



***What is  
Freemasonry?***

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***Master Mason Degree***

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STUDY OUTLINE No. 16

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By  
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Published by  
Wisconsin Grand Lodge Committee  
on Masonic Research

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Pamphlet No. 42  
Dec. 1, 1929

## Foreword

The Third Degree has been truly called the Sublime Degree. To those who form a true conception of this sublime degree comes exaltation of character and nobility of soul.

The most sublime concept that the human mind has evolved is that of Immortality. "Who can see the leaves fade and come again, year after year, and not learn the lesson of resurrection?"—(Henry Ward Beecher.)

Some great drama of Faith has aided all great civilizations to a better conception of Immortality. Man seems to have had his first impressions from nature; later he began to find the same truths within himself. The Third Degree deals particularly with the highest manifestations of the soul. Before we can comprehend its full significance we must realize that we are Living Immortal Souls, and that we have for our present use a physical body. To those who realize this truth the Drama of Faith gives further LIGHT.

"True initiation takes place, not when a particular ceremony is gone through in any particular place, but when the heart is truly and properly prepared to receive the privileges sought after."

"That the degree is sublime, in all the highest meanings of that much abused word, is not a matter of discussion or proof. It is sublime if we feel it as sublime; it is just an ordinary ceremony, if that is all it is to us. The sublimity in anything is not in the thing, but in us. The Forty-seventh Problem of Euclid, in its absolute perfection, is sublime to a mathematician. To a six-year-old child or a savage who cannot count beyond ten it is less than nothing. The most beautiful sunset which ever thrilled the sense of color could not be sublime to a blind man, nor could the harmonies of Beethoven or Wagner be sublime to a man born deaf. If the Master Mason Degree is sublime, it is because of what it is and does to a man's heart."—(Carl H. Claudy.)

**TUBAL CAIN****By Charles Mackey**

Old Tubal Cain was a man of might  
In the days when the earth was young;  
By the fierce red light of his furnace bright,  
The strokes of his hammer rung;  
And he lifted high his brawny hand  
On the iron glowing clear.  
Till the sparks rushed out in scarlet showers,  
As he fashioned the sword and the spear.  
And he sang: "Hurrah for my handiwork!  
Hurrah for the Spear and Sword!  
Hurrah for the hand that shall wield them well,  
For he shall be king and lord!"

To Tubal Cain came many a one,  
As he wrought by his roaring fire,  
And each one prayed for a strong steel blade  
As the crown of his desire;  
And he made them weapons sharp and strong,  
Till they shouted loud for glee,  
And gave him gifts of pearl and gold,  
And spoils of the forest free.  
And they sang: "Hurrah for Tubal Cain,  
Who hath given us strength anew!  
Hurrah for the smith, hurrah for the fire,  
And hurrah for the metal true!"

But a sudden change came o'er his heart,  
Ere the setting of the sun,  
And Tubal Cain was filled with pain  
For the evil he had done;  
He saw that men, with rage and hate,  
Made war upon their kind;  
That the land was red with the blood they shed  
In their lust for carnage blind.  
And he said: "Alas! that ever I made,  
Or that skill of mine should plan,  
The spear and the sword for men whose joy  
Is to slay their fellow-man!"

And for many a day old Tubal Cain  
Sat brooding o'er his woe;  
And his hand forbore to smite the ore,  
And his furnace smouldered low.  
But he rose at last with a cheerful face,  
And a bright courageous eye,  
And bared his strong right arm for work,  
While the quick flames mounted high.  
And he sang: "Hurrah for my handiwork!"  
And the red sparks lit the air;  
"Not alone for the blade was the bright steel made."—  
As he fashioned the First Ploughshare!

And men, taught wisdom from the Past,  
In friendship joined their hands,  
Hung the sword in the hall, the spear on the wall,  
And ploughed the willing lands,  
And sang: "Hurrah for Tubal Cain!  
Our staunch good friend is he;  
And for the ploughshare and the plough  
To him our praise shall be.  
But while Oppression lifts its head,  
Or a tyrant would be lord,  
Though we may thank him for the Plough,  
We'll not forget the Sword!"

## Study Outline

### M. M. Degree

We are taught that Freemasonry is a progressive moral science, and in the study of each degree we may well consider its particular method of appeal, as well as its relation to the moral sciences as a whole.

As Entered Apprentices we learn the fundamental principles of basic morality which apply mostly to the physical nature; as Fellow Crafts we ascend a flight of winding stairs representing the development of the mind which refers to our intellectual nature; and as Master Masons we participate in an allegorical drama or portrayal of the journey of the soul, which applies almost exclusively to our spiritual nature.

No one of these degrees is to be taken separately; together they are parts of a complete system, comprehending the threefold nature of man, which will furnish to any one who makes full use of the symbolic instruction a complete trestle-board of his physical, intellectual and spiritual nature. If properly balanced it will eventually become a completed Temple of Character. Freemasons are builders. One of the most pertinent features of our symbolism is the allegorical search for something which was lost but is needed to complete the building. Humanity has lost something of its Divine birth-right in all three of its manifestations. We cannot recover it by a partial development which only raises one side of our nature; but must find the proper balance of the physical, intellectual and spiritual natures.

### Preparation.

There is in each degree a symbolic preparation, and also a real preparation which the symbolism endeavors to impress upon our consciousness. Preparation for receiving the third degree first means proficiency in the preceding degrees. Our formal "Suitable proficiency" is simply symbolical of real suitable proficiency which comprehends the full understanding of the preceding degrees.

"Great pains should always be taken to see that he is proficient in his work and is truly prepared to receive the mysterious secrets of a Master Mason. In fact, if the Craft were to insist that before he knocks for admission at the door of a M. M. Lodge he should have a complete knowledge and understanding of the first two degrees in their meaning and import as well as their words, it would only be as it should be, for the M. M. Degree does not wear its meaning on its sleeve, and has nothing to say—could not say it in fact—to him who is not inwardly prepared to receive it. The wages he receives from Freemasonry are in exact proportion to his desire and ability to comprehend its entire meaning."—(W. B. Tate, Grand Secretary, Saskatchewan.)

Preparation is necessary in any undertaking. Not only is it necessary for every candidate in each degree to be properly prepared, but also for all of us carefully to participate in the form of opening a Lodge, that we may be properly prepared for its labor.

