

C HATTIESBURG VALLEY COMMUNICATOR

May 2023

Master Calendar

- 1.6.23 — KSA Meeting #1/ Ex. Bd
- 1.24.23 — Degree Team Conferral of MM (See Jason)
- 2.3.23 — Robert Burns Dinner / Meeting of 33rds
- 3.3.23 — 14th Degree
- 4.1.23 — Gulfport Spring Reunion
- 4.7.23 — Cerm. of Rem. and Renewal
- 5.5.23 Black Hat Ceremony / KSA Meeting #2**
- 6.2.23 Fst. of Consist / Ex. Bd
- 7.7.23 Gordian Knott Bus. Meeting / KSA Meeting #3
- 8.4.23 Fst. of Manifesto
- 8.21-23.23 Biennial Session – Washington DC
- 9.1.23 Guest Speaker / Proposition Night
- 9.8-9.23 Honors Weekend - Tupelo
- 10.6.23 Feast of Tishri / KSA Meeting #4
- 10.7.23 Gulfport Fall Reunion
- 11.3.23 Election / Black Hat / Annual Awards
- 12.1.23 Installation / Christmas

Sickness and Distress

Bro. Freddie Zehner – arthritis and pain
 Bo. Michael Baker’s wife - lung transplant
 Unspoken Bro. - undergoing cancer treatment

Please contact Chaplain Gerald Griffin with any reports. 601-543-7219



At a Glance

This month we’ll be welcoming our two new Black Hats, John Smith and Gerald Essary with the Black Hat ceremony. KSA will have their quarterly meeting.

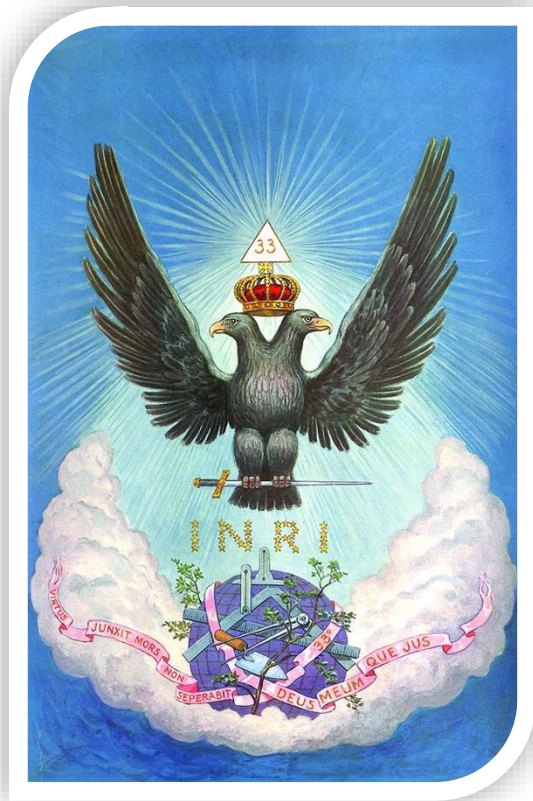
Lost in the Quarry

We have not seen or heard from you and miss you! If you have any information about these Brethren, please contact the Secretary.

- | | |
|-----------------|--------------------|
| David Bassett | Victor Mann |
| Ryan Boyd | Joe Parkman |
| Wayde Byrd | Paul Jones |
| Brian Childs | David Schwandt |
| Mark Forte | Tim Schwandt |
| Joseph Galey | David Earl Stewart |
| Russell Hembree | Harold Whiteman |
| Stacey Williams | |

