



# THE GAVEL

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Volume 19 Issue 3

*"The Oldest Masonic Lodge in the Rockies" Organized May 8, 1851*

March 2019

## *From the East...*



### **Empty your mind, be formless. Shapeless, like water**

If there is one thing I like to do is study different philosophies. One of my favorites is Taoism and one part in particular in Taoism is water and its meanings.

Taoists have written that water is broken up into 3 parts; humility, harmony and openness.

**Humility** - The water that flows in a river always stays low. Yet, it is a life giving force that helps plants grow and keeps all animals alive. It does not seek attention nor recognition, but its humble contribution is what sustained life on Earth. Without it, life may cease to exist. This is how we should apply humility:

- Accept that we don't have all the answers to every question. Saying I don't know is okay and be open to learning. Asking for help is also a sign of humility.
- Be happy with the success of others and help them promote their success.
- Instead of trying to get ahead, help other people in their journey.
- By being humble, we imitate the nature of water, which is staying grounded and being aware of the environment and the people around us.

**Harmony** - Water does not fight against any obstacle in its way. When flowing towards a rock, it gently flows around it without getting upset, angry, or agitated. With every obstacle scattered along its way, water always finds a solution, without force, without conflict. This is how we should achieve harmony:

- Unless we're harmonious inside, we can't find

harmony outside. Learn to be harmonious in thoughts, words, and deeds.

- Being in harmony with ourselves is being comfortable with whom we are rather than fighting to be the person we think we are supposed to be.
- Finding harmony in ourselves involves not fighting against our nature, rather to flow with who we are.
- We should not force ourselves to succeed and stop fighting with ourselves. Instead, let's shift the focus from achieving more success to achieving more harmony.
- Let's not focus on the things we can't control. Rather let's work with the environment to solve problems. Nature doesn't hurry but everything is accomplished.

**Openness** - Water is open to change. It has the ability to adapt to the changing temperature, which turns it into a liquid, solid, or gas. It adapts to the medium it's in. It's a teapot when it's inside a teapot or a cup when it's inside a cup. Because of its ability to adapt to change and remain flexible, it endures through the ages, overcoming all changes in the environment. This is how to arrive to become open:

- Step up, open up, and get out from behind closed doors.
- We're called to go beyond our self-limiting beliefs. We must be open to every possibility.
- Be open to learn and unlearn to navigate through the changing circumstances.

Continued on Page 3

## Regular Meetings

### RECURRENCE

First Monday  
Fourth Wednesday  
Second Tuesday  
Third Tuesday  
Second Wednesday  
First and Third Thursday

### EVENT

Regular Communication at 7:30 PM, Dinner at 6:00 PM  
Property Management Board at 6:00 PM  
Regular Communication at 7:30 PM  
Regular Communication at 5:30 PM  
Regular Communication at 7:30 PM, Dinner at 6:30 PM  
Regular Communication at 7:00 PM, Dinner at 5:30 PM

### ORGANIZATION

Montezuma Lodge No. 1  
Montezuma Lodge No. 1  
York Rite Bodies  
Santa Fe Shrine Club  
Cerrillos Lodge No. 19  
Santa Fe No. 19 Eastern Star

*We have been holding our Quest meetings every Saturday morning at 10:00 AM. Quest Club is a forum for everyone. Mason and non-Mason alike can voice ideas and discuss any topic.*



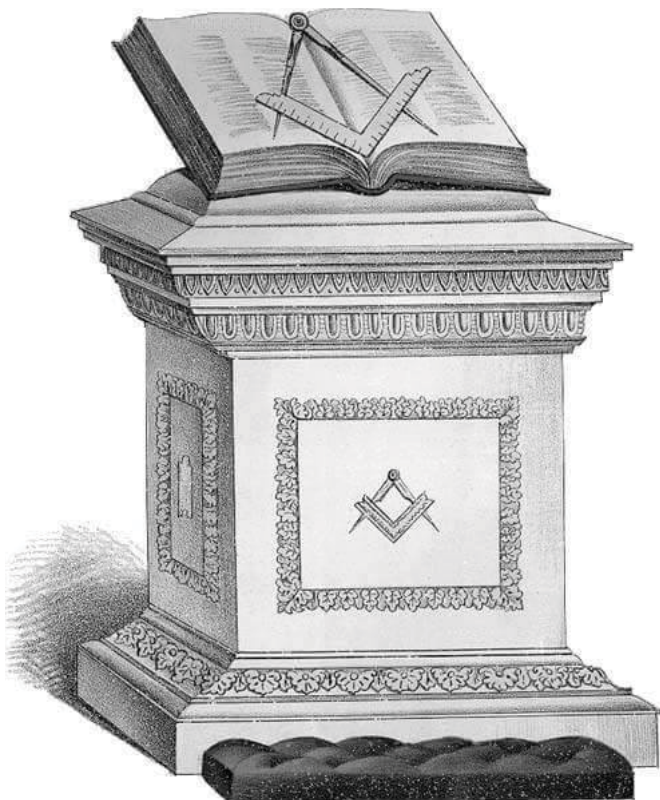
## Special Notices And Events

### Property Management Board

The monthly meeting of the Property Management Board was held on **Wednesday, March 27<sup>th</sup>** at 6:00 PM in the library.

### In Memoriam

Brother Thomas J. Dillon III passed away suddenly on February 13, 2019. He was Initiated 9/12/1974, Passed on 10/17, 1975 and Raised on 11/14, 1975. Brother Tom was serving as treasurer of the Santa Fe Scottish Rite Bodies. He was a CPA and served on the board of the New Mexico School for the Deaf,



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## Scholarships

The final date for the receipt of scholarship applications has been changed to April 15, 2019.

## Proficiency Examination

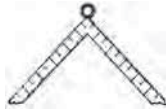
Congratulations to Brother John G. Feines who presented an excellent Master Mason proficiency examination.

## *From The East (Cont.)*

Continued on page 1

Learning from the flexibility and adaptability of water can be a guiding principle we can all adhere to and has the similarities of Masonry. Water can't be grasped, wounded, or divided. It does not have a shape of its own but molds itself to the receptacle that contains it. And in freezing temperatures, it crystallizes into a mighty rock. It can be the softest in its single drop form and can mightiest when multiplied. In its purest form, it is crystal clear, but when polluted, one cannot see through it.

Becoming like water might not be easy, but we should try to live our lives like the clearest of waters and shape ourselves into our best vessel forms we can and teach others to do the same. Be like water my brothers.