"To come out of the turmoil and strife of every day life, to rush into a serious contemplation of the higher and sacred truths which Masonry attempts to unfold to its members is impossible without the three steps of opening which are the means of inducing that peaceful, quiet and contemplative attitude necessary to Divine union."—(W. H. Ward.)

Note the manner of physical preparation, and that the preparation for the Third Degree includes both of the previous preparations, and seems to indicate that the candidate is now consecrating his physical and intellectual nature to the service of T. G. A. O. T. U. in an endeavor to more fully develop his spiritual nature.

### Reception.

There are certain physical parts of the body which are considered its most vital parts. There are also parts of the

spiritual man which are its most vital parts. May we not call them the emotions which bring him in closer unity with the Supreme? The circle is an emblem of Eternity. It is a symbol of spiritual unity. The center is symbolical of Supreme Spirit. The circumference of infinity—unthinkable time and space.

When we consider the point within the circle as a philosophical symbol, we must look beyond the illustration by which we see it with physical eyes.

A professor was instructing his class. He asked one pupil to define a point. The pupil replied that it was something which had position, but not magnitude. The professor asked him to illustrate on the blackboard. The pupil made a minute dot with the crayon. "Is that a point?" asked the professor. "Yes, sir," replied the pupil. "Has a point magnitude?" asked the professor. "No, sir," replied the pupil. "Then what is that you have made on the blackboard?" asked the professor. "It is an illustration to help us to a conception of something which cannot be seen by the eyes," replied the pupil, and the lesson was successfully concluded.

The point and circle we use as illustrations are but crude illustrations of the real point and circle which can only be partially seen even by the most philosophical mental eyes.

"Our life is an apprenticeship to the truth, that around every circle another can be drawn."—(Emerson.)

In the reception of the Fellow Craft the square is used symbolically to impress upon the mind the duty of applying the square of virtue to our actions toward our fellowmen.

In the Master Mason Degree the Compasses are used to arouse the latent spiritual qualities which manifest as Love and are Masonically termed Friendship, Morality, and Brotherly Love.

The compasses symbolize both the circle and the center. One point is always on the center; the other may be anywhere in this radiating circle. The friendship, morality and brotherly love which are included in the emotional nature of the spiritual man are only fully understood when the relationship of the circumference to the center become a symbol of man's relationship to God.

### Circumambulation

The Master Mason is also an Apprentice and a Fellow Craft and must symbolically repeat the circumambulations he has previously made and still journey in search of yet further Light. The quest is triple in its nature and applies to our three-fold nature. Here on the last journey the particular phase of the quest is purely spiritual; although we have not actually accomplished the development which is symbolically accomplished. We must ever remain Entered Apprentices in fact until we have learned to subdue our passions.

In every degree we make a journey, following the course of the sun. Physical life has its journey. Intellectual life has its; and the spirit must also conform to the law of life. As we start on the symbolic journey of spiritual life we listen to the preacher whose final view of physical life is "Vanity of vanities; all is vanity."

"Remember now thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh, when thou shalt say: 'I have no pleasure in them'.

2. "While the sun, or the light, or the moon, or the stars be not darkened, nor the clouds return after the rain.

3. "In the day when the keepers of the house shall tremble and the strong men shall bow themselves, and the grinders cease because they are few, and those that look out of the windows be darkened.

4. "And the doors shall be shut in the streets, when the sound of the grinding is low, and he shall rise up at the voice of the bird, and all the daughters of music shall be brought low;

5. "Also when they shall be afraid of that which is high, and fear shall be in the way, and the almond trees shall flourish, and the grasshopper shall be a burden, and desire shall fail; because man goeth to his long home, and the mourners go about the street;

6. "Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern.

7. "Then shall the dust return to the earth as it was: and the spirit shall return to God Who gave it."—(Ecclesiastes XII.)

This beautiful example of the poetic imagination was generally considered an allegory of the decline of the body in old age, but some more recent scholarship believes it to be an allegory of death as portrayed by an oriental thunderstorm. (See Symbolical Masonry, page 257.)

Remember thy Creator "before the sun of Ambition, the Light of Hope, the silver sheen of the moon of Happiness, and the stars of Faith, be darkened, or the clouds of unrest and disappointment" come upon us.

The arms and hands are the keepers of the house which trembles in old age. The "strong men" are the legs which bow as physical weakness increases with age.

The teeth are the grinders which become fewer in later life, and the eyes are the windows which often become blind in our declining years.

The senses are often dulled and the sensations of the world so modified that metaphorically the door of our consciousness is shut in the street, and the sound of the grinding of the machinery of life is low. Sleep is not as deep in advanced years and the voice of the bird in the early morning easily awakens. The daughters of music are the ears, which likewise often cease to function fully.

As we approach the evening of life we contemplate more seriously the higher phases of being, which may be something of the nature of awe as expressed in the "Fear of God", a poetic way of expressing Love of God. The expression, "Fear of God", has been much misunderstood and seems to have been a poor translation of the Hebrew original which more correctly implied an awe, or rather a reverence for God.

The almond tree in bloom has a delicate pink color which appears white in the distance, and corresponds to the white hair in age.

Even so light a weight as a grasshopper seems heavy to the one whom age has left physically weakened.

Desire for the transitory things of physical life fails, because man goeth to his **LONG HOME**.

The silver cord represents the spinal column; the golden bowl the brain; the pitcher the arteries, and the wheel the heart.



Before we participate in the culminating teaching of Freemasonry it is fitting that we seriously contemplate the part we are at present engaged in, realizing the decay of the physical body as a part of the Great Plan, and striving so to harmonize the physical with the higher phases of existence that in age we may experience Hope that approaches certainty.

The outstanding feature of the third degree is the impression made upon the candidate regarding the immortality of the soul. In the presentation immortality is not something for the future, but is a present reality. The candidate experiences it symbolically, and many Masons realize its full import at the time of the portrayal; and to such an entirely superior philosophy of life is opened.

"If our ritual does not convey this truth, it behooves us to see that it does, first by laying hold of the truth ourselves the better to make it vivid to others, and second by so shaping our ceremonies, or at least by so explaining it, as to make the truth unmistakable."—(The Builder, Vol. 2, page 126.)

In all the classical mysteries there was a dramatical presentation of an allegory in which the main features consisted of a search for something which was lost and the mystical death of a hero and his mystically being raised.

