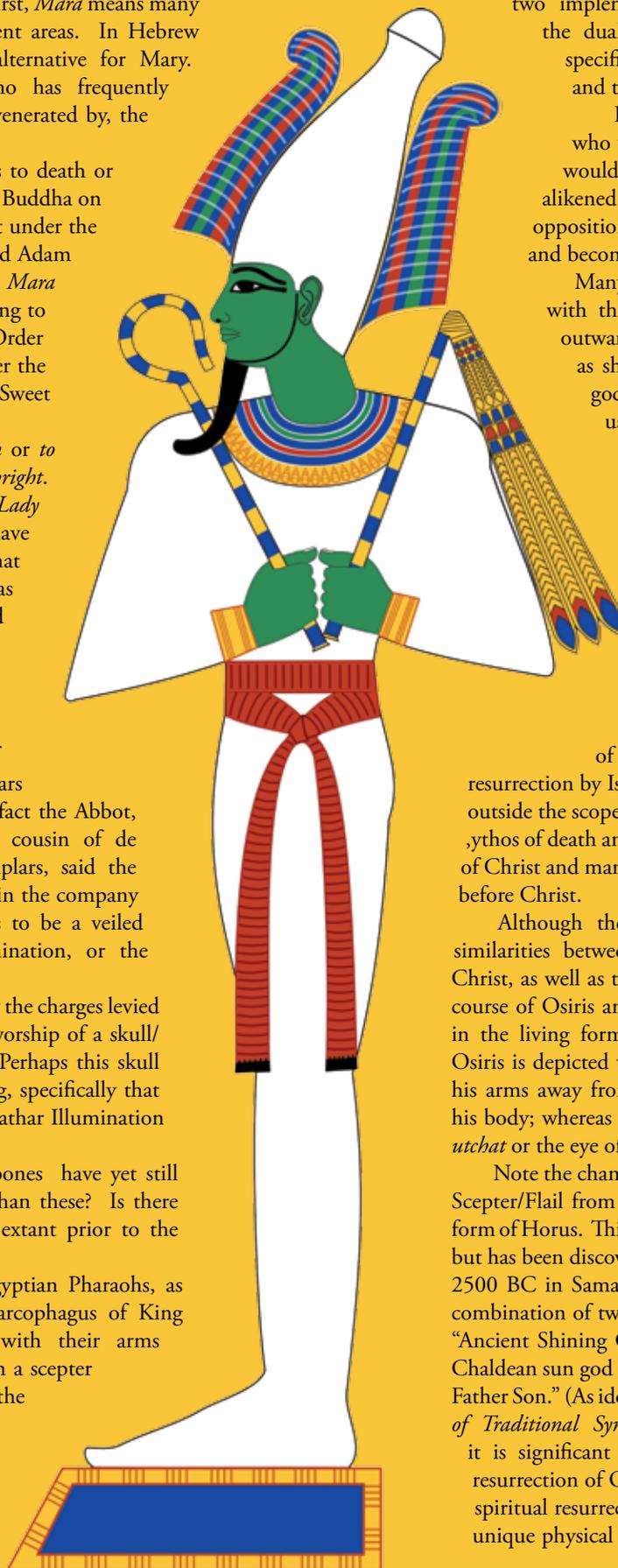
become true adepts in the mastery of themselves? According to Egyptian beliefs, when dead, a Pharaoh becomes Osiris, "... he who sitteth as Judge Supreme upon the Great White Throne."

Additionally, Osiris is the brother and husband of the goddess *Isis* and the posthumously begotten

father of *Horus*. The mythology of Osiris' death, his subsequent resurrection by *Isis*, and the birth of *Horus*, which is outside the scope of this article, is at its core the same mythos of death and resurrection as relayed in the story of Christ and many other deities dating to 2,500 years before Christ.

Although there are many other overlaps and similarities between the resurrection of Osiris and Christ, as well as the other deities, we will stay on the course of Osiris and specifically the resurrected Osiris in the living form of his son *Horus*. Interestingly, Osiris is depicted with the scepter and flail, as well as his arms away from each other as well as away from his body; whereas the symbol of *Horus*, to signify the *utchat* or the eye of *Horus*, is the *Chi Rho*.

Note the change in the representation of the arms/Scepter/Flail from Osiris to his resurrected self in the form of *Horus*. This symbol not only represented *Horus* but has been discovered inscribed on rocks dating from 2500 BC in Samaria and has been interpreted as the combination of two sun symbols – the symbols of the "Ancient Shining Ones." It is also the symbol of the Chaldean sun god having the definition of "Everlasting Father Son." (As identified in the *Illustrated Encyclopedia of Traditional Symbols*.) The change is subtle but it is significant and indicates that the death and resurrection of Osiris was not a physical but rather a spiritual resurrection or illumination. Note now the unique physical manifestation of the *Chi Rho* in the



skull and crossbones.

The symbol was used in the ancient Egyptian and Sumerian periods as a symbol of spiritual enlightenment, a symbol of the "Shining Ones," as well as physical resurrection. Given all this; is not spiritual enlightenment a form of spiritual resurrection – spiritual life from spiritual darkness (i.e. *death*) – in accordance with the Horus/Osiris/Isis mythology that in many ways mirrors the Christian trinity as well as many other world religions, particularly of the pre-Christian era?

Further, do we not, as Master Masons, pass through a symbolic resurrection in being raised to the Sublime Degree of a Master Mason?

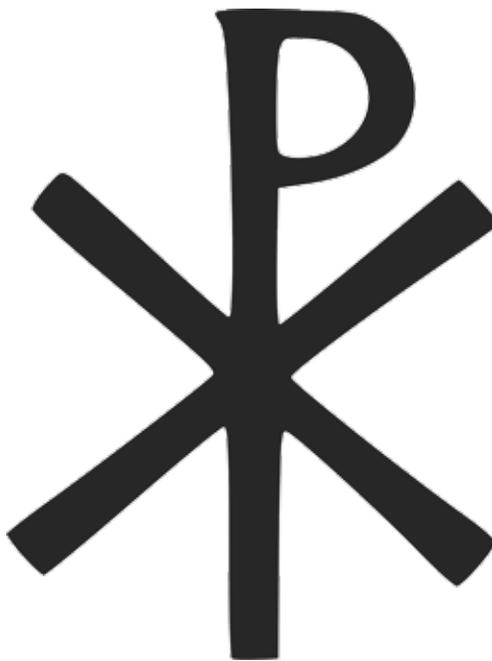
Does this ritual address a *physical death* and *resurrection* or is it unspecifically centered on the "Lost Word", which is symbolic of the "Lost Knowledge" that died with our Grand Master Hiram Abif in a symbolic and allegorical way?

Do not the later degrees center upon this "Lost Knowledge" in the form of the Name of God, the manifestation in the form of the Ark of the Covenant and many other instances too numerous to list here?

Is not the central theme recurring throughout the degrees of Freemasonry that of inner searching; *Visita Interiora Terrae Rectificando Invenies Occultum Lapidem*, "Visit the interior of the earth" – spiritually speaking: yourself – "and rectifying" (i.e. purifying) "you will find the hidden/secret stone" (knowledge). A seeking of enlightenment and knowledge?

As specifically stated in the 25th Degree of the Ancient and Accepted Scottish Rite, *Knight of the Brazen Serpent*:

Finally hear and heed this admonition, "Be not content with what you have already learned, and thinking that you may not improve your store of wisdom. Do not fall into a state of indifference and inactivity, saying, 'I have no further need to study or to fatigue myself with



The *Labarum*, or *Chi Rho* (named after the Greek letters Chi and Rho, the first two letters of the Greek word for Christ, ΧΡΙΣΤΟΣ) juxtaposed together as the Christogram, suggested to be prototypic of the later evolved skull and crossbones.



acquiring more,' for this would only prepare the way for losing what you already possess. The brightest and sharpest sword, left to remain long in the scabbard, rusts and loses its edge, and the intellect left to lie fallow becomes arid and barren.

In the Christian apocrypha enlightenment is preached, the God within and a spiritual resurrection seem paramount. Note the following verses of the *Gospel of Thomas*, as translated from the texts found near Nag Hammadi in Egypt, in 1945, and provided by the Gnostic Society Library from the *Gospel of Thomas Collection*:

(77b) ...Split a piece of wood, and I am there. Lift up the stone, and you will find me there.

The Pharisees and the scribes have taken the keys of knowledge (gnosis) and hidden them. They themselves have not entered, nor have they allowed to enter those who wish to. You, however, be as wise as serpents and as innocent as doves.

If the flesh came into being because of spirit, it is a wonder. But if spirit came into being because of the body, it is a wonder of wonders. Indeed, I am amazed at how this great wealth has made its home in this poverty.

His disciples said to him, "Show us the place where you are, since it is necessary for us to seek it.

He said to them, "Whoever has ears, let him hear. There is light within a man of light, and he lights up the whole world. If he does not shine, he is darkness."

Rather, the kingdom is inside of you, and it is outside of you. When you come to know yourselves, then you will become known, and you will realize that it is you who are the sons of the living Father. But if you will not know yourselves, you dwell in poverty and it is you who are that poverty.

These are the secret sayings which the living Jesus spoke and which Didymos Judas Thomas wrote down. And he said, "Whoever finds the interpretation of these sayings will not experience death."

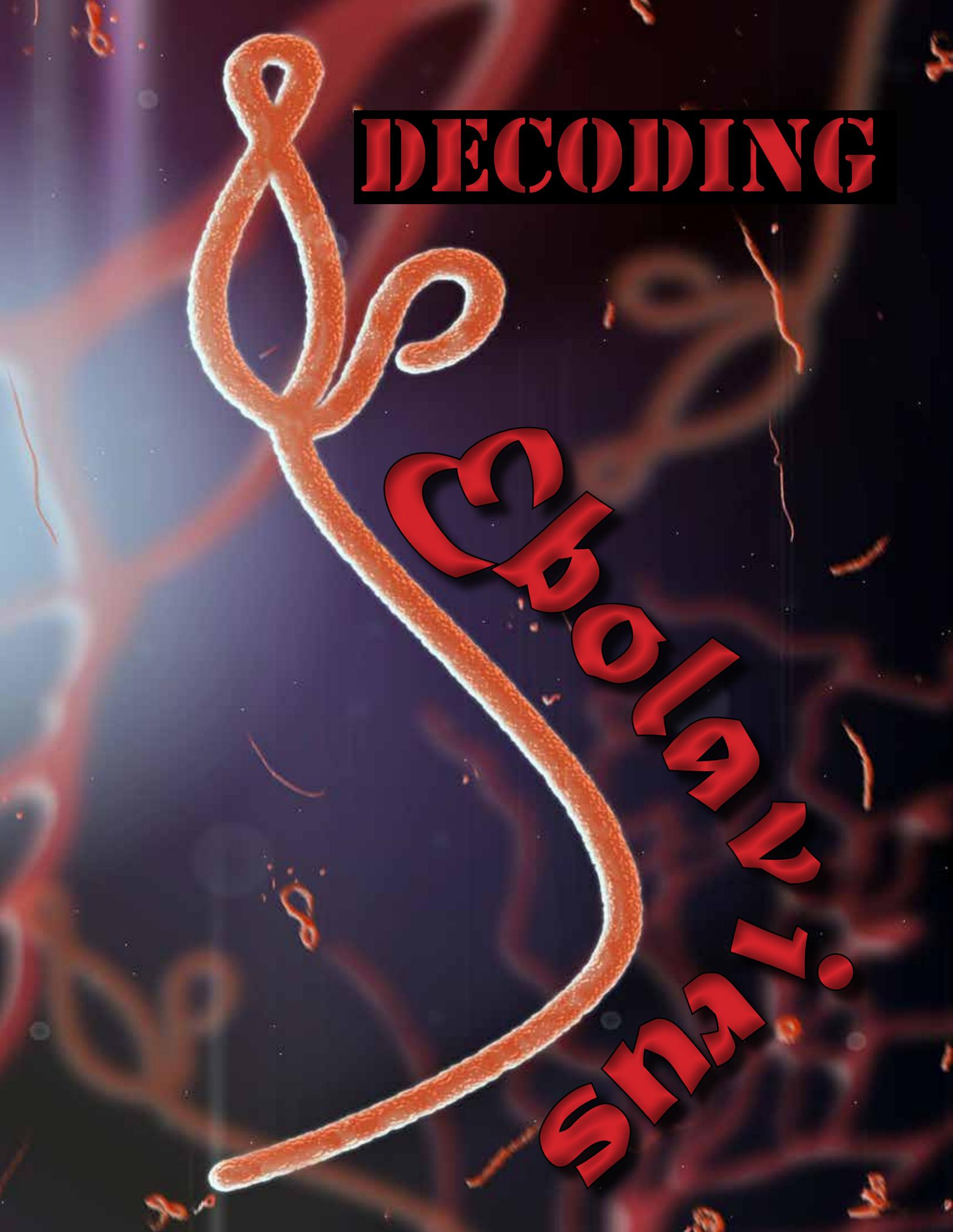
Therefore, it is my opinion that the skull and crossedbones, although an accurate and proper symbol of our own mortality that each Mason should earnestly contemplate, and make peace with by leading an upright and virtuous life acting upon the square, that a deeper meaning exists: that of true introspection and spiritual enlightenment leading one to become one of the "Shining Ones."

Perhaps the enlightenment and illumination attained by the mystics of centuries past, by the Templars, the Alchemists, the Pharaohs, the Kabbalists, the Gnostics, or any other groups or peoples, may never be discovered by any of us today; the reality is that each of us, through the constant search for enlightenment must yet undergo some spiritual resurrection, a greater brightness to shine upon the world by each milestone of personal mastery, be it physical, mental, intellectual or spiritual.

As we advance in our own spiritual progress and self-mastery, we become brighter to the world around us, shining in our actions, illuminating words and attitudes, thus ever approaching a "Shining One."

It is further my belief that the ancient symbol of the *Chi Rho*, that symbol of the "Shining Ones", manifested and evolved as the skull and crossbones, is the true and deepest meaning of the symbolism of the skull and crossbones, as used throughout the various Rites and Degrees of Freemasonry, and that the personal spiritual enlightenment and mastery is at once the key to the many allegories of Freemasonry. ♣





DECODING

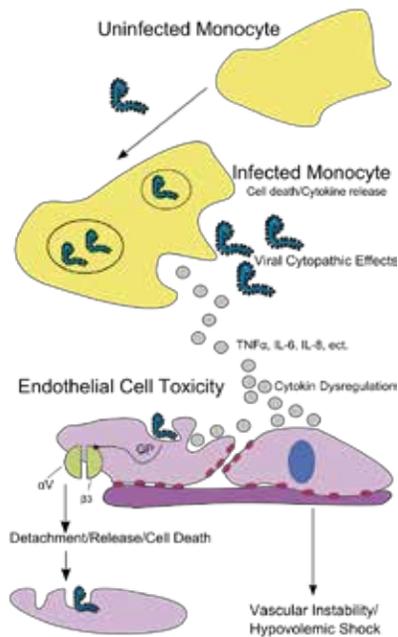
Cholera Virus

Ebolavirus is a *filovirus* – that is, a filamentous virus, comprising approximately 19,000 base pairs of RNA in a string-like capsid. There are seven genes the virus expresses to infiltrate host cells, hijack the ribosomes, and takeover manufacture of proteins to effect self-replication, essentially (as is the wont of all viruses) to turn host tissue into the proteinaceous strands transmissible to effect further viral replication.

The virus is adapted to invade the endothelial cells (cells lining the vascular system), the army of white blood cells enabling the host's immune system, and the hepatic cells comprising the host liver.

It's classified as a biosafety level 4 (BSL 4) agent by the Centers for Disease Control, meaning treatment options are slim, it's virulent, there's no known cure, and it's readily transmissible from host to host. Basically, sealed positive-pressure suits are required, like a full-on hazmat team. Up until very recently, there were really only two labs in the U.S. able to handle BSL 4 agents – at Fort Detrick in Frederick, Maryland, and at the Centers for Disease Control, in Atlanta, Georgia.

Sometime after infection, Ebolavirus is attacked by the host immune system, and engulfed. But Ebolavirus overrides the cell and hijacks protein synthesis to effect assembly and secretion of a small *glycoprotein* that enables bonding of the virus capsid to host endothelial tissue. When the white blood cell dies, the cell wall lyses, and the glycoprotein is released in saturated quantity. This action



Picture from Wikipedia creative commons

effectively turns the host defense system into an agent enabling viral penetration into host tissue where the virus can begin replicating itself.

This glycoprotein (essentially a chemical messenger comprised of sugar and protein molecules) travels through the host circulatory system activating receptor sites to which Ebolavirus virions are able to attach, to inject nucleocapsids into the host's endothelial tissue. Each nucleocapsid (essentially the virus cockpit) contains the virus RNA. Through intracellular diffusion, the nucleocapsid delivers the RNA into the infected cell's ribosomes where protein synthesis is coopted to assemble virus RNA and subsequent proteins, to manufacture as many viruses as possible before the cell, saturated with the filamentous protein bodies, ruptures and jettisons a million Ebolaviruses into neighboring tissue,

where the same process is repeated. Virus replication, like infection between host carriers, is exponential.

Glycoprotein secretion by infected white blood cells continues, enabling more bonding of virions to endothelial tissues, all the while effecting disruption to the chemical pathways that allow an appropriate immune response in the host to counter proliferation in the host's tissue. It converts the body's own signaling mechanisms for defense into an infiltration pathway for viral virulence. It's an effective beast, this Ebolavirus.

The circulatory system delivers blood (and thus virus) to enable gaseous exchange at every cell in the body. It represents hundreds of feet of endothelial tissue to which the virus can bond and self-replicate. Slowly, horrifyingly, at the cellular level the host's entire vascular system is turned to the loose-knit sludge of viral effusion – a ready and inevitable falling to pieces, each the fracturing jigsaw of a million Ebola virions.

Low blood pressure and organ failure are typically the cause of death. Disruption to the endothelial tissue in the heart, for example, collapses the ventricles, and destroys the valves. The skin and eyes turn red. The stomach walls dissolve. The body essentially liquefies, from the inside out. It's as bad as it gets.

The first case of Ebola Virus Disease (EVD) was reported in 1976, in what is now known as South Sudan. On June 27th a storekeeper in a cotton factory near Nzara began displaying symptoms. He was hospitalized three days later, and died on July 6. On August 6, a second case of EVD was discovered in a teacher who had been traveling around the northern parts of Zaire (now the Democratic Republic of Congo), along the Ebola river, from

whence the virus takes its name. He was hospitalized September 5, and was dead by September 8, fourteen days after displaying his first symptoms.

It's believed that the virus is carried in fruit bats. The jump to humans could have occurred by contact with blood from bats, or by the ingestion of "bush meat". There were bats present in the cotton factory in Nzara where the first documented human case of the disease was recorded, and the Zaire outbreak in August of 1976 was originated from a teacher who had been around bats potentially while traveling along the Ebola river. Further studies have elucidated Ebola proteins in bats, although the bats, as a reservoir, appear unaffected by the disease.

There are five main strands of Ebolavirus, all close relatives of the Marburg virus. Each species is named for the region where the first cases were reported. They differ in the sequence, number, and locations of gene overlaps. The Ebolavirus is taxonomically placed in the order *Mononegavirales* (same order as mumps and rabies) for viruses that show negative polarity, single-strand genomes; in the family *Filoviridae* (filamentous capsid) along with the Marburg viruses; and genus *Ebolavirus*. The scientific names for the five Ebolavirus species are *Zaire ebolavirus* (EBOV), *Sudan ebolavirus* (SUDV), *Bundibugyo ebolavirus* (EboBUN), *Reston ebolavirus*, and *Tai Forest ebolavirus* (formally *Cote d'Ivoire ebolavirus*). The Zaire strain is the most virulent.

The first outbreak in Sudan infected 284 people and killed 151 (53% mortality rate). It was the Sudanese strain, SUDV. The Zaire outbreak in the months following infected 318 people and killed 280 – an 88% mortality rate. That was EBOV.

There wasn't another outbreak of the disease until 1995, in the Democratic Republic of Congo, where another 315 people were infected and 254 died (81% mortality rate). Then, in 2000, Uganda was hit – 425 infected, 224 died (53%). The lower mortality rate reflects infection by SUDV, the less virulent strain. But a virus that kills more than half of all people it infects is still terrifying.

In 2003, EBOV killed 128 of 143 infected people (90%), again in the

Democratic Republic of Congo.

Other outbreaks occurred (in 2007 and two small ones in 2012), but nothing like what is happening today. It is now estimated that the number of infections in Africa is doubling every two to four weeks. The virus has made it to Spain and the U.S. It's in more than three countries in Africa, and spreading. The World Health



A CDC Laboratorian Donning a BSL 4 Suit

Positive pressure is supplied by induting gas into the suit. The suit is sealed, from head to toe.

Organization estimates up to 10,000 new infections per week by the beginning of December.¹ The mortality rate is about 50%, but gauging the exact numbers is tricky – most people in the West accept that the actual numbers of infections and deaths are grossly underreported. No one knows. Panic is spurring quarantines, whole towns are being closed off. People are afraid to go to hospitals.

The *New York Times* reported that this

1. See *The War on Ebola*, *The Economist*, October 18th, 2014. Pg. 11.

outbreak was traced back to a two-year old child in Guinea, who died on December 28, 2013. How the child contracted the disease is not clear. But the disease rapidly spread, into Liberia and Sierra Leone.