Fraternally,  
Patrick Varela,  
Worshipful Master

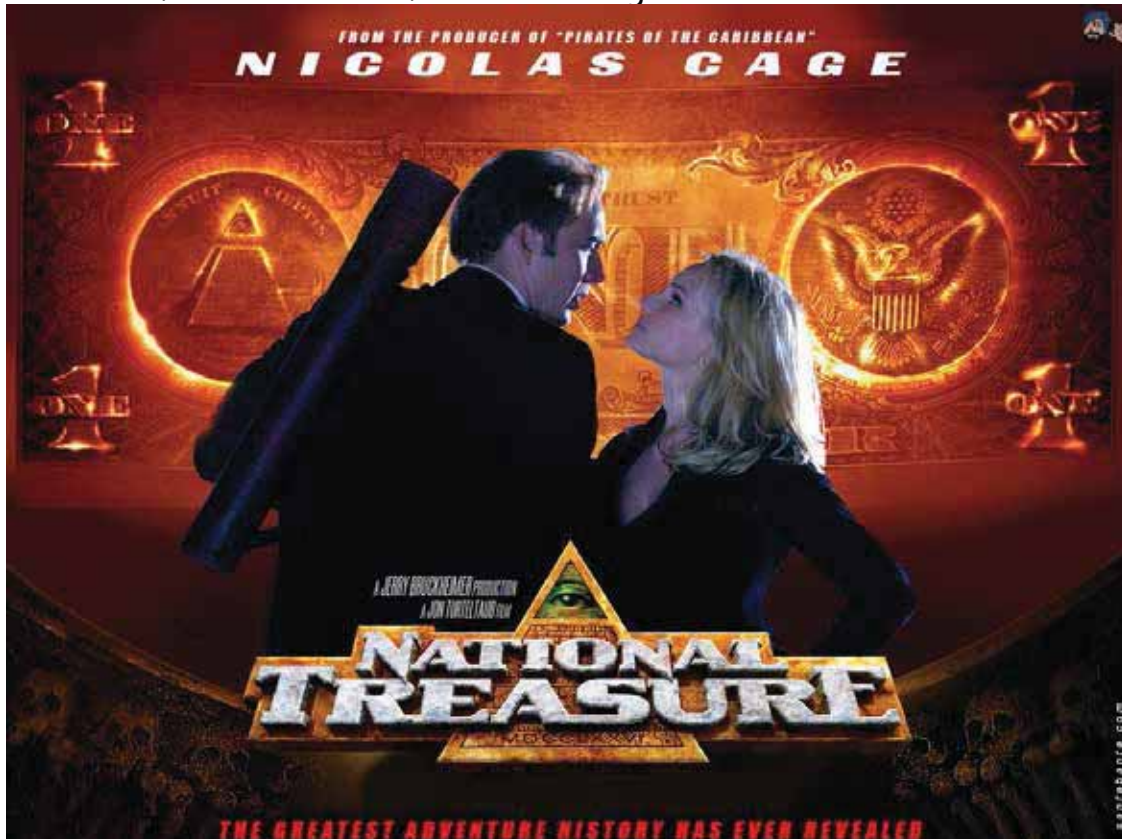


at Montezuma Lodge, No.1

**Saturday, April 13 - 7pm**

Brothers, you are invited to come and enjoy an evening of fellowship and a movie. Invite your friends and family (and pets) to visit the lodge and enjoy the evening with you. We will have popcorn and other munchies.

The featured movie for the evening will be National Treasure





# *Highlights of Annual Grand Lodge Communication*



## THE GRAND LODGE OF ANCIENT, FREE AND ACCEPTED MASONS OF NEW MEXICO

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### **HIGHLIGHTS OF THE 142nd ANNUAL COMMUNICATION OF THE GRAND LODGE A.F. & A.M. OF NEW MEXICO March 14 -16, 2019 (To Be Read In All New Mexico Constituent Lodges, NM Code 135)**

The Ramada Inn Plaza Midtown in Albuquerque, New Mexico was the site of the 142nd Annual Communication of the Grand Lodge of Ancient Free and Accepted Masons of New Mexico. There were 212 members and 73 women registered. Of the members present there were 7 Grand Lodge Officers, 17 Past Grand Masters, 1 Past Elected Grand Lodge Officer, 32 Worshipful Masters, 19 Senior Wardens, 20 Junior Wardens, and 44 voting proxies. There 36 dignitaries from other Grand Jurisdictions in attendance. Lodges not represented by a voting member were: Mimbres Lodge No. 10, Gate City Lodge No. 11, Cimarron Lodge No. 37, and Mount Moriah Lodge No. 54.

The public opening was conducted on Friday, March 15<sup>th</sup> at 8:30 a.m. with a welcoming address given by WB Esteban A. Aguilar, Jr., Albuquerque City Attorney, representative of Mayor Tim Keller. The Most Worshipful Grand Lodge of Ancient, Free and Accepted Masons of New Mexico Annual Communication opened in ample form at 9:30 a.m. with Most Worshipful Grand Master Adam L. Hathaway, presiding in the East.

The Election of Grand Lodge Officers was held at 1:30 p.m., Friday, March 15th. The following individuals were elected to serve for the 2019-2020 year:

**Ralph A. Easley (33, 82)**

**Gary J. Baker (72)**

**Jonathan R. Andrews (6, 72)**

**William "Bill" Pogue (17, 25, 33)**

**David L. Baker (3, 18)**

**H. C. Sky Olsen (60)**

**Grand Master**

**Deputy Grand Master**

**Senior Grand Warden**

**Junior Grand Warden**

**Grand Treasurer**

**Grand Secretary**

### **Appointed Officers**

Dan Lucero	Grand Lecturer
Bo Cribbs	Grand Chaplain
Thomas L. Schenk	Senior Grand Deacon
Steve Almager	Junior Grand Deacon
Roy C. Hayes	Senior Grand Steward
Darwin D. Stender	Junior Grand Steward
Steve Don Wallin	Grand Marshal
Bert P. Dalton	Grand Musician
Virgil L. Brumnelow	Grand Sword Bearer
Lawrence Davis	Grand Tyler
Tyler R. Anderson	Grand Historian
Gary L. Scott	Grand Orator
Alexander M. Cosby	Grand Technology Officer

#### **DDGMs**

Jimmy W. Clugston	District 1
Scott G. Jaquith	District 2
Donald G. Bovia	District 3
Oscar L. Lerma	District 4
David C. Mott	District 5
Victor M. Perez	District 6
Randy L. Heine	District 7
K. T. Manis	District 8
Ronald G. Rosin	District 9
Gene G. Rutledge, Jr.	District 10
Randy K. West	District 11

#### **DDGLs**

Matthew D. Stevenson
Michael J. Freitas
Dean L. Scoggin
Dwayne R. Milliron
I. Harris Belsky
Jay M. Draper
Randy L. Heine
K. T. Manis
Gilbert P. Gamboa
Roger Morris
Charles W. Bass

### **Grand Master's Recommendations**

<b>GMR-1</b>	<b>Code 138. Board of Directors</b>	<b>ADOPTED</b>
<b>GMR-2</b>	<b>Code 43. Keys and Ciphers para. (a)</b>	<b>ADOPTED</b>
<b>GMR-3</b>	<b>Code 43. Keys and Ciphers para. (b)</b>	<b>ADOPTED</b>
<b>GMR-4</b>	<b>Code 154. Business</b>	<b>ADOPTED</b>
<b>GMR-5</b>	<b>Code 308. Selective Invitation</b>	<b>ADOPTED</b>
<b>GMR-6</b>	<b>Code 375. Reinstatement para. (b)</b>	<b>FAILED</b>
<b>GMR-7</b>	<b>Code 375 Reinstatement para. (b)</b>	<b>FAILED</b>
<b>GMR-8</b>	<b>Codes 172 Elections and Installations</b>	<b>ADOPTED</b>
<b>GMR-9</b>	<b>Amendments to Monitor and Ceremonies</b>	<b>ADOPTED</b>

## LEGISLATION RECEIVED FROM CONSTITUENT LODGES

CL-1-2019	Code 133. Grand Lodge Per Capita	FAILED
CL-2-2019	Codes pertaining to changing Endowed to Perpetual	FAILED
CL-3-2019	Codes pertaining to purchase of Endowed Memberships	FAILED

## OTHER BUSINESS:

- MWB Mark V. VanderVere (15) was elected to the Board of Directors representing the Northern portion of the state serving thru 2022.
- 2019 Kit Carson Award presented to WB Roy Dwayne Lynch. (25, 80)
- Masonic Youth Committee Awards presented:
  - ▶ Outstanding Youth Advisor 2019: David Bachman  
Job's Daughters Bethel No. 5  
Sandoval Lodge No. 76
  - ▶ Outstanding Sponsoring or Supportive Body: Edgewood Lodge No. 82  
Route 66 DeMolay Chapter
  - ▶ Outstanding Youth Member: Serena Bennett  
Job's Daughters Bethel No. 2  
Sandia Mountain Rainbow  
Assembly and Ashlar  
Rainbow Assembly
- Masonic Charity Walk raised \$7,092.

