



**The
Master Mason
Degree**



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THE MASTER MASON DEGREE



This is the third in a special series of three booklets issued by the Grand Lodge for the use of candidates and new Members, which together with booklets entitled “The Entered Apprentice Degree,” and “The Fellow Craft Degree,” comprise a general introduction to the Masonic life and an interpretation in outline of the Ritual of the Ancient Craft Degrees.

In contrast, the Master Mason Degree departs from the purely instructive aspects and treats of the most profound mystery ever revealed to man, his search for that which was lost and its discovery in the divinity of his own soul. Through the medium of a transcendent tragedy, it teaches the majesty of a man’s soul, the value of faithfulness in character and the glorious hope of immortality. It brings man to the realization of the truth about himself, that his soul is the one unconquerable thing upon this earth and points the way for him to intellectual and spiritual freedom.

Much that was said about Ritual, symbolism, and history in the two preceding booklets is not repeated here; for this reason, it is hoped that a reader of this booklet will read the others in conjunction with it.

Necessarily the principal purpose of such a booklet as this is to introduce a candidate to the subject in the expectation that afterwards he will wish to go farther in his reading, which, thanks to the abundant opportunities offered by Grand Lodge, is not difficult to do and will avail himself of those books and other publications, which will be recommended to him for that purpose, together with information as to where they may be obtained.

The Master Mason Degree is the climax and goal of initiation, the mountaintop, like the summit of Mt. Moriah, to which the candidate's path has been making its winding ascent. Once it is gained, he finds himself at last a Master Mason, a Brother in the full sense of the word, and eligible to share in the privileges and responsibilities of a regular Lodge.

Within the Craft's own economy, it holds a position of similar importance. Every Lodge must both open and close in it for the transaction of any business that may come before it. No man is eligible to hold office, either in the Lodge or in Grand Lodge, except he be a Master Mason, nor is any other entitled to Masonic burial, or to relief, or to walk in public procession, or to visit in a Lodge of Master Masons.

In the eyes of the outside world, the Third Degree is deemed the emblem or characteristic expression of Freemasonry, so much so that the whole Fraternity is interpreted in terms of it. Many of its words, phrases, and idioms have passed into the general language, notably "Third Degree," as the name for a typical ordeal. This has been accepted as the inevitable formula for all initiation upon, which the hundreds of fraternities organized in imitation of, or from the inspiration received from, our own Fraternity, directly or indirectly, have patterned their own rites.

Masons themselves find in it a greater interest than in any other one activity of the Lodge, a fact evidenced by the numbers who attend its conferral. Something within it, often they know not what, stirs them strangely, moves powerfully across their emotions, starts their minds on a journey of reflection, as if in its lights and half-lights, and often in its dark obscurities, they discover more than one revealing hint about the profoundest mysteries of life. That which moves at the center of it seems to move infinitely, like a fountain never ceasing, and though a man may witness the Degree or participate in it a thousand times, its appeal is not dulled by repetition, nor is it ever brought into contempt by familiarity.

Of only the supreme achievements of human genius can such things be said, and it is only with those supreme achievements that it can be compared. In the sublimity and haunting beauty of its language it moves at times on the inaccessible levels of the King James translation of the Bible; the drama of Hiram Abiff plumbs the depths of tragedy as profoundly as Shakespeare's "Hamlet" or the loftier plays of Aeschylus, the ancient Greek dramatist. Its great teaching is that it is in the loss of the soul, and not in death, that man encounters the ultimate evil; in that teaching it is as true and as profound as the utterances of the seers in the Bibles of the world; in its solution of the problem, which is found in the secret of regeneration, it stands at one with the spiritual experience of the race. Brother Edwin Booth, who understood the inner nature of moral tragedy as few men have, stated sober fact rather than eulogy when he wrote of the Third Degree:

"In all my research and study, in all my close analysis of the masterpieces of Shakespeare, in my earnest determination to make those plays appear real on the mimic stage, I have never and nowhere, met tragedy so real, so sublime, so magnificent, as the legend of Hiram. It is substance without shadow—the manifest destiny of life which requires no picture and scarcely a word to make a lasting impression on all who can understand. To be a Worshipful Master, and to throw my whole soul into that work, with the candidate for my audience and the Lodge for my stage, would be a greater personal distinction than to receive the plaudits of people in the theatres of the world."

