



# THE CEREMONY OF LIGHT

a public ceremony of  
DeMolay International

Issued by

The Supreme Council  
of  
DeMolay International

This revision has been prepared under the authority and direction of The Supreme Council of DeMolay International by the Committee on Ritual.

Fifth Edition

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# GENERAL INSTRUCTIONS

It is recommended that all Open Ceremonies be used at every available opportunity. Written Invitations to Masonic and Community dignitaries will be beneficial toward improving community relations. These ceremonies can also increase Chapter enthusiasm for performing our ritual. A good effect can be achieved by combining various ceremonies, but care should be taken to avoid lengthy programs.

When more than one ceremony from this monitor is presented on the same occasion, repetitious use of opening prayers, and entrances and exits of Officers can materially detract from the beauty of the occasion. Therefore, it is recommended that only one opening and closing prayer be used and that there be only one formal entrance and exit of Officers on such occasions. Changes in Officers' stations should be done informally, but in as dignified and graceful a manner as possible.

The texts of these ceremonies must be followed to the letter; no additions or deletions are permitted, but they may be amplified with such special features as a musical program, address, presentation of jewels or other token, as may be desired. They should be made as impressive as possible, since they are opportunities for DeMolays to explain and exemplify the purpose of the Order to those who may never learn them otherwise.

## Room arrangements and paraphernalia

**Room Arrangement:** The Altar, the Councilor's seats and pedestals, the stations of the officers and chairs for members should be arranged as shown on Diagram One or as close to that arrangement as the circumstances of the room permit. For example: Some Chapters may find it necessary to place Preceptor 1, 2, and 3 on the South side of the room and Preceptors 4, 5, 6, and 7 on the North side. If the door through which most officers, members and other normally enter the Chapter room is not located at the point indicated as "A" on Diagram One, the Junior Deacon and Sentinel would necessarily be relocated to that door to enable them to control access.

**Required Paraphernalia:** In an open meeting, a Chapter room should be furnished with the following paraphernalia: two gavels; seven candlesticks with candles; Bible; school books; National Flag in stand; Chime.

**Optional Items:** Altar cloth; flowers; Chapter banner; baton for Marshal; Bible marker; gavel for the Junior Councilor.

**Candles:** The candles should be arranged about and to the East of the Altar as shown on Diagram One.

**Flag and Banner:** The National flag and the Chapter banner should be placed in standards at the positions shown on Diagram One.

**Gavels:** A gavel should be on the pedestal at the stations of the Master Councilor and Junior Councilor.

**Altar:** In an open meeting, only the Holy Bible and school books must be placed on the Altar. If desired, only an Altar cloth, Bible marker and flowers may be added.

If flowers are used, they should be placed around the Holy Bible, but not on it. If a Bible marker is used, the DeMolay emblem upon it, if any, should be toward the West side of the Altar, whether

the Bible is open or closed. If there is a DeMolay emblem on the Altar cloth, it should be on the West side.

**Robes:** The uniform robe adopted by The International Supreme Council for use by Chapter Officers is a black cape robe lined with red with the DeMolay emblem on the wearer's right breast. That robe is for use by all Officers in Open Ceremonies.

**Pronunciations and Definitions:** Appendix A contains a brief dictionary of words used in DeMolay ceremonies, including correct pronunciations. DeMolay members preparing a ritual part should consult Appendix A for a thorough understanding of the meanings of the words and correct pronunciations so they may more effectively teach the lessons contained in the ceremonies.

**Music:** Appendix B contains a program of selected music titles. The use of music in all DeMolay Ritual work is strongly recommended. Throughout the text, blanks for the entry of suggested music are provided. A Standard cassette tape of musical selections is available from The International Supreme Council headquarters.

**Diagrams and Figures:** Appendix C contains diagrams showing the Chapter room set-up, the position of the Officers, the letter designations used in describing the floor movements, and figures displaying a series of photographs of the correct way to conduct persons, carrying the flag, etc.

## Conduct in the Chapter Room

**Floor Movements:** After the Master Councilor or the equivalent presiding officer has called the Chapter to order, no person shall pass between the Altar and the East except when the Monitor expressly requires it.