The 143rd Grand Lodge Annual Communication will be in Albuquerque, NM, March 19-21, 2020 at the Embassy Suites.

**The 142<sup>nd</sup> Annual Communication of the Most Worshipful Grand Lodge of Ancient, Free and Accepted Mason of New Mexico closed in ample form at 12: 30 p.m. on Saturday, March 16, 2019 peace and harmony prevailing.**

Given under my hand and Seal of the Grand Lodge of New Mexico, this 19th day of March, 2019, A.L. 6019

H. C. Sky Olsen  
Grand Secretary

Southern California Research Lodge

# Fraternal Review



MARCH 2019

# Art & Freemasonry

MASONIC CREATIVITY INFLUENCING SOCIETY



## GUEST EDITOR'S WORD



### *Freemasonry's Creativity is Flourishing*

Over the last few years, we have heard a great deal about Freemasonry declining and the possibility of our fraternity dying a slow and painful death. In contrast, this issue is very much about Freemasonry as a living, thriving, and vibrant culture. It is about a culture that is being fostered by some of our most creative Brothers, and a culture that is influencing today's art, music, and fashion.

Take a look at Freemasonry during the 18th century. Freemasons painted floor cloths, tracing boards, and even their own aprons. Mozart composed music for his lodge, and, for the public, he composed his "Masonic opera," *The Magic Flute*. Likewise, Playwright Gotthold Lessing wrote his Masonic Dialogues *Ernst and Falk*. In 19th century America, women sewed Masonic emblems into quilts and embroidered Masonic aprons for their husbands and sons. Men engraved walking canes with Masonic emblems or inlaid emblems into the designs of furniture. Everything from chinaware to ashtrays, decorated with Masonic emblems, were mass produced. Masonic references can also be found in the movements of Marcus Garvey and Noble Drew Ali, as well as in other areas of African-American culture.

In short, American iconography was largely Masonic imagery. For most of the last hundred years, however, Freemasonry ossified. Creativity largely disappeared from the Craft. It became afraid of its own shadow. When I painted my first set of tracing boards in 2003 (they are in the permanent collection of the Chancellor Robert R. Livingston Museum, NYC), I felt that I was alone in creating artwork for the fraternity.

This troubled me. As a historian of Freemasonry, I appreciate and love what our fraternity has created over the last three centuries. It is essential that we preserve our heritage. But we also have to have a future. And the essential truth is this: Only if we create will we have a future.

I am happy to say, over the last few years, we have begun to see a significant reversal of this cultural stagnation. Brothers such as Ryan Flynn and Juan Sepulveda are creating Masonic drawings and paintings. Only a few years ago, the Henry W. Coil Library & Museum of Freemasonry in San Francisco held an exhibition of contemporary Masonic painters. In 2013, the Association of Masonic Arts was founded to promote the arts in our fraternity. And last year, my friend Brother Tony Crisos gave the first ever musical performance at the Chancellor Robert R. Livingston Library and Museum.

Outside the fraternity, Masonic references and imagery are being adopted by acclaimed Hip Hop artists, streetwear brands, and high-end fashion designers. While this may strike many Brothers as untraditional, it is, in fact, the modern manifestation of a very old tradition.

There is an energy and a vitality to our fraternity that has not been seen for some time. I ask you to support and to encourage our Brothers as they create work that we can enjoy and that, ultimately, contributes to the legacy that we will leave to future generations of Brothers.

Angel Millar, Masonic author, artist, New York Ambassador for the Association of Masonic Arts, and member of Compact Lodge No. 402.

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*As a historian of Freemasonry, I appreciate and love what our fraternity has created over the last three centuries.*

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SCRL Fraternal Review

**MARCH 2019**

**Volume 60 Number 2**

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## COVER STORY



Aimee E. Newell is Director of Collections at the Scottish Rite Masonic Museum & Library in Lexington, Massachusetts. She has a BA in American Studies from Amherst College, an MA in History from Northeastern University and a Ph.D. in

History from the University of Massachusetts – Amherst. She is the lead author of *Curiosities of the Craft: Treasures from the Grand Lodge of Massachusetts Collection* (2013) and the author of *The Badge of a Freemason: Masonic Aprons from the Scottish Rite Masonic Museum & Library* (2015). She frequently writes and lectures about American Freemasonry and fraternalism.

***Q: What do you think Freemasonry's contribution to culture, or American culture, is?***

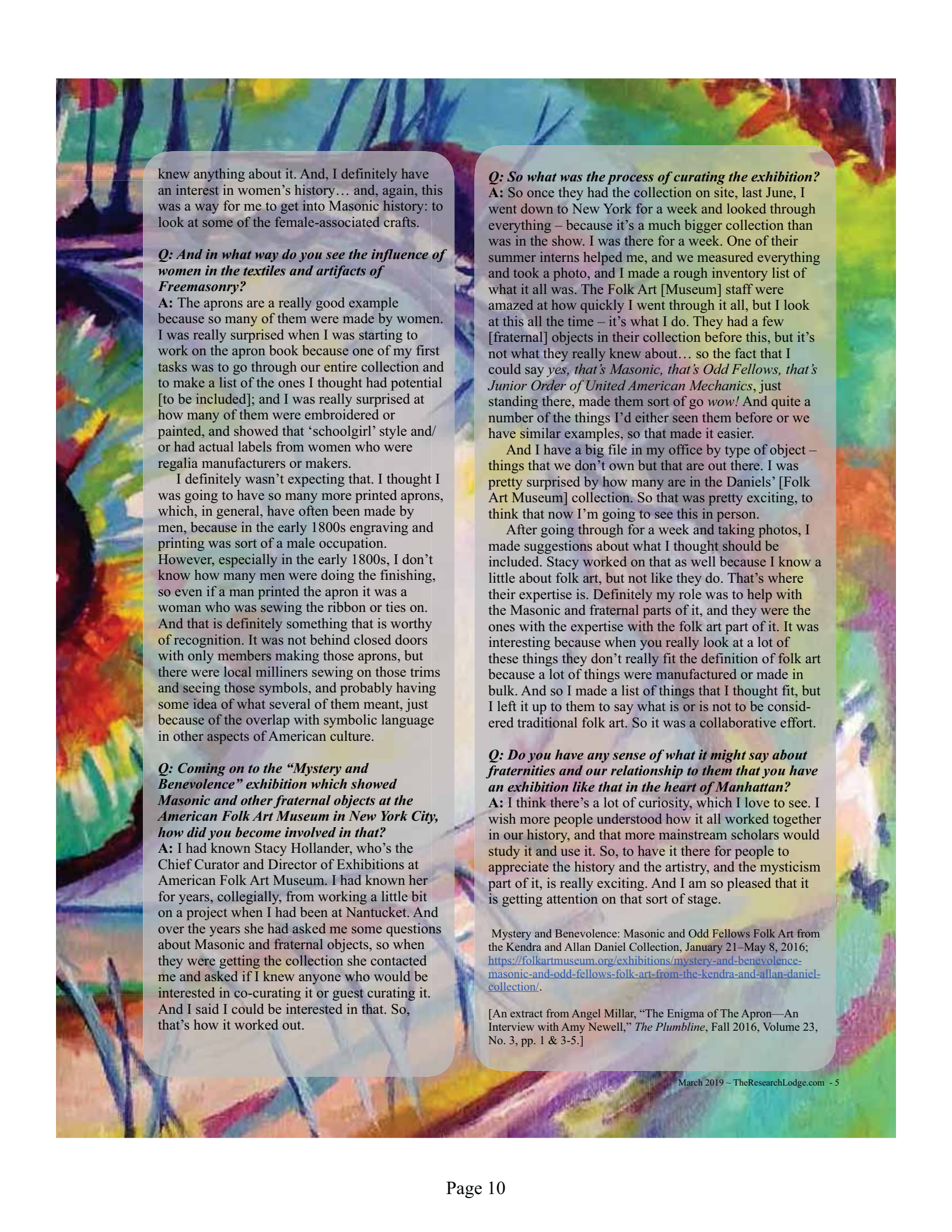
**A:** I've definitely been struck by how intertwined Freemasonry and fraternalism are with American history. Again, I'm trained as a historian, and have a PhD, and in my classwork no one ever mentioned this, and when you really start looking at the photos, at the objects, at the numbers, at the activities, it's really a factor that was going along with so much of our history. And so I'm always really interested in the intersections. It's really something I try to bring home to the audiences that come to the museum, because it wasn't happening in a vacuum.