In all the primitive rites there appears to have been a more realistic test of courage and a more arduous and painful physical ordeal than any of the modern rites attempt to perpetrate. In our rites the ordeal is simply symbolical of such actual ordeals. Even the rite of circumcision as practiced today in some parts of Turkey is accompanied with so much ceremony that a band is kept playing to drown the howls of the candidate we are told. "The red-hot poker produced when Mr. Verdant Green was put through a mock Masonic Initiation in the old novel of that name, would have been quite in place, and would have been practically applied, in the more primitive version of the Craft. Our poniard is the descendant, the very degenerate descendant, of this."

"Fertility Rites." "Conduct rules." "Death ceremony." These seem to have constituted the main characteristics of primitive rites. By the time the little hints given in the Classic period were found in the records of the ancients they had gone through a long process of cultural development.

More humane emotions have gradually eliminated most of the severe physical tests that were such a prominent feature of all primitive peoples.

While we usually look to Egypt and the Osirian mysteries as the origin from which the other versions of the ancient mysteries were derived, the oldest actual record is Sumerian and is preserved on a Babylonian tablet. Rev. C. Wigram, D. D., gives this version of the text: "Ishtar, goddess of love or war, follows the setting sun to the underworld of Aralu seeking her lost beloved, that Dumuzi, the 'only begotten' whose name later ignorance in other lands made into the meaningless Tammuz, and who is the spirit of vegetation and corn. She goes, as ever in the mystic quest, 'from east to west to seek for that which is lost'. In her quest, she endures a series of ordeals, for at initiation, like all initiates, she is stripped and passes naked through the kingdom of Nin-ki-gal, goddess of death, and is held captive and plague stricken there. Finally, by order of the high gods, she is set free from durance and comes back to life, bringing the lost one with her, at whose coming the earth breaks forth into blossom and leaf once more. She seeks the lost treasure, and passes through death in the search, and by that act restores fertility to the earth."

#### Egyptian Mysteries.

Mackey tells us that "It was the single object of all ancient rites and mysteries practiced in the very bosom of pagan darkness, shining as a solitary beacon in all that surrounding gloom, and cheering the philosopher in his weary pilgrimage of life, to teach the immortality of the soul. This is still the great design of the third degree of Masonry. This is the scope and aim of its ritual."

It is this feature which helps us to answer the most profound questions of which the mind is capable that make it **SUBLIME**.

"No matter what modifications or alterations the general system may have undergone—no matter how much the ingenuity or the imagination of the founders of rites may have perverted or corrupted other symbols, abolishing the old, and substituting new ones—the legend of the Temple Builder has ever been left untouched, to present itself in all the integrity of its ancient mythical form."—(Mackey—Manual of the Lodge.)

While it may be that Babylon has older recorded tablets showing initiation into mysteries, it seems probable that the symbols and allegories that we now possess are more truly descended from Egypt, and Masonic students will always find in the mysteries of Egypt a probable source of much of our peculiar method of impressing great truths.

We are informed that the hierophants of the Egyptian mysteries were priests who were educated from early youth in the business of imparting knowledge of the most profound truths to those who were worthy and well qualified to receive them, and whose motives were pure, and past conduct exemplary. History seems to warrant the conclusion that the ancient mysteries degenerated into mere form and ceremony and all that remains of the true spirit has been handed down by a very few honest souls with the service of mankind as their only motive. If Freemasonry is to function as it should the Masters of Masonic Lodges must realize their full responsibility and become fully proficient in making their Lodges into schools of instruction in moral science, imparting to each initiate who knocks at the door with clean hands and a pure heart and with desire to be serviceable to mankind, the light and knowledge he seeks.

Forms and ceremonies are but methods to assist in a sublime ideal and carry out a noble purpose. Where the ancient mysteries failed was in the weakness of human nature; where they succeeded was in the nobility of the soul. As we try to comprehend the ancient allegories from which much of our present allegory is derived, let us look for the highest aspirations of its purest initiates. "It was in these schools," says M. Robin, "that the first sages and legislators of antiquity were formed," and in them he supposes the doctrines taught to have been the unity of God and the immortality of the soul. What a wonderful effect might be accomplished on present day civilization if every Master qualified as a real teacher of Freemasonry, and every Master Mason became a real student of Freemasonry and its **SUBLIME** teachings.

The actual knowledge we have of the Egyptian mysteries is fragmentary and incomplete. Apuleius, a Latin writer and philosopher of the second century A. D. and author of the remarkable *Metamorphosis*, has been much quoted, and the following hints at the probability of the ceremonies of the Mysteries of Isis, the first of the Egyptian rite.

"The priest, all the profane being removed to a distance, taking hold of me by the hand, brought me into the inner recesses of the sanctuary itself, clothed in a new linen garment. Perhaps, curious reader, you may be eager to know what was then said and done. I would tell you were it lawful for you to hear. But both the ears that heard those things and the tongue that told them would reap the evil results of their rashness. Still, however, kept in suspense, as you probably are, with religious longing, I will not torment you with long-protracted anxiety. Hear, therefore, but believe what is true. I APPROACHED THE CONFINES OF DEATH, and, having trod on the threshold of Proserpine, I returned therefrom, being borne through all the elements. At midnight I saw the sun shining with its brilliant light; and I approached the presence of the gods beneath and the gods above, and stood near and worshipped them. Behold, I have related to you things of which, though heard by you, you must necessarily remain ignorant."

The Egyptian mysteries have many interpretations, but the most common exoteric one portrays the principle of fertility. Osiris the seed; Isis the earth; Typhon the heat. Isis is also often represented as nature. In front of the ancient temple of Isis was placed the inscription: "I, Isis, am all that has been, that is, or shall be, and no mortal hath ever unveiled me." A most beautiful allegorical thought, because we are continually striving to unveil nature, but she still remains a mystery.

Initiation in ancient Egypt was considered as a mystical death, a process of purification by the four elements of fire, air, water, and earth. From the brief fragments we possess it seems evident that there were extremely severe tests of courage, fidelity, and zeal. The principal degrees contained a drama, the central theme of which many Masonic scholars consider the same as the outstanding feature of the Third Degree.

