



The Masonic Philatelist

VOL. 26

JUNE 1970

NO. 7



Yesterday - Songs of Patriotism — Today - Songs of Protest

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The Masonic Stamp Club of New York was organized in 1934 for the purpose of encouraging research and study in Masonic Philately, and to establish bonds of good fellowship among Masons who are stamp collectors. The need for the organization has proved itself through the years with its ever increasing membership and the formation of other Masonic stamp clubs in the United States.

★ MEETINGS ★

First Friday of Every Month
(Except July and August)

COLLECTORS CLUB BUILDING
22 East 35th St., NY., N.Y. 10017

MASONIC STAMP CLUB HAS SUCCESSFUL YEAR UNDER LEADERSHIP OF ED MAYER



The June 1969 to June 1970 year has been one of the most successful in the history of the Masonic Stamp Club of New York, Inc. Credit for this must go to our president, Edwin Mayer. Because of his tireless endeavors, and his able direction and leadership, the club has grown. Many new members joined the organization. The meetings have been interesting and educational. Guest speakers, stamp showings and slide programs were presented. The lounge at the A.S.D.A. show at Madison Square Garden was also a huge success.

However, Ed refuses to take the credit and states that the diligent work by his fellow officers and committees was responsible for the fine year. The officers and members know that it was his coordination of their duties that was the real reason for our club's upswing.

Our thanks to Ed for honoring the club as its president.

WELCOME TO NEW MEMBERS

Membership Chairman Norman Sehlmeier reports the following new members have joined the Masonic Stamp Club of New York:

CARL J. DUNLAP

Port Royal Lodge #22

Port Royal, S. C.

HAROLD C. ERICKSON, JR.

Park Ridge Lodge #988

Park Ridge, Ill.

HAROLD D. NEVINS

Liberty Lodge # 299

Santa Clara, Calif.

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Annual Dinner Honors E. Milnor Peck

The thirty-sixth annual dinner of the Masonic Stamp Club of New York, Inc., was held on May 1st at the Masonic club. The dinner committee, led by the chairman, Dr. Irwin M. Yarry, did an exceptionally fine job in making the arrangements. The roast beef dinner was enjoyed by all.

Tribute was paid to Brother E. Milnor Peck for his service to the organization during his 35 years as a member.

The guest speaker of the evening was Stanley Hodziewich, curator of the United States Post Office. He spoke of his association with Milnor during the 25 years that he has worked for the post office and elaborated on how Brother Peck was a "doer" and not a "talker."

Brother Peck is a member of Chancellor Walworth Lodge No. 271 in New York City. He is the senior member of his lodge and he is affectionately referred to as the "Grand Master." During the years he has served on many committees for his lodge.

He is now retired, formerly owning and operating the Fleetwood Cover Service. This background has enabled him to be chairman of the cachet committee of the Masonic Stamp Club of New York. Many fine covers released

over the years can be credited to Milnor. Through his efforts he has been the source of hundreds of new members, and helped through his tireless labors to create the funds that enabled the club to contribute to many of our Masonic charities.

His motto is, "Do the best you can, with what you have, where you are." His dedicated and faithful service to the club and Masonry speaks for itself and proves he lives by what he says.

Brother Peck thanked the club and members for bestowing this honor on him and spoke of a dream he has had for the past 15 years. This dream is that our club would have its own club house. He visualizes a building on the east side of Manhattan. A store on the ground floor and an apartment to be rented would help pay the upkeep. One floor in the building would be used as the club room. It would include a kitchen so that a monthly dinner could precede each meeting.

An example of a meeting, as explained, could be a program featuring stamps of a certain nation following a dinner consisting of food symbolizing the country.

We all wish the best to Milnor, and continued good health and happiness.







Yesterday—Songs of Patriotism To-day—Songs of Protest

Songs of Liberty

Colonial jibes sung to the tune of "Yankee Doodle" stung the British Redcoats marching home from Lexington and Concord almost as much as the bullets of the embattled farmers. Thus was born one of America's first patriotic songs.

Out of the din of the War of 1812 and the Civil War rose two other songs of American Liberty. "The Star-Spangled Banner," our National Anthem, and the "Battle Hymn of the Republic," eulogizing the heroes who died to make men free.

Americans everywhere remember the sturdy stock we sprang from when we hear "America" — for it reminds us that our is the Land of the Pilgrims' Pride.

Every Southerner thinks of the land of cotton when he hears the nostalgic strains of "Dixie."

These songs vary greatly in musical technique. But their composers all had one powerful common denominator; Love of Liberty, "That highlight by which the world is saved." They knew that what light is to the eyes—what air is to the lungs—what love is to the heart—Liberty is to the soul of man. What are the origins of these soul-stirring songs?

