

# The Masonic Philatelist

A Quarterly

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**THE LADIES of FREEMASONRY**

# **The Masonic Philatelist**

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## **Our Cover:**

There is absolutely nothing  
on the planet Earth that  
expresses the aspirations, desires,  
and hopes of mankind  
than the  
Statue of Liberty.

## **Are You on the Internet?**

We wish to compile a list of Club member email addresses. Please email our Club administrator to get on the list or to confirm we have you listed.

**<mb7@nyu.edu>**

## **THE MASONIC PHILATELIST**

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# *The Masonic Philatelist*

## **Message from the President**

**Dear Brethren and Other Distinguished Club Members:**



I hope this message find you all well and looking forward with renewed vigor to the New Year. I have fully discussed the direction of our Club with Bro. Allan Boudreau, who has spent many highly productive years as our Editor and Publisher. I extended to him your best wishes, which he greatly appreciated. He told me he was very comfortable and receiving excellent care.

Naturally, the questions on all our minds are, will he be able to return to his apartment in New York City, and will he be able to resume full duties as Editor/Publisher of *The Masonic Philatelist*?

Return to his apartment is a possibility, but return to his former duties is, by his decision, "no." As a result, I have agreed to assume the position of Editor/Publisher on a permanent basis.

Commencing in 2015, Bro. Allan Boudreau will become Editor/Publisher Emeritus. He will become part of our editorial team, with Bro. Michael Bronner, Joyce Boudreau-Ruso, and myself. I am hopeful that Bro. Boudreau will be able to correspond with email at some point.

I am also retaining the position of Club President for the foreseeable future. It was only a matter of time before technology caught up with us, and my background allows me to work comfortably in the current environment. Many of you know that I worked for a large telecommunications company (half owned by General Telephone and Electronics, now Bell Atlantic). As a result, it was not by chance that I became involved with computers, almost from their outset as a tool in large companies.

We have now brought our Club fully into the 21st Century with a proper Internet website as I informed you earlier this year. I am fully aware that some of you are not on the Internet. However, we must move with the times, and it is this medium that will give us the best exposure and hopefully enable us to maintain a strong membership. Although our website is still "under construction," it is up and running. Please visit it and have a look <<http://www.mscnewyork.net>>.

In the June 2014 issue of our publication, I branched out into general philately with my *Stamp Rant*. This change of direction was agreed to by Bro. Boudreau in 2013. Indeed he had the first installment ready to go into the March issue of our quarterly. He agreed that we needed to branch out a little. Our primary interest is still Masonic philately, but there is no harm in presenting other aspects of our great hobby.



Bro. Allan Boudreau, a true pioneer in the field of Masonic Philately.

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Also, please keep in mind that many years ago we decided to have an open membership policy.

Inclusion of the *Masonic Specialist*, starting with the September issue, is (as I explained) the culmination of work by brethren over some 60 years. I simply compiled, composed and illustrated it. The idea here is to get it all on record and “sing the praises” for both Freemasons actually shown on stamps and those who can be associated with stamps.

We now come to the subject of Club dues. There will be no change here other than a policy of “by donation,” as I have also explained. The primary reason for dues is to produce a printed publication. We are contemplating going to color for our quarterly, but this is a bit down the road. I am providing color on our website. It does not matter for Internet documents; color and black/white are essentially treated the same. The only point I wish to make here is that if you enjoy our printed quarterly, and can see your way clear to give us a little extra, such will be much appreciated. We are doing fine at the moment, thanks to previous generosity. If we run into any financial problems, then I will need to go to you for direction. A dues notice for 2015 is included with this issue.

Please keep in mind that our objective is the diffusion of knowledge related to Masonic philately, and at the same time promotion of the Masonic Order.

Dr. Bronner is working on the promotion of our website, but it will be quite some time before there will be any results. Now that we have clear direction as to Club administration, I will be able to give this process further thought.

I wish to close with a **Statement of Appreciation** from all of us to our Brother Allan Boudreau for his wonderful service and dedication to our Club as Editor and Publisher of *The Masonic Philatelist*. I will certainly be looking to him for advice and guidance in the coming years, and I look forward to working with him as I have in the past.

## **My Best Wishes for a Merry Christmas and a Happy and Prosperous New Year**

Fraternally and Sincerely,

*Christopher L. Murphy, BF*

President

Masonic Stamp Club of New York, Inc.  
Editor/Publisher, *The Masonic Philatelist*  
PM, RAM, 32° AASR, Shriner



## The Ladies of Freemasonry

Christopher L. Murphy, BF

**W**ho are the “Ladies of Freemasonry”? Those whom we revere and place on a pedestal? We all know Lady Liberty is one. She was created by a Freemason, Frederick Auguste Bartholdi, who obviously called upon his Masonic teachings to sculpture probably the most famous statue in the world—at least one gazed upon by more people than any other in history. It was Bartholdi who made this lady the most famous of the Masonic ladies.



Why did he create such a work, and give it to the United States? He saw that the U.S. had moved fully towards establishing liberty as a way of life—far more than any other country. In other words (from the dictionary): “*the state of being free within society from oppressive restrictions imposed by authority on one’s way of life, behavior, or political views.*” There can be no doubt that the strong Masonic influence in the US was paramount in bringing this condition about, just as it was in the success of the American Revolution.

Why did Bro. Bartholdi choose to use the figure of a woman to express “liberty”? The short answer here is that he was an artist, and that’s what artists do when they want to express *allegory*. He was not the first to do this. It goes back to the earliest history of art. Women are the “givers of life” and stand for all that is good, wholesome, and just (one only has to think of his mother to see a connection). That is why we have “Mother Nature” rather than “Father Nature.”

The other ladies of Freemasonry, of which there are seven, do not have massive physical sculptures, however, they firmly exist in the hearts and minds of every Freemason. They are revealed to every Mason in the Entered Apprentice Degree.

The first three are revealed when a candidate is admonished to have Faith, Hope, and practice Charity—the three principle rounds of Jacob’s ladder. The other four are revealed when he is told of the Four Cardinal Virtues—Temperance, Fortitude, Prudence and Justice. All seven are represented in Masonic allegorical art seen in the following images. They were likely created in the very early 1900s, so in Freemasonry they would be considered “contemporary.” There are likely other earlier renditions, neatly hidden in old

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Masonic books (images used for a frontispiece). Whatever the case, I would like to declare these images as our official “Ladies of Freemasonry.”



Faith



Hope



Charity



Temperance



Fortitude



Prudence



Justice

If you are somewhat taken aback by this rather formidable collection, all I can say is that the ladies have always been with us, albeit sort of hiding in the shadows. Temperance is very prominent in some regions. Indeed, there are what are called “dry Lodges.”

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The stamp collecting specialty for allegorical designs is “Allegory on Stamps.” The most famous US stamp in this connection shows “Bountiful Earth.” The stamp commemorates the birth of Liberty Hyde Bailey (1858–1954), botanist and horticulturist, who was a Freemason, Hobasco Lodge No. 716, Ithaca, New York. It’s a beautiful stamp, made all the more beautiful because it depicts a beautiful woman. It was created in the traditional way used for most allegorical themes.

Looking at stamps issued by other countries, there are some with our Masonic ladies, who have been around a lot longer than our honorable fraternity.



The stamp for Charity seen here has the following printed below the image, “But the greatest of these is Charity.” Masons will recall these words.

We can see in each of these stamps that a woman is used to illustrate the theme. This is simply the way things are in the world of allegory. Men are used for some themes, but by far, it’s a woman’s world.

If you hear in your travels that Freemasons worship strange ancient goddesses (as recently stated in a History Channel documentary), well you can’t really deny it. It is best to come clean and say who these goddesses are. It looks like another one of our secrets is out.