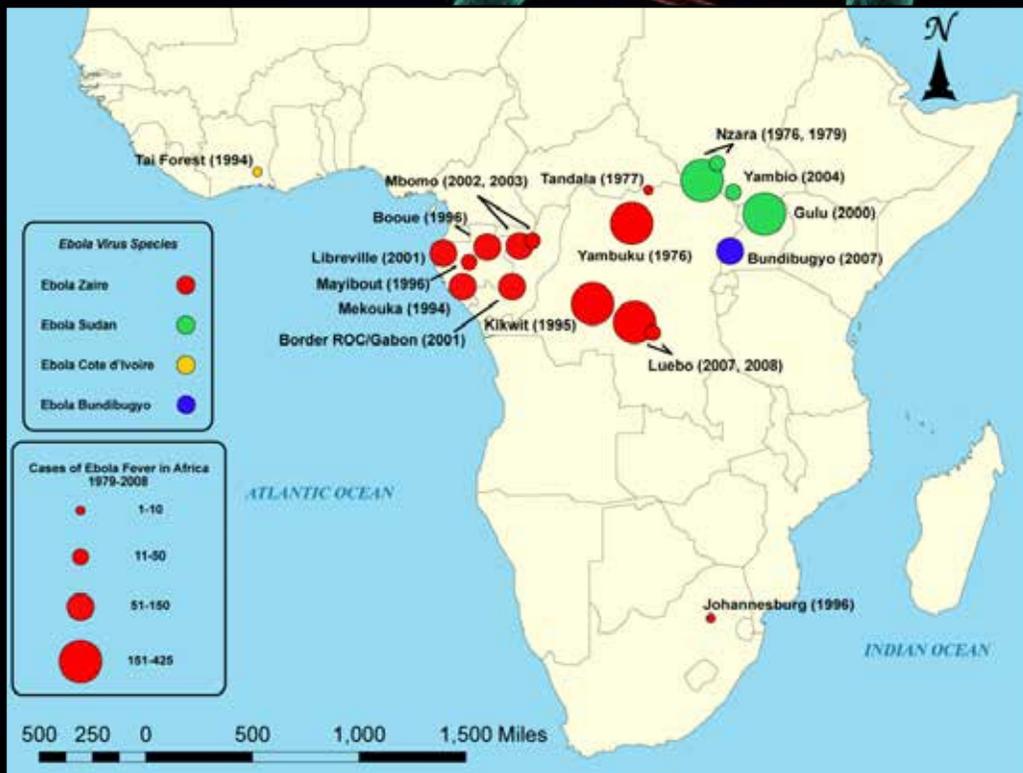
The disease is contracted only by direct contact with expurgated bodily fluids containing the virus, such as blood and vomit. (Although, male survivors of EVD

can pass the virus in their semen for up to three weeks after recovery.) Resultantly, it's transmission rate is actually quite low – an infected individual transmits the disease, on average, to 1.5-2.2 others.² That's still close to doubling its hosts. And exponential growth is the result, even at this relatively low transmission rate (known to epidemiologists as R_0). Measles, for example, has an R_0 of 18.³ Of course, as Ebola gains traction in cities and areas with denser populations, this R_0 could increase. That's what WHO is most concerned about. Exponential growth turns immense in surprisingly few steps, as the analogy of the grains of rice on the chessboard illustrates. Starting with just one grain of rice, then two, and then doubling for each square on a chessboard requires 18,446,744,073,709,551,615 grains of rice by the sixty-fourth square. That's around 131,013,807,341,169 tons of rice! The so-called "second half of the chessboard" is serious business, and things get drastically sized, astoundingly fast.

The first person to contract the disease outside of Africa was a Spanish nurse who had been caring for a sick priest who'd traveled to Spain from Liberia. On September 19, Eric Duncan flew from Liberia to Texas and began showing symptoms of EVD within a week of arriving. He died October 8. The Centers for Disease Control reported a confirmed case, on October 12, in a nurse who had been treating Duncan. On October 15 a second Texas healthcare worker was diagnosed with EVD. As of October 23, no new

2. *Ibid.*

3. See *Much Worse to Come*, *The Economist*, October 18, 2014. Pg. 59.



Cases of Ebola Virus Disease in Africa from 1979 - 2008

Map created by: Zach Orecchio University of South Florida Geography Dep.

Source: http://en.wikipedia.org/wiki/Ebola_virus_disease#mediaviewer/File:EbolaSubmit2.png

cases have been reported in the U.S.⁴ Both caregivers were treated at specialist facilities, at the CDC in Atlanta and the NIH in Bethesda, MD.

Meanwhile, in Africa, the number of infected people appears to be growing. And paranoia and conspiracies are rampant.

In late September, the Liberian newspaper *The Daily Observer*, ran a column by Dr. Cyril Broderick, a professor of Plant Pathology at Delaware University, entitled *Ebola, AIDS Manufactured by Western Pharmaceuticals, US DoD?* Citing a book called *Emerging Viruses: AIDS and Ebola - Nature, Accident or Intentional*, by Leonard Horowitz, in 1996, Broderick claims Ebola was likely genetically manipulated at Fort Detrick, in Maryland, in the 1970s as a population control mechanism, a bio-weapon, and profit vehicle for big pharma. This is one of the

⁴ As the RMM was going to press, another case was reported, in New York City.

reasons the Red Cross has been attacked in recent weeks – they’ve been accused of actually spreading the disease instead of trying to contain it.

The article cites a US patent application, patented in Canada, and owned by the U.S. Government, *Human Ebola Virus Species and Compositions and Methods Thereof*. The patent does exist – and this author (whose civilian occupation is a Registered Patent Agent) has examined it. There doesn’t seem to be anything necessarily untoward about the patent, certainly nothing overtly nefarious. But the U.S. Government does own an isolated strain of the EboBUN species. That’s not entirely abnormal. But neither does it discount the possibility that man can genetically modify, say, a plant virus for human infection as Broderick claims – the science *is* there. Only the question of ethics, really, remains preventative of such an occurrence. So the question is really, not

could, but *would* a government agency, of any world power (and not just the United States), deliberately engineer a man-killing virus? *Would* a private corporation?

Who knows. But the science is certainly possible. Consider that anytime you manufacture a vaccine, you essentially engineer an empty virus capsid. Recall that the word *vaccine* comes from the French word for “cow” (*vache*) because Edward Jenner inoculated people against small pox by using a less virulent strain prevalent in cows – cow pox – which he collected in pus drawn from infected milking maids. *In vivo* exposure to viral proteins enables host production of specific antibodies, adapted to identify the antigens adorning the viral capsid and thereby destroy the virus. That’s how a vaccine works. So, in order to be effective, viral proteins must be producible for inoculation into patients.

Conspiracies aside, the worst of Ebolavirus may indeed be yet to come. ☛

THE GOD OSIRIS AND

HAIL TO YOU OSIRIS LORD OF THE NETHERWORLD
MASTER OF BURIAL-RITES
WHOSE HOME IS SOUTH OF THE THINITE NOME
YOU WHO ARE WORSHIPPED IN ABYDOS
YOU WHO SIT IN AFRICA
UNDER THE SHADE OF THE TREE OF THOTH
WHOSE GLORY IS IN PA-SHALOM



Photo by Mogg Morgan

Mogg Morgan is the publisher at the specialist press Mandrake, of Oxford, England. He is a student of the Ancient Egyptian and its mystery traditions. He is not presently a member of the Craft, but is an initiate in other orders of the Western tradition.

THE MASONIC MYTH

BY MOGG MORGAN

The rituals of the third degree of freemasonry feature the enactment of a mystery play which revolves around the passion of Hiram Abiff "The Widow's Son".

Three passages in the Old Testament describe Hiram as either artisan or otherwise sponsor of the building of legendary king Solomon's temple, the first to be built for the new united kingdom of Israel.

In freemasonic versions of the myth, Hiram is chief architect of this building project. "As the temple is nearing completion, three other masons from the workforce ambush him demanding the secrets of a Master Mason. Hiram is challenged by each in turn, and at each refusal to divulge the information his assailant strikes him with a mason's tool. He is injured by the first two

assailants, and struck dead by the last."¹ His murderers hide his body under a pile of rubble, returning at night to move the body outside the city, where they bury it in a shallow grave marked with a sprig of acacia.

As the Master is missed the next day, Solomon sends out a group of fellowcraft masons to search for him. The loose acacia is discovered, and the body exhumed to be given a decent burial.

The hiding place of the "three ruffians" who committed the bloody deed is also discovered, and they are brought to justice. Solomon informs his workforce that the secrets of a master mason are now lost. He replaces them with substitutes (based on gestures given and words spoken upon the discovery of Hiram's body).²

In Continental Freemasonry the tale is slightly different: a large number of Master Masons (not just Hiram) are working on the Temple, and the three ruffians are seeking the passwords and signs that will give them a higher wage. The result is the same, but this time it is Master Masons who find the body.³

It's long been believed by magical and Freemasonic practitioners that the story of Hiram is a myth based on that of the Egyptian god *Osiris*. I use myth in the best sense of the word, not in any way as a critique – myth in my opinion is a form of memory.

Here are some examples taken

1. See *Pietre-Stones* website: http://www.freemasons-freemasonry.com/legend_hiram_abif.html, *The Legend of Hiram Abiff*, by W.Bro. Kent Henderson
2. *Illustrations of Freemasonry*, by William Morgan, 1827..
3. See Wikipedia: http://en.wikipedia.org/wiki/Hiram_Abiff#cite_note-8

from various respected Masonic 19th century Masonic sources. They all say Hiram is really a memory of Osiris:

The legend and traditions of Hiram Abiff form the consummation of the connecting link between Freemasonry and the Ancient Mysteries.

Traditions of Freemasonry
Pierson. pg. 159. 1882.

"We readily recognize in Hiram Abiff the Osiris of the Egyptians..."
Ibid. Pierson. pg. 240. 1882.

Osiris and the Tyrian Architect (Hiram Abiff) are one and the same.

Freemason's Guide Daniel Sickles. pg. 236. 1868.

That part of the rite [Master Mason initiation] which is connected with the legend of the Tyrian Artist [Hiram Abiff]...should be studied as a myth and not as a fact... outside of Masonic tradition there is no proof that an event such as is related in connection with the "Temple Builder" ever transpired and, besides, the ceremony is older by more than a thousand years than the age of Solomon... It is thoroughly Egyptian.

The Ahiman Rezon
Daniel Sickles. pg. 195. 1868.

It [the Legend of Hiram Abiff] is thoroughly Egyptian, and is closely allied to the Supreme Rite [highest degree] of the Isianic Mysteries [Mystery religion of Isis and Osiris].

Lexicon of Freemasonry
Albert Mackey, pg.195. 1867.

To be fair, one couldn't really say that the myths of Hiram and Osiris are identical, but it is possible to see some common motifs. It is my intention here to follow that line of reasoning and to look at the cult of Osiris in one particular location in Egypt. It is my hope that an examination of the ancient cult might elucidate some mysteries of freemasonry and indeed show something of their continued relevance and power.

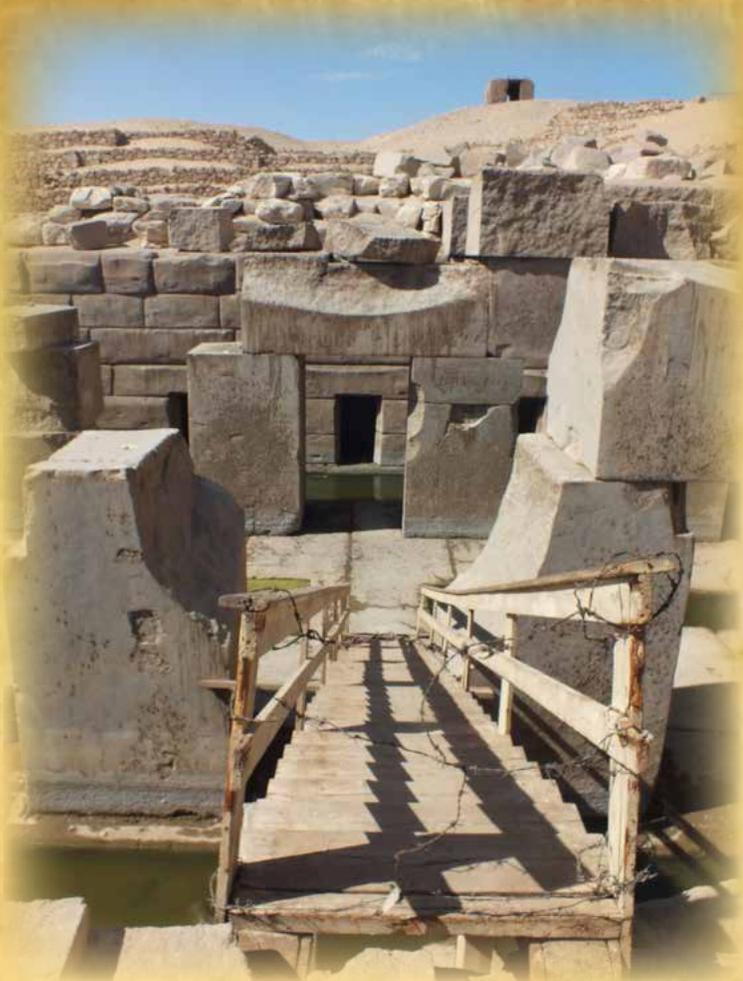


Photo by Mogg Morgan

The Masonic myth of Hiram seems to reference many obscure aspects of the Osiris myth, for example the Acacia tree, sacred to Osiris. There opens up the possibility of a connection with one of the signature temple buildings of the ancient world, that of Sety I at Abydos.

This ancient myth of Osiris most likely emerged during Egypt's pyramid age circa 3,500 BCE. Despite this early date it is only from much later inscriptions of 18th dynasty (circa 1,500 BCE) that we find the full "canonical" version of the myth in the "Hymn of Amenmose"; also known as the "Great Hymn of Osiris".

Amenmose was not a king, but a minor court official. His funeral stela (see picture, pg. 52) is of fine construction, in the lunette above the extensive text he is shown together with his family. Here's an extract:⁴

4. *Ancient Egyptian Literature*, by A. Erman. pp.141-145. 2006; translated from German by Aylward M. Blackman also M Lichtheim.

Praise to thee, Osiris! Thou lord of eternity, king of gods!
Thou with many names and lordly of being! With mysterious ceremonies in the temples.

Note the reference to the existence of a mystery cult in his temples!

The firmament and its stars hearken unto him,
and the great portals open to him; to whom men shout for joy in the southern sky,
whom men adore in the northern sky.

The above contains a clear allusion to death and resurrection of the God.

The imperishable stars are under his authority, and the never wearying ones are his place of abode.



Photo by Mogg Morgan

The circumpolar stars were thought of as the abode of the Egyptian gods.

Offerings are made to him by the command of Geb, and the Nine Gods adore him; they that are in the underworld kiss the ground, and they that are in the necropolis make an obeisance. The [deceased] shout for joy when they behold him, they that are there are in fear of him. The two lands together give him praise at the approach of his majesty.

He that established right throughout the Two Riverbanks and placed the son upon his father's seat praised of his father Geb; beloved of his mother Nuit.

The above is a statement of the most
Rocky Mountain Mason

important Egyptian cosmologies, that of Heliopolis "sun city". It promulgates a hierarchy of divine beings all of which are emanations of the all father, the sun god Ra, or Amun-Ra. Below him is the earth god Geb and the sky mother Nuit, they in turn are parents of four gods, two couples – Isis and Osiris; Seth and Nephthys. Because Ra is a unitary supreme being, this theological schema is compatible with many later religions, including all those of the Abrahamic tradition – i.e. Islam, Judaism and Christianity.

The heir of Geb in the kingship of the Two Lands. he saw how excellent he was, and he entrusted it to him to lead the Two Lands to good fortune.

Isis and Osiris have primogeniture and therefore inherit the kingdom of Geb.

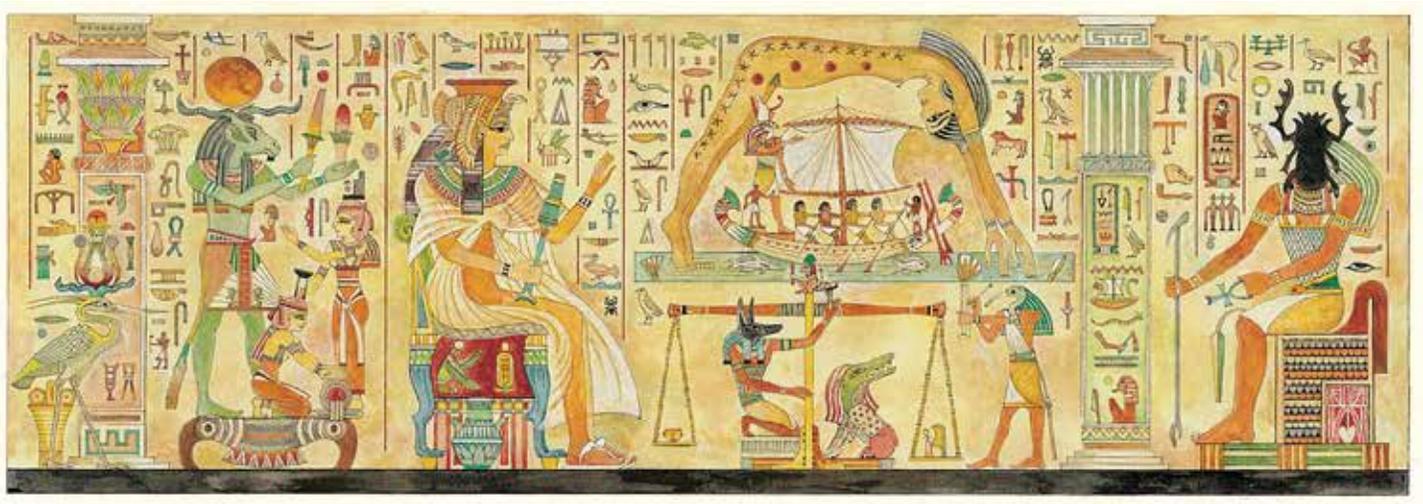
He placed this land in his hand,

its water and its air, its crops and its cattle. All that flieth and all that fluttereth, its worms and its wild beasts, were made over to the son of Nuit, and the two Lands were contented therewith.

His sister protected him...

But this primogeniture was disputed. This issue had not previously arisen because all previous generations of gods had been one male with one female. There is nothing self evident in the institution of primogeniture, indeed the myth arises *pari passu* with the institution of kingship. Perhaps different ages made different arrangements.

The second born son Seth is jealous of his older brother. Thus he makes a murderous assault.



She that held the foes aloft and warded off the deeds of the *miscreant* by the beneficent things of her mouth, she of the excellent tongue, whose words come not to nought, and admirable to command. Beneficent Isis, that protected her brother, that sought for him without wearying, that traversed this land mourning, and took no rest until she found him.

This aspect of the myth is taboo and the ancient poet does not give too much detail. Merely to say that Isis protects her brother Osiris, although in fact she protects his corpse and his legacy. Seth is the miscreant. "Beneficent words" of her mouth, etc., is an allusion to her use of the magical power of words. Isis searched for, and eventually found, the corpse of Osiris, Seth having disremembered the body and disposed of it in the Nile.

She that afforded him shade with her feathers, and with her wings created air. She that cried aloud for joy and brought her brother to land.

The hymn refers to her principle personification as the bird of mourning, the kite which is able to search for the corpse from the air, protect it and fan air into it with her wings.

She that revived the faintness of the Weary One, that took in his seed, and provided an heir, that

suckled the child in solitude, the place where he was being unknown, that brought him, when his arm was strong, into the hall of Geb.

Although dead, she manages through uncanny power to revive him and conceive an heir, Horus, from the corpse. Some also see this as a miraculous or even virgin birth. This disputed heir needed to be hidden from Seth until he is old enough to return to the court of his grandfather Geb and claim his "birthright" and thus avenge his father Osiris' murder. One might speculate that the Horus shares the avian form of his mother rather than the anthropoid form of his father.

The Ennead cried out full of joy:

"Welcome, Horus, son of Osiris!

Stalwart hearted, justified!

Son of Isis, heir of Osiris!"

The ancient narrative gets a little ahead of itself, anticipating the outcome of a tribunal of all the gods that must decide if Horus does have a valid claim to the throne of his father. His paternity is never disputed which strikes us as odd. Some detect an element of dominance of mother line, i.e. ancient matrilineality.

The Tribunal of Truth assembled for him, the Ennead and the Lord of All himself, the lords of truth that were united therein, that turned their backs on iniquity. They sat them down

in the hall of Geb with the intent to assign the office to its lord, the kingdom to whom it should be given.

It was found that the word of Horus was true, and the office of his father was given unto him. He came forth crowned by the command of Geb, he received the Lordship of the Two Riverbanks, and the crown rested securely on his head.

His assumption of kingship rests surely on the word of Isis, that she gave birth to him. In ancient laws of succession, the lineage did in fact pass to the son of the reigning king's first wife rather than the second in line to the throne. Horus, although still a child, must prove he is able to rule.

It contains what the mythographer Joseph Campbell calls a *monomyth*, a basic pattern that is then repeated in narratives all around the world, for example the tragedy of *Hamlet the Dane* is a version of the same myth.

Given that the above text wasn't published until 1931⁵, European knowledge of this monomyth likely came via other versions, most notably Plutarch. He was a Roman citizen and Platonist who died in 120 A.D. aged 74 years. His treatise on *Isis and Osiris* was one of 78 essays usually grouped together under the title *The Moralia*. These essays are very like the "knowledge lectures" disseminated to members of Masonic-derived orders

5. *Bulletin de L'Institut Francais d'Archeologie Orientale*, 30 A. Moret. pp 725-750.



