

LODGE BULLETIN

JULY 2023

[WWW.AW22.ORG](http://www.AW22.ORG)

MASTER'S MESSAGE

Brethren—

Halfway through Bye and Bye on Bob Dylan's Love and Theft, he croons, "I'm rollin' slow. I'm doing all I know. I'm tellin' myself I found true happiness. That I've still got a dream that hasn't been repossessed. I'm rollin' slow, goin' where the wild roses grow."

I found myself thinking of these relatable lyrics the day after the table lodge. The officers are getting settled into their roles, we are putting our hearts and souls into doing good, Masonic work, and through this, we are attaining a Masonic rhythm that is usually only talked about. Freemasonry is alive and well at AW22. Life is good at the moment.

I've been thinking about where else we can go. What else we can achieve together?

I reread my installation speech for inspiration. The central theme of institutions advancing the idea of the American Dream for our communities re-engaged my interest and I now see what we must focus on. It is what we have been focusing on already, but with an emphasis on continuing this momentum for future Masonic years.

What better way to invest in this momentum than by delegating an initiation to tomorrow's leaders. Come out to Lodge on the night of the twentieth and support our Senior Warden and officer team as they welcome new initiates into our Lodge. If you haven't gotten to meet the men who occupy the chairs at AW22, I encourage you to get to know them. They are a team of true and trusty Masons. The same can be said for the men who have joined the Lodge in 2023 as well.

I didn't have a theme in the traditional sense, instead opting for three lines of effort. The lines of effort are not about this year, but laying the foundation for future generations to succeed. This month I will be meeting with the officers to have mid-year check ins. I want to make sure they are working toward achieving the lines of effort and their own individual Masonic and life goals. We recently launched a [small website](#) dedicated to detailing the progress on those goals. I hope you find it engaging and informative.

I hope to see you in July so that we can continue to work together to achieve our goals and strengthen our wonderful Lodge.

Sincerely & Fraternaly,
David G. Bella
Worshipful Master
Master@AW22.org
228-282-0906





JULY 2023

July 13th

19:30 Stated Communication
20:30 Dinner Outside
American Music

July 25th

19:30 Masters & Warden's
Association

July 16th

15:30 Archives Meeting

July 20th

19:30 Entered Apprentice
Degree

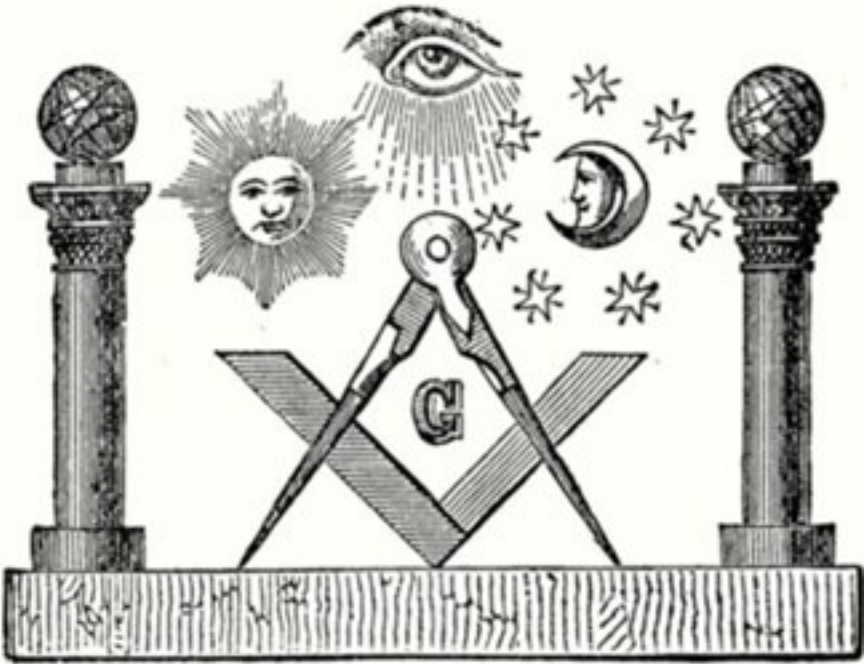
July 17th

19:30 Fraternal Visit
Elmer Timberman No. 54

July 29th

10:00 Fraternal Visit
Douglas A. Smith No. 1949

- ∴ Catechism Schools are every Thursday night at 18:30 and Saturday morning at 10:00 unless otherwise noted. Officer Ritual Schools are every Thursday night at 19:30 unless otherwise noted. All Masons are welcome.*
- ∴ To follow the Master's personal Masonic schedule, please view the Master@AW22.org shared [Google Calendar](#).*



