THE
ARCHITECTS & BUILDERS
OF
THE MIDDLE AGES

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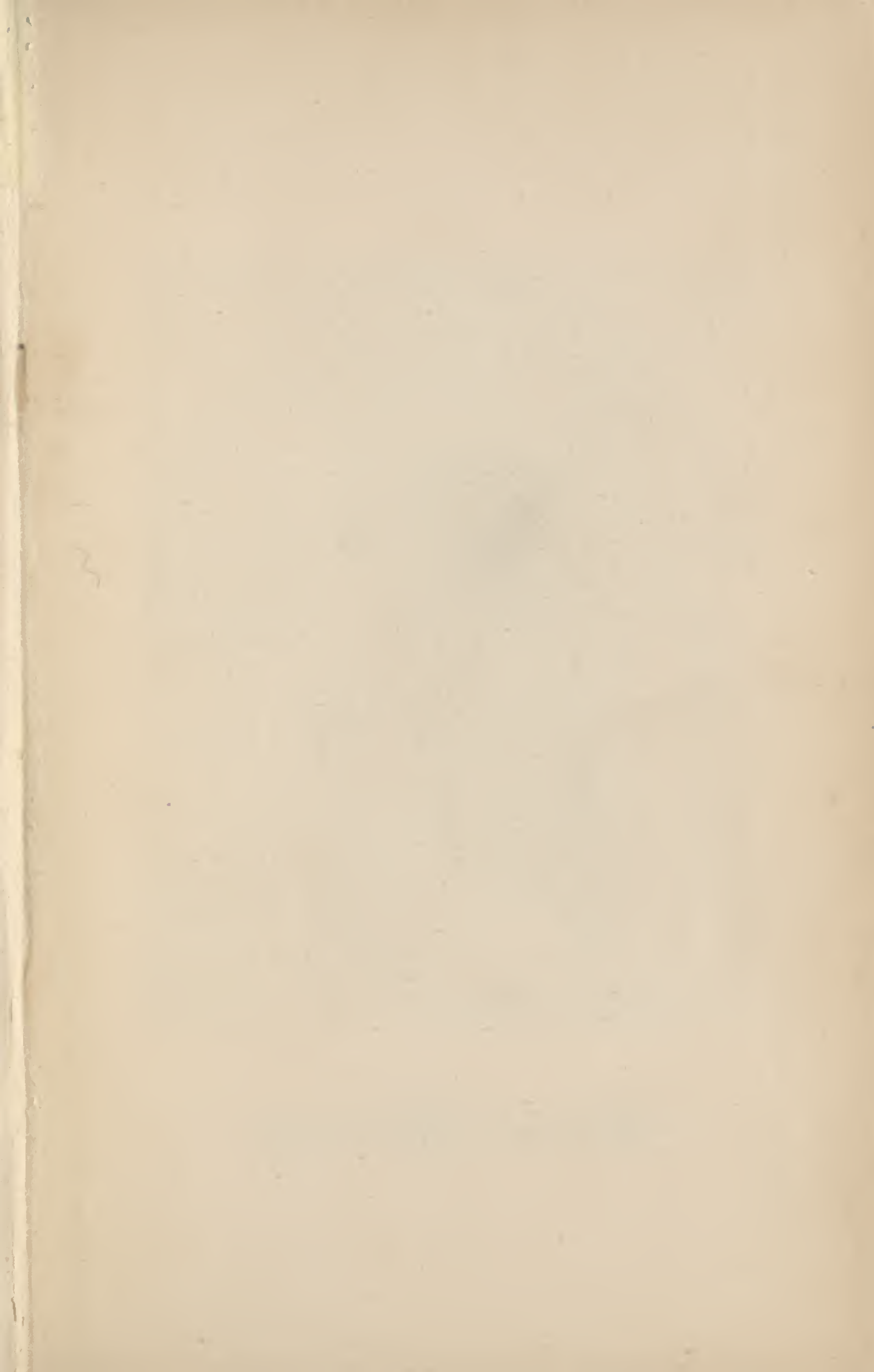

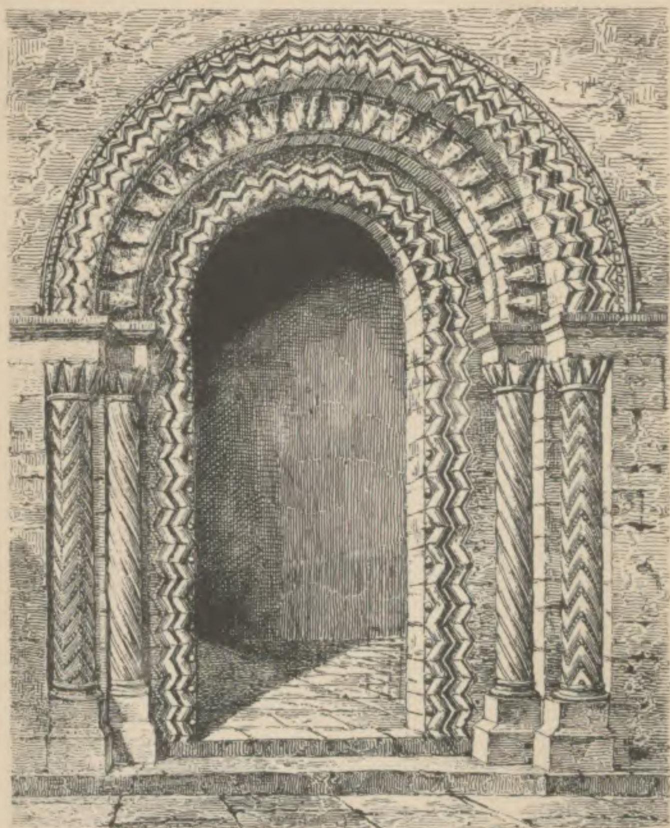

Norman Doorway.

J. Macdonald & Co.
107 Buchanan Street

THE

ARCHITECTURE, ARCHITECTS,

AND

BUILDERS

OF

The Middle Ages.

BY JAMES MILLER,

Builder, Fellow of the Faculty of Physicians and Surgeons of Glasgow, and Master of the Lodge St. Mark.

Sa gays ye compas evyn about
Sa truth and laute do, but doubte
Behaulde to ye hende.

GLASGOW:

MAURICE OGLE AND SON, EXCHANGE SQUARE.

1851.

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TO THE

BRETHREN OF THE LODGE ST. MARK,

THE FOLLOWING SHORT ACCOUNT

OF THE PECULIAR FEATURES OF THE

Ecclesiastical Architecture of the Middle Ages,

BEING THE SUBSTANCE OF VARIOUS PAPERS

READ TO THEM FROM TIME TO TIME,

IS, IN COMMEMORATION OF THE IMPORTANT RELATION IN WHICH, FOR SEVERAL YEARS, WE HAVE STOOD TO EACH OTHER, AND OF MANY PLEASANT RETROSPECTIVE ASSOCIATIONS,

RESPECTFULLY INSCRIBED.

PREFACE.

The materials from which the following little work has been prepared, were collected during the progress of many years, without the remotest view to publication.

The study of the different styles of Architecture, and more especially of the principles of Construction, indispensably necessary to the efficient conduct of the business in which the Author is engaged, possessed for him many attractions, and formed the agreeable relaxation and refreshment of his leisure hours.

The favourable reception which occasional papers on Architectural subjects met with from the brethren of the Lodge St. Mark, has induced him to attempt some arrangement of the subjects, and to present to the public, in a

more accessible form than that in which it is commonly to be found, a succinct account of the various styles of Architecture, and more especially of the Christian Pointed, which has of late years been attracting a good deal of attention, and rising rapidly, as its merits well entitle it to do, in general estimation.

GLASGOW, 29*th November*, 1851.
94 NELSON-STREET.

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CHAPTER I.

NAME AND DERIVATION.

The name of Gothic, unhappily applied to the beautiful ecclesiastical architecture of the middle ages, is suggestive of any thing but a correct idea of its nature or origin.

Various hypotheses have been advanced, and maintained with much learning and ingenuity, to account for its invention, and determine the source from whence it came.

The idea is said to have been taken from the intersections of the semicircular arches employed as enrichments on the fronts of many old Norman edifices; from the interweavings of wicker work; from the clustering foliage and intersecting branches of the groves sacred to religious purposes—the first use of which has been assigned to the patriarch Abraham.

Others, again, ascribe the idea to the section of a boat, in mystic allusion to Noah's ark; or to the "vesica piscis," an oval figure, terminating in two pointed arches, frequently displayed in Episcopal and Conventual Seals, and used by Synecdoche for the fish, because its Greek name, "Icthus," contains the initial letters, in the same language, of the name and attributes of our Saviour,—"*Iesous Christos Theou Uios Soter,*"—Jesus Christ, the Son of God, our Saviour.

With respect to derivation, the invention has been attributed to the Goths, the Lombards, the Germans, the Saracens, the French, the English, the Italians; and even the Romans, the Egyptians, and the Hebrews, have had their title to the honour asserted.

The name of Gothic was first opprobriously applied to the Pointed style, by the Cinque-Centists, with whose Italo-Vitruvian perversions of the Classic architecture during the sixteenth and seventeenth centuries, it has, however, been very generally admitted that the idea of Gothicism far more naturally associates itself.

Palladio, and others of these Italian artists, spoke of it as the "Maniera Tedesca," the "Gottica," or "Gottica Tedesca," the German,

or Teutonic manner; the Gothic, or German Gothic; and as a disgrace to those by whom it was practised.

Sir Henry Wotton, one of the earliest of our English writers on Architecture, too strongly prepossessed in favour of the classic ordonnances to perceive any beauty in the supposed productions of "Goths," adopted the name and the prejudices of the Italians. After dilating, at considerable length, on the merits of the semicircular arch, he says, "as for those arches which our artists call of the 'third or fourth point,' and the Tuscan writers, 'di terzo' and 'di quarto acuto,' because they alwayes concurre in an acute angle, and do spring, from division of the diameter, into three, four, or more parts at pleasure; I say, such as these, both from the natural imbecillity of the sharpe angle itself, and likewise for their very uncomelinesse, ought to be exiled from judicious eyes, and left to their first inventors, the Goths and the Lombards, amongst other reliques of that barbarous age."

Evelyn confirmed, by *his* authority, the name and the impressions adopted by Sir Henry.

Sir Christopher Wren, a profound mathematician and accomplished architect, was not in-

sensible to the singular merits of this misnamed style, and attempted to change the name into "Saracenic," from his conviction, that it was actually introduced from Palestine during the crusades. "What we now call the Gothic," says he, "ought properly and truly to be named the 'Saracenic Architecture, refined by the Christians;' which first of all began in the East, after the fall of the Greek empire, by the prodigious success of those people that adhered to Mahomet's doctrine, who, out of zeal to their religion, built mosques, caravanseries, and sepulchres, wherever they came.

"These they contrived of a round form, because they would not imitate the christian figure of the cross, nor the old Greek manner, which they thought to be idolatrous, and for that reason, all sculpture became offensive to them. They then fell into a new mode of their own invention. The quarries of great marble, by which the vanquished nations of Syria, Egypt, and all the East had been supplied for columns, architraves, and great stones, were now deserted. The Saracens, therefore, were necessitated to accommodate their architecture to such materials, whether marble or freestone, as every country readily afforded. They thought columns and

heavy cornices impertinent, and might be omitted; and affecting the round form for mosques, they elevated cupolas, in some instances, with grace enough. The Holy War gave the Christians, who had been there, an idea of the Saracen works, which were afterwards by them imitated in the West; and they refined upon it every day as they proceeded in building churches." He informs us, that "the general direction of ecclesiastical buildings was intrusted to the Freemasons," to whom he gives due credit for the skill they displayed in the erection of such lofty structures; and attributes the characteristics of the Pointed style to the custom of raising towers and spires to a great height, and using small stones in their construction.

Although the hypothesis of its Saracen derivation was favourably received on the authority of Sir Christopher Wren, our more extended explorations since that time have clearly shown, that it rests on no solid foundation; and that any Eastern structures approaching in their character to the Christian Pointed, are of a date posterior to its introduction into England, and are, not without reason, supposed to have been derived from thence.

Dr. Milner, the learned antiquary, contends, with great zeal and ingenuity, for its English origin; while Dr. Whittington, and his noble and accomplished commentator, Lord Aberdeen, claim the priority of introduction for France, but referring its invention to the East.

It is now, however, pretty well ascertained, that the Christian Pointed Architecture made its appearance much about the same time in England, France, Italy, and Germany. It is also quite certain, that the Freemasons were the instruments of its introduction; they alone were acquainted with the principles of its construction, and enjoyed a monopoly of its practice; and that they were also the inventors, is much more probable than any of the other suppositions that have been made; nor have we any reason to suppose, that they stood in need either of the "Norman intersected arches," the "vesica piscis," or the "sacred groves," to stimulate their inventive powers. They were good mathematicians, as well as expert artists and clever workmen. They were desirous of giving to Christian edifices an elevation and grandeur suited to the nobler doctrines of that final dispensation, to which the Roman arch and Pagan style were altogether inadequate.

This object they attained by means of the acute arch described from two centres, in which the tendency to lateral expansion is much diminished and easily counteracted by buttresses and pinnacles. "It was the fashion," says Essex, in some observations on Lincoln Cathedral, published in the "Archælogia," "to apply the name of Gothic to every irregular or disproportioned building; and strange as it must appear, the noblest of our old cathedrals and other ingenious works, have been no better esteemed than the productions of a rude people, who were ignorant of all the principles of designing, and the art of executing. But under whatever denomination the conductors of these noble fabrics may be placed, whether we call them Goths or Freemasons, we must acknowledge, that the style of building which they used was brought to a more perfect system by them, than the Greek or Roman has been by modern architects; and that the principles on which it was founded were unknown to the greatest professors of Architecture since the Reformation, is evident, from the attempts of Inigo Jones, Sir Christopher Wren, Mr. Gibbs, Mr. Kent, and many others of inferior abilities, since their time, who have endeavoured to imitate it, with-

out success. But we are not to conclude that the conductors of these stately fabrics had no principles to direct them, because these great men did not discover them; for if any one who is properly qualified will divest himself of his prejudices in favour of the mode of building which fashion has made agreeable, and impartially examine the merits of those Gothic buildings which are perfect, he must acknowledge, that the ancient Freemasons were equal to our modern Architects in taste for designing,—agreeably to the mode of their times, and superior to them in abilities to execute; that they perfectly understood the nature and use of proportions, and knew how to vary them when they wanted to produce a striking effect. In the execution of their designs they knew how to please by uniting neatness and delicacy in their work, and to surprise by the artful execution of it. In short, when we consider the greatness of their designs, we must allow they had a taste well adapted to the religion and genius of the age in which they lived."

CHAPTER II.

THE ARCHITECTS AND BUILDERS.

The Freemasons, to whom the invention and introduction of the Christian Pointed Architecture has, as I have shown, been attributed, claim for their order a very high degree of antiquity. We are told that Adam, the great progenitor of the human race, was a "gude and true mason," and that, as soon as he could muster a competent number, that is, seven men, free born, of mature and discreet age, sound in mind and body, able and willing to work for their daily bread, and under the tongue of good report, he constituted a Lodge, according to the "Rules of Masonrie." For the verity of this venerable tradition we vouch not:—

> "I do not know how the fact may be,
> I but tell the tale as 'twas told to me."

The term mason—maçon of the French—is of uncertain derivation. It is said to have come from an Eastern word signifying "constructor," which was applied to a special branch of a more comprehensive association of the very highest antiquity, known by a name that indicated "civilizers;" an explanation so consistent with the objects and occupations of this ancient fraternity, as to render it extremely probable.

It is quite certain that an association of a similar character existed at an early period in Egypt, embracing the kings and the priests, together with the virtuous, the ingenious, and the learned of various nations. Frequent allusion is made to this secret association by Herodotus, who was a member of it, as was also Pythagoras, who obtained admission only after a long and painful probation. I have heard a learned divine, who I have no reason to suppose is a member of the order, assert that this association is referred to by St. Paul in the following passages of the second chapter of his first epistle to the Corinthians. "Howbeit we speak wisdom among them that are perfect; yet not the wisdom of this world, nor of the princes of this world, that come to nought: but we speak the wisdom of God in a mystery, even the

hidden wisdom, which God ordained before the world unto our glory."

The Freemasons of the middle ages, most nearly resemble a branch of the ancient "civilizers," the Dionysiac Artificers of Ionia, who monopolized the building of temples, stadia, and theatres, as the Freemasons did of the cathedrals and conventual churches. They allowed no strangers to interfere in their employment; they recognized each other by signs and tokens, and professed certain mysterious doctrines, under the tuition and tutelage of Bacchus, known also by the name of Dionusos, from his didelphyc relation to the fabled Dios, and Jupiter, of Greece and Rome. They built a magnificent temple to him at Teios, a seaport of Ionia, where they annually assembled to celebrate their solemn mysteries with great pomp and ceremony. It has, however, not unreasonably been conjectured, that their chief mysteries and most important secrets, were the mathematical and mechanical sciences, or that academical knowledge which forms the regular education of a civil engineer.

