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## **WHO WAS CARL HARRY CLAUDY?**

Presented at Gisborne – 21 July 2018 at Turanganui Lodge 1480 EC on behalf of  
The Research Lodge of Hawkes Bay No 305.

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Carl Harry Claudy (January 13<sup>th</sup> 1879 – May 27<sup>th</sup> 1957)

### **INTRODUCTION.**

The intention of this presentation is to broaden our horizons and in so doing to impart not only to our Masonic Brethren but also to all present that people like Carl Claudy are no different to anyone else and this is applicable to each and everyone of us in this room.

There was a time, an age before television, video rentals, computers and I pads when a vast majority of the population read. An age when sitting before a fire with a good book of lore or history was regarded as an evening well spent.

Arising from that time is the name of an author whose contributions to a diverse area of literature have never been surpassed. Anyone who has read just a little of Claudy's works are inspired by the way he writes and his technique of expressing the topic he is writing about.

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Carl Harry Claudy was born in Washington on January 13<sup>th</sup> 1879, and passed to the Grand Lodge Above on 27<sup>th</sup> May 1957. He married Clara Fitch Duvall and they had one son - William Duvall Claudy. In 1956 he was named Honorary Past Grand Master of North Dakota.

He was the author of 32 books, a large number of essays and short stories numbering more than 1,600 and by his own count he wrote for 170 periodicals and was the editor of eight publications. His formal education concluded after a year of high school thereby finding him in the working world of the late 19th century. At age 19 he headed to the Alaskan gold fields but after six months and finding no gold he returned to the United States taking up employment with an emery wheel manufacturer.

Despite any formal education he began to read and to write. The first story he wrote appeared in The Washington Post on 14<sup>th</sup> May 1899 – this was a ghost story titled ‘*Wanted – an explanation*’.

He then had various jobs working as an editor for various magazines –

- American Inventor 1900 until 1904
- Prism from 1908 until 1909
- Cathedral Calendar 1921 until 1927
- The Master Mason from 1924 until 1930.

Claudy wrote many science fiction stories for The American Boy magazine during the early 1930s. Four books were printed from some of those stories and these were published under the genre of science fiction.

The titles were:

- The Mystery Men of Mars
- A Thousand Years a Minute
- The Land of No Shadow
- The Blue Grotto Terror

From 1939-1941, he wrote for DC All American Comics and the only reference to Freemasonry was in Issue 15 published in 1939.

The words used are:

*Freemasonry*

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*Empire S*

*Hydragyrum* – this being the Greek word for Mercury or Quicksilver.

### **AVIATION INDUSTRY.**

In 1903, Orville and Wilbur Wright successfully tested their flying machine at the Kitty Hawk airfield, launching the world into the age of aviation. Seeing an opportunity to apply this technology in the battlefield, the United States government invited the brothers to test their new military flyer at a public event in Fort Myer, Virginia. The event became a spectacle and a young Carl Claudy working as a reporter for the New York Herald, was sent to cover the story.

The President of the United States and Freemason, William Taft, as well as several members of congress made an appearance to see this new “aero plane” fly. Unlike the first Wright flyer, their military prototype was smaller, but allowed for two pilots. Lt. Thomas Selfridge joined Orville Wright on the flight in Fort Meyer as an official observer. This was, unfortunately, Selfridge’s first and last flight as minutes after takeoff, a propeller shattered and sent the flyer hurtling out of control. It crashed several seconds later. Selfridge died hours later at the hospital. Orville suffered a broken leg and four broken ribs. According to Claudy, Selfridge’s last words to him were “*Step back, Claudy, we’re going...*”

Claudy had captured a glimpse of human history. His photos captured worldwide in flight, science, and the new marvels of the 20th century. He also had the opportunity to cover other historic events including a little-known kite experiment conducted by Alexander Graham Bell, inventor of the telephone and founder of a little company called American Telephone and Telegraph (AT&T).

During this time he wrote a number of articles on the subject and published a book titled, *Prizewinners Book of Model Airplanes*. Carl Claudy may be best remembered for his engaging writing for new candidates and members of Freemasonry, however the larger world remembers the great historic events he covered in his life, and that will live on in his photographs.

