

utmost practice of economy, find it by no means an easy task to keep the balance on the right side of the account. But this is no reason why all our lodges should be placed on a dead level as regards expenditure. It is no argument against the rich lodges spending freely of their wealth that poor lodges may follow in their wake, and, like the frog in the fable, attempt to rival or outvie them. The rigid economist may urge that all expenditure which is not absolutely necessary is a mistake, because it affords a direct encouragement to luxury on the part of those who are unable to afford it. In other words, A, who has £2,000 a year, is not to buy the luxuries he can afford because B, with an income of only £500, may outrun the constable. This we have said is no argument, at least in our judgment, and we shall be very sorry if it is allowed to have weight with our wealthier lodges and brethren.

But if the wealthy are to be discouraged from spending liberally, what will become of the luxuries of civilized life and those who make an honest living by purveying them? The musical profession does not exist for the mere purpose of contributing to the entertainment of Masonic brethren, but being in existence, it is open to brethren, as to others, to engage the services of the professional artist, if they can afford the luxury of so doing. If we are never to incur any expenditure but is absolutely necessary, then there will be an end to every profession which supplies or contributes towards the luxuries of life. Music, painting, sculpture, the drama, are not among the necessities of our existence. We can do without them, as we can do without expensive clothes or costly food. But it is one of the privileges of wealth that it is in a position to encourage the arts, and without the exercise of this privilege, the hundreds and thousands of people who now live, and live comfortably, by art labor would be deprived of their means of subsistence.

We are not advocates of extravagance, but a liberal expenditure according to one's means is justifiable, and we see no reason why those who can afford it should forego the pleasure of engaging professional musicians at our installation and other meetings, because there is danger that other people may engage them who have not the means to spare for such a luxury.—*London Freemason.*

BLUE MASONRY.

As is well known this term is often used to designate the three degrees of Entered Apprentice, Fellow Craft, and Master Mason, which constitute Masonry in its essential and fundamental character. The word *blue* as thus applied is equivalent to craft, or symbolic, and signifies the principal grades of the institution to which reference is often made in contra distinction to the so-called higher degrees. It is a title of modern introduction and not unlikely of American origin, for it is rarely used in the speech or writings of brethren on the other side of the Atlantic. In this country, however, frequent allusion is made to "Blue Masonry," and the "Blue Lodge," the terms having a clearly understood application to the system which is unfolded in the first three degrees.

The term has a beautiful appropriateness of meaning that brethren will do well to observe. It signifies, of course, the prevailing color which ought to appear in the proper representation of a Masonic Lodge, and in the aprons, sashes, badges, etc., worn by Master Masons. And it should always be remembered that there is great significance in such use of this color. Blue is one of the fundamental colors into which light divides itself and is most agreeable to the vision. It is the color of the sky into whose azure depths we look every clear day, gathering fresh delight with each new view. There is no other color which gives such a sense of depth and clear-