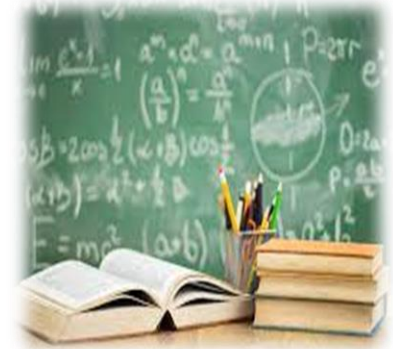
Birthdays

- | | |
|----------------------------|--------|
| Luther Burt Saucier | 1-May |
| James L Ford | 1-May |
| Bodhi Ronin | 1-May |
| Samuel Mark Jones | 10-May |
| John David Pritchett | 10-May |
| John Wiley Sullivan | 11-May |
| Alfred Gerald Griffin | 11-May |
| Charles Kenneth McGill | 12-May |
| Christopher Dewayne Howard | 15-May |
| Gabriel Tyiuse Churchwell | 15-May |
| Elmer Clifton Jones | 17-May |
| George Gerald Cruthird | 19-May |
| John Jason Rawls | 19-May |
| James Gregory Thompson | 21-May |
| Glen Lott | 25-May |
| Michael S Smith | 31-May |
| Gordon Browning Nanney | 2-Jun |



Education Presentations

January	Lamar Sullivan
February	Other Activities
March	Substitute
April	Christopher Rounsevell
May	Lester Ivy
June	Matthew Clark
July	Open
August	Arthur Patrick
September	Mike McKenzie
October	Gabe Churchwell
November	Lane Dossett
December	Rex Hasty



Message from the Venerable Master

Brethren,

The year is moving right along, and my wish that all is well with you and yours.

In April we celebrated Maundy Thursday, the ceremony of Remembrance and Renewal, the act of growth and rebirth. Now we enter the month of May.

May also revolves around growth and rebirth. It signifies a period of renewal and revitalization for our souls, bodies, and minds. May signifies new beginnings, prosperity, and a thriving environment. It's a time to release old patterns or habits and cultivate growth and self-improvement.

Is this not what we look for in life?

We as Masons look to learn and by learning hope to become better men. Better citizens of our community, state and our country. To be men of honor and integrity. Of charity and obligation. Each with a vow to be the best they can be. To be more than just a man. To be a Mason.

Once again, we have the opportunity to look at ourselves and see if we measure up.

Thank you for all you do!

S&F,
Arthur Patrick
Venerable Master



Educationally Speaking



In an address on April 19, 1866, to the Sovereign Grand Inspectors General, found on page 71 of De Hoyos's *Scottish Rite Ritual Monitor and Guide*, GC Albert Pike instructed the Inspectors that they should know the way that leads to the mountain of Hérodom, Hérédom or Héroden in _____". Heredom is also the name of the Scottish Rite Research Society's annual hard bound periodical.

What is the significance of Heredom, and where has it been traditionally considered as being located?



For a fun, non-authoritative / non-Masonic / fictitious-type read, see S. Linton's *Mount Heredom and the Holy Grail, Discovered at Last!*

https://www.academia.edu/25560426/Mount_Heredom_And_the_Holy_Grail

**Message from the Personal Representative to the SGIG,
Hattiesburg Valley, Lane Dossett, 33°**



Engraving by Amos Doolittle "The True Masonic Chart" By Jeremy Cross 1820

The Weeping Virgin and Father Time is a familiar symbol that fits nicely into the schema of the lessons introduced in Master Mason Degree. On the surface, it depicts the concepts that we are all too familiar with that are introduced in the degree. However, when we look at this symbol closely, a more complicated story starts to become apparent.

The origin of the symbol is shrouded in mystery, but its first actual depiction is often attributed to Jeremy Cross's publication "True masonic Chart" in 1820. The image illustration is believed to be the work of engraver Amos Doolittle from Connecticut. Since Cross's publication, the symbol has been virtually universally adopted and widely spread. There are enumerable versions of the symbol, which often appears in cemeteries and in public sculptures, like those shown below.



Mendocino Masonic Lodge No.179,
Mendocino, CA



Cave Hill Cemetery, Louisville, Kentucky

Where did this symbol come from and when? What we do know is that in the Barney ritual, which he received from Preston in 1817 (prior to the Cross publication) and purportedly formerly in the possession of a Samuel Wilson of Vermont, there is a marble column, the beautiful virgin weeping, the open book, the sprig of acacia, the urn, and Time standing behind.¹ What is missing is the broken column.