"Battle Hymn of the Republic"

"The Battle Hymn of the Republic" is the greatest Civil War song and one of the most superb pieces ever written. "He is trampling out the vintage where the grapes of wrath are stored; He hath loosed the fateful lightning of His terrible swift sword: His Truth is marching on." The lyrics are powerful, awe-inspiring.

Julia Ward Howe of Boston must have been exalted to have combined the words in that particular magnificent sequence. The music comes from a Camp Meeting song. The lyrics "John Brown's Body Lies A'mouldering in the Grave." The lady, a dedicated Abolitionist, heard the tune on a visit to the Army of the Potomac in 1861.

The Abolitionist fanatic John Brown was a Mason who later turned anti-Mason. He was raised in Hudson (Ohio) No. 68 in 1824 and served as Junior Deacon the following year. His uncle was First Master of the Lodge. His son became a Free Mason and was buried with Masonic Honors.

Used by Both Sides

Jolly "Yankee Doodle" isn't American by birth. British troops howled it during the Revolutionary War to ridicule New England "Country Bumpkins". To this tune British soldiers devised their own words to taunt the rustic American Militia.

During the siege of Boston, the Colonials mockingly sang it back at the British, using 11 new stanzas.

Since then, Yankee has been the name by which foreigners call Americans; Southerners call Northerners; New Englanders call Vermonters — and Vermonters say it applies only to those who eat pie for breakfast. Yankee Doodle is a dandy all-around term.

The story of "The Star-Spangled Banner" is familiar. The lyrics were written by Francis Scott Key in 1814 to the tune written by John Stafford Smith (1750-1836).

Its original use is in doubt, but at an early date it was used by an Irish Masonic Orphans Home as its song. It was known also as "To Anacreon in Heaven," a drinking song popular in English Pubs. Smith was a member of Royal Somerset House and Inverness Lodge No. 4 of London.

During the War of 1812, the young lawyer Key witnessed the bombardment of Fort McHenry. Inspired by the gallantry of the American troops, he penned the song. It includes two treacherous high F's "the rockets red glare" that make many a citizen falter at the high point of his National Anthem. Although written in 1814, it was not until March 3, 1931 that Congress passed the Bill and President Hoover signed it, making "The Star-Spangled Banner" our National Anthem.

"America"

The tune of America is recognized the world over. It is the same as England's National Anthem, and patriotic songs of other countries. An Englishman, appropriately named John Bull made the first written arrangement of "God Save the King."

Another English composer produced a melody that has become as American as apple-pie — "Home Sweet Home." The author was Sir Henry Rowley Bishop (1786-1855) who was a Free Mason.

George M. Cohan wrote more patriotic songs of importance in World War I than had ever been authored by any composer. Who of that vintage will forget "Over There," "You're a Grand Old Flag" and "I'm a Yankee Doodle Dandy."

Cohan was born on the Fourth of July in 1878. Cohan was both a Roman Catholic and a Free Mason. He was a Life Mason of Pacific Lodge No. 233 (Raised in 1905); life member of the Scottish Rite and life member of Mecca Shrine Temple, all in New York City. He died November 15, 1942 and was buried with Catholic Service.

Rivalling Cohan as a producer of patriotic melodies was Brother Irving Berlin, whose "God Bless America" in recent decades has probably outshone Katherine Bates' "America the Beautiful." Berlin also wrote "Oh How I Hate To Get Up in the Morning," "This is the Army" and "Any Bonds Today." He became a member of Munn Lodge No. 190 in 1910 and a life member in 1935. He received the Scottish Rite Degrees in 1910 and was a life member of Mecca Shrine Temple, all in New York City.

JOHN PHILIP SOUSA



When five composers were selected for the Famous Americans stamp issues of 1940, no better choice for a composer of marches could have been made than that of John Philip Sousa, "The March King" and America's most outstanding bandmaster. He appears in his military uniform on the 2¢ denomination, Scott No. 880.

Other composers have written fine marches, but few can rival in popularity, inspiration and numerity those that Sousa wrote. In all probability the stirring music of John Philip Sousa will never lose its popularity.