An avid photographer, photos of early flights were given to Alexander Graham Bell who placed them in the Smithsonian Institute where they remain to this day. As recently as October 2015 the *Air and Space* magazine featured an article seeking a home to relocate a collection of 21 Wright aircraft - Ken Hyde the owner made the following statement:

*‘The 1908 Fort Myer Flyer, which was destroyed in a crash, was rebuilt thanks to detailed*

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*photographs Carl Claudy took during the Army trials. It's as if he knew we'd need them 100 years later'.*

At the end of the First World War Carl Claudy went overseas as a correspondent for Scientific American and during his tenure he wrote 122 articles for this magazine focusing on many scientific and aviation centric ideals. Upon his return he enjoyed the outdoors and his hobbies included camping, mountaineering, boxing, rowing, tennis, and football. His love of the outdoors brought him frequently to Montana and inspired many short stories written for various Boy Scout publications.

### **FREEMASONRY:**

Claudy's association with Freemasonry began in 1908, when, at the age of 29, he was raised a Master Mason in Lodge Harmony - No 17 in Washington, DC.

He served as its master and eventually served as Grand Master of Masons in the District of Columbia in 1943.

His Masonic writing career began when he became associated with the Masonic Service Association in 1923, serving as associate editor of its magazine, The Master Mason until 1931. He became executive secretary of the Masonic Service Association in 1929 — a position held until his death in 1957.

Under his sole leadership the Masonic Service Association was brought to prominence through his authorship and distribution of the Short Talk Bulletin - *which made his name familiar to virtually every lodge in the United States.*

Carl Claudy can personally lay claim to authorship of approximately 350 Short Talk Bulletins. In addition to the bulletins themselves he wrote and distributed numerous digests, special bulletins, and portfolios of historical and factual nature all designed to promote the Craft.

One of his finest works of this nature is the "Little Masonic Library," a collection of 20 pocket size volumes by noted authors:

1: Anderson's Constitutions of 1723	James Anderson
2: The Landmarks of Freemasonry, Book One	Silas H. Shepherd
3: The Landmarks of Freemasonry, Book Two	Silas H. Shepherd
4: Masonic Jurisprudence	Roscoe Pound
5: The Comacines Ravenscroft	William
6: Modern Masonry Newton	Joseph Fort
7: The Morgan Affair and Anti-Masonry	John C. Palmer
8: Mormonism and Masonry	S.H. Goodwin
9: A History of the York and Scottish Rites of Freemasonry Evans	Henry Ridgely
10: Masonry and the Flag	John W. Barry
11: Masonry and Americanism Randell	Andrew L.
12: Freemasonry in the American Revolution	Sidney Morse
13: Great American Masons Baird	George W.
14: The Great Light in Masonry Newton	Joseph Fort
15: The Three Degrees and Great Symbols of Masonry Newton	Joseph Fort
16: The Ethics of Freemasonry	Dudley Wright
17: The Meaning of Masonry	Albert Pike

18: The Old Past Master	Carl H. Claudy
19: The Master's Wages	Carl H. Claudy
20: Masonic Poems	Carl H. Claudy

In 1930 he published serially in The Master Mason his delightful novel, The Lion's Paw. The story is about a young boy who is orphaned. His father was a Past Master and Masonry is the central theme of the book. He ends up in a Masonic Home for children but before that he is introduced to Masonry by his father who takes him to the Lodge room. He is with another child, a girl, who's father is also a Mason. They see the Altar and ask:

**"What is the Altar for?"**

**"To put the Holy Book on!" he explained.**

**" Why?" asked Winty.**

**"An intelligent question about Masonry deserves an intelligent answer."**

**Mr. Millard spoke as if to himself.**

**"Listen, both of you!"**

**"This is a holy place," he began, "That Altar -- the Altar of Freemasonry is God's Altar. Freemasonry teaches the fatherhood of God and the brotherhood of man. At that Altar they take their vows and become brethren. From that Altar radiates a sweetness, a helpful spirit of light that makes the whole world better. To it the sore in spirit come for never failing comfort. By its light men compose their differences and forgive each other their wrongs. One of you --" he pressed - Winty's shoulder as he spoke, "may some day have the proud privilege of kneeling at that Altar".**

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**“When you do, remember -- this is a holy place. Keep it holy.”,**