Author Robert Hewitt Brown, in his book *Stellar Theology and Masonic Astronomy*,² published in 1882, claims to have known Cross and heard his explanation of his creation, which he recounts as follows:

JEREMY L. CROSS has been dead for many years. A more genial and kind hearted man was not to be found, and his labors in and for the benefit of the masonic fraternity have endeared his memory to all who were acquainted with him during life. He has left a memorial of his masonic labors in the "Hieroglyphic Monitor," which bears his name, which passed through eighteen large editions before his death, and which has been trespassed upon more by masonic work whichever issued from the press, it being the basis of all works of the kind claimed by other persons.

It was my privilege to make the acquaintance of Brother Cross in 1853, at which time he was in the wholesale paper business, in Pearl near John Street, in the city of New York. I became more than commonly intimate with him, and that intimacy increased and continued up to the day of his death. The history of his life, together with all the incidents connected with the publication of his first "Hieroglyphic Monitor," were very frequently the subject of our conversation, and I found that the book was perfectly his "hobbyhorse"; he looked upon it as one of the greatest and most important achievements of his life.

The causes which led him first to devise the plan of such a work were as follows: He was passionately fond of masonry, studied under Thomas Smith Webb, Gleason, and others, became perfect under them in the lectures and work, and then started through the country as a lecturer in the year 1810. He was a man of excellent appearance in early life, strictly temperate from his youth up. His manners were prepossessing, open, frank, very fluent in language, and, withal, a very fine singer. As a matter, of course, he became very popular, the business of lecturing flowed in upon him very fast, and he had as much to engage his mind in that line as he could well attend to. Wishing to take advantage of all the business that offered, he found the work slow of accomplishment by reason of delays caused by imperfect memories. He wanted something of an objective kind, which would have the effect of bringing to mind the various subjects

¹ <https://www.thesquaremagazine.com/mag/article/202209masonic-miscellanies-the-broken-column-monument/>

² <http://www.baytallaah.com/bookspdf/131.pdf>

of his lectures, and so fixing the details in the mind as, with the sets of objects presented to the sight, the lectures in detail would be complete.

There was not at that time any guide for lodges except the so-called "Master's Carpet," and the works of Preston and Webb. The "Master's Carpet" was deficient, being without many of the most important emblems, and those which it displayed were very much "mixed up." The work of Preston did not agree with the "adopted work." That of Webb agreed perfectly, but still was wanting in its most important part, viz., the hieroglyphics, by which the work is plainly and uniformly presented to the learner, rendering it easy of acquirement, and imprinting it upon the mind in such a manner that it will not readily be forgotten.

The second object was a copyright. He knew that in those days the cost of bringing together and putting together, and the bringing out of a work of the kind which he desired, would throw him into a large expenditure, and, in order to get back the cost and derive any solid benefit from it in the end, it must of necessity be in his own hands alone.

He considered the matter for many months, and finally attempted to draw various plans, taking Webb's "Monitor" for a guide. Part of the work he accomplished satisfactorily to himself. This included the first and second degrees, and, although there was but little really original in the emblems which he produced, yet the classification and arrangement were his own. He went on with the third degree very well as far as the "Monitor" of Webb goes, when he came to a pause.

There was a deficiency in the third degree which had to be filled in order to effect his purposes, and he became wearied in thinking over the subject. He finally consulted a brother, formerly a Mayor of New Haven, who at the time was one of his most intimate friends, and they, after working together for a week or more, could not hit upon any symbol which would be sufficiently simple and yet answer the purpose. Whereupon the copperplate engraver, also a brother, who was doing his work, was called in. They went at the business with renewed courage, and the number of hieroglyphics which had by this time accumulated was immense. Some were too large, some too small, some too complicated, requiring too much explanation, and many not at all adapted to the subject. Finally, said the copperplate printer:

"Brother Cross, when great men die, they generally have a monument."