### The Legend of Osiris

Osiris, a king of Ancient Egypt, after having taught many arts and sciences to his people, resolved to extend his benefactions still further and travel in foreign countries and educate humanity. He left his kingdom in charge of his queen, Isis, and for three years devoted himself to the task he had

entered upon. In his absence, Typhon, his brother, had conspired to usurp the throne, and at a banquet given in honor of Osiris' return, Typhon produced a beautiful chest which he announced would be given to the one whose body it most nearly fitted. Osiris laid down in the chest to try it and Typhon closed the lid, securely fastened it and threw it into the Nile.

The long search for the body by Isis was finally rewarded, and it was found in a tamarisk tree which had grown up and encased it after it had been washed ashore in Phoenicia. Isis returned to Egypt with the body, but before it could be buried Typhon again seized it and cut it into fourteen pieces, which he scattered in as many places. Isis resumed her search and was again rewarded, but one part, the phallus, was never found. The body was embalmed and buried and it was announced that Osiris had risen and resumed his place among the Gods.

(Several variations of detail are given in the many versions of this legend, but the loss, recovery and raising are the same in all.)

This was a drama of Faith in ancient Egypt. It had a setting that was astrological. The same drama of Faith was in the Eleusinian mysteries of Greece with a mythological setting. Freemasonry has it with an architectural setting.

### Extract from "The Mysteries of Isis"

(By Lewis Spense)

"On the day of initiation, after morning service, the priest brought forth the hieroglyphic books of the cult and instructed the neophyte regarding their symbolic meaning. He was then immersed in the font of purification, and was led back to the temple, where he was cast at the foot of the image of the Queen of Heaven. The high priest later confided to him certain ineffable words, and counselled a still more drastic course of ascetic meditation.

"After ten days of seclusion he was led back to the shrine at eventide, clothed in a linen robe and admitted to the very heart of the sanctuary. What followed may be partly gleaned from the symbolical language of Apuleius: 'I drew near to the confines of death, I trod the threshold of Persephone, I was borne through all the elements and returned to earth

again. I saw the sun gleaming with bright splendor at dead of night. I approached the gods above and the gods below and worshipped them face to face.'

"At break of day the initiate, who had donned and put off in succession twelve different robes, was now arrayed in a cloak embroidered with the figures of beasts, bearing in his hand a flaming torch and wearing a crown of palm leaves. He was conducted to a wooden dais in front of the statue of the goddess, and for three days remained in the temple enjoying ineffable ecstasy in the contemplation of the holy Isis.

"If we endeavored to explain these ceremonies we find that the several stages of them represent baptism, death, rebirth, the descent into hell and transfiguration into the sun. The baptismal water, supposed to be that of the Nile, made of the initiate what it made of every dead Egyptian, an Osirian, or companion of Osiris. Like the god, he was supposed to die in the material sense, but to be born again into a higher life.

"The neophyte, now identified with Osiris, had probably to take part in the representation of his own symbolic death and resurrection. This ceremony, in all likelihood, was of a semi-theatrical character, an allegorical masque, portraying and describing the death of Osiris, his dismemberment and the reconstruction of his body—such a performance or passion play as is alluded to by Herodotus. It is likely that it also showed forth the magical rites of resurrection performed by Isis and Nephthys and the final absorption of Osiris into the sun.

"But it was probably the commentary of the priest who set forth the ethical and practical value of these rites which conferred upon them the character of a revelation. The passion and death of Osiris, if their lesson was correctly applied, would deliver all men from physical death. How far the Osirian death was actualised in the initiate's own body it is difficult to say. But it was Isis who 'restored' him, as she had restored Osiris; hence her comparative importance in the cult, for Osiris, in a manner, typified death, whilst Isis was life itself. The radiant raiment worn by the initiate after the ceremony symbolised his glorious body issuing from the mortal coil, and probably consisted of the traditional dress of Osiris.

"The rite of rebirth in Egypt, in the case of the dead mummy, was symbolised by placing it inside a wooden cow or wrapping it in the hide of a sacrificed animal, from which it was supposed to issue as from a matrix, reborn and revived. Doubtless some such ceremony took place in connection with the similar rite in the mysteries. As regards the descent into hell, presumably this was also theatrically portrayed amid surroundings scenically appropriate, as in the case of the Eleusinian Mysteries, the neophyte probably appearing before an Osirian tribunal, who weighed his conscience in the balance against truth and justice. The secrets confided to him by the priest were, in all likelihood, the powerful formulae which assisted the dead Egyptian in his justification and which are set forth in the Book of the Dead. The sun seen at midnight almost certainly describes the passage of the solar barge beheld in dramatic emblem, and the passage through the elements is reminiscent of a sentence in the Rhind Papyrus which tells how the blessed defunct Egyptian 'adored the morning sun, the moon, the air, the water, and fire.'"

### **The Legend of the Degree** **(By W. Bro. R. W. Asselstine)**

"From the time that man first began to think and especially to think about himself and the strange fact of his existence on this Earth, he has used, on the one hand, concrete forms, language chiefly, but often arbitrary things such as circles, triangles, crosses, colors, etc., to express his thoughts. At other times he has used a form of story such as a fable parable, allegory, myth, legend. The latter has frequently been woven about some historical person. In each of these cases, with more or less completeness, he has attempted to give an explanation of the physical world about him or what, perhaps, was more difficult some account of himself. To the people of today, it is often a problem to say what early man meant by his symbol or story. One thing we may rest assured of is that the literal meaning of the words is far removed from the meaning that the story, myth, legend had for the people among whom it originated."

"One of the most symbolical institutions of today is the institution to which we belong. It is described as a beautiful system of morality veiled in allegory and illustrated by sym-

bols. It is stated that every letter, character, mark or figure has a moral significance. The truth of these statements cannot be too emphatically impressed on our minds. If we can keep them clearly before us we shall escape many erroneous conceptions, and we shall never be satisfied that we know the meaning of Masonry until we have pierced beyond the symbol or the literal meaning of the legend of the fundamental thought lying beneath it."

"Some time during the first half of the eighteenth century certain men put into written form a story, which had doubtless been in current use in oral form, about a beautiful temple that was left uncompleted because the chief architect had been murdered by some of the workmen on his refusal to reveal to them the plans of the building. His body was taken away and hidden in an unknown place, where after diligent search by different groups of his friends it was found by one group who brought back and buried it in a sepulcher suitable to his exalted station. By his death the plans of the temple were lost, and since his day they have been sought for in vain."