The fraternity which acquired such pre-eminent distinction in the middle ages, and has left so many magnificent proofs of architectural in-

genuity and constructive skill, was composed of accomplished architects, ingenious artists, and skilful handicrafts, belonging to various countries; they enjoyed peculiar privileges, and were held in very different estimation by the catholic hierarchy, than they are at present, or have been for many years; they ranged in bands from country to country, or from one part of it to another, as their services were required, for the erection of sacred edifices; they lodged in simple huts near to the buildings in which they were engaged; were under the command of a chief architect, or master mason, as the name implies; and every squad of nine craftsmen was presided over by a warden. The nobles and gentry of the neighbourhood, from charity, commutation of penance, or other motives, which the clergy of those days well knew how to render available, supplied the means, and in this way many of our noblest ecclesiastical structures were erected with great rapidity, and at an incredibly small expense.

The fraternity consisted of various orders, or grades of membership, according to their knowledge and skill. These were recognizable by the initiated, by means of certain words, signs, and grips. In the first degree, the neophyte was care-

fully instructed in the moral and religious duties, and referred to the Bible as his guide and monitor. He was taught to reverence his Creator, and never to take his holy name in vain; to be obedient to his superiors in station; to be temperate, chaste, faithful, and silent, and to apply himself assiduously to the duty of acquiring a knowledge of his business, so as to be profitable to his master and useful to himself. After several years of probatory instruction, he was, if found worthy, advanced from the apprentice to the second degree.

In the second, or Fellow-craft degree, the education was of a more scientific character. The elements of mathematics, and the principles of their peculiar architecture, so as to enable them to comprehend and execute the designs laid before them, were explained.

The honours and distinctions of the third, or Master degree, of more rare attainment, were reserved for such as displayed superior assiduity and ability. These master masons were the designers of our cathedrals, of which, with justice, it has been said, that they display more scientific knowledge in the design, and constructive skill in the execution, than all the temples of Greece and Rome.

There is a curious manuscript in the Bodleian

Library, purporting to be a copy of one much more ancient, taken by John Leylande, who was appointed by Henry the Eighth, at the dissolution of the monasteries, to search for and save, such books and records as were valuable among them. It is entitled "Certayne Questyons, with Answeres to the same, concerning the Mystery of Maçonrye; written by the hande of Kynge Henrye, the sixthe of the name, and faithfullye copyed by me, Johan Leylande, Antiquarius, by the Commaunde of his Highnesse.

They be as followethe :—

Quest. What mote ytt be?

Ans. Ytt beeth the skylle of nature, the understondynge of the myghte that ys hereynne, and its sondrye werkynges: Sonderlyche the skylle of reckenyngs, of waightes and metynges, and the true manere of façonnynge al thyngs for mannes use; headlye, dwellinges, and buyldynges of alle kindes, and all other thynges that make gudde to manne.

Quest. Where dyd ytt begynne?

Ans. Ytt dydd begynne with the ffyrste menne yn the este, whych were before the ffyrste menne of the weste; and comyinge westlye, ytt hathe broughte herwyth alle comfortes to the wylde and comfortlesse.

Quest. Who dyd brynge it westlye?

Ans. The Venetians, whoo beynge grate merchaundes, comed ffyrste ffromme the este in Venetia, for the commodyte of merchaundysynge bathe este and weste bey the redde and myddlonde sees.

Quest. Howe comede ytt yn Engelonde?

Ans. Peter Gower, a Grecian, journeydde ffor kunnynge yn Egypte, and in Syria, and yn everyche londe, whereas the Venetians hadde planted maçonrye, and wynnynge entraunce yn all lodges of maçonnes, he lernedde muche and retournedde, and woned yn Grecia Magna, wacksynge and becommynge a myghtye wyseacre, and gratelyche renowned, and her he framed a grate lodge at Groton, and maked manye maçconnes, wherefromme yn processe of tyme, the arte passed in Engelonde.

Quest. Dothe maçonnes descouer here artes unto odhers?

Ans. Peter Gower whenne he journeyede to lerne, was ffyrste made, and anonne techedde; evenne soe shulde all odhers beyn recht. Natheless maçonnes hauethe alweys, yn everyche tyme, from tyme to tyme, communycatedde to mannkynde soche of her secrettes as generallyche myghte be usefulle; they haueth keped back

soche allein as shulde be harmfulle yff they comed yn euylle haundes, oder soche as ne myghte be holpynge wythouten the techynges to be joynedde herwythe in the lodge, oder soche as do bynde the freres more stronglyche togeder, bey the proffytte and commodytye comynge to the confrerie herfromme.

Quest. Whatte artes haueth the maçonnes techedde mankynde?

Ans. The artes agricultura, architectura, astronomia, geometria, numeres, musica, poesie, kymestrye, governmente, and relygyonne.

Quest. How commethe Maçonnes more teachers than odher menne?

Ans. The hemselfe haueth allein in arte of ffyndynge neue artes, whyche arte the ffyrste Maçonnes receaved from Godde; by the whyche they fyndethe what artes hem plesethe, and the treu way of techynge the same. Whatt odher menne doethe fynde out ys onelyche bey chaunce and herfore but lytel I tro.

Quest. What dothe the Maçonnes concele and hyde?

Ans. They conclethe the arte of ffyndynge neue artes, and that ys for here owne proffytte and preise: they concelethe the arte of kepynge secrettes, that soe the worlde mayeth nothynge

concele from them. Thay concelethe the arte of wunder-werckynge, and of foresayinge thynges to comme, that so the same artes may not be usedde of the wyckedde to an euyell ende. Thay also concelethe the arte of chaunges, the wey of wynnynge the facultye of Abrac, the skylle of becommynge gude and parfyghte wythouten the holpynges of fere and hope; and the universelle longage of Maçonnes.

Quest. Wylle he teche me thay same artes?

Ans. Ye shall be techedde yff ye be worthye and able to lerne.

Quest. Dothe all Maçonnes kunne more then odher menne?

Ans. Not so. Thay onlyche haueth recht and occasyone more then odher menne to kunne, butt manye doeth fale yn capacity, and manye more doth want industrye, that ys pernecessarye for the gaynyge of all kunnynge.

Quest. Are Maçonnes gudder men than odhers?

Ans. Some Maçonnes are not so vertuous as somme odher menne; but yn the most parte thay be more gude then they would be yf thay war not Maçonnes.

Quest. Dothe Maçonnes love eidher odher myghtylye as beeth sayde?

Ans. Yea, verylyche, and yt may not odherwise be: for gude menne and true, kennynge eidher odher to be soche, doeth always love the more, as they be more gude.

(Here endethe the questyounes and answeres.)

The transmutation of Pythagoras into Peter Gower is not difficult to trace through the French Pythagore, pronounced *Peetagore.*—Groton is from Crotona in Italy—*Crotone* of the French; and the "Venetians" is a very natural corruption of *Phenicians.*

It is an opinion very generally entertained, that the first introduction of the Masonic Fraternity into Scotland was on the occasion of building the Kilwinning Abbey, the foundation stone of which was laid under the auspices of Sir Hugh de Moreville, an opulent and powerful Baron, Lord of Cunninghame, and Lord High Constable of Scotland, in the year 1140. A band of Freemasons were, on that occasion, it is said, brought from the ancient city of Cologne, under the direction of an expert architect, or master mason, to design and carry on the work. There is, however, good grounds for believing, that more than one Lodge of Freemasons exercised the privileges of the craft in this country before that time; and the number of ecclesiastical

edifices commenced about the same time makes it certain, that these Lodges must have rapidly increased.

No Lodge of the present day can bring forward more satisfactory proof of high antiquity than the Lodge of Glasgow St. John, from which the very respectable Incorporation of Masons in this city derives its origin. The exclusive privileges so long enjoyed by this ancient body, were founded on a charter granted by Malcolm Canmore, as they believe, in the year 1057, immediately after his return from his hospitable refuge at the court of England, to occupy the throne of his fathers. The charter is still preserved; and although some doubts have been expressed as to the literal accuracy of the translation, as the document is now a good deal defaced, having at one time narrowly escaped entire destruction by fire; and a suspicion exists, from the form and dimensions of the parchment, that Malcolm III. may have been mistaken for Malcolm the Maiden, fourth of the name: there is no doubt of its being an authentic charter; and it was sustained as such in an action before the Court of Session in 1815, on a question of privilege, which was decided in favour of the Incorporation, chiefly from the

evidence it afforded. The identity of the ancient Lodge with the present Incorporation of Masons, is placed beyond a doubt, by the signature of John Boyd, whose name is recorded in the annals of the Trades' House as Deacon in 1627–8, to a charter granted by the Lodges of Scotland, in one or other of these years, in favour of William St. Clair of Rosslyn, as Grand Master Mason, of which a copy is to be found in the last edition of the Laws and Constitutions of the Grand Lodge of Scotland.*

The venerable Lodge St. John possesses a still stronger claim upon our interest, in being identified with the origin, progress, and preservation of the noble Cathedral of Glasgow. More than seven hundred years ago, in the dawn of the twelfth century, under the royal auspices of the sainted son of their original patron, Malcolm *of the great head,* they replaced the rude Saxon cell that then covered the bones of the apostle of Strath Clyde, by a more spacious edifice in the Norman or Romanesque style—one of the earliest of the kind in Scotland; and when, some forty years afterwards, that —"alma mater multarum gentium," as it is

* See Appendix.

designed in their corroborative charter from William the Lion—was consumed by fire, they laid the foundation stone of the beautiful crypt, which still remains to us in almost pristine perfection; and joined in the song of jubilee at its consecration, before the close of the same century. They reared the superincumbent choir, so rich and varied in its sculptured ornaments; poised, with marvellous skill, on the lofty clustered columns, the ponderous centre tower and tapering spire; projected the transepts, extended the nave, and expanded the aisles, during a period of four hundred years, in all the varying forms of the Christian Pointed architecture. And when the time came that the faith of their fathers was no longer Catholic; when the pilgrimage was proscribed, the candles extinguished, the altars profaned; when relics had lost their influence, and shrines their sanctity; and destruction, with lurid wing, hovered over the object of their pride and veneration, the gallant St. John's-men stood foremost in its defence, and were the honoured means of its preservation, as they had been the instruments of its construction.

When the Grand Lodge of Scotland was organised, in its present form, in the year 1736,

the various Lodges who tendered their adherence were arranged on the Grand Roll, partly in the order of their antiquity, as determined from authentic documents, and partly in the order in which they applied for their charter from the new authority. The Lodge now distinguished by the name of the Mother Kilwinning, was placed below the Lodge of Edinburgh, Mary's Chapel, because the latter was possessed of documentary evidence to prove its uninterrupted existence from the year 1518, while, though it was admitted that a Lodge had been held in the town of Kilwinning several centuries before that time, the modern Lodge was unable to establish its connection with the ancient one. The Lodge of Kilwinning, dissatisfied with its subordinate position, withdrew from the Grand Lodge a few years afterwards, asserting an independent right not only to make masons, but to grant charters for the erection of new Lodges; and it is only within the last twenty years that, for the sake of peace and harmony, it was admitted to the first place on the Roll, and to the rank of a Provincial Grand Lodge,—from the conviction, however, of its genuine antiquity, notwithstanding the absence of positive proof.

The other Sister Lodges which have assumed

the name of Kilwinning, are of comparatively modern origin. The oldest of these, the Canongate Kilwinning, No. 2, dates from the year 1677; the Glasgow Kilwinning, No. 4, from 1735; the Hamilton Kilwinning, No. 7, from 1695; Dalkeith Kilwinning from 1724; Greenock Kilwinning from 1728; Montrose Kilwinning, 1745; Peebles Kilwinning, 1736; and many others who rejoice in the reflected lustre and venerable associations of an ancient name, have a still more recent origin.

The Freemen St. John took no part in the formation of the Grand Lodge. The powers conveyed to them by their Royal Charter were very ample, giving them a masonic jurisdiction over all the other Lodges in Scotland, and the power of licensing, or granting charters of erection. They do not, however, appear to have exercised their privileges much beyond the immediate province in which they resided.

According to the Laws and Constitutions of the Grand Lodge of Scotland, all Lodges holding of it are "strictly prohibited and discharged from holding any other meetings than those of the three Orders of Apprentice, Fellow Craft, and Master Masons, denominated St. John's Masonry; and from giving any countenance, as

a body, to any other Order of Masonry, or to any Lodge in Scotland which does not hold of the Grand Lodge, or which has been suspended or struck from the Roll thereof; either by paying or receiving visits, walking in the same procession, or otherwise; under certification that such Lodges as shall act on the contrary shall be struck from the Roll of Lodges, and their charters recalled."

On the other hand, until the recent abolition of exclusive corporate privileges, no one, not even the Grand Master Mason of Scotland, might lay a foundation stone, or engage in any other building operation within the province of Glasgow, without the permission of the Lodge St. John; accordingly, at all Masonic Ceremonials in Glasgow and its neighbourhood, although conducted under the immediate auspices of the Grand Lodge, they invariably asserted their right to take the first place, but yielding the *pas* to the Grand Lodge, in courtesy.

Under these circumstances it was very desirable that a mutual understanding should be come to; negotiations were accordingly set on foot, and the Freemen St. John having been led to believe that overtures from them would be favourably entertained by the Grand Lodge,

they, in the year 1849, presented a petition expressive of their willingness to resign the solitary independence they had so long enjoyed, and to come under its authority, provided only such right of preeedence should be granted to them 'as, without prejudice' to established rights, might be mutually agreed upon as due to a seniority, resting on the following evidenees.

I. The possession of a eharter, eonveying specific Masonic powers and privileges, granted to them by Malcolm III. of Seotland, in the year 1057.

II. The rccorded and undoubted fact, that a cathedral ehurch, requiring the aid of the Masonie Fraternity, was commeneed in the beginning of the twelfth century in Glasgow.

III. The special eharter granted by William the Lion, about the year 1190, for thc confirmation and encouragement of the Freemasons in Glasgow, employed by Bishop Joceline, for the reconstruction of the cathedral destroyed shortly before that time by fire, of which eharter a copy is published in the Appendix to the Maitland Club Edition of Hamilton of Wishaw's description of the Sheriffdoms of Lanark and Renfrew.*

* See Appendix.

IV. The declaration in the preamble of the application of the Wright craft in Glasgow, in the year 1600, for separate letters of deaconry, that they, and several other crafts therein enumerated, were, until that period, all under the jurisdiction of the Masonic Incorporation and Lodge.

Lastly—The subscription of the master and wardens of the Lodge of Glasgow, to the charter granted by the masons of Scotland to Sir William St. Clair of Rosslyn, in the year 1628, of which a copy is published in the Appendix of the New Edition of the Laws and Constitutions of the Grand Lodge of Scotland, by which signatures, the identity of the present Lodge of Glasgow St. John with the one then represented, is, by reference to the records of the Trades' House, published in Cleland's Annals, placed beyond all doubt.*

The petition was signed by William York, Esq., Deacon Convener and Right Worshipful Master of the Lodge, Thomas M'Guffie, Esq., Sen. Warden, Robert Craig, Esq., Jun. Warden, Robert Cruikshank, Esq., Depute Master, George Young, Esq., Secretary; and was, as they had been led to expect, favourably received; but

* See Appendix.

it was not an easy matter to determine upon a place and status in conformity with the application, without exciting the jealousy of other Lodges, who, though of far less antiquity, had been longer in connection with the Grand Lodge. At length, after some delay, the recommendation of a special grand committee, that the position $\frac{3}{2}$ between the venerable Seoon and Perth Lodge, No. 3, and the more modern Glasgow Kilwinning, No. 4, should be conceded to the Glasgow St. John, was unanimously agreed to at a full quarterly communication of the Grand Lodge, at which I had the honour of being present—his Grace of Athol presiding—which place they agreed to accept, and now oceupy, taking precedence of all the other lodges in the west, except the Mother Kilwinning, with whom they have ever stood in the most friendly relation.

The Grand Lodge is now composed of the Masters and Wardens of all the subordinate Lodges, those resident at a distance from Edinburgh, where the grand communications are held, having, however, the privilege of appointing proxy representatives. The Grand Master, Wardens, and other Grand Office-bearers, are elected annually on the Feast of St. Andrew.

The Grand Lodge is also held responsible for the honest and loyal working of all those who are in connection with it; on which account, in the enactments against secret societies, honourable exception is made in favour of the Freemasons.

In ancient times the masonic arrangements were different. Grand communications were held once or twice a-year at some particular place, which every mason within a circuit of fifty miles, was solemnly bound to attend. The Grand Master was elected and formally installed at one of these. In the sister kingdom of England, from the beginning of the tenth century, until the close of the sixteenth, the grand communications were always held in the ancient city of York; noblemen, clergymen, and gentlemen of eminence and distinction, being elected to the office of Grand Master; members of the royal family not unfrequently attending and taking a hearty interest in the well-being of the craft.