Photo by Mogg Morgan

Temple of Seti in Abydos. Abydos is one of the oldest cities in Egypt.

such as the Golden Dawn. Thus, in these lectures the mysteries of *Isis and Osiris* are explained in terms of the geometry of the most “perfect” of triangles – the Pythagorean:

The Egyptians hold in high honour the most beautiful of triangles since they liken the nature of the Universe most closely to it, as Plato in the Republic seems to have made use of it in formulating his figure of marriage. This triangle has its upright of three units, its bases of four and its hypotenuse of five, whose power is equal to that of the other two sides. The upright, may also be likened to

the male, the base to the female and the hypotenuse to the child of both, and so Osiris may be regarded as the origin, Isis as the recipient and Horus as perfected result.⁶

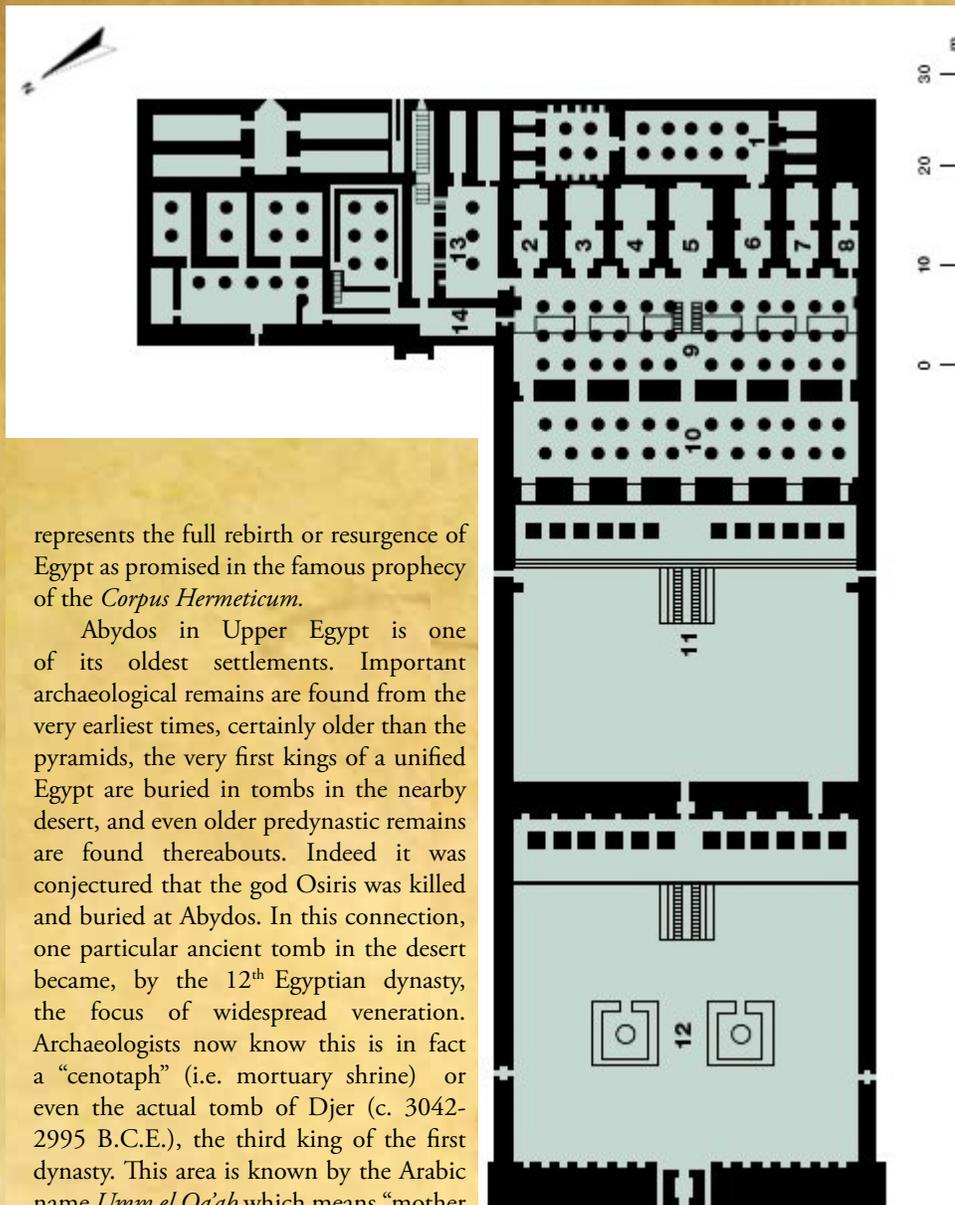
The introduction to the 1936, English translation, of Plutarch's *Isis and Osiris*, by Frank Cole Babbitt remarks that:

Plutarch's knowledge of Egyptology was not profound. It is true that he once visited Egypt,¹ but how long he stayed and how much he learned we have no means of knowing. It is most likely that his treatise

represents the knowledge current in his day, derived, no doubt, from two sources: books and priests. ...In spite of minor errors contained in the Isis and Osiris, no other work by a Greek writer is more frequently referred to by Egyptologists except, possibly, Herodotus.

Naturally many new discoveries about Egyptian religion have emerged over the years, especially so since the invasion of Egypt by Napoleon in 1798. This led to the decipherment of the hieroglyphs and what, until then, had been a lost language of antiquity. Travellers from Europe, many of them Freemasons, had occasionally visited before this time, but the above date

6. *Isis and Osiris*, Plutarch. Verse 56.



Plan of the mortuary temple of Seti I at Abydos

1. Inner Sanctuaries of Osiris
2. Chapel of Seti I
3. Chapel of Ptah
4. Chapel of Re-Horakhte
5. Chapel of Amon-Re
6. Chapel of Osiris
7. Chapel of Isis
8. Chapel of Horus
9. Second Hypostyle Hall
10. First Hypostyle Hall
11. Second court
12. First court
13. Nefertem and Ptah-Sokar Room
14. Gallery of the Kings

represents the full rebirth or resurgence of Egypt as promised in the famous prophecy of the *Corpus Hermeticum*.

Abydos in Upper Egypt is one of its oldest settlements. Important archaeological remains are found from the very earliest times, certainly older than the pyramids, the very first kings of a unified Egypt are buried in tombs in the nearby desert, and even older predynastic remains are found thereabouts. Indeed it was conjectured that the god Osiris was killed and buried at Abydos. In this connection, one particular ancient tomb in the desert became, by the 12th Egyptian dynasty, the focus of widespread veneration. Archaeologists now know this is in fact a “cenotaph” (i.e. mortuary shrine) or even the actual tomb of Djer (c. 3042-2995 B.C.E.), the third king of the first dynasty. This area is known by the Arabic name *Umm el Qa'ab* which means “mother of pots”. In Egyptian religion, the basic or default offering made to gods, or indeed any spiritual entity, is a small pot of beer and a loaf of bread. Hence the standard offering formula reads:

An offering that the king makes in bread and beer etc etc, and all good things on which the god lives....

Hence pilgrims to the tomb brought small terracotta pots, millions of which still litter the nearby desert – so many that the locals thought of them as *born from the desert*, hence the name of the area as “mother of pots”.

The name Abydos comes from *Abdu*, usually translated as “mound of the relic” – obviously a reference to the archaic sanctuary which contained a mysterious

cult object, said to be the severed head of Osiris. The cult of the severed head seems to be one of the strangest but also oldest aspects of religion, its origins lost in the mists of time.

Freemasonry is no exception, the first Grand Lodge was founded on the feast of John the Baptist (June 24th) 1717, and is part of a long history of veneration of this decapitated saint within Masonry. Perhaps the origins of this adoration owes

something to the original shrine of Osiris at Abydos?

Very little remains of the great temple of Osiris, which in antiquity was built and rebuilt many times. But what does survive nearby is the great temple of Abydos built on what appeared to be new ground by 19th dynasty king Sety I, father of Ramses II, the most famous of all Egyptian kings. I say “appeared” because part of the foundation myth of this temple is that its ancient builders discovered a secret underground vault. This vault still exists. The ancient builders are playing an interesting mind game here. The vault is known these days as the *Osireion* but was always presented to the pilgrim as the original tomb or cult place of Osiris. Although archaeology tells us the original sanctuary, now destroyed, was actually in another, nearby place, this new construction was henceforth to be viewed as the original location.

Rather famously the builders of the surrounding temple made a radical redesign of the larger surrounding temple, making it look as if they had encountered unexpected obstacles that required that a whole series of rooms, that should have been at the rear of their temple, had somehow been relocated at an odd angle. You can see the relationship between both buildings in this floor plan. There are also odd irregularities in the architecture of the enclosing temple, deliberately made to appear as if they are made of old reclaimed masonry from the original building. I am reminded of London Master Mason Sir John Soanes’ London home, now a museum which also has old masonry reclaimed from his renovation of Westminster abbey, but set up in his basement garden as if they are part of an older construction. Given John Soanes connection with Abydos; he collected the coffin of Sety I, still on display; it seems highly likely both “illusions” are connected.

The *Osireion* was discovered by Margaret Murray, a name famous as an expert not just on Egyptology, but also European folklore and witchcraft. The spooky coincidences connected with this site continue to pile up. The building was eventually excavated by Henry Frankfort, and he contends that although the architecture looks much older than the surrounding temple of Sety I, in fact both buildings are the same age. The architecture is very similar to the much



Photo by Mogg Morgan

The *Osireion*, some sort of initiation chamber located at the rear of the Temple of Seti I, was an integral part of the funerary complex. It's construction bears semblance to an 18th Dynasty Valley of the Kings tomb. It was discovered in 1902 by Flinders Petrie and Margaret Murray.

older Sphinx temple next to the great Giza pyramids. So this is yet another mystery built into the stonework, the beginning of a very long tradition of the building as a “theatre of memory” or source of inner wisdom. Is it a deliberate act by the builders to create this illusion? Although, as far as the ancients were concerned, they had actually discovered the original shrine of Osiris. Whatever we believe about its origins, the building must have been based on ancient paradigms and indeed secret knowledge about the cult.

What is the *Osireion*? Abydos is a special place well off the beaten track. Although 15km from the Nile, due to the particular geology of the Nile valley, it is still part of the underlying hydraulic system. The *Osireion* is a large underground ritual

chamber, the excavation is so deep that its foundation lies on a submerged bed of shale, a deep-level aquifer. So despite the surrounding area's aridity, this building is almost permanently flooded, in many ways it resembles a marsh!

In the Osirian myth, Seth has three attempts at killing Osiris, which reveals another important motif, that of the triple death. He is drowned, and in effect his body is found by his wife the goddess Isis in the marshy Egyptian delta. In Masonic myth, Hiram Abiff also suffers a triple death, his body eventually recovered from its hiding place in a marsh.

It is extremely likely that an ancient mystery cult, a precursor of Freemasonry and indeed other mystery cults, was practiced at Abydos and its secret rites were

performed in this *Osireion* structure. I visited Abydos, which still receives pilgrims from around the globe. The waters in the *Osireion* had receded and together with my colleague I was fortunate enough to be able to set foot in the structure and take pictures showing its alignment to a special place in the nearby cliffs, the reputed entrance to the underworld known as “pega the gap”. Some have speculated that a tunnel connected a secret suite of rooms in the main temple to this subterranean *mysticon*.

The main temple has unusual arrangements, something I call *ecumenical*. Most Egyptian temples are devoted to one god and his immediate consort and family. Abydos' great temple is dedicated to many gods of the pantheon, but the geometric



arrangement teaches directly about their inner relationships. Thus seven shrines face the pilgrim – in the centre is Amun-Ra – the supreme being. Either side of him are six additional shrines, to the south – The King, Ptah, Rahorakti, etc., to his North, Osiris, Isis, Horus. Each of these shrines or *Naoi*, have similar dimensions and proportions to the archetypal Solomon shrine (i.e. solomonic, 20 cubits (9m) x 60 cubits (27m) but then subdivided to three, into a vestibule, an inner space, and a holy of holies.

This geomantic arrangement of sacred space is common to many ancient religions. The shrines at Abydos are very old examples of the same arrangement. The devotee passes from the vestibule to the inner space, this was perhaps separated from the holy of holies by a curtain or screen. In the Egyptian practice, the space behind the screen is also known as a *barque shrine*, i.e. it contained a wooden boat, the vehicle by which the gods move or are moved around. This Egyptian *barque* is also very similar in conception to the “ark” stored in the Solomon Holy of Holies. Behind the *barque*, on the western wall is a “false” or spirit door through which the *ka* or spirit of the deity enters the shrine. The same arrangement is there in tombs, but in this instance it is the spirit of the dead which enters the tomb to commune with the living.

At Abydos each of the seven core shrines has such a false door. However the shrine to Osiris is slightly different. Its door appears false but does actually open, leading to an inner suite of rooms focussed on the mysteries of Osiris. One can imagine how this might work, with an aspirant priest brought to the first door, then passing through it to a higher level. But the journey doesn't end there, but continues in a number of stages or grades. Within the suite is the next stage,

in the already-mentioned puzzle of oddly arranged rooms, some intrusive stonework that looks as if it's been reclaimed from an older temple. Reputedly there is a secret passage in this locality that communicated with the subterranean *Osireion*. Rumour has it that archaeologists found here ancient human remains of seekers, presumably sent on a quest down into the darkness of the tunnels, equipped only with a lamp, plus offerings to the god – the requisite bread and beer.

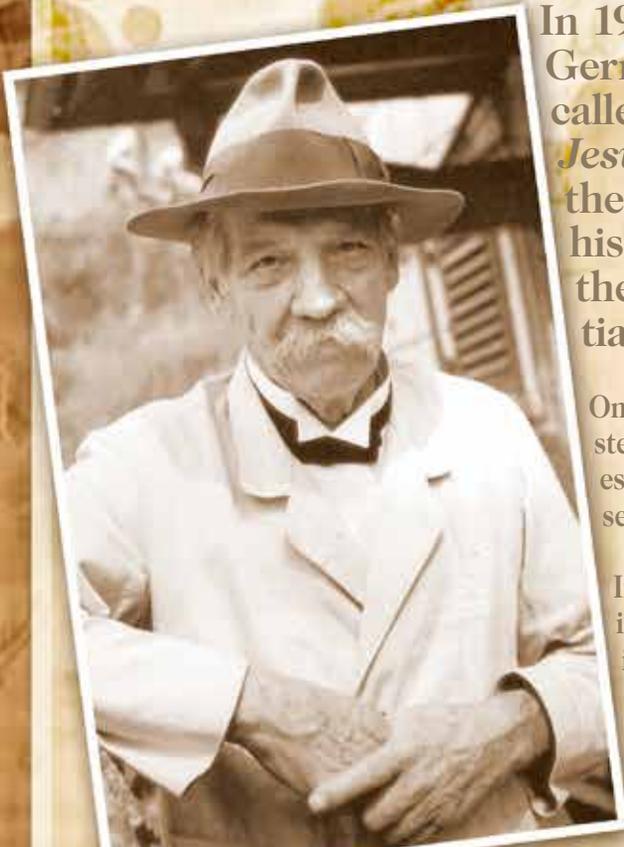
Assuming we are luckier than our ancient pilgrims and are able to reach the object of our quest, we would penetrate a complex of subterranean chambers surrounding a central island – steps lead down two sides into the “watery marsh”, which, depending on the time of year, floods or desiccates. One can only speculate on the mysteries conducted here – it is one of antiquity's best kept secrets and indeed the object of a very big taboo. For the god Osiris is killed nearby. Perhaps part of the implicit symbolism of the *Osireion* is the dramatic reconstruction of this traumatic and highly taboo event. Did the initiate step down into the water and attempt to recover the decaying body of Osiris, to place it on the nearby island for preservation – perhaps you can see the parallels here with the Hiram myth?

There are other accounts of this ritual drama, enacted each year. There is an ancient “mystery play”, the model for many subsequent traditions such as “mummers”. This was done in the month *Khoiak*, roughly equivalent to our October. This is the final month of the inundation, when the Nile floods were beginning to subside and the land to emerge from beneath the flood waters. There is a clear parallel between the symbolism surrounding the death and resurrection of Osiris and the local ecology. The festival of this time was part public, part private.

The public part included a mass gathering in which the image of the resurrected god was processed from its home in the temple Holy of Holies, accompanied by vast crowds of pilgrims, perhaps as many as 100,000 souls, who had made the special pilgrimage to see this sight, one of their lives' privileged moments, commemorated in countless funeral Stella for eternity.

The goal of the procession as described earlier was the reputed tomb of Osiris on the edge of the desert at *Omm el garb*. Here dramatic secret rites were performed for priestly eyes only. I think it likely that the *Osireion* mirrors those rites with the enunciation of many special secrets. What were these secrets? Well it is not seemly to reveal all in a magazine article, it must remain “under the seal”. Even so, there are several possibilities to think about – one is the secret of mummification – if you again call to mind the myth of Hiram Abiff, how was his rotting corpse transported and preserved? Another likely area would concern the paternity of Horus, the son of Osiris. This is perhaps like choosing the new Master Mason to replace Hiram. There are events occurring in the days around the new moon, i.e. when an old moon dies and a new one is born. This god Set or Seth, the murderer of Osiris, also had a special role in this inner drama. What really marked Set out as a bad guy was his threat to reveal the secrets of the gods, especially those concerning the paternity of Horus! So Seth must also be a master of secrets. I will leave it to you to meditate upon these issues and perhaps decide for yourself what the nature of this secret might be. ♣





In 1906, Albert Schweitzer, a German theologian, wrote a book called *The Quest of the Historical Jesus*. *The Quest*, which initiated the modern search for the Jesus of history, would prove to be one of the most important works on Christianity written in the 20th century.

One effect of the change in focus, was scholars steadily accumulated evidence for magical practices in the New Testament—and by the 1970s books setting out the evidence were published.

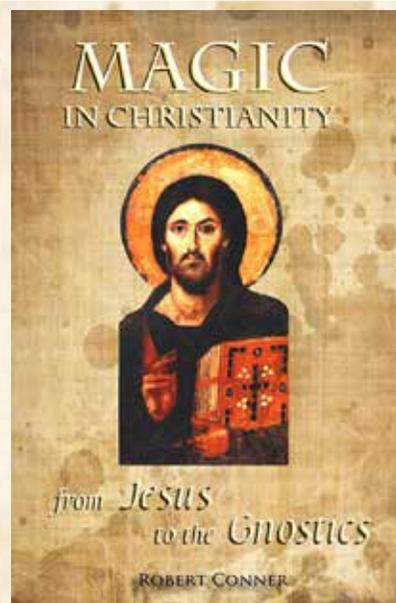
In the final decades of the past century academic interest in magic in the Greco-Roman world increased dramatically with the result that further connections between Christian and pagan magic were documented. It is that continuously expanding body of knowledge and commentary that has made this survey of the evidence possible.

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Mars and Mercury Karate-do and Freemasonry

By W.Bro. J.W. David Clarke



It may seem strange to many of the brethren present that a close link exists between Freemasonry and karate.

Like Masonry, a large number of uninformed, untrained and ignorant people professing to be karate masters over the last fifty years have done the art and science of karate a massive disservice.

Only *karatekas* who have practised *karate-do* for a long time will have reached the level to appreciate the relationship.

One group of *karatekas*, lead by Worshipful Brother Michael Randall, one of the original *karatekas* in the United Kingdom, having started practising karate in 1964, first explored the idea of establishing a karate lodge. Worshipful Bro. Mike, an 8th Degree

black belt, is now the highest ranking non-Japanese *Karateka* in Europe. Shotokan Karate Lodge # 9752 EC was chartered on 30th November 2001 in London with W.Bro. Mike Randall acting as first master.

In order to understand the relationship between Karate and Freemasonry, we must first take a brief look at the history and development of both institutions.

Tracing the history of both institutions is extremely difficult due to a lack of written documentation and the fact that both institutions were practised in secret.

We will first examine the history of karate.

What is karate? The word *karate* is a combination of two words, 'kara' meaning empty and 'Te' meaning hand, hence karate means *empty hand*.

The history of karate goes back to the 6th century when the Buddhist monk Bodhidharma made the perilous journey

from India to the Shaolin temple in south central China and there founded what was to become know as Zen Buddhism. To make his followers strong and able to withstand the rigors of their religious training he developed exercises, probably originally only eighteen stances, and this system evolved into *Shorinji Kempo*, one of the eight styles of *Wai Chia*, the external schools of Chinese boxing.

Zen Buddhism came to Japan late in the 12th century and with it probably came some form of self defence, which may very well have been *Shorinji Kempo*. It is thought that both *Shorinji Kempo* and *Wutang*, one of the six styles of *Nei Chia*, the internal school of Chinese boxing. These two types of martial arts reached Okinawa sometime before the 15th century. It was from Okinawa that *karate* originated. Many others have searched through the legends and stories, attempting to separate fact from fantasy. I am sure this sounds familiar...

In 1609 the Satsuma clan of southern Kyushu, Japan, led by Shimazu Iehisa, took control of Okinawa. Shimazu instituted firm control over the populace, placing many restrictions on the natives, including a ban on all weapons. Any weapons found were confiscated and the owners severely punished. The Okinawans were resentful and conflict arose between them and the Japanese rulers, resulting in the practise of weaponless fighting. The Okinawans practised in earnest and built on the Chinese fighting systems. In addition the severe pressure placed on the Okinawans by the Japanese forced the diverse schools to cooperate with each other, which led to an improvement of technique.

Since the art had to be learnt in secret, little was written down.

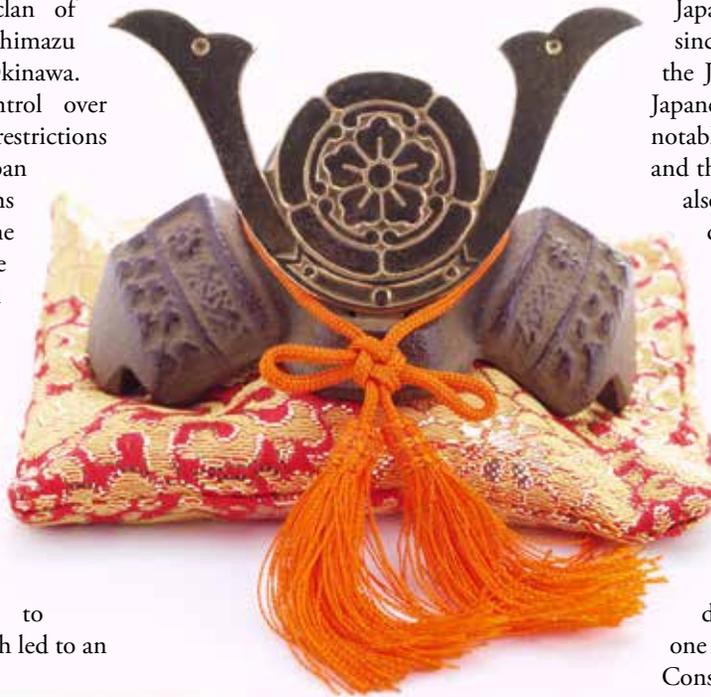
Two version of unarmed fighting evolved and were practised in Okinawa:

(a) The *Shorin* Style which was for small, slightly built people and emphasised speed, quick movement and body shifting.

(b) The *Shorei* style, which was for large, heavily built people and emphasised slow movement, forcefulness and relied on muscular strength.