"That's right," said Cross; "I never thought of that," and away he went.

He was missing from the company, and was found loitering around the burying ground in New Haven in a maze. He had surveyed all that was there, but did not seem satisfied. At last he got any idea, whereupon the council came together again, and he then told them that he had got the foundation of what he wanted—that while sojourning in New York City he had seen the monument erected over Commodore Lawrence, in the

southwest corner of Trinity churchyard; that it was a glorious monument to the memory of a great man who fell in battle. It was a large marble pillar, broken off. The part broken off was taken away, but they had left the capital lying at the base. He would have that pillar for the foundation of his new emblem, but would bring the other part of the pillar in, leaving it to rest against the base. Then one could know what it all meant. The other part of the pillar should be there. This was assented to, but more was wanted. They needed some inscription describing the merits of the dead. They found no place on the column, and after a lengthy discussion they hit upon an open book placed upon the broken pillar. But there should, in the order of things, be some reader of the book; so they selected the emblem of innocence in a beautiful virgin, who should weep over the memory of the deceased while she read of his heroic deeds.

"But, sir," said I, "how will you get along with the Jewish people? You know that very many Jews are masons. They are very tenacious of the 'law' which forbids the making of any image of any kind, and that even the touch of a dead body by a Jew renders him unclean, and, as a consequence, unfit to come into the synagogues until after many days' purification. They would never allow any dead body to be brought into the temple, nor will they even to this day allow any sculptured figures or images to be put up as monuments in their cemeteries."

"Oh, I never thought of that," said Brother Cross. However, it makes no difference. I did not intend to injure the feelings or prejudices of any one by my monument. I only invented it to serve as a help to memorize my lectures and work.

"Admirable, indeed," said I, "but how does it happen that, in the year 1825, when I was raised to the third degree, in Fireman's Lodge, old City Hotel, there was nothing mentioned about any monument of the kind! How did it get into the history at all?"

"Oh," said Brother Cross, "I put it there. You see the work was imperfect without the monument. It was right that there should be a monument for great men when dead. The thought of burying the body of a great man without leaving some memorial to mark the place where he is laid is repulsive. I think I have supplied the deficiency, and done it admirably."

"But, still, this was done in 1819, and in 1825 it had not reached New York."

"Oh, that is right. The Grand Lodge of the State of New York would not receive my work, and did not until 1826. They worked 'old style.' All the Eastern, Southern, and Western States had received and authorized it, but New York and Pennsylvania held out. But in 1826 Brother Henry C. Atwood, one of my ablest scholars, and as good a workman as I ever saw, established Mystic Lodge in New York City, and worked after my system. Immediately the work spread throughout the State.

"The craft are indebted to me for harmonizing and beautifying the work and lectures. I have labored solely for their benefit, and they are quite welcome to all that I have done. But many have treated me badly, by copying and publishing my hieroglyphics, claiming them as their own. My copyright was based upon them, and upon the order of their arrangement. The publication cost me a large amount of money, and involved me in debt; and soon after its appearance a lecture in Vermont made a similar publication, infringing upon my copyright. I sought redress from the law, and was sustained. My copyright was confirmed and secured.

"Since that I have never pushed the matter, although frequently on the point of doing so, as all those difficulties generally ended in some compromise, which amounted to very little. Many of the hieroglyphics which I have used are described by the authors who have gone before me, yet there are *many* which are not described, or even made mention of. These I claim as my own property, and, if I have refused to proceed in law against those brethren who have wronged me, it was not, because I doubted the justice of my claim or my ability to recover. This had been already settled in law. I chose to remember my obligations to the Order, although others had forgotten them. I preferred to dwell in unity and peace with the brethren rather than be the author of contention and strife, and thus bring a reproach upon an institution which I venerate and love."