"In the first place we must get away from the notion that the story has any historical foundation. It is pure fiction, but no more so than Bunyan's great allegory, Christ's parable of the good Samaritan, or Shakespeare's drama of Macbeth. The persons contained in the story may be recognized as purely imaginary or they may be outstanding men in the history of their times. The question is not the historic fact. The important question is the revelation, the meaning, the interpretation of life that is presented in the story."

"It cannot be, therefore, any material temple that the writers had in view. Then what does the story mean? Frequently in ancient writings man is spoken of as a temple, for instance, 'Ye are the temple of God'. Even here we must be careful to note that this temple can hardly mean such a material thing as our body, but rather that intangible thing we sometimes call personality—that knowing, feeling, willing part of our existence. In the building of that temple of which each is his own craftsman, material and architect, there is a constant struggle, a struggle against inward and outward enemies, enemies that come at us even in our most exalted moments from West and South and East. We are conscious of our own unworthiness, our defects, the hemming in of the powers of our soul by the limitations of our physical life.



We cannot attain our ideal. We meet temporary defeat. We have lost the perfect plan of life that was once man's and are forced to do the best we can by using substituted knowledge derived from our fallible senses. Where shall we find the true plan of life? At the center of our own selves, where the chief architect lies buried. That is the center from which we cannot err. The Kingdom of Heaven is within each individual. There lie the genuine secrets, hidden it is true by much worldly rubbish and difficult to decipher how this may be accomplished, how we may regain that lost insight and surmount the weakness of our physical life is perhaps too intimate a matter to discuss here. It is the subject of Craft ceremonial. It is the answer to that important question, 'What is the predominant wish of the heart? (English ritual)'. The stages are those through which every man may make a way of self-purification and self-building, until at length he lies dead to his present natural self and is raised to a union with the Lord of Life."

"In this sense Masonry may become a working philosophy of life for those brought within its influence and thus afford to them firm and solid ground upon which to stand amidst the shifting sands of doubt and infidelity."

### The Drama of Faith

The second section of the Master Mason Degree is most correctly referred to as the Drama of Faith. Faith as one of the most wonderful words in our language seems to have gradually lost much of its meaning to many people. There has always been and still is a need for an allegory which will bring more vitally to our consciousness the need of Faith.

"Man does not live by bread alone; he lives by Faith, Hope, and Love, and the first of these is Faith. Nothing in the human story is more striking than the persistent, passionate, profound protest of man against death. Even in the earliest time we see him daring to stand erect at the gate of the grave, disputing its verdict, refusing to let it have the last word, and making argument in behalf of his soul. For Emerson, as for Addison, that fact alone was proof enough of immortality, as revealing a universal intuition of eternal life. Others may not be so easily convinced, but no man

who has the heart of a man can fail to be impressed by the ancient, heroic faith of his race."—(The Builders.)

Faith in itself is a most wonderful thing, but when applied to the supreme concepts of the philosophies of the ages, the faith in a G. A. O. T. U. and the faith that we are immortal souls, it becomes **SUBLIME**.

**"FAITH IS THE SUBSTANCE OF THINGS HOPED FOR, THE EVIDENCE OF THINGS NOT SEEN."**

Science and Faith are equally the gift to man from a Beneficent Father. Each has its proper sphere in our development and growth. The substance of the things hoped for by Faith are not material and conceivable by the five senses, and the evidence is not an experience of such a nature as is demonstrated in material science. The substance can only be found through the more refined spiritual senses, the emotions and sentiments. Faith, like Love, is not a physical thing which can be explained or conceived by the physical senses. We love our mother, wife, sister, relatives and friends. We cannot define the substance of that love, but who doubts its actual existence? Here is an evidence of things not seen that is incontrovertible and self-evident.

Without faith in our fellowman, how long could civilization exist, or society be held together? We do have faith, that we too often forget.

"Science rests on experience and reason, while faith rests on sentiment and reason."

"A certain kind and degree of spirituality enter into the largest part of even the most ordinary life. You can carry on no business without some faith in man. You cannot even dig in the ground without a reliance on the unseen result. You cannot think, or reason, or even step without confiding in the inward principles of your nature. All the affections and bonds and hopes and interests of life center in the spiritual; and you know that if that central bond were broken the world would rush to chaos."

Reason and Faith should always go hand in hand, helping each other to a rational conception of universal law. The law of the universe is infinite and incomprehensible to the finite mind. Reason alone can never scale its heights. Faith leads us into paths that reason does not travel. Faith, Hope,

and Love are the attributes of the Divine nature that makes us real men, able to subdue and control the animal appetites and carnal desires. Faith is as necessary to the spiritual man as reason is to the intellectual or air to the physical man. We must have faith in our fellowman before we can have faith in God. Freemasonry has ever taught men faith in their fellows.

"Faith without works is dead." Likewise work without faith is vain and vexatious. A stranger stopped to talk to the workmen and inquired of one, "What are you working for?" He replied, "For four dollars a day." He inquired of another who replied, "For my wife and children," and of a third who exclaimed with enthusiasm, "Why, I am helping build this wonderful cathedral." He had Faith and Hope and a Love for his task which made it a joy to him.

All mankind possesses this faith. All mankind possesses traits of spirituality that need development and cultivation. Freemasonry has always had as its chief function the opening up of the higher life, the awakening of the spiritual forces, the stimulation of a faith that is well founded and balanced by Reason and Will. We may have abundant faith, perfect reason, and lacking Will to "carry on" fail to complete the Temple.

Feemasonry requires of every petitioner a Belief in God—Faith in God—even more, Trust in God. Without such Faith the Drama of the Sublime Degree would be meaningless and without power to raise him to higher conceptions of his place in the Universe.

Freemasonry unites men of every country, sect and opinion around an altar erected to the G. A. O. T. U. and as a conclusion of its symbolic teaching portrays a Drama of Faith in which every Mason plays a part. It touches the most vital phase of existence. To this Drama of Faith all other phases lead up.

## RAISED

### From What and to What?

"Weep not; behold the Lion of the tribe of Juda, the Root of David, hath prevailed to open the book, and to loose the seven seals thereof."—(Rev. 5-5.)

Here we find the allegorical writing which probably inspired the Comacines and later the mediaeval Cathedral Builders to use the lion as a prominent Christian symbol. The lion's paw is thought by many writers to have originated in Egypt, and Albert Pike calls the crux ansata the original "lion's paw" which raised the slain Osiris.