For these reasons, we are not surprised to discover that in Masonic literature more has been written about the Third Degree than about any other single subject in all the realms of Freemasonry, whether as history, philosophy, exposition, essay, poem, drama, or song, from the pens of genius, from the pens of learning, or from the pens of humbler writers. To trace it to its origin has inspired the researches of hundreds of historians; to expound its symbolism has led countless Brethren into the Interpreter's House. A candidate, if he be wise, will follow after them to learn the secrets of that Royal Secret which Freemasonry has hidden away in its heart.

His search will lead him far. How old Freemasonry is nobody knows; it is certain that some elements in it are comparatively modern, and that many others do not transcend the medieval period; but it is equally certain that other of its elements are older than civilization, survivals of ancient times, echoes from the morning of the world. Of these the oldest of all lie at the center of the Third Degree, and the path of initiation which leads through that center has been trodden by human feet through numberless generations. Nor is this merely a curious fact, like a relic in a museum; it is rather a testimony to the eternal truthfulness of the Hiram Abiff drama, and counsels a candidate to accept in complete faith its light and leading, fearing nothing, nor entertaining the misgivings that he may be misled.

Since it has so much to offer him, no Mason will begrudge the time or effort to understand it. Why should he? There is no easy or royal road to the treasures most worth having. The Third Degree does not carry its heart on its sleeve. Something of its historical backgrounds must be learned; the clue to its type of symbolism must be found; how it stands related to the First and Second Degrees must be understood; its central ideas must be comprehended. This work calls for reading and for study; certainly it requires much reflection and effort at accurate observation.



The first step in that work of interpretation is to see, and never afterwards to forget, that the whole of the Degree is symbolical—using that word in its largest sense. Some few facts borrowed from history are used in it, but not many, and in each case not for the sake of history. Ritual cares for neither time nor place, takes its materials where it finds them, works them over to suit its own purposes; it moves in a timeless, spaceless region, makes its appeal to the mind through the imagination. Its sole purpose to make effective in the experience of a man certain realities of the moral and spiritual life. If therefore no such record is found in the Books of Kings and Chronicles as the Degree's story of Hiram Abiff, or if it is found that the historical facts given in it are at variance with the records of the Sacred Writings, or if they appear to contradict them outright, the fact need occasion no uneasiness. The history, such as there is of it, is fluid, freely reshaped for the ritualistic purposes, as Shakespeare reshaped the annals of the English Kings in his historical dramas, or as Milton worked over with a free hand the materials from the Book of Genesis in his "Paradise Lost."

The symbolical material takes many forms during the progress of the Degree; now it is some single symbol, from which flashes a revealing ray of truth; again, it is an emblem, which is a truth in picture form; yet again, it may be an acted allegory, as in the "*Search for That Which Was Lost*;" or a drama, like the whole of the second section; or a legend, like the story of the three builders of the Temple; or a tragedy, as in the manner in which the builder was slain. Seldom is the teaching given

in a set form of words, always the candidate is challenged to discover it for himself, in his own way, according to the habits of his mind.

The symbolism of the First Degree is almost wholly based on the arts and practices of architecture; that of the Second continues to be of the same type, except that in the Middle Chamber Lecture it introduces a set of symbols borrowed from the Liberal Arts and Sciences; in the Third Degree this architectural symbolism retreats into the background to give way to symbolism of another type, one more appropriate to a drama of the soul. Its central symbol is that of a Dying and a Rising Again, a Loss and a Recovery, the theme about which all the Ancient Mysteries were built, and one that stands in this form or that, at the center of all the redemptive religions. In the bare externals of its outward form it harks back to the ancient representations of the retreat of the sun in winter, leaving darkness and death behind him and his return in the spring, with healing on his wings, to bestow more light and a new life. However, in its inner essence it is neither ancient nor modern, but eternal, revealing as it does the way in which the soul recovers itself from the tragedies of its own failures or misfortunes.

The First Degree sets forth the Masonic life as a work of art, and teaches the candidate that it is only through a long apprenticeship in obedience to his guides and superiors that he can learn it—likening him to a youth learning the builder's trade. The Second Degree interprets the Masonic life in the terms of knowledge and wisdom, and sets before the candidate the picture of a man in middle life who must possess both knowledge and skill if he is to carry his responsibilities through the heat and burden of the day.

