

piety, towards the mansions of rest." The moralist then dwells upon the deviations of man from the paths of virtue, but extracts the pleasing consolation that "reformation is never hopeless, nor sincere endeavor ever unassisted; that the wanderer may at length return, after all his errors; and that he who implores strength and courage from above, shall find danger and difficulty give way before him."

In like manner, the three degrees of Craft Masonry are typical of human life; beginning as neophytes, we gradually unfold the greater mysteries, and the grade of Master Mason, as we have previously remarked, brings us face to face with the very shadows and darkness of the grave. In all the ancient mysteries, the candidates were plunged in profound gloom before their admission to the light, and beyond doubt, the doctrine of the resurrection is plainly symbolized in all these primitive rites. Thus the aspirant was placed within the Pastos, or bed of darkness, where he remained three days and nights. This, we are told, was the figurative death of the mysteries, or the descent in the Hades. When delivered from this confinement, the candidates were considered "regenerate," or restored to life. Nor could any man fill the office of priest until he had endured the seclusion and silence of the dark Pastos. After this probation, he was led into the chambers of divine light, and permitted to participate in the sacred labors of the initiated.

In this way, the doctrine that death leads to a higher life was forcibly inculcated. We can but glance at the solemn bearings of this subject upon the third degree. No Master Mason can, however, fail to recognize the sublime and inspiring lessons of the ordeal through which he has passed; nor hesitate to pronounce the finished scheme of Masonry, as revealed in the third degree, perfect in all its parts, and honorable to its founders or originators. The legend of Hiram

is but the framework of the picture, which embodies and preserves the central idea of man's resurrection from the tomb—although every incident of the tradition teaches important lessons, and is in keeping with the grandeur of the subject. In the words of the poet, it is "not to the grave" that we descend to contemplate, "the spirit is not there," but looking beyond the grave, as we adore the Lord of Life, who can trample the King of Terrors beneath His feet, and raise us to an immortality of peace and glory.—*Selected.*

THE GRAND ARCHITECT OF THE UNIVERSE.

Freemasons love to style the Divine Creator of all things and the Father of our spirits, "The Grand Architect of the Universe." There can be no more appropriate designation for Him who has existed from eternity, has created this beautiful world of ours, and governs it by the creatures and the laws of His creation. Freemasons are subordinate architects, and they all bow in adoration to the Grand Architect. Our lodges are dedicated to Him, and our services are rendered to Him through our actions for the benefit of His creatures. Masonic charity has its origin in, and is the acknowledgment of, our allegiance to the Grand Architect of the Universe. Every subordinate architect is in duty bound to aid his brother in distress, because all are obligated children of the Grand Architect.

This designation is no novelty to the craft—there are few novelties in Masonry. It is as old as Masonry. It comes to us from Egypt, the land of the aforesaid and the forgotten, the cradle of civilization, and early home of Freemasonry. The oldest manuscript in the world is an Egyptian one. Hebrew literature begins with Moses, while there is in existence a manuscript from Thebes, in hieratic characters, written several centuries before the time of the Ho-