There is ample material on which to assume that the raising is of great antiquity. The more important feature for us, however, is the application to the work we are now engaged in. The raising of the individual and of the race from the level of ignorance to the perpendicular of wisdom; from selfishness and sin to a full manifestation of Brotherly Love and righteousness; from the level of living on a purely physical plane, yielding to the lower desires of the flesh to a higher, upright position of intellectual development and spiritual unfoldment.

"To be raised" symbolizes the possibilities of our attaining the Lost Word; to a realization of our potential Divine nature. Not until we are actually raised in the spirit of attainment of our Divine inheritance will we realize that the Third Degree is Sublime.

### Symbolism of the Lost Word

The Lost Word is considered to be one of the most abstruse conceptions in Freemasonry. The search for the Lost Word has the same significance as the desire for Light. The labor of Freemasonry is exerted in building a Temple of Character for eternity. The foundation is morality, the framework is intelligence, and the superstructure is spiritual unfoldment.

Real morality is not limited to conventional forms—it comprehends living according to a Divine Plan. To accomplish the objective of morality it is necessary to cultivate the intellectual faculties and permit the spiritual attributes to become the Master of the physical.

In the system of Morality we call Freemasonry, we find symbols which are deeply veiled, yet of the greatest value in stimulating the thoughts and emotions toward the highest ideals and noblest ambitions of which we are capable.

“In the beginning was the Word, and the Word was  
with God,  
And the Word was God.”

Our finite minds are incapable of conceiving Infinite Truth—we only conceive of some of its physical manifestations. When we try to form a concept of creation we naturally follow the manifestations we know regarding our own creative power. When man creates a machine the actual creation is in his thought. The physical manifestation is the result. Thus the mind partially conceives of the Creation as a THOUGHT of God—a Logos, or Word.

Many Masonic students have believed that the sanscrit A. U. M. is the oldest and purest symbol of the Logos, or Word. It undoubtedly does symbolize the Word and also its three most prominent attributes, and furnishes the triune manifestation which is common to all the great religions. There is ample material for study in this significant symbol, and it will lead the student into sure paths of progress toward the ultimate goal of Truth. However, there is a more direct symbolism that has been used by Freemasonry.

All symbolism uses the number three more than any other number. This is in perfect accord with nature, which also uses three in most of her manifestations. The sun rises, reaches meridian, and sets; there is birth, life, and death in physical existence; family life is composed of mother, father, and offspring; matter has solid, liquid, and gaseous form; the illustrations are innumerable and general.

From the Masonic viewpoint the Yod-He-Vau-He, usually symbolized by the Yod, is the earliest form of a symbol of the Name. The Yod is later used in an effulgent circle of light.

Freemasonry derived this symbolism from the Hebrew tradition and later modernized it into the letter G, which is also frequently surrounded by an effulgent circle.

“When our ancient brethren were in the middle chamber of the Temple, their attention was particularly drawn to certain Hebrew characters which are here depicted by a letter: (G), denoting God, the Grand Geometrician of the Universe, to Whom we must all submit, and Whom we ought humbly to adore.”—(London-West End Working.)

The same symbolism is still further added to in the point within a circle, with the unlimited power to bring out the highest possible conceptions of T. G. A. O. T. U. as the center of an Infinite Universe which it is impossible for the human mind to comprehend either respecting time or space.

In our search for the Lost Word we have these three very helpful symbols to aid in giving us a partial idea of something our faith proclaims. We gradually realize that we can never comprehend the Infinite except through Its manifestations and hence we find all religions using a trinity of manifestations as symbols on which to build our partial knowledge. Hence, the triangle becomes an important symbol.

We next discover that the relationship between the triune manifestations of T. G. A. O. T. U. and the universe has produced for us another most pertinent symbol wherein the three become one and the one comprehends the whole. There has never been any dogmatic definition of the symbolism of the triangle or the circle that was even an approximation of its significance. It can lead us to the profoundest concepts, but it is the peculiarity of symbols that they possess far deeper meaning than words of any language.

As these symbols lead us into speculation on the most profound thoughts regarding God, the Universe, and ourselves, we catch a glimpse of the higher meaning of Brotherhood. We strive to receive yet more light and looking to the EAST (the center, or source, of all LIGHT), we see a beautiful symbol of the Logos, or thought of Creation, surrounded and made manifest by its triune attributes, and still further surrounded by a circle of effulgent light rays, infinite in number, infinite in the distance which they travel. Each is a Divine Spark of the Divine Center. Each is traveling out to the West. When each individual ray (ourselves) has learned to subdue the passions, and developed self-control, so that the spiritual has become Master of the intellectual and physical, then will it symbolically retrace its path and travel East toward the center again. There is another symbolism of importance in the point within the circle—as we get further away from the center we get further away from each other, and as we retrace we get closer to each other. Eventually the Divine Plan contemplates ONE. A PERFECT WHOLE.

## Symbolism of the Lost Word

(By John F. Douglas)

The common experience of man testifies to the truth that we have all fallen short of keeping the ideal we have set before us. We long for the lost innocence of boyhood. Many believe, that in this the individual recapitulates the history of the race and that there was a golden age in the past that was free from the evils incident to our own. Some believe that we have also lost some of the arts once known to antiquity.

The thought of Man's yearning for that which he hopes to attain, and which he fancies was once within his grasp, has been given many poetical expressions. Sullivan's "Lost Chord", Milton's sublime epic, "Paradise Lost", and Jesus' parable of the "Lost sheep" embody this thought. In this class must also be placed the Masonic legend of the Lost Word.

If the Word were a mere word, without power, chosen for convenience, its loss would not greatly matter, and the word chosen as a substitute would be equally of value. But in order that the loss be tragic, and its recovery worth ages of search, it must be understood that we are speaking of something in a different category, we are speaking of that Word of which it is said:

"In the beginning was the Word and the Word was with God, and the Word was God. In Him was light. And the Word was made flesh."

The word we have lost is a symbol of lost communion with God. Masonry brings us to a realization of our need, points out the way of attainment, contemplation, and meditation, gives us the Divine assurance "He that seeks shall find", and leaves us each one to discover the great Reality for ourselves.

## Eternal Life, from "Symbolical Masonry"

(Haywood)

"That which I believe to be the central idea in the whole Hiram Abiff drama, and consequently the profoundest interpretation of it, is that embodied in the term used as the title of this section. I have chosen to consider it in a section

apart, not only because its importance is deserving of such emphasis, but also because the truth of Eternal Life is so confused, so mingled with other very different ideas in the minds of men, that we have need of a careful analysis of the matter."