The shadow of secrecy was lifted in 1902, when a commissioner of education recommended the inclusion of karate in the curriculum of certain schools in the Okinawan Prefecture. This was the dawn of the history of modern karate.

In 1906, Gichin Funakoshi, an elementary school teacher who practised both styles of karate, and his colleagues gave the first public demonstration of the martial art in Okinawa. In 1922 he was then invited to give a demonstration in Japan at the National Athletic Championships by the founder of *Kodokan* Judo, Jigoro Kano who was so impressed that he invited Funakoshi to stay and teach at the Kodokan Judo hall.



Funakoshi accepted his invitation and also began to give instruction at the Butokukai Military Arts College in Kyoto and at Kei University in Tokyo. Gichin Funakoshi is referred to as the father of modern karate.

Many other Okinawan masters were invited to Japan to teach and hence started the development of modern karate as we know it. They are four major styles of karate in Japan, *Shotokan-ryu*, *Goju-ryu*, *Shito-ryu* and *Wado-ryu* and one *kempo* [Chinese boxing (*Shorinji kempo*)].

The Samurai class that ruled Japan for seven centuries had a great effect on Japan's society and culture, including on modern day martial arts. The warrior class began to rise in the eighth century; and over the next four-hundred years it developed from a group of armed guards and soldiers into a class that ruled Japan through a military government.

Until the nineteenth century the samurai held the uppermost position in the Japanese class structure. They developed a value system known as *bushido* (the way of the warrior) which became the heritage of the Japanese nation as it entered the twentieth century. What *bushido* was and how it developed is important to the understanding of

Japanese karate and other martial arts, since it was, and is, an integral part of the Japanese character and is evident in Japanese *karate-do*. Other influences, most notably that of Zen Buddhism, Shintoism and the Confucian tradition of filial piety, also played an important role in the development of the samurai ethos and Japanese martial arts.

I have used the term, *karate-do* which has a different meaning from karate. *karate-do* means the spirit, way or path of true karate.

Like *karate-do*, Masonry was practised in secrecy and no one knows the exact origin. The oldest document connected with freemasonry is arguably the Regius manuscript dated to approximately 1390. It is one of the "Old Charges" or "Gothic Constitutions", the early governing documents of the Masons as a craft organization. This would tend to indicate that Masonry was around much longer. The oldest surviving lodge minutes are from the Lodge of Edinburgh for July 31, 1599.

The orders of medieval European Knights and Christianity had a very similar effect on the ethos and development of Masonic orders as did the samurai class and Zen Buddhism on the development of *karate-do*. The members of other orders, for example the Knights Templar, will have a better appreciation of what I am talking about.

In Masonry, at each degree, we learn a set of moral values attached to the various working tools. In karate we also have a set of five basic principles known as the *Dojo Kun* and twenty subordinate principles known as the *Niju Kun*.

The daily physical practise of karate is to help you to understand these principles just as the working tools of each degree guide you in your everyday life. The same way a Mason is expected to make a daily advancement in Masonic knowledge, likewise the *karateka* is expected to be enlightened through daily training.

After each training session *karatekas* are expected to repeat the *Dojo Kun*.

Dojo Kun

- (a) *Jinkaku Kansei ni Tsutomuro Koto*
/ Seek perfection of character
(b) *Makoto no michi o mamoru koto* /
Be faithful
(c) *Doryoku no seishin o yashinau koto* / Endeavour
(d) *Reigi o omonzuru koto* / Respect others
(e) *Kekki no yu o imashimuru koto* / Refrain from violent behaviour

Niju Kun

- (a) Don't forget that karate begins and end with a bow.
(b) In karate, never attack first.
(c) One who follows karate must follow the way of just
(d) Know yourself first, then you can know others
(e) Spirit and mind are more important than technique
(f) Be ready to release your mind
(g) Misfortune comes out of idleness
(h) Don't think that you learn in karate cannot be used outside the dojo.
(i) It will take all of your life to learn karate
(j) Put karate into your everyday living
(k) Karate is like hot water
(l) Don't cling to the idea of winning; it is the idea of not losing that is important.
(m) Move according to your opponent
(n) In conflict, you must discern the vulnerable from the invulnerable points.
(o) Be aware at all times that you have millions of opponents
(p) Postured stance is for beginners; later comes naturalness.
(q) Kata is about correct and proper form; engaging in a real fight is about something else
(r) Don't forget: 1) strength and weakness of power; 2) Contraction and

expansion of body; 3) rhythm of technique

- (s) Always create devise.

If you study the various charges given in the three degrees as well as the working tools associated with several of the other orders you will find that all of the above principles are mentioned.

In the first degree charges you learn, "As an individual, I must further recommend the practise of every domestic as well as public virtue. Let Prudence direct you, Temperance chasten you, Fortitude support you and justice be the guide of all your actions."

The progression of a karate student like a Freemason is based on humility and time. As we learn in the first degree, "They are several degrees in Freemasonry, with peculiar secrets restricted to each. These, however, are not communicated indiscriminately, but are conferred upon candidates according to merit and ability." The very same applies in karate.

In *karate-do* a student practises for approximately three years to attain his first degree black belt. The practise consists of three parts, *Kihon* (Basics techniques), *Kata* (fighting imaginary opponents) and *Kumite* (fighting).

Attaining a first black belt is equivalent to becoming a Master Mason. The progression is then separated by a training period of a number of years. Between the first and second degree a *karateka* must train for two years and the period increases by a year between the various degrees of black belt. So between fourth and fifth degree a *karateka* must train for a minimum of five years before he or she is eligible to be invited to take the examination.

Like the higher orders of Masonry, after you have attained your fourth degree your next examination is by invitation only, after training for a minimum of five years. The regional director of your region, in our case the Americas Region, will send

you a letter of invitation to take the test. However this doesn't guarantee that you will pass the examination.

The practise of *karate-do* like Masonry is a lifelong activity. The karate student is encouraged each day to practise while the Mason is encouraged to make a daily advancement in Masonic knowledge.

Unlike a coach in a sport who is usually a former player unable to perform the actually techniques a karate teacher must practise everyday in order to demonstrate to his or her students. *Karate-do* contains physical activity and mental stimulation. It is one of the few physical activities that you can practice for your entire life.

A healthy Mason is a stronger Mason, for those of you not involved in any physical activity, why not try karate? ♣

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Shotokan Karate Lodge #9752 EC
website www.shotokankaratelodge.com

www.mqmagazine.co.uk/issue-15/index.php (Look under Speciality Lodges)

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Film Review:

Forces

Occultes

Made by French Collaborators with Nazi Support, *Forces Occultes* is an extreme example of anti-Semitic, anti-Masonic propaganda from the Second World War.

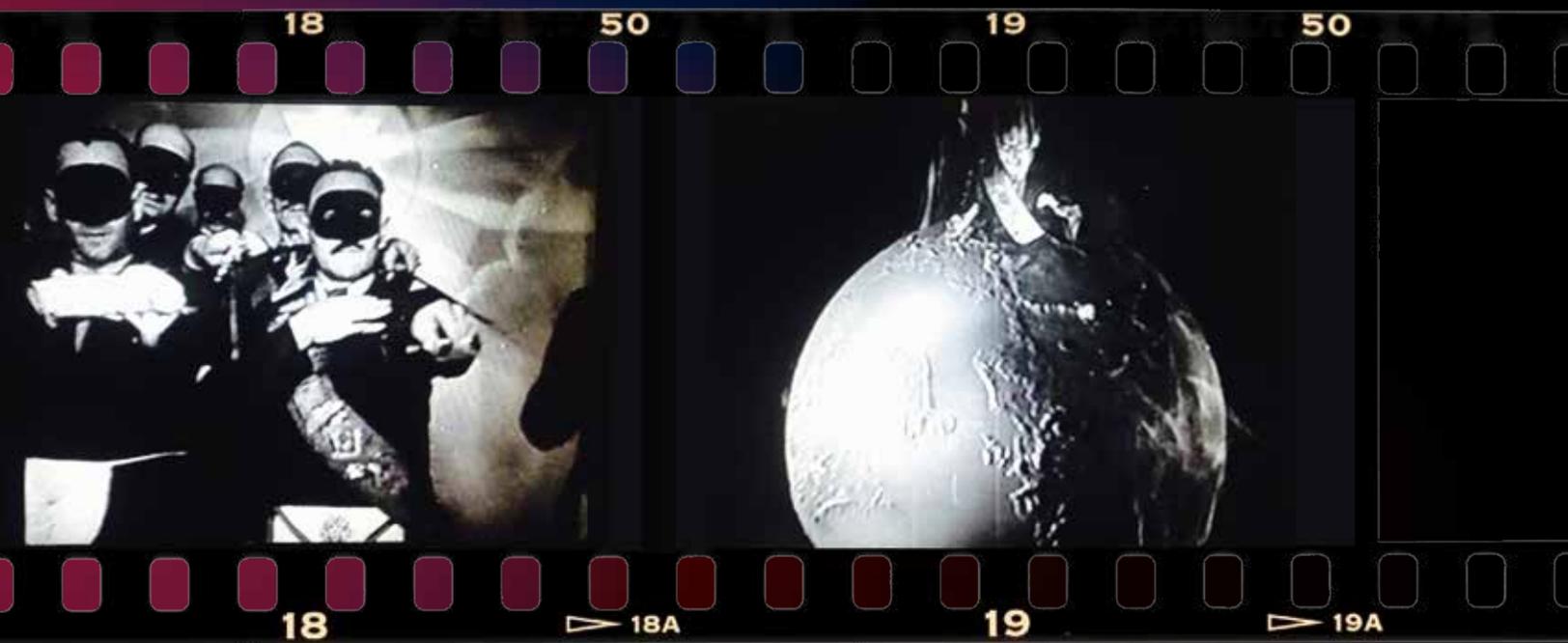




Made in 1943, in Nazi-occupied France, and under the direction of Goebbels' Ministry of Public Enlightenment and Propaganda, *Forces Occultes* ("Hidden Forces"), represents anti-Masonic propaganda at its best. Any student of anti-Masonry, or even film propaganda really, will get a kick out of this WWII attempt to flagrantly debase the Fraternity as some Zionist conspiracy set to take over the world.

The film has grand designs woven into its transparent plot, not least of which is an attempt to insinuate the cause of the war on a Judeo-Masonic conspiracy, while intimating the Nazi's invasion as the reaction of a world savior.

The movie opens in the houses of parliament, where an idealistic



Deputy Minister, Pierre Avenel, gives an impassioned speech against rampant corruption and in-dealing in government (which, we later discover, is due to Masonic and Jewish influences, of course). He quickly catches the attention of some Masons who have infiltrated the government. Under advisement of ranking members of the Fraternity, Avenel is solicited for membership so that, the film intimates, the Fraternity can work its influence over him and bring his rhetoric under their powers.

Avenel joins, spurred by his idealism. The ritual of initiation, which the film credits as an actual initiation ceremony used in 1939 by the Grand Orient of France, seems to be an attempt to bring explanation to the many props found in Masonic Lodges during the exposés of 1940. The scene was actually shot in the Grand Orient Lodge building in Paris. But there is nothing really substantive to the ritual anyone would recognize today – it's a grotesque of the Blue Lodge opening, and the Rite of Perfection, having props from the Royal Arch, with perhaps some Martinist trappings. All good amusement for the attentive Brother. It's worth watching just for the swords and masks. Interestingly, the parts are read in Lodge by the Officers. There's a lot of stamping and ridiculous knocking, to boot.

After the ceremony, Avenel is subjected to endless solicitations from the Brothers and, essentially, required to abuse his position in government to the satisfaction of their billfolds. He can't say no. Social climbing and unfair advantage appear to be the ultimate game. This, the film seems to say, is what the Masons and the Jews get up to.

There's some blatant stereotypical artifice used throughout. The Lodge Secretary, affecting a strong Eastern European accent, prevails on Avenel to visit his "smoke shop", and requests a speedier processing for his license through the government. Avenel, a Deputy, is seen to have influence over these things. The



Pierre Avenel is led into an assembly of Masons for interrogation previous to being accepted for initiation.



The Lodge prepares to open for the purposes of initiating the hapless candidate. The scene was shot in the Lodge room of the Grand Orient of France.



A short scene in the Chamber of Reflection pairs the star of David with skulls and bones, and makes much play of the solemn memorabilia present.



The Worshipful Master instructs the Brethren how to ask the requisite questions of the candidate, whose influence in government they solicit, while the shadow of the Lodge Secretary, in ominous profile, looms behind him symbolically.

sequence ends when the Brother, grinning obsequiously, hands his card to Avenel. A close-up shot reveals it to read, *Isaac Levy-Stein*. That's like a Englishman handing a card over that read, John Smith Smithson. It's ludicrously tactless.

It's this Levy-Stein whose shadow ominously looms behind the Worshipful Master during Avenel's interrogation previous to his initiation, like something from an Edvard Munch painting. The shadow looms in ominous profile, displaying a marvelously hooked nose. All good fodder for the phrenologist Nazi sympathizer.

Other members then come to lean obsequiously on the poor Initiate until, disenfranchised with the repeated, base requests and anticipated abuses of his office, Avenel tries to quit the Fraternity. His sponsor, an older Brother who is shown to be very well connected with invisible handlers somewhere overseas, gives a speech that sums up the message of the film – Freemasons seek to control the world through a loose connection of business interests with key players in key roles of industry and government. No one is in charge, he says, but the whole group – which spans the globe and includes world leaders in every country (FDR is mentioned by name as a 32^o Mason) – is united by one will. Perhaps they serve ancient forces, he suggests with sparkling eyes, forces which give them power to move people towards life and death. Some overarching structure, efficient for the dissemination of orders to effect various plays by which the members may excessively profit – in business and society – is alleged. The law (and the public good) be damned.

Avenel complains that Masonry, what he thought to be a philosophical institution motivated by ideals of peace and justice, is instead full of hand-grabbing, tongue-wagging, empty-headed social climbers. His sponsor asks him what degree he has attained, and then suggests that in the upper degrees clearer pictures emerge. It's



An obsequious hand-grabbing Brother prevails upon the newly made Mason to visit his store and receive a special discount. His card, handed over in this frame, is shot in close-up in the image below and bears glaring artifice of the filmmaker.



RIGHT:
A photograph of one of Jean Marques-Rivière's Anti-Masonic Expos in the summer of 1940.



FDR's portrait is shown hanging on the wall as the candidate is led towards his initial contact with the Brethren. Before his initiation, he is interrogated blindfolded by a group of Brothers to gauge his political ambitions.



classic Masonic conspiracy theory; the same stuff you can read on the internet today.

Throughout, the idea is to portray the Brotherhood as avaricious, overreaching, connected to top power centers throughout the world, abusive of that power, negligent with the public good, and desirous of personal profit above all else. The film characterizes the Fraternity as politically motivated, trivial and venal, yet able to exert profound influence on the geopolitical centers of the era outside of public scrutiny. Masonic conspiracy 101, and presented by the Nazis.

The device of the film seems to be centered in association, associating death and the star of David, for example, during scenes in the chamber of reflection, and a triviality of ceremony concealing bigoted agendas. At once the Fraternity is terribly powerful and murderous against those that break the fold, but trivial and base in execution.

There is a marvelous montage, for example, where a senior member, Avenel's sponsor, calls various powerbrokers across Europe to effect his designs for profiteering and control in a single day. He needs to spread distraction throughout the capital to avoid an inquiry into the Fraternity's dealings. In the space of an afternoon he calls the Ministry of Foreign Affairs, the Bank of France, the Army HQ, the Secretary General of the Radical Socialist Party, The Times, and an aviation factory. At the end of the phone line in each instance he finds an obsequious executive unquestioningly ready to execute his orders. Only the aviation factory manager – who is ordered to send new planes to Spain to buy up political influence – dares to question sending their prototypes abroad. "Won't that weaken our National defense?" He asks. "Just do as I say," says the 33° Freemason.

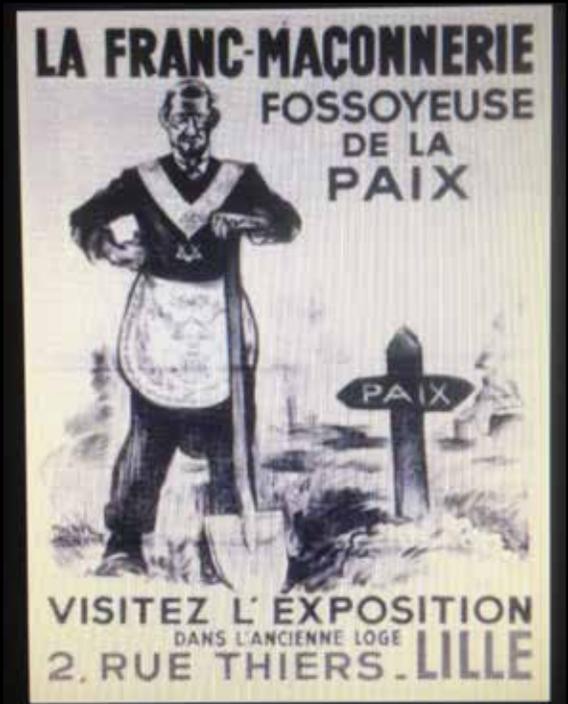
In a few short minutes the mighty Mason sets Europe onto a devastating course of no return, to the brink of war, while flushing millions out of the

government. At the same time, the filmmakers associate his casual, devil-may-care attitude with a callousness costing millions of lives. He might as well have licked his lips at this point. Somehow, that must have been seen to be *too* blatant!

But, despite the film's course agenda and unsubtle delivery, there remain some good examples of expressionist filmmaking and cinematography. It's worth a watch, as a student of history, with the benefit of 20:20 hindsight.

The film was initially the brainchild of Jean Marques-Rivière, an ex-Mason and Nazi sympathizer, who teamed up with the newly organized Nova Films in 1942. Nova Films had been recently expropriated from its Jewish owners and handed over to Robert Muzard, a protégé of Otto Dietrich, the Press Chief of the Third Reich. They secured a budget of Fr 1.2 million and set to work.

Jean Marques-Rivière had assisted the Services des Sociétés Secrètes (SSS) in rounding up Masons in the summer of 1940. He helped expropriate the French Lodge buildings and present the notorious Masonic exposés. The SSS, whose job it was to



Anti-Mason Jean Marques-Rivière, thought up *Forces Occultes* for propaganda against the Fraternity. He was instrumental in the notorious Anti-Masonic exposés of the early 1940s. A staunch Nazi supporter, he disappeared after the war – many believe to Tibet. He was never seen again.



Jean Mamy, who made the film, later infiltrated the Resistance as an informant. He was tried after the war for crimes against humanity and was sentenced to death in 1949. Like Jean Marques-Rivière, he had once been a Freemason, but for reasons unknown, turned against the Craft.



uncover the identity of Freemasons, and arrest them, would generate 170,000 suspects, 60,000 dossiers, make 6,000 arrests, and deport 1,000 Masons to work in camps in Germany. They worked in close concert with the Institut d'Etude des Questions Juives and the Gestapo.

The film was turned over to Jean Mamy, another ex-Mason overzealous in extirpating the Craft from France. He set to work and generated about 1,800 feet of tape (approximately 65 minutes). The film was cut into several versions, appropriate for display between features at various venues, as well as the feature length version reviewed here. However, despite press to the contrary (in Nazi sympathetic film magazines) the film was not successful. By 1943, when it was released, the French were already aware of the artifice employed to buy their silence and steer their emotions towards nationalist-socialist politics.

It remains today as a curiosity.

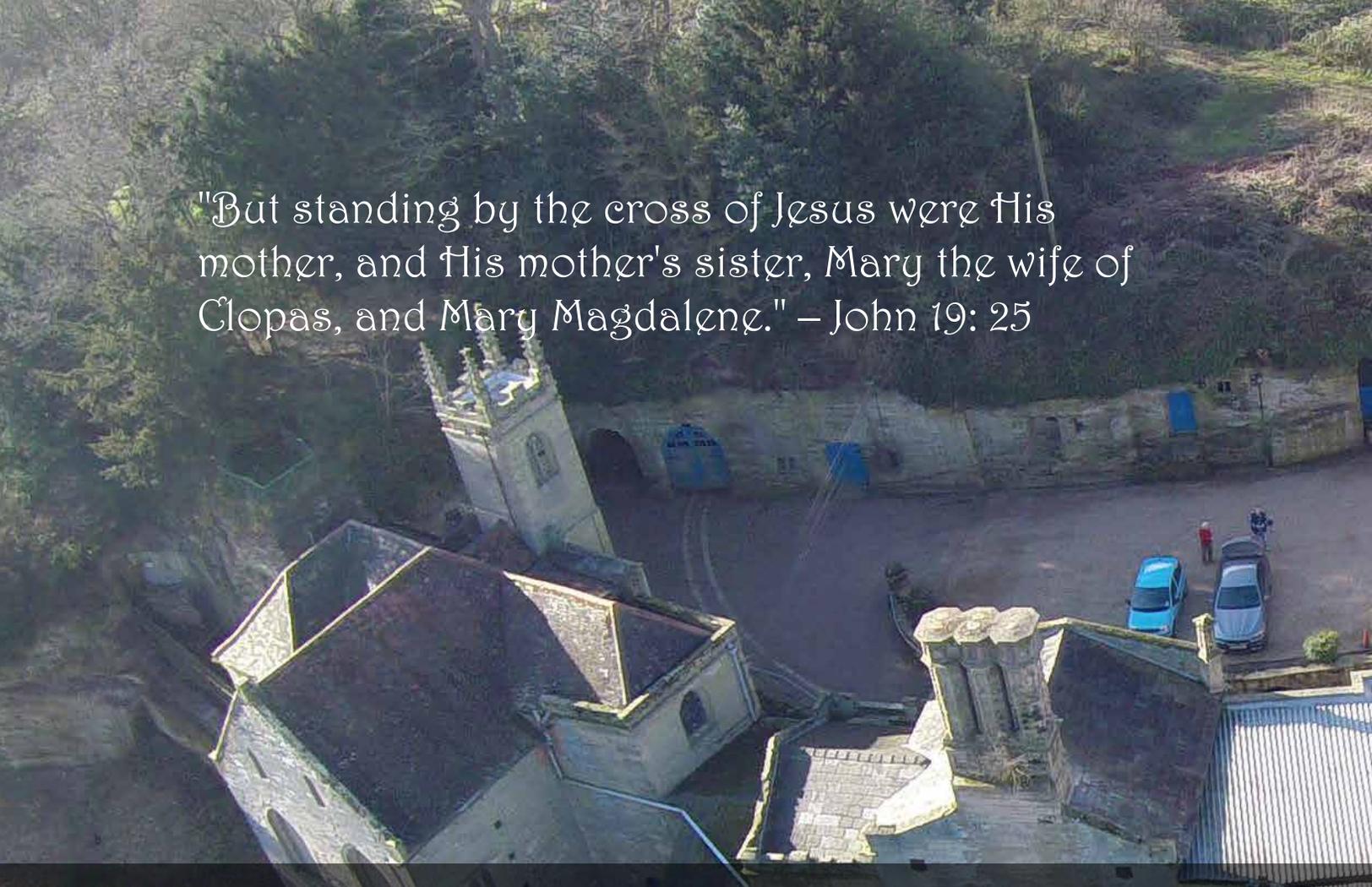
After the film was made, Mamy would infiltrate the resistance, and rat out key members. He was tried after the war, and was put to death in 1949. Marques-Rivière, however, disappeared to the mountains of Tibet (he had authored a number of Tibetan Buddhist books, and had made contacts out there, apparently), never to be seen again.