### GWMSC – BALPEX

Bro. Walter Benesch reported that the 2014 BALPEX was a great success. The next BALPEX meeting will likely be on September 6, 2015, with the GWMSC scheduled program, “Jean Sibelius: Great 20th Century Composer, Finish Nationalist, MASON.” The talk will include slides and music. Many of the philatelic items associated with Sibelius will be presented; some will be on display at the meeting. BALPEX is sponsored by the Baltimore Philatelic Society. The show is held on the Labor Day Weekend at the Hunt Valley Inn, Baltimore, Maryland.

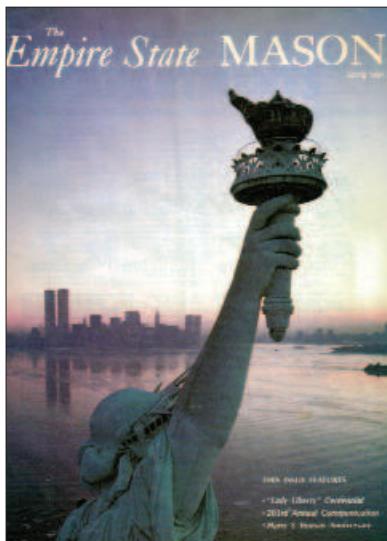
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Wonderful old photographs showing the head of Lady Liberty while she was under construction in Paris, France (1881). If you have ever wondered who's face we see, well it is that of Bro. Bartholdi's mother, Charlotte Beysser Bartholdi. Here we again have the association of care and concern relative to motherhood.

The photographs shown above were in a 1984 edition of *The Empire State Mason*. I believe Bro. Boudreau gave it to me when I visited New York in 1988.

As I went to refile the magazine, I noticed the World Trade Center buildings in the background on the magazine cover. I reflected on the stark differences between what Lady Liberty represents and those buildings, destroyed by terrorists in 2001. Although the buildings have gone, the spirit of Liberty lives on and cannot be destroyed as long as we hold firm to our beliefs.



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**Logo Lamenting:** In working with Club documents, I noticed that our logo was suffering the ravages of time. The lettering was starting to fall to pieces and our square and compasses were not really of the quality one would need to work on the Temple. I tried to fix it, but it was too far gone. It then struck me that if it were younger, it would still have most of its original qualities. I dug out my oldest copy of the MP (November 1952) as seen here, and there it was, almost as pristine as the day it was created. With a little computer magic I was able to replace all the pixels with new ones, so we have turned back time about 62 years.

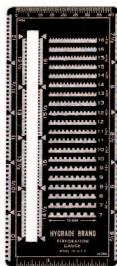


In looking closely at the artwork, I would say that it was hand-lettered and the square and compasses hand-drawn by a draftsman. Note that the compass has a little handle on top; we don't see this in regular Masonic logos. Also note that the outer triangle has rounded corners and the inner one pointed corners, which makes the entire logo quite distinctive. Although it has been many years, the original negative for the artwork might still exist. If we could find it, then we could go right back to square one.

From time to time you will see the following modified version of our logo. Last year the US issued a round postage stamp, which greatly intrigued me. I had not seen this before. I used the stamp for the cover of *Masonic Musicians* with a Masonic square and compasses, and have shown its outline (right – circle with perforations) with our logo. In my opinion, logos look best in a circle when used on correspondence or as links on websites.

Masonically, of course, a circle is one of our most important symbols. It teaches us to keep our passions within due bounds. Giving our logo a circle with stamp perforations helps to carry the message that we are a Masonic stamp club.

Some of you know, I am sure, that the number of perforations on a stamp is used to determine different stamp varieties. A little metal gauge is used to count them. However, the gauge would not work with a round stamp. Nevertheless, I don't think there will be many round stamps, and varieties would not likely occur as they have with the processes used to produce stamps in the distant past.



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## *The Masonic Philatelist Archive Project*

My long-held dream for a proper available archive for *The Masonic Philatelist* has become a reality. Bro. Michael Bronner was able to obtain for me all of the back issues. Seen here is the first batch—the original bulletins issued by our Club (1944) and subsequent actual MP issues up to and including 1959.

These will now be scanned and posted to our website in date order. Those of you who have Internet access will be able to take a little trip back in time to the birth and through the subsequent development of Masonic philately. You will find some highly interesting and informative material. Good luck with your research. Ed.



## Foreign Stamps that Parallel USA & Canadian Designs/Themes

**Class II: CHURCHILL**, Winston: Prime Minister of Great Britain. The printing on the right reads: "After lunch with John Foster Dulles, Downing Street, 1954." I have not seen that sort of thing on a stamp before. Studholm Lodge No. 1591, London, England. (*Anguilla #193*)

**Class II: TWAIN**, Mark (Samuel Langhorne Clemens): Author. Here we see Walt Disney's "Goofy" (created in 1932) as the ever memorable Huckleberry Finn. I am not sure how our brother would have reacted to that. Polar Star Lodge No. 79, St. Louis, Missouri. (*Anguilla #653*)

**Class II: JONES**, John Paul: Revolutionary naval officer. His actual name was just John Paul. He added "Jones" to conceal his identity. The British insignia is a bit of an ironic twist because the American Revolution was against Great Britain. (*Anguilla #1049*)

**Class III: CLARK**, George Rogers: Brigadier General in the American Revolution. The printing on the stamp reads, "Privates, Clark's Illinois Regiment." This is certainly a pleasant little twist—showing soldiers rather than Clark himself. His lodge is not known, but he was buried Masonically by Abraham Lodge No. 8, Louisville, Kentucky. (*Antigua #423*)



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## Most “Masonic” US Stamp?

The following excerpt is from the Vol 1, No.7 (November 1944) edition of *The Masonic Philatelist*.

“The Man On the Cover” for October was General Sullivan, who has the distinction of being the only man illustrated on a U.S. postage stamp that showed his lodge affiliation.

Charles A Hamilton of Washington, D.C. early in 1929 presented a group of photographs of various engravings, etc. to the Post Office Dept. and the Bureau of Engraving and Printing, for selection of a model of design for the Sullivan stamp. The one chosen was that of an engraving of Sullivan that had been prepared for the Putman edition of 1859 “Life of Washington” by Irving.

Sullivan wore, as most of the men of his day, a gorget hung around his neck which bore as part of a design, a square and compass. When he sat for a portrait, the painter included this design, which in turn the engraver did not neglect.

The stamp was designed by C.A. Huston and was engraved by John Eisner, vignette, and E.M. Hall and E Helmuth, lettering and numerals.

If you use a magnifier you can plainly see the compass

F.L.Ellis

This little detail was not known to me until now, while I am in the process of scanning our back-issues of the MP for posting to our website. As the stamp shows both a Freemason and the Masonic symbol, we might deem it the most “Masonic” US stamp.

The stamp commemorated the 150th anniversary of the campaign led by Generals John Sullivan and James Clinton against the Loyalists and Iroquois Indians ravaging the Pennsylvania and New York frontier settlements. They defeated the latter at Newton, New York (now Elmira) on August 29, 1779. Sullivan was a major at age 32 and a major general at age 36.

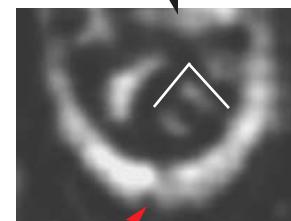
John Sullivan (1740–1795) was a member of St. John’s Lodge No. 1, Portsmouth, New Hampshire. He was initiated and passed to a Fellowcraft on March 19, 1767, and raised to a Master Mason on December 28, 1768.