The Third Degree cuts to the core of the Masonic life by conducting the candidate through a vicarious experience of tragedy to enable him to discover that the man of evil within a man can be neither trained nor educated out of existence but must die, to the end that the good man in the man shall live. The evil will must perish utterly if ever the good will is to triumph. As a man in old age must lay down his natural life so must the candidate, if ever he is to become a Master Mason in reality, lay down the life of ignorance, of passions, and of the desire to do evil. This is the way of redemption—and the way of redemption is the central theme of the Degree.

A Master Mason is one who has learned to become the master of himself. When is a man not master of himself? When his will is divided against itself; when the lower man proves more powerful than the higher man; when what he would he cannot do, and what he does he would not do. As long as this inner rebellion obtains, the mastership of one's self is impossible, and the state of such a man is like a nation surrendered into the hands of its enemies; power is lost because sovereignty is gone. The one way out—and it is a way of blood and tears—is for the rebelling self to die. He, who is master of himself, is not a divided self.

How this works out in detail will become apparent from a study of the more significant symbols of the Degree, but before that can be undertaken it is necessary first to become familiar with the historical backgrounds of the Master Mason ceremony as a whole. Here, as elsewhere, much must remain in darkness until the light which comes from the past is thrown upon it.



The reader will recall from the booklets on the First and Second Degrees the sketches there given of the early history of the Craft, how some six to eight centuries ago all Masons were builders in the literal sense, and how their organization and art was the principal origin from which our Freemasonry developed. The Freemasons were distinguished from all other Masons by their possession of superior skill, by their ability to earn higher wages, by their possessing valuable trade secrets, by their freedom to travel from place to place as against the rigid local restrictions under which others were compelled to work, by the distinction of being chosen to their tasks because of high qualifications; but what most distinguished them from humbler workmen doubtless was the fact that they had a Fraternity of their own and initiated their apprentices by ancient ceremonies.

Architecture was the supreme art and at the same time, in its larger monuments, was the principal enterprise of Europe in the twelfth and thirteenth centuries; as architecture was itself supreme over all other arts so was Gothic architecture supreme over all other kinds of buildings. The Freemasons were the builders, some believe the discoverers and perfecters, of Gothic. This fact alone is sufficient to give us a proper conception of their standing and of the ability of the men who filled their ranks. Their work called for talents of a very high order, the intelligence to design and to understand the science necessary to the construction of such a cathedral as Amiens, the skill to execute every one of a bewildering variety of details, the character necessary to carry the burden of heavy and difficult responsibilities.

It was necessary, therefore, for the Freemasons to exercise precautions in the admittance of new Members to their ranks. The candidate had to be in the teachable age, from twelve to fifteen years old; he had to have a sound physique; able to keep a secret; of sound reputation; willing to submit himself to a long period of intensive training, both physical and mental, lasting some seven years. During that long period he was an Apprentice, receiving no wages, could not hold full Membership in the Craft, was eligible to no office, was not his own master but under the constant direction of the Master to whom he was bound.

At the end of this period, he was carefully examined in open Lodge, both as to his skill and his character; if he passed the tests successfully, he was then by ballot elected to become a full Member of the Craft, and took an obligation as such. In respect of his now being on an equality with all others he was called a Fellow of the Craft; in respect of his having mastered the art he was called a Master Mason. The two titles did not stand for separate grades, as they now do, but were names for two aspects of the same grade.

The Operative Master Mason was a man of proved skill in a calling that demanded a finer skill than any other in the period, of brain as well as of hand, for Gothic architecture was an embodiment of geometry in stone, and the complexity of its structure involved scores of engineering problems of exquisite difficulty.

At the same time, he was an artist. No two buildings were alike. Each was a new creation, in size, in arrangement, in its adaptation to its site and purposes, often, even, in its materials, and each had a design of its own.

He was a free man. As an Apprentice, he had been constantly at the beck and call of his Master, and was obligated to go wherever his Master went; as a Master Mason he could go and come as he pleased, accept work wherever he might find it, and could have Apprentices of his own.

At the same time, he was a privileged man. Other Masons (local or “guild Masons”) were by the laws of the period compelled to remain in the same community all their lives and to work under local restrictions; he was free to move from place to place or from country to country, and local regulations wherever he chanced to be were not binding on him. This may have been the principal reason for calling him a “free” Mason.