International Historic Films redistributed the film in a short release on DVD for interested parties. You can find it on Amazon. ♣



The film opens, after a giant spider descends ominously into the field of view (with a square and compasses on it's back), with this map purporting to show the areas of Masonic influence in the world. Only Germany, Italy, Spain, China, and Japan (essentially fascist states) are free of its nefarious reach.

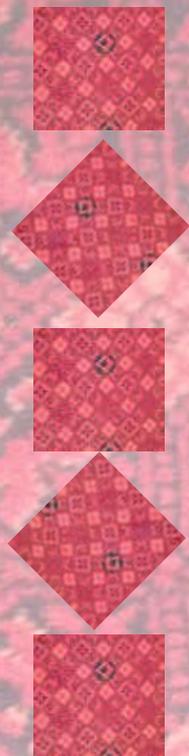
"But standing by the cross of Jesus were His mother, and His mother's sister, Mary the wife of Clopas, and Mary Magdalene." – John 19: 25



From Whence Came Ye?



**Mary Magdalene, The
Chapel, The Lodge, and
Guy's Cliffe House**



The stonework shown here likely dates to he mid-1400s. The Master's Station is seen in the East (upper left). Guy's statue is in the South.



Guy's statue in the wall of Mary Magdalene Chapel. The statue was erected during the construction of the stonework used to replace the Oratory founded by St. Dubritius in 425 A.D, by Richard Beauchamp, Earl of Warwick. It is believed to date from around 1439. Other estimates place its age to the early 1200s.

How the Masons ended up meeting here, among these silent stones, is considerable to the curious student of history. In focusing on anything in life, when we look backwards at how things came to be, great forces seemingly emerge. We focus for an instant, and evince the far-flung extremity of such seemingly disparate events, events separated by immense circumstances impossibly removed. Yet each year turns the spring reel of destiny, and day by day the gaps close in, closer together until an inevitability, impossible before, seems suddenly obvious, indeed *necessary*, at the juncture of circumstance. The great wheel of time moves all pieces to assemble the present and all radii converge on the now.

Yet most evidence must evanesce, leaving only the mystery of the ages in receding afterglow. Only places of significance – places of *destiny* – can generate a record transmissible through the centuries and thereby remain tenable to attempts at discovery.

Guy's Cliffe may be one such place. Many paths seem to intersect here. Many destinies have been led to this spot.

The area along the River Avon known for centuries as "Guy's Cliffe" has long been hallowed as holy ground. A number of caves riddle the bedrock under the estate, opening toward the river. An artesian well brings forth waters here, and in the subterranean quietude, where temperatures are normalized, theses resurgent waters appear not to freeze. All around, the rich vegetation of Albion's heartland. The river full of life.

Before anyone can remember, hermits took up residence in these caves. They probably fed freely from the river's bounty and delighted in the shelter of the shaded recesses. Round about four feet underground, it's 50-55°F, all year long.

In 425 A.D., in the midst of the Dark Ages, a mere fifteen years after the Roman divestiture of Britannia back to its Celtic populace and only a century after the First

Council of Nicaea, one St. Dubritius, traveling East (probably from Wales), arrived at this site and built an Oratory to the memory of St. Mary Magdalene. In one form or another this small devotional has been standing ever since.

The area makes its first mention in records extant to the modern day in the writings of the Mercian historian, John Rous, written around 1440 A.D. Rous was an ardent historian of early England. He first makes mention of Guy's Cliffe in recording the exploits of the eponymous Guy of Warwick, a hero of the Dark Ages, a dragon slayer, and a champion of King Athelstan against the Danes. There's much romantic legend here, but the story is important nonetheless because, in the



The plaque reads, in Latin: *In Memory of the name of Guy of Warwick, who after he had conquered the Danes waging war against his country and had gained himself enough of warlike glory, retired of his own accord into the cell near this little chapel, formally inhabited by the Holy Saint Dubritius. That in this place where when he was growing old he had given himself up wholly to the pious worship of God in the same place his bones might be buried after death.*

Richard Beauchamp Earl of Warwick caused this image to be carved out of the rock in the reign of Henry the VIth.

theater of the ages, it hangs the painted backdrops and decorated scenery before which the acts must afterwards be played. It contextualizes the future, and it frames the past: An ancient statue of Guy of Warwick, with features rounded by the years, remains carved into the chapel wall. Purported to be life-sized, it stands eight feet tall.



The Brethren of Meridian Lodge No. 9003, one of nearly twenty Masonic organizations that now meet at Mary Magdalene Chapel.

† Guy of Warwick

It is supposed that Guy was born to common parents, but (if his statue in St. Mary Magdalene Chapel is anything to go by) he grew to uncommon stature. He fell in love with one Felicia, the daughter of Rohund, Earl of Warwick, but recognizing his lowly birth set off to France to make a name for himself to woo her hand. There, in Normandy, he engaged in a series of tournaments exemplary of knightly skill, and emerged victorious over all.

Upon his return to England he furthered his name when he slaughtered the Dun Cow of Dunsmore Heath, a large cow running amok around Dunchurch. This monstrous cow, the story goes, belonged to a giant at Mitchell's Ford, in Shropshire. It supplied an inexhaustible source of milk apparently, and dutifully submitted to the demands of the people. Until one day an old woman tried to trick the cow by filling a sieve (into a series of buckets, we would imagine) with endless milking. The cow, enraged, burst free and set about ravaging the countryside around Rugby. Until Guy

swept forth, and brought her exploits to a bloody end.

This story may not be as fantastical as it at first sounds. The romance of chorographers, the vagaries of language, and the plays of ironical metaphor may each have been employed to couch in popular terms the history of a more mundane event. The well known philologist, Isaac Taylor (1829-1901), suggests that the term "Dun Cow" is a corruption of *Dena Gau*, meaning "Danish region" in German.¹ In which case, Guy's victory on the bloody heath that day might have been against a Danish peoples, uprising near Warwick, and not over a giant, belligerent bovine. If this is the kernel of truth, then the metaphor, and it's fabled transmission, seems appropriate all the same.

Not content with subduing rampant herbivores, though, Guy then sets off to Yorkshire where, in good patriotic fashion like St. George before him, he slays a dragon reeking havoc in the North. After more knightly exploits in Europe, the lovely Felicia finally yields to his advances. They are married to much celebration, at Warwick.

But shortly after their marriage,

1. See *Words and Places: of Etymological Illustrations of History, Ethnology, and Geography*, by Rev. Isaac Taylor. Pg. 393. 1865. Available at <https://archive.org/details/wordsandplaceso-04taylgoog>. [Accessed Oct. 13, 2014.]



The Junior Warden's Station (left), the Senior Warden's Station (middle), Meridian Lodge No. 9003's banner (right). Far right: a plaster cast of the Entered Apprentice from Rosslyn Chapel, sent down by a Brother.

overcome perhaps in the power of feminine virtue, in reflection of his bloody past, Guy suddenly takes up a life of alms and contemplation. He leaves his newly wed wife, lays down his sword, takes up chastity, and pilgrimages to Jerusalem, before returning just in time to save King Athelstan, who is holed up at Winchester under siege by the Danes.

At this point in the story, it is said, King Athelstan has reached a stalemate with the Danish Generals, Olaf and Gonelaph. He agrees to settle the siege once and for all by combat of champions. The Danes proffer their giant, Colbrand, a formidable foe. Guy, reluctant to resume the sword, but evidently swayed by knightly duty to King and country, stands in for our noble King of York and triumphs over the giant at Hyde Meade, by Winchester Abbey, in short order. The Danes decamp, and England is saved.

Guy, remorseful, bloody from the battle, puts down the sword for good and joins the hermitage under the tutelage of a spiritual guide at the Avon, in that collection of caves amid the idyllic glen which, to this day, bare his name. Guy remains there, taking alms from his wife along with the hermits and the poor, until one day in 970 A.D., in the knowledge of his impending death, he sends her his wedding ring with a message that she will find his corpse in the cave forthwith, down there by the river. This she does, and despite a life of rude neglect by her husband, she signals her love for him by leaping from the cliff ("Guy's Cliffe") adjoining the Avon. They are then buried together by the hermitage.

Their surviving son, Reynburn, is lost in the annals of history.

† After Guy of Warwick

Sometime in the 12th Century, Roger de Beaumont, Earl of Warwick, grants the hermitage to St. Sepulchre's priory. (Roger also endowed the House of the Templars at Warwick.) Secular priests from Warwick Castle perform mass in the St. Mary Magdalene Chapel.

In 1312, Henry de Beaumont, 1st earl of Warwick, acting in concert with the Earl of Lancaster and a group of disgruntled barons, captures the unpopular Frenchman, Pies Gaveston, who had been set up as regent of England while King Edward II traveled to Boulogne to marry. Henry de Beaumont hands his foe over to two Welshmen. They take him to Blacklow Hill, by Guy's Cliffe, and murder him – one runs him through while the other beheads him.

In 1327, Edward III grants one Thomas de Lewis, a hermit, "King's Letters" of protection to reside at the hermitage. There are other notable events (see timeline aside), including a royal visit by King Henry V, who desired to found a Chantry for two priests to sing mass daily at the magical site for the benefit of his earthly soul.

Most of the stonework of the Chapel extant today was built in the 1450s, when our historian of lore and legend, the respectable John Rous, takes up residence as a Chantry Priest, singing daily mass for the benefit of his benefactor, until his death in 1491.

Interestingly, during this time, the Chapel remains unappropriated by larger churches nearby, dioceses that might readily have counted her estates among

their coffers remain disinterested, until the estate arrives to private ownership, following the dissolution of the monasteries during the Protestant Reformation under Henry VIII.

Our Lady Magdalene survives the first wave of Henry VIII's ire (probably due to an undervaluation reported to the King, see timeline aside), but she's ultimately seized by Sir Andrew Flammock under Royal License, who then overturns the priests' house and builds himself an impressive Tudor home on the spot, instead. St. Mary Magdalene Chapel, though, is unmoved.

† Merchant Aspirations to Noble Ties

We pick up the story again in the late 17th Century. The Greatheed family, owing unpaid taxes, have forfeited their estate in Leeds to the Crown, sometime around 1663.² John Greatheed heads to St. Christopher's Island (now St. Kitts and Nevis) in the Caribbean to start up a sugar plantation. He makes a fortune (trading in more than sugar, probably)³ before his

2. See: *Warwickshire and the slave trade*, by Jonathan Morley. 2007. BBC. Available at: http://www.bbc.co.uk/coventry/content/articles/2007/03/28/warwickshire_slave_trade_feature.shtml. [Accessed Oct. 13, 2014.]

3. It is alleged Samuel Greatheed, John's son, would receive £25,000 from Parliament after the abolition of the slave trade. Source is quoted in *Call to save 'slave' cave carvings at Guy's Cliffe House*, BBC. March 8, 2012. Available at: <http://www.bbc.com/news/uk-england-coventry-warwickshire-17299912>. [Accessed Oct. 14, 2014.] Although, your author has not been able to independently verify



Sterling Silver Square and Compasses.

death in 1739, enough for his eldest son, Samuel, to purchase Guy's Cliffe in 1751, for ready cash.

Samuel Greatheed inherited the plantation, but it is tended by his brother Craister, Chief Justice on St. Kitts. They keep more than 230 slaves.⁴ Samuel had arrived in England in 1718, in care of his grandfather, to take to school. He eventually matriculates to Trinity College Cambridge in 1730, where he studies law. He rents Guy's Cliffe in 1743,⁵ before becoming a Member of Parliament for Coventry, from 1747-61.

Some suspect that Samuel had some easy labor shipped from his plantation over to Warwickshire to help build the stately manor that now sits, in ruin, upon the property, adjoining our Chapel. There appear to be distinctly African forms in one of the caves, suspected to be carved by a hapless slave probably interred there.⁶

Samuel married the daughter of the 2nd Duke of Ancaster, Lady Mary Bertie, in 1747. They had two children, Peregrine Francis Greatheed and Bertie Greatheed. Ownership of Guy's Cliffe passed to Bertie Greatheed, and he increased the size of the manor house, orienting a large wing to be

this statement elsewhere.

4. Tax records show payment to the Crown for 230 slaves in the 1780s. See, *Warwickshire and the slave trade*.

5. See *The History of Parliament* website at: <http://www.historyofparliamentonline.org/volume/1754-1790/member/greatheed-samuel-1710-65>. [Accessed Oct. 14, 2014.]

6. See *Call to save 'slave' cave carvings at Guy's Cliffe House*, by the BBC. *Supra*.

*I purchas'd for my nephew Bertie last month,
30 Negroe Men @ £34 sterling, 4 women and
one called a Girl tho I think her a Woman @
£30 sterling which are great prices, but was oblig'd
to take them, as I cou'd not have gone on in taking
of this Crop properly without them. They are young
and seem to be well dispos'd, but one of the Men is
now in a slight fever, which came on Yesterday,
and one other is recovering of a flux he has had for
several Weeks.*

Craister Greatheed, 25th February 1768,

visible from the entrance, framed in the gate, and restored the Chapel ceiling. It may have been under his tenure that a series of stained glass windows were installed in the Chapel depicting scenes from John Rous's *Roll of Kings*, a fitting memorial for the priest who, three-hundred years hence had lived there in humble contemplation.⁷

He seems a tad affected, our Bertie Greatheed; perhaps he had never acquired the status of "old money", a luster he seems to have craved. Or perhaps it was his dramatic temperament (Bertie Greatheed was an amateur playwright and friend of the famous 18th Century tragedienne Sarah Siddons, who spent many a night at Guy's Cliffe)? Whatever his reasons, in 1819 after inheriting his mother's estates, just five years before his death, Bertie Greatheed affected to change his name to Bertie *Bertie*. A well-respected English name (if now made redundant) desirously appropriated with a noble English estate.

Bertie Bertie had married his cousin, Ann Greatheed. Their son, the artist Bertie Bertie Greatheed had a daughter, Ann Caroline Bertie Greatheed, who

7. These windows were smashed by a gang of Warwick youths in the summer of 1974. See *A Short history of St. Mary Magdalene Chapel, Guy's Cliffe, Warwick*, by A. F. Porter. Pg. 19. Print by the Guy's Cliff Masonic Rooms Ltd.

married the Hon. Charles Percy, son of Lord Algonon. Ownership of Guy's Cliffe thence passed into the noble Percy family, when Ann and Charles's daughter, Ann Barbara Isabel Greatheed Bertie Percy, died unmarried.

Lord Algonon Malcolm Arthur Percy became the resident at Guy's Cliffe, and built an extension to the house in 1898. Guy's Cliffe subsequently became a Red Cross hospital during WWI, and a school for children evacuated from cities during WWII.

After WWII, Guy's Cliffe was suffering, consonant with the old gentry of England perhaps, from dilapidation and disuse. It was picked up by a consortium of businessmen with visions of a luxury hotel in the Warwick countryside. The project was abandoned, however, and new buyers were arranged; this time the plan was an upper crust housing estate. But the Warwick City Council rejected the application. The large stately house fell into desuetude. Already suffering under it's cumbersome size and increasing neglect, for decades, the cost of developing the historic manor only increased. Somehow, St. Mary Magdalene Chapel remained, unmoved.

Finally, in 1955, single ownership was

Timeline of Guy's Cliffe and St. Mary Magdalene Chapel	
452AD	St. Dubricius founded an Oratory dedicated to St. Mary Magdalene. Later he became the 1st Bishop of Warwick.
929AD	'Sir Guy of Warwick' area became Hermitage.
970AD	'Sir Guy of Warwick' reputedly dies in 'Guy's Cave'
12th Century	Roger Earl of Warwick gives Hermitage to St. Sepulchre's priory Warwick. Chapel of St. Mary Magdalene served by Secular Priests from Warwick Castle
1312	Piers Gaveston, Earl of Cornwall and favorite of King Edward, executed in 1312 at Blacklow Hill in sight of Guy's Cliffe
1327	Thomas de Lewis, a hermit at Guy's Cliffe, possessed the 'King's Letters' offering him protections.
1359-1401	Guy's Cliffe is confiscated from Thomas Beauchamp, Earl of Warwick, given to Earl of Kent, later Duke of Surrey and eventually restored to Thomas Beauchamp.
1408	John Burry is recorded as being a hermit at Guy's Cliffe. Receives £8 stipend from earl of Warwick.
1420	Guy's Cliffe visited by King Henry V who wished to found a chantry there for two priests.
1423	Richard Beauchamp, Earl of Warwick, obtained license for two chaplains, Will Berkswell, later Dean of Collegiate Church, Warwick, and John Bevington, to found chantry and receive £16.
1430	Richard Beauchamp granted lands and rent worth £12 17 shillings to the chantry.

1449-50 & 1459-60	Chapel of St. Mary Magdalene & cottage for Priests built in stone on the site of the oratory and hermitage. John Rous also becomes a Chantry Priest at St. Mary Magdalene, until his death in 1491. Cost of construction is some £200.
1535	Survey by King Henry VIII. Chantry valued at £19, 4s, 3d. The priests at the time were Nicholas Lunnder and Thomas Moor.
1536	Dissolution of the Monasteries - Chantry at Guy's Cliffe, St.Mary Magdalene, overlooked.
1545	Further survey by King Henry VIII. Chantry valued at £19, 10s, 6d. The priests were Thomas Moor and Roger Higham.
1547	Obtained by Sir Andrew Flammock who removed the priests' cottage and build a substantial Tudor house, granted by Royal License.
1560	Seized by William Flammock and later passed to Katherine Flammock.
1581	Ownership granted to John Colbourne by Queen Elizabeth I after his marriage to Katherine Flammock.
1583	Sold to William Hudson, Baliff of Warwick. Later passed to Ursula Hudson, daughter of William.
1584	Ursula Hudson married Thomas Beaufoy of Emscote, taking up residence at Guy's Cliffe.
1619	Inherited by Henry Beaufoy, son of Sir Thomas Beaufoy.
1672	Leased to Mr Geruise.
1674	Leased to Mr Somerville.
1700	Inherited by Dame Charlotte Beaufoy of Emscote.

Adapted from Guy's Cliffe House website at: <http://www.guyscliffehouse.org.uk/history/> and *A history of the County of Warwick: Vol. 8: The City of Coventry and Borough of Warwick*, by W.B. Stephens (Editor). Pp. 522-535. 1969. Available at: <http://www.british-history.ac.uk/report.aspx?compid=16057#s12>. [Accessed Oct. 14, 2014]



resumed when Bro. Aldwyn Porter came to the rescue and acquired the property, including St. Mary Magdalene Chapel. In 1974 he leased the Chapel to the Masons of one St. George's Lodge No. 3818, for a 21 year term. The rent was set at "two bottles of beer a year", payable each year in January to the owner, Aldwyn Porter, directly.⁸

Bro. Porter passed in 1980, and steps were taken by the Brethren to acquire the property outright. There were five Lodges meeting there, then, and the purchase was effected by loans and private donations from the Brethren. Thus, in May, 1983, incorporation of two private limited companies, *Guy's Cliffe Masonic Properties, Ltd.* and *Guy's Cliffe Masonic Rooms, Ltd.* formalized the ownership structure with taxable corporate entities and a double layer of limited liability.

In 1992, Granada Television shot an episode of Sherlock Homes, *The Sussex Vampire*, in the ruin of the manor. It was hoped their receipts would bolster funds needed for renovations to the roofing of the old house which was in danger of disrepair. During the end sequence, in which controlled use of gas-fed fire was meant to symbolize the destruction of the manor in pyrotechnic effect, some rotting beams accidentally ignited. Despite a reserve of firefighters on hand to ward off conflagration, the manor blazed over ten hours, desiccating it to the hollow shell now standing at the site. St. Mary Magdalene, flashing in the firelight, yet remained unmoved.

Granada Television made minimal attempts to shore up the manor's walls, just enough to stop falling bricks from killing unsuspecting bystanders, and withdrew in quiet embarrassment. After insurance payouts of around £246,000, the ruin was deemed safe enough to walk around.

Yet, behind the ruin – now a vestige of a social-seeking past – unperturbed, St. Mary Magdalene Chapel remains. Through the ages, this edifice to the Magdalene, originally erected on hallowed

8. *Ibid.* Pg. 24.

ground as an Oratory by St. Dubritius in the 5th Century, seems the only constant, moving in the slow meanders of time like the very Avon itself, shuttling the fractured images in reflection across her surface, running over something underneath the waters, wherein glimpses of gold sometimes shine into view.