Another classic written during this time, his primer for new Masons entitled Introduction to Freemasonry, enjoyed international popularity. These books are given to many Freemasons at the end of each degree ceremony in many areas of the United States to the present day:

*‘we live and walk by faith, not by sight; and to know that fact is the beginning of wisdom’.*

*‘He is a wise initiate who will read and study that he may receive all of that for which he has asked’.*

In 1934 he wrote the first of his series of 12 Masonic plays while in his Washington office. The succeeding plays were all drafted on the road, so to speak. Nine of them were written in a log cabin in Montana in the sight of Emigrant Peak — a blue lodge in the Gallatins as Claudy called it. The plays have, in the past, had a powerful impact on the fraternity and formerly were performed countless times in nearly every grand lodge jurisdiction.

- In consequence of his long service, Masonic recognition was bestowed.
- He was a 33rd Degree Scottish Rite Mason.
- He was a recipient of the Henry Price medal.
- He was given honorary membership of many Grand Lodges and lodges.

Massachusetts awards the Henry Price medal at the pleasure of the Grand Master. The Henry Price medal bearing the portrait in bronze of the famous Freemason of 1733, is given for such effort, service or attainment as in the opinion of the Grand Master warrants its bestowal; it is not confined to members of the Grand Lodge or the Craft in the Bay State, but may be, and has been, given to distinguished Craftsmen all over the nation.

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### **THE WORDS OF THE MAN HIMSELF.**

We need to hear the words of the man himself because the writings of Carl Claudy target Lodge Officers and Lodge Members but can be applied in both a masonic and non-masonic direction. In **'The Old Past Master'** we have writings from the perspective of conversation with the Old Past Master to the New Master Mason. It communicates truths and wisdom in simple, obvious ways we can all understand. Claudy's young Masons present problems, sometimes a sort of straw man, and in his Old Past Master he proceeds to explain how to think about these issues while keeping the Masonic principles of faith, hope and charity in the forefront of the conversation. Especially important is that the lessons are never communicated in a harsh or pedantic style, but one full of warmth and brotherly love, communicated in a conversational tone.

### **Brotherly Love...**

**"Brotherly love?" commented the Old Past Master. "Oh, yes, the lodge is full of it. It is curious the way it manifests itself, sometimes, but when you dig down deep enough into men's hearts, you find a lot of it.**

**"A lot of them never show it, then," said the Very New Mason.**

**"Oh, no, certainly not! Men don't go around demonstrating their affection like a lot of girls, you know," answered the Old Past Master.**

**"But you don't have to see a demonstration to know the feeling is there. The trouble with so many young Masons is their misunderstanding of the term 'brotherly love,' though high heaven knows the words are sufficiently easy to understand. "Brotherly,' now, means 'like a brother.' I know a lot of brothers hate each other, but they don't act like brothers. There have been cowardly soldiers, and forsworn ministers, and corrupt judges, but when you say a man is 'like a soldier,' you mean 'brave and true'; when you say he is 'good as a minister' you mean one who 'truly does his honest best.' When you say 'upright as a judge' you mean 'as straight as the best of judges.' And when I say**

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**‘brotherly’ means ‘like a brother,’ I mean like a brother who is acting, as a good brother likes to act.”**

Another of Carl Claudy’s superb books is **‘Old Tiler Talks’** and again demonstrates that we ought always to seek wise council. **The ‘Old Tiler Talks’** first appeared in print in August, 1921 when the first of four hundred and fourteen were printed in the Fellowship Forum, a fraternal newspaper published in Washington, D.C.

In 1925 the publisher asked the author to select a few of the best of the talks and thirty-one were made into a little volume. The book, which sold for a dollar, ran into two editions of five thousand copies each. By the time they were all sold the Fellowship Forum ran head on into the depression and disappeared and with it the Old Tiler.

His homely philosophy, sharp tongue and common sense, however, had made a place for him in the hearts of readers. Demand for the book has never ceased, although it has lessened since the Old Tiler first spoke from between the covers. Recent editions of The Old Tiler sits again at the door of his lodge and we now have a total of 70 talks.