John Phillip was born in Washington, D. C., on November 6, 1854. His parents, Antonio and Elizabeth Trinkaus Sousa, were, respectively, of Portuguese and Bavarian extraction. His musical education began on the violin at age six; he was a teacher of music at fifteen and a conductor at seventeen. He enlisted in the United States Marine Band in which his father was a trombonist and on September 30, 1880 he assumed conductorship of that band. During the next twelve years

his leadership brought fame and a high reputation to the United States Marine Band as well as to himself. He composed a number of marches such as "Semper Fidelis" which became the official march of the U.S. Marine Corps; "The Thunderer," "High School Cadets," "The Crusaders," "Washington Post," "The Picador" and "The Gladiator" which were sold outright to a Philadelphia publisher for \$35 each. He also designed a form of tuba called the Sousaphone which was acclaimed by all military bands.

In 1892 Sousa got financial backing for a band of his own and achieved worldwide fame as a band conductor and musician. He made his first European tour in 1900 returning to the U.S.A. for the final weeks of the season. In 38 years he toured Europe four times and the world twice. Sousa produced overtures, light operas, waltzes, fantasies, etc., and more than a hundred marches. After 1892 there were no more outright sales. "The Liberty Bell" brought him over \$35,000; "King Cotton," "Hands Across the Sea" and his other compositions netted him huge amounts in royalties. Sousa's most noted work, the rousing "Stars and Stripes Forever," alone netted him nearly a half million dollars.

Sousa had the distinction of serving in three branches of military service. Besides his leadership of the U.S. Marine Band he served as musical director of the Sixth Army Corps during the Spanish-American War and as Lieutenant in charge of navy bands during World War I. He toured the country with the Great Lakes Naval Training Station Band and drew millions of dollars into the government treasury in Liberty Loan drives. A year after discharge he received the rank of Lieutenant-Commander.

John Philip Sousa became a Mason in 1881. He petitioned Hiram Lodge No. 10, Washington, D. C. June 3, 1881 and was initiated July 15th, passed September 2 and raised November 18, 1881. He was a member of Eureka Chapter No. 4, R.A.M., Washington, D. C., and was knighted in Columbia Commandery No. 2, K. T., December 10, 1886. He was created a noble in Almas Shrine Temple, A.A.O.N.M.S., April 21, 1922.

At the time of the Imperial Session of the A.A.O.N.M.S. held in Washington, D. C., in June 1923, Sousa composed a march which he called his masterpiece — "Nobles of the Mystic Shrine March," dedicated to Almas Temple and the Imperial Council. An outstanding feature of the session was a massed band performing in the Amer-

ican League baseball park where Noble-Sousa conducted the massed bands of fifty Shrine Temples playing his new composition "Nobles of the Mystic Shrine," "The Thunderer" and the "Star Spangled Banner."

Brother Sousa died suddenly March 6, 1932 in Reading, Pennsylvania, as he was about to conduct a concert. His body lay in state in Washington, D. C., and was buried in the Congressional Cemetery where Masonic services were conducted by his lodge.

—Marshall S. Loke
April 6, 1970

UNITED STATES POSTAGE FIRSTS

By Joseph Nathen Kane

The first Negro depicted on a U.S. postage stamp was the educator Booker T. Washington, whose likeness was placed on the 10¢ stamp issued April 17, 1940.



The first parcel post stamps were the series of 1912-13, placed on sale January 1, 1913, with the inauguration of the parcel post service. The issue consisted of twelve red stamps from one cent to one dollar, prepared in three groups of four stamps each. The working personnel of the postal service was depicted on the first group, the transportation of mail on the second group, and the manufacturing and agricultural interests of the country on the third group. Five parcel post postage due green stamps from one cent to 25 cents were also issued at the same time.



The first perforated postage stamps were contracted for February 6, 1857 and were delivered to the government February 24, 1857. The designs were the same as the 1851-1855 issue with the addition of three new values, the 24-cent portrait of Washington, the 30-cent profile bust of Franklin and the 90-cent portrait of Washington. The stamps were printed by Toppan, Carpenter and Co., of Philadelphia, Pa. Previously imperforate stamps had been used.

The first postage stamps in two colors produced by the rotary process at the Bureau of Engraving and Printing, Washington, D. C., was the 3-cent international Red Cross issue released November 21, 1952, in New York City. Two colors, red and blue, appeared on a white stamp.



WELCOME NEW MEMBERS

Continued

- ARNOLD E. ORTMAN
Orient Lodge #590
Wilkenburg, Pa.
C. H. POCKRANDT
Mt. Akra Lodge #680
Akron, Ohio
PETER V. SANDER
Kisco Lodge #708
Mount Kisco, N. Y.
BRUCE S. TURNQUIST
Deering Lodge #183
Portland, Maine
LEWIS HOFFMAN
Stillwater Lodge #616
Dayton, Ohio
CONSTANTINOS RASSOULIS
Chancellor Walworth Lodge #271
New York, N. Y.
DR. FRANCO SAPUPPO
Catania, Italy