***Q: A lot of people who have an interest in Freemasonry have an interest in the presidents and so on, but I think you, like me, are more interested in the opposite end of the social spectrum, where you have women sewing quilts with Masonic emblems, or men painting aprons or doing woodwork. Can you say something about that?***

**A:** Yes, I'm really interested in how these were things being made, and who was making them. You see all these things with symbols on them – and again people think of the secrecy but all of these thousands of members had [Masonic] pictures in their homes or an inlaid table [with Masonic emblems] in their house — and they're in these community parades, so it's not like it was all behind closed doors and secret and no







knew anything about it. And, I definitely have an interest in women's history... and, again, this was a way for me to get into Masonic history: to look at some of the female-associated crafts.

***Q: And in what way do you see the influence of women in the textiles and artifacts of Freemasonry?***

**A:** The aprons are a really good example because so many of them were made by women. I was really surprised when I was starting to work on the apron book because one of my first tasks was to go through our entire collection and to make a list of the ones I thought had potential [to be included]; and I was really surprised at how many of them were embroidered or painted, and showed that 'schoolgirl' style and/or had actual labels from women who were regalia manufacturers or makers.

I definitely wasn't expecting that. I thought I was going to have so many more printed aprons, which, in general, have often been made by men, because in the early 1800s engraving and printing was sort of a male occupation. However, especially in the early 1800s, I don't know how many men were doing the finishing, so even if a man printed the apron it was a woman who was sewing the ribbon or ties on. And that is definitely something that is worthy of recognition. It was not behind closed doors with only members making those aprons, but there were local milliners sewing on those trims and seeing those symbols, and probably having some idea of what several of them meant, just because of the overlap with symbolic language in other aspects of American culture.

***Q: Coming on to the "Mystery and Benevolence" exhibition which showed Masonic and other fraternal objects at the American Folk Art Museum in New York City, how did you become involved in that?***

**A:** I had known Stacy Hollander, who's the Chief Curator and Director of Exhibitions at American Folk Art Museum. I had known her for years, collegially, from working a little bit on a project when I had been at Nantucket. And over the years she had asked me some questions about Masonic and fraternal objects, so when they were getting the collection she contacted me and asked if I knew anyone who would be interested in co-curating it or guest curating it. And I said I could be interested in that. So, that's how it worked out.

***Q: So what was the process of curating the exhibition?***

**A:** So once they had the collection on site, last June, I went down to New York for a week and looked through everything – because it's a much bigger collection than was in the show. I was there for a week. One of their summer interns helped me, and we measured everything and took a photo, and I made a rough inventory list of what it all was. The Folk Art [Museum] staff were amazed at how quickly I went through it all, but I look at this all the time – it's what I do. They had a few [fraternal] objects in their collection before this, but it's not what they really knew about... so the fact that I could say *yes, that's Masonic, that's Odd Fellows, that's Junior Order of United American Mechanics*, just standing there, made them sort of go *wow!* And quite a number of the things I'd either seen them before or we have similar examples, so that made it easier.

And I have a big file in my office by type of object – things that we don't own but that are out there. I was pretty surprised by how many are in the Daniels' [Folk Art Museum] collection. So that was pretty exciting, to think that now I'm going to see this in person.

After going through for a week and taking photos, I made suggestions about what I thought should be included. Stacy worked on that as well because I know a little about folk art, but not like they do. That's where their expertise is. Definitely my role was to help with the Masonic and fraternal parts of it, and they were the ones with the expertise with the folk art part of it. It was interesting because when you really look at a lot of these things they don't really fit the definition of folk art because a lot of things were manufactured or made in bulk. And so I made a list of things that I thought fit, but I left it up to them to say what is or is not to be considered traditional folk art. So it was a collaborative effort.

***Q: Do you have any sense of what it might say about fraternities and our relationship to them that you have an exhibition like that in the heart of Manhattan?***

**A:** I think there's a lot of curiosity, which I love to see. I wish more people understood how it all worked together in our history, and that more mainstream scholars would study it and use it. So, to have it there for people to appreciate the history and the artistry, and the mysticism part of it, is really exciting. And I am so pleased that it is getting attention on that sort of stage.

Mystery and Benevolence: Masonic and Odd Fellows Folk Art from the Kendra and Allan Daniel Collection, January 21–May 8, 2016; <https://folkartmuseum.org/exhibitions/mystery-and-benevolence-masonic-and-odd-fellows-folk-art-from-the-kendra-and-allan-daniel-collection/>.

[An extract from Angel Millar, "The Enigma of The Apron—An Interview with Amy Newell," *The Plumline*, Fall 2016, Volume 23, No. 3, pp. 1 & 3-5.]

# FREEMASONRY & *Fashion*

## BY ANGEL MILLAR

When I was in the process of editing this issue, I happened to come across a video of a talk by Christopher Hodapp, who mentioned Masonic references appearing in the work of Jay-Z, Rihanna, and Lady Gaga. Freemasons aren't generally aware of this influence, noted Brother Hodapp. But, he said, "we had better learn and learn fast because for an increasing wave of new men we no longer control our image. The culture is doing that for us."<sup>1</sup>

Let's look at a few examples of Masonic references in contemporary culture over recent years.

In 2012, an ad for Grammy-winning singer-songwriter Erykah Badu's Kuala Lumpur concert caused a minor uproar. The ad showed a photo of Badu with the Arabic word for God painted on her torso. Described as a "tattoo," this sign drew all of the attention, but it was not the only one. Also painted onto Badu's torso were the Hebrew letters *He* and *Dalet* and, more surprisingly, the Royal Arch triple Tau.

If you visit the singer-songwriter's site today and click the "BaduWorld" link, you'll be presented with an illustration of a clenched fist (a symbol of Black, and perhaps female, empowerment) and tattooed arm. Besides a portrait of Badu herself, the tattoos include an ancient Egyptian scarab beetle and an eye in a triangle (or two overlapping triangles or zigzags that are reminiscent of African tribal design and the Square and Compasses).

A New Age-type fusion of religions, Black empowerment, and allusions—intentional or not—to Freemasonry may strike you as a strange mixture. But, Badu is far from alone in her choice of imagery and inspiration.

In 2010, rapper Ricky Ross released his "Free Mason" single. Featured on the single was Jay Z, who, only the previous year, had provoked a minor media storm when a photo of him appeared wearing a sweatshirt with the phrase "Do what thou wilt" (a phrase associated with the occultist and irregular Mason Aleister Crowley).

Then in 2018, there was again more debate and discussion when another major Hip Hop artist released two sweatshirts for sale on his website. This artist was Nas, who, like Jay Z, had grown up in New York. One of the sweatshirts was printed with a large All-Seeing Eye of God on the back. The other was even more curious. Printed on the front was a pyramid with a sword (an image associated with the Shriners), a star and crescent (associated with Islam), a number 7 in a circle (associated with the spiritual and nationalist movement of the Five Percent Nation), and two hands in a grip (associated with Freemasonry).