It would be proper to state that the monument erected to the memory of Commodore Lawrence was put up in the southwest corner of Trinity churchyard, in the year 1813, after the fight between the frigates Chesapeake and Shannon, in which battle Lawrence fell. It was a beautiful marble pillar, broken off, and a part of the capital laid at its base. The monument remained there until 1844-45, at which time Trinity Church had been taken down and rebuilt as it now stands. When finished, all the *debris* was cleaned away, the burial grounds trimmed and fancifully decorated, and the corporation of the church took away the old and dilapidated monument of Lawrence from that spot and erected a new one of a different form, placing it in the front of the yard on Broadway, at the lower entrance of the church, where it now stands. Brother Cross and myself visited the new monument together, and he expressed great disappointment at the change, saying, "It was not half as good as the one they had taken away."

Brother Cross was a lecturer in masonry for more than forty years, and his name will be cherished by masons for many generations to come. ("Masonic Newspaper," New York, May 10, 1879.)

Below is a view of the Lawrence monument, formerly in Trinity churchyard, referred to in the foregoing article from the "Masonic Newspaper," and from which it said Cross took his emblematic monument of Hiram Abif. (See Lossing, "Pictorial Field-Book of the War of 1812.") It will be observed that the weeping virgin, the open book, and *the figure of Time*, are all wanting. As these form the essential features of the masonic monument, Cross must have obtained the most significant elements of his emblem from some other source, which has not been disclosed.

Had Cross been more familiar with the symbolism of those ancient Mysteries from which Freemasonry is derived, he might have devised such an emblem as he desired, which, while it expressed the same general idea, would not have thus violated the traditions of our Order, and also, at the same time, have been in entire harmony with the astronomical basis of the legend of the third degree.



The level of truthfulness or accuracy of Brown's account of Cross's statements may never be known, as both are now long deceased. However, Brown's text contains a peculiarly large amount of purported quotations, which, fairly, was not an unusual writing style during that era. Cross appears to have obtained the mental imagery of the symbol from the ritual and added to it over time, as other symbols have developed, such as our modern depiction of the circumpunct with lines and a Bible. Interestingly to me, it may be seen, nonetheless, that Brown had his own agenda of proposing his version of the symbol:

Among the many names under which the constellation Virgo was adored was that of Rhea. This goddess was figured (according to Bryant) as a beautiful female adorned with a chaplet, in which were seen rays composed of ears of corn (i.e., wheat), her right hand reclining on a pillar, and in her left spikes of corn. By corn the ancients intended wheat. *Maize*, which in America is almost exclusively called corn, was not known until the discovery of this continent. The spikes of "wheat" in the chaplet and left hand of the goddess Rhea are, like those held in the left hand of Virgo, emblematic of the season when the sun enters that sign. This figure of the goddess Rhea, it will be seen, resembles somewhat the virgin of Cross, standing by the broken column, holding in her hand a sprig of *acacia* instead of the spikes of wheat. Rhea was the daughter of Sky and Earth (*Coelus* and *Terra*). She was also the mother of Jupiter and wife of Saturn, also known as *Kronos*, or Time. This would quite naturally permit the association of the figure of Saturn and his scythe—or Time—with that of

the virgin. In the Dionysiac Mysteries, Dionysus (who is the same as Osiris, the personified sun-god) is represented as being slain. Rhea (who is also identical with Isis and Virgo) goes in search of his body, which she at last finds, and causes it to be buried with due honor. Now if, as Dr. Mackey admits, this legend was introduced into the fraternity established by Hiram at the building of King Solomon's temple, and forms the basis of the third degree of Freemasonry, this figure of the goddess Rhea would be a very appropriate emblem of that degree.

Thus the present emblem of the beautiful virgin requires but slight modifications to bring it into entire harmony with all the ancient traditions and mythology. The *pretended history* illustrating the emblem, which Cross admits he invented, should be expunged from the ritual, and the figure of the beautiful virgin represented somewhat after the manner here depicted.