Although chosen as grand master of New Hampshire on July 8, 1789 (when two lodges organized the Grand Lodge of New Hampshire), he had never served as master of a lodge. St. John’s Lodge elected him master on December 3, 1789, and he was installed three weeks later. He was finally made grand master on April 8, 1790, but the state of his health did not permit him to finish the year and he resigned September 5, 1790.

**Note:** The current edition (1975) of the book referenced does not include an engraving of Sullivan. The engraving by Thomas Hart (Library of Congress) of probably the same painting does not show the compasses detail.

**NOTE: The location shown for the symbol is incorrect. It is here**

**Look closely and you will see the compasses. I have found an image of the actual painting and the symbol it is definitely there. It is actually compasses and a curved ruler. Ed.**



Stamp detail: The Masonic compasses symbol has been etched to aid identification.

## How Did Those Guys Do It?



This stamp commemorates the signing of the US Constitution in 1787. It is from a painting by Janius B. Stearns. The painting essentially shows “a moment in time” because up to 55 delegates attended, with no more than 46 at any one time. Whatever the case, the outcome was that 39 delegates signed the Constitution and thus the world’s most fair and just document for the government of people in a country came into being.

It is very difficult to get even a few politicians to agree on anything, and this is major problem in most present-day democratic countries. How did the group we see here “get it together” some 227 years ago? My goodness, The War of Independence (American Revolution) was just won in 1781 and within 6 years the new country had a proper constitution, which has lasted to the present day.

In my opinion, Freemasonry played a major part in getting a constitution in place and moving forward. Of the number of Constitution “signers,” I believe at least 15 (39%) were Freemasons. They were able to “work and best agree” because they could trust each other. Of course, there would have been the usual disagreements and so forth, but “by the end of the day” common sense would have prevailed.

What Freemasonry embraces is essentially a “constitution” for all mankind. There is no big secret here, just common sense based on friendship, morality, and brotherly love. This is the secret, if you wish, for world peace. (USA #798)

**The Story of Brother Brian Donlevy**  
*(A Surprise Postage Stamp)*  
by  
**Norman Lincoln**

*On February 1, 2001 the USPS issued a pane of 20 stamps honoring American Illustrators. In the middle of the top row is the reproduction of a J. C. Leyendecker illustration for Arrow collars and shirts showing actor and Freemason Brian Donlevy dancing with Phyllis Frederic. (USA #3502c)*

Prior to the Second World War, Hollywood public relations writers issued imaginative life histories of their studio actors. Many of these false claims remain in books today. One example is that of Waldo or Grosson Brian Donlevy who was born in Portadown, Ireland or Cleveland, Ohio, on February 9, 1899 or 1901. His true story is as follows.

His family moved to Milwaukee where his father worked at a brewery. Brian ran away from home to help General Pershing pursue Pancho Villa in Mexico, becoming the company bugler. After returning home he made his way to France where he joined the Lafayette Escadrille as a pilot. Somehow he was appointed to the US Naval Academy where he remained for two years before deciding on an acting career. The following are the facts in his chosen profession.

After several walk-on bit parts on Broadway, he landed the role of Corporal Gowdy in *What Price Glory?* (1924). The 5 foot, 8 inches tall, blue-eyed actor appeared in 15 more plays in New York including *Hit the Deck* (1927), *Up Pops the Devil* (1931) and *Life Begins at 8:40* (1934). He also made unbilled appearances in several silent films shot in New York. Between acting engagements he was a model for the famous illustrator J. C. Leyendecker who used him for Arrow Shirt ads and Saturday Evening Post covers.

In 1928 Donlevy married actress Yvonne Grey. They divorced in 1936. At the time he was in California and signed a contract with Fox studios. His first sound film was *Gentlemen of the Press* (1929), which was produced by Paramount and also starred Walter Huston and Kay Francis. Donlevy would be seen in 86 more films before his last, *Pit Stop*, hit theaters in 1969.

Donlevy's big break came when he got a leading part in *Barbary Coast*



Bro. Brian Donlevy depicted on an unexpected stamp.

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(1935) in which he played Edward G. Robinson's evil henchman. Donlevy was soon type cast in this type of role, although he sometimes got to play the lead in a "B" film. He was seen in seven different films in 1936—from supporting Eddie Cantor to playing opposite actresses such as Claire Trevor, Frances Dee, Glenda Farrell and Gloria Stuart. He then married actress Marjorie Lane who gave him his only child, a daughter, Judy. The marriage lasted until 1947.

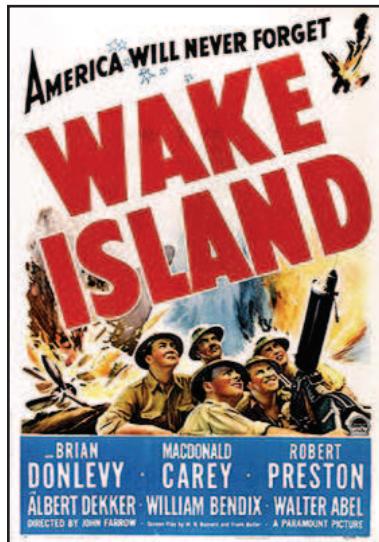
In 1937 Donlevy's co-stars in less noted films were Frances Drake and Rochelle Hudson. However, he went on to support Barbara Stanwyck and Robert Taylor in *This Is my Affair* (1937); then Tyrone Power and Alice Faye" in *In Old Chicago* (1937). He backed Tyrone Power, Henry Fonda and Randolph Scott in *Jesse James* (1939). This was Donlevy's first film produced in technicolor. He signed a new contract with Paramount in 1939, which produced Cecile B. DeMille's epic *Union Pacific* that same year, also starring Joel McCrea.

Donlevy then got some very good roles in: *Destry Rides Again* (1939), *I Wanted Wings* (1941), *The Great McGinty* (1940), and *Hold Back the Dawn* (1941). Next came Donlevy's best role—that of the sadistic Sergeant Markoff in *Beau Geste* (1942) with Gary Cooper, Ray Milland and Robert Preston. It resulted in Donlevy's only Academy Award nomination as Best Supporting Actor.

Donlevy's leading role *Wake Island* (1942) was a morale builder, but he was getting too old for such roles. He had first billing in *The Glass Key* (1942) until the public saw Veronica Lake and Alan Ladd. He had a role in *Stand By for Action* (1943) and repeated it in a radio show that same year. He then narrated a radio documentary *The City that Stopped Hitler: Stalingrad*, again in 1943.

Subsequent films staring Donlevy, *Two Years Before the Mast* (1946) was not one of John Farrow's best pictures nor was *The Virginian* (1946) up to Joel McCrea's standards. Donlevy's contract ended in 1947 and he freelanced thereafter. Much of what he then starred in was not very good because of poor scripts or cheap production. An exception is MGM's *Command Decision* (1949) which also starred Clark Gable.

Donlevy began to do television work in 1949. By 1952 he had his own series *Dangerous Assignment* on NBC. In ten years he appeared in more



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than 30 TV dramas, which continued to his part in *Family Affair* (1966). During this time he also starred in four "horse operas" for Republic. He travelled to England to star in two "scifi" films as Dr. Quartermass. He also starred in *Cowboy* (1958), a good story with Glen Ford and Jack Lemmon from Columbia, and *Never So Few* (1959) with Frank Sinatra and Gina Lollobrigida—in Cinemascope and color from Universal

In the 1960s Donlevy returned to the theatre in Washington DC, acting in *The Andersonville Trial* (1959) as defense counsel Otis Baker. Some of his subsequent movies were *Curse of the Fly* (1965), *How to Stuff a Wild Bikini* (1965) and *Gamera the Invincible* (1966). He then acted in four "quickie" westerns for A.C. Lyles, produced by Paramount.