All floor movements should be made in a clockwise direction except when specifically noted otherwise. The shaded area on Diagram One represents a walking band, which is always wide enough for two Officers to walk side by side. All Officers' movements about the Chapter room are directed by a letter on Diagram One. X is the station of the Officer(s) being directed. Z is the point on the walking band nearest the station of the Officer(s) being directed.

An Officer directed to move X Z moves directly forward from his station to the walking band, except: the Councilors, Scribe and Treasurer. These Officers will move by the most direct route to walking band, but around the pedestals or desks in their paths. An Officer directed to move Z X returns to his station by retracing his X Z route.

**Floor Movement Examples:** Movements of Chaplain and Marshal from their stations by way of the South to the West side of the Altar would be noted thus: Ch. and Mar. move X Z I J. Their return from the West side of the Altar by way of the North to their stations would be noted: Ch. and Mar. move J K V Z X.

**Recognition:** When a person wishes to be recognized by the Master Councilor, or other equivalent presiding officer, he should rise, face the Master Councilor, and remain silent until he is recognized. When a person is addressed by the Master Councilor by name, or an Officer by title, he shall rise immediately and face the Master Councilor. No other salute of any kind is to be given to the Master Councilor. Except during prayers, all Officers (including the Master Councilor) and all others stand when speaking.

**Gavel Raps:** Except when this Monitor expressly requires otherwise, when a gavel is rapped once, all Officers standing at stations and all others standing will go to appropriate seats and sit

down; when rapped twice, all Officers sitting will stand; when rapped three times, all persons sitting will stand.

**Marshal Conducts:** When the Marshal conducts an Officer or any other person, he shall use his right arm and hand to take hold of that Officer's or person's left forearm and wrist as shown in figure 2. The marshal may carry a baton. If he does so, one end of the baton should be in his left hand; the other end should be tucked under his left arm as shown in figure 4.

**Prayers:** During prayers, all Active DeMolays (except the Chaplain and Marshal) kneel facing the Altar. An Active DeMolay kneels on his left knee, his right elbow resting on his right knee. His forehead resting in his right hand as shown, his left hand around his right elbow (see Figure 1.). The chaplain kneels at the Altar on both knees, both hands palms down on the Holy Bible, body erect, and head slightly turned up; eyes may be opened or closed. (See Figure 5.) The Marshal, all Senior DeMolays and all Master Masons who are not Active DeMolays remain standing facing the Altar. Active DeMolays kneel and rise in unison with the Chaplain. Special rules are here set forth for the Marshal: The Marshal in the formation of the Triangle kneels with the other Officers. If the Marshal is carrying a baton, he kneels placing the baton across his right leg, behind his right elbow (see Figure 3.).

At the close of prayer and before rising, Active DeMolays respond "Amen", except after the Nine O'clock Interpolation prayer, when they respond "God bless mother. God bless father. God bless the purposes of DeMolay. Amen."

**Forms of Address:** An Active DeMolay who is not an Officer of the Chapter is addressed by the title "Brother" followed by his last name. An Officer of the Chapter is addressed by his title "Brother" followed by the title of his office. An Advisor is addressed by the title "Dad" followed by his last name. A Senior DeMolay who is not an Advisor is addressed by the title "Brother" followed by his last name. A Master Mason who is not an Advisor or an Active DeMolay is addressed by the title "Mister" followed by his last name.

# CEREMONY OF LIGHT

*This Ceremony is recommended as a public relations tool to be used on occasions where a brief ceremony which summarized the basic teachings of DeMolay is required*

*Required Part: The Speaker: Spk.; It is most effective given by an Active DeMolay with a pleasing and mature voice and style of delivery.*

*Required Paraphernalia: Holy Bible open on Altar; school books on Northeast corner of Altar; Seven candlesticks with candles ready to lighted; arranged as shown on Diagram One. All other lights should be dimmed or extinguished during the ceremony. National Flag in a standard as indicated on Diagram One. The word "agape" in the second paragraph is pronounced AH-GAH-PAY; accent on the second syllable.*

*Speaker moves to point O, faces West*

**Spk.** I stand before you at this sacred DeMolay Altar, upon which we have placed the mighty bulwarks of our faith, the Holy Bible and the school books. Not far away rests the banner of our beloved country. Standing as sentries are these seven burning candles, beacons in the darkness, lights to illuminate our pathway as we journey ever onward down the road of life. They are the symbols of all that is good and right with the world. They are the standards upon which we as DeMolays have pledged to base our lives.