An amusing incident occurred during the presidency of Sir Thomas Sackville, in the reign of Queen Elizabeth. Her majesty hearing that the masons were in possession of secrets which they would not reveal, and being very jealous of

all secret assemblies, sent an armed force to York to break up their annual Grand Lodge. The design was, however, ingeniously diverted by the interposition of Sir Thomas, who took the precaution to initiate the chief officers sent by the queen on this ungracious duty; they afterwards joined in festive communication with the craft, and reported so favourably to her majesty of their principles and practices, that she was convinced there were not in her dominions, more gallant and loyal subjects, than the Freemasons, and ever after she allowed them to hold their meetings undisturbed.

Shortly after this event, grand communications came also to be held in the city of London, which in course of time entirely superseded those of York, and led to the formation of the present Grand Lodge of England.

James the First of Scotland, after his return to his native land, in the early part of the fifteenth century, having a taste for music, architecture, and the fine arts, encouraged the Freemasons, by whom these arts were cultivated, not unfrequently presiding in person at their grand communications, which, for a period of three hundred years, from the advent of the Cologne fraternity, were held at the town of

Kilwinning, in Ayrshire. It is probable that during his compulsory residence in England, James had acquired some practical experience on the subject of masonic government, and on his return to Scotland, he introduced some important modifications of the ancient usages. On his recommendation the choice of the Grand Master Mason was limited to a nobleman, or a clergyman of acknowledged merit, and approved by the crown. The office was held for life, and the craft were bound to submit to his award in all matters masonic; a small sum was paid to him annually by every Master Mason in the kingdom, and he had wardens, or deputies, in every county, to whom, in ordinary cases, his authority was delegated.

In the reign of James the Second, William, Earl of Orkney, one of the noblest scions of the "Lordly line of High St. Clair," was appointed Grand Master Mason of Scotland; and the duties weer discharged by him in a manner so satisfactory both to the crown and the craft, that the office was afterwards confirmed by royal charter to him and his successors, the Barons of Rosslyn, for ever.

It was this Sir William who built on the picturesque banks of the Esk, in the neighbourhood

of Edinburgh, the beautiful, but somewhat bizarre and fantastic chapel of Rosslyn, in which the finely executed "'Prentice Pillar' testifies to the genius, while it records the melancholy fate of the too clever youth. According to the legend, the master builder of the chapel being unable to work out the design of this pillar from the plans submitted to him, procceded to Rome to examine one of a similar character, which had been executed in that city. During his absence the apprentice went on with the execution of the design, and his master on his return, finding the beautifully ornamented column completed, was so stung with envy at the proof it afforded of the superior ability of the apprentice, that he struck him a blow on the head with his mallet, and killed him on the spot. The Master Mason will, however, have no difficulty in recognizing in the supposed commemoration of this local tragedy, the unmistakable allusion to a masonic tradition of far higher antiquity.

The office of Grand Master Mason remained in the noble family of St. Clair, until the year 1736, when William, the last of the direct line of the Rosslyns, being under the necessity of alienating his estate, and having no family,—

apprehensive that the office might become vacant by his death—resolved to resign into the hands of the brethren all title which he then possessed to it, or which his successors might claim, either under successive grants from the kings of Scotland, or from the charter subscribed by the representatives of the craft, in the beginning of the previous century.

In pursuance of this resolution, summonses were sent to all the Lodges in Scotland, to hold a grand communication in Edinburgh, on the festival of St. Andrew, in the year 1736, when a formal deed of resignation was executed, and signed by William St. Clair. He was immediately afterwards elected Grand Master for the following year, and was succeeded, next year, by George, Earl of Cromarty, and since then by an honourable array of noblemen and gentlemen of distinguished eminence.

Plate I.

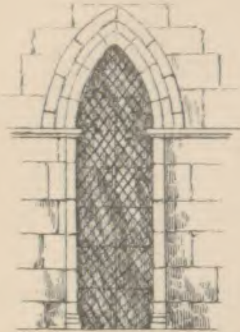


Fig 2.

Fig 3.

Fig 1.

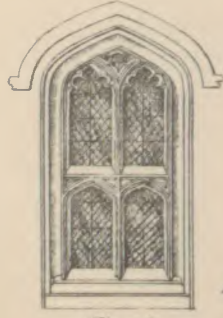


Fig 4.

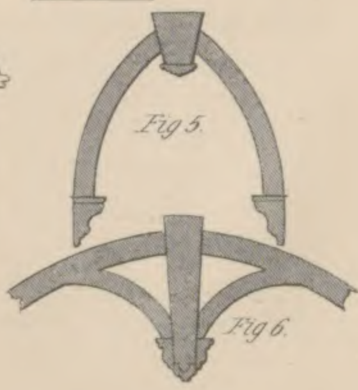


Fig 5.

Fig 6.

CHAPTER III.

PRINCIPLES OF MEDIÆVAL CONSTRUCTION.

In the designing and erecting of a cathedral, the Freemasons were governed by certain general rules, from which there was no essential deviation. The architect laid down his plan to the full extent, uninfluenced by the consideration whether he might live to see the completion of his work, or dreaming that changes of style might come to modify its details. The choir and nave were disposed in a direction due east and west; they always began at the east end, and when the choir was completed, which was before any other part of the building was proceeded with, the baptismal font was set up, and the religious services regularly performed.

The other parts were successively added

according as their means permitted, or their necessities might require.

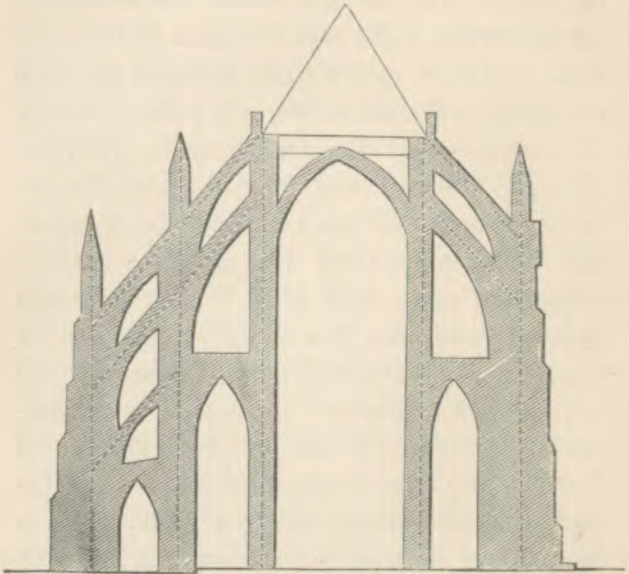
Although our cathedrals have all a general resemblance to each other, yet difference of size and diversity of detail impart to them an interesting and pleasing variety. In the Glasgow cathedral, all the elaborate and exquisitely executed capitals of the columns differ from each other, while the general effect is perfectly harmonious. The ground plan was mostly in form of the Latin or true cross, the nave forming the long limb. More rarely in the western churches, the choir, nave, and transepts, of equal length, described the equal-limbed Greek cross. Sometimes, as in Salisbury cathedral, four transepts convert the plan into a double cross.

The more essential parts of a cathedral are the choir, forming the eastern, and the nave the western part of the oblong, the transepts north and south, with their respective aisles. Over the intersection of the choir, nave, and transepts, was the centre tower and spire; the Ladye chapel, when it existed, was added to the eastern extremity of the choir. A screen divided the choir from the nave; over the screen was a gallery called the rood loft, because

the holy rood, or cross, was there placed—in modern days superseded by the organ. That part of the building which rises above the external roof of the aisles, is called the clerestory, through which light was admitted to the interior. Over the arches which separate the nave and choir from their aisles, is a gallery running all round, called the triforium, from which, through mullioned and foliated arches, the interior of the church was completely commanded. The crypt, when there was one, was situated under the choir and nave. The principal approach was from the west, through one or more richly ornamented doors, flanked by two noble towers and spires; for, says Pugins, during the prevalence of the pure style of Pointed Architecture, every tower either was, or was intended to be, surmounted by a spire, which is the natural covering for a tower; a flat roof being not only contrary to the spirit of the style, but practically bad; and there is, says he, no instance of other intention than the spire, before the fifteenth century.

It was a principle with the mediæval artists, that there should be no features about a building that are not necessary for convenience, construction, or propriety, and that even the

smallest detail should have a meaning, or serve a purpose. Thc pinnacles and flying buttresses, contribute in no small degree to the picturesque



Section of Westminster Abbey.

effect, but they subserve the far more important purpose of eounteracting the lateral expansions of the vaults and arches which abut against them. The majestic ecntre tower, with its gracefully tapering spire, so interesting a feature in the distant landscape, both from its intrinsic dignity, and the hallowed associations it inspires,

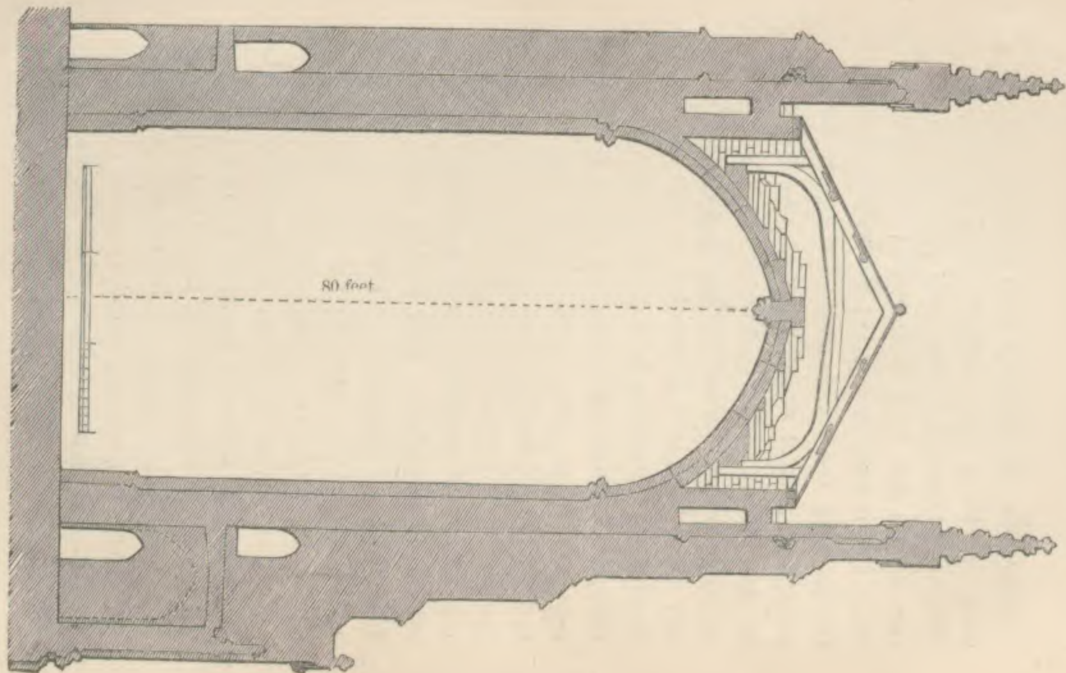
rearing its airy crest far above mundane objects, and pointing with silent significance to those mansions where "*manent optima*"—is at the same time not more solemn and beautiful in its effect, than it is essentially necessary for equilibriating the inward thrusts of the arches, and maintaining the stability of the whole. Excellent practical geometricians, and perfectly acquainted with the laws that regulate forces, and the mode of balancing and counteracting these, they were prompt for every emergency, and capable of combating every difficulty of situation or material. By directing the thrusts to particular points, and counterbalancing them by means of pinnacles and buttresses, much thinner walls sufficed for the intermediate parts, so that while they thereby obtained the greatest amount of strength from the smallest expenditure of material, the effect was rendered greatly more picturesque, from the deep shadows thrown by the projections. The ceilings were at once light, lofty, and substantial, the principal strength consisting in deep and narrow ribs, springing from caps and corbels and meeting in sculptured bosses, while the intermediate spandrels were filled in with thin light stones. The small size of the materials usually employed, by serving as

a measure for the eye, enhanced the apparent dimensions of the whole; and it is a peculiar feature in the earlier and purer examples of the Pointed Christian Architecture, that the several members of the moulded archivaults, are composed of small stones running in irregular courses, but all uniting directly at the apex of their respective arches, without the intervention of a key stone, as in the later styles and modern imitations.

The string courses, weatherings, and labels, having all of them peculiar and important uses, are in consequence felt to be both appropriate and ornamental. The bases add considerably to the strength of the structure, and the mouldings by which their sloping tops are relieved, as also the string courses, labels, and weatherings, are designed so as best to accomplish the practical intentions, and to avoid the feather edges, so liable to injury from frost and accident. The splays of the windows and doors, for light and space, are enriched with mouldings, all *receding* from the line of the splay, not so deep as to occasion either real or apparent weakness, and of such contour, as shall produce various and pleasing gradations, and grateful alternations of light and shadow.

There was an honesty and sincerity in the work of these old masons truly admirable. Whatever they did, it was their pride and ambition to do the best they could; it might be rude, but it was their best; no matter that the details were too remote from the eye to be the subject of mortal criticism, or so situated as to be wholly or partially concealed; they were executed no less faithfully than if they could at any time have been submitted to the minutest inspection. Nothing false or unreal was admissable; their work was a genuine offering of their best efforts to the Great Architect, in the earthly temple dedicated to his service.

Although the towers and steeples of many of our modern churches do not, as formerly, constitute so essential a part of the construction, they occupy a place no less prominent. Indeed, considering the comparatively undistinguished appearance of the small parallelopiped attached to some of them, in speaking of the combination, it would be more correct to say—the steeple and its church, than the church and its steeple; but whatever the relation in which they may respectively stand to each other, we cannot but regard with satisfaction so many graceful additions to the architectural ornature


80 feet

of this city: and, as a symbol of the elevated scope and ennobling tendencies of the Christian religion, a steeple is at all times appropriate in connection with a Christian church.

The wood-cut on the opposite page represents a transverse section through the buttresses of King's College Chapel, Cambridge, a portion of the north buttress being excluded for want of space. Of this chapel Walpole observes, "that it is a work which alone would ennoble any age; and records a tradition to the effect, that Sir Christopher Wren was in the habit of going once a year to survey its magnificent roof, and used to say, that if any man would show him where to lay the first stone, he would engage to build such another." Britton questions the authenticity of this anecdote; for, says he, "can it reasonably be supposed, that the architect who had a genius that could design and successfully execute such a stupendous work as the dome of St. Paul's, could be at a loss to comprehend the mechanism of the roof of this chapel, or would commit himself by such a futile observation." Perhaps the expression ascribed to Sir Christopher should not be taken *au pied de la lettre*, and was only meant to convey, in strong terms, his admiration of the skill and taste displayed in

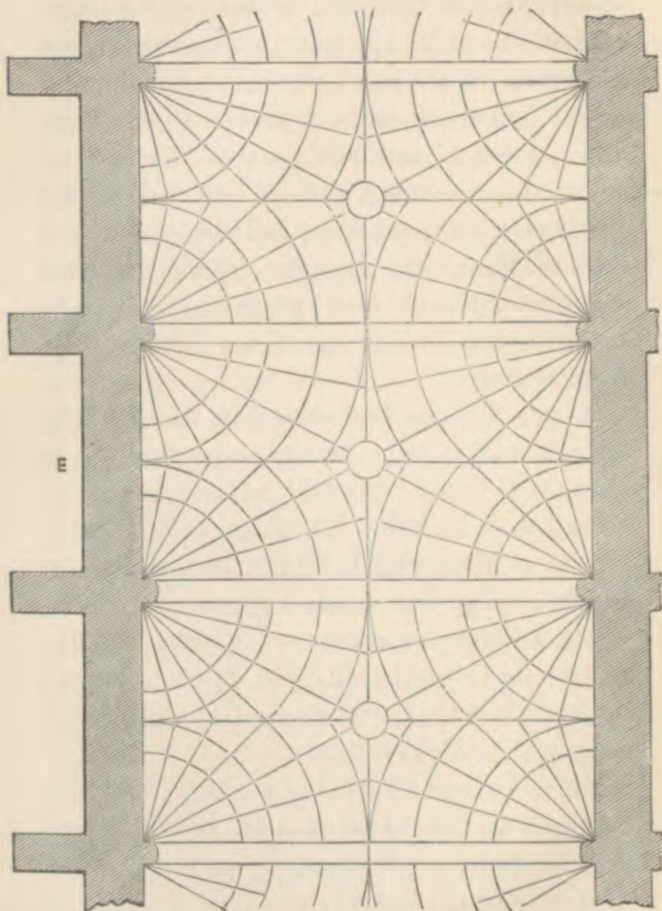
the construction of the vaulted roof. No man entertained a higher opinion of the merits of the Pointed Architecture than Sir Christopher Wren; he knew the daring genius with which its light and lofty vaults were suspended in the air, independent of all extraneous aid — the thrusts and pressures directed to particular points, and there absorbed in the very adornments; so that though the walls or curtains by which the broad pinnacled buttresses were connected should be entirely removed, the stately fabric would have remained in self-sustained, and almost unimpaired security. On the other hand, he also knew, that the noble dome of his own St. Paul's required the supplementary assistance of a strong iron chain carried round its base, to maintain its equilibrium.