"By Eternal Life we do not mean quite the same thing as we meant by a Future Life. Future Life, by virtue of the very words used to describe it, is a life that is supposed to lie in the future, beginning after death; Eternal Life will be lived in the great future, true enough, but it is something more than that."

"Nor is Eternal Life the same as Immortality, for Immortality means deathlessness that is, an existence of endless duration. It suggests a picture of life lived on a level line, of which line there is no end. Eternal Life includes this conception of infinite duration but it also includes much besides."

"Again, Eternal Life is not to be identified with Resurrection. According to this latter hope the man who dies will be raised from the dead and will be the same man that he was before death. This also may be true, in some sense doubtless is true, but the idea is not the same as that meant by Eternal Life."

"What, then, do we mean by Eternal Life? Briefly it may be put thus: There is something in every man, call it spirit, soul, a divine spark, or what you will, which even now belongs to another order of reality, and is not to be numbered among the things that go 'into that utter passing away from which there is nothing to return'. It is possible for a man to discover in himself those things that are most akin to God, and to keep these things at the center of his being: and it is possible for him to do this here and now, and under the very conditions which seem to us so broken and so unfavorable to high living, and not wait until after death. All of God, and all of the Universe, and all of the powers of human life—these are present with us now, and it is not necessary to postpone real life until after death."

\* \* \*

"Herein, it seems to me, we have the reality of which the Lost Word is the mystic symbol; and he who has found that word within himself is victorious always, whatever betide. If he is betrayed by the friends in whom he has trusted, way-laid by ruffians, put to death in the midst of his creative and



benignant work, and thrown into an unmarked grave, he is not defeated or destroyed; the God-like spirit within him, dedicated to the Eternal Values, raises him up from the level of death to the perpendicular of the life that is endless."

Albert Pike has given us the astronomical version of the ancient drama:

"Soon they personified the Sun, and worshipped him under the name of Osiris, and transmuted the legend of his descent among the Winter Signs into a fable of his death, his descent into the infernal regions, and his resurrection."

"The Moon became Isis, the wife of Osiris; and Winter, as well as the desert or the ocean into which the Sun descended, became Typhon, the Spirit or Principle of Evil, warring against and destroying Osiris."

"From the journey of the Sun through the twelve signs came the legend of the twelve labors of Hercules, and the incarnations of Vishnu and Buddha. Hence came the legend of the murder of Khurum, representative of the Sun, by the three Fellow-crafts, symbols of the three Winter signs, Capricornus, Aquarius, and Pisces, who assailed him at the three gates of Heaven and slew him at the Winter Solstice."—(Morals & Dogma, 448.)

"Is it an accidental coincidence that in the names of each murderer are the two names of the Good and Evil Dieties of the Hebrews; for YE BEL is but YEHU-BAL or YEHOBAL? and that the three final syllables of the names, a, o, um, make A. U. M. the sacred word of the Hindoos, meaning the Triune God, Life-giving, Life-preserving, Life-sustaining: represented by the mystic character Y/?"—(Morals & Dogma, 82.)

"The identity of the legends is also confirmed by this hieroglyphic picture, copied from an ancient Egyptian monument, which may also enlighten you as to the Lion's grip and the Master's gavel."—(Morals & Dogma, 80.)

"Khir-Om was assailed at the East, West, and South Gates of the Temple. The two equinoxes were called, we have seen, by all the Ancients, the Gates of Heaven, and the Syrians and Egyptians considered the Fish (the Constellation near Aquarius, and one of the Stars whereof is Fomalhaut) to be indicative of violence and death."

"Khir-Om laid several days in the grave; and, at the Winter Solstice, for five or six days, the length of the days did not perceptibly increase. Then the Sun commenced again to climb Northward, as Osiris was said to arise from the dead, so Khir-Om was raised, by the powerful attraction of the Lion (Leo), who waited for him at the Summer Solstice, and drew him to himself."—(Morals & Dogma, 488.)

## The Emblems

The emblems delineated on the Master's carpet are all worthy of our most careful analysis and application to daily life.

In former times the Master's carpet was a floor cloth, or tapestry on which the various emblems were painted or embroidered. The vital symbols of Freemasonry have remained unchanged; but the manner of portraying them has yielded to the improvements in manners of living. Thus we find an evolution from the "drawing of the Lodge", which was the making of crude representations on the floor with chalk and charcoal to be effaced with a "mop and pail" after it had served the purpose of the occasion; then the use of the "Master's carpet", or floor cloth; next the chart which many of the older Brethren remember, and at present the stereopticon views. It is not improbable that the moving picture may some time play a part in this evolution which takes place in all human activities. The vital teaching of Freemasonry, however, remains unchanged by time and uninfluenced by external forms.

The Three Steps again remind us that Freemasonry is progressive, and that as we become proficient in one degree we eagerly search for some higher truth and loftier ideal.

The Pot of Incense is an emblem of a pure heart, and was so used by the Jewish people in contrast to the sacrifices of blood which were not permitted in the Sanctum Sanctorum of the Temple.

The Bee Hive is an emblem of industry and we as Speculative Masons can well apply its lessons to our work of building the Temple of Character. To labor in a noble and glorious undertaking brings joy and happiness. Too often the search for happiness diverts the seeker into paths which lead to

sorrow and pain; but a sure path is one that leads us to industriously employ our time in useful constructive work for humanity.

"Silence is golden." In the silence of meditation we lay the foundation of character. Pythagoras is said to have enjoined five years of silence on those who aspired to become adepts.

The Sword pointing to a Naked Heart is an emblem that reminds us of the initiations of ancient times when much more realistic methods were used to make deep impressions. Symbolically the heart is the seat of the emotions and the Sword is the symbol of Justice.

"The All-Seeing Eye is a very old symbol of Deity. The Egyptians represented Osiris, their chief god, by an open eye, which they placed in all his temples. The idea was also familiar to the Jews, for we read in Psalms that 'The eyes of Jehovah are upon the righteous.' \* \* \* This symbol was to the Egyptians and Jews the same as it is to us, the symbol of Deity manifested in His Omnipresence."—(Street.)