He could earn money, and at a higher rate than other Masons, according to whatever contract he might enter into, not obliged like an Apprentice to work for nothing, or be, as so many other workmen often were, impressed into service of some overlord without pay.

In his own Craft he enjoyed the same privileges as all other Members, had similar duties, equal rights, could hold office, and, if chosen, could become a Master of the Works, or overseer. In beginning work on a new building he could join with others in the formation of a Lodge, had a voice in the selection of Apprentices, and a voice and a vote in all the affairs of his Lodge. When among strangers he possessed modes of recognition to make himself known to other Master Masons and to prove them to be such to his own satisfaction. All the secrets of the Craft, whether having to do with the art itself or with the confidential affairs of the Lodge, belonged fully to him.

When in the eighteenth century, after Operative Freemasonry had suffered a decline owing to the cessation of Gothic architecture, and the Craft had undergone many changes and Speculative Freemasonry developed out of it, like a new growth springing from the old roots, the Master Mason grade naturally was made the capstone of the new system. And while the Third Degree as we now have it is no longer Operative, differs in many respects from the old, and exists for another purpose, it remains in its fundamental character what it was originally, a Degree representing proficiency in the art of living, a ceremony bodying forth the secret of self-mastery. It was a miracle of insight which led the early Speculative Masons to see in the Operative Mason's Master Degree an almost perfect analogy of the spiritual process by which the soul learns to build itself up in mastership and to conquer the enemies and difficulties of its own life in the world.

How true this is will emerge, it is hoped, from a rapid study of the symbols and ceremonies of the Degree. In the booklets on the Entered Apprentice Degree and on the Fellow Craft Degree something was said about many symbols which recur in the Master Mason Degree; there is no need to repeat the interpretation of them; this is fortunate because it will leave us more time for a consideration of those important symbols which belong alone to the Master Mason rites.



The Scripture Reading of the Third Degree, the chapter out of Ecclesiastes beginning, “Remember now thy Creator in the days of thy youth,” is on more than one count to be considered the most beautiful of all expressions in the Old Testament; for this reason alone it is peculiarly appropriate. But it is even more appropriate for voicing one of the principal themes of the Degree, the great and

inescapable theme of death, and not the death of the physical body alone, but of the soul. It is a poem about death. If, as some commentators of the Old Testament believe, it is a picture of the approach of an Oriental thunder-storm, which the people of the East always held in terror, the term is used as a symbol of the dissolution of the body at the end of old age; if, as other commentators believe, it is rather a poetical description, in the Oriental metaphorical style, of the breaking down of the faculties one after another, first into old age, and then into death, the meaning remains the same. In either event, it is the coming of death that is described.

In that coming, it sees the bankruptcy of merely-human strength. In his lifetime a man may have come to rule over other men, may have been a fearless man at arms, may have won for himself a great fortune or a vast store of knowledge, may have come to consider himself the lord and arbiter of his own destiny admitting no superior power; if so, death brings a bitter disillusionment. Not all his wealth or all his strength can stay the forces from without which now palsy and destroy, one after another, all his faculties, and bring an end at last to his whole existence. In the experience of death, he discovers himself to be a dependent being, owing his very breath to that over which he has no control. If a man be wise he will not wait until old age brings this lesson; he will learn it in youth, will remember his Creator before those evil days arrive, and if he does, he will not, when they arrive, collapse into panic, terror, or helpless despair. He will long since have learned to place his trust in God, and he will in the last days, discover that God is as much to be trusted in death as He was in life.

The trowel, as the principal Working Tool of the Master Mason, appears on the surface to bear scant relation to the search of the candidate for the central truth in life, but when it is better understood, as an ideal, we at once discover its appropriateness. In the more obvious Operative sense of it this appropriateness is plain; the Entered Apprentice is set to give the stone its first rough, approximate shape after it has come in crude form from the quarry, and needs for that only the gauge and the gavel. The Fellow Craft's task is to give it a more perfect shape, to make it true and finished, ready for the walls, and he needs the plumb, square, and level. It remains for the Master Mason to put it in its place in the walls, embedded in its cement, so that it is no longer a separate stone but an integral and permanent part of the whole mass of the building. The symbolism is clear; what began as separate stones, scattered here and there, in the rough or in various stages of completion, all of them, when taken together without form or plan, have become through the instrumentality of the trowel united into a whole, an organized unity, a building beautiful in shape and useful in purpose.