This magnificent chapel was designed in the reign of Henry Sixth, in conformity with the practice of the best era of its particular style of architecture—then passing away. "In the eastern part of the structure," says Britton, "is displayed the most elegant and pure example of the art. Here decoration is sufficient without profusion, and the greater and smaller members are judiciously proportioned to produce that architectural symmetry, which at once pleases

the eye, and satisfies the mind. The western part of the building, though executed in the same style, is too much encumbered with ornament; and the wood-work screen, which separates the chapel into two parts, serves only to show, that the good taste which guided the architect a century before, had departed in the days of Henry the Eighth. This displays the Italian or Melange style, which was principally brought into fashion by Hans Holbein and John of Padua."

King's College Chapel is 310 feet long by 78 feet wide; being twenty-seven feet longer than the Glasgow Cathedral, but not so wide by three feet and a-half. The stone ceiling at the crowns of the arches is 80 feet, at their springs 61 feet. The four massive clustered columns, which sustain the arches on which rests the central tower of the Glasgow Minster, are 44 feet high, and the arches themselves rise 18 feet, making altogether 62 feet.

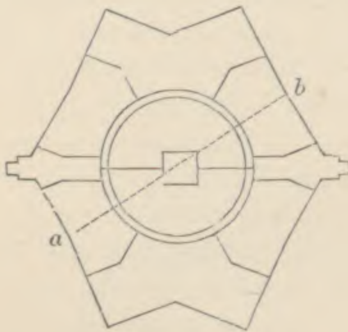
King's College Chapel has no aisles; but small chantrees are formed between the broad projecting buttresses, which externally present a somewhat similar appearance; the only entrance to these chantrees is by a door formed in each buttress, as shown in the section; the whole roof

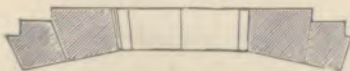


Geometrical Plan, showing the direction and form of the ribs and pannels of three of the Severies.

Plate II. is an enlarged view of the ribs and pannels of a quadrant of one of these, with its enrichments.

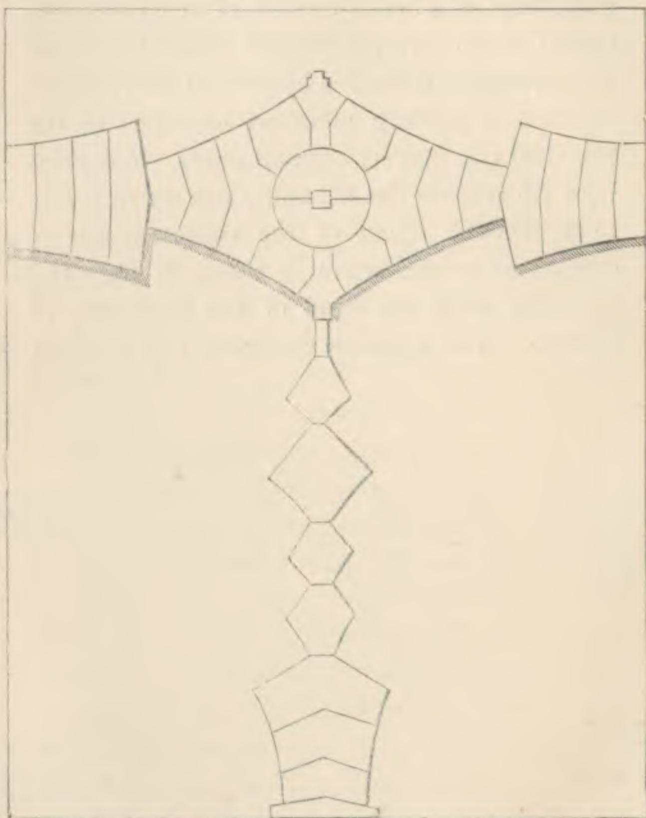
is divided, by principal transverse ribs, into twelve oblong compartments or severies, each consisting of a vault formed of the four quadrants of an inverted concave parabolic conoid. Each quadrant is divided by vertical ribs, springing from a vaulting pillar on each side of the principal rib, into six compartments. The principal rib receives the adjoining one on each side in a rabbet. Each of the compartments is divided by a smaller rib, as shown in plate II., springing from the head of the lower tier of pannels. The opposite diverging ribs meet at





Section in the line, *a*, *b*.

the junction of the four quadrants, where the longitudinal and transverse lines of intersection



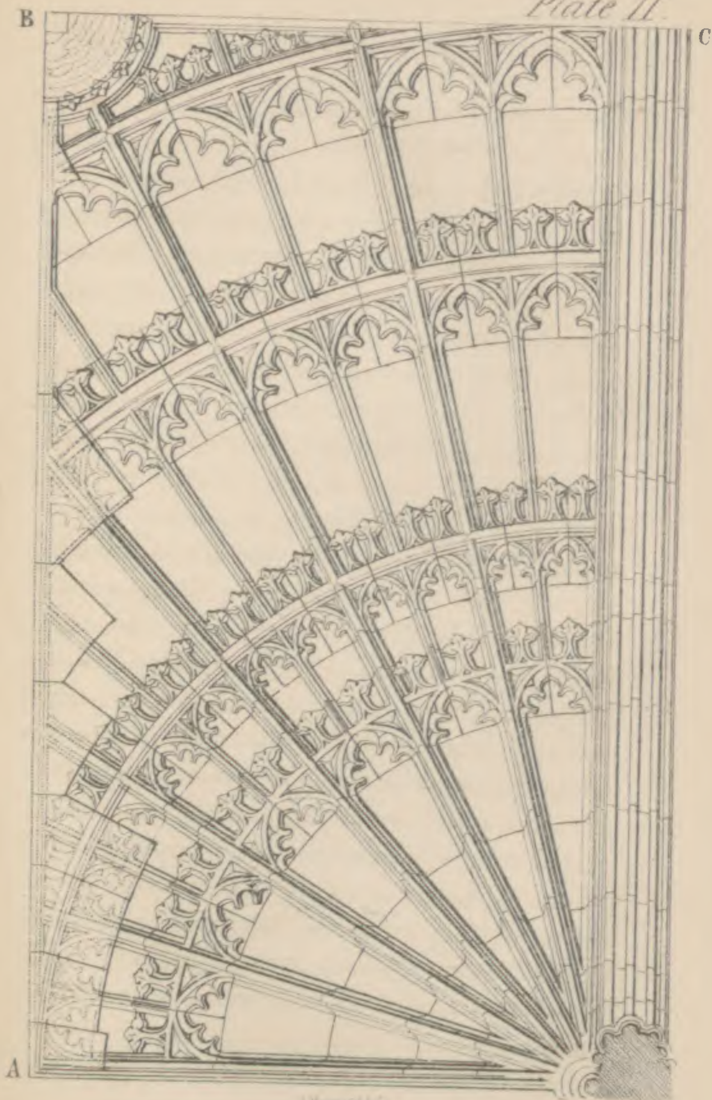
form ridges rising toward the centre of the vault. Each consists of a continued series of

key-stones, one to each pair of ribs in the transverse rib, Plate II. AB; and two to each pair of ribs joined over the centre of the rib, and the centre of the pannel-head in the longitudinal line BC; and when they meet the four upper stones of the diagonal ribs, round the centre of the severy, the eight pieces together form a circle, as in the upper part of a dome. The wood-cuts, pp. 45 and 46, give some idea of the form and disposition of these stones. The circle formed of the eight stones contains the central key, which consists of two semicircular pieces, three feet five inches in diameter, with a square piece in the centre where the lewes, or whatever other machine was used for the purpose of lowering the key into its place, is supposed to have been inserted.

The lower part of the vertical ribs is solid to the height of several feet above the spring, how high cannot be ascertained, the spandrils being filled up; but, probably, nearly as high as the level of the passage along the wall. Therefore, the lines of pressure and resistance will not be from the spring, but from the part where the ribs unite, that being the real abutment of the vault; but even from this level the ribs are not of sufficient substance for the lines to pass

through them in one length to the vertex; and, consequently, they require the assistance of the horizontal ribs. In the mechanical construction, the springing of the vault, from the vaulting pillar to the point at which the ribs become divided, is, in fact, though unseen, a very substantial corbel, built into the wall, and forming a firm abutment to the superstructure; which portion of the work, in ruins of Gothic buildings, may be observed to remain with the wall rib, or with the stones of the groin immediately attached to the wall, after every other part of the vault has fallen in. On the decorative construction, each quadrant of the vault rises from an extremely slender vaulting pillar; the ribs, formed of the lightest mouldings, appear to be tied together by bands of the same light character, dividing the vaults into tiers of cinquefoil-headed pannels, crowned with a delicate leaf ornament, which entirely conceal the substantial mechanical construction, on an opposite principle, as displayed on the extrados or back parts of the ribs and voussoirs; the ridges appear to be of the same slender form as the ribs, and the whole structure to be held together by the central key-stone. The pannels vary from two and a-half, to four and a-half inches in thickness,

Plate II.



and are laid in rabbets at the back of the ribs.*

Britton, in his "Architectural Antiquities of England," informs us, that "certain parts, as follows, were set up by contract with the *Master Mason* for the following sums:—

"The great stone roof of the chapel, divided into twelve arches, to be built of Weldon stone, according to a plan signed by the executors of Henry the Seventh, and set up within three years, £1200.

"For twenty-one fynials, to be built of Weldon stone, according to plans made for the same, and according to one other fynial then set up, only somewhat larger; and to be set up and finished before the 25th of March next ensuing, after the date of the indenture; six pounds thirteen shillings and fourpence each, the College allowing four pounds five shillings further for the iron, £144 5s.

"For one tower, to be built of Weldon stone, according to a plan made for the same, and to be set up and finished before the 25th of March next ensuing, after date of indenture, £100.

"For three towers, to be built of Weldon

* The above description is chiefly taken from Barlow's edition of "Tredgold's Principles of Carpentry."

stone, according to the plan of the former, and to be finished before the 24th of June next ensuing, after date of indenture, one hundred pounds each, £300.

"For the stone roofs of two porches, to be built of Hampole stone, twenty-five pounds each, £50.

"For the stone roofs of seven chapels in the body of the church, to be built of Weldon stone, at twenty pounds each, £140.

"For the stone roofs of nine chapels behind the choir, to be built of Weldon stone, of more coarse work, at twelve pounds each, £108.

"For the battlements of eighteen chapels and two porches, to be built of Weldon stone, at five pounds each, £100."

One of the noblest ecclesiastical edifices ever planned—and which, when brought to a successful issue, as a strong effort is at present, and has for a quarter of a century been making to accomplish, will be one of the grandest structures in the universe—is the Cathedral of the ancient city of Cologne. This cathedral was designed in the thirteenth century, when the Pointed Christian Architecture had attained to its highest pitch of perfection. A very interesting history and description of it is to be

found in the seventy-eighth volume of the "Quarterly Review," to whieh I have great pleasure in referring my readers, while I respectfully acknowledge my obligations to the artiele for the materials of the following ehapter, in farther illustration of my subject.

CHAPTER IV.

COLOGNE CATHEDRAL.

"It is a painful reflection, and one that conjures up a multitude of others," observes the eloquent reviewer to whom we have alluded at the close of the last chapter, "that a great cathedral can never again be built in this country. It is, perhaps, as painful," he continues, "to reflect on the utter disproportion of scale to use, in those which still remain to us; but to this, habit has familiarised us. We are accustomed to hear the echoes of their glorious nave and aisles awakened at best to the footsteps of a small congregation—for the most part only to those of the solitary verger. We are accustomed to see their grand quadrangular cloisters treated merely as covered passages to prebendal back doors; their beautiful chapels, those great-

est imaginable luxuries of former wealthy piety, used only, if used at all, as waste places for mouldering rubbish. We are habituated, in short, to view a cathedral, except for purposes which any ordinary church could as well fulfil, as a mere sumpter edifice, enclosing a space no one congregation can fill, or no one man's voice penetrate, and only preserved and kept up from a feeling, akin perhaps to love, but which would be equally bestowed on any building, whether christian or not, with antiquity and beauty in its favour. Yet who is there among those who love to breathe the atmosphere of these ancient piles who will not acknowledge that however altered in estimation or limited in use, there is still a voice in them we cannot silence, and a spell we cannot break? We have forbidden the pilgrimage, levelled the altar, smashed the image, and extinguished the candle. We have left in them nothing to catch the fancy or to trammel the reason, but our ancient cathedrals are still faithful to the nobler aims of their founders. They still call to unity, rebuke presumption, command prostration, and raise to prayer."

The Cologne Cathedral was intended chiefly as the shrine of a most precious and unpurchas-

able treasure—the relics of the "Three Kings of the East," who, according to Monkish legend, journeyed under various miraculous circumstances to Bethlehem, on the advent of the Messiah, to render homage at the cradle of the king of the Jews.

The following rare and racy history of the Royal Pilgrims is taken by the Quarterly Reviewer, as he tells us, from a curious old *Volsksbuch*, written originally in Latin, by Johannes Von Heldesheim, who died in 1375, for the special edification of the city of Cologne; done into German 1389, for Dame Elsbeth of Katzenellenbogen, Lady of Erlach; copied at Basle 1420; printed at Strasburgh in 1480; and now republished at Frankfort 1842, for the benefit of the Cathedral of Cologne.

"The prophecy that a star should rise in Jacob having proceeded from a heathen prophet, the heathens themselves became interested in its fulfilment, and watch was kept from a tower on a high hill in Judea, where twelve astrologers observed the heavens night and day. When the time was come, a brilliant star was seen to rise in the east, which shed a light all over the land, and was as bright as the sun. And the star bore within it the figure of a little child and

the sign of the cross; and a voice came from it, saying, 'To-day is there born a king in Judea.' And the star was seen over all Judea, and the people rejoiced, and no one doubted that it was the same of which Balaam had prophesied. India included three regions, each separated from the other by high mountains. One of these was Arabia, the soil of which is quite red with the quantity of gold it contains, and here Melchior was king. The second was Godolia, of which part is called Seba, where frankincense is so abundant that it flows out of the trees, and Balthazar ruled there. And the third India contained the kingdom of Tharses, where myrrh hangs so plenteously on the bushes, that as you walk along, it sticks to your clothes; and here Caspar reigned. But as they were best known by the gifts they brought, the Scriptures only mention them as the kings of Tharsis, Arabia, and Seba.

"Now each of the kings saw the star, and determined to follow it, but no one of the three knew any thing of his neighbour's intentions. So each set off with a numerous retinue; and the whole way, though beset with mountains and rivers, was equally dry and level to them; and they neither ate nor drank, nor rested, nor

slept, neither they nor their horses nor their cattle, but followed the star without ceasing. In this manner the whole journey only occupied them thirteen days, though it took them two years to return. 'And whoever doubts this, let them read,' says the little book, 'in the prophet Daniel, where Habbakuk was taken by the hair of his head, and transported from Jerusalem to Babylon in one hour.' *

"But when they were come within two miles of Jerusalem, the star disappeared, and a heavy fog arose, and each party halted; Melchior, as it fell out, taking his stand on Mount Calvary, Balthazar on the Mount of Olives, and Caspar just between them. And when the fog cleared away, each was astonished to see two other great companies besides his own, and then the kings first discovered that all had come upon the same errand, and they embraced with great joy, and rode together into Jerusalem.

"There the crowd of their united trains was so great, that they looked like an army come to besiege the city, and Herod and all Jerusalem was troubled. And the strangers inquired for Him that was born king of the Jews, whose

* Bel and the Dragon, Verse 36.

star they had seen in the East, and were directed, as the Scriptures relate, to Bethlehem. And the star again went before them, and stood over a miserable hut; in this hut lay the infant Jesus, now thirteen days old, with his mother Mary, who was stout in figure and brown in face, and had on an old blue robe. But the kings were splendidly attired, and had brought great treasures with them; for it must be known, that all that Alexander the Great left at his death, and all that the Queen of Sheba gave to King Solomon, and all that Solomon had collected for the temple, had descended to the Three Kings from their ancestors, who had pillaged the temple of Jerusalem; and all this they had now brought with them. But when they entered this miserable hut, it was filled with such an exceeding light, that, for fear and amazement, they knew not what they did. And they each offered quickly the first thing that came to their hands, and forgot all their other gifts. Melchior offered thirty golden pennies, Balthazar gave frankincense, and Caspar myrrh; but what the Virgin said to them they quite forgot, and only remembered that they bowed before the child, and said, 'Thanks be to God.'

"Each of the gifts, however, had a significant history, especially the thirty pennies, which appear to have assisted at all the money transactions mentioned in the Scriptures. Having been originally struck by Abraham's father, they were paid by Abraham for the Cave of Machpelah; and by Potiphar for Joseph to his brethren; and by Joseph's brethren to Joseph for corn in Egypt; and by Joseph to one Queen of Sheba for ointment to anoint the body of his father Jacob; and by a later Queen of Sheba to Solomon; whence, as we have seen, they came into the hands of Melchior, who now offered them at Bethlehem. Nor does their history end here; for as the Holy Family fled into Egypt, the Virgin tied up the money, with the frankincense and myrrh, in a cloth, and dropped it by the way; and a shepherd tending his flock found the cloth, and kept it safe till the time when Jesus was performing his miracles in Judæa. Then, being afflicted with a disease, he came to Jerusalem, and Jesus cured him; and the shepherd offered him the cloth, but Jesus knew what was in it, and desired him to offer it upon the altar. There the Levite who ministered burnt the frankincense; and of part of the myrrh a bitter drink was made, which

they gave the Saviour on the cross, and the remainder Nicodemus presented for his burial; but the thirty pennies were made over to Judas for betraying Christ, and he threw them down in remorse at the feet of the high priest, whereupon fifteen went to pay the soldiers who watched by the tomb, and the other fifteen bought a field to bury poor pilgrims.