She has found her care and remains, appropriately it would seem, an active site of Masonry today. 🏛️

Masonic organizations meeting today in St. Mary Magdalene Chapel, one of the earliest sites of British Christendom, are:

- St. Georges Lodge No. 3818, consecrated 1918
- Wyley Lodge No. 3836, c. 1918
- Lodge of St. Catherine no. 6823, c. 1949
- Three Spires Lodge no. 6940, c. 1949
- Guy's Cliffe Lodge no. 8874, c. 1979
- Heartland Lodge no. 8990, c. 1981
- Meridian Lodge no. 9003, c. 1981
- Lodge of Acedeme no. 9377, c. 1990
- Guy's Cliffe Royal Arch Chapter No. 8874, c. 1988
- Guy of Warwick Preceptory No. 566, c. 1991
- Aldwyn Porter Rose Croix No. 1048, c. 1992
- Red Cross of Constantine Conclave No. 411, c. 1992
- Beauchamp Council No. 182, c. 1993
- Grand Council of Royal & Select Masters of England & Wales and Its Districts and Councils Overseas, c. 1993
- Societas Rosicruciana in Anglia, Guy's Cliffe College, c. 1993

More recent Masonic organizations to take up residence at Guy's Cliffe include:

- Grey Friars Lodge No. 6080
- Guy's Cliffe College no. 56
- Thomas Arthur Wood Lodge of R.A.M. & M.M.M.
- Kinton Council No. 143



Photo by David Leask



LISTEN

Up!

Up!

Up!

ableKids has
changed the world
for families with
children suffering
from Central
Auditory Processing
Disorder

The Able Kids Foundation is a non-profit organization that focuses on removing communication barriers and expanding opportunities for individuals with central auditory processing disorder (CAPD).

Founded in 2006 by Dr. Joan Burleigh and Jo Waldron, the Foundation was established to continue the mission of the Center for Central Auditory Research at Colorado State University (CSU). The Royal Arch Research Assistance (RARA), the philanthropy of the General Grand Chapter of Royal Arch Masons, International, began supporting the work of Drs. Jack Willeford and Joan Burleigh at this Center in 1974.

By Dr. Megan E. Locke, Au.D.

The research supported at CSU was instrumental to the field of central auditory processing disorder and led to the development and standardization of central auditory processing tests, the formation of the *first* behavioral manifestation profile, the development of an individualized management program targeting an individual's specific challenges, and comprehensive research studies.

The commitment and long-term support of RARA has enhanced people's lives throughout the world and allowed for the continued growth of an internationally recognized central auditory processing diagnostic center.

To date, the Able Kids Foundation's patented assessment and management program has attracted individuals from twenty-one countries and forty-three states. Clients are referred to the Able Kids Foundation by parents and school districts, as well as other professionals, including physicians, psychologists, occupational therapists, optometrists, speech pathologists, and other audiologists.

Many individuals have auditory challenges despite the fact that they have normal hearing. Children and adults seen at the Able Kids Foundation perform well on traditional hearing tests, but have difficulty understanding auditory information in a less than quiet listening environment. These individuals may also have trouble concentrating in the presence of background noise and have a condition known as *central auditory processing disorder*.

When a person cannot process auditory information efficiently, it can impact academic performance, quality of work, relationships, emotional status, and overall well-being. Students may report that school is not enjoyable, that it's difficult to listen and complete their work due to a noisy classroom. These individuals are often described as being poor listeners and may be easily disrupted by even subtle

sounds in their environment, such as clocks, fans, and hallway noise.

The central auditory nervous system (CANS) is a maturing system and typically reaches adult-level function around ten to eleven years of age. The mature, efficient CANS assigns priority to certain sounds and words that are useful to us, while simultaneously suppressing unwanted auditory stimuli. This process of prioritizing auditory information prevents all sounds from running together into a "listening chaos." At the Able Kids Foundation, we believe, and continue to observe throughout our studies, that the auditory system is perhaps the most important sensory system because it provides an avenue for communication. Good auditory input is critical for overall function. We are continually made aware of life disruptions that occur in individuals with auditory challenges. Academic challenges, social difficulties, emotional upheavals, work problems, unemployment, and dropping out of school are just a few of the disruptions we observe as conditions associated with CAPD.

Some people outgrow their auditory processing difficulties while others do not; however, early identification allows supports to be in place before a child's learning experience and academic performance are altered.

CAPD may occur in individuals along with other disorders, such as autism, Attention Deficit Disorder and Attention Deficit Hyperactivity Disorder (ADD/ADHD), sensory integration difficulties, learning disabilities, visual processing difficulties, speech and language deficits, traumatic brain injury, or other neurological conditions. Central auditory processing disorder can also occur as an isolated dysfunction.

The diagnosis of a central auditory processing disorder can only be determined through utilizing a comprehensive battery of standardized audiological tests, which are administered and interpreted by an audiologist. Screening measures exist to evaluate the CANS; however, they are

limited and only identify the need for more comprehensive diagnostic testing. At the Able Kids Foundation, an in-depth diagnostic test battery is administered which is sensitive to several areas of the central auditory nervous system, including cerebral cortex and brainstem function. A thorough understanding of the central auditory nervous system (CANS) is critical, allowing for the proper diagnosis and management of CAPD. The use of age-normed tests, with cross-checks of test performance, will provide reliable and valid test outcomes for the assessment of individuals as young as three years of age. These results provide a blueprint of central auditory nervous system function and guide the development of a successful management program.

While the presence of a central auditory processing disorder can only be indicated by a comprehensive test battery, there are certain observed behaviors that can help identify at-risk children and adults. Individuals with CAPD often report, or are observed to have, difficulty following directions and completing their work. In the classroom, students appear forgetful, have trouble sitting still, and may act up as a result of auditory overload. Compared to individuals with efficient central auditory nervous systems, those with central auditory processing difficulties have also been found to be more sensitive to loud sounds, confused in noisy places, and are easily distracted. Because of the extra energy people with auditory processing challenges expend to concentrate and understand auditory information, they are often exhausted at the end of the day. Other behaviors commonly reported by parents and clients at the Able Kids Foundation include anxiety, frequent frustration, temper tantrums, low self-confidence, and being easily upset in new situations. Individuals may also be described as irritable, hyperactive, disobedient, and defiant.

A variety of approaches exist for managing central auditory nervous system dysfunction with the most commonly

discussed including therapeutic intervention, compensatory management, and the use of technology. Based on our research, we advocate a two-pronged approach of compensatory management and technology to provide opportunities for success in home, work, and school settings.

The Able Kids Foundation's one-of-a-kind management program varies upon a person's auditory profile and their primary difficulties and is designed to help individuals better cope with the various demands in their listening environments. Challenging auditory environments and tasks which continually stress the central auditory nervous system may lead to failure. However, with appropriate management, children and adults can better cope with the auditory demands in their daily lives. Specific compensatory management strategies are recommended at the Able Kids Foundation which include, but are not limited to, preferential seating, providing a quiet work space, receiving written instructions, providing short breaks to reduce auditory fatigue, and cross-checks for understanding. Avoiding multi-step directions, utilizing earmuffs and/or earplugs to aid concentration, and previewing new information prior to formal classroom sessions are also beneficial for individuals with central auditory processing disorder.

The second component to the Able Kids Foundation's targeted and proprietary management program entails the use of technology. Patented technology, exclusive to the Foundation, has been found to improve the efficiency of challenged central auditory nervous systems. This patented, custom designed, acoustic device

reduces auditory overload and significantly improves the ability to understand auditory information in difficult listening environments. In situations where compensatory management is difficult to implement, such as recess, gym, the cafeteria, birthday parties, and other social functions, the acoustic device allows an individual to decrease "auditory chaos" by



Client being tested for CAPD at ableKIDS

controlling their auditory environment.

Another application of technology includes the use of a frequency modulated (FM) auditory system to help improve the signal-to-noise ratio in the classroom. This technology can be used in a personal or classroom system design and has been found to improve listening and learning behaviors in the academic setting for students with CAPD. We have also fit FM systems for college students who have had significant difficulty understanding

important auditory information in large lecture halls. By utilizing an FM auditory system, students are able to receive practically one-on-one instruction in their academic setting and reduce auditory fatigue.

The vast majority of individuals seen at the Able Kids Foundation are not able to process auditory information efficiently in their daily lives. Providing evaluations and management solutions to these children and adults is essential. In 2006, the I AM ABLE™ Sponsorship Assistance Program was created to provide financial support to families in need of central auditory processing evaluation and management. One-hundred-percent of the donations given to this program go directly to supporting children and adults seen at the Foundation. Since October 2011, this program's primary supporter has been the Most Excellent Grand Royal Arch Chapter of Colorado. The total contributions given by this organization have reached \$35,000 and have provided the opportunity for forty-two individuals to be seen at our Center, with another thirteen currently scheduled to be evaluated in the upcoming months. These fifty-five individuals may not have been able

to receive services without the financial assistance of the Royal Arch Masons. The generous support and donations to the I AM ABLE™ Sponsorship Program have provided life-changing opportunities for individuals with central auditory processing challenges. By offsetting financial barriers, the Royal Arch Masons of Colorado continue to make a difference across the country in the lives of children and adults with central auditory processing disorder. ♣

When We Turn



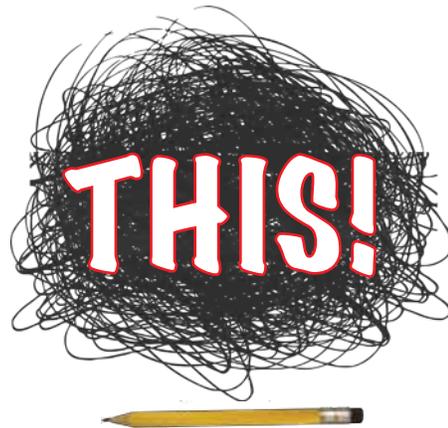
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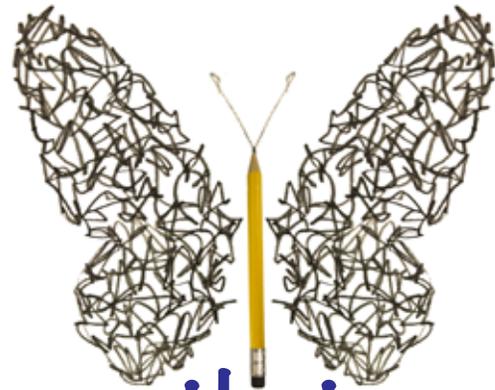
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Send your tax deductible donation to:

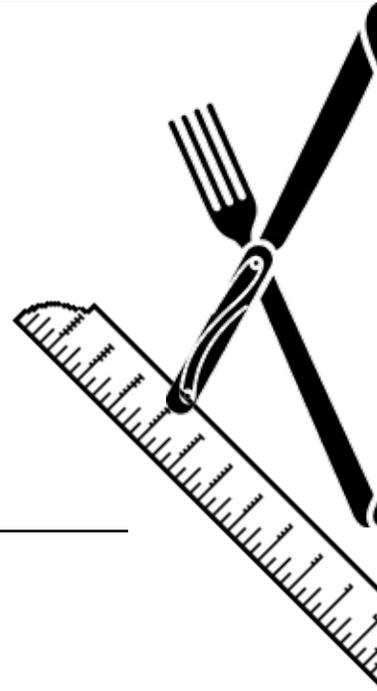
AbleKIDS Foundation
724 Whalers Way
Bldg. I, Ste. 101
Fort Collins, CO 80538



Support **ableKIDS!**
as we end problems
associated with
Central Auditory
Processing Disorder

ableKids
Foundation

Three Square



Breakfast

Snooze

700 N. Colorado Blvd.
Denver, 80206

She Had:

Egg white omelet with mushrooms, spinach, cheddar cheese. Hash browns extra crispy. Strawberry pancake with mascarpone cheese, fresh strawberries, and malted strawberry sauce.



He Had:

Breakfast Burrito topped with green chili.

Never a bad meal at Snooze, this hearty breakfast was a hearty and delectable choice with lasting satiety. Always generous with their fillings, every bite of omelet was chock full of ingredients. Their pancakes are legendary, with a reputation well-deserved. Snooze regularly updates their pancake menu, but this strawberry is a personal favorite. Fluffy and light batter, the pancake is not heavy, as is often the case, but combines good flavor with well-plated presentation. I'd recommend Snooze to anyone. But get there early, there's a long wait – especially on the weekends.

A large burrito with well-prepared combination of spicy chorizo, onions, eggs, hash browns, this breakfast was a good winter starter. Good quality ingredients, locally-sourced, makes for full-bodied flavors of nutrient-rich dishes. The pancakes command a respectable reputation at Snooze, and with good reason. Snooze is popular, and does not accept reservations. So the wait time can be long (we waited 40 minutes for our table, arriving around 10:30 a.m. on a Saturday). Still, the food is worth the wait. Value is good, food is excellent. The ambience is fun and exciting – a dynamic, retro setting to start the day.

Food:

Service:

Value:

Ambience:

Overall:

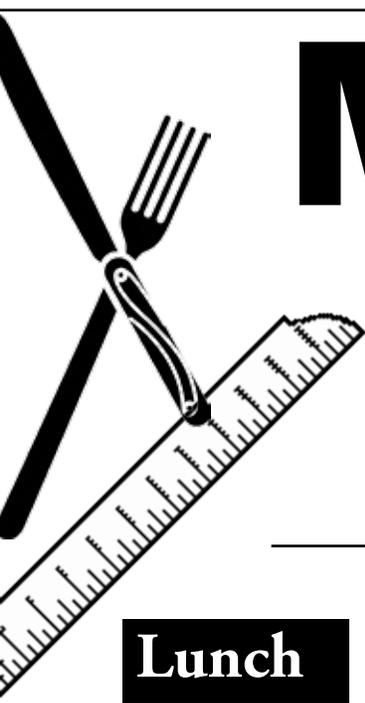
Food:

Service:

Value:

Ambience:

Overall:



Meals a Day



Rocky Mountain Mason Reviews

Lunch

Asian Spice
7444 W Chatfield Ave.
Littleton, 80128

She Had:

She had: Egg roll to start. The Happy Family. Pan-fried chicken, shrimp, scallops, vegetables in a brown sauce. Complemented with fried rice.

Enjoyable Chinese-American cuisine. Family owned and operated. Well cooked, vegetables were crispy and well-seasoned. Egg rolls were good, but nothing special. Location is small, but clean. Simple décor accented with low lighting and sparse arrangement of traditional Asian art. Very affordable, and good value. Overall experience was satisfactory. Nothing bad to say. But nothing really stands out, either.



He Had:

Egg roll to start. General Tso's Chicken.

Egg roll was lightly fried and crispy. Vegetables were cooked well and served crisp. General Tso's was also fried to a light crispy finish, and lacked the heavy gooeyness often found with low-end Chinese eateries, supplying a light bite throughout. Very enjoyable. Value was good – affordable fare came in good-sized portions and was cooked on point. The restaurant suffers most because of location. The flooring is small and contained, leaving small tables in an open room. One feels a little exposed. But the service is friendly. Strong carryout business brings customers regularly to pick up food. Perhaps in testimony to the authenticity of the kitchen, the establishment was patronized by Asian-Americans who seemed like regulars.



- Food:
- Service:
- Value:
- Ambience:
- Overall:

- Food:
- Service:
- Value:
- Ambience:
- Overall:

SMOKE SIGNALS

REVIEWS

Rocky Patel Decade

Created by master blender, Rocky Patel in celebration of his 10th year in business.



96

A great smoke. Front end is spicy, with a sharp nose. Initial kick breaks to husky earth tones. Smoke mellows towards the middle, gaining subtle strength towards the final third.

A complex transition of well-defined, but subtle flavors. Rich, full-bodied, and well-balanced. Good draw, & tight ash. Transitions well to communicate long flavor sequences subtly intertwined.

Dark, Ecuadorian Sumatra wrapper picked from six priming at highest third of each plant, and aged 1 to 1^{1/2} years. It's slightly oily, lending smooth tactility and an even burn. Small veins mean regular combustion and steady flavor.

Nicaraguan filler, Cuban stock.

Hand-grown. Hand-rolled.

A top notch cigar.

Box of 20, around \$155 for no. 46, \$170 for robusto, \$220, for torpedo.



Hilstone

303 Josephine St.
Denver, 80206

She Had:

Danish pork chop with mashed potatoes and red cabbage.



He Had:

Flying Chicken Platter. Crispy home fried chicken tenders, fresh made French fries, served with homemade coleslaw.

A fine cut of pork, brined for forty-eight hours for tenderness. Seasoned well with European herbs and seared to a juicy finish. The pork chop was a little underdone towards the middle. Creamy mashed potatoes were whipped lightly, and accented with some kind of cheese (probably parmesan). Red cabbage was excellent, slightly sweetened with sour-creamy condiment. The service is excellent, everything provided without having to ask. Dimly lit ambience creates an intimate, warm, and private atmosphere.

Large strips of tender chicken breast fried in homemade batter makes for tasty finger food. The French fries are made on site; thin, crispy potato strands are cooked to perfection. The coleslaw comes particularly recommended, a mustard based sauce with hints of lemon and parsley is a closely guarded secret recipe from the owner's grandmother. The ambience is excellent – well orchestrated acoustics tamp down diner noise and, when present, accent the jazz duo on the baby grand near the bar. Service is second to none.

Food:

Service:

Value:

Ambience:

Overall:

Food:

Service:

Value:

Ambience:

Overall:

Rocky Mountain



1.



2.



3.



4.



6.



5.

Photos by W. Bro. Mike Moore

1. R.W.Bro. Dexter Koons over Simpkins Store. 2. M.W.Bro. Mike McMillan in the East. 3. W.Bro. Mike Moore with Abe Lincoln's violin. 4. R.W. Bro. Bob Elsloo in action. 5. The Masonic family, with ears. 6. A corner stone ready for the laying. 7. A Grand Visitation in full array. 8. Grand Masters take time to recognize each other. 9. Shaking hands on the level. 10. Waiting for the meeting to begin.



Photos by W.Bro. Mike Moore

Want your picture in the Rocky Mountain Mason?

Send photographs to:

editor@rockymountainmason.com

Please make sure pictures are jpeg files with resolution at 300 dpi or more.



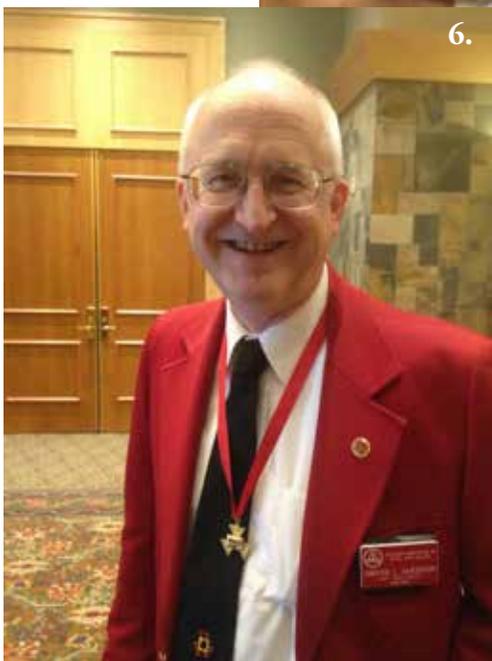
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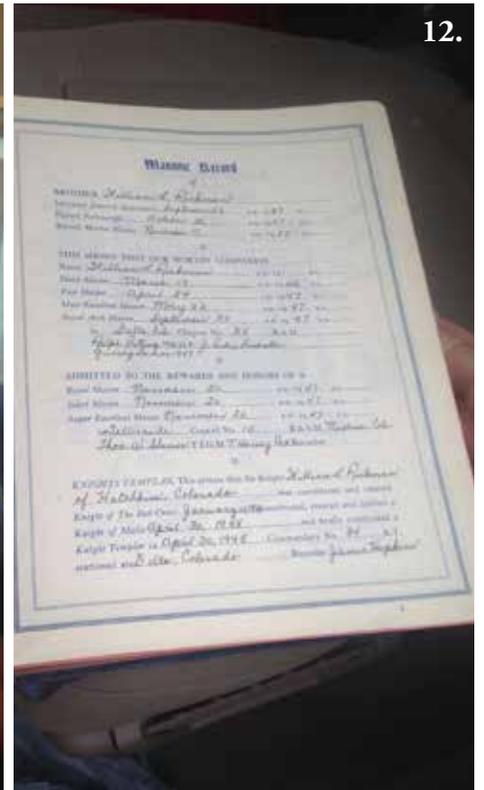
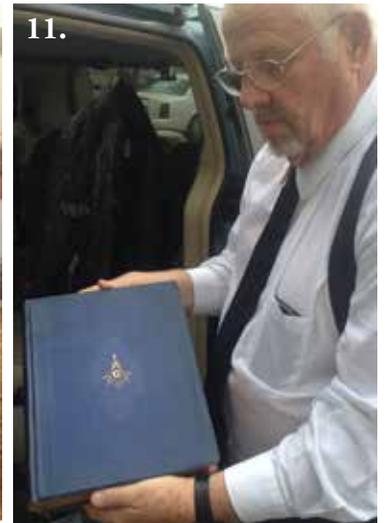
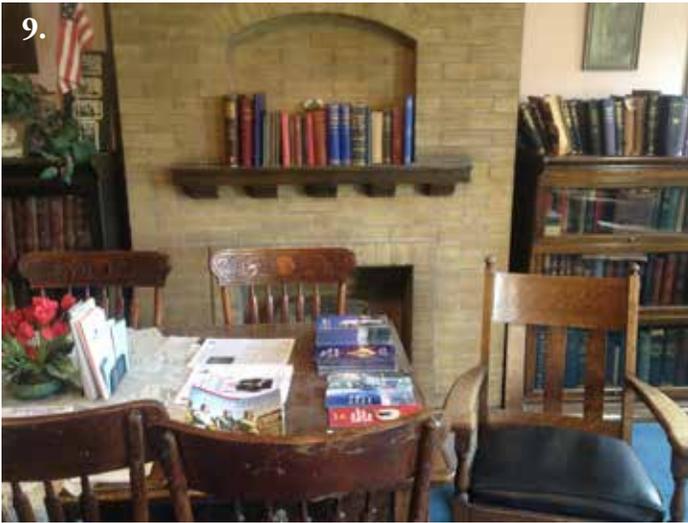


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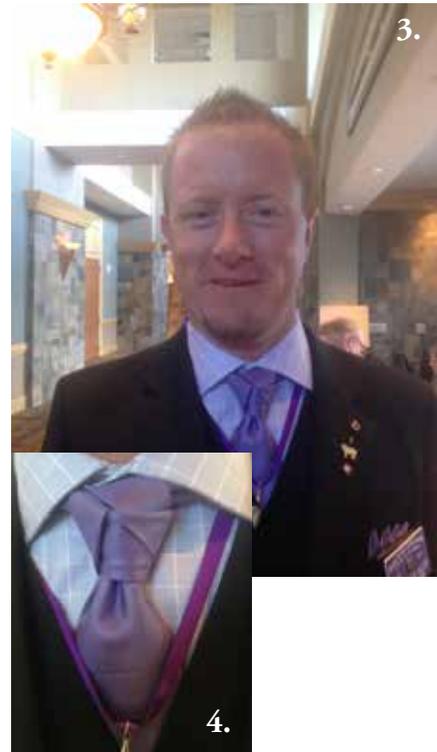


8.