*Speaker moves and stands before candle 1 on North side of the Altar and moves to each candle 2-7 as each is mentioned in the speech.*

The first candle symbolizes the love between parent and child, that love which existed before we were born, has remained with us all our life through, and will follow us even beyond the grave. The sages named this love "agape", love for no other reason than the sake of being.

The second candle is emblematic of reverence for all that is sacred. A young man crossing the threshold of DeMolay for the first time professes a deep and abiding faith in one living and true God. Without this steadfast faith and the grace of our heavenly Father, our toil would be for nothing.

This third candle stands for courtesy, a courtesy that transcends friendships, a courtesy which reaches to the stranger, to the aged, to all

men. It is this courtesy that brings a warm feeling and a smile and makes this life more pleasant for others as it lights the pathway before us.

The fourth candle, the candle in the center of our seven, stands symbolically for comradeship. Millions of young men such as ourselves have knelt at this symbolic Altar and dedicated themselves to the same high principles of good sonship and good citizenship. As long as we remain faithful to these pledges, as long as there is an Order of DeMolay - we are one.

The fifth candle stands simply for fidelity. A DeMolay can never justly be false to his vows, his promises, his friends, his God. He is called upon daily to defend the bulwarks and precepts of the Order that he might never fail as a leader or as man.

The sixth candle is symbolic of cleanness, not only the bodily cleanness which we all practice, but the cleanness of every thought, word, and deed. Only in cleanness can a DeMolay rightly be representative of the pureness of our teachings.

The last candle is emblematic of patriotism. Perhaps we shall never be called upon to defend our country on the field of battle, but each day affords new opportunities to stand as good and upright citizens in behalf of that beloved banner and our hollowed land.

*Speaker moves counterclockwise from candle 7 to candle 1 extinguishing them and timing this action to finish at the end of the second paragraph.*

Yet we live in troubled times when the bulwarks of the bible, flag and school books are in danger of sinking into the waste of doubt and uncertainty, when these seven glorious precepts may not be the most coveted standards upon which to base one's life; when trust and justice and brotherhood may not be considered the most virtuous of qualities.

And if we as DeMolays do not stand unswervingly in defense of the teachings of our Order, if we do not seek to perpetuate them in our daily lives, then perhaps these flames will be extinguished, muted in the shadows and darkness shall inherit the land.

*Speaker moves to center candle (number 4) and lights it as he proceeds through the last paragraph.*

Yet each of you, as a DeMolay, holds within your heart a flame, a beacon to guide you through the darkness. If you can make this light shine upon another, if you can reach into the innermost depths of his soul and set his

flame afire, then therein lies the purpose of the Order of DeMolay, and therein lies your purpose for living.

*Speaker returns to his seat. Lights raised to full.*

## APPENDIX A

### PRONOUNCING GLOSSARY

alleviating:	ǎ - lē' - vē - āt - ĩng. Relieving, lessening as to make more bearable.
anticipates:	ǎn - tīs' - ĩ - pāts. Foresees or deals with in advance.
avaricious:	āv - ǎ - rīsh - ũs. Greedy of gain; excessively acquisitive, especially in seeking to hoard riches.
barbarously:	bār' - bǎ - rūš - lē. Mercilessly harsh or cruel.
bigotry:	bĭg' - ǎ - trē. Acts or beliefs characteristic of a fanatic.
blaspheme:	blās' - fēm. To speak of or address with irreverence.
blasphemy:	blās' - fī - mē. Irreverence toward something considered sacred or inviolable.
cleanness:	klēn' - nēs. Free from moral corruption or sinister connections of any kind.
consecrate:	kōn' - sē - krāt. To devote to a purpose with, or as with, deep solemnity or dedication.
contemplate:	kōn' - tēm - plāt. To view or consider with continued attention.
courteous:	kēr' - tē - ũs. Marked by respect toward others.
courtesy:	kēr' - tē - sē. Consideration, cooperation and respect in dealing with others.
crises:	krī' - sēz. Unstable or crucial time or states of affairs whose outcomes will make a decisive difference for better or worse.
dais(es): -	dā' - ĩs( -ēs). A raised platform usually above the floor of a hall or large room.
Damon and Pythias:	Dā' - mŭn; Pīth' - ē - ũs. In Roman legend, exemplars of perfect friendship. Damon willingly served as hostage for the return of his condemned friend, Pythias who wished to visit his family before dying. Pythias returned for execution, saving Damon. and was then pardoned.
debauches:	dī - bauch' - ēš. Leads away from virtue or excellence.
decorous:	dēk' - ē - rūš. Marked by propriety and good taste.
defaming:	dī - fām' - ĩng. Harming the reputation of. by libel or slander.
defile:	dī - fīl' .To make unclean or impure.
dissipation:	dīs - ĩ - pā' - shŭn. To cause to spread so thin to the point of vanishing; to use up foolishly; to be extravagant in the pursuit of pleasure.