Can a man do the same thing with his own life? Can he gather together his scattering passions, his errant lusts, his wandering thoughts, his discordant habits, shape them anew, and build them all into a unity? Can various men, no two alike, each going in his own direction, no two with equal desires or the same ambitions, be brought into solidarity, and that in such a way, that by a kind of flanking operation of them, their very differences will be made to add to the rich and unified harmony of the whole, in the way that a composer binds together all the notes of sound into a melody? And can a man who has lost his way in life, and, as it is expressed, lost his vision of God, who has become the victim of contradictory purposes and inconsistent ideals, who has missed the meaning of life, and has ceased to remember his Creator, can such a man find a way to return to his union with the Divine?

To all these questions, the Degree gives an answer in the affirmative. There is a trowel, the emblem of a firm and disciplined will, it says to us: there is the cement, character, it may be, or brotherly

love, or faith; use them both and you shall be able to gather up the broken fragments of your life and build them into permanency and harmony.

The old tradition of the World, the secret of power, appears again in the Degree's legendary account of the building of Solomon's Temple—legendary, it should be emphasized, and symbolical, just as the Temple itself in the Degree is a symbol; this is important to bear in mind because otherwise the Degree cannot be understood; one may search the *history* of the real Solomon's Temple a lifetime without ever once finding a clue to the *ritualistic* Temple.

This Temple is the symbol of a human life made perfect. How is it made perfect? By every part and element in it being each one put to its own proper use and the whole being dedicated to God. The actual Temple itself was such a building; each element in it was so accurately adjusted to its place that the whole went together, so the tradition tells us, without the sound of a hammer; and the building was completed by its dedication.

The Degree tells us that while three men superintended the building, King Solomon, King Hiram of Tyre, and Hiram Abiff, they possessed in common one secret, and this secret was of such a kind that each man held in his own possession a portion of it necessary to the others. This secret was called a Word, in the ancient sense of the term, not in the modern—that is, it was the knowledge of the power by which such an undertaking could be accomplished. The Tragedy of Hiram Abiff represents the loss of that secret, and the effect of that loss is represented under three aspects: the death of Hiram, confusion among the workmen, and the cessation of work on the Building. It was not until a substitute was found that the workmen were brought again into order and the work resumed.

To translate this into the terms of familiar experience is so difficult—the candidate himself *feels* its meaning at the time—that only the most meager suggestion can be made where space admits of but few words. The suggestion can best be expressed in the form of a parable:

Imagine a youth, born into a good family, well-bred, and properly trained in the principles of faith and righteousness. He grows up believing, rightly and without question, that human life is so made that unless it is lived according to truth, goodness, honor, righteousness, and in faith, it will necessarily result in suffering, sorrow, loss, and ultimately in tragedy. No other result can follow because of the very nature of life itself. Such a youth has the True Word, that is, his conception of life is a true one.

Let us now suppose that from one motive or another he ceases to believe in these things, ceases to take them for granted and without question, and comes to believe that life is by nature such a thing that to be happy in it is *necessary* to lie, to be selfish, to give way to anger, to surrender to lust, etc. (It is certain that many men do believe life to be that kind of thing; the lives they live prove it.) In the language of our symbolism, this man has fallen a victim of the Three Ruffians. The result is that his existence falls into confusion, the structure of his character is brought to ruin, suffering, sorrow, and deprivation come upon him—he has buried himself in the rubbish.

Let us next imagine that he awakens to a realization of the state he is in, and finds that he has lost the secret of the power of a happy life. He finds himself in the midst of the wreckage of himself; he looks back over wasted years. What is he to do? It is manifest that he must go in search of the True Word that he lost in order to recover it, and this means that he must regain his old confidence in

truth, in goodness, and in faith, as being the one kind of life the nature of things demands of a man if he is not to suffer ruin.

From the rubbish heap, he is raised up; from the dead level he is lifted to a living perpendicular; from being a slave to his lusts he becomes again the master of himself, not by his own power but through the power of God and the assistance of his Brothers, which is represented by the Lion's Paw. But this raising of his is out of the midst of tragedy, and the smell of the fires of tragedy is on him to the end; though once again a free soul, able to stand erect before God and man, come from birth a second time, nothing can remove that track of black and broken ruin which he stretched across his life, and nothing can erase it from his memory. He has recovered the Word that he lost, but it is no longer the unsullied Word as it was originally; it is now a Substitute Word.