"After the Three Kings had made their offerings, they ate and drank, and lay down to rest; but being warned against Herod in a dream, they returned to their own country by the regular way, and with all expedition did not reach it for two years. There they told all the people what they had seen, and the wonders God had wrought; and every where upon their temples the people erected the image of a star, with the child and cross in it. And it came to pass, that St. Thomas the apostle was sent to preach the word in India, and when he saw the star on their temples he was astonished, and asked what it meant. Then the heathen priests told him about the Three Kings, and how they had journeyed to Bethlehem, and seen the young child, at which St. Thomas rejoiced exceedingly; for he had heard of the Magi, as they were called, from the circumstance of the

twelve astrologers; and he performed so many miracles that his fame filled the three Indies.

"Now the Three Kings were very old and infirm, but hearing of St. Thomas, they each determined to see him; and again, as it so happened, they set out on the same day, and without knowing each other's movements, reached St. Thomas at the same time. And first St. Thomas baptized them, and then he ordained them priests; for, the little book adds, that they were not married men, and never had been. And they built a city, and lived together in great joy and love for two years, preaching the Gospel. Then Melchior died, and was buried in a costly grave; and shortly after Balthazar died also, and was laid in the same place; and at length Caspar gave up the ghost; and when his body was brought to be buried near his companions, Melchior and Balthazar, who lay side by side, moved asunder, and made room for him between them. And many were the wonders and miracles performed at the tomb; but for all that, the people forsook the right way, and fell into great heresies, and at last each of the three Indies insisted on taking the body of their king back to his own country.

"Now came the happy times of the good

Emperor Constantine, and his mother Helena, who, after finding the true cross, and the four nails, and the cloth in which the child had lain, and the old blue robe of the Virgin, determined on finding the bodies of the Three Kings as well. For this she travelled expressly to India, where, after much difficulty, especially on behalf of Caspar, who had got among a sad set of heretics, she succeeded in obtaining all three; and when they were at length deposited again in one receptacle, there arose such an unspeakably delightful smell, as convinced all the faithful not only of the identity of the bodies, but of their exceeding satisfaction at being together once more.

"By Helena they were taken to Constantinople, where they lay for some time in great honour at the Church of St. Sophia; fell into discredit in the times of Julian the Apostate; rose again into favour with his successor, and were ultimately presented to Eustorgius, Bishop of Milan, a Greek by birth, who had done great service to the Greek Church. They were captured at the siege of Milan by Frederic Barbarossa, and considered one of the greatest triumphs he had achieved; by him they were presented to the city of Cologne, where they first lay in

the old Cathedral of Hildebold, and now lie in the new one founded by Conrad of Hochsteden, where, with God's blessing, they will remain till the day of judgment. Therefore the little book concludes—'Rejoice, O Cologne! city rich in honours! and thank God that He has chosen thee before every other city in the world to be the happy shrine of the Three Holy Kings.' So ends the legend." "We," adds my respected authority, the reviewer, "considered the history of the Kings of Cologne, which was the name they bore for centuries, too much a part of that of the Cathedral to be passed over; and far be it from us to turn it into ridicule. Making due allowance for the change of taste and the discovery of printing, we appeal to the reader whether there be more folly or less wisdom in this little old book, than in many a little new one. At all events," says he, "the generation that read this, and believed it, could also build the Cathedral of Cologne."

The original design of this cathedral comprehended choir and double transepts, a stately nave with double aisles, a centre tower where nave and choir join, and two towers at the west end. The internal height of choir and nave each 150 feet, that of the aisles and transepts

64 feet, the whole length of the building 500 fect, its width 150 feet, and the height of the towers 536 feet, a height unequalled by any church tower in christendom.

Winchester Cathedral, which belongs to the same era, is about 545 feet long, including the Ladye Chapel, and 108 feet wide over the buttresses; Ely is 535 feet long; York 524 feet long, and 140 fect wide; Canterbury is 513 feet long, and 100 feet wide; Lincoln is 482 feet long; Peterborough 476 feet long, and 92 feet widc; Salisbury 474 feet long by 105 feet wide, and the eentre tower and spire together 404 feet in height. The Scottish Cathedrals are much smaller, the largest of these, St. Andrews, is 358 feet long. Glasgow, 283 feet long by 82 feet 6 inehes over thc buttresses; and Elgin is 282 feet long.

The foundation stone of Cologne Cathedral was laid in the year of our Lord 1248. It was deposited 44 feet bclow the surface of the ground, and the erection went on somewhat tardily for about three hundred years, when its progress was completely arrested. At this time the choir was finished, with a portion of thc east wall of each transept. The north aisles had attained their destined height, the four great

windows complete, with coloured glass in them, and seven compartments of the roof groined over. The south aisles had stopped midway, their interior piers having only reached the height of 42 feet, and the windows being arrested at the spring of the arch. The southern tower had grown up in two stories to the elevation of 170 feet: the northern tower stood like a tooth just piercing the gum, one pier partly *through* to the height of 22 feet, the rest still below the surface. Part of the façade of the northern transept was visible about six feet; and of such portions of both transepts, west front and northern tower, as were not yet above the earth, the foundations were supposed to be perfect within. Thus, there was a gap between choir and aisles, another between north and south tower, and a vacant space in the nave. "In other words," says my authority so often referred to, "the head was perfect, the shoulders just begun, the legs with one foot partly grown, but the whole body was wanting. For present use temporary roofs had been thrown over the southern aisles and such compartments of the northern as had not been groined with stone. The gap between choir and south aisles was filled up by a temporary

wall; that between choir and northern aisles supplied by the intrusive church of Sancta Maria, and a wooden screen run up between the two towers. In this condition the building remained from the sixteenth to the nineteenth century. In the beginning of the present century, M. Sulpice Boisserie, one of two brothers, of whom, observes the reviewer, "Cologne may well be proud," began to exert himself in favour of the neglected cathedral. Under his superintendence careful measurements were taken and beautiful drawings made of the principal portions, which were afterwards given to the public in a series of admirably executed engravings. He was also fortunate enough to recover the original design of the great north tower, which had been carted away among six loads of the ancient archives, and found its way to an inn at Darmstadt, where being a magnificent piece of parchment, it was nailed to a stretcher, and degraded to the humble duty of drying beans. In this state it was accidentally discovered by a scene painter engaged in getting up an arch of triumph for a festival of volunteers, by whom the interesting fact was communicated to M. Boisserie, who lost no time in obtaining possession of the precious relic by

purchase. The drawing is thirteen feet high, and three feet two inches wide, beautifully and delicately executed in ink, and with wonderfully few marks of the many dangers it had undergone. It comprises the northern tower from the base to the top of the spire, with more than half of the western gable front between.

The attention of M. Boisserie was next attracted to a plate in No. 12 of "Willemin's Monumens Français inedits," representing a great western window, corresponding exactly with the position of that contained in the Cologne design, with the name of Peter Van Sardaam below. Hoping, therefore, to find some scholar of the Cologne school of architecture in an older representative of this name, M. Boisserie wrote to the editor for information, who replied that the name of Peter Sardaam had been merely of his own supplying, and that the window in question was in reality taken from a large architectural design in his possession. For this again M. Boisserie paid a high price, and on its arrival recognised the southern tower of the cathedral and the fellow drawing to the one he had. This was much the more injured of the two, and what was still more trying, there appeared at top, next the spire, a

small anagram, above which were evident traces of an obliterated name, which it is provoking to infer, must have been that of the designer himself. The indiscriminate transfer of all objects to Paris at the beginning of the present century, sufficiently accounts for this drawing having found its way there.

Another apparently insignificant incident, from which no such effect could possibly have been anticipated, contributed materially to further the disinterested efforts of M. Boisserie. An old crane employed in hoisting the materials of the southern tower, and fixed on the top of it, after sustaining the storms of four hundred winters, suddenly fell to the ground, as if all hope of farther employment in its service had departed. No sooner, however, was it gone, we are told, than the citizens were visited by strange compunctions. They did not know how dear the old crane had been until they missed the familiar form that had so long bent over them. Some of them could not sleep, and, though hard to believe, it is said some of them could not eat,—at all events, one old burger-meister could not die comfortably in his bed until he had bequeathed a legacy towards replacing it; and then all clubbed together, and

a new crane was actually reared at a considerable expense upon the old position. I have in my possession a drawing of the southern tower, in which this new crane forms a conspicuous feature.

Meanwhile, the Prussian treasury had somewhat recruited itself, and the crown prince, his present majesty, having visited Cologne, mounted to the roof of the edifice, and lamented over its desolation, the condition of the building was shortly after officially inquired into and reported on; and in 1824, the long needed repairs at length commenced. Since then large sums have been obtained from government, and from various other sources; and vigorous and sustained efforts are now being made to complete this magnificent fabric. The annual contributions, I understand, are on the increase, and they amount to a considerable sum; but it is apprehended that a much larger annual amount will be necessary to complete the work in a quarter of a century from this time.

Great interest attaches to this Cathedral, from the magnificence of its proportions, and the purity of the design. Designed at a time when the Pointed Style had reached its

highest state of excellence, and having escaped the succeeding degradations, to be now completed in conformity with the original plans.

The choir rises two hundred and eight feet from out a forest of piers and pinnacles, each attached to the building alternately by a double and fourfold row of gigantic flying buttresses, which break the bristling *chevaux de frise* of perpendicular lines, and relieve, though they amaze the eye. Yet not placed there for any eye-service, but for the strictest use; the buttresses resisting the lateral pressure of that enormous weight of roof; the piers loading the ends of the buttresses and increasing their strength; each pier a miniature church in itself, its shape that of a cross, rising into four corner spires, with one centre steeple or pinnacle; each spire and pinnacle edged at each angle by a row of crockets, terminating in a finial; each crocket represents the cypripedium, a rare and beautiful flower, popularly known by the name of Lady's Slipper, from its bearing no small resemblance to that article of female attire. It is more correctly "Our Lady's Slipper," the *Calceolus Mariæ* of "Ray's Synopsis," hence the propriety of its introduction as a decorative feature in Church Architecture. All the finials

terminate in a rose—the emblem of mystery—whence the phrase, "sub rosa."

The gargoils or spouts which project from the walls of the clerestory and aisles, of monstrous and unsightly form, supposed by some to be the fantastic creations of the architect's own imagination, are, according to the symbolist, representations of the bad spirits which the church holds without her walls, and yet compels to do her service.

There is a marked difference between the manner of finishing the north and that of the south side as regards decoration. There are no Lady's Slippers on the pinnacles, no corner spires round the miniature steeple. This is not accidental, but is to be observed in other edifices of a similar kind. "When you ascend," says the accurate description I have followed, "the highest gallery of the Cathedral, and there from behind that massive parapet—which from below, to use a lady's term, appears but the delicate footing to which the whole embroidery of the building is appended—you see at once marks of a decision of purpose depending on no accidental circumstance; for, standing exactly at the centre of the west end of the choir, at the spot which the gilt star once occupied, looking eastward,

the spectator sees all below him decoration on his right hand, and all simplicity on his left. Professor Kreaser, a profound antiquarian, ardent Roman Catholic, and constant adorer of this Cathedral, gives the explanation of this peculiarity. 'The north side,' he says, 'has had since the first period of Christianity its peculiar meaning, the south the same. The north side was that of the evangelists, who gave the truth in plainness and simplicity; the south was that of the prophets, who disguised it in oriental figure and imagery. Also the women, who were especially commanded to cover themselves and abstain from ornament, stood on the north side, hence called the muliebris; while the men, to whom no such prohibition extended, stood on the south. Hence it is that the south side of the choir is richly decorated; that towards the north markedly simplified.'"

There is, besides, a traditional prejudice against burying on the north side of the church, founded on the supposition, that it is especially under the influence of the "Prince of the Powers of the air."

CHAPTER V.

ARCHITECTURAL STYLES AND ERAS.

Egypt is regarded as the cradle of Architecture, as it is of the arts and sciences. The extraordinary fertility of its soil, which rendered Egypt the granary of the world, the admirable facilities afforded for the transit of materials and free communication between the different parts of the valley of the Nile by means of that river, the source alike of fertility and wealth, and the ready means of diffusing it, as also the permanent distinction of castes and the early recognition of the principle of the division of labour, are among the natural causes of the great wealth and high degree of civilization which existed in this particular portion of the heritage of the hapless children of Ham, before "antiquity had yet begun," the remotest eras of the

Greek historian being the Trojan war, and after that chaos. The character of the Egyptian architecture is grandeur and sublimity — vast mass—the ever durant battering wall and pyramidal tendency, as at this day presented to the eye of the wondering traveller in those "temples, palaces, and piles stupendous, of which the very ruins are tremendous."

The title of the architecture of Egypt to the merit of originality, is not to be called in question. The Egyptians, we are told, borrowed nothing of other nations; necessity suggested to them the first principles of the useful, and in the works of nature they found examples of the ornamental. Another prominent and peculiar feature is the Hieroglyphic Sculptures, which, although nothing was less intended in their introduction than mere enrichment, are not only highly ornamental in their effect, but render those imperishable edifices, at the same time, open books, of history, morality, and science, of which it has been reserved for modern ingenuity to discover the key; and of the many wonderful discoveries in art and science by which the last half century has been distinguished beyond any period of equal extent in the past history of the world, none perhaps

are more extraordinary than the discovery of the phonetic or alphabetic uses of the Egyptian hieroglyphics, by means of which the archaeologist has been enabled to develope many interesting facts, and to confirm many improbable relations so long shrouded under a veil of impenetrable mystery.

The discovery of iron has been commonly ascribed to the Greeks, and assigned to an era of about fourteen hundred years before the christian epoch, and it was long matter of uncertainty whether the Egyptians were at all acquainted with its use. Allusion is indeed made to that metal in connection with the name of Tubal Cain, who lived in the antediluvian days of our great progenitor; but philologists have expressed reasonable doubts as to the correct interpretation of the word translated iron. The sharp and minute finish of the Egyptian sculptures, cut in many instances to the depth of two inches in a material so hard and intractable as granite, and the figures of their sarcophagi standing out in relief to the height, in some instances, of nine inches, left us only the alternative of supposing that they really were acquainted with the use of iron and steel, or that they possessed the secret, now certainly lost,

of tempering bronze or some other metal to an equal degree of hardness. But, besides the evidence of a painting in one of the tombs, representing a butcher sharpening a knife on a round bar of metal, of which the blue colour, contrasting with the representation of other metals, leads to the belief that steel was meant, the fact has more recently been put beyond all doubt by the discovery of a piece of iron,—as mentioned in Colonel Vyse's elaborate details of his explorations of the pyramids,—by Mr. Hill, in an inner joint near the middle of the southern air channel in the great pyramid, so situated that it could not have been introduced subsequent to the building of the Pyramid itself. The piece of iron, accompanied by satisfactory certificates, was sent by Mr. Hill to the British Museum.

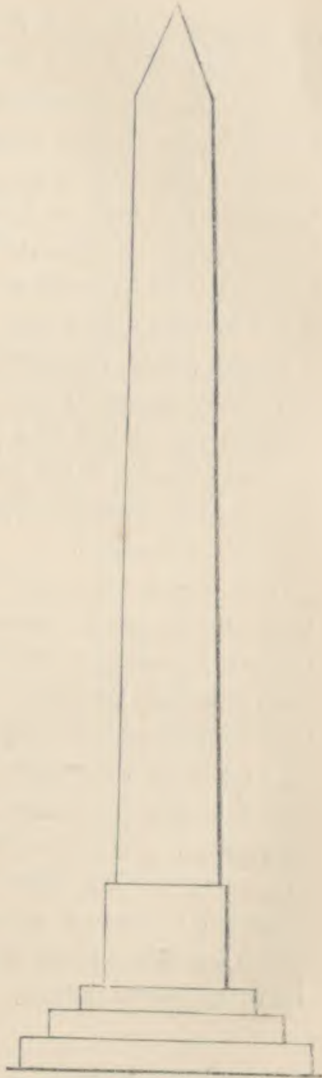
Although we have no reason to believe that the Greeks were acquainted with the radiated arch, it is now well ascertained that the Egyptians, from a very remote period, were familiar with its use, but it was never introduced by them as a prominent or ornamental feature, as with the Romans.

The simple grace and unobtrusive dignity of the obelisk has ever secured for it a large share

of admiration, and, no doubt, in modern times, the train of association awakened by its peculiarly Egyptian character may have contributed, along with its intrinsic qualities, to secure this effect. Many of them have, at enormous expense, been conveyed to Europe, both in ancient and modern times. No fewer than sixteen were taken to Rome in the time of the emperors, of which ten still adorn the different squares of that city. The Egyptian obelisk consists, whatever its size, of a single block, generally of granite: they are from seventy to ninety-three feet in height. Two of the largest and most beautiful are those which stood before the temple El Luxor at Thebes: they are of a reddish granite, known by the name of Syenite, from the quarries of Syene in Upper Egypt, whence that species of granite is obtained. One of these has been removed to Paris, the other to Marseilles. The obelisks now in Rome were mostly taken from Heliopolis in the Delta, the On of Scripture, and some of them were as old as the days of Joseph, and Potiphera his reverend father-in-law.

