

In Freemasonry nine derives its value from its being the product of three multiplied by itself, and consequently the number nine is always denoted by the expression "three times three" as in the Grand Honors. Some interesting experiments were recently shown to me wherein, though the figures were variously multiplied by others added together and subtracted from, the quotient invariably reproduced the number nine. From what I have read it appears that the number three was venerated by all nations, and used in all systems both of Religion and Freemasonry whether true or spurious.

It emanated most probably from the Trinity of the former, and the Holy Triad of the latter, and was accompanied by such striking marks of uniformity amongst tribes separated from each other by impassible barriers, as to render it clear that the idea must have been derived from some remote tradition of a similar doctrine which was prevalent and well understood when mankind dwelt together as one family.

The doctrine of the Trinity bears such striking internal marks of a divine original, and is so very unlikely to have been the invention of mere human reason, that there is no way of accounting for the general adoption of so singular a belief, but by supposing that it was revealed by God to the early patriarchs, and that it was transmitted by them to their posterity.

In its progress, indeed, to remote countries, and to distant generations, this belief became depraved and corrupted in the highest degree, and He alone, who brought life and immortality to light, could restore it to its original simplicity and purity.

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Hamilton, Aug. 31, 1885.

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THE "TOUT ENSEMBLE" OF MASONRY.

Every initiate into the mysteries of Freemasonry is entitled to know, and to legitimately profit by, all that there is in it; and how much there is in it every Brother who has diligently sought the Light knows. Naturally, the newly-made Brother sees only the "tout ensemble" of Masonry—the whole taken together. This composite unit is very striking, very suggestive, very instructive. It presents the appearance of a beautiful moral edifice, a Temple not made with hands, a rare and noble product of the finest human minds. No one man devised Freemasonry. Our traditions teach us that never less than three Brethren have perfected anything for the institution. What perfect thing could wisdom create, without the aid of Strength and Beauty? Freemasonry has ever employed all three, actually and typically, and the result is a "tout ensemble" that has challenged the admiration of Masons, and even of the profane world, through all the past existence of the Craft. But this one, rounded, superficial view of Freemasonry, while the only one that the newly-made Brother can take, is far from the only one that the zealous initiate takes, who all through his career diligently seeks "more Light." Such a Brother is not satisfied with the whole of Masonry taken together, but he scrutinizes its component parts, its various characteristics. The *tout ensemble* of some structures, material and moral, is beautiful to the eye, but when their parts are critically examined, they fail to justify the preliminary view, and instead of yielding pleasure, they disappoint and annoy. Not so Freemasonry. The facade of its moral Temple is stately, noble and beautiful. And its interior is no less, but rather more so, and all that is enacted within tends to improve the mind, purify the heart and ennoble the life. Taken together, or taken separately in its