While the mixing of religion, spirituality, and Masonic symbols goes back to at least the early twentieth century among the Black community of America, with the emergence of Moorish Science, we also find a similar fusion elsewhere in popular culture.

The contemporary streetwear brand Black Scale has likewise borrowed imagery from Freemasonry, occultism, and Islam. In 2015, the brand even released a snapback hat with a Square and Compasses with a B (for Black Scale) at the center. Other Masonic-like imagery has appeared on the brand's T-shirts as well as on a men's ring.

High fashion designers have also been inspired by Freemasonry and associated imagery. On display at the museum of the United Grand Lodge of England is a shirt designed by French haute couture and ready-to-wear designer Jean Paul Gaultier. On the left and right of the garment is an Eye in a pyramid. They appear above two hands, with small planetary signs on them, suggesting palm reading.

Notably, very similar images were used in Alexander McQueen's Fall 2017 collection. Down the catwalk, the McQueen brand sent models in sheer dresses embroidered and beaded with images of a sun and moon, stars, keys suspended from string (which can be found on the Entered Apprentice tracing board in Great Britain), and two hands. (One of the hands had a diamond shape at the center, reminiscent of the Odd Fellows symbol of a hand with a heart or—more rarely—an eye at the center of the palm.)

Whether we like such use of Masonic symbolism, the fact is that cultures influence each other. That is how it should be. Now very much alive in today's culture, Masonic references are appearing in popular music and fashion—the cutting edge of the culture. As Brother Hodapp has said, we should be aware of this. But, I would add, not solely because we are interested in Freemasonry, but because, as Freemasons, we should be interested in culture.

1. <https://www.youtube.com/watch?v=73axawT2NXk>





Erykah Badu with Triple Tau.



Snapback hat with Square and Compasses by Black Scale.



Dress by Alexander McQueen, Fall 2017, with sun and moon, hands and keys.



Orange sweatshirt with Shriners emblem and grip.

# SYMBOLOLOGY

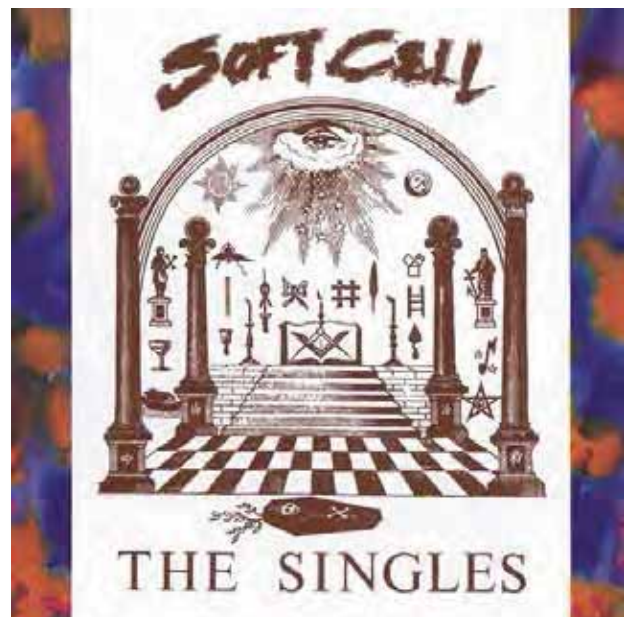


In 1776, Benjamin Franklin, Thomas Jefferson, and John Adams began work on the design of the Great Seal of the United States. Having little experience in this area, they sought the expertise of artist Pierre Eugene du Simitiere. While each produced their own design, du Simitiere's was selected as the first design of the Great Seal. It showed a heraldic shield flanked by an American soldier and a female figure representing Liberty. Above the shield was an eye in a triangle or the "Eye of Providence."

According to S. Brent Morris, the only Freemason among this group was Franklin (*The Complete Idiot's Guide to Freemasonry*). In recent decades, however, the eye in the triangle has become associated in the popular imagination with Freemasonry and the "Illuminati." Hip Hop has been especially prolific in its use of such imagery. At left is the album cover of *Seen It All: The Autobiography* (2014) by rapper Jeezy (formerly Young Jeezy).

In 1986, the highly popular British synth-pop duo Soft Cell released their compilation album, *The Singles*. The album cover artwork depicts, with slight alteration, one of George Washington's Masonic aprons. Familiar to Freemasons today are the black and white tiled floor, pillars, steps, the three Great Lights in Masonry, and the All-Seeing Eye of God, among other emblems.

However, there are two symbols or images on the cover that are not on the original apron. They are the musical note (right) and the chalice or wine glass (left). Though probably meant to refer to the lifestyle of the musician or popular entertainer (of intoxication and music), wine and song remain part of the Masonic Table Lodge experience (though not perverted to intemperance or excess).

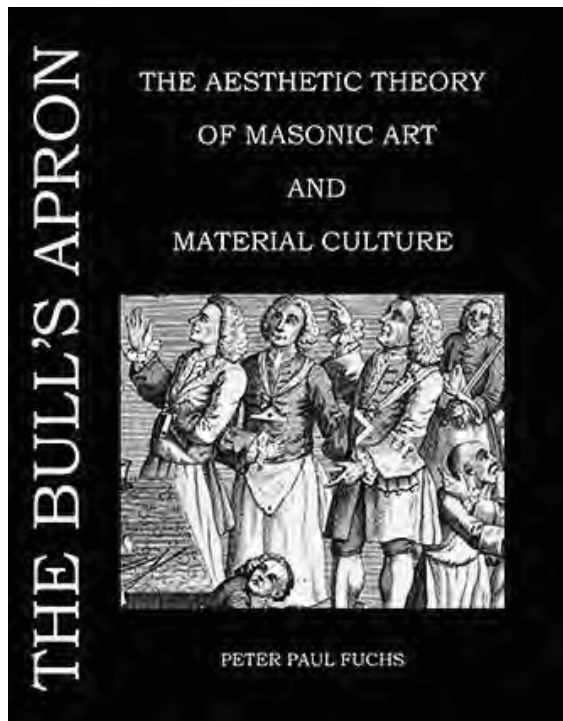


## MASONIC POP CULTURE

## READ IT

### *The Bull's Apron: The Aesthetic Theory of Masonic Art and Material Culture*

By Peter Paul Fuchs



Published by the Association of Masonic Arts, *The Bull's Apron* has received less attention than other large-format books on the art of Freemasonry, perhaps because, as the title suggests, it is more a theory about, than a history of, the art of Freemasonry. Written in a deeply academic, postmodernist-type style, *The Bull's Apron* is not the easiest of reads, and, as such, may appeal more to the scholarly. Nevertheless, for those looking for a book of Masonic and Masonic-related art, there are plenty of good examples in this glossy and attractive work, including Masonic aprons, certificates, tracing boards, and painting, as well as several etchings by William Hogarth.

Available through the George Washington Masonic National Memorial (\$30.00):

<https://goo.gl/Yqc1qh>



## SEE IT

YouTube  
MasonicArts Media  
*The Bull's Apron*  
26 minutes, Oct. 21, 2015

The Author of "The Bull's Apron: The Aesthetic Theory of Masonic Art and Material Culture" - Peter Paul Fuchs - lecture presented at the time of the First World Festival of Masonic Arts in Brasilia, Brazil on 16th of September, 2015. <https://www.youtube.com/watch?v=iMkAlWQJWdw>



## HEAR IT

The Winding Stairs  
*The Art of Freemasonry - Supporting the Pillar of Beauty*  
62 minutes, March 16, 2015

An interview with the talented Brother Ryan J. Flynn, Artist, discussing the role of Art and Artists in the lodge. Interviewed by Bro. Juan Sepulveda. <https://www.youtube.com/watch?v=yX0nV7KrOXU>



## TRAVELS

### The World's Most Masonic Contemporary Art Museum



Exterior of Marciano Art Foundation, L.A., formerly a Scottish Rite cathedral.