endeavors:	ěn - děv' - ěrs. Activities directed toward a goal.
fanaticism:	fǎ - nǎt' - ě - sĭz - ěm. Excessive enthusiasm or unreasoning zeal on any subject, as religion.
fealty:	fē' - ǎl - tē. Intense and compelling fidelity.
ferret:	fēr' - ět. Mammal noted for its ferocious relentless pursuit of prey. To find or bring to light by intensive search or pursuit.
fidelity:	fĭ - děl' - ě - tē. The quality or state of being faithful.
filial:	fĭl' - ē - ěl. Of, relating to, or befitting a son or daughter.
gibbet:	jĭb' - ět. An upright post with a projecting arm for hanging the bodies of executed criminals as a warning.
Godfrey de Goneville:	Göd- frē dü Gön' - vĭl.
Guy of Auvergne:	Gĭ of Ō - vērn'.
heresy:	hēr' - ě - sē. An opinion or doctrine contrary to church dogma.
Hughes de Peralde:	Hū dü Pǎ - rǎld'.
hypocrisy:	hĭ - pök - rĭ - sē. The false assumption of an appearance of virtue or religion.
imperceptibly:	ĭm' - pēr - sēp' - tĭ- blē. Extremely slight; little by little.
impious:	ĭm' - pē - ūs. Lacking in reverence or proper respect (as for God).
impotent:	ĭm' - pē - tēnt. Lacking power or authority.
inculcating:	ĭn' - kél - kāt - ĭng. Teaching or impressing by frequent repetitions or admonitions.
indissoluble:	ĭn - dĭs - ǎl' - yǎ - bēl. Incapable or being annulled, undone, or broken.
indulgent:	ĭn - děl' - jēnt. Disposed to show favor.
infamous:	ĭn' - fǎ - mūs. Having a reputation of the worst kind.
insidious:	ĭn - sĭd' - ē - ūs. Harmful but enticing.
Jacques DeMolay:	Zhāk Dē - Mō - lǎ'.
levity:	lēv' - ĭt - ē. Excessive or unseemly frivolity or lack of seriousness.
miter:	mĭ - tēr. Headdress worn by bishops and abbots as a mark of rank.
obscene:	ōb - sēn'. Disgusting to the senses; designed to incite lust or depravity.
patriotism:	pǎ' - trē - ǎ - tĭz - ěm. Love for or devotion to one's country.

phoenix:	fē' - nīks. Legendary bird which lived 500 years, burned itself to ashes, then rose from the ashes to live another 500 years.
Pythias:	see 'Damon and Pythias'.
rack:	rāk. Instrument of torture which stretches the victim's joints.
rapacious:	ră - pā' - shūs. Excessively greedy or covetous.
reposed:	rě - pōzd'. Confidence or trust placed in someone or something.
sacrifice:	sāk' - rī - fīs. To accept the loss or destruction of something for an end, cause or ideal.
tyranny:	tīr' - ā - nē. Oppressive power exercised by one person.
unswerving	ūn - swēr' - vīng. Following a chosen course without turning aside for any obstacle or distraction.