<b>Introduction</b>	<b>Hand-Picked</b>	<b>On Investigating a</b>
<b>Forward</b>	<b>He Found Out</b>	<b>On Knowing Names</b>
<b>A Lodge Is Born</b>	<b>HEP! HEP!</b>	<b>On Secrets</b>
<b>A Masonic Speech</b>	<b>His Christmas</b>	<b>Outside Activities</b>
<b>Acting As Chaplain</b>	<b>In Men Hearts</b>	<b>PEP</b>
<b>Advertising</b>	<b>Indictment</b>	<b>Poor Fish</b>
<b>Anonymous</b>	<b>Inner Meaning</b>	<b>Promotion</b>
<b>Atheist And Agnostic</b>	<b>Inviolable</b>	<b>Shooting the Masonic</b>
<b>Beautiful Adventure</b>	<b>Joke</b>	<b>So Many Rascals</b>
<b>Bluff</b>	<b>Judge Not</b>	<b>Subscriptions</b>
<b>Book Upon The Altar</b>	<b>Keepers of the Door</b>	<b>Substitutes At Funerals</b>
<b>Burdens</b>	<b>Kinds of Masons</b>	<b>Supreme Being</b>
<b>Costumes?</b>	<b>Laughter</b>	<b>The Dirty Trick</b>
<b>Could Be</b>	<b>Learning the Work</b>	<b>The Disliked Petitioner</b>
<b>Country Lodge</b>	<b>Masonic Talk</b>	<b>The Forgotten Word</b>
<b>Democracy On Lodge</b>	<b>Masonry's Failure</b>	<b>The Greatest Work</b>
<b>Discounts</b>	<b>Masonry in Business</b>	<b>The Hallowed Old</b>
<b>Examining Committee</b>	<b>Meanest Master</b>	<b>Those Disclosures</b>
<b>Eyes Lifted High</b>	<b>Mirror Lodge</b>	<b>To Wait How Long?</b>
<b>Foolish Questions</b>	<b>Music</b>	<b>Two Faced!</b>
<b>Foolish Spending</b>	<b>New Cut Trails</b>	<b>Wages</b>
<b>Gambols on the Green</b>	<b>Odd</b>	<b>What Is Masonry?</b>
<b>Geometric Bull</b>	<b>On A Lodge Budget</b>	<b>Why Men Love</b>
<b>Gift of the Magi</b>	<b>On Being Asked To Join</b>	
<b>Gold and Iron</b>	<b>On Finding Out</b>	

Another Claudy booklet called, ***The Master's Book***, even though it was written nearly 100 years ago, it should be the companion of every Master before he takes the gavel of authority in the East. In this booklet he sets out the principles and practices of a successful lodge master - and he writes:

*'.. one thing and only one thing a Masonic Lodge can give its members which they can get nowhere else in the world. That one thing is Masonry'*. The Short talk bulletin: Volume 17 No 5. May 1939

#### **THE UNKNOWN MASON.**



Carl H. Claudy.

In 1932 the master of a large lodge in the east asked his brethren through his monthly bulletin to go to a certain photographer and have their pictures made. Of those who responded 152 in number the photographer made the usual portrait but in addition of each he made a full face

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picture all so focused that the distance apart of the eyes was uniform in the 152 full-face portraits. The photographer then printed these 152 negatives one on top of the other on a single sheet of paper, thus making a composite picture. The result is an incredible face which forms the center of this bulletin of face the character and unusual beauty of which have such far reaching implications that one needs to go deeper than science further than philosophy to find an adequate explanation: Benignity, thoughtfulness, education, gentleness, strength, refinement, honor, honesty, and trustworthiness.

In one word high character are unmistakable in the face of this master Mason who never lived as an individual upon this earth. An unsuccessful attempt was made to provide him with a composite of all the names of those who form his face. In mentioning this difficulty at home the wife of the master of this lodge made the brilliant suggestion that in the absence of a name and in face of mystery and every charm - the picture be called - the unknown Mason. With poignant memories of that Unknown Soldier who lives at Arlington representative of all soldiers who died for the flag in the Great War. It seems highly appropriate that this brother representative of all brethren who have lived their freemasonry who have lived for freemasonry be called the unknown Mason. And the unknown Mason he was named.

