

brew law-giver, and the author of which may have lived at a period considerably earlier; while certain portions of the Egyptian "Book of the Dead" are thought to be older still. In a famous old Egyptian manuscript known as the "Turin Papyrus," the following striking language is attributed to the Almighty:—"I am the maker of heaven and earth. I am yesterday, I am to-day, I am to-morrow." And then occurs this ascription:—"O God, ARCHITECT OF THE WORLD, Thou art without a father, begotten by Thine own becoming; Thou art without a mother, being born by repetition of Thyself. Heaven and earth obey the commands which Thou hast given." Memorable language, this, to the Freemason. It carries him back to ancient days, in teaching him how to designate the Ancient of Days. To those old Egyptian mystagogues who worked the mysteries of their era, the Sun was even more a symbol of Light than he is to-day to us. Two of the favorite names given by them to the Sun were *Ptah*, signifying "the Artist," or "the Opener," and *Chnemu*, signifying "the Builder." It was because the Sun was the Opener of day that he was considered the Artist, especially in Memphis, the seat of the arts, of which he was the chief symbol of divinity.

The First Great Light in Masonry magnificently opens in these words: "In the beginning God created the heaven and the earth." Bro. Charles W. Duncan, of Chester, England, in a lecture delivered before his Lodge some years ago, well said:—"There can be little doubt that the nearest approach which mortal man can make to his immortal Creator—speaking only in a material sense, and with deep humility—is to imitate Him to the best of his finite ability in the work of creation. And in this respect, and with this reservation, I confidently assert that the work of the mortal Architect and Builder is the closest copy which the material

world affords of the work of the Great Architect of the Universe." To this we may add that, since Freemasons have ceased to be operative Masons, practical architects, the nearest approach the modern Mason can make to the work of the Grand Architect, is in MAKING MASONS, shaping stones to be placed in "that spiritual Temple, that house not made with hands, eternal in the heavens." The Master of a Lodge exercises a responsible vocation. Just as no one can be, or ever could be, an architect, no matter how talented, without special training, so no brother can wisely and well make a Mason without natural ability matched with painstaking study. There is no magic power in the mere words used—they must be spoken with power to give them power. Words are empty, unless it is apparent to the hearer that thought and feeling are behind them. Words are mighty if they carry winged thought. There are architects of periods as well as architects of material edifices, and he who has learned the true value of words, and practices the art of writing or speaking them with power, is a master builder, a Master Mason, a Worshipful Master, of which any Lodge presided over by him may well be proud. The Grand Architect of the Universe said, "Let there be light," and the earth was flooded with glory. When the subordinate architect, presiding over a Lodge, addresses the candidate with sincerity, feeling and force, he makes an impression upon him which will never be eradicated, and justifies his claim to be regarded as an expert Mason, a true architect, and a liege follower of the Grand Architect of the Universe.—*Keystone*.

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Masonry is in the heart rather than in ceremony and ritual.

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Last year the eight Grand Lodges in Germany spent 59,000 marks for charity.