BILL OF FARE

JULY 13TH, 2023

MOJO-PASSIONFRUIT GRILLED CHICKEN

COCONUT SHRIMP

CREAMY BASMATI COCONUT RIC

FRESH GRILLED ASPARAGUS

Suggested Donation \$10.00

Please RSVP to Reservations@AW22.org

THE MM TRACING BOARD

BROTHER ROBERT SWANSON, LEO, 2023

The Third Painting by Mavrov is the Master Mason Tracing Board. Just like the Entered Apprentice and Fellowcraft it has a plethora of symbolic meaning which we shall now investigate. As always if you see another Symbol or decipher another meaning please share!



THE MM TRACING BOARD

The Trowel

As seen in the middle left of Mavrov's work. Obviously no discourse on the Trowel can be had without noting first the iconic George Washington Trowel kept in our archives. The Trowel does become the chief Working Tool of the Master Mason. He is taught to use it differently than his operative brethren. Instead of spreading cement, the Master Mason uses it symbolically to spread Brotherly Love and Affection. By doing this, the Mystic Tie of Freemasonry becomes more binding. Its members are truly united into a Temple of Living Stones."¹

We as Masons should be examples among our neighbors, friends and loved ones on how to unite everyone by what we have in common, not what separates us. As such, I think we should hold ourselves and each other to a higher standard.

The beautiful Virgin weeping over a broken column

"Time, Patience, and Perseverance will accomplish all things, you are told. These are three of the virtues stressed in all training courses for leadership today... These virtues are emblematically represented by a monument of a beautiful Virgin, weeping over a broken column. She holds a sprig of acacia in her right hand, an urn in her left. A book rests upon a broken column. A winged man, representing time, holds the Virgin's hair."²

"It is impossible to say exactly at what period the idea of the *Monument* in the Master Mason Degree was first introduced into the Symbolism of Freemasonry... The Monument adopted in the American System, consists of a weeping virgin, holding in one hand a sprig of Acacia and in the other an urn; before her is a broken column, on which rests a copy of *Book of the Constitutions*, while Time behind her is attempting to disentangle the ringlets of her hair. The explanation of these symbols will be found in their proper places in this work"³

While this same image shows time and the weeping virgin, if you look closely enough time is holding the Scythe. "The



THE MM TRACING BOARD

Scythe, too, is ritually a gloomy instrument, and you were told it is an emblem of time. It is interesting to note that the Hour Glass and Scythe were not symbols employed by Operative Masons. They are, in fact, of comparatively recent origins... The Scythe too is a symbol of Time. It is also a symbol of Learning, and of Immortality.”⁴

The All-seeing Eye

Located in the center frame of the painting, this symbol above all others (minus likely the Square and Compasses) is one of the most recognizable of the symbols in Freemasonry. I do like the added touch that it is ensconced within the celestial bodies.



“This is naturally a symbol of watchfulness, having the connotation bot of solicitude and detection. Thus, it has been the idea of assurance to the good and true, but vengeance to the evil. Hence it is a symbol of omnipresence and watchfulness of the Supreme Being. It is a very old symbol and was used by the Egyptians to represent Osiris.