In 1966 Donlevy married Lillian Lugosi, the former wife of actor Bella Lugosi. The veteran film star died of cancer in Woodland Hills, California on April 5, 1972. His remains were cremated and scattered over the Pacific Ocean. Brother Brian Donlevy was a member of Mount Olive Lodge No. 506, Los Angeles, California. He was also a Scottish Rite Freemason and a Shriner.

**Editor's Note:** Shown here is the full sheet of 20 stamps. Finding a Masonic-related stamp of this nature is really quite unusual—more so because the subject is not part of a crowd or an inadvertent inclusion. We see Bro. Donlevy as one of the two people depicted; he and the lady are the subject of the stamp. I can't recall this happening in another Masonic-related postage stamp issued by the US or Canada. Hats off to Bro. Lincoln for bringing this find to our attention.



American Illustrators, USA Scott #3502.

For certain, many of the films in which Donlevy acted were in the first-hand experiences of Club members. It was in those days that the cinema was on the top of our list for Saturday night entertainment (in our teens, hopefully with a "date"). I doubt that many of us really cared about who particular actors or actresses were; we just enjoyed the movies, which for the most part depended totally on the story-line, not special effects In this regard, Bro. Lincoln's article is a bit of a trip down Memory Lane.

## The Masonic Specialist

**ALTHOUSE, PAUL S.** (1889–1954); vocalist; famous opera tenor with the Metropolitan Opera; St. John's Lodge No. 435, Reading, Pennsylvania.

**Primary Stamp:** USA No. 318

**Year:** 1983

**Type:** Commemorative

**Issue:** The Metropolitan Opera

**Designer:** Ken Davies

**MP Class:** Class IV

**Artwork:** Not applicable

**Design:** Original state arch and current  
5-arch entrance



**Secondary Stamp(s):** None

**Stamp Facts:** The primary stamp was issued to mark the 100th anniversary of the founding of the Metropolitan Opera in New York. The design combines features from the original opera building and the new building. The background is ornamentation from the proscenium arch of the original building. The foreground is the five-arched entrance to the new building. The old ornamentation shows the names of the composers Verdi and Wagner.

**Additional Masonic Information:** Althouse was also a 32nd degree A.A.S.R. Mason and a Shriner, (Raja. Shrine Temple). Upon his death, a funeral service was conducted by the Grand Lodge of New York at Rutgers Presbyterian Church.

**AMUNDSEN, ROALD** (1872–1928); Polar explorer; discovered the South Pole; first to navigate the northwest passage; referred to as a Mason but no documented proof.

**Primary Stamp:** USA No.1431

**Year:** 1971

**Type:** Commemorative

**Issue:** Antarctic Treaty Issue

**Designer:** Howard Koslow

**MP Class:** Class IV

**Artwork:** Not known—taken from an emblem

**Design:** Map of Antarctica



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**Secondary Stamp(s):** None

**Stamp Facts:** The design of the primary stamp was adapted from an emblem used on documents at consultative treaty meetings.

**Additional Masonic Information:** There is no firm information showing that Amundsen was a Freemason. Many noted explorers of the earth's polar regions, however, were Masons and this fact could possibly lead to speculation on Amundsen. He is listed in Denslow's *10,000 Famous Freemasons*.

**ANDERSON, RICHARD C.** (1750–1826); American Revolutionary officer; led the advance at the Battle of Trenton; crossed the Delaware in the first boat; fought at Brandywine, Germantown and Savannah; Lexington Lodge No. 25 (now No. 1), Lexington, Kentucky.

**Primary Stamp:** USA No. 1565

**Year:** 1975

**Type:** Commemorative

**Issue:** Military Service Bicentennial Issue

**Designer:** Edward Vebell

**MP Class:** Class IV

**Artwork:** Not applicable

**Design:** Uniform worn by the Continental Marines

**Secondary Stamp(s):** USA No. 1688



**Stamp Facts:** While the uniforms of the Continental forces were very appealing, not all fighting men were fortunate enough to get one. The textile industry could not produce enough cloth to meet the demands of the armed services. As a result, many soldiers just wore what they had and that was often overalls and a deer skin jacket. The item shown on the stamp behind the soldier's right hand shoulder is a uniform button. The particular uniform used for this postage stamp is from the lower middle Atlantic area.

**Additional Masonic Information:** Anderson was the first master of the stated lodge. Also, he is thought to have been a member of Fredericksburg Lodge No. 4, Fredericksburg, Virginia.

**ANDERSON, ROBERT** (1805?–1871); Union major general; was in charge of Fort Sumter when Confederate guns fired on the outpost and started the American Civil War; Mercer Lodge No. 50, Trenton, New Jersey.

## *The Masonic Philatelist*

**Primary Stamp:** USA No. 1178

**Year:** 1961

**Type:** Commemorative

**Issue:** Civil War Centennial Issue

**Designer:** Charles R. Chickering

**MP Class:** Class IV

**Artwork:** Not applicable

**Design:** Sea coast gun of 1861 being sighted by an officer



**Secondary Stamp(s):** None

**Stamp Facts:** The sea coast gun shown on the primary stamp is typical of the ordnance used by both sides in the civil war. The flashes in the background of the stamp, which might be taken as explosions, are actually a decorative spray of palmetto leaves. The spray is intended to suggest the geographical and political area of the opening of hostilities in the American Civil War.

**Additional Masonic Information:** Anderson received his Master Mason's Degree in the stated lodge on May 27, 1858. He was also an honorary member of Pacific Lodge No. 233, New York City. He became senior warden of Mercer Lodge in 1859, but was unable to finish his term because he was ordered to another military station. He became a Knight Templar in Columbian Commandery No. 1, New York City in December 1862. He was made a life member in that Commandery in October 1867.

**ARMISTEAD, LEWIS A.** (1817–1863); Confederate brigadier general; killed in Pickett's charge at Gettysburg; Alexandria Lodge No. 22, Alexandria, Virginia.

**Primary Stamp:** USA No. 1180

**Year:** 1963

**Type:** Commemorative

**Issue:** Civil War Centennial Issue

**Designer:** Roy Gjertson

**MP Class:** Class IV

**Artwork:** Not applicable

**Design:** Confederate soldier and Union soldier



**Secondary Stamp(s):** None

## *The Masonic Philatelist*

**Stamp Facts:** The first impression one gets from the design of the primary stamp is that it shows two soldiers (Confederate and Union) in combat. This message is not intended. A very close examination of the stamp will reveal that the left-hand side shows a Confederate soldier against a grey background; the right-hand side shows a Union soldier against a blue background. The message is simply “Blue and Grey at Gettysburg.” The two soldiers are just in opposing positions—not combat; the official stamp description does not say anything about combat or fighting. The design of this stamp is based on the winning entry in a nationwide competition among professional artists, the first contest of this nature ever sponsored by the United States Postal Service.

**Additional Masonic Information:** Armistead was also a charter member of Union Lodge No. 7, Fort Riley, Kansas.

**ARMSTRONG, HARRY W.** (1879–1951); musician; American composer; best remembered for his song “Sweet Adeline”; Montgomery Lodge No. 68, New York City, New York.

**Primary Stamp:** USA No. 1252

**Year:** 1964

**Type:** Commemorative

**Issue:** American Music Issue

**Designer:** Bradbury Thompson

**MP Class:** Class IV

**Artwork:** Not applicable

**Design:** Lute, horn, laurel, oak and music



**Secondary Stamp(s):** None

**Stamp Facts:** The primary stamp design is based on an 18th century vignette. It shows a wind instrument and stringed instrument of the kind played at the time America became a nation. Also, the inscription print type face is called Baskerville, a type face introduced into America by Benjamin Franklin. The design also shows a laurel crown (or wreath). Laurel is an emblem of victory.