The open book and funeral urn are omitted for the reasons before given. In the *left* hand thus placed at liberty is the evergreen, or sprig of *acacia*, because in her left hand Virgo holds the spear of ripe wheat, for which masons have substituted the former as an emblem of immortality—although to those who are familiar with the beautiful utterances of St. Paul, the spike of wheat is as significant an emblem of eternal life as the evergreen. Says the apostle:

But some will say, How are the dead raised up, and with what body do they come? Fool, that which thou sowest is not quickened except it die, and that which thou sowest is not that body which shall be, but bare grain, it may chance of wheat, or some other.

The *right* hand is represented as resting on the broken column, because the ancients figured Virgo, under the name of Rhea, with her right hand resting on a stone pillar.

The alterations thus made in the emblem are but slight, and nothing is omitted but the "funeral urn" and the "open book." The latter is represented by Cross in a shape entirely unknown to the ancients, whose only books were in the form of rolls of manuscript. The handsome octavo volume, which he has placed on the broken column, looks as if just issued from the press, and is a gross anachronism. Those who are familiar with the lectures belonging to the third degree will find an additional and masonic reason for placing the evergreen in the left hand, "for, as the left is considered the weakest part of the body," it is thus more significant of its mortality: the *acacia*, therefore, placed in the left hand, more clearly teaches us that, when the body, by reason of its weakness, crumbles into dust, the soul of man, rising from the "rubbish" and ruins of its earthly tabernacle, shall dwell in perpetual youth in that "temple not made with hands, eternal in the heavens." Behind the figure of the virgin stands the form of Saturn, or Time, not counting the ringlets of her hair, but pointing upward toward the summit of the zodiacal arch. This beautiful daughter

of the skies, Virgo, according to other mythological legends, is also the husband of the sun, who, when he entered the constellation Virgo, was said to espouse her.

The whole emblem may therefore be astronomically explained as follows: The virgin weeping over the broken column denotes her grief at the death of the sun, slain by the wintry signs. Saturn standing behind her and pointing to the summit of the zodiacal arch denotes that *Time will heal their sorrows*, and, when the year has filled its circuit, her lord the sun will arise from the grave of winter, and, triumphing over all the powers of darkness, come again to her embraces.

The emblem of the beautiful virgin, thus represented and explained, is not only an eloquent expression of affection weeping over the loss of a beloved friend, but also a mystic symbol of some of the leading facts of astronomy, and a significant emblem of the immortality of the soul.



In starting to more closer consider this symbol, we first look at the urn, which we as Master Masters are told holds the “safely deposited” ashes of our recently departed chief architect. I was sitting in Lodge with Brother Michael Baker when he leaned over and rhetorically asked, “How can those be his ashes, he was entombed by Solomon,” a clever point I had never considered. Some would argue that perhaps his ashes were entombed. But, that is a labored synthesis in my view, and would likely run counter to Jewish customs, especially for a dignitary. Cremation was not practiced by the Twelve Tribes. Rather burning of the dead body reserved as a dreadful fate for the corpses of criminals and evil doers. It is, nonetheless, merely a symbol.



Another apparently modern inconsistency is the book upon the altar, as there were no bound books at the time of King Solomon's temple. Finding a book upon the column is akin to disciples, clothed in robes and sandals in a church Easter drama, wearing an Apple iwatch.

What is the book and what's written in it? In most versions of the symbol, as shown in our 2021 Ritual Guide, nothing can be discerned from the pages.

This question was presented to me by Bro. Terry McLeod, who noted in a version of the symbol what appeared to be a letter from a foreign language, which is contained in our 1966 Ritual Reference book, and possibly others. This seems to originate in Thomas Webb's Monitor, as early as 1859, shown left. After close inspection and debate we settled on the conclusion that it was likely a Hebrew Yod at a 45 degrees.