The wood-cut on the margin shows the exact form and proportions of the obelisk at Alexandria, which has been associated with the

name of Cleopatra, taken from the measurements of M. Denon, the celebrated savant and artist, who accompanied the French expedition under Buonaparte, to Egypt, and, in a splendid work consisting of eloquent and accurate description, illustrated by a great many beautifully executed engravings from his own drawings, first revealed to the world the wonders of the Egyptian architecture, along with the naive impressions made by it on the mind of a learned and intelligent European. This ancient monolith was presented to the British government



by Mehemet Ali, and it is not to the credit of England that it still remains on the shores of Alexandria. Its entire height, including the broad flat blocks on which it stands, is 74 feet, English measure; the obelisk proper measures 68 feet 8 inches; the base is 7 feet high by 7 feet 3 inches square; the shaft, exclusive of the terminal pyramid, is 55 feet, and measures 7 feet 3 inches at the bottom, and 5 feet 2 inches at the top.

Denon justly reprehends the practice that has been generally followed in Europe, of erecting the obelisk on a pedestal—of which we have an example in the monument to Nelson in the green of Glasgow—by which its character is completely changed.

The architecture of the Greeks affords the most unequivocal evidence of its Egyptian origin; it scarcely exhibits a single original idea, although they make no confession of their obligations, and have employed all their ingenuity to conceal the source whence it was derived. But although the Greeks can prefer no claim to originality, they have endowed the Egyptian originals with an elegance of proportion, and imparted to them a grace and beauty of detail, which has made them their own, and has never been surpassed by any other nation. They

employed only three orders, the Doric, the Ionic, and the Corinthian. Of these the Doric was the most ancient, as well as the most favourite, and may be considered as the national order. Of the Corinthian, one solitary example only remains in the Choragic monument of Lysicrates at Athens. The national monument in Edinburgh gives an excellent idea of the Doric ordonnance; it is also employed in the portico of the Glasgow Court House. For an example of the Ionic, we would refer to the portico of the Royal Bank behind the Exchange; and for the Grecian Corinthian, to some specimens in the west façade of the County Buildings, Hutchison-Street.

According to Vitruvius, the Greeks in the invention of the Doric order, had in view the sturdy frame and vigorous proportions of the masculine figure; in the Ionic they had reference to the slender and more graceful lineaments of the female; while the idea of the Corinthian originated in the following romantic incident:—"A Corinthian maiden, of marriageable age, having fallen victim to a violent disorder, after her interment, her nurse collecting in a basket those articles to which she had shown a predilection when alive, carried them

to the tomb, and put a tile over the basket for the longer preservation of its contents. The basket was placed by accident on the root of an acanthus plant, which, pressed by the weight, shot forth towards the spring its stems and large foliage, and in the course of its growth, reached the angles of the tile, and thus formed volutes at the extremities. Callimachus the sculptor, who for his great ingenuity and taste, was called by the Athenians 'Catatechnos,' happening at this time to pass the tomb, observed the basket and delicacy of the foliage by which it was surrounded, and adopted the idea for a new capital to the columns of a temple which he constructed near Corinth." But the prototypes of each of these orders, are to be found at Egyptian Thebes, and belong to a far higher antiquity, and in the words of a reverend writer * on the arts of sculpture, painting, and architecture,—"in architecture, as in all other arts, no less than in their literature, the Greeks borrowed, imitated, selected — and yet they created—they assimilated discordant variety to one solemn breathing harmony—they brought out every latent germ of beauty that lay over-

* The Rev. J. S. Memes, LL.D.

whelmed in the mass of more ancient thought. From the dark, yet mighty accumulations of Eastern knowledge and skill, their genius spake forth that light and that perfection, which in human wisdom and taste still guides, corrects, and animates. Yet their improvements were but so many—important indeed—intermediate gradations in the universal system of obligation which nations owe to each other. But while sound judgment constrains the rejection of the exclusive pretensions of the Greek writers on the particular subject in question, it must be confessed, that there is in these something more than pleasing. They are not selfish; they are deeply connected with the sympathies and the feelings—the truest, best, associations, in objects of art. Though we find all the elements of composition in Egyptian architecture, and must believe that the Greek orders were in their origin thence derived; yet, the very idea that the sedate grandeur of the Doric, borrowed its majesty from imitation of man's vigorous frame and decorous carriage; or that the chaste proportions of the graceful Ionic, were but resemblances of female elegance and modesty,—the belief of all this, so carefully cherished, was calculated to produce the happiest effect upon

living manners. So also, though the origin of the Corinthian capital is apparent, in an object emblematic over the whole East, and not unknown, even in some christian forms, the mysterious lotus, whose leaves so frequently constitute the adornment of the Egyptian column; still, how dear to the heart the thought of most perfect skill receiving its model from the humble tribute of affection placed on the grave of the Corinthian maiden, round which nature had by chance thrown the graceful acanthus. If in the sober inquiries of history, such opinions are removed, the act is done with regret, yet in this onward path of truth, if one blossom, planted there by human feeling, must be beaten down, how grateful the incense of the crushed flower."

The Romans cannot be said to have had any architecture of their own, until their Hellenic conquests brought them acquainted with that of of Greece, which in their hands lost its principal charms of grace and beauty, became overloaded with redundant ornament, and debased by incongruous associations.

The characteristic feature of the Roman architecture is the arch, which they derived from Etruria. The expansive dome, which has a sublime effect on the interior, is also of Roman

introduction, and with these they incongrously associated the beautiful columns and graceful entablatures of the Greeks, no longer essential parts of the construction, but introduced entirely for the purposes of decoration. The Romans excelled in the preparation of cements, which, together with their knowledge of the arch, enabled them to construct such extensive works, as their cloacæ or sewers, their aqueducts, bridges, and military roads, at a comparatively moderate expense, and which, with the more limited means at the disposal of their predecessors, would have been impracticable. Their favourite ordonnance was the Corinthian, which, it must be allowed, they certainly brought to great perfection. It is the Roman Corinthian order which is introduced in the Glasgow Royal Exchange.

When the Romans under Constantine became converts to Christianity, a new style of sacred architecture was introduced. The pagan temples, consisting mostly of courts with a mere sacristy for the priest, before which the sacrifices were offered in the open air, did not afford the requisite accommodation for the christian services. Among the existing edifices, the only ones suitable for the purpose, were the basilicæ, spacious

halls, where the centumviri heard and decided causes, counsellors received their clients, and bankers transacted business. The basilica consisted of an oblong centre space or nave, with an aisle or wing on each side, separated by rows of columns. One of these, adjoining to the palace of the Lateran, was at once converted into a cathedral, and dedicated to St. John. This church retained its pre-eminence until after the successful resistance of the Roman barons to the claims preferred by the patricians to ecclesiastical sovereignty, when the policy of the Popes gave the prerogative to St. Peter's on the other side of the Tiber. With materials hastily obtained from the pagan temples, they constructed others on the same plan, hence the name of Basilican churches sometimes applied to our cathedrals, which are built in a similar form.

Constantine patronized architecture, and founded schools for its improvement, but he employed the architects chiefly in the eastern city of Byzantium, to which, about the middle of the fifth century, he removed the seat of empire, and altered its name to Constantinople in honour of himself. It was soon after these events that the Goths made their successful irruption

into Italy, and obtained almost an exclusive dominion there.

The rude celtic monuments of the forests of Germany were the only specimens of architecture with which the Gothic invaders were previously acquainted; and the architects in Italy at that time were little better than stone masons, who, under the superintendence of their northern conquerers, produced a rude and barbarous style, consisting of excessively coarse walls of unhewn stone, into which they introduced the beautiful columns and entablatures plundered from the imperial edifices, jumbled together without regard either to symmetry or congruity. This was the real Gothic Architecture, and not the Pointed Christian, to which this unfortunate title was afterwards misapplied.

The Lombard style came next in the order of succession. The plan of the Lombard churches consisted of a long nave, with short transepts in the form of the Latin cross; the east end frequently terminating in a circular apsis. The windows were round headed, and although of inconsiderable height, much narrower in proportion, having pilasters on each side supporting an archivault. The stories of the towers are divided by scolloped string courses, consisting of small arches resting on monster heads.

This style, with different degrees of improvement, prevailed generally during the eighth century in Italy, Germany, and France; and in those countries all the heavy buildings of the middle ages, which preceded the Christian Pointed Architecture, are classed under the head of Lombard, of which Pisa Cathedral is commonly referred to, as a characteristic example.

The Moorish or Saracenic style was introduced along with the Mahommedan superstition. Within half-a-century after the death of Mahomet above four thousand christian churches were rased to the ground, and as many Maschiad shrines substituted in their place. The chief characteristics of the Saracenic architecture are the horse-shoe arch, the galleried minaret, and bulging tower surmounted by the crescent.

The crescent is the symbol of Mohammedanism, and commemorates the Hegira, or flight of its founder from Mecca to Medina. The flight took place on a Friday night, with the new moon; to perpetuate the remembrance of which, Omar, the second successor of Mahomet, adopted the crescent or horned form of the moon as a symbol of their faith. Friday is their sacred day; and the Hegira, which occurred on the 16th of July, of the year of our Lord six hun-

dred and twenty-two, is the epoch to which all all their historie events are referred.

The Saraeenic style is light and fanciful; but the eonstruetion is unscientific, and unfavourable to durability or strength.

The arehitecture known by the name of Anglo-Saxon, consisting of heavy semicireular arches resting on stunted square, or partially rounded pillars, in rude and awkward imitation of the Roman, prevailed from the eonversion of the Saxons until the Norman eonquest.

The Norman style of architecture exhibits a great improvement on that by whieh it was preeeded. The masonry, though massy, is of a more seientifie charaeter; the walls were thick and equal, without buttresses; the eireular areh still prevailed, from whieh this style got the name of Romanesque, having referenee to its Roman derivation. The enriehments are of a peculiar and rather effective description, consisting of the ehevron or zig-zag, the billet moulding, embattled and triangular fret, the single and double astreated diamond, nail head, lozenge, tooth, and fish head; as well as the undulating line, nebule, and other heraldie deviees.

The Norman Arehiteeture eontinued to prevail generally in this eountry from the eonquest

till the close of the twelfth century. Previous to that time pointed arches had indeed made their occasional appearance, but not with such decision as to mark the introduction of a new style. Between the years of 1132 and 1136 twenty windows of the Lancet form are said to have been introduced into the choir of the church of St. Cross, in the neighbourhood of Winchester, by Henry de Blois, brother to king Stephen, and bishop of the see of Winchester. They consist of openings in the intersecting parts of semicircular arches which cross each other, and have been regarded as an approach to the pointed style, which, however, is only properly recognised as such, when the sharp pointed arch came to rest on the slender column, and was decorated with the leafy moulding.

The chief distinction between the classic architecture of Greece and Rome, and the Pointed Christian, consists in the direction of the principal lines. In the classic styles they are horizontal, architraves, friezes, and cornices. In the Christian Pointed Architecture they are vertical; upright buttresses and towering pinnacles and spires, shooting up into the air. Both the Pagan and the Christian are subdivided into orders or styles. The form and size of the

columns, and the peculiar contour and arrangement of the mouldings and entablature, constitute the distinctions between the Doric, Ionic, and Corinthian ordonnances. In the Christian Pointed style, although the form of the arches furnish the chief distinctive features, they are besides associated with peculiar mouldings and enrichments, not less recognizable than those of the three classic orders.

The first period of the Pointed Architecture, characterised by the tall narrow and widely splayed window, terminating in an acute lancet-shaped arch, extended from the close of the twelfth to that of the thirteenth century. Rickman distinguishes this period by the name of early English.

The second period, that of the Ornamented English of the same authority, extends from thirteen hundred, to fourteen hundred and sixty; it is also known by the name of the equilateral period, because the span of the arch, which is the radius of the arcs, is the base, and the subtending chords of the arcs, the sides of an equilateral triangle. Mullions and tracery now first made their appearance in the enlarged windows, the latter describing circles, trefoils, and other flowing lines.

The third and last period, which brings us to the decline and fall of the pure and perfect Christian Architecture, commences about the year 1460, and terminates in 1537. During this period the florid or perpendicular variety generally prevailed, names sufficiently indicative of its character; the first having reference to the exuberance of its decorations, and the latter from the mullions of the windows and the ornamental pannels running in perpendicular lines. The architecture of this period is also known by the name of the Tudor style, because it came in with the Tudor dynasty, and continued during the reigns of Henry seventh and Henry eighth. The Pointed Architecture was now, however, rapidly running to seed; during the second era it had reached its culminating point—"that point of perfection at which nothing on earth is permitted to stop—after the bud, and before the rankness—the flower just blown." The rigid simplicity and pure construction of the first and second periods, were no longer in estimation. Pugins, the modern Coryphæus of Mediæval art, thus speaks of the Tudor degradations:—"Henry the Seventh's chapel at Westminster," says he, "is justly considered one of the most wonderful examples of ingenious con-

struction and elaborate fan-groining in the world; but, at the same time, it exhibits the commencement of the bad taste, *by constructing its ornament, instead of confining it to the* enrichment of its construction. I allude to the stone pendants of the ceilings, which certainly are extravagancies. A key stone is necessary for the support of arched ribs; the older architects contented themselves with enriching it with foliage and figures; but those of the later styles allowed four or five feet of unnecessary stone to hang down in the church, and from it to branch other ribs upward, quite unworthy of the severity of Pointed or Christian Architecture."*

But though the pendant groinings of the Tudor period exhibit a departure from the stern simplicity and rigid principles of the earlier styles, the construction was nevertheless genuine and substantial; they served no useful purpose, but the contrary; unnecessarily reducing the height of the ceilings; they were calculated to puzzle and astonish those who were not acquainted with the secret of their formation; and displayed a wanton luxuriation in the application of the arch, in the employment of which, in every form and situation, those skilful artists seemed

* See Plate I.

actually to revel. But what shall we say of the modern imitations—the monotonous bosses of unsubstantial stucco, the pretentious groinings of lath and plaster, and the clustered columns of hollow timber. Let a church, of all things, be, in its design, magnificent and elegant, or be it humble and plain, but let it be, at least, honest, substantial, and sincere in its construction. There is one handsome little church at present building in Blythswood Holm, which forms an honourable exception to the general practice; it belongs to an offshoot of Independents from West George-Street congregation—the Rev. Dr. Wardlaw's—and is designed, and so far as it has yet proceeded, is also executed, not only in the form, but in the genuine spirit of the old truthful architecture, promising to be quite a modern gem.

The Tudor arch is as much beneath the semicircular, as the equilateral arch is above it, and is described from four centres. "Whenever this arch was introduced, the spirit of Christian Architecture," observes Pugins, "was on the wane. Height, or the vertical principle, emblematic of the resurrection, is the very essence of Christian Architecture, to attain which the pointed arch was invented and employed."

In the Glasgow Cathedral, than which no

better subject could be found for the illustration of this most noble, most appropriate, and most picturesque Church Architecture, the rood screen furnishes a solitary specimen of the Tudor arch and the flamboyant tracery. The stately nave is a fine illustration of the second period, while the solemn and substantial crypt, and the beautiful choir, belong to the first or Lancet period.

About the year 1535, some Italian artists, with whom the Christian Pointed Architecture had never found favour, conceived the idea of reviving the classic orders, of which many noble specimens, more or less perfect, were still to be found. Instead, however, of setting about the examination, measurement, and study of the actual remains by which they were surrounded, with the assistance of an old treatise on architecture, without illustrations even, by Vitruvius, an architect who is supposed to have lived in the reign of Augustus, whose imperial boast it was to have found Rome *brick,* and to have left it *marble,* they concocted a system exhibiting some beauties, combined with many absurdities, but capable of very general adaptation. To this new style various names have been applied, as the Italo-Vitruvian, the Romano-Italian, the

Cinque-cental—because it was invented during the century one thousand, *five hundred*—and its introduction was called the *renaissance*; but it is best known in this country as the Palladian style, because it was introduced chiefly through the works of Andrea Palladio, by Inigo Jones and Sir Christopher Wren.

To those who hold in reverence the cardinal principles of good construction, the Palladian style—so prevalent in the present day—is regarded with less respect. The chief defects of this architecture are, the introduction of features, which are not essential to the construction, the coupling together of the columns, entasing or swelling the pilasters, rounding and hollowing their friezes, piling various orders one on the top of the other, without any adequate superincumbence to sustain, and breaking and interrupting, with unnecessary frequency, the cornices and other horizontal mouldings. But the worst feature of all is the lack of truthfulness, and honesty, by which it is universally pervaded, the *apparent* being in most cases only a disguise for the *real* construction.