Anchor and Ark

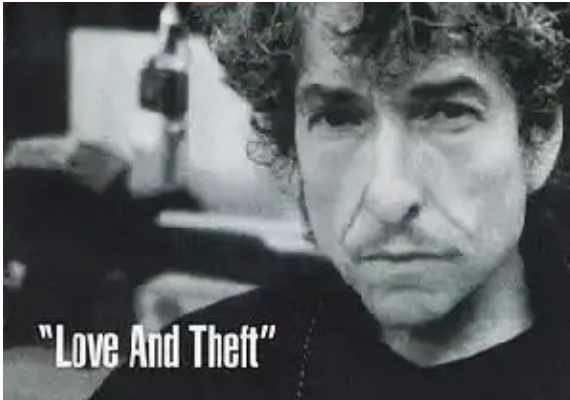
“The Ark pictured in the ritual of Freemasonry is a representation of that of Noah. Masonically, it symbolizes the passing of the spirit of man from this life to one that is better and everlasting... Those who spent their lives in the service of their God, their country, and their fellowman could hope, and expect, to be safely wafted “Over this tempestuous sea of troubles.”⁵

Brothers, I certainly feel this Symbol is one we should take to heart, ever being servants of our community and country and to the Supreme Architect. Temporal awards may or may not abound, but the rewards to be found in that Temple, not made with hands, eternal in the heavens surely will be worth our labors in the quarries.

1. *The Craft and its Symbols* by Allen E. Roberts Page 65
2. *The Craft and its Symbols* by Allen E. Roberts Page 67
3. *Mackey's Encyclopedia Volume II* page 677
4. *The Craft and its Symbols* by Allen E. Roberts Page 67
5. *The Craft and its Symbols* by Allen E. Roberts Page 76

ALBUM OF THE MONTH

LOVE AND THEFT
BOB DYLAN, 2001



"Love and Theft" perfectly captures warm, Southern summer nights. It reminds me of my youth in Mississippi, and pushes me to think of my future on the banks of the Potomac.

∴ David

It seems to be a time-honored tradition, when writing about Bob Dylan, to spend the first bit of it explaining who Bob Dylan is to whatever Martians or infants may be reading and have never heard of him. To you Martians and infants: Bob Dylan is an American songwriter and Nobel Laureate who skyrocketed to popularity in the 1960s due to the surreal majesty and poignant topicality of his lyrics, which earned him the position of "voice of a generation" in much of the public's eyes. This title he strongly denounced, and the hypercreative period that coincided his meteoric rise in popularity (during which Dylan created a pivot point for the rock 'n' roll genre with his "Electric Trilogy") ended in a tailspin of drug abuse, exhaustion, and self-imposed exile from the public, possibly due in part to a motorcycle accident.

It is prudent to use the word "possibly" in that sentence, as much of the record on Bob Dylan has been intentionally muddied by Dylan himself. Critics of His Bobness call him a liar – at various times in his life, he's claimed to have grown up in the circus, or to have ridden the rails as a hobo. Joni Mitchell called him a phony, saying that his distinctive voice is a put on. Hell, his name isn't even Bob Dylan – it's Robert Zimmerman. Large swaths of his autobiography have been proven to be impossible using the timeframes he provides, and those people who could verify the rest often had nothing in the way of kind words for the "unwashed phenomenon." The contempt with which Bob regards the press, and sometimes his own fan base, in their quest for answers is a hallmark of Dylan's, and his commitment to opacity is so complete that even today, with the modern Information Superhighway and all the evils that it brings, it is unconfirmed how many children Dylan has and his current marital status.

ALBUM OF THE MONTH

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His critics also call him a thief. He stole his get-up from Bobby Neuwirth; he stole the tune for “A Hard Rain’s A-Gonna Fall” from an old Scottish folk song (not the first or the last time Bob would borrow from predecessors without due attribution). Perhaps most egregiously, when he accepted the Nobel Prize for Literature—the highest honor for a writer in the world—he cribbed much of his acceptance speech from Sparknotes, like an eighth grader sending a Hail Mary on a book report.