At Grand Lodge this year, I noticed a lapel pin I had never seen before, but, from my vantage point, I immediately thought of the sideways squiggle line that didn't exactly resemble a historical Hebrew Yod. Upon closer review, I saw other pins that were slightly different that were in fact shaped like a proper Yod, shown below.



A comparison of these, to me confirmed what I had suspected, that the letter was in fact a Yod in the book. This was further confirmed by the explanation I was given for the meaning of the lapel pin: it is a Grand Master's symbol, which fit perfectly with the mythological depiction of Hiram!

In some versions of the symbol actual words can be read, like this one, which appears to read "Amiable, Distinguished, and Exemplary Character." This is consistent with Brown's statement that the purpose of the book was to account for the "merits of the dead" and his "heroic deeds."

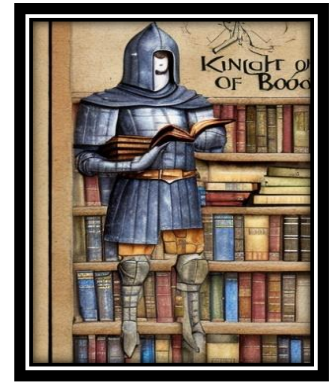
In part 2, we will look at the identify of the virgin female and Father time.



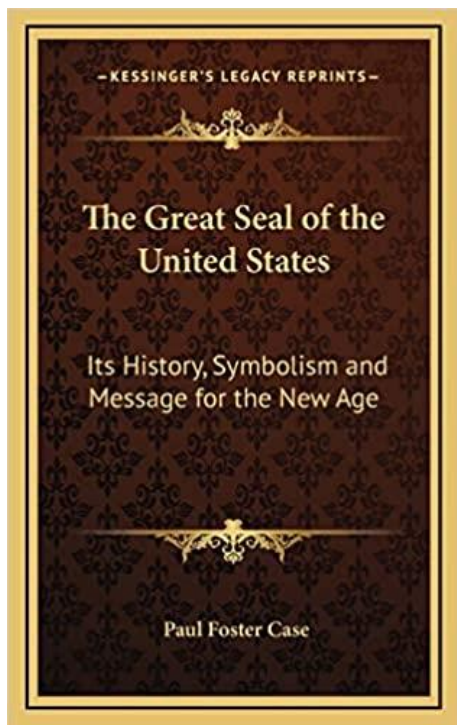
<https://fineartamerica.com/featured/father-time-longview-hd.html>



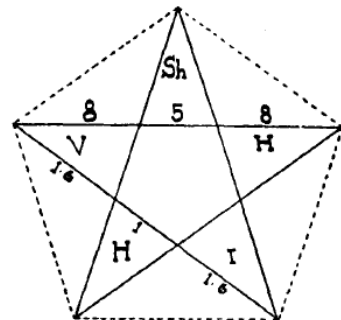
Knights of the Bookcase
by
Lane Dossett, 33°



If you've read a Masonic-related book recently, send us a review!



Paul Foster Case's book, *The Great Seal of the United States*, may be considered more of a pamphlet than book, coming in at approximately 50 pages. However, what the book lacks in quantity it makes up for in quality. Case, one of America's greatest teachers of esotericism, does not disappoint in this little volume, which covers both the historical, known facts related to the seal's development and out-and-out complex speculation using numerical Gematria. This is a fun book for anyone with an interest in historical influences of Masonry in the United States and a deep dive in symbolism in general.



“The dexter wing of the eagle has 32 feathers, the number of the ‘Paths of Wisdom’ which summarize the entire Qabalistic philosophy, and the number of ordinary degrees in Scottish Rite Freemasonry. The sinister wing has 33 feathers, corresponding to the thirty-third degree of the same Rite, conferred for outstanding Masonic services. The total number of feathers is 32+33=65, or 5 times 13. This is the number of the divine name Adonai (ADNI), ‘Lord,’ used at the beginning of the 91st Psalm.”