**Additional Masonic Information:** Armstrong affiliated with John Stewart Lodge No. 871, Mount Vernon, New York (now defunct) in 1932.

**ARNOLD, BENEDICT** (1741–1801); Brigadier general in the American Revolution; America’s most notorious traitor; apparently received his Masonic Degrees in a West Indies Lodge and later affiliated with Hiram Lodge No. 1, New Haven, Connecticut.

## *The Masonic Philatelist*

**Primary Stamp:** USA No. 644

**Year:** 1927

**Type:** Commemorative

**Issue:** Burgoyne Campaign Issue

**Designer:** Not indicated

**MP Class:** Class IV (maybe Class II)

**Artwork:** Copy of the painting

entitled Surrender of

General John Burgoyne at Saratoga by John Trumbull



**Design:** Horatio Gates accepting sword of surrender from General Burgoyne

**Secondary Stamp(s):** USA No. 1728, 2590

**Stamp Facts:** The primary stamp (#644) was designed from a copy of the famous Trumbull painting. The copy hangs in the rotunda of the Capitol in Washington, D.C. The secondary stamp (#1728) was designed from the original Trumbull painting. This painting hangs in the Yale University Art Gallery. There are many differences between the two paintings. The main differences are discussed in this entry.

The official key to the people shown on the primary stamp (#644) identifies all of the figures, (See MP Vol. 56, No. 4, page 12, now posted on our website). However, Benedict Arnold is not shown and he probably would have been present at this event. Nevertheless, he had been severely injured in his left leg during battle, so this may have prevented him from attending. However, in paintings of this nature, artists sometimes include individuals who were not physically there at the time.

It is very interesting to note that in 1961 the noted Masonic philatelist, Marshall S. Loke, wrote an article about this stamp (MP Vol. 17, No. 7, 1961) and in writing about the design states: "A number of army officers are assembled near the general (Gates), these include Major General Schuyler and Major



Benedict Arnold

## *The Masonic Philatelist*

**General Arnold**" (my emphasis). Later in his article, Loke goes on to state: "When war broke out in 1775, congress made Gates a brigadier general. In 1777, as major general, he was given command of the northern army and with the assistance of Major General Philip Schuyler and **Benedict Arnold** succeeded in the final defeat of the British forces from Canada under the leadership of Gen. Burgoyne." (emphasis is mine).

There is no doubt that the "Arnold" referred to by Bro. Loke as being in the stamp design is Benedict Arnold. Furthermore, the official key indicates that Major General Schuyler is the last figure on the extreme right-hand side of the stamp. He is nowhere near the general (Gates) as Bro. Loke indicates. Is there possibly another key to this stamp, which has been replaced because of the circumstances surrounding Benedict Arnold?

**Additional Masonic Information:** The following account of Arnold's Additional Masonic Information is a direct reprint from Denslow's *10,000 Famous Freemasons*:

There is no question that Arnold was a Freemason. Wallace in his *Traitorous Hero* says he was admitted a member in a lodge "in the West Indies," which may well be true as he was there in his early days before the Revolution. The first record in Book II of Hiram Lodge No. 1, New Haven, Connecticut (April 10, 1785) records that "Br. Benedict Arnold is by R.W. (Nathan Whiting) proposed to be made a member (i.e., an affiliate) of this R.W. Lodge, and is accordingly made a member in this Lodge." This was ten years before his first action in the Revolution. His name appears frequently on the records of Hiram Lodge until about 1772. After his defection, the lodge erased his name from membership and he was abandoned as a Mason. On July 12, 1771 he visited Solomon's Lodge No. 1 at Poughkeepsie, N.Y., and on May 16, 1781 the lodge by vote "ordered that the name of Benedict Arnold be considered as obliterated from the minutes of this Lodge; a "Traitor" (with figure of a hand pointing to word "traitor"). This was done and the old records show his name partially obliterated by pen marks.



designed from the original painting, which is in the Yale University Art Gallery. The two paintings shown in full are compared on the next page.

There are a number of striking differences between the two paintings. The most obvious being the position of the "sword of surrender." In the painting copy it crosses John Burgoyne's right leg; in the original painting, his left leg.

Top: USA #644, General Horatio Gates accepting sword of surrender from General Burgoyne. Left: USA #1728 (Same essential design except only the central figures). These stamps were designed from two entirely different paintings. The first stamp (#644) was designed from a copy of John Trumbull's original painting, *Surrender of General John Burgoyne at Saratoga*. It hangs in the rotunda of the Capitol in Washington, D.C. The second stamp (#1728) was



Painting Copy



Original Painting

There are also a discrepancy as to the position of certain individuals. On the original painting, Whipple and Glover are on Schuyler's right side; on the copy they are on his left side—the total number is the same, just the positions differ. Also, some personal features are quite different

## *The Masonic Philatelist*

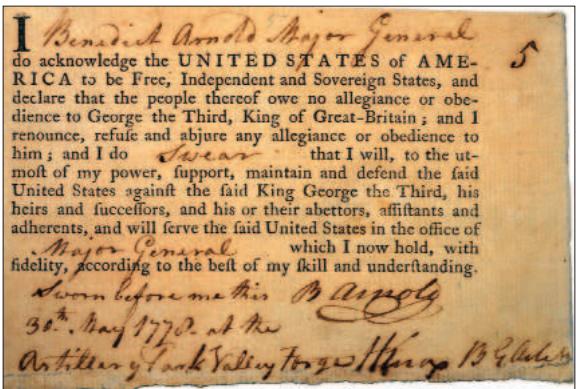
Whatever the case, the present official key to the painting does not show Benedict Arnold. As a result, it appears Bro. Loke had a key that was either very early, or erroneous.

The bottom line at this point in time is that if Benedict Arnold was present, then he has been conveniently replaced. Bro. Loke was certainly one of our top philatelists, so I don't think he would have made a mistake.

Now, it behooves me to discuss a related issue: What can be done about Freemasons who fail to meet their Masonic obligations? The short answer is absolutely nothing. A Grand Master can expel a brother, but that does not make him any less of a Freemason. On the other hand, a brother can publicly recant Freemasonry, but that does not release him from his obligations. In the first case we have an expelled Freemason, and in the second, a recanted Freemason. The Masonic Order does not have a process for reversing the Masonic oath. One has only to refer to the ritual of the Master Mason's Degree to see why this is so.

This being the case, what are the alternatives? There is only one—forgive, forget, and move on. This is very difficult, I agree. Unfortunately, we are long way from fully understanding ourselves, but by the same token, we have come a long way; and I will say here that it is only the American way that is going to see us through. In other words, look for answers rather than dwell on the negative.

**Note on Painting Copies:** In Trumbull's time, there was no way to duplicate a painting other than physically copying it. However, copies created are usually very close to the original. Trumbull chose to reposition certain individuals in his copy, which is quite odd. If he did not have his original painting to copy, he would have had his notes and sketches. It is possible that he was told by certain individuals who were there that he got things wrong in the original painting and he therefore corrected the copy. Whatever the case, both paintings are astounding works of art.



Arnold's sworn statement to faithfully serve in the United States Army.

## The Giuseppe Mazzini Debate

Brother Gene Fricks sent me the great stamp images seen here that are related to the Italian patriot and liberator Giuseppe Mazzini. Brother Fricks stated:

Mazzini, Cavour, and Garibaldi, the founders of modern Italy, shared a number characteristics. Born within in five years of one another, all were Freemasons. They shared similar educations and operated early in their lives as journalists and agitators. However, they differed in their politics and appeared sincerely to detest one another.