In 2017, the Marciano Art Foundation opened its doors to the public. That might not sound relevant to you but described as “hottest ticket in Los Angeles” by public broadcaster KCET, the building at 4357 Wilshire Boulevard that now serves as a contemporary art museum had had a previous life as one of the USA’s largest Scottish Rite cathedrals. Built in 1961 by Millard Sheets, a “non-Mason cultural enthusiast,” painter, muralist, and architectural designer, the cathedral spanned 110,000 square feet over four floors. The building—which cost \$4 million to construct—also housed a 2,000-seat auditorium and a 1,500-seat dining room, among other communal spaces.

According to the Marciano Art Foundation, the fraternity was forced to vacate the building in 1994, due to zoning issues, and, for much of the next two decades, the once-prestigious Scottish Rite cathedral remained abandoned. It was then renovated by architect Kulapat Yantrasast of wHY Architecture and Design and relaunched as a contemporary art museum with a difference. The exterior, with its Masonic emblems and sculptures—including large double-headed eagles—has remained, and a large mosaic mural, once vandalized, has been restored.

“From the get-go the Foundation and wHY planned to keep the exterior integrity of the building as much as we could,” says the Marciano Art Foundation, “restoring the grand mosaic on the east wall, which depicts the builders of the temple from the days of Jerusalem to Babylon to London and finally here in California, and assuring that all eight of the

vandalized larger-than-life travertine sculptures of key Masonic figures from King Solomon to George Washington will still greet visitors along Wilshire Boulevard.”

The museum now exhibits some of the most high-profile and cutting-edge of today’s artists, including Chinese artist Ai Weiwei, Japanese artist Yayoi Kusama, and Icelandic-Danish sculptor and installation artist Olafur Eliasson.

However, the contemporary art museum also has what it calls the “Relic Room,” which hosts a collection of Masonic artifacts. Where did they come from? When the Scottish Rite Freemasons vacated the building, they left behind “a small treasure trove of fraternal objects including books, photographs of past lodge members, and other paraphernalia, such as silk and satin banners created to identify specific lodges,” says Susan L. Aberth, Associate Professor of Latin American Art, Bard College.

A fascinating museum, the Marciano Art Foundation ([marcianoartfoundation.org](http://marcianoartfoundation.org)) is a testament to the enduring power of Masonic symbols, history, mystery, and artifacts to intrigue and attract the public, even if—as the abandoned “treasure trove” of Masonic objects suggests—some Freemasons themselves don’t value their cultural and artistic legacy.

# WHAT IS THE ASSOCIATION OF MASONIC ARTS?

Freemasonry's roots lie in Operative Masonry: architecture, music, and the fine arts. The great civilizations of Antiquity—Egypt, the Greco-Roman World of the Mediterranean cultures, Persia, Ancient India, and China—left us not only ruins of beautiful temples but a record of the Flame and Spirit of the Creator, who is creating Order out of Chaos always and everywhere. The works of the ancient Master Masons—artists, builders, architects, musicians, and writers—are the crystal mirrors of the Supreme Conciseness. In their masterpieces, our Brothers have given shape to ancient Wisdom and knowledge whose depths are beyond the limits of the ordinary world.

It is to their memory that the Association of Masonic Arts is dedicated.

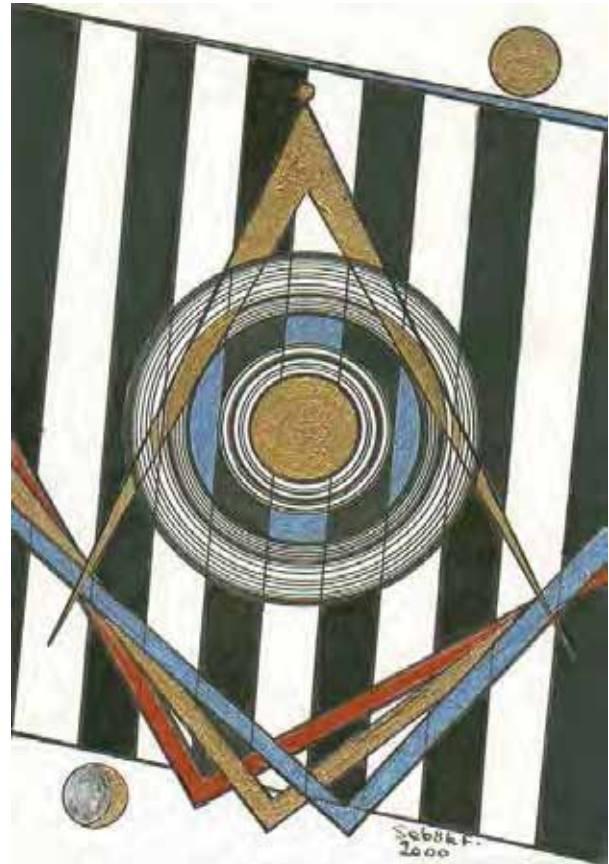
Founded in 2013, the mission of the AMA is to serve to the Masonic communities in the USA and around the world; to popularize Masonic art history and to preserve the artifacts of the Masonic arts; to support Masonic authors in their work and to organize exhibitions, theatrical presentations, concerts, charity events and conferences; and, lastly, to provide education about the Masonic Arts and Architecture and their history and significance.

This is not a purely academic exercise. History is clear that the fine arts—and sharing the best of our cultures—can be a very useful and virtuous means of overcoming differences among peoples and of cultivating the best of human nature. In relation to Freemasonry, however, this potential has been seriously under-appreciated by the Masonic community. Our museums are full of beautiful works of art from the 18th, 19th, and early 20th centuries, but there is little support for Masonic artists working today. Thus the AMA seeks to provide a space for dialogue, for exhibitions, and for concerts, etc., to bring Masonic artists, Brethren, and public together.

One way we can do this is through our annual Apollo Festival. During 2018, it was held in the George Washington Masonic Memorial. The weekend-long event featured an exhibition of Masonic artists—including Ryan Flynn and Ferenc Sebok—lectures, music performances, and a performance by Bulgarian folk-dance ensemble Zharava. Many of the other participants traveled from other countries, and the spirit was one of sharing and celebrating culture.

The ideals embraced by the Directors and members of the AMA are simply those of Freemasonry—fraternity, human respect for liberty, equality, and fellowship. In this era of an emerging new global society, we are working to bring more light and attention to the treasures of Freemasonry, especially to the work of contemporary Masonic fine artists, musicians, writers, and other creatives.

Although you probably know of many Masonic organizations, perhaps you have not heard of the AMA or of the work we do. Although it is probably one of the least-known Masonic organizations, the AMA has members from 74 regular Grand Lodges, and is represented in 33 nations on



Painting by Brother Ferenc Sebok.

six continents by its Grand Ambassadors and Ambassadors.

The AMA is actively involved in laying the groundwork for a greater appreciation of the Masonic arts and the material culture of the Craft. It is about the Masonic arts that we create today and bequeath to future generations. We encourage our Brothers who appreciate our magnificent buildings, our museums, and our Masonic arts, to do more than study our history. We encourage you to be a part of history in the making. Join us in supporting and enjoying the living Masonic arts and artists that are shaping our culture for tomorrow's generations of Masons. Find out more about us at <http://masonicarts.net>, and get in touch via the contact page.

Dimitar Mavrov, Executive Secretary of the Association of Masonic Arts



## Wor. Bro. Ryan Flynn

Bro. Ryan Flynn is a past master in the Nashua Lodge No. 12 and an honorary member of the Nashua Lodge No. 12. Bro. Flynn has traveled extensively through the United States speaking on the importance of the fine arts in Freemasonry.