Composite photography had its beginnings in 1877 when Francis Galton, great British scientist devised the process as an aid to the determination of certain human characteristics. He set forth this process and his conclusions in his book: 'Inquiries into Human Faculty' first published in 1883. From this work the following paragraphs germane to the making of the portrait of the unknown Mason are taken:

'Having obtained drawings or photographs of several persons alike in most respects but differing in minor details what sure method is there of extracting the typical characteristics from them. My own idea was to throw faint images of the several photographs in succession upon the same sensitive plate. The photographic process enables us to obtain with mechanical precision a generalized picture one that represents no men in particular but portrays an imaginary figure possessing the average features of any given group of men. These ideal faces have a surprising air of reality. Nobody who glanced at one of them for the first time would doubt it being the likeness of a living person. Yet as I have said it is no such thing it is the portrait of a type and not of an individual. A composite portrait represents the picture that would rise before the mind's eye of a man who had the gift of pictorial imagination in an exalted degree. But the imaginative power even of the highest artists is far from precise and is so apt to be biased by special cases that may have struck their fancies that no two artists agree in any one of their typical forms. The merit of the photographic composite is its mechanical precision being subject to no more errors beyond those incidental to all photographic productions. The blended results will always have a curious air of

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individuality and will be unexpectedly well defined. It will exactly resemble none of its components but it will have a sort of family likeness to all of them. And it will be an ideal and averaged portrait. The effect of composite portraiture is to bring into evidence all the traits in which there is agreement. And to leave but a ghost of a trace of individual peculiarities. There are so many traits in common to combine and reinforce one another that they prevailed to the exclusion of the rest. All that is common remains all that is individual tends to disappear'.

In that statement will be found the reason for considering this portrait of a man who never was such an extraordinary exhibit. What was common about the 152 -not races, not religion, not profession, not age, not education. The only common factor was their mutual freemasonry.

What remains then in this face is the freemasonry in the faces of those who compose it. It is a commonplace of everyday experience that to some extent character is written upon the face. We may discredit the pseudo science of phrenology and its near kin character reading by physiognomy as we will but everyone unconsciously at first forms judgment of those he meets by what is to be read in the face. The law of averages operates with inevitable sureness here as elsewhere. The greatest thinker the most charitable philanthropist the musician of the highest attainments may be an individual with a weak chin pendulous lower lip, receding forehead, narrow eyes and a mean expression.

In the condemned cell the arch criminal of all time may be a perfect specimen of manly beauty with a high forehead, beautiful mouth and honest eyes. Yet the fact remains that of 10,000 males all with weak chins, narrow eyes, and receding foreheads a far greater number will be of the criminal type than can be found among 10,000 men with firm chins, widely set eyes and high foreheads. Accident of birth, accidents in baby hood, improper nourishment, environment, climate all may and often do largely affect physical appearance. But in the long run manly beauty means a manly character and shriveled and distorted features not caused by age in a large average denote shrunken souls.

Let him who can find human faults in the face of the unknown Mason. You shall search with a microscope and find within these features only that which is highest and best in the fleshly delineation of the soul behind. Nor think the uncanny result is to be credited to the skilled retouchers pencil.

Because 12 of the 152 sitters were dressed in dinner clothes, the unknown mason's cross tie was more prominent than the hodge podge of foreign hands. It was easier to remove these and leave the black tie than to take out the black tie and leave a foreign hand bow tie. The

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shoulder line has been sharpened, the unknown Mason was given a slight hair cut, the ears were made a little more distinct, the necessary catch light was put in each eye and that is all.

Thirty-four of the brethren wore glasses; hence the unknown Mason wears a shadowy vague pair of spectacles. A very few had beards and moustaches. Careful inspection of the lighter side of the face will disclose a slight down of vagueness and nebulosity, which is beard.

The oldest man in the picture was 91 years of age. The youngest man in the unknown Mason was 25 years of age. The average age of all the 152 is 49 although to most beholders the unknown Mason appears younger. No matter how any man may love his mother lodge common sense must agree that in all probability she is but one among the sisterhood of lodges no more distinguished than a thousand others just an average lodge.

There are some 16,000 lodges in the United States. A few stand out for one reason or another above all others. Saint Cecile of New York for the way professional actors put on her degrees, Palestine of Detroit for her size, Ivanhoe of Kansas city, Missouri for her multitudinous interests and marvelous facilities, Saint Johns of Boston for being first, Fredericksburg of Virginia for being Washington's mother lodge, Alexandria at Washington for being the lodge of which the first president was master and American union Marietta Ohio for its revolutionary ancestry and so on. Others have local fame and name.