In St. Paul's Cathedral, one of the most chaste and beautiful examples of the modern Classic style, the noble dome is only a mantle

thrown over the substantial brick and timber cone, which constitutes the essential construction; its own basilar expansion being counteracted by a massive iron chain embedded in its substance—a somewhat unscientific application of the Catenarian principle. In like manner the beautiful façades of the body of the building, are merely screens, erected for the purpose of concealing the arches, buttresses, and groinings required for the internal construction, of which the Cinque-cental artist is as much ashamed, and with equal reason, as the stag in the fable was of his slender shanks, wherein lay his safety; so that a great part of the fabric is constructed merely for the concealment of the others.

The classic authority, however, with which it was supposed to be invested, has procured for this style a high degree of favour. But some idea may be formed of its classic pretensions from the fact, that neither in the works of Palladio, Serlio, Des Godetz, or any other of the Cinque-Cental authorities, is there to be found a single example of the Grecian Doric, the most perfect as well as the most ancient of the three Hellenic Orders; so admirably proportioned, that the recovery of a single triglyph, dentil, or fragment of a capital, would

enable the architect to infer and restore the whole fabric to its former condition. Indeed, there is every reason to believe, that they were altogether unacquainted with Grecian Architecture, except through the corruptions of the Roman.

Our acquaintance with Grecian Architecture is but of recent date: its peculiar merits, its surpassing grace and beauty—whence, instead of having any factitious standard of these qualities applied to it,—it has itself become the universal standard of them,—were first revealed to Europe through the magnificent work of Stuart and Revett, the first volume of which was only published so late as the year 1762.

James Stuart, whose name is most prominently associated with the "Grecian Remains," was the son of a Scottish mariner. He was born in the year 1713, in that un-aristocratic region of the great metropolis of England known by the name of Creed Lane, Ludgate Hill; his father died when he was very young, leaving a wife and family in great poverty. James Stuart enjoyed few advantages of education, but a taste for drawing having early developed itself, he was enabled to provide for the wants of his mother and uterine relatives

by designing and painting fans for one Goupy, an engraver of some eminence, excelling also in that style of painting called body colours, the most intractable of all modes, and in which fan painting was at that time performed. In the year 1742, he went to Rome to prosecute his studies as a painter. In what branch of painting Stuart practised during the six or seven years of his residence in Italy, to support himself while acquiring that literary knowledge which fitted him for the task in which he afterwards so much distinguished himself, and an acquaintance with those sciences which enabled him to engage practically in the profession of architect, is not known. While at Rome he acquired considerable celebrity by a Latin work entitled "De obelisco Cæsaris Augusti Campo Martis nuperime effoso, epistola Jacobi Stuart Angli ad Carolam Wentworth, comitem de Malton." This work was published at the expense of the Pope, and procured for him the honour of presentation to his Holiness—a distinction, it is said, rarely, if ever before conferred on a Protestant artist. The Earl of Walton, afterwards Marquis of Rockingham, to whom the epistle was dedicated, appears to have been an early and steady patron of Stuart's, and,

together with several other noblemen and gentlemen, encouraged and assisted him in the prosecution of his great work. The idea of visiting and drawing the antiquities of Athens, is supposed, however, to have originated with Mr. Gavin Hamilton, the painter, who was of a sanguine and speculative turn; the idea was favourably received by Nicholas Revett, a fellow student; and their knowledge of the temper, talents, and acquirements, together with the literary reputation of Stuart, made them desirous that he should join in the enterprise.

In the year 1748, Stuart, in conjunction with Revett, for Hamilton does not appear to have had any thing further to do with the work, issued proposals for "publishing an accurate description of the antiquities of Athens," which were so favourably received, that they determined to follow out their plan; but various interruptions prevented them from reaching that celebrated city until the spring of the year 1751.

Provided with accurate instruments, made by one of the most celebrated mathematical instrument makers in London, they immediately afterwards commenced measuring and delineating the architectural monuments of Athens and its

environs, a labour which they prosecuted with indefatigable assiduity and great ability for several years, except in so far as they were from time to time interrupted by the Turks. They returned to England with the result of their labours in 1755, but owing to a series of most unaccountable delays, the first volume of the antiquities did not appear until seven years afterwards. Sixteen more years elapsed before the second volume made its appearance, and the third was only published in 1794, nearly half a century from the time the work was announced.

The favourable manner in which Stuart and Revett's proposals had been received in 1748, induced a French artist of the name of Le Roy, to anticipate their work, and endeavour to forestall its advantages. Le Roy accordingly visited Athens, and during a short, and altogether inadequate residence there, collected some loose materials which he published in the year 1758, under the title of "Les Ruines des plus beaux monumens de la Grece." The work was full of errors and misstatements, and was calculated to convey any thing but a correct idea of the professed subject. Stuart entered on his labours under a very different impression of the importance of the task he had engaged in. He deter-

mined, in his plan, to avoid haste and all predetermined theory; never to intrude a line of imaginary restoration, and excluding the conventional modulus, to take his dimensions in English feet and parts. When the first volume of this work at length made its appearance in 1762, it was hailed with the utmost enthusiasm; the execution was quite equal to the conception, and to the pains taken in the collection of the materials. It was felt that the "grace and beauty of Grecian art had now for the first time burst upon the world with all its splendour." Though one of the oldest styles in existence, it was not only new to this country, but every person of good taste admired, and was willing to adopt it. Honours, distinction, and employment, flowed in upon Stuart, to whom the chief credit appears ever to have been ascribed. He was called by way of eminence, the "Athenian Stuart," and if he had been desirous of amassing a large fortune, no man ever had a better opportunity. He had, however, no sooner acquired a competency, we are told, than he withdrew almost entirely from the practice of his profession, in order to enjoy with less interruption the society of his friends, and the comforts of domestic life in a way more congenial to his

habits and tastes; and having, through the influence of Lord Anson, obtained the appointment of Surveyor of Greenwich Hospital, the duties of which office were more honourable than onerous, his fortune was quite equal to his wishes, and he employed his leisure in the prosecution of his great work, which he had now made entirely his own, by the purchase of Revett's interest in it, who appears to have been less fortunate in his professional career, than his former fellow student, and collaborateur in the collection of the Hellenic treasures. Stuart died before the second volume was ready for publication; but the third volume was also so far advanced, and the materials in such a state, as enabled the editor to publish them shortly afterwards.

Although we have said that the Grecian Architecture, which had now for the first time been revealed to the world, was universally admired, or, at least, by every one competent to form an opinion upon the subject, the statement requires some slight modification, as a very few men of distinction, withheld their assent to the general judgment. Among these, Sir William Chambers, Surveyor General of the Board of Works, occupied a prominent place. In his

Treatise on Civil Architecture, a standard work of the time, he ridicules the idea of expecting any thing worth seeking for in Greece; for, says he, "though Architecture is certainly indebted to the Grecians for considerable improvements, yet it may with confidence be averred, that they never brought the art to its utmost degree of excellence. The art of building," he continues, "says Leon Baptista Alberti, sprung up and spent its adolescent state in Asia. After a certain time it flowered in Greece, and finally acquired perfect maturity in Italy among the Romans. How distant the Grecians were from perfection in proportions, in the art of profiling, and the other parts of detail, will soon be evident to any impartial examiner who compares the publications of *Le Roy*, Stuart and Revett, and other ingenious Levantine travellers, with the antiquities of the Romans, either on the spot, or as they have been given in books by Palladio, Serlio, Des Godetz, Sandrart, Piranesi, and other authors." The obstinate persistence of Sir William Chambers in these opinions, notwithstanding the eloquent refutation afforded by Stuart and Revett's work, considerably affected his professional reputation and practice, but he remained

unconvinced, and one of his greatest annoyances was the increasing favour in which the Grecian orders continued to be held.

It is not a little curious that the "line of beauty" for which Hogarth so keenly contended, is the pervading contour of all the Grecian mouldings; but he too brought his satirical burin to bear on the minute accuracy which was the leading feature of Stuart and Revett's work. A good many years after these artists had issued their "proposals," —indeed—just before the appearance of the first volume, Hogarth, who had long been accustomed to "sneer at the gusto of the Grecian school," published a satirical print headed "The five orders of Perriwigs as they were worn at the late coronation, measured architectonically." At the bottom of the print was the burlesque advertisement:—

"In about seventeen years, will be completed, in six volumes, folio, price fifteen guineas, the exact measurements of the Perriwigs of the Ancients, taken from the Statues, Bustos, and Baso Relievos, of Athens, Palmira, Balbec, and Rome, by Modesto Perriwig—Meter from Lagado.

"N.B.—None will be sold but to subscribers."

The proportions of the Perriwigs are regulated

by "modules," of which, one module was equal to 3 nasios, and one naso to 3 minutes. But his satire, however intended, fell with much more severity on his friends the Palladians, than on the Athenian.

Stuart and Revett's researches had revealed the fact, that the genuine ancient orders were limited to three, the Doric, Ionic, and Corinthian, which, in the hands of the Romans and the Vitruvians, became deteriorated in quality, and their number extended to five: indeed, the remarkable difference between the drawings and descriptions of these celebrated artists, led to a suspicion, which proved to be by no means unfounded, that the Italian descriptions of the Roman Architecture, might be equally unfaithful. Stuart, I have said, rejected the conventional modulus employed by the Italo-Vitruvians, after the example of their great authority.

With respect to the modulus, Palladio, in referring to the illustrations in his architectural work, says:—"A intelligenza de' quali,—accio ch'io non habbia a replicare il medesimo piu volte,—è da sapersi ch'io nel partire e nel misurare delle ordini non ho voluto tor certa e determinata misura, cioè particolare ad alcuna citta, come braccio, o piedé o' palmo; sapendo che le

misure sono diverse come sono diverse le citta e le ragione ma imitando Vitruvio, il quale partisce, e' divide l'ordine Dorico con una misura cavata dalla grossezza delle colonne laquale è commune a tutte e da lui chiamata Modulo mi servirò ancor io di tal misura in tutti gli ordini, e sara il modulo, il diametro della colonna da basso, diviso in minuti sessanta, fuor che nel Dorico, nel quale il modulo sara per il mezzo diametro della colonna e divisa in trenta minuti perche cosi riesce piu commodo ne' compartimenti di detto ordine; onde potra ciascuno facendo il modulo maggiore e minore secondo la qualita della fabrica servirsi delle proportioni e delle modanature sacome designate à ciascun ordine convenienti." *

* "For the comprehending of which, (illustrations,) and in order to avoid unnecessary repetition, let it be understood, that in setting out and measuring the orders, I have not chosen to adopt any positive or determined measure peculiar to any city, such as the cubit, foot, or handbreadth, knowing that these are as various as the cities or districts in which they are employed, but following the example of Vitruvius, who divides the Doric Order by a measure taken from the lower diameter of the columns, which is common to all, and by him called modulus. I also make use of the same mode of measurement in all the orders, and the modulus

Stuart in taking his measurements from the actual monuments, employed the English *foot*, as his standard, much more convenient for verification, while it was easy enough at any time to reduce the various details to their modular proportions.

The modulus is, at the same time, a natural and ingenious conventionalism, well suited for reducing and adapting the proportions of the classic ordonnances to buildings of different sizes. In the Grecian Doric Order for instance, the columns are from four to six diameters in height; the stylobate on which they rest, is from two thirds to a whole diameter in three equal receding courses; the entablature is from one and three-fourths to two diameters, of which the architrave, frieze, and cornice consist respectively, of so many sixtieths of the diameter; the triglyphs are each a semi-

will be taken from the lower diameter of the column, divided into sixty minutes, except in the case of the Doric, in which it is more convenient to take the semi-diameter, and divide it into thirty minutes. In this way the module will be enlarged or diminished, according to the size of the contemplated structure and all the parts proportioned by it." It is necessary here to observe, that the Doric Order alluded to in the above quotation, is a very different ordonnance from the one known by the same name among the Greeks, and greatly inferior to it—indeed quite unworthy of the name.

diameter, and the intervening metopes form the square of the breadth or heighth of the frieze. Except at the extremities of the friezes, where the triglyphs of the adjacent sides meet at, and give compactness, to the angles, a triglyph is placed over the centre of each column, and another over the centre of the inter-space, with a metope on each side, which series determines the width of the inter-columnar spaces. In this manner a happy proportion is maintained between the sustaining and the sustained parts.

Although Sir William Chambers could never be brought to acknowledge the merits of Grecian art, he lamented the apathy and indifference with which the Mediæval Architecture was then regarded. "To those usually called Gothic Architects," says he, "we are indebted for the first considerable improvements in construction. There is a lightness in their works, an art and boldness of execution to which the ancients never arrived, and which the moderns comprehend and imitate with difficulty. England contains many magnificent temples of this species of architecture, equally admirable for the art with which they are built, and the taste and ingenuity with which they are composed; and we cannot refrain from wishing, that the Gothic

structures were more considered, better understood, and in higher estimation than they hitherto seem to have been; would our dilettante, *instead of importing the gleanings of Greece,* or our antiquaries, instead of publishing loose incoherent prints, encourage persons duly qualified to undertake a correct, elegant publication of our own Cathedrals, and other buildings called Gothic, before they totally fall to ruin, it would be of real service to the arts of design, perserve the remembrance of an extraordinary style of building, now sinking fast into oblivion, and, at the same time, publish to the world the riches of Britain, in the splendour of her ancient structures."

It is subject of reasonable gratulation, that while the duty of investigating and preserving to us the interesting relics of Grecian art has been so efficiently done, the other, not inferior in point of interest, has not been left undone; and what Stuart and Revett have accomplished for the Architecture of Greece, Britton and Rickman have done for that of the middle ages. Since that time, "Greece and all her colonies," observes Hoskins, "which possess remains of her unrivalled architecture, have been explored; and we now possess correct delineations of

almost every Greek structure which has survived, though in ruins, the wreck of time and the desolation of barbarism." "To our own country and nation," he further observes, "is due the honour of opening up the temple of Greek architectural science, of drawing away the veil of ignorance which obscured the beauties it contains, and snatching from perdition the noble relics of ancient architecture which bear the impress of the Grecian mind. Not only, indeed, were we the first to open the mine, but by us it has been principally worked; for among the numerous publications which now exist on the Hellenic Remains, by far the greatest number, and indisputably the most correct, are by our own countrymen, and were brought out in this country."

In like manner, the example set by Britton and Rickman has been ably followed out: England, Scotland, and the continent of Europe have been thoroughly explored, the Cathedrals, Abbeys, and religious houses delineated, described, and classified; and the result has fully justified the assertion, that "whether England, France, or Italy, is entitled to the honour of the invention, our own country contains specimens the grandeur of which are not

excelled, and very rarely indeed equalled, by any others in the world."

The almost universal prevalence of the different modifications of the Pointed Architecture during their respective eras, and the comparative rapidity and distinctness of the transitions from one style to another, are accounted for by the free and constant communication that was kept up between the various Masonic Lodges, where these changes were invented and matured, and from whence they were rapidly promulgated.

The knowledge of these facts, and of the principles by which the Masonic Fraternity were governed, afford important assistance in determining the doubtful chronology of many of our Pointed ecclesiastical edifices.

CHAPTER VI.

THE MODERN MASONS.

During the prevalence of the Pointed Christian Architecture, the privilege of admission to the Masonic Fraternity was confined to those who designed, built, and decorated the Ecclesiastical and Baronial structures on which they were chiefly engaged; and—occasionally—to their patrons, monarchs, nobles, and prelates. In their hands, the Science of Masonry, as is remarked by the writer of the able article "Masonry," in the seventh edition of the "Encyclopedia Britannicæ," "attained to the most perfect state it ever arrived at, and,—about the time when King's College Chapel, at Cambridge, was built."

From that period, or soon after, the knowledge of construction declined; but the researches of

men of science have, in modern times, more than replaced those lost principles which, there can be little doubt, the elder Freemasons possessed. Unfortunately, such principles are, even at the present time, as inaccessible to a plain workman as the mysteries of the master-mason were to the apprentice and fellow-craft of former ages; unless it be in some rare instances where the force of natural genius has risen superior to all difficulties, and a mere workman, like the "'Prentice of Roslyn Chapel, has outstripped the masters of technical science."

After the decline of the Pointed Style, the introductions became less discriminate, and the facility of admission at the present day, is one of the greatest misfortunes of the Order. Individuals are often admitted for the mere sake of the dues, which are much too low, and with no other qualification than their ability to defray them;—perhaps even in a drunken frolic, without having once considered the solemn obligations they are about to come under, and altogether unworthy, from their moral habits, of the privileges they seek to acquire. Many follies and absurdities have been perpetrated in the name of Freemasonry, and many more have been laid to the charge of

the Fraternity. They have been especially accused of convivial excesses; and Hogarth, in one of his prints of the "Times of the Day," represents

> "The moping mason from yon tavern led"—who
> "In mystic words doth to the moon complain
> That unsound port distracts his aching head,
> And o'er the drawer waves his clouded cane."

The jewel suspended from his neck indicates his place in the lodge, but instead of collecting and safely depositing the "tools, jewels, and implements of the craft," he has, in the zeal of brotherly love, drank so many bumpers to the craft, that he is unable to take care of himself, or to find his way home, and, undivested of jewel, sash, or apron, is under the charge of a drowsy drawer, whose plastered forehead gives evidence of a recent row.