This picture of a man passing through an experience of regeneration (the word "initiation" means regeneration, a new birth) is, as was said in the beginning, a parable, a typical case, perhaps an extreme case, to illustrate the idea which it is the purpose of the Drama of Hiram Abiff to exemplify. Freemasonry does not assume that every candidate has made a wreck of his life, or will do so hereafter, its purpose is, rather, to lay bare the fundamental principle in the spiritual life. That principle is operative all the time, in small things as in great, in the life of a good and true man as in the life of one who believes in evil. Evil, whether mental, moral, or spiritual, cannot be temporized with, cannot in any way be accommodated by compromise or on any ground be justified; the only possible way to deal with it is to destroy it utterly, and if a man's own self has become evil, that also, and by the same token, must be destroyed to make way for a new self. This, in our view, is the central teaching of the second section of the Degree, the true and inner meaning of that acted allegory we call the "Raising."

Masonry has its own way of teaching. A public school uses printed texts and builds knowledge into the submissive minds of its pupils by didactic methods, precept upon precept. A church puts its doctrines into the form of creeds, in plain words, and teaches by means of extended homilies and detailed explanations. The Craft, and without disparagement of any such methods as these, uses a method of its own; it presents a number of great truths, usually in the form of symbols, and then it contents itself with keeping these ever before its Members, leaving them to work out the details and applications for themselves. It knows that a truth has its own way of impressing itself on a man if only it can be kept before him. This is, in a certain sense, the method of nature. The stars do not explain to us how or why they shine, nor does a river pause to lecture us as to the meaning of its flowing; such things are, or they happened, and it is for a human being to find out for himself.

The emblems of the Third Degree are a clear example of this. Each one represents some reality of the moral and spiritual life of fundamental importance to a man who would build his life aright, yet there is little effort to expound their almost numberless meanings or to make application of them to all the needs and problems of our daily life. The Three Pillars are Wisdom, Strength, and Beauty. The Three Steps are youth, manhood, and old age. The Pot of Incense is a pure heart. The Bee Hive is industriousness. The Book of Constitutions guarded by the Tyler's Sword is the conscience guarding thoughts, words, and actions. The Sword Pointing to a Naked Heart is justice. The All-Seeing Eye is that universal and eternal law of life by virtue of which a deed is invariably followed by its own consequences. The Anchor and the Ark are faith and security. The 47th Problem of Euclid is the arts and sciences—that is, knowledge, education, and culture. The Hour Glass is the transitoriness of life. The Scythe is the implacable flow of time.

A man's building of his house of life is for a little while only, for time flies, and each of the three periods into which it falls is shorter still; therefore it is necessary to be industrious, because soon the night comes when the workman must lay down his tools. To build it the workman needs wisdom and strength, and unless it is to be an ugly thing with which he can find no satisfaction at the last, he must build it in beauty. Being a man he needs knowledge and skill to build it, and cannot work by blind instinct or impulse as the animals do. The materials must be pure and sound lest the building collapse, therefore he must guard well his thoughts, words, and actions which are his building stones. His foundations must be laid in justice, which is the expression in human experience of the eternal laws of cause and effect. To endure the heat and burden of his labors he must have faith that is worth while to build, hence he will lay his cornerstone on the bedrock of trust in the Lord of Life. And if he be faithful in thus working, he will in the end have joy in the outcome and his heart will glow with gratitude to the sovereign Grand Architect of the Universe, like incense flames rising from a censer. To erect such a life as this in the midst of flowing time is a greater honor than to build a cathedral, is itself the Royal Art which it is the purpose of all our mysteries to teach, and he who has mastered that Art is in deed and in truth a Master Mason. So mote it be.

The following books are recommended for further study or for the establishment of a basic Masonic Library:

Gould's

"History of Freemasonry"

Haywood's

"Well-Springs of American Freemasonry"

Mackey's

"Symbolism of Freemasonry"

Street's

"Symbolism of the Three Degrees"

Newton's

"Short Talks on Masonry"

Mackey's

"Encyclopedia of Freemasonry"

Newton's

"The Builder's"

Haywood's

"Great Teachings of Masonry"

Mackey's

"Jurisprudence of Freemasonry"

Pound's

"Lectures on Masonic Jurisprudence"

For information as to where the above books may be obtained and for complete information about books and booklets and for any other helps for study, contact the "Committee on Masonic Education."