INTERVIEW BY ANGEL MILLAR

**Q: Over the last couple of years, you've become well known as a Masonic artist. What attracted you to Freemasonry?**

**And what inspired you to explore it through the visual arts?**

**A:** I was attracted to Freemasonry almost accidentally. I had always been interested in the fine arts and art history and after studying abroad in Italy I was fortunate enough to have a few professors who made sure to highlight things like symbolism, ratios, and harmony. I also was highly interested in the Renaissance, and was entranced by how the philosophy of the time was symbolized in its art.

About three years after graduating, I found myself looking to join something bigger than myself. I had read about Freemasonry and I joined my lodge in Nashua, New Hampshire. After two years of being completely underwhelmed I was ready to leave. Then a handful of brothers pointed me in the direction of the philosophy of Freemasonry and I immediately saw the connection to the Renaissance. At the same time, I was given the opportunity to create two large faux stained glass windows for our Masonic temple. When I was planning out the design, utilizing all those things I had learned in class about connecting a philosophical idea to a work of art, I became hooked.

**Q: You say you were underwhelmed by your Lodge experience but, I think you'll agree, the Masonic experience has changed a great deal in recent years, with a much greater emphasis being placed on the esoteric and on Masonic education, and with various conferences being held around the country, largely inspired by Ezekiel Bates's annual Masonic Con. How do you see the arts fitting into this revival?**

**A:** I completely agree... I believe I was underwhelmed because I joined for specific reasons that were promised to me and were not readily available. I distinctly remember that within two months of becoming a Master Mason being told that "the big secret in Freemasonry is that there is no secret." Looking back I now think that this could be the number one worst thing you could tell a young Mason. You are immediately implying that there is nothing special about the Craft. And nothing could be further from the truth.

So, from a deeper meaning point of view, yes I was extremely underwhelmed, not only for the lack of education but due to witnessing the anti-education attitude from many. This has clearly changed. Within ten years we have seen some amazing things in the fraternity. Educational seminars and symposiums, conferences and events are popping up everywhere and with an amazing amount of enthusiasm. I've been proud to be a part of a lot of these events and I have seen their successes growing. Despite what some might say, this is not just a fad in Freemasonry; it's a movement that is catching on everywhere.

As for the arts, with any major movement in history the arts lead the way in spreading the overall message. One of



my favorite exercises to do with lodges is to look at a work of art together – something they already are familiar with – and go into a deep discussion about the meaning of it. Then I immediately start talking about a Masonic symbol or working tool, and ask them to look at it in the same way. It's a fantastic tool to show people how to think on a symbolic level.

**Q: You say that the arts lead the way in spreading the message of any movement, and I think you see this with Freemasonry. Everyone loves to go to the Lodge museums and see Masonic paintings, textiles, chinaware, and so on. All of these were created by artists – some of them by Brothers who were amateur artists – yet they shaped our fraternity and gave us a tradition that we can share with the public. I would say that you are leading the way in the arts in Freemasonry today, but why is art so important to us if we want to carve out a future and what can Brothers do to contribute?**

**A:** We live in a time where we look at the majority of Masonic art solely in past tense. The danger of that is that we look only to our past and not to our present or future as the pinnacle of Freemasonry. Living in a time that is very exciting to be a Freemason, we are rediscovering our secrets, and the chains that held Brothers back from being able to seek these secrets are dissolving. There is a movement happening in Freemasonry right now, a powerful education movement, and if we can incorporate the arts into this, whether it be the fine arts, music, drama or even dance, we can turn this movement into the Masonic Renaissance.

Many people have said I'm leading the way in this. Though I am one of the more vocal Brothers on the subject, I know there are countless others who could do more than I could ever do if they just were given the chance to create, or be exposed to the Masonic arts in general. That's my biggest message. I try to get out to lodges, invest in the arts, and empower artists to add to the Craft.



# MASONIC PIONEER

Several of the world's most prominent and influential artists have been Freemasons, among them British artist William Hogarth (1697-1764), Russian-born painter Marc Chagall (1887-1985), Alphonse Mucha (1860-1939), and American painter Grant Wood (1891-1942).

Hogarth's most recognizable work to Freemasons is "Night." From a series of paintings called "Four Times of Day" (1736), which were reproduced as etchings in 1738, "Night" depicts a Freemason wearing a Masonic apron and jewel. Best-known for his "American Gothic" (1930) painting, depicting a farmer and woman (usually interpreted as the farmer's sister), Bro. Wood created one Masonic work in his lifetime—a triptych called "The First Three Degrees of Freemasonry."

Fans of art nouveau will immediately recognize the name of artist Alphonse Mucha (pictured at upper right). If you don't recognize the name, you more than likely have seen his artwork. He came to prominence outside of his home country of what would become Czechoslovakia, at the Paris Exposition *Universelle* in 1900, and despite the waxing and waning popularity of art nouveau over the passing decades, his work has always been a standout.

When the Republic of Czechoslovakia was formed as an independent state in 1918, Mucha's artwork played a key role in helping to shape the new state's national identity—he designed its new banknotes and postage stamps.

Besides being one of the 20th century's most recognizable artists, Mucha is also considered to be the father of Czechoslovakian Freemasonry. Mucha joined a Masonic Lodge in Paris in 1898, and after his return to Prague, he helped establish the first Czech-speaking Komensky Lodge. In 1923, Mucha became Grand Master of the new Grand Lodge of Czechoslovakia, and in 1930 he was made the second Sovereign Grand Commander of the Ancient Accepted Scottish Rite in Czechoslovakia. And he designed an apron and jewels for the Grand Lodge, marked with his unique style. (After Masonry was banned during WWII by the Nazis, it reemerged and the fraternity there today is led by the Grand Lodge of the Czech Republic.)

Combined with his longstanding interest in spiritualism, Masonic symbolism appears in what many have felt was one of his most important works, *Le Pater*, published the same year he joined the lodge in Paris. From a description by the Mucha Foundation:

*Le Pater is an illustrated edition of The Lord's Prayer created by Mucha. Published in Paris on 20th December 1899 at the passing of the old century, it was meant to be Mucha's message to future generations about the progress of mankind. Through the archetypal Christian prayer, he wished to present the way for man to reach the Divine Ideal, the highest state in the spiritual world.*

*Mucha conceived this project at a turning point in his career. According to his own account, Mucha was at*



*that time increasingly dissatisfied with unending commercial commissions and was longing for an artistic work with a more elevated mission. He was also influenced by his long-standing interest in Spiritualism since the early 1890s and, above all, by Masonic philosophy. In January 1898, almost two years before the publication of Le Pater, Mucha was initiated into the Paris Lodge of Freemasons as an apprentice and after the independence of his homeland he was to become Grand Master of the Freemasons of Czechoslovakia. Mucha's Freemasonry was an outcome of his Spiritualism – the pursuit of a deeper Truth beyond the visible world. Through his spiritual journey, Mucha came to believe that the three virtues – Beauty, Truth, and Love – were the 'cornerstones' of humanity and that the dissemination of this message through his art would contribute towards the improvement of human life and, eventually, the progress of mankind.*

Only 510 copies of this collection of illustrations were printed at the time, and the printing plates were then destroyed to prevent pirating of his art. For decades, *Le Pater* has been rarely seen as one complete work. After more than a century, in 2016 the Century Guild announced that a new high-quality printing of *Le Pater* would be made available in two limited editions, using a folio of Mucha's original artwork.

The story of Mucha's later life was not a pleasant one. His close association with Freemasonry, his importance within the Grand Lodge, and his high profile, and his outspoken Slavic patriotism made him a target for the Gestapo after the Nazis invaded Czechoslovakia in March 1939. Betrayed by a collaborator named Arved Smichkovsky, he was arrested and subjected to harsh interrogation by the Gestapo at the age of 79. He was soon diagnosed with pneumonia and released in frail condition. Mucha passed away on July 14, 1939. In open defiance of the Nazi ban on public assemblies, over 100,000 Czechs attended his funeral.