What these critics are missing, in this writer’s opinion, is the point of Bob Dylan. Bob Dylan is Robert Zimmerman’s decision to dedicate himself to achieving singularity with the essence of creativity itself. It was during his ’60s output that Dylan was closest to achieving this goal. What Dylan called the “thin, wild, mercury sound” in his head that he was trying to replicate (but failed to achieve, by his own admission) during his Electric Trilogy is that which Plato spoke of when describing the teachings of Socrates. Socrates described the wisdom of these teachings as not something that he himself had created, but rather, something that was shown to him by an outside force. Socrates attributed this divine inspiration to the Muses, who would possess Socrates in order to express enlightened ideas in what would look almost like a fit of madness. Dylan describes his songwriting process during this period in similar terms, and the indisputable, universal truths contained in Dylan’s best lyrics are testament to his nearness (achieved through years-long immersion into the songwriting tradition) to that same wisdom.

Likewise, Dylan views the works of those old masters who came before him as sacred texts in the language of music, and, like a magic ritual, by invoking the words of those texts through allusion or direct transposition, he is steeping the song he is creating with the power of those texts. By falsifying his own historical record, he seeks to obliterate any trace of the artist from his art. In the artist’s place is an amalgamation of second-hand stories, stereotypes, lies, and legends that each accompany distinct musical periods in Dylan’s canon. On *Rough and Rowdy Ways*, Dylan’s 39th album, Dylan quotes from (or steals from, if you listen to the critics) Walt Whitman on one of his song’s titles: “I Contain Multitudes,” taken from Whitman’s “Song of Myself.” In a way, Dylan’s entire career has been spent presenting his audience with his own multitudinous personae, having eschewed that of Robert Zimmerman a long time ago.

One of these multitudes is contained on the album “Love and Theft” (punctuation Dylan’s)—concepts which he describes as “like fingers on a glove.” Love and theft are both expressions of desire. This album was released chronologically after *Time Out of Mind*, through which Dylan processed a near-fatal illness, and the songs contained therein almost seem to be presented by a man who no longer expected to be here—as though they are visions of a bucolic para-

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dise where youth has been restored to the narrator along with all of the passions and exuberances that come with that age. To Dylan, whose perpetual Never-Ending Tour has put him on the road for over a hundred shows a year since 1988 and whose studio output is nothing less than prodigious, it is an exercise in escapism; a mental summer vacation where he envisions an alternate reality in which he had found fulfillment in rustic predictability.

This album is a perfect example of Dylan's philosophy on allusions, which include Ovid, Tennessee Williams, Shakespeare, the Gospel of Matthew, Elmore James, F. Scott Fitzgerald and more. Each of these references lend the gravity of their parent work to songs which might otherwise seem frivolous in their joyous presentation of the simplicity of country life. Like rural living, these songs are meditations on the routine and the lackadaisical, with topics including fishing, young love, moonlit nights, and summertime. Like familiar swimming holes lined along a lazily flowing river, these topics litter the album, and the sparkling clarity and personal familiarity of the visions which Dylan evokes may distract many first-time listeners from the frigid undercurrent of resentment, regret, suspicion, and even conquest that remains omnipresent throughout the album. As anyone familiar with small-town living will tell you, there's no escaping this undercurrent or the legacy of your own sins, no matter how far upstream you swim.

Anthemic to this album is one of Dylan's masterpieces, "Mississippi," in which Dylan recognizes the limitations his humanity creates in the presentation of the Muses' divine wisdom ("All these powers of expression/ I thought so sublime/ Could never do you justice/ In reason or rhyme"), laments past failures, yearns for lost loves, and, despite trepidation towards his impending mortality, steels himself towards that fate and whatever judgement may lie thereafter. Through all of his failures and tribulations, the narrator has "nothing but affection for them who've sailed with [him]," and though "the devil's in the alley" (representing divine judgement), Dylan's mind is instead preoccupied on the unseen character of Rosie, who represents the lost/failed personal connections that the narrator, over the course of the song, learns to reconcile within himself without the assignment of blame. "I know you're sorry; I'm sorry, too," he says. And even though the narrator is facing personal strife (my ship's been split to splinters/ It's sinking fast/ I'm drowning in the poison/ Got no future got no past"), his "heart isn't weary; it's lithe and it's free." Thematically, the song incorporates the rural setting but treats it as an undeveloped, immature stage on the road of life. The narrator moving on from this setting, Mississippi, into the unknown represents his maturation and his acceptance of his past without apologizing for it—his only regret being that it took him this long to realize that growth.