The Anchor and Ark are emblems of a well-grounded Hope and a well-spent life. Freemasonry is continually teaching the lessons on which well-grounded Hope is based, and is certainly leading those who are zealous in improving themselves in character building to the goal of moral and spiritual attainment.

The Forty-seventh problem of Euclid directs our reflections to the sublime philosophic speculations which all geometrical symbols reveal to the candid inquirer. It is the earliest Masonic symbol of which we have pictorial record, as it appears in the frontispiece of the first Book of Constitutions in 1723. The properties of the right-angled triangle are of inestimable value to engineers, architects, and astronomers. To the mathematician its wonders are continually unfolding. No less is its value to the student of symbolism, and it has power to lead the Speculative Mason into the most philosophical thoughts. Here also is the key to why Masonry and Geometry are said to have been synonymous terms.

The Hour Glass is an emblem of human life. It is also more generally a symbol of time. To the Speculative Mason Time and Space afford ample subjects for reflection.

The Scythe of time cuts us down as it cuts the grass, but as the grass has a seed which lives and comes forth again so man has a vital spark that lives after his body has returned to dust.

The Acacia is the preeminent symbol of the immortality of the soul. "This evergreen is an emblem of our faith in the immortality of the soul. By this we are reminded of our high and glorious destiny beyond the world of shadows, and that there dwells within our tabernacle of clay an imperishable immortal spirit, over which the grave has no dominion and death no power." Again we are admonished that "we are suddenly revived by the evergreen and everliving sprig of Faith in the merits of the lion of the tribe of Judah; which strengthens us, with confidence and composure, to look forward to a blessed immortality."

In the old English customs a Brother said, "My name is Acacia," which was equivalent to saying, "I have been raised from the level of physical life to the perpendicular of spiritual consciousness."

Not only does the acacia forcibly remind us of the landmark regarding immortality, but it suggests to us the vast symbolism that surrounds many other plants and flowers. The particular symbols of Freemasonry are not intended to be exclusive. The whole system is teaching by symbolism, and he who would profit most should study all symbols, enrich his mind and ennoble his life by the lessons they can teach.

### Finally

Freemasonry is the custodian of a system of symbolic teaching, most of which has come down from a remote past. There is a real need of more light regarding the significance of our symbolism which is "veiled in allegory".

"The ancient philosophers and wise men of old used their great influence to restrain selfishness. Modern philosophy on the contrary, under the plea of the survival of the fittest, views it with complacency. Bishop Warburton in the 'Divine Legation' remarks that the wisest and best men in the Pagan world were unanimous that the mysteries proposed the noblest

ends by the worthiest means. In tracing the Footmarks of Freemasonry we cannot fail to be struck by the concordance of the teachings of the mysteries with the teachings of Christianity as well as with those of Freemasonry. It is only when animated by the spirit of fellowship that Society can continue to exist. Modern civilization is doomed unless the great eternal truths promulgated every day in our Lodges become guiding lines in men's lives."—(Footprints in Freemasonry.—Hon. Sir John Cockburn.)

To those who desire to consult authorities and additional material on the subject of the foregoing outline the following references are given :

The Symbolism of Freemasonry—(Mackey):

- Chapter 5—The Ancient Mysteries
- " 10—The System of Symbolic Instruction
- " 15—The Point within a Circle
- " 19—The Rite of Investiture
- " 24—The Ineffable Name
- " 25—The Legends of Freemasonry
- " 27—The Legend of the Third Degree
- " 28—The Sprig of Acacia
- " 31—The Lost Word

Symbolism of the Three Degrees—(O. D. Street):

- Part Three—The Master Mason Degree

Symbolical Masonry—(H. L. Haywood):

- Pages 249 to 306

The Builders—(J. F. Newton):

- Chapter 3—The Drama of Faith

Speculative Masonry—(A. S. MacBride):

- Chapter 5—The Temple, or the Consummation of the Mission

The Lodge and the Craft—(R. C. Blackmer):

- Chapter 17—The Drama of Faith
- " 18—The Lost Word

Encyclopedia of Freemasonry—(Mackey):

Articles:

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|----------------------------|------------------------------|
| Sublime                    | Mysteries, Ancient           |
| Degrees                    | Orphic Mysteries             |
| Apprentice, Entered        | Osiris                       |
| Fellow-Craft               | Osiris, Mysteries of         |
| Master Mason               | Egyptian Mysteries           |
| Man, or Perfected Creation | Myth                         |
| Immortality of the Soul    | Eleusinian Mysteries         |
| Hiram Abif                 | Cabiric Mysteries            |
| Hiram, King of Tyre        | Mithras, Mysteries of        |
| Solomon                    | Dionysian Mysteries          |
| Temple                     | Adonis, Mysteries of         |
| Temple of Solomon          | Progressive Masonry          |
| Temple, Symbolism of the   | Proficiency                  |
| Oath                       | Preparation of the Candidate |

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|----------------------------|----------------------------|
| Obligation                 | Essenes                    |
| Punishments, Masonic       | Antiquity of Freemasonry   |
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| Compasses                  | Lectures, History of the   |
| Square & Compasses         | Legend                     |
| Tubal Cain                 | Legend of the Third Degree |
| Trowel                     | Builder                    |
| Symbol                     | Lost Word                  |
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| Symbolic Degrees           | Jehovah                    |
| Circle                     | AUM                        |
| Points within a Circle     | Yod                        |
| Points of Fellowship, Five | Name of God                |
| Recognition, Modes of      | Tetractys                  |
| Scriptures, Reading of the | JUBELA-O-M                 |
- Monitorial Symbolism of the Third Degree and Its Application to Every Day Life:  
The Builder, Vol. 7, page 349
- Egyptian Influence on Our Masonic Ceremonial ; and Ritual:  
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- The Origin of the Legend of the Third Degree—(R. J. Meekren):  
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- The Egyptian Influence on the Masonic Ceremonial and Ritual—(Thomas Ross):  
The Builder, Vol. 8
- Mythology and Masonry—(R. J. Meekren):  
The Builder, Vol. 10
- Death the Liberator—(N. W. J. Haydon):  
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- The Origin of the Legend of the Third Degree—(R. J. Meekren):  
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- When Did the Craft Receive the Legend—(D. E. W. Williamson):  
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- Hiram Abif, the Man—(D. E. W. Williamson):  
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- History of Freemasonry—(Mackey):  
Vol. 1, Chapters 24-25-26
- Our Eternity—(Maurice Maeterlinck)