Although the weight of evidence up to this time greatly favored Mazzini's Masonic membership, it has now hit some rather rough waters. I believe the first mention of two of the stamps seen here was in *Masonic Stamp Unit Newsletter*, August 1960, where we see the following:

Giuseppe Mazzini was Grand Master of Freemasons of Italy. In June of 1949, the Italian government invited Masons of Italy to participate in the parade and dedication of a statue to Mazzini in Rome, when 3,000 Italian Masons were present. The statue was designed by Ettore Ferrari, former Grand Master of Italy.

Mazzini gave his life to the cause of uniting the country, and freeing it from foreign rule. He lived to see Italy united, but he died a disappointed man, for the country became a kingdom and not the republic he had sought. He died in Pisa in 1872 (Pictured on Italy No. 141 – Tomb portrayed on Italy No. 142. Masonic data submitted by Walter Kirby of Little Rock, Arkansas.)

It is likely, Bro. Kirby got his information from William Denslow's *10,000 Famous Freemasons*, published in 1958. Denslow provides the following:

Giuseppe Mazzini (1805–1872) Italian patriot and liberator. b. in Genoa, he practiced law there. He became associated with the democratic movement in Italy and in 1830 joined the Carbonari. For his activity he was imprisoned for six months, and released only after he pledged to leave Italy. He made his home in Marseilles, France, and because of a letter written to Charles Albert of Sardinia, a decree of perpetual banishment from Italy was made against him. In 1832 he organized a secret revolutionary society known as Young Italy. With him in this venture was the liberator, Garibaldi, q.v. Its purpose was the unification of Italy under a republican form of government. In the revolution of 1849 he returned to Italy to form the triumvirate with Saffi and Armellini, but went into exile again when the papal control of



## *The Masonic Philatelist*

Rome was reestablished. He instigated the rebel uprisings in Mantua in 1852; Milan in 1853; Genoa in 1857, and aided in organizing Garibaldi's expeditions in 1860, 1862, and 1867. He was a Mason, and past grand master of the Grand Orient of Italy. In June 1949 the Italian government invited the members of the Grand Orient of Italy to participate in the parade and dedication of a statue to Mazzini in Rome. Three thousand Italian Masons were present. The belated statue was first designed by Ettore Ferrari, former grand master of Italy, but the Mussolini period intervened, and the statue was not erected until long after Ferrari's death.

Now, that is certainly a ton of information supporting Mazzini's Masonic membership. However, the following is found on Wikipedia:

While the book *10,000 Famous Freemasons* by William R. Denslow lists Mazzini as a Mason, and even a Past Grand Master of the Grand Orient of Italy, articles on the Grand Orient of Italy's own website question whether he was ever a Mason and do not list him as a Past Grand Master.

I subsequently went to the Grand Orient of Italy website and translated the following information:

Giuseppe Mazzini has never been proven, [to be a Mason] as indeed that of another Father of the Nation, Camillo Cavour. One of the most trained historians of Freemasonry José Antonio Ferrer Benimeli, [writing] about an inaccurate news [report] published in the "Boletín" Masonic Spanish in 1920, says: "Mazzini was never a Freemason although many continue to say so."

Generally, what is termed "questionable" Masonic membership results from a lack of information. In this case, it's the other way around—non-membership is being based on a simple statement provided by one man. So who is José Antonio Ferrer Benimeli?

José Antonio Ferrer Benimeli (born in Huesca, Spain, in 1934), a Jesuit priest, BA in Philosophy and History (University of Zaragoza), one of the most knowledgeable of the history of Freemasonry Spanish. Author of numerous publications. (*From Wikipedia*)

I don't see Father Benimeli listed in our ranks, and I usually disregard anything written about Freemasonry unless it is written by a Freemason. In this case, however, I have to contend with the fact, I suppose, that Giuseppe is not acknowledged by the Grand Orient of Italy as being a Past Grand Master. Where to from here? I would certainly appreciate feedback on this issue from our Italian Club members. (*Stamps illustrated are Italy #140, 141, 142*).





# **Murphy's STAMP RANT**

## **Errors, Oddities & Oversights USA & CANADA**

### **Book One: Design Anomalies – Part 4**

#### **MICROSCOPICS TOPICS**

The microscope seen on this stamp is missing its substage (assembly under the platform). Also the angle of the revolving turret is totally incorrect—it simply would not work. Obviously the stamp designer did not look closely at an image of a professional microscope. (CDN #376).



#### **NO BACON PLEASE**

It is quite safe to say that Francis Bacon would not be impressed with the illustrated postage stamp. There is nothing wrong with the likeness of the great philosopher, nor the inscription stating that he was “The guiding spirit in the colonization scheme.” What is wrong is the name, “Lord Bacon.” When Bacon was raised to the peerage, he took the title of Verulam, and therefore was Lord Verulam, not Lord Bacon. (NFD #98)



#### **NUMBER GAMES**

The denomination “1” in the right top corner of this stamp is backwards. It is the mirror image of the “1” in the opposite corner. We might also wonder as to the total logic of this stamp. It is celebrating two anniversaries—Newfoundland’s 400th anniversary (1497–1897) and Queen Victoria’s 60th anniversary. Because of the way the stamp is designed, one immediately confuses the dates shown with Victoria’s reign. It takes a moment to realize that the dates are not related. (NFD #61)



## PARTIAL SEAL IS HARDLY REAL

The seal in the upper left part of the illustrated stamp is a portion of the official seal of the United States Department of the Air Force. This department, and its seal, came into official being on September 18, 1947. As the stamp was issued in 1957, one would reason that the stamp designer would have had access to a copy of the actual seal for design purposes. The stamp seal detail is at best only similar to the same detail on the actual seal as can be seen in the following illustrations. (USA #C49)



STAMP DETAIL



## PEN POSTULATING

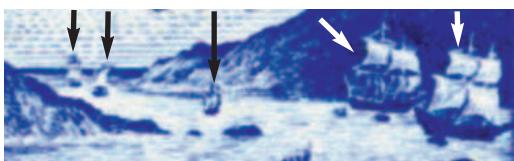
A hand holding a quill pen is seen on this stamp commemorating the Quebec Conference in 1864. By the 1820s steel pens had replaced Quill pens. Steel pens first appeared in England in 1803, so it is very likely high-profile politicians would have been aware of their existence and actually had such pens in 1864. Nevertheless, we must concede that quill pens were sometimes used for signing political documents long after these pens had become obsolete. In some cases, such quills were sold at auctions to people who collected things of this nature. (*CDN #432*)



## PHANTOM SHIP



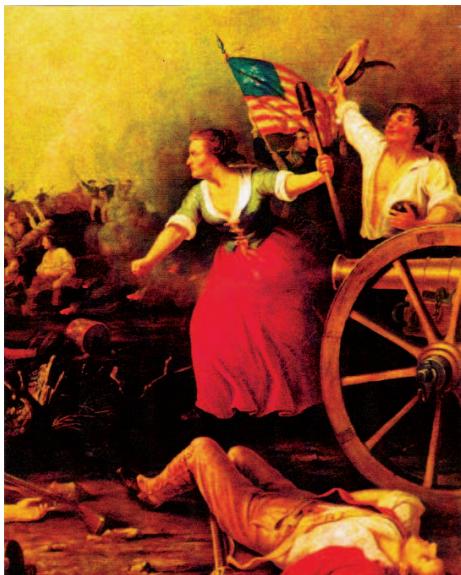
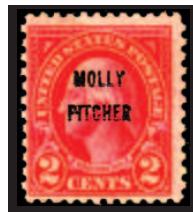
The stamp on the left commemorated the arrival of Sir Humphrey Gilbert's fleet at Newfoundland in 1583. The stamp shows five ships entering the harbor at what is now St. John's, Newfoundland. Gilbert certainly left Plymouth, England in five ships, the *Delight*, *Golden Hind*, *Raleigh*, *Squirrel* and the *Swallow* as shown on the stamp on the right (titled Fleet Leaving Plymouth). However, shortly after the expedition got underway, the *Raleigh* returned to port, leaving Gilbert with only four ships. He arrived at Newfoundland with four ships, not five. It appears that the "leaving" stamp was designed first so it was assumed what left the port would be the same as what arrived in Newfoundland. (*NFD #219, 218*)



Arrival stamp detail showing the five ships. The phantom ship is your choice.