HAPPY MASONIC BIRTHDAY

- Bro. Mauricio Alberto Ambriz, July 29, 21 years
- Rt. Wor. Michael Robert Aulicino, July 7, 25 years
- Bro. Mark Edward Brown, July 15, 15 years
- Mt. Wor. Robert Patrick Conley, July 12, 41 years
- Bro. Ronald Earl Craft, July 7, 5 years
- Bro. Christopher Janik, July 14, 8 years
- Bro. David Lloyd Jobes, July 1, 38 years
- Bro. Jeffrey James Mayle, July 12, 19 years
- Bro. Michael Brian Mosteller, July 25, 17 years
- Bro. Steven Joseph Nace, July 20, 34 years
- Bro. Jorge Ignacio Ortiz, July 15, 15 years
- Bro. Ebenezer Kamakeelanilehua Paikai, July 16, 14 years
- Bro. Michael Thomas Phillips, July 15, 15 years
- Bro. Jeffrey Allan Shockey, July 7, 35 years
- Wor. Frank Stanley Skwirut, July 17, 23 years
- Bro. Robert Bruce Stadler, July 14, 57 years
- Bro. Evgueniy Gieorgiev Todorov, July 17, 8 years
- Mt. Wor. Jules Frederick Webb, July 3, 45 years
- Wor. Robert Thomas Weston, July 16, 14 years
- Wor. Heber Charles Willis, July 28, 20 years

2023 LODGE OFFICERS

Wor. David Gabriel Bella.....	Worshipful Master
<i>Mobile: 228-282-0906 Email: Master@AW22.org</i>	
Bro. Nelo Allen Hamilton, Jr.....	Senior Warden
Bro. Phillip Adam Smartt.....	Junior Warden
Wor. Michael Lee Bailey, PM.....	Treasurer
Wor. Daniel Elias Froggett, PM.....	Secretary
<i>Phone: 703-549-9234 Email: Secretary@AW22.org 101 Callahan Dr., Alexandria, Va. 22301</i>	
Rt. Wor. Granville Clayton "Jack" Canard, Jr., PDDGM.....	Secretary Emeritus
Bro. Jonathan Joseph Siudmak.....	Senior Deacon
Bro. Ronald Earl Craft, Jr.....	Junior Deacon
Wor. Denislav Valeriev Dantev, PM.....	Chaplain
Bro. Christopher Gared Sterbling.....	Senior Steward
Bro. Jakob Aonghus Zilinski.....	Junior Steward
Bro. James Henry Ferguson.....	Marshal
Wor. Pablo Alejandro Rocha, PM.....	Tiler

BOARD OF TRUSTEES

Rt. Wor. Mark W. Underwood, PDDGM.....	2023
Bro. Jeffrey W. C. Conn.....	2024
Wor. James Berkely Stone, PM.....	2025
Wor. Jesse T. McMahan, V, PM.....	2026
Wor. Nikola N. Nikolav, PM.....	2027

LIVING PAST MASTERS ON THE ROLLS

1975	Donald M. Robey, PGM	2004	Frank S. Skwirut
1976	James B. Stone	2005	Jesse T. McMahan, V
1988	William A. Jones	2006	Thomas G. Little
1991	Earl C. Million	2007	Robert G. Watkins, PDDGM
1992	Granville C. Canard, JR, PDDGM	2009	Heber C. Willis, III
1995	George D. Seghers, PDDGM	2011	John P. Olson
1996,18	Mark W. Underwood, PDDGM	2012	Michael L. Bailey
1997	Walter L. Margeson, II	2013	Joshua D. Adler
1998	Philip J. Hays	2014	Robert T. Weston
1999,17	Michael P. Bible, PDDGM	2016	Stephen J. Pezzetti
2000	Terry L. Gigure	2019	Nikola N. Nikolov
2001	Brent N. Campbell	2020	Daniel E. Froggett
2002	Daniel M. Clark, PDDGM	2021	Michael T. Huff
2003	James M. Stevenson	2022	Denislav V. Dantev