## APPENDIX B

### Suggested Music Titles

The Water Music	G. F. Handel
Music for the Royal Fireworks	G. F. Handel
Judas Maccabaeus	G. F. Handel
Allegro (1st Movement) Mandolin Concerto in C Major	Vivaldi
The Four Seasons	Vivaldi
Concerto in C Major for Two Trumpets	Vivaldi
Fanfare for the Common Man	Aaron Copeland
Appalachian Spring	Aaron Copeland
Symphony No. 4 (Italian) Fourth Movement	Mendelssohn
Fingal's Cave Overture	Mendelssohn
Pomp and Circumstance Marches 1-5	Sir Edward Elgar
Canon in D Major	Johann Pachelbel
War March of the Priests	Mendelssohn
Grand March from Aida	Giuseppe Verdi
Coronation March	Meyerbeer
Trumpet Voluntary	Henry Purcell
Organ Symphony No. 5 (Finale)	Carl M. Vidor
Procession of the Nobles	Rimsky-Korsakov
Orb and Sceptre	William Walton
Belshazzar's Feast	William Walton
Symphonic Phantastique	Berlioz
Adagio for Strings	Samuel Barber
Bolero	Maruice Ravel
Hohenfriedberger March	Frederick the Great
Rondeau	Mouret
Albason	Reiche
Adagio in 0. Minor	Albinoni
The Moldau	Smetana
Piece Heroic	Frank
Fountains of Rome	Respighi

Symphony No. 2	Sibelius
Also Sprach Zarathustra	R. Strauss
Til Eulenspiegel	R. Strauss
Buglar's Dream (Olympic Fanfare)	Leo Arnaud
Somewhere In Time	John Barry
Terms of Endearment	Michael Gore
Star Trek - The Motion Picture	Jerry Goldsmith
Raiders of the Lost Ark	John Williams
E.T.	John Williams
Star Wars	John Williams
The Empire Strikes Back	John Williams
The Cowboys	John Williams
Midway	John Williams
Battlestar Galactica	Stu Phillips-Glen Larson
Superman	John Williams
Romeo and Juliet	Nino Rota
Krull	James Homer
Conan the Barbarian	Basil Poledouris
The Last Starfighter	Craig Safan
Hercules	Pino Donaggio
Beastmaster	Lee Holdridge
Greystoke	John Scott
Patton	Jerry Goldsmith
On Golden Pond	Davd Grusin
Chariots of Fire	Vangelis
Amadeus	Mozart
Silverado	Bruce Broughton
Ice Castles	Marvin Hamlisch
Song of the Blacksmith	Holst
1984 Olympic Theme	John Williams
Rhapsody on a Theme by Paganini	Rachmoninoff
Concerto for Orchestra	Bartok
Die Meistersinger Overture	Wagner
Flying Dutchman Overture	Wagner
Nocturne from Carmen	Bizet
Children's Prayer from Hanzel and Gretel	Humperdinck
Prince Georg of Denmark March	Jeremiah Clarke
Pictures at an Exhibition	Mussorgsky
Symphony No. 1 in B Flat Minor	Schumann
Symphony No. 2 in 0. Minor	Gustav Mahler
Les Preludes	Liszt
Symphony No. 101 in D Major	Haydn
Coronation March for Tsar Alexander III	Tchaikovsky
Hamlet Overture	Tchaikovsky
Romeo and Juliet Overture	Tchaikovsky
Francesca Da Rimini	Tchaikovsky
Symphony No. 2 in D Major	Brahms
Symphony No. 6 in F Major (Pastorale)	Beethoven
Symphony No. 5	Shostakovitch
Piano Concerto in E Flat (Third Movement)	Mozart
Symphony No. 96	Mozart
Cantata No. 56	Bach
Cantata No. 82	Bach

**The following are tune names:**

Austria, Beecher, Coronation, Eventide, Hyfrydol, Pilot, Toplady, Melita, Bohemian Brethren,

Vigiles et Sancti, Duke Street, Nicea, St. Anne, St. Agnes, Rockingham.

### Motion Picture Soundtracks

The Robe  
Quo Vadis  
Ben Hum  
The Ten Commandments  
Anne of A Thousand Days

Miklos Rosza  
Miklos Rosza  
Miklos Rosza  
Elmer Bernstein  
Georges Delerue

## APPENDIX C

### DIAGRAM ONE: CHAPTER ARRANGEMENT, FLOOR MOVEMENTS

#### Room Arrangement

*This Monitor of Ceremonies of the order of DeMolay is the official standard for all non-secret ceremonial work of the Order. It presumes the existence of ideal conditions for the presentation of the work. In those instances in which the Chapter room or meeting hall impose physical limitations, the Chapter may make the adjustments necessary, so long as they adhere as closely as feasible to this official standard.*