[Christopher Hodapp, "Alphonse Mucha, Artist and Freemason," *Freemasons for Dummies* (website), <https://freemasonsfordummies.blogspot.com/2016/08/alphonse-mucha-artist-and-freemason.html>, August 5, 2016.]



# MASONIC GALLERY



## Ryan Flynn

One of the most well-known Masonic artists in America, Ryan Flynn has created *faux* stained glass windows for the Nashua, NH Masonic Temple, Masonic lodge murals, oil paintings and patents. You can see his art at <http://www.ryanjflynn.com>.



## Lady Frieda Harris

The only deceased artist mentioned here, Lady Frieda Harris (1877 - 1962) is best known for being the artist behind Aleister Crowley's Thoth Tarot deck. She was married to Percy Harris, a member of parliament for the Liberal Party. After his death, she left England and spent her remaining years in India. Although less well known than her Thoth paintings, Lady Frieda Harris also painted a set of Masonic tracing boards. You can see them here: [https://www.phoenixmasonry.org/masonicmuseum/tracing\\_boards\\_frieda\\_harris.htm](https://www.phoenixmasonry.org/masonicmuseum/tracing_boards_frieda_harris.htm)



## Ferenc Sebok

Readers will probably recognize the work of Masonic artist Ferenc Sebok from his cover designs for the *Philalethes* magazine. His style is colorful and lyrical, reminiscent of Kandinsky and Mondrian (both of whom were influenced by Theosophy). You can view more of his paintings here: <http://www.sebok.be>



## John Sepulveda

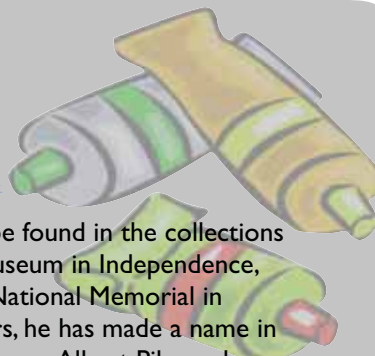
One of the hosts of the well-known Masonic Roundtable YouTube channel, Juan Sepulveda is also a Masonic artist well known for his drawings and prints. But besides these, Bro. Sepulveda also creates hand-painted aprons. You can check out his creations at <https://www.thewindingstairs.com>





## Travis Simpkins

The work of portrait artist Travis Simpkins can be found in the collections of the Harry S. Truman Presidential Library & Museum in Independence, Missouri, and the George Washington Masonic National Memorial in Alexandria, Virginia, among others. In recent years, he has made a name in the fraternity for his portraits of such Freemasons as Albert Pike and Theodore Roosevelt as well as many contemporary Brothers. You can learn more about him and see more of his art here: <http://www.tsimpkins.com>.



## Ari Roussimoff

With his paintings on exhibition at The Chancellor Robert R. Livingston Masonic Library of Grand Lodge of New York for the last few years, Ari Roussimoff is another high-profile Masonic artist, and, with his visionary style, he is also one of the most recognizable. You can check out his art at <https://roussimoff.com>.



## Greg Stewart

With a strong interest in Masonic esotericism and Hermeticism, and a mastery of modern digital arts, Bro. Greg Stewart brings the Mysteries to life in a new and innovative way. You can read his bio and see examples of his art here: <http://freemasoninformation.com/greg-stewart>.

## Jens Rusch

Surrealistic, romantic, yet detailed, Bro. Jens Rusch brings out the mysticism and grandeur of Freemasonry. In his paintings, you'll find Masonic symbolism, sacred geometry, the Templars, and even the occasional work inspired by the Shrine. See his art here: <http://www.jens-rusch.de>.



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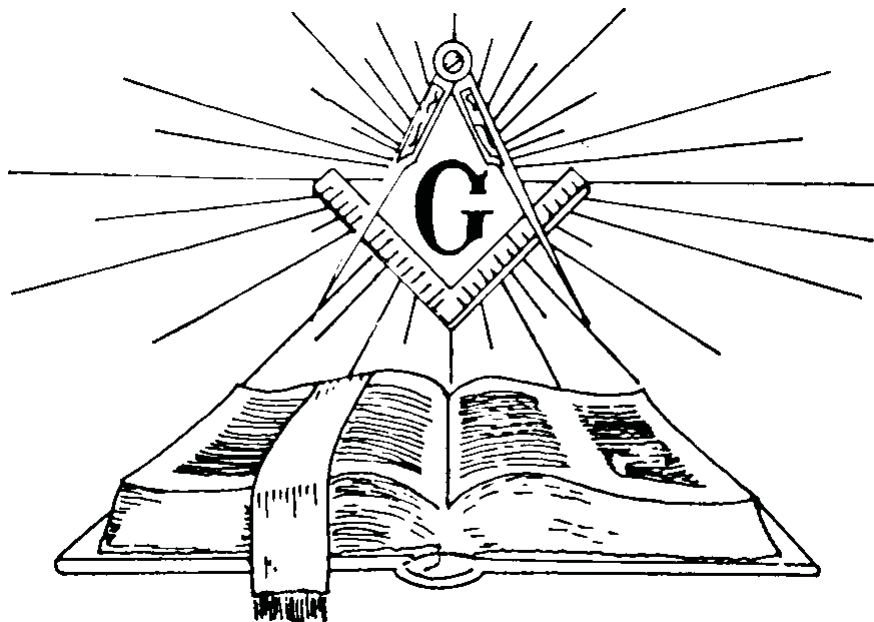
# FINAL WORD



When studying the origin and evolution of Freemasonry there can be little doubt that the edifice was formulated by some of the great scientific minds of the era. However, there can also be little doubt that its evolution was greatly enhanced through the contributions of the artisans. Hence, the scientific mind provided the structure to the life of our craft while the artists provided the luster to the meaning of that life.

A charge in our ritual states that a Freemason should be “a lover of the arts and sciences and take every effort to improve himself therein.” Indeed, Freemasonry without the arts would be like an ocean without water, an empty shell, a great hole without substance. It is, therefore, the responsibility of every Freemason to instill within himself an appreciation and love of the arts and stimulate the brothers of his lodge to do likewise.

Thomas W. Jackson, Most Honourable Chairman of the Association of Masonic Arts.



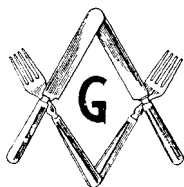


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## *April Dinner Menu*



Join us on April 1<sup>st</sup> for dinner at 6:00 PM before the stated meeting. The entire family is invited. Our chefs have planned an excellent menu. If you have any dietary restrictions please contact the secretary so that we may arrange suitable alternatives.

Mulligan Stew  
Vegetables  
Salad  
Bread  
Deserts and Ice Cream  
Lemonade, Coffee, and Ice Tea



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**Tyler:** - Jerry Noedel, PM

### ***What is the purpose of Freemasonry?***

“To admit, make and pass Freemasons according to the Constitution and By-Laws of the Grand Lodge. To advance the moral and social interests of its membership; to foster good citizenship, honest industry and upright living; to cultivate the exercise of charity in its best and broadest sense; to assist the widows and orphans of its deceased members; to stimulate friendship, harmony and Brotherly love and generally to promote, in its own way, the happiness of mankind — it is a fraternity of good men, linked together by honorable and indissoluble bonds, to accomplish these noble purposes, eschewing all interests in factional politics and sectarian religion and free from the dictation of both.”

### ***For more information about Masonry:***

- ☐ Call the Lodge at 982-0971
- ☐ Stop by the Lodge
- ☐ Visit our website @ [www.montezumalodge.org](http://www.montezumalodge.org)
- ☐ Ask any Mason