## PITCHER PROBLEMS

Overprinting on this stamp was used to commemorate the Battle of Monmouth and, as we are led to believe, the person of Molly Pitcher, "heroine of the battle." According to historians, there was no such person as Molly Pitcher. The name "Molly Pitcher" was used by soldiers to refer to the women who carried water to them during battle. A "pitcher," of course, is a container for holding water or other liquids. The designation "Molly" was a generic or "pet" name for these ladies. If the stamp was meant to honor the heroine of the Battle of Monmouth, it should have been over printed MARY LUDWIG HAYS. Mary was a "Molly Pitcher" at this battle. When her soldier-husband fell (wounded or exhausted), she grabbed a cannon rammer and took over his duties. It is apparent Mary was just as much "one of the boys" as the boys themselves. She chewed tobacco and cursed and joked with them. At one point in the battle, when Mary stretched to reach for something, a cannon ball passed between her legs, tearing away her petticoat. Immediately following this incident, she was heard to make a remark as to what might have happened if the shot had been higher. (USA #646)



This remarkable painting by D. W. Carter shows the intrepid Mary Ludwig Hays in action at the Battle of Monmouth. The painting belongs to the Sons of the Revolution and it hangs in Fraunces Tavern, New York City. The painting could be used as the basis for a superior U. S. postage stamp, honoring both Mary Hays and all American women who have served (in every sense of that word) in the time of war.

## POSTAL SERVICE THRIFT

A hand stamp cancellation impression covering three separate postage stamps is shown on this stamp. The cancellation reads MILLEDGEVILLE (which is in Georgia) and the date MAY 3. According to the Carl Vinson, Institute of Government, University of Georgia, the hand stamp used for the impression predates the introduction of adhesive postage stamps in 1847. Such hand stamps were of various designs and were stamped **directly on the envelope** to show that the required fee had been paid or was due. An enlargement of the stamp detail is shown below.

The bottom line on this issue is that such an antique hand stamp would not have been used to cancel the postage stamps as seen in the stamp design—which is a mock-up of a letter (or more appropriately a postcard). Remarkably, the description of the design is, “California Gold Rush Miner’s Letter.” Naturally, such a letter would not have a barcode, but I suppose the idea here is to show the different methods of paying for postage (thus the old hand stamp I presume). Nevertheless, it is odd that the California miner mailed his letter in Georgia. (USA #2782)



## PROPELLER ERROR

A curious artistic oversight on this stamp is that one can actually see the propellers on the airplanes. When a plane is in flight, the propeller is not visible, other than a slight white blur. (USA #C7)



## RESOURCE DISCOURSE

Issued to commemorate the 50th Anniversary of Alberta and Saskatchewan, this stamp has a major design error. The stamp is horizontally divided showing these province's main resources. Petroleum resources are depicted on the top portion and wheat or grain resources on the lower portion. On the left margin of the stamp the names of the provinces, Alberta and Saskatchewan, are shown. These provinces, however, do not line-up with their respective main resources. Alberta should be shown with petroleum and Saskatchewan with wheat or grain, not the other way around. (CDN #355)



The two figures are obviously from 1905 and are perhaps gazing into the future. In this case the "wheat/grain level" should dramatically increase rather than drop off.

## SEAL SURFING

The design on the illustrated stamp is supposed to be the Great Seal of the United States. However, there is an error. The blue band directly under the eagle's head on the official seal is a rectangle. It does not have "shield" corners like those shown on the illustrated stamp. Nevertheless, in one way the stamp design is even more correct than the Great Seal itself. The design shows a true bald eagle, America's national emblem, not the eagle of heraldry (a modified British version with a little top-notch), which presently adorns the Great Seal.



Sadly, in the 1960s (and beyond), the population of bald eagles in the United States was greatly diminished as a result of the overuse of DDT (dichlorodiphenyl-trichloroethane). As a result, the U.S. has imported bald eagles from Canada to hopefully re-establish this magnificent bird in its rightful land. Perhaps with increased presence of bald eagles, Great Seal designers will notice the error of their ways and dethrone the eagle of heraldry. (USA #1369)

**Update:** An image of the Great Seal on the Wikipedia website shows the "top notch" so insignificant that it would pass as a ruffled feather. Perhaps my year or ranting hit some fertile ground.

## SECRET SYMBOL

While engraving the plate for the illustrated stamp, the engraver yielded to temptation and included a little secret symbol in the design. Neatly placed within Revel's beard (beside his mouth) is a tiny Star of David (Mogen David). It can only be seen under considerable magnification (as follows), but there is little doubt it was deliberately engraved.



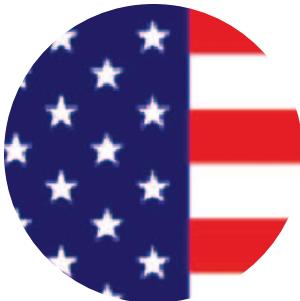
## SHARK STEAKS

The theme of this stamp is Resources for Tomorrow. The three fish shown on the lower right side of the cogwheel are mako sharks. While certainly an outstanding game fish with superior fighting qualities, it has no commercial value. Nevertheless, with the current excessive depletion of preferred sea life, perhaps the stamp designer has foreshadowed our future. (CDN #395)



## STARS 'N STRIPS GRIPES

Examination of this stamp reveals three major design indiscretions. To begin, the light blue shading on the flag is totally out of place and messy. Next, the stars on the flag are not properly aligned. Finally, the stars on the flag are too large. If the stamp designer, Dave LaFleur, continued the flag so that it was shown in its entirety, the resulting flag would not be the American flag. In order for all of the 50 stars to fit in the flag star field, the height of the stars must be less than the height of the flag's stripes. Also, placement of the stars must be such that they do not always line-up with the stripes. In the following illustrations, an actual flag detail (left) shows that in the space of three red stripes there are effectively four (4) stars. In the stamp design detail (right) it is seen that there are only effectively three (3) stars in the space of three red stripes. Under the stamp designer's arrangement, the flag's star field would require an additional red stripe to accommodate five stars in the first vertical row.





LaFleur admitted that he had problems with the design, lamenting, "How can you reproduce it so small—and still come up with a powerful image"? However, there are other U.S. stamps with powerful designs that depict the entire flag in about the same space as LeFleur's partial flag. Nevertheless, credit where credit is due. LaFleur's stamp design idea is excellent. Contrasting the flag with an ornate wooden building brings to mind picturesque little towns in rural America where numerous residents have Old Glory as a permanent fixture. I cannot speak for Eastern USA, but out in the West, quaint little old-style houses with neatly kept gardens line quiet streets, and very often Old Glory flutters from a permanent flag pole. (USA #2913)

## TERRITORY TREACHERY

Canadian scenes from paintings by Jean-Paul Lemieux are shown on these stamps. After the stamps were issued, it was discovered that the scene territory names had been reversed. The scene showing the church is supposed to name the Northwest Territory. The scene showing the children is supposed to name the Yukon Territory. The error was discovered when someone looked at the names on the original paintings. It is highly unlikely the error would have been discovered in any other way. Both territories have mountains, snow, little churches and children. (CDN #1018, 1025)



## TIMBER TRUNCATION

Design of this stamp is after a painting by Charles W. Jefferys entitled *Founding of Halifax*. It appears the stamp designer decided there was just too much timber in the scene. He therefore eliminated three tree stumps in the stamp design. The detail from the painting (shown first) and the stamp detail follow.