Still others are entirely undistinguished as far as the masonic world is concerned but are no less dear to their sons than are those with far flung reputations. From the standpoint of an impartial judge with no sentimental affection the lodge from which came the unknown Mason must be considered as but one among many. She has never been an exclusive silk stocking lodge. She's very democratic welcoming of good men and true to her fellowship regardless of their walks in life. Banker and bricklayer, lawyer and laundry driver, merchant and mortician, professor and painter, scientist and storekeeper. The high and the low, the rich and the poor, the well educated and those with but a common school background. They meet upon the level and part upon the square.

This is of importance as far as these chronicles concerned. Obviously if this lodge could be shown to be made up entirely of superior citizens, men of unusual caliber entertainment's a cross section should also show superior qualities. But if that lodge, just a lodge among lodges, as good as the average, better than the worst, not so successful, is the

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best not especially distinguished among her sister hood of 16,000. And still her cross section shows that which is decidedly unusual. Then indeed is there reason to hunt for the underlying cause of the character building force of the craft. The majority of lodge members may be divided into the actives and the passives.

Those who work and those who either come or go without effort for their lives, or who seldom, or never come. The 152 brethren of this lodge who took the time and trouble to go to the photographer to be pictured at the request of the master. Without the inspiration of knowing what was planned are the active hard working interested 15% of their lives. They are the officers, the fellow craft team, the brethren who go on foot and out of their way to visit the sick and help the needy. The constant attendance, the brethren who serve on committees, and turn out for funerals. In other words the brethren of the ancient craft who work at it.

In examining the portrait which is the center of this bulletin remember that it is not the merging one into another of 152 superlative brethren of a lodge of great renown and world famous accomplishments. The unknown masons 152 blood brothers are average members of an average lodge. And that fact is his glory.

The unknown Mason is the outward and visible evidence of the inward and spiritual work which freemasonry accomplished in these 152 hearts. The men whose faces have made the face of the unknown Mason our brother in whom the lodge and the fraternity have taught to teach themselves of the great architect.

Agreed that in all probability the majority of them have never mused upon the thought. The flower does not know of its beauty, the cat has no thought of its grace, the brave man saves a life at the risk of his own, with no thought that his act may be an inspiration. We do not give charity with the idea of public applause. Yet the beauty, the grace, the inspiration, the pity, exists.

So with these brethren consciously they may have thought little or nothing of the inner teachings which freemasonry impressed upon their minds and hearts. But the impress is there.

It shows in each face a little and in the unknown Mason's face in which good is piled on good while evil is canceled out it shines with the glow which is not of the earth - earthy. But all of that land of the inner spirit where a man may not only tell himself, unashamed, of that god in whom he believes but may perchance in his quiet hours alone, even feel that with the great

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architect he is face to face. Gutzon Borghum the famous a sculptor and ardent freemason asked how he carved stone into beautiful statues once said.

***‘It's very simple I merely knock away with hammer and chisel the stone I don't need, and the statue appears, it was there all the time’.***

At the moment Brother Borghum is carving from the living rock of Mount Rushmore in the black hills of South Dakota the heads of four great Americans Washington Jefferson Lincoln and Theodore Roosevelt. Two of them were Freemasons. Out of the stone of the mountain they come. These gigantic faces little by little as the artist wears away the stone he does not need. Bringing to light the statue, which was there all the time.

I who was there when the Titanic forces of the prehistoric sea lifted the mountains above the ocean and eons piled on eons solidified the ooze and slime into rock. From the beginning there has been a beautiful statue within every stone in all the world. Thousands have been brought to light, millions yet to be carved await the art of the sculptor. From the beginning in every man is the perfect ashlar. The great light assures us that man is made in the image of god.

And again the kingdom of heaven is within you. Within every rough ashlar is a perfect ashlar needing only the skill of the workmen to bring it to light. Within every brother is an unknown Mason. His virtues concealed by his humanity his perfections hidden by his faults.

Invisible to men he is seen only by the great architect of the universe. Yet by the marvelous resources of science and art we have his picture: The unknown Mason.