*For example: Some Chapters may find it necessary to place Preceptor 1, 2, and 3 on the South side of the room and Preceptors 4, 5, 6, and 7 on the North side. If the door through which most officers, members and others normally enter the Chapter room is not located at the point indicated as "A" on Diagram One, the Junior Deacon and Sentinel would necessarily be relocated to that door to enable them to control access.*

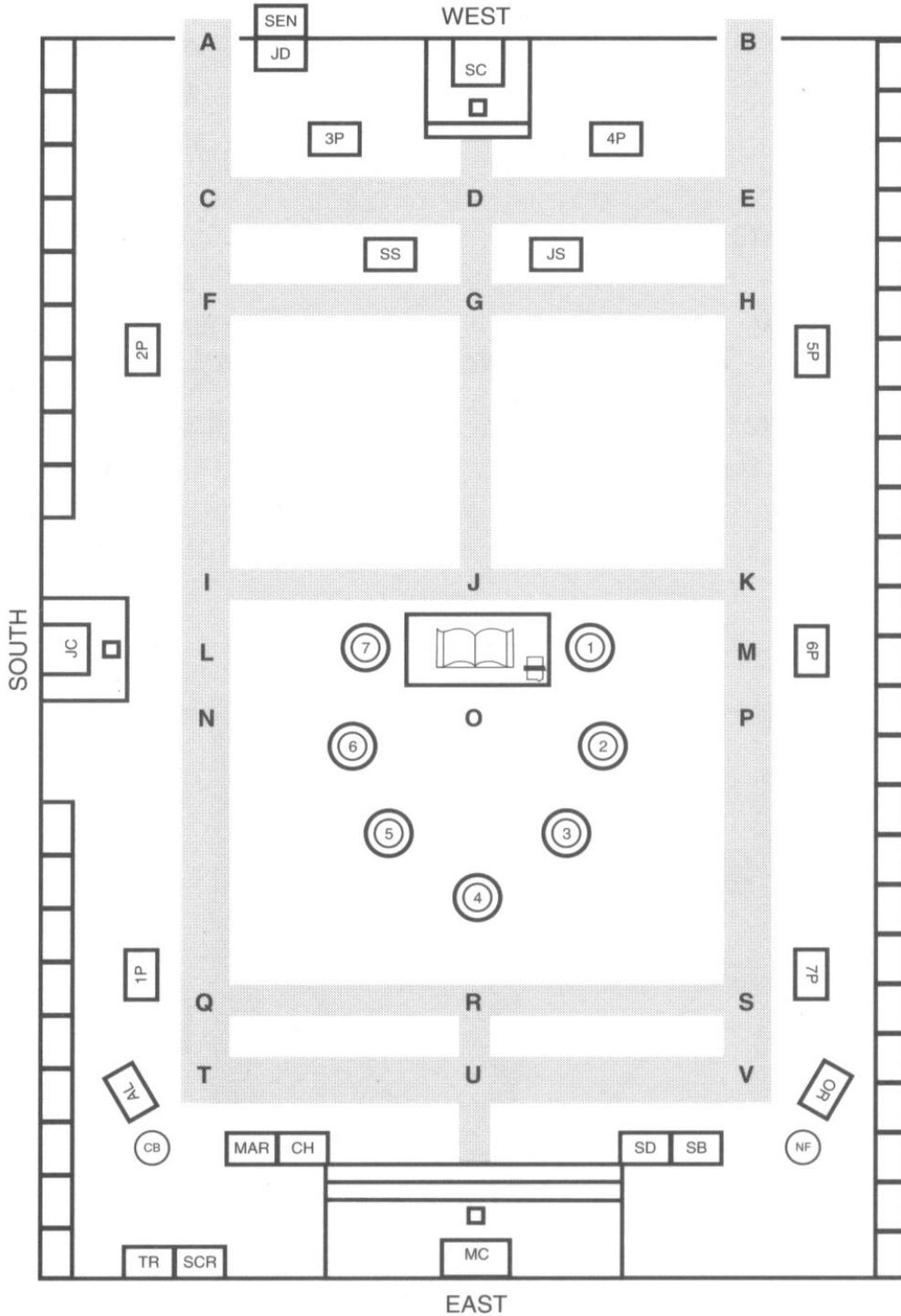
#### Floor Movements

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*Floor Movement Examples: Movements of Chaplain and Marshal from their stations by way of the South to the West side of the Altar would be noted thus: Ch. and Mar. move X Z I J. Their return from the West side of the Altar by way of the North to their stations would be noted: Ch. And Mar. move J K V Z X.*