We can only affirm that Masonry lends no countenance to any such excesses, and no appearance of inebriety can be tolerated in a Mason Lodge. But notwithstanding the abuses of Masonry, its principles are so genuine, the practices it inculcates so amiable, and so honourable, that we can feel no surprise at its universal diffusion and uninterrupted permanency. "I have ever felt it my duty," said the late Earl of

Durham on a public occasion, "to support and encourage the principles and practice of Freemasonry, because it powerfully develops all social and benevolent affections; because it mitigates without, and annihilates within, the virulence of political and theological controversy; because it affords the only neutral ground on which all ranks and classes can meet in perfect equality, and associate without degradation or mortification, whether for purposes of moral instruction or social intercourse."

There are few generous or well constituted minds to whom this venerable association does not present some salient point of attraction. We feel a natural interest in whatever enlarges the sphere of our affections, recalls the memory of interesting events, and brings together remote periods of time. The Masonic Association accomplishes, in an eminent degree, these objects,—and the influence exercised by it in very ancient times, when knowledge was of slow and difficult attainment, and its general diffusion regarded as impolitic and dangerous, is frequently referred to by the father of historic narrative; it brings within our retrospective scope the antediluvian labours of the sons of Seth, perpetuating their scientific discoveries by

their pillar of brick, and their pillar of stone, the one to resist the destructive agency of fire, the other of flood; places us before the magnificent structures, the sculptured obelisks, and stupendous fanes of Egypt; carries us down the faint but certain track left by the Dionysiac artificers of Ionia; leaves us to linger in reverential awe before that heaven-directed pile—prefiguring a more glorious dispensation—which rose in noiseless perfection on the hallowed heights of Mount Moriah,—the echoes undisturbed by sound of hammer, axe, or other iron implement,—under the auspices of the wisest of men, and his associates, the Hirams of Tyre. The imagination kindles with enthusiastic admiration in the contemplation of the marvellous relics of the middle ages, those Christian Churches, not less original in their conception than the Pagan Temples of Egypt; composed, too, of materials so insignificant, and apparently inadequate; the sculptured enrichments of their bosses, panels, corbels, and capitals of columns, in point of grace and beauty unsurpassed by the best efforts of Grecian art,—displaying an exhaustless variety to which all living nature was tributary, and to which classic art could make no pretension. But while the Masonic Asso-

ciations bring together the remotest periods of time, they likewise connect the most distant climes, linking together, every region by a chain of brotherly love, and covering the earth with a mantle of charity. Even on the "hollow sounding and mysterious main," far as eye can strain, or telescope may reach, the mason mariner can make known his masonic relation, and in difficulty and danger claim his privileges.

Many instances are recorded of the universality as well as potency of the masonic tie, and the chivalrous generosity with which it has been acknowledged,—but far more have passed away from the memory of man, and left no trace behind. Lawrie in his history of Freemasonry, notices the three following cases.

"In the year 1748, Monsieur Preverot, a gentleman in the navy, and brother of the celebrated M. Preverot, Doctor of Medicine, in the Faculty at Paris, was unfortunately shipwrecked on an island whose viceroy was a Freemason. Along with his ship M. Preverot had lost all his money and effects. In this destitute condition he presented himself to the viceroy, and related his misfortune in a manner which completely removed all suspicion of his being an impostor. The viceroy made the masonic signs,

which being instantly returned by the Frenchman, they recognised and embraced each other as brethren of the same Order. M. Preverot was conducted to the house of the viceroy, who furnished him with all the comforts of life, till a ship bound for France touched at the island. Before his departure in this vessel, the viceroy loaded him with presents, and gave him as much money as was necessary for carrying him to his native country."

"In the battle of Dettingen, in 1743, one of the king's guards, having his horse killed under him, was so entangled among its limbs, that he was unable to extricate himself. While he was in this situation, an English dragoon galloped up to him, and with his uplifted sabre was about to deprive him of life. The French soldier having with much difficulty made the signs of masonry, the dragoon recognised him as a brother, and not only saved his life, but freed him from his dangerous situation. He was made a prisoner by the English dragoon, who was well aware that the ties of masonry cannot dissolve those of patriotism."

"In the year 1749, Freemasonry was introduced into Bohemia, and eagerly embraced by all the distinguished characters in the city of

Prague. They call themselves Scottish Masons, and are remarkably inquisitive into the characters of those they admit into the Order. On this account they perform with punctuality those duties which they owe to their brethren of the Order, as is exemplified in the following story:—A Scotch gentleman in the Prussian service was taken prisoner at the battle of Lutzen, and was conveyed to Prague, along with four hundred of his companions in arms. So soon as it was known that he was a Mason, he was released from confinement; was invited to the tables of the most distinguished citizens; and requested to consider himself as a Freemason, and not as a prisoner of war. About three months after the engagement, an exchange of prisoners took place, and the Scottish officer was presented by the fraternity with a purse of sixty ducats to defray the expenses of his journey."

In the tenth volume of the seventh edition of the History of Europe, by Sheriff Alison, the Right Worshipful Grand Master of the Province of Glasgow, it is related that Platoff suddenly passed the Alle at the head of his Cossacks, and surprised a corps of five hundred French troops, who were made prisoners. In a foot note the

author mentions, on the authority of Sir Robert Wilson, that the officer in command owed his life to the fortunate incident of his giving the Russian commander the Freemason's sign when seizing his hand, just as a lance was about to pierce his breast, and further observes, that "in reviewing Sir Robert Wilson's work, the Edinburgh Review says, '*this is an anecdote so incredible, that no amount of testimony could make them believe it;*' but this," says Mr. Alison, "only shows the critic's ignorance. The same fortunate presence of mind in making use of the Freemason's sign, saved the life of a gallant officer, the author's father-in-law, Lieutenant Colonel Tytler, during the American war, who by giving one of the enemy's officers the Freemason's grip, when he lay on the ground with a bayonet at his breast, succeeded in interesting the generous American in his behalf and saving his life."

At the masonic festival which succeeded the interesting ceremonial of laying the foundation stone of the Barony Poor's House, 14th August, 1849, under the able auspices of brother Alison, as Provincial Grand Master, he made affectionate allusion to the grateful recollection entertained by his amiable lady of that romantic

incident. Brother Alison, in the exercise of his office, as Sheriff of the County of Lanark, was a good deal occupied in making arrangements for the queen's visit, at that time daily expected; "but," urged his lady with kindly instance, "whatever your engagements, Archibald, you *must* go with the Freemasons."

Sir Charles Napier also bears in honourable remembrance his own obligations to the Order, as the means by which he was enabled to communicate with his relatives, when a prisoner of war at Verdun.

Mr. Whyte, a master mariner, a member of the Lodge St. Mark, when at sea in the course of the year 1850, happened to run short of some of his stores. He was fortunate enough to fall in with a foreign vessel, to which he sent a boat to request a supply; but received for answer, that he could not spare any; Mr. Whyte, however, resolved to go himself, and finding the foreign captain was a Freemason, he made himself known as a brother of the Order; his reception was then most cordial, and he at once obtained, on the most liberal terms, as much as the generous stranger could spare, who lamented, at the same time, that his own necessities prevented him from giving more. Captain

Whyte died suddenly within these few months, on a voyage to the coast of Africa, leaving a widow entirely unprovided for, who has since had reason to rejoice that her husband was a Freemason.

During the Peninsular war, a box containing the mess plate of one of our British regiments, the First Royals, fell into the hands of the enemy. By a fortunate accident the address was written on an old royal arch diploma, and the French officer, who was a Freemason, thinking the box contained the jewels and masonic insignia of a lodge, respected the property, and sent it back untouched.

About the same time a small merchant vessel fell into the hands of the enemy. It happened that a near relative of the victor had experienced a similar fate, and was then a captive in England: finding on inquiry that the master of the captured vessel was a Freemason, he mentioned the circumstance of his brother's misfortune, and offered to release both him and his ship at once, provided, on his return to England, he would do his endeavour to procure the liberation of his relative. The Englishman honestly replied, that he did not think he possessed any influence at all likely to accom-

plish that result. The Frenchman, however, assured him that he did not by any means hold him responsible for success, but only that he would make the attempt, and do his best. On his return to England, he made the circumstance known to some influential members of the Order, who fully appreciating the generous confidence of the Frenchman in the honour of an Englishman and a Mason, brought their influence so successfully to bear on the case, that, soon afterwards, the French prisoner was permitted to return to his country and kinsman.*

Dr. Arnott, the eminent botanist and accomplished occupant of the chair of that branch of science in the Glasgow University, travelling some years ago in the south of France, inquired of a fellow traveller whether he thought he might be permitted to visit the arsenal at Toulon, to which they were approaching. His companion replied that his being an Englishman would, he feared, be an insuperable objection, — " Mais tenez," " said he, " etes vous Franc-Maçon ? " The Doctor shook his head.

* These two anecdotes were related in my presence by Dr. Deuchar of Morningside, whose brother held a commission in the regiment to which the plate chest belonged.

Thinking he might not have understood him, the foreigner caught hold of Dr. Arnott's hand; at that time, however, it could render no response.

His fellow traveller was of opinion, that had he been a Freemason, he would have had no difficulty in gratifying his wish.

Within these few months a gentleman of my acquaintance, belonging to this city, after visiting the Exhibition, extended his journey to France, with the purpose of seeing Paris, and paying a promised visit to a friend at Rheims, by whom he was welcomed with every mark of hearty hospitality. A party was invited to meet him at dinner; unfortunately, however, with the exception of the host and himself, none of the gentlemen present could speak English, and our Glasgow traveller was equally unfortunate in respect of French. They got on passably while the host was present, but when, unfortunately, he was obliged to leave them for a short time, to reply by post to some important letters, they felt somewhat awkwardly situated; they exchanged the conventional convivialities of the country in dumb show, and looked unutterable things. My friend, thinking it somewhat hard that four intelligent gentlemen should be so awkwardly

circumstanced for want of a common medium of communication, bethought him of the words, grips, and signs of Masonry, and resolved to test their alleged universality. Catching the eye of the gentleman who happened to sit opposite to him, he made a masonic sign. The attention of the Frenchman was in a moment arrested, and a do-you-mean-any-thing sort of look returned; the sign was repeated; in an instant the enthusiastic foreigner was at his side and seized his hand; finding in the responsive grips all the corroboration he could desire, he fairly took him in his arms and kissed him; much to the confusion of our modest Scotchman, taken completely by surprise, and totally unaccustomed to such fervour of address, at least from the ruder sex.

Dr. Wolf, in the course of his travels in the East, was so convinced of the benefit he would have derived had he been connected with the Order, that he resolved to obtain admisson, if possible, on his return to England. This intention he afterwards carried into effect. When he visited Scotland a few years ago, and delivered some lectures in Glasgow, his views were materially assisted by the Brethren; he paid a visit to St. Mark's Lodge at that time, and men-

tioned many curious incidents of his perillous travels; and as an instance of the tact with which Dr. Wolf managed to accomplish his objects without the aid of Masonry, I may notice the following, which I heard very dramatically told by himself:—

When in India, Dr. Wolf heard of a native tribe who followed some hereditary usages common, or akin to those of the Jews, and he was desirous of obtaining access to their synagogue, and an introduction to its Ruler, in order to obtain further information concerning them. On inquiry he ascertained that the Chief Ruler was in the British or East India Company's Service, and that although it would not be difficult to obtain an introduction to him, it was very doubtful if he would be permitted to visit the synagogue, as the tribe were afraid the Doctor would convert them to Christianity by means of witchcraft—an influence universally believed in, and much dreaded in the East. The Doctor said, if he was once introduced to the Ruler, he thought he could manage also to effect an entrance to the synagogue. A meeting was accomplished, and after the ordinary salutations, the Doctor addressed the Ruler,—who was a tall and somewhat portly personage,—with a respectful expres-

sion of his desire,—"I wish to see your synagogue." "You shall *not* see my synagogue, Joseph Wolf." "I *must* see your synagogue." "You shall *not* see my synagogue, Joseph Wolf." The Doctor, who is somewhat myopic, fixed his small, piercing, convex eye on the Ruler, raised his fore-finger in a menacing manner, and, moving his under lip for a few seconds, as if muttering, said—"*You're too fat.*" "Leave my fat alone, Joseph Wolf." "*You're too fat.*" "Leave my fat alone, Joseph Wolf." "Well, let me see your synagogue." "You shall see my synagogue," replied the Ruler, in mortal apprehension of the diminution of his shadow. And so Dr. Wolf *did* see the synagogue.

The foregoing anecdote, I am aware, is here somewhat *apropos de bottes,* but will be excused, as characteristic of the enterprising traveller to whom it refers. I could have related many others much more germain to the subject, but those that I have given, and which I have reason to believe are authentic, may suffice in the mean time.

The printing press has happily superseded many of the earlier advantages of Masonic Associations, and the building operations are no

longer under their control; but an association so venerable in point of antiquity, so amiable and generous in its principles, so universally diffused, and so strongly attractive, has gathered around it a powerful influence, capable of being directed to the most useful and beneficent purposes, and it only requires the continuous and well-directed efforts of the Masters and Office-bearers of Grand and Subordinate Lodges, to accomplish such results.

SO MOTE IT BE.

APPENDIX.

GLOSSARY OF THE ANTIQUATED WORDS IN THE ANCIENT MS.

Allein, only.
Alweys, always.
Beithe, both
Commodyte, convenience.
Confrerie, fraternity.
Façonnynge, forming.
Foresayinge, prophesying.
Freres, brethren.
Headlye, chiefly.
Hem plesethe, they please.
Hemselfe, themselves.
Her, there, their.
Hereynne, therein.
Herwith, with it.
Holpynge, beneficial.
Kunne, know.
Kunnynge, knowledge.
Mak gudde, are beneficial.
Metynges, measures.
Mote, may.
Myddlonde, Mediterranean.
Myghte, power.
Occasyoune, opportunity.
Odher, other.
Onelyche, only.
Pernecessarye, absolutely necessary.
Preise, honour.
Recht, right.
Reckenynges, numbers.
Sonderlyche, particularly.
Skylle, knowledge.
Wacksynge, growing.
Werk, operation.
Wey, way.
Whereas, where.
Woned, dwelt.
Wunderwerckynge, working miracles.
Wylde, savage.
Wynnynge, gaining.
Wysacre, wiseman.
Ynn, into.

"The Faculty of Abrac." This is supposed to be an abbreviation of Abracadabra, a word to which, in ancient times, some mystical importance was attached. Written as under, and worn as an amulet, it was supposed to possess peculiar virtue.

A B R A C A D A B R A
A B R A C A D A B R
A B R A C A D A B
A B R A C A D A
A B R A C A D
A B R A C A
A B R A C
A B R A
A B R
A B
A

Whether ABRACADABRA has any thing to do with the Mason Word, or whether ABALLIBOOZOBANGANORRIBO is nearer the mark, as Southey in the "Doctor" seems to insinuate;—if he breaks no oath in the suggestion, as he asserts he does not,—no more do I.

He says, however, that the Freemasons belong to the old Scripture family of the Jachinites.

The motto on the title-page is part of the inscription on a shield in Melrose Abbey, charged with the compass and fleurs-de-lis; the latter indicating the native land, and the former, the masonic rank of John Murdo, to whom the device seems to pertain.

"As goeth the compass even about, without deviating

from the true circle, so, without doubt, do truth and loyalty —look well to the end, quoth John Murdo."

From the following inscription on a tablet upon the wall of the south transept of the same famous Abbey, we are led to infer that John Murdo was Inspector of several of our Scottish ecclesiastical structures. The inscription is in rude rhyme, packed in by the sculptor without regard to the metrical line, and quoted by Mr. Archibald M'Lellan, in his Essay on the Glasgow Cathedral, from the Monastic Annals of Teviotdale, by the Rev. John Morton.

John : murdo : sum : tym : callit :
was : I : and : born : in : parysse :
certainly : and : had : in keping :
all : mason : werk : of : santan
droys : ye : hye : kirk : of : glas
gu : melros : and : paslay : of :
nyddysdall : and : of : galway :
pray : to : god : and : mari : baith :
and : sweet : sanct : iohn : to : keep : this : haly : kirk : frae : skaith :

John Murdo sometime callit was I
And born in Parysse certainly
And had in keeping all mason werk
Of Sant Androys, ye hye kirk
Of Glasgu, Melros, and Paslay
Of Nyddysdayll and of Galway.
Pray to God and Mary baith,
And sweet Sanct John, to keep this haly kirk fra scaith.

The following is the old confirmatory Charter referred to in the Petition of the Freemen St. John:—

CARTA WILLIELMI REGIS QUÆ CONFIRMAT FRATERNITATEM CONSTITUTAM AD CONSTRUCTIONEM ECCLESIE GLASGUENSIS.

"Willielmus Dei gratia Rex Scottorum omnibus probis hominibus tocius terre sue, clericis et laicis salutem: Necessitati Glasguensis ecclesie, pietate debita compacientes, et eam summi regis, et Sanctissimi Kentigerni confessoris intuitu, devocione non modica diligentes, desolacioