Flower Talk

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

1995

Issued by the Grand Secretary’s Office
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 addresses 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.
FLOWER TALK

One of the best messages DeMolay has is the Flower Talk. It is not only impressive to a new initiate, but it also has a captivating influence on mothers. The address is authorized as a talk to be given after the conferring on the Initiatory or DeMolay Degrees and at other ceremonies. It is not part of the secret ritualistic work of the Order.

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; red and white flowers (short-stemmed roses or carnations preferred, though any less expensive flowers may be used), should be loosely scattered over the Altar, but not on the Holy Bible. There should be at least one for every candidate and care should be taken to see that there is a white flower for each one whose mother has passes away. At the proper moment in the talk, each of the candidates will take a flower.

When all is in readiness, the Speaker moves to point O.

Spk. My Brothers, you have just been permitted to take upon yourselves the name of one of the world's most heroic knightly figures. Now you can say "I am a DeMolay." To be deemed worthy of the privilege of entering into the comradeship of that great army of youth both here and abroad who have dedicated themselves to the ideals of Jacques DeMolay, demonstrates our confidence that the fineness of your purposes will guide your development into the highest type of manhood. To be accepted as a DeMolay is, therefore, an honor of which any young man may be justly proud.

In being received into our ranks, you have been instructed in the seven cardinal virtues of this great Order. We hope you have been deeply impressed with the lessons they teach. There is no better foundation on which to build your character and future life than the practice of these virtues. The Order of DeMolay teaches many beautiful lessons, but none is more important than honor and true respect for womanhood, and more especially for motherhood. It is fitting, therefore, that you have been called upon to stand again before this Altar in a few moments of special emphasis upon the virtue which has been given first place among the jewels adorning the Crown of Youth - Filial Love.

For my purpose now, this Altar is dedicated to our mothers whose love never fails. You may rise to positions of great influence in commercial, political or professional life, but you can never reach the heights of your mother's secret hopes for you. You may sink into the lowest depths of infamy and degradation but never below the reach of her love. The memory of it will always stir your heart. There is no man so entirely base, so completely vile, so utterly low that he does not hold in his heart a shrine sacred and apart for the memory of his mother's love.

Were I to draw you a picture of love divine, it would not be that of
   A stately angel
   With a form that is full of grace,
   But a tired and toil-worn mother
   With a grave and tender face.

It was your mother who loved you before you were born - who carried you for long months close to her heart and in the fullness of time took God's hand in hers and passed through
the valley of shadows to give you life. It was she who cared for you during the helpless
years of infancy and the scarcely less dependent years of childhood. As you have grown
less dependent, she has done the countless, thoughtful, trouble healing, helpful and
encouraging things which somehow only mothers seem to know how to do. You may have
accepted these attentions more or less as matters of course and perhaps without
conscious gratitude or any expressions of your appreciation.
You are rapidly approaching the time in life when you will be entirely independent of your
mother. The ties with which dependency has bound you to her may be severed as you
grow older, but the tie of mother-love can never be broken.

Thinking back upon the years of your life when you have reached the threshold of
manhood, your mother might well say in the words of the poet:

"My body fed your body, son,
But birth is a swift thing,
Compared to one and twenty years,
Of feeding you with spirit’s tears,
I could not make your mind and soul,
But my glad hands have kept you whole,
Your groping hands
Bound me to life with ruthless bands,
And all my life became a prayer,
While all my days built up a stair
For your feet that trod behind,
That you an aspiring way should find,
Think you that life can give you pain
Which does not stab in me again?
Think you that life can give you shame
Which does no make my pride go lame?
And you can do no evil thing
Which sears no me with poisoned sting.
Because of all that I have done,
Remember me in life, O son.
Keep that proud body fine and fair,
My life is monumented there.
For my life make no women weep,
For my life hold no women cheap,
And see you give no women scorn
For that dark night when you were born."

These flowers which you see on our Altar are symbols of that motherlove – the white, the
love of the mother who has gone – and the red, the mother who still lives to bless your life.

Far in the dim recesses of her heart
Where all is hushed and still
She keeps a shrine.
’Tis here she kneels in prayer
While from above shafts of light
upon her shine.
Her heart is flower fragrant as she prays.
Aquiver like a candle flame.
each prayer takes wing
To bless the world she works among,
To leave the radiance of the candle there.
We want each of you to take a flower from this Altar. If your mother has passed over to the other shore, you will choose a white flower and keep it always sacred to her memory. May the sight of it always quicken every tender memory of her and strengthen you anew in your efforts to be worthy of her hopes and aspirations for you. If your mother is living, you will choose a red flower. When you go home tonight, give it to your mother. Tell her it is our recognition of God's best gift to a man - his mother's love. Take her in your arms and say - "Mother, I've learned a great lesson tonight. The ceremonies have helped me realize more fully how much you really mean to me. I'm going to try to show you daily how much. I appreciate the sacrifices you have made and the love and care you give me."

Some day you'll find that flower, I know not where, perhaps in her Bible or prayer book or some other sacred place, a silent witness to what this night has meant to the one whose love for you, her son, is beyond the comprehension of any son. My brothers, each of you will please take a red or white flower from the Altar.

Done

DeMolay can ask no more of you than that you shall endeavor so to live as to be worthy of your mother's love.
alleviating: ä - lē' - vē - āt - ĭng. Relieving, lessening as to make more bearable.

anticipates: ān - ïs' - ĭ - pâts. Foresees or deals with in advance.

avaricious: āv - ā - rîsh - ūs. Greedy of gain; excessively acquisitive, especially in seeking to hoard riches.


blaspheme: blâs’ - fēm. To speak of or address with irreverence.

blasphemy: blâs’ - ē - 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 - ūs. Marked by respect toward others.

courtesy: kēr’ - tē - sē. Consideration, cooperation and respect in dealing with others.

 crises: kri’ - sēz. Unstable or crucial time or states of affairs whose outcomes will make a decisive difference for better or worse.

 dais(es): - dâ’ - ĭs( -ēs). A raised platform usually above the floor of a hall or large room.

Damon and Pythias: Dā’ – mūn; Pîth’ - ē - ūs. 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’ - ēs. Leads away from virtue or excellence.
defamining:  dī - fām’ - ĕng. Harming the reputation of. by libel or slander.
defile:  dī - fil’. To make unclean or impure.
dissipation:  dīs - ĭ - pā’ - shūn. To cause to spread so thin to the point of vanishing; to use up foolishly; to be extravagant in the pursuit of pleasure.
endeavors:  ĭn - dēv’ - ĕrs. Activities directed toward a goal.
fanaticism:  fā - nāt’ - ĭ - sīz - ĭm. Excessive enthusiasm or unreasoning zeal on any subject, as religion.
ferret:  fēr’ - ĕt. Mammal noted for its ferocious relentless pursuit of prey. To find or bring to light by intensive search or pursuit.
fidelity:  ēfī - dēl’ - ĭ - tē. The quality or state of being faithful.
filial:  fil’ - ē - ēl. Of, relating to, or befitting a son or daughter.
gibbet:  jīb’ - ĕt. An upright post with a projecting arm for hanging the bodies of executed criminals as a warning.

Godfrey de Goneville:  Gŏd- frē dū Gŏn’ - vil.
Guy of Auvergne:  Gĭ of Ō - vĕrn’.
heresy:  hēr’ - ē - sē. An opinion or doctrine contrary to church dogma.
Hughes de Peralde:  Hū dū Pă - răld’.
hypocrisy:  hī - pōk - rī - sē. The false assumption of an appearance of virtue or religion.
imperceptibly:  ĭm’ - pĕr - sēp’ - tī - blē. Extremely slight; little by little.
impiers:  ĭm’ - pē - ūs. Lacking in reverence or proper respect (as for God).
im potent:  ĭm’ - pē - tēnt. Lacking power or authority.
inculcating:  ĭn’ - kēl - kāt - ĭng. Teaching or impressing by frequent repetitions or admonitions.
indissoluble: īn - dīs - āl' - yā - bēl. Incapable or being annulled, undone, or broken.

indulgent: īn - dél' -jēnt. Disposed to show favor.

infamous: īn' - fā - mūs. Having a reputation of the worst kind.


Jacques DeMolay: Zhāk Dē - Mō - ĭā'.

levity: lēv' - ĭt - ē. Excessive or unseemly frivolity or lack of seriousness.

miter: mī' - 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: pā' - trē - ā - tīz - ĭm. 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: rā - pā' - shūs. Excessively greedy or covetous.

reposed: rē - 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 - swē r' - 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
<table>
<thead>
<tr>
<th>Composition</th>
<th>Composer</th>
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<tbody>
<tr>
<td>Fingal's Cave Overture</td>
<td>Mendelssohn</td>
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<tr>
<td>Pomp and Circumstance Marches 1-5</td>
<td>Sir Edward Elgar</td>
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<tr>
<td>Canon in D Major</td>
<td>Johann Pachelbel</td>
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<tr>
<td>War March of the Priests</td>
<td>Mendelssohn</td>
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<tr>
<td>Grand March from Aida</td>
<td>Giuseppe Verdi</td>
</tr>
<tr>
<td>Coronation March</td>
<td>Meyerbeer</td>
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<tr>
<td>Trumpet Voluntary</td>
<td>Henry Purcell</td>
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<tr>
<td>Organ Symphony No. 5 (Finale)</td>
<td>Carl M.Vidor</td>
</tr>
<tr>
<td>Procession of the Nobles</td>
<td>Rimsky-Korsakov</td>
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<tr>
<td>Orb and Sceptre</td>
<td>William Walton</td>
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<tr>
<td>Belshazzar's Feast</td>
<td>William Walton</td>
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<tr>
<td>Symphonic Phantastique</td>
<td>Berlioz</td>
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<tr>
<td>Adagio for Strings</td>
<td>Samuel Barber</td>
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<tr>
<td>Bolero</td>
<td>Maurice Ravel</td>
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<tr>
<td>Hohenfriedberger March</td>
<td>Frederick the Great</td>
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<tr>
<td>Rondeau</td>
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<td>Albason</td>
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<td>Adagio in 0. Minor</td>
<td>Albinoni</td>
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<td>The Moldau</td>
<td>Smetana</td>
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<td>Piece Heroic</td>
<td>Frank</td>
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<td>Fountains of Rome</td>
<td>Respighi</td>
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<td>Symphony No. 2</td>
<td>Sibelius</td>
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<tr>
<td>Also Sprach Zarathustra</td>
<td>R. Strauss</td>
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<tr>
<td>Til Eulenspiegel</td>
<td>R. Strauss</td>
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<tr>
<td>Buglar's Dream (Olympic Fanfare)</td>
<td>Leo Arnaud</td>
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<tr>
<td>Somewhere In Time</td>
<td>John Barry</td>
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<tr>
<td>Terms of Endearment</td>
<td>Michael Gore</td>
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<tr>
<td>Star Trek - The Motion Picture</td>
<td>Jerry Goldsmith</td>
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<tr>
<td>Raiders of the Lost Ark</td>
<td>John Williams</td>
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<tr>
<td>E.T.</td>
<td>John Williams</td>
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<td>Star Wars</td>
<td>John Williams</td>
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<td>The Empire Strikes Back</td>
<td>John Williams</td>
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<td>The Cowboys</td>
<td>John Williams</td>
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<td>Midway</td>
<td>John Williams</td>
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<tr>
<td>Battlestar Galactica</td>
<td>Stu Phillips-Glen Larson</td>
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<tr>
<td>Superman</td>
<td>John Williams</td>
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<tr>
<td>Romeo and Juliet</td>
<td>Nino Rota</td>
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<tr>
<td>Krull</td>
<td>James Homer</td>
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<td>Conan the Barbarian</td>
<td>Basil Poledouris</td>
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<td>The Last Starfighter</td>
<td>Craig Safan</td>
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<td>Hercules</td>
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<td>Beastmaster</td>
<td>Lee Holdridge</td>
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<td>Greystoke</td>
<td>John Scott</td>
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<td>Patton</td>
<td>Jerry Goldsmith</td>
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<td>On Golden Pond</td>
<td>David Grusin</td>
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<td>Chariots of Fire</td>
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<td>Amadeus</td>
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<td>Silverado</td>
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<td>Ice Castles</td>
<td>Marvin Hamlish</td>
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<td>Song of the Blacksmith</td>
<td>Holst</td>
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<tr>
<td>1984 Olympic Theme</td>
<td>John Williams</td>
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<td>Rhapsody on a Theme by Paganini</td>
<td>Rachmoninoff</td>
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<tr>
<td>Concerto for Orchestra</td>
<td>Bartok</td>
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<td>Die Meistersinger Overture</td>
<td>Wagner</td>
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<tr>
<td>Flying Dutchman Overture</td>
<td>Wagner</td>
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<tr>
<td>Nocturne from Carmen</td>
<td>Bizet</td>
</tr>
</tbody>
</table>
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 G 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 — Shostakovich
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 — Miklos Rosza
Quo Vadis — Miklos Rosza
Ben Hum — Miklos Rosza
The Ten Commandments — Elmer Bernstein
Anne of A Thousand Days — 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 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

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.
Diagram Two: Positions of Officers in Triangle of Installation Service.

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.

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.

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.
Figure 3
Marshal kneeling with a baton. Marshal kneels placing the baton across his right leg behind his right elbow.

Figure 4
Marshal carrying a baton.

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.

Figure 6
Standard Bearer carrying the National flag.

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