1. Al Ulabari at Coronal-Ascalon Commandery. 2. Wayne Quade shows off his National Association of Masonic Scouters. 3. These mysterious giant fuses, in Trinidad Lodge, were probably taken from a mine somewhere. 4. R.W. Bro. Scot Autry, Grand Secretary of the Grand Lodge, shares the history of our Fraternity in Colorado. 5. Canyon City Commandery's banner at the Grand York Rite Sessions. 6. Companion Grover Sardeson was heard to comment at the Grand York Rite Sessions that he liked the previous issue of the RMM. He mentioned specifically the article on Early Christian Heresies. When asked which kind of heretic he was, he replied, "I'm a Lutheran. You all are the heretics!" 7. S.K. David Salberg Right Eminent Grand Commander



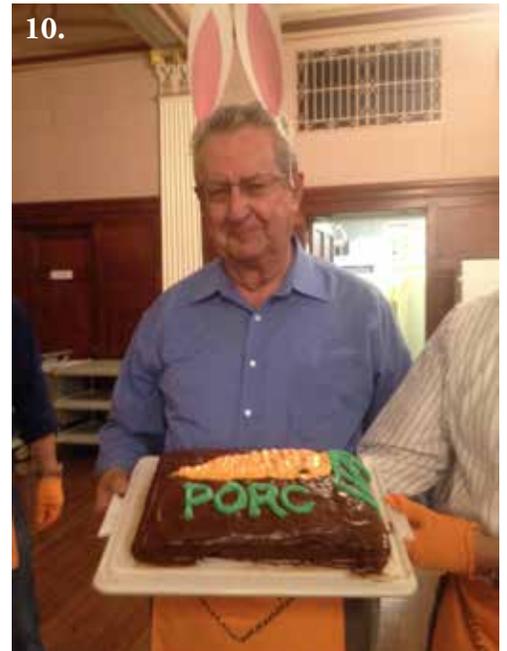
inspects the troops at the opening of the Commandery at the Grand York Right sessions. 8. S.K. Bob Brewer receives some well deserved recognition at the Grand York Rite Banquet. 9. The Lodge at Trinidad has this nice homey fireplace in the area outside the main lodge room. 10. S.K. Joe Summers, Right Eminent Grand Commander, points to a secret chamber found in the attic of Trinidad Lodge. 11. Companion David Schweitzer, Grand Sentinel of the Grand Chapter of Colorado shows a Masonic bible presented to his uncle at his raising in 1950. 12. Brethren present that day who signed the bible. 13. S.K. Dwight Wilson avers the purple dog on his lapel is not a brooch. 14. A close up of the brooch. 15. The altar in Trinidad Lodge room. 16. A new cornerstone ready for installation at Longfellow Elementary School, in Salida.



1. The Egyptian Lodge Room at the Colorado Masonic Center receives a new checkered pavement. 2. A remarkable example of woodwork, the altar at the Grand Council Sessions of the Grand York Rite Sessions of Colorado displays great ingenuity. 3. S.K. Greg Allen sports a "trinity knot". 4. A close up of the trinity knot. 5. Lady Sue Summers, First Lady of the Knight Templars of Colorado, put together this quilt, "Nine ways to love", showcasing flowers from the holy land and associated verses from the Bible as a fundraiser for the Holy Land Pilgrimage. 6. Officers of the Most Worshipful Grand Lodge of Colorado set forth to lay a cornerstone beneath azure mountain skies. 7. S.K. Joe Summers, REGC of Colorado, invests newly made Sir Knights with their Maltese Crosses in Fort Collins. 8. S.K. Joe Kier stands in the Masonic museum in Fort Collins Lodge. 9. Ill. Bro Warren Glover finds his place at the Rocky Mountain Cigar Festival. But who's that peaking in behind him? 10. Ill. Bro. Wayne Arner, who has a lifelong aversion to carrots, holds a cake presented him on



7.



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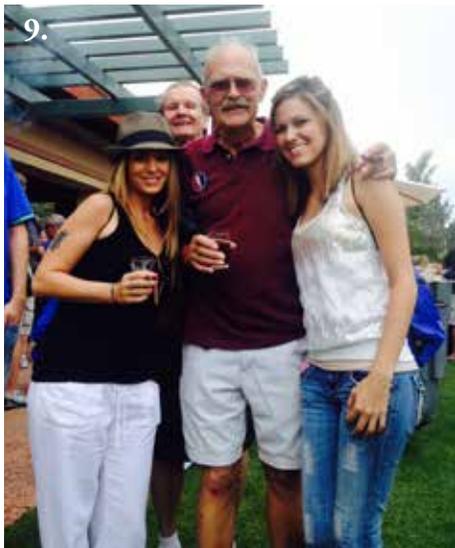
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his birthday, after his induction into the Order of the Greens, as a Prince of the Royal Carrot ("PORC"). 11. Brethren of the Order of the Greens demonstrate the step, sign, and due guard of a Prince of the Royal Carrot. 12. Bro, Wayne is invested with the orange apron of a Prince of the Royal Carrot. 13. Bros. Kieth Benbow, Bryant Harris, and Paul Harrison (beside Bro. Wayne) were the ones behind it. 14. R.W. bro. Jerry Fennimore displays a sign of a good cigar, "A nice, tight, white ash," he said. At the Rocky Mountain Cigar Festival. (One thinks Bro. Warren Gvoer may have misheard Bro. Jerry. (see picture no. 9, this page).)



12.



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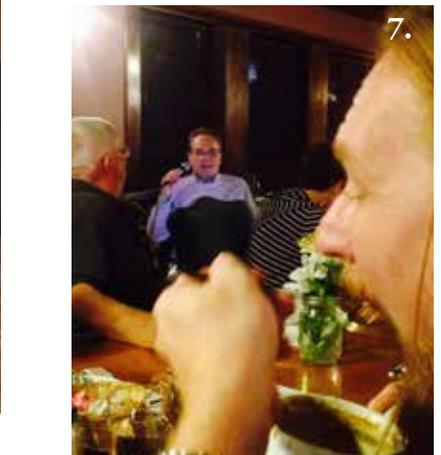
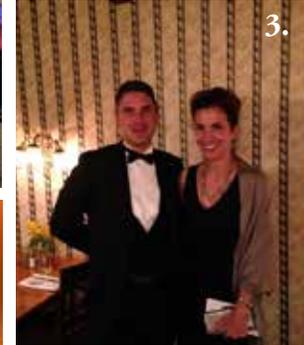


Photo by John Moreno



Photo provided by Sue Summers



Photo provided by Sue Summers

1. R.W. Bro. Dexter Koons at a cornerstone ceremony. 2. Inspecting the cornerstone. 3. A rare image of the publisher of the RMM with his beautiful lady, Tiffany. 4. Companion Ross receives recognition from the General Grand Chapter of Cryptic Masons for service in the quarry. He's the 2014 Cryptic mason of the Year. 5. S.K. David Salberg presents gifts to two young attendees at the Grand York Rite Banquet. 6. Grand Lodge Scholarship recipients for 2014. 7. Dinner at the Knights Templar Association meeting. 8. Officers of the Grand Commandery of Colorado. 9. A fun night at Delta Commandery No. 34 on the Western Slope.



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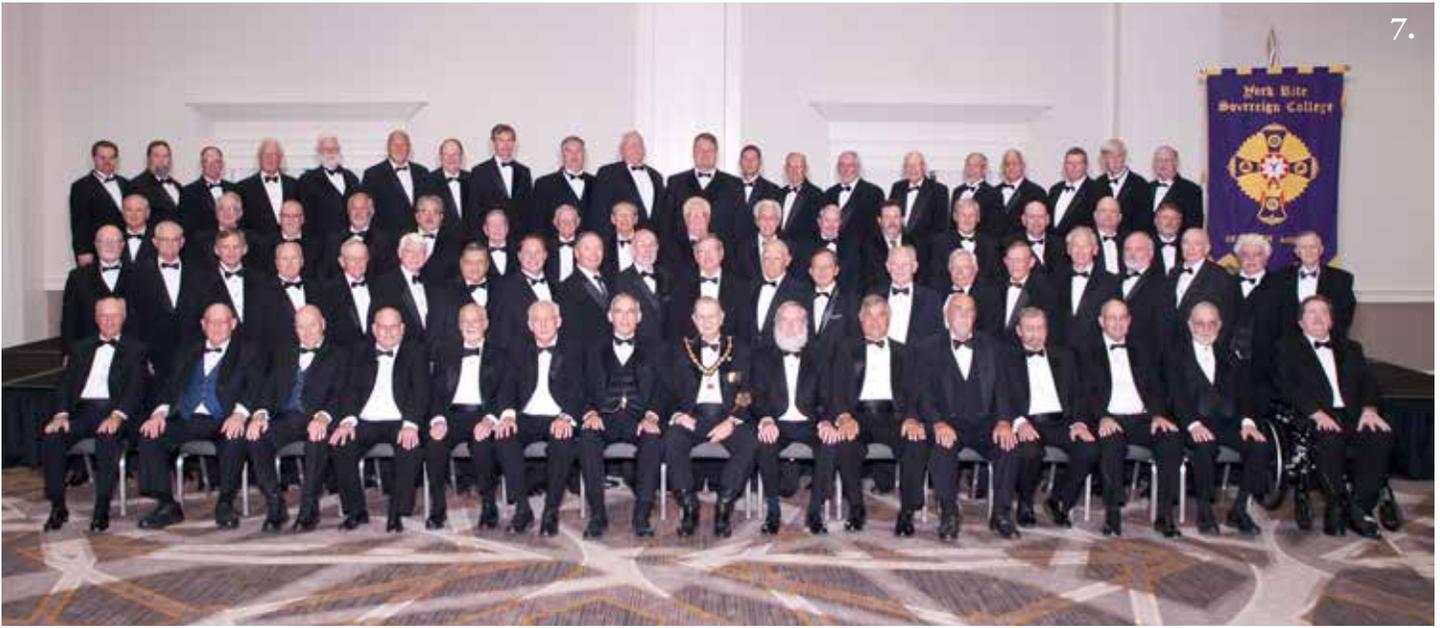


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1. Vouchsafe Thine aid Almighty Father of the Universe – invoking the blessing of Deity at the Grand Chapter of Colorado. 2. Grand Orator Kevin Townley in the Grand Lodge library. 3. Royal Arch Masons of St. Mary's Royal Arch Chapter in Warwick, England, were pleasant hosts to the editor of the RMM. 4. The Denver Consistory Class of 1945, AASR. 5. The masons of Warwick, England, carved and donated the woodwork in St. Mary's Church in the historic town of Warwick, in the British midlands. 6. S.K. Rocko Eastridge contemplates the work during the Grand Commandery Conclave. 7. Order of the Purple Cross, at the York Rite Sovereign College annual meeting, held in Denver this year,



7.

Photo by John Moreno



9.

Photo by John Moreno



8.

Photo by W.Bro. Mike Moore



10.

Photo by W.Bro. Mike Moore



11.

Photo by W.Bro. Mike Moore

under the leadership of M.W. Bro. Jerry Ford. 8. Opening a chapter of the Order of the Eastern Star. 9. Our lovely Masonic family. 10. M.W. Bro. Michael McMillan takes to the East. That's a harp on his left. 11. Officers of the Grand Lodge of Colorado at an official visit.

Photo by John Moreno



Photo by W. Bro. Mike Moore

Photo by W. Bro. Mike Moore



Photo by W. Bro. Mike Moore



1. Sovereign Grand Inspector General for he Orient of Colorado, the Hon. Stephen Munsinger, congratulates a Brother of the Ancient and Accepted Scottish Rite. 2. Grand Orator Kevin Townley delivers an oration at a public cornerstone ceremony. 3. M.W. Bro. Michael McMillan speaking at an official visit. 4. A Past Grand High Priest for the Grand Chapter of Royal Arch Masons of New Mexico is congratulated by M.E. Companion Louis Bartrand, the General Grand High Priest of the General Grand Chapter of Royal Arch Masons International, on being appointed to serve as an Ambassador for his state to that August body. 5. R.W. Bro. Dexter Koons, Deputy Grand Master of Masons of Colorado has a captivating smile. 6. This young man joined us for the Four Corner Festival, where his father was a visiting dignitary.



Photos by John Moreno

7. The annual Four Corners Festival of Royal Arch Masonry brings Companions from Arizona, Colorado, New Mexico, and Utah together to perform the Chapter degrees of the Capitular Rite in a beautiful rural setting. This year marked the 50th anniversary of the Festival. 8. The straight section of highway - "gun barrel road" that leads through the Sangre de Cristo Mountains to Wolf Creek Pass and into New Mexico. 9. The most prestigious hat of the A.A.S.R. is not white. It's blue.

How Well Do *You* Know Your Brother?

by M.W.Bro. Rodney Johnson



Lyle Wilkes

Lyle Wilkes? “Sure, I know who you mean,” say several, “He’s that active Mason at Castle Rock... he walks with a cane, though he seems too young to need one.” Well, in fact, Lyle is 61 years old and yes, too young to need a cane but sometimes life plays tricks on us all and so it was with Lyle... it hasn’t stopped him though.

Like so many of Colorado’s Masons, Lyle wears many hats. I first met Lyle at Telluride York Rite Council’s outdoor *Festival at the Fort*; he was wearing a cap on which was emblazoned **ARMY** except a square & compasses emblem had been used in place of the “A.” I walked over and said, “Wow, that’s quite a hat! I was in the Army myself.” He said, “You like the hat? Give me your address.. I’ll send you one.” I did... and he did. The other day, in Castle Rock Lyle was wearing a Disabled Veteran’s Cap and in our discussions it was obvious that he has worn his share of Masonic hats as well.



Lyle was born in Jesup, Georgia to Mildred and Fountain Wilkes. His dad was a 32 degree Mason and a member of the Shrine. He was a construction superintendant and thus the family moved around quite a bit. Lyle mentioned all the states he has lived in and I couldn't write fast enough. He does consider Alabama his "home state" while growing up. Lyle has two brothers in Florida, Raymond and Dwight, who are Masons and Shriners. A brother, Glade, in Indiana has been honored as a 33rd degree Scottish Rite Mason.

Lyle graduated from Colbert County High School in Alabama; he graduated from the University of North Alabama in Florence. His focus was in physical education and military science. From there Lyle was on to many places and schools after being commissioned in the U.S. Army. Throughout his army career Lyle has had considerably varied assignments, to list a few: Fort Knox Kentucky, Armor School; Fort Riley Kansas, 1st Infantry Division; Fort Benning Georgia, Jump School; the Selective Service where he had 3,500 men & women under his command; his last assignment was with Fort Carson Army Hospital.

Lyle married Barbara Engel and together they had 3 children who are all in Indiana. Matthew, the oldest and then twins, Benjamin & Brandy. Brandy married Norman Grimm who is also an Army veteran. Benjamin is a 32nd degree Mason; Norman is a 3rd degree Mason who was raised in Blackhawk Lodge. Sadly Lyle & Barbara marriage ended in a divorce.

It was 2002 and Lyle was involved in some pretty "normal" activity when he went down like a ton of bricks. His leg was freezing cold which was, as he soon learned, because of an aneurism. Surgery was quickly deemed a necessity to correct the life-threatening situation. There was the normal bureaucracy in deciding where the surgery should occur...

Colorado Springs? Denver?? Surgery was accomplished in Denver, after which, though successful in saving his life, Lyle had to retire from the Army early. He was a full Colonel.

To say the least, he was depressed. It took two years to be able to walk. He wasn't sure what was next, but he eventually figured that out with the help of his new wife and with an active life in Freemasonry.

Lyle and Mary have been married for



12 years now. They are indeed a happy couple. With Mary came Lyle's step son Nicholas. Nicholas is a high school senior. Mary grew up in Wisconsin and just to prove she too was an early traveler, she noted that she graduated from high school in Baton Rouge. <note: that's not in Wisconsin> Mary is a member of Martha Chapter 135, Order of Eastern Star and this year has become their Associate Conductress. Lyle was quick to point out, "I love that we can participate together." He is this year's Warder.

Mary works in property management but looks forward to retiring in the not too distant future. Lyle is quick to point out that he too looks forward to her retirement. They may then do a little

traveling.. possibly even as far as Scotland, for a little family history.

We then reviewed some of Lyle's Masonic history. He indicated that he was raised a Master Mason in Brazil, Indiana. He became a 32 deg Scottish Rite Mason in the Northern Jurisdiction at Terre Haute Indiana. Lyle reminisced first being examined in Castle Rock by Wally Cooley, a 50yr Mason, who was coincidentally raised a Master Mason in the same Indiana lodge as Lyle's dad. Lyle recalls the first examining question Wally asked, "What kind of car do you drive?" (Wally was a retired 41 year Ford employee) Lyle was careful in responding, "American made." Since that time, Lyle & Wally have become very close friends and traveling companions.

Lyle demitted from his Blue Lodge in Indiana to Colorado and is a member of Douglas 153, Nevadaville 4, Georgetown 11 & Memorial 1. He has been secretary of Douglas 153 for the past 2 years. In the York Rite, he is a member of Highlands Chapter, Eastlake Council and Eastlake Commandery.

I asked Lyle to respond to a few quick items:

- a pet peeve: "People not using turn signals."
 - something you'll never forget: "The birth of my 1st son."
 - your favorite food: "Most: steak, Least: tuna."
 - pastimes other than Masonic: "Scouting when kids were young, watching movies, short trips, fishing."
 - something few people know about you: "A third nipple." <not verified, verification up to the reader>
 - an embarrassing moment: "While preparing for a degree, I said to the team in a loud voice, let's all head over to Hooters... to which there was a deafening silence a few glares."
 - something of which you're very proud: "My kids, my wife, my country!"
- Well said, Brother Lyle Wilkes! ♣

Aphorisms for Presiding Officers



Preside for the full and fair deliberation of the Lodge assembled; facilitate discovery of the will of the majority, and maintain the right of the minority opinion always to be heard.

Let the majority opinion move the Lodge.

Use the gavel for the expedient dispatch of business - never to censure a Brother. (Although, the gavel may be used, expediency of business wanting, to silence a querulous Brother. But, should a Master be well performing his job, what Brother could be querulous?)

Most of your work as Master is before the meeting of Lodge assembled.

Be fair to absent Brethren. If the will of the majority is incapable of discovery amid the assembly, move to postpone the motion until a representative number of Brethren is attainable.

Let others have ideas.

Effect your own vote only to sever a tie. A presiding officer must direct the Lodge without succumbing to the influence of his own opinions.

Value the success of others. Promote their laudable undertakings.

Emulate competency of the ritual. To expect excellence in others, you must yourself become excellent, first.

Loss of decorum in Lodge assembled is the Master's failure.

Study well the history, symbolry, and philosophy of the Craft.

Question your motives. Does it need to be said? Does it need to be said by you? Does it need to be said right now?

Unsurp all notions of your "year". Forward visions of "our year" and the betterment of the Craft.

Ask questions, and put them to the Lodge assembled.

Remember, the Lodge is larger than any one person's vision of it. Encourage others to add their vision, and be prepared for something new to emerge.

Evince wonderment in every moment - life is full of symbols, if you wish to see them. Let the Spirit speak in symbols.

Cooperate. When the Master does his job, the Brethren barely notice he is there - the Master is a window and a door. Sometimes, he is a mirror.

Observe the Amcent Landmarks.

Manifest sanctity in Lodge. Emulate sanctity in the Work.

Punctuate each action carried by the Lodge with the sound of the gavel. The gavel is the heartbeat of Lodge assembled.

Accept responsibility for the failures of others.

Satisfy all discussion.

Search solutions - don't propagate on problems.

The enthusiasm of your Brethren and Officers is more important than your recognition.

Remain enthusiastic.

Outside the Lodge in public, remember you symbolize the Lodge (but do not publicly claim to symbolize the Lodge). In all your actions seek good, square work.

When is it ever the Master's Lodge? The Lodge consists of the Brethren assembled.

Ensure you inspire the Brethren with example, never envy. Don't over do it.

Learn the power in secrets. Not to set one above another, but to inspire selfless acts of humility and Brotherly love.

Maintain lines of communication with your officers and the Craft. A Master's job is facilitating between the talets of his Brethren.

Accept ideas that are not perfect - recognizing the input of others is a powerful use of the trowel. Moreover, nothing is permanent; improvements can be made later, and, should occasion warrant, improvements can be made silently.

Speak only truth.

Off the cuff, a good suit changes the way you act.

Never offend anyone unintentionally.





Not *All* That Glitters Is Gold

I knew a man who counterfeited the Sun
The vessel empty, the metal undone
A priest of Amon?
A charlatan.
And me a simple harelquinn
Between the pillars all in ruin –
Some things *never* change.

Heaven and Earth, never joined
Salt sold, manna coined
All things beneath the moon
Vestigeal. A residue
Where truth shone
The word lost,
Without attribution

Some things never change.

Your hands must be heavy beneath those rings
Hiding knuckles and bee stings
Heavy metal for light work
On a fool's errand.
The devil eats his children
As fools must prey on fools
Bit by bit.
But truth is better than lies –
Truth needs nothing, friend –
But lies need truth
To counterfeit.



Obituaries

M.W.Bro. R. Keith Milheim, P.G.M.

April 22, 1971 - July 20, 2014

R. Keith Milheim, Past Grand Master of Masons in Colorado in 1984, was born in Kit Carson, Colorado, April 22, 1921. He departed this life on July 20, 2014, at a hospital in Denver, Colorado.

Most Worshipful Brother Keith attended elementary and secondary schools in Kit Carson, Colorado, followed by a two-year course at Barnes School of Commerce in Denver.

Employed for a brief period in Creede, he moved to Washington, D. C., where he was employed with the United States Government, and simultaneously began his college with the United States Navy in December 1941, serving for six years as a noncommissioned officer, and student, re-entering advanced education in a naval training program at Miami University, Oxford, Ohio, where he returned after the war to complete his undergraduate degree. Graduate study was done at the University of Nebraska.

He re-entered the business world in January 1949 with Parke, Davis & Company, a pharmaceutical manufacturer, where he served twenty years as manager of marketing in the Rocky Mountain states, then serving in this field as vice president of finance with a hospital supply company, leaving that business to manage investments.

He entered Masonry in Edgewater Lodge No. 159, where he was initiated on November 04, 1965, passed on November 18, 1965, and raised on March 03, 1966, he served as Master of the Lodge in 1972.



He served as a District Lecturer from 1975 to 1978, when he was appointed to the Grand Lodge Line. He became a member of the Scottish Rite at Rocky Mountain Consistory in May of 1976, where he held a lifetime membership in both the Consistory and the Scottish Rite Foundation, he served as Orator in Centennial Lodge of Perfection and was coroneted as 33° on November 22, 1993. He became a member of the York Rite in March 1979, and held membership in Denver Council No. 1, Royal and Select Masters; Denver Chapter No. 2, royal Arch Masons; Denver- Colorado Commandery No. 1, knights Templar; and Kincora Council No. 08, Knight Masons.

As Grand Master Most Worshipful Brother Keith attended 166 visits to

Lodges out of 168 as well as laying 19 cornerstones of public buildings in cities and towns of Colorado. He also attended five centennial ceremonies of Lodges in Colorado. Presented a 75-year membership award to Brother Henry T. Hoffman of Crystal Lake Lodge No. 34. Participated in the Four Corners meeting of Arizona, New Mexico, Utah and Colorado. Participated in hands across the borders in Sterling, Colorado with Grand Lodge Officers from Wyoming, Nebraska and Kansas. He attended many other events throughout his year as Grand Master.

In the words of Most Worshipful Brother Keith Milheim; taken from the Grand Master Address.

“You, my brethren, are the light of the world of Masonry in Colorado. May it always shine thus. In a world of many kinds of light—sunlight, moonlight, starlight, electric light—we depend on you to let no darkness in this world dim or extinguish the light of those three candles that surround our altars. Just as one of those candles can light other candles without losing any of its own light, so can, and should you share your light with others, and in so doing, not lose any of your own light. It is that precious light that removes the shadows from our and others lives. There are those who seemingly delight in casting shadows on our fraternity. We ask you to remain adaptable so that we may accommodate the unexpected and be prepared to express the true spirit that has been the keystone of Freemasonry throughout the ages. We must hold to our circumscribed beliefs

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2360 E Evans Ave
Ste 1044
Denver, CO 80210

despite what our detractors may say about us.

Each of us is meant to be a vital part of this adventure called life, a life that dares us to break old patterns and attitudes to rid ourselves of that which makes us turn our heads. Today could be the day He calls to us, "Awake thou that sleepest", to reveal new ideas and open our minds, our thinking! Do we hear the call, or do we respond like the little girl who was a constant frustration to her dancing instructor because of her disregard for the music. Unable to stand it, the teacher said, "Little girl, don't you hear the piano?" The little girl replied, "Oh, I hear it all right, but it don't bother me none." Let us hear the piano and keep in step with the music.

Let us also look up or outward, so we can expand our scope of vision to enable us to grasp our opportunities, our options. Psychologists like to measure people's IQ's, we are here to measure our I Can's. All year I have said, "I see a bright future for Masonry". I still see it...a time for resurgence and renewal in this great fraternity. The response you showed at every visitation this year has further convinced me that you, too, believe the time has arrived. Believe this and remind yourself each day that every today is alive with promises and possibilities, and results will reach us before we can reasonably expect them."

SO MOTE IT BE ❖

In Loving Memory

Beautiful life is that whose span
Is spent in duty to God and man,
Beautiful calm when the course is run;
Beautiful twilight at set of sun:
Beautiful death, with a life well done.

In Memory of Past Most Excellent Grand High Priest (1979-1980) HOWARD R. CALDWELL, who passed from our sight on the 16th Day of SEPTEMBER 2014 A. D.

Once again a Most Excellent Companion, having passed through the experience which mortals call death, beyond which he is continuing his progress toward the new Jerusalem, there to receive his reward, the white stone with new name written thereon,

And Whereas, The all-wise and Merciful Master of the universe still guides his upward steps toward His throne of eternal glory,

And Whereas, He having been a true and faithful Companion of our beloved Royal Arch, therefore be it,

Resolved That The Grand Chapter of Royal Arch Masons of Colorado, through respect to his fidelity and integrity, that we tender to the family of our deceased Companion our sincere condolences in their tribulations. That a copy of this resolution be sent to his family and to each Chapter in this Grand Jurisdiction and that this Resolution be read at the next convocation of each Chapter.

They're passing away these dear old friends,
Like a leaf on a current cast;
With never a break in the rapid flow,
We watch them as one by one they go
Into the beautiful past.



Ron Birely
Most Excellent Grand High Priest

Robert Gregory
Grand Secretary

Harold Broughton

9/13/1933 - 04/29/2014



Harold Broughton 32^o September 13, 1933 - April 29, 2014 was born in Montrose, Colorado to Orris Herbert Broughton and Beulah Mae Broughton. In '51 he graduated from Montrose H.S. where he played on the football team, the Ghosts of the Gridiron, who won the only '50 State Championship for Montrose. He graduated from Colorado A&M (now CSU) in '55 with a Bachelor of Science in Horticulture and Physical Education. His Marine Corps basic

officer training was completed at Quantico, VA. Harold was on active duty in the Marine Corps from '55 to '59 and in the reserves until '63. While on active duty Harold earned the rank of Captain and was stationed at Camp Pendleton, CA.

In '54 he married his wife of 59 years Carol Ann Pratt, his college sweetheart. After the Marines, Harold managed Keystone Fruit Co. in Riverside, WA and owned 35 acres of Red and Golden Delicious trees that he planted with his brother Bob. During this time he was a member of Mt. Olive Grange, the Washington State Horticultural Assoc. In '62 Harold and his family moved back to Grand Jct. where he managed the Broughton family's orchards in Grand Jct. and Olathe. In '66 Harold and Don Broughton and Garner McKnight built Hi-Quality Packing, Inc. in Delta.

Brother Harold was a member of Grand Junction Lodge #173. He was initiated an Entered Apprentice on April 21, 1974. He was passed to the Fellow Craft Degree on October 18, 1974 and raised to the sublime Degree of a Master Mason on December 12, 1974. He joined The Scottish Rite of Grand Junction, Colorado and was made a Master of the Royal Secret on April 20, 1978. Harold belonged to the Delta Elks Lodge (where he was a member for 50+yrs.), El Jebell Shriners, Western CO Horticultural Society (Lifetime Member), CO Apple Administrative Committee, International Apple Association (Board of directors for 15 yrs), National Peach Council, CSU Ag Research Committee, CSU Ag Sciences Council, CSU Ag Days contributor (20yrs), International Council of Ag Employers, International Dwarf Fruit Tree Assoc., Skyland Foods (Board of Directors), Rogers Mesa and Orchard Mesa Research Stations Advisory Committee, Wells Fargo Board of Directors, Delta Booster Club, Alpha Tau Omega fraternity, and was a member of United Methodist Church. He is survived by his brothers Melvin (Gale) Broughton and Bob (Esther) Broughton, his wife Carol Ann Broughton, daughters Cheryl (Jerry) Holton, Karen (Steve) Tice, Susan (Efren) Luna, his granddaughters Desirea (Gerry) Scott, Nicole Holton, Demi Luna, Soraya Luna, and great-grandchildren Anais Scott and Toby Scott.

Brother Harold Broughton 32^o passed away peacefully at his home on April 29, 2014.‡

Charles G. Milligan

08/03/1918 - 07/08/2014

Charles G. Milligan 32^o August 3, 1918 - - July 8, 2014 was born in McCook, Nebraska to Charles Thomas and Idea Milligan. He graduated from McCook High School and attended The University of Nebraska and came within one quarter of earning his degree in Zoology.

He served in the U.S. Army Air Corps, during WW II, seeing action at the island of Saipan.

His most recent position was at Managhe Elementary, where he enjoyed being a para-professional as a Senior Citizen. Prior to that, he was Director of Supportive Services at Southwest Memorial Hospital.

Gordon was a longtime activist in volunteerism; he simply lived to serve the community and his fellow man. His work in the Red Cross as an instructor lasted over 30 years. He loved Lions Club, and was a devoted Master Mason and Shriner. He was initiated an Entered Apprentice May 27, 1957; Passed to the Degree of Fellow Craft on January 27, 1958 and Raised to the sublime degree of Master Mason on March 24, 1958 all in Monument Lodge #133 of The Grand Lodge of Nebraska. Gordon affiliated with Cortez Lodge # 133 of The Grand Lodge of Colorado on November 5, 1998, where he served as Worshipful Master in 2001. He joined Scottish Rite Masonry in the Valley of Grand Junction, becoming a Master of The Royal Secret on February 19, 1996.

Gordon was preceded in death by his father, mother, and two sisters, Virginia Pankow, of Northglenn, Colo., and Julia Martin, of McCook, Neb., and grandson Daniel O'Brien, of Cook, Neb. His family survivors include his three children, Becky Arndt, of Grand Island, Neb. Kay Bantam, of Lincoln, Neb., and Mark Milligan, of Evergreen, Colo., 7 grandchildren, and 9 great-grandchildren.

Brother Gordon G. Milligan passed away peacefully in the Life Care Center in Evergreen, Colorado on July 8, 2014. He was 95 years old.‡

Paul Roger Brown

05/16/1923 - 03/05/2014

Paul Roger Brown was born on May 16, 1923. He graduated from Purdue University and served his country in World War II. Upon his return home, he worked as a research chemist for Sherwin Williams Paint Company, eventually retiring to Montrose, Colorado. He was raised a Master Mason in May 21, 1955, at Dover Lodge #489 in Westlake, Ohio and affiliated with Montrose Masonic Lodge #63 on March 7, 1989. He served as Worshipful Master of Montrose Lodge in 2001. On May 9, 1964 he became a Scottish Rite Mason at Trenton Consistory in Trenton, New Jersey, later affiliating with the Valley of Grand Junction. He took great pride in being a 32^o Master of The Royal Secret. He became a member of the Montrose York Rite Bodies on October 7, 1989. He was preceded in death by his wife Jean and is survived by his daughter. Paul Roger Brown died peacefully at his home in Montrose, Colorado on March 5, 2014. He was 90 years old.‡

Marshall Scott

11/19/1915 -08/05/2014



Marshall Morris Scott 32° was born November 19, 1915 in Laredo, Texas to Marcus Pinkney and Marguerite Mae Scott. He graduated from High School in Mirando City, Texas.

Marshall enjoyed amateur radio, astronomy, photography, geology, music and reading. His profession was that of a land surveyor and map draftsman for the U.S. Government.

Marshall Scott was initiated an Entered Apprentice on April 14, 2000; passed to the Degree of Fellow Craft on September 9, 2000; and raised to the sublime Degree of Master Mason on September 16, 2000 all within Glenwood Springs Lodge #65. He received the Degrees of Scottish Rite Masonry in June 2001 in the Orient of Colorado, Valley of Grand Junction.

He was preceded in death by his parents, wife (Berte bell Scott) and daughter Laure Bracken. He is survived by two children, son Marshall Scott Jr. and daughter Lorraine Gilas along with eight grandchildren and eleven great-grandchildren.

Marshall Morris Scott, a resident of Palasade, Colorado, passed away on August 5, 2014. He was 98 years old.‡

Ellsworth F. Stein

04/21/1920 - 08/15/2014



Ellsworth (Al) F. Stein 32° was born April 21, 1920 to Ira and Isabel Stein in Schofield, Wisconsin. He grew up in Edgar, Wisconsin, where he completed high school. Following high school he joined the Civilian Conservation Corps. In 1944 he enlisted in the U.S. Navy. He was one of the few chosen to receive training in a new and highly

classified technology now known as radar. He served aboard the USS Meriweather and participated in the invasion of Okinawa. He completed his U.S. navy service in 1944 but enlisted in the U.S. Air Force and served in the Korean War from 1946 to 1950. Upon leaving the armed forces, he was recruited by the U.S. Atomic Energy Commission, where he worked for 22 years in the development of atomic science and technology. He retired in 1972 in Grand Junction, CO. He joined the Bendix Corporation and again retired in 1980.

On April 4, 1986 he married Marylyn Peoples Martin. During their 28 years of marriage, they enjoyed travel, playing golf and being with friends, children and grandchildren.

Ellsworth Stein was a member of Grand Junction Masonic Lodge #173, where he was initiated an Entered Apprentice on May 6, 1966; passed to the Degree of Fellow Craft on June 17, 1966; and raised to the sublime Degree of Master Mason June 25, 1966. He was also an active member of the Western Colorado Shrine Club. Ellsworth Stein received the Degrees of Scottish Rite Masonry on November 13, 1968 in The Valley of Grand Junction, Orient of Colorado.

He was preceded in death parents; brothers Lynford, Neal, Gary, Elwood, and sister Phyliss. He is survived by his wife, two brothers; Cecil and Richard; two daughters Mary Lou and Sandra and his step-son Russell, along with eight grandchildren and seven great-grandchildren.

Ellsworth (Al) F. Stein 32° passed away peacefully on August 15, 2014 in St Mary's Hospital. He was 94 years old.‡

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NAME	LODGE	BORN	DECEASED
Adams, Ronald B.	South Denver #93	06/19/1931	08/16/2014
Aldrich, Darrel D.	Oasis #67	09/14/1926	05/08/2014
Baer, Harvey Eugene	Columbine #147	06/29/1920	08/24/2014
Bagwell, Rush Adams	East Denver #160	05/02/1925	08/14/2014
Bailey, Max L.	Boulder #45	06/24/1926	01/08/2014
Bailey, Ralph B.	El Paso #13	12/03/1920	06/02/2014
Bailey, Ralph B.	Kiowa #116	10/21/1935	06/02/2014
Bartholomew, Everitt M.	Sterling #54	02/20/1920	06/29/2014
Belkov, Sidney	Columbine #147	04/08/1924	04/23/2014
Bocanegra, Ernest	Albert Pike #117	08/08/1949	09/28/2014
Bolibaugh, Robert Charles	South Denver #93	07/04/1923	09/11/2014

NAME	LODGE	BORN	DECEASED
Broughton, Harold H.	Grand Junction #173	09/13/1933	04/29/2014
Brown, Paul Roger	Montrose #63	05/16/1923	03/09/2014
Brown, Phillip Donald	Occidental #20	04/14/1943	06/27/2014
Byers, Gordon F.	Rio Blanco #80	04/08/1936	05/16/2014
Caldwell, Howard R.	Golden City #1	08/23/1926	09/16/2014
Calkins, George W.	Paul Revere #130	01/19/1915	10/05/2014
Chambers, Don	Lupton #119	04/08/1955	02/12/2014
Christianson, John R.	Mesa #55	10/27/1931	09/14/2014
Clifton, Knowles C.	Denver #5	11/06/1913	05/17/2014
Conrad, Marvin L.	Durango #46	02/06/1935	02/22/2014
Covey, Arthur C.	Liberty #134	08/28/1930	09/15/2014
Crabtree, Clarence Bernard	Trinidad #28	12/18/1916	03/11/2014
Davey, Robert Earl	Olive Branch #32	02/10/1919	09/12/2014
Dilts, John Frederick Jr.	Pueblo #17	12/03/1920	05/25/2014
Dixon, Carl Franklin	Euclid #64	03/14/1941	04/26/2014
Dutton, Carl J.	Montezuma #145	02/09/1929	09/10/2014
Dutton, John Robert	George Washington #161	08/09/1928	10/03/2014
Dyk, Alfred John	L. N. Greenleaf #169	02/03/1943	07/04/2014
East, Robert Clay	Oriental #87	02/10/1920	03/06/2014
Filer, Ralph Pershing	Pueblo #17	03/31/1930	05/20/2014
Fink, Richard W	Idaho Springs #26	12/15/1925	07/18/2010
Ford, J. Robert	Collins #19	02/01/1925	01/19/2014
Frost, Alan C.	Memorial #2	03/09/1933	10/05/2014
Frost, Alan C.	Cripple Creek #96	03/09/1933	10/05/2014
Frost, Alan C.	Tejon #104	03/09/1933	10/05/2014
Frost, Alan C.	Enlightenment #198	03/09/1933	10/05/2014
Fuller, Vernon Dale	Mount Moriah #15	06/21/1928	03/02/2014
Garman, Harry J. II	Colorado Springs #76	06/07/1931	05/18/2014
Gilbert, Robert James	Egeria #167	06/25/1920	06/25/2014
Goeson, Frank W.	Tejon #104	07/08/1945	01/31/2014
Graham, Billy Gene	Rico #79	09/08/1927	02/05/2014
Gray, Jack A.	Denver #5	10/06/1920	06/30/2014
Gray, Thomas George	Douglas #153	12/09/1930	03/02/2014
Green, Philip L	El Paso #13	09/17/1914	02/27/2014
Ham, Kenneth C.	Granada #72	08/22/1934	02/11/2014
Haynie, Ralph Dean	Cortez #133	08/11/1923	05/02/2014
Hone, E. Alvin	Albert Pike #117	04/17/1945	06/04/2014
Houston, Charles O.	St. Vrain #23	11/21/1936	05/08/2014
Howe, Darold Lynn	Manitou #68	05/07/1921	01/06/2014
Howe, Edward C.	High Country #163	08/14/1932	05/25/2014
Howe, Edward C.	Joppa Daylight #174	08/14/1932	05/25/2014
Howe, Edward C.	Colorado Lodge of Research #29	08/14/1932	05/25/2014
Ice, Robert Leo	Mount Moriah #15	11/25/1925	06/26/2014
Jung, Karl Emil	Paul Revere #130	05/22/1937	01/29/2014
Kellogg, Wallace R.	South Denver #93	11/14/1931	05/25/2014
King, Otis John	El Paso #13	10/05/1924	06/03/2014

NAME	LODGE	BORN	DECEASED
Mahalingham, Krishnaurthim	Paul Revere #130	05/25/1929	02/15/2014
Mankin, John Glyne	Centennial #84	08/12/1940	01/21/2014
Mathews, Robert L.	Silver State #95	07/21/1929	12/26/2013
Meakins, Howard R.	Sterling #54	10/30/1932	02/10/2014
Meakins, Howard R.	Holyoke #81	10/30/1932	02/10/2014
Meze, Paul Elie	St. Vrain #23	06/26/1924	05/02/2014
Miller, Norman Louis	Weston #22	02/12/1930	09/01/2014
Miller, Reuben F.	Joppa Daylight #174	07/10/1922	03/08/2014
Milligan, Charles Gordon	Cortez #133	08/03/1918	07/08/2014
Muench, William John	Silver State #95	01/12/1937	06/05/2014
Musser, Morris Hugh	South Gate #138	04/08/1931	02/10/2014
Navarro, Ronald Austin	St. Vrain #23	10/20/1943	09/16/2014
Olinger, Eugene C.	South Denver #93	02/25/1932	02/22/2014
Outcalt, Ralph Hugh	Alamosa #44	04/03/1913	04/27/2014
Page, Mancel Englebert	Grand Junction #173	05/19/1923	07/01/2014
Pineda, Daniel Dale	St. Vrain #23	06/06/1946	01/06/2014
Purcell, Leonard Gerald	Estes Park #183	12/16/1928	09/19/2014
Purcell, Leonard Gerald	Fidelity #192	12/16/1928	09/19/2014
Rockwell, John T.	Englewood #166	11/09/1920	02/21/2014
Rosen, Arnold Herman	Columbine #147	12/03/1928	05/17/2014
Sage, Edward E.	Paul Revere #130	11/20/1919	02/01/2014
Samuelson, Paul R. Jr.	King Solomon #30	06/27/1926	02/06/2014
Sanders, Billy Eugene	Silver State #95	05/25/1922	01/22/2014
Scarber, Russell W.	Rifle #129	09/07/1935	02/15/2014
Selby, Lorin Junior	Wray #71	02/06/1946	06/16/2014
Sellman, James William	Fruita Masonic #120	03/02/1922	02/21/2014
Seyfried, John Travis	Temple Gate #128	11/10/1921	06/10/2014
Shrader, Clyde H. Jr.	Idaho Springs #26	04/10/1942	09/08/2014
Smith, Richard B.	Golden City #1	11/10/1940	02/22/2014
Sneddon, Lee Roy	La Veta #59	09/18/1930	08/25/2014
Stewart, Franklin Clyde	Centennial #84	12/12/1921	06/17/2014
Stout, Robert Edwin	Weston #22	10/27/1928	09/15/2014
Sullivan, William F.	Mesa #55	03/24/1918	05/21/2014
Thomson, Blaine K.	Cortez #133	11/16/1931	06/23/2014
Tucker, Albert Henry	Trinidad #28	09/28/1949	08/12/2014
Tucker, Robert Franklin	Weston #22	11/12/1918	05/15/2014
Tucker, Robert Franklin	South Gate #138	04/28/1934	05/15/2014
Waller, Roger B.	Grand Junction #173	01/31/1924	04/17/2014
Wetzberger, Cecil Orville	Centennial #84	03/11/1923	10/09/2014
Wexler, Ralph Martin	Silver State #95	07/08/1924	07/11/2014
Wheeler, Elof L	Elk Mountain #118	01/03/1932	02/25/2014
Wheeler, Roger W.	Miracle #182	04/20/1940	05/05/2014
Wiseman, James H.	Monte Vista #73	11/21/1936	07/01/2014
Young, Thomas Alden	Silver Cliff #38	11/10/1931	02/09/2014
Young, Thomas Alden	Salida #57	11/10/1931	02/09/2014
Young, Yancy C.	Memorial #2	08/12/26	05/20/2014
Young, Yancy C.	El Paso #13	08/12/1926	05/20/2014

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