Valley Ambassadors

Beaumont	Art Patrick	601-508-2978
Bowie	Xerxes Herrington	703-341-9588
Bunker Hill	Larry Robinson	601-603-0139
Carly	Jiles Grice	601-731-2295
Ellisville	Duane Mitchell	601-433-5229
Enon	Shane White	601-689-7784
Fairmont	Lester Ivy	601-466-0678
Hattiesburg	Rex Hasty	601-658-2048
Hub City	Rex Hasty	601-658-2048
JM Bradley	Jason Jefcoat	601-580-4857
Leakesville	Chris Rounsaville	601-525-7697
Liberty	Kenny Willingham	601-600-5122
Lucedale	Dickey Dickerson	601-947-2293
Moses Cook	Joe Vawters	601-798-1501
Mt. Carmal	Jiles Grice	601-731-2295
Mystic Tie	Jay Morris	901-247-8028
Ovett	Jason Jefcoat	601-580-4857
Petal	Lane Dossett	601-543-5273
Richton	Shane White	601-689-7784
Sanford	Bobby Hebert	601-517-3261
Sherrard Byrd	Tom Cumberland	601-463-2485
St. Alban	Jiles Grice	601-731-2295
Summit	Kenny Willingham	601-600-5122

Links

GroupMe Group Texting:

https://groupme.com/join_group/68986319/OI4jIKX2

Valley Facebook

<https://www.facebook.com/groups/hattiesburgs>

Orient Facebook

<https://www.facebook.com/groups/msscottishrite>

Orient Website

<https://scottishritems.org/>

Online Petition

<https://scottishrite.jotform.com/212843415672961>

Volunteer Help Wanted

Social Media Manager / Content Creators
Articles for Communicator

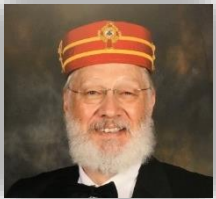
Candidate Proposals

SEC. 7. Any qualified person residing within the territorial jurisdiction of this Supreme Council may be **proposed** at any Stated Meeting of a Body under its jurisdiction by proposition in writing, signed by one member and seconded by another, also in writing. Such proposition may be made without the knowledge of the person proposed. A Body may, by its bylaws, require candidates to apply for Degrees by petition in writing.

Officers



Art Patrick, 32° KCCH
Venerable Master
601-508-2978

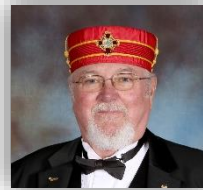


Rex Hasty, 32° KCCH
Wise Master
601-658-2048

Dickie Dickerson, 32° KCCH
Commander
601-947-2293



Michael Baker, 32° KCCH
Master of Kadosh
601-323-6303



Larry Robinson, 32° KCCH
General Secretary
601-603-0139



Lane Dossett, 33°
Personal Representative
601-543-5273



Xerxes Herrington, 32° KCCH
Treasurer
703-341-9588

Upcoming York Rite Activities

- ~~2.11.23~~ – Festival in Tupelo
- ~~2.18.23~~ – Festival in Laurel (cancelled)
- ~~3.16.23~~ – Grand Lodge
- ~~4.29.23~~ – St. Jude RCC
- 5.19.23 – Grand York Rite
- 6.10.23 – SE YR Conference
- ~~6.24.23 (postponed)~~ – Festival in Meridian
- 7.8.23 – Knight Masons in Gulfport
- 7.15.23 – YR College in Byram
- 7.23.23 – St. Jude RCC
- 8.23.23 – Festival in Gulfport
- 5.19.23 – Grand York Rite
- 6.10.23 – SE YR Conference
- 6.24.23 – Festival in Meridian
- 7.8.23 – Knight Masons in Gulfport
- 7.15.23 – YR College in Byram & St. Leonard RCC
- 8.23.23 – Festival in Gulfport
- 9.30.23 – St. Jude RCC
- 12.2.23 – St. Jude RCC
- 12.16.23 – St. Leonard RCC