# DIAGRAM ONE: ROOM ARRANGEMENT, FLOOR MOVEMENTS



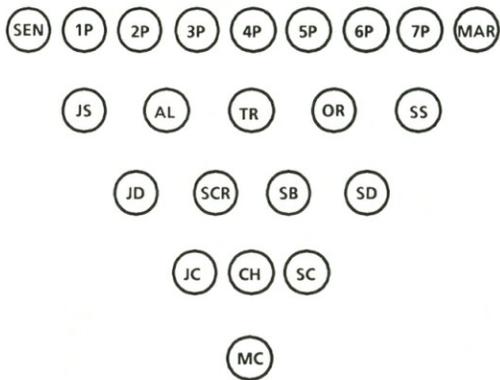


DIAGRAM TWO: POSITIONS OF OFFICERS IN TRIANGLE OF INSTALLATION SERVICE.

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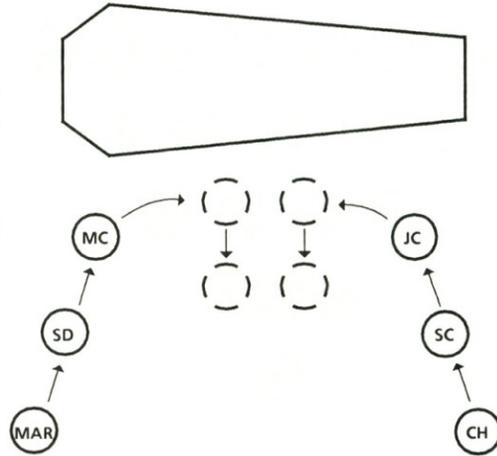


DIAGRAM THREE: OFFICERS' POSITIONS FOR FUNERAL SERVICE.

At the conclusion of ceremony, the M.C. and J.C. move toward center position of casket with others following (all facing casket). M.C. and J.C. turn around and retire with others following in pairs.

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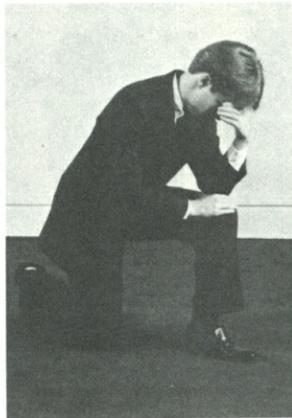


Figure 1

An Active DeMolay kneels on his left knee, his right elbow resting upon his right knee, his forehead resting in his right hand, his left hand around his right elbow.

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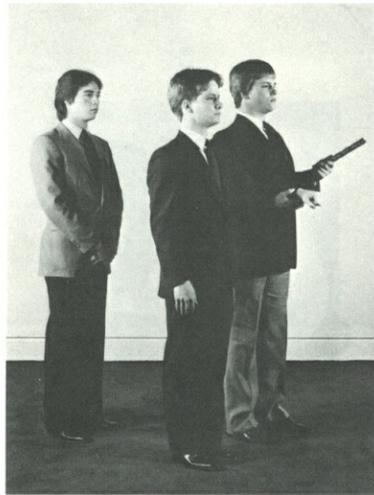


Figure 2

Marshal conducting Chaplain (or anyone; also shows how a second party follows behind). When Marshal conducts Chaplain or any other person, the Marshal uses his own right arm and hand to take hold of that person's left forearm and wrist.

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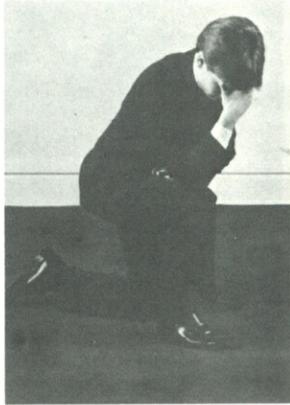


Figure 3

*Marshal kneeling with a baton. Marshal kneels placing the baton across his right leg behind his right elbow.*

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Figure 4

*Marshal carrying a baton.*

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Figure 5

*Chaplain kneels at Altar on both knees, both hands palms down on Holy Bible, body erect, head slightly turned up; eyes may be open or closed.*

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Figure 6

*Standard Bearer carrying the National flag.*

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