Actual painting



Stamp design

## *The Masonic Philatelist*

Although the scene implies an orderly and industrious work crew, in reality the settlement had many problems with workers. Most of the 2,576 settlers did not have the skills necessary to construct dwellings. When winter set in, over one-half of the people crowded onto the ships that had brought them. Typhus broke out, and before spring about 1,000 of the total number of settlers had died. Many of those people who escaped the plague moved to Boston, New York and Philadelphia. Fortunately, subsequent immigration into Halifax from the American colonies enabled the new settlement to survive. (CDN #283)

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### **Remembering Brother John Joseph Pershing**

This year marked the 100th Anniversary of the start of World War I. The top US General in this war was Bro. John Joseph Pershing (1860–1948). He led the American Expeditionary Forces and is the only person to be promoted in his own lifetime to General of the Armies, the highest authorized rank in the United States Army. The only officer who was accorded a higher rank (posthumously) was General George Washington.

Pershing's life of accomplishment and achievement fills volumes. He was noted for his stern bearing and call for rigid discipline. Never before in the history of warfare was so much responsibility placed on the shoulders of American generals.

About 2 million Americans served in this war; 116,500 lost their lives. With so many soldiers overseas, more than 1 million women joined the American workforce, keeping the "war machine" in production.

When America entered World War II, Pershing was regarded as a mentor by the generation of American generals who led the United States Army in Europe, including George C. Marshall, Dwight D. Eisenhower, Omar N. Bradley, and George S. Patton.

Bro. Pershing was a highly active Freemason. He received his Master Mason's degree in Lincoln Lodge No. 19, Lincoln, Nebraska in 1888, and eventually became a member of all the concordant bodies, receiving the AASR 33rd Degree in 1930. (USA #1042, USA #3183i)

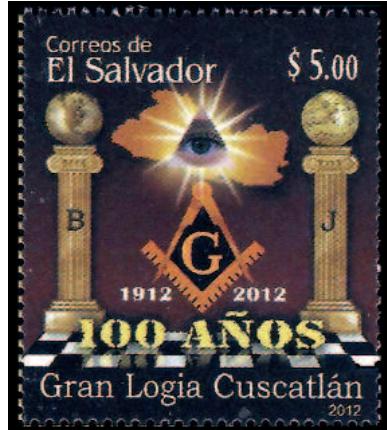


*Lest We Forget*

## A Little Column Musing

Bro. Larry Burden published the following in his on-line newsletter, *The Watermark* (Valley of Ottawa Masonic Stamp Club), July 2014.

In 2012 the postal authority of El Salvador issued a new Masonic stamp commemorating the 100th anniversary of the Gran Logia Cuscatlán. El Salvador has two grand lodges the oldest and officially recognized is Gran Logia Cuscatlán. The second being the Gran Oriente de El Salvador (Grand Orient of El Salvador), which was founded in 2007 and is aligned with the Grand Orient of France and as such not recognized by UGLE because of its policy of admitting atheists. This is the first pure Masonic stamp El Salvador has produced since. (Scott #1719)



It's a great stamp, although the columns do not have the appropriate ornamentation; however that's aside from the point I wish to make. King Solomon's temple did have two columns on its porch. They were made of brass, and atop each was a brass sphere. However, they did not have any meaning we know of—certainly nothing to do with the earth or the universe. Indeed, back in those days they did not even know the earth was round. As to the universe being represent by a sphere, such would have been absolutely unthinkable.

Anyway, our very early ritual composers made the spheres the earth and the universe (celestial sphere) for the purpose of a Masonic lesson—very ingenious and impressive. Now, here I am fine with the earth, but how did they know to represent the universe as a sphere? We did not think about this until Albert Einstein (1879–1955) told us such was so. He once said to the effect that if you could create a telescope to see the most distant object in the universe, you would see the back of your head. It is rather hard to get one's mind around all this, but suffice to say, a globe or sphere is correct to represent the universe. I suppose our early brethren simply lucked-out.

As to the issue of Grand "Orients" (signifies acceptance of atheists), this is also a little hard to grapple with. The Grand Orient of France has the all-seeing eye on its emblem as seen in the detail shown on the right. I would guess that if its membership were predominantly atheists, there would be a move to change this.

Brother Burden's excellent publication is posted on his Club's website <<http://bytown.ottawamasons.ca/Stamp.html>>. It is well-worth a visit.



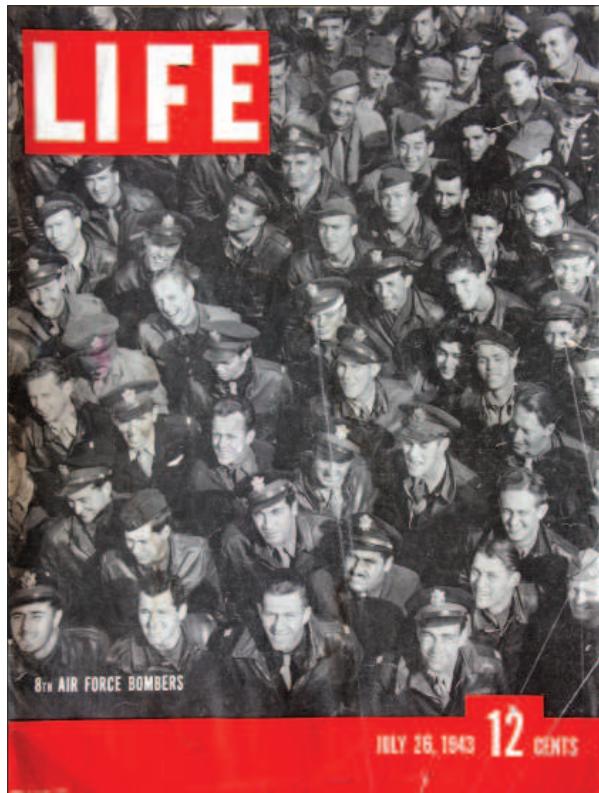
## It Was Long Ago, but Must Never be Far Away

In my stroll through a local thrift shop, I noticed a pile of old *Life* magazines. I sorted through them and became totally spell-bound by the cover seen here from July 1943. I bought the magazine (\$1.49) and went home with many thoughts rushing through my head.

The magazine cover had put me in mind of the US stamps for the Army and the Navy relative to World War II. How many times have I studied those stamps? The Army stamp has planes (which were added) representing the Army/Air Force; and the individuals on the Navy stamp had their features altered so they could not be recognized (a mistake in my opinion). Nevertheless, the impact of these stamps is the same—real people at a moment in time. Wars are not tanks, ships and planes, they are soldiers, sailors and air force men, putting their lives on the line.

The *American Philatelist* did a wonderful article on the Army stamp in its November 1986 edition. They even provided a key to many of the individuals shown (See MP Vol. 56, No. 4, page 15—also on our website). The article traced the lives of some of the soldiers; two later killed in action. This was the first US postage stamp to show recognizable living people when the stamp was issued.

It is a great shame, in my opinion, that an Air Force stamp was not issued showing individuals as we see on the *Life* magazine cover. Those guys were absolutely amazing, and it is only when we see real service people looking at us at a real moment in time that we can appreciate their bravery. A copy of this MP will be sent to the US Postal Service as living people can now be shown on US stamps (although I doubt many shown here are still with us).



Living people shown on US stamps at the time the stamps were issued. (USA #934, 935)

The Internet is a window to our world, its societies, and the rest of the universe. Never before have Freemasons had so much knowledge at their disposal or been able to communicate so quickly and efficiently.



The Masonic Stamp Club of New York

<http://www.mscnewyork.net>

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