There is a supposedly scientific explanation for the fact that composite portraits are of better appearance than that of any of their individual components. To the scientist this explanation is doubtless completely satisfactory but those who look and look again at this unearthly face are seldom able to accept the scientific explanation as sufficient for all that is to be seen in this portrait. The 152 had but one factor in common. They're freemasonry.

Each one of the 152 was thinking of his freemasonry when his component part photograph was made. The fact which seems so amazing at first sight - that the vices of 152 have canceled each other while the virtues have become cumulative becomes less a wonder if it is considered that the unknown Mason is far less a composite portrait of one lodge than of masons in the large than of the masonic character which a living man might win and wear did he in completeness follow all the masonic teachings. None of the 152 is a perfect man or a

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perfect Mason. To the Christian there was but one perfect man and he was crucified 1900 years ago. But there is so much more of perfect ashlar than of rough in these parts of the whole that the whole is as nearly perfect as a human face may be and still be human.

The unknown Mason is a portrait of the real perfect ashlar to bring which to light is the masonic task laid upon all Freemasons. It is as if some fairy wand had been waved over these 152 members of the lodge magically doing away with human faults and permitting only the divine to shine forth.

Few brethren can look unmoved on this creation of art and science observing that the beautiful lights of virtue which eliminate it were more powerful than the shadows of evil and wrong and hidden wickedness, which all of us poor faulty humans try to conceal from ourselves, our fellow men and even witless though the attempts may be from the all seeing eye.

Freemasonry points out a road to travel and puts in the travelers' hand a staff with which to support his footsteps. For a little space we go forward up the hill then we turn down on the western side. In all reverence the spiritual face of the unknown Mason seems a guarantee that the journey is not in vain, the road, not an aimless path, the staff not a broken reed. At the last few of us could ask more than to have the hand of such a one as the unknown Mason upon our shoulder when the shadows fall.

AND  
• *Within every brother is an  
unknown Mason.*





## **CONCLUSION**

Let us leave the final words to this man who has certainly lived respected and died regretted.

‘The genius of Freemasonry is not our Masonic buildings and temples or the trappings of our organizations. It is not our great charities or community activities. It is not our beautiful rituals or their teachings! It is the 'practice of Freemasonry' by the Freemasons. Yet we cannot practice that which we do not know or understand. Thus Masonic education is the foundation for our Fraternity’.

How will it end?... a vision of a universal religion, which will embrace all creeds; a universal government which will embrace all humanity; a universal knowledge which will make all mankind kin.....

## **Carl Claudy Titles:**

### **General**

- The Battle of Base-ball - 1912
  - Press Photography - 1903
  - First Book of Photography- 1912
  - Tell Me Why Stories, About Mother Nature - 1912
  - Making Pictures of Children - 1912
  - Tell Me Why Stories, About Animals – 1914
  - Tell Me Why Stories, About Colour and Sound - 1915
  - Partners of the Forest Trail – 1915
  - Tell Me Why Stories of Great Discoveries - 1916
  - Pirates by Force - 1917
  - The Gold He Found - 1928
  - Dangerous Waters - 1929
  - The Girl Reporter - 1930
  - Prizewinners Book of Model Airplanes,
  - Treasures of Darkness - 1933
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- The Mystery Men of Mars - 1933
- A Thousand Years a Minute - 1933
- The Land of No Shadow - 1933
- The Blue Grotto Terror - 1934

**Freemasonry**

- Pocket Masonic Dictionary
- Foreign Countries - 1925
- Old Tiler Talks - 1925
- The Old Past Master - 1924
- A Master's Wages - 1924
- Where Your Treasure Is - 1946
- The Lion's Paw - 1944
- Introduction to Freemasonry—Vol. I Entered Apprentice - 1931
- Introduction to Freemasonry—Vol. II Fellowcraft - 1931
- Introduction to Freemasonry—Vol. III Master Mason - 1931
- The Master's Book - 1935
- Washington's Home and Fraternal Life - 1931
- The Unknown Mason - 1934
- These Were Brethren - 1947
- Masonic Harvest - 1948
- Where Your Treasure Is – 12 Masonic plays including Greatest of These, He That Believeth, Greater Love Hath No Man, A Rose Upon the Altar, Judge Not and Hearts of the Fathers.

**References**

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## External

## links

- [DC Comics wikia entry](#)

[Carl H. Claudy](#) at the [Internet Speculative Fiction Database](#)