

not a visible object but a sound. The Danish archæologist Foega gives five different species of characters: 1. *Kyriologika*, complete pictures of objects of nature or art, intended to signify those objects. 2. *Kyriolognumena*, only outlines of the former, for instance, a circle as emblem of the sun. 3. *Tropical* pictures of visible objects transferred from any distinct connection or relationship upon invisible objects or ideas, as the dog to intimate watchfulness. 4. *Enigmatical*, where the picture is far distant from the object designated, hence the connection between the picture and the object are not obvious; for instance, a beetle as symbol of the sun. 5. *Phonetical*, where the picture corresponds to the meaning of the word depicted or to the similarity of its sound.

Still another kind of symbolic representation is the *tactile token*. The right hand having been considered by the ancients as the seat of fidelity, that notion is still preserved, a grip of the right hand is the symbol of welcome, of farewell, of friendship, of sympathy, of a sure pledge of a promise, of truthfulness and of fidelity.

And last but not least is that kind of symbol used in *words*; this is by far the most numerous class of symbols, and is more frequently used than either of the other, in fact, no essay can be written, no discourse be delivered, no cultivated conversation be held without the aid of *symbolic words*; the metaphorical use of words is so common that even into our ordinary business transactions metaphors are frequently introduced. Our language is so replete with symbols that were we to attempt their entire abolition, it would be as difficult to speak or write intelligently as to attempt speaking or writing English in words purely of Saxon origin.

Symbols, therefore, being so extensively made use of and being composed of so many different kinds, it cannot be surprising that in Freemasonry, which itself is "Symbolic Architecture," they form a very important part in the teachings, ceremonies and work of that ancient and honorable fraternity.

The *Masonic Symbols* may be divided into two classes, and the latter class again into two sub-divisions. The two classes being: 1. *Emblems*, 2. *Symbolic Acts*, and the latter consisting of a, *Symbolic Ceremonies*, and b, *Signs of Recognition*. Among the *Emblems* we find prominently the three greater and the three lesser lights, and the various emblems depicted upon the several tracing boards, each of which emblems being beautifully illustrated in the lectures, and conveying an idea of some great truth. The *Symbolic ceremonies* being those performed at the initiation and at the promotion to a higher degree. These ceremonies, like the emblems, are highly instructive, they convey to the mind, by action, a series of wholesome truths, they make a strong and lasting impression, and as the lessons which they teach are connected with the candidate's mental improvement, both in science and in morals, they are of great importance. The *Signs of Recognition* being those symbols made by the hand, either in the form of a sign or of a grip, and which enable a Mason to make himself known to his brother Mason; these likewise convey an idea of some important truth, which is intelligible to every Mason, and materially aid to strengthen the bond of brotherly love and friendship, one of the distinguishing characteristics of Freemasonry.

Thus Freemasonry consists of a continuous chain of symbols, and the object of our lodge meetings is to practice the meaning of our symbols, and to hear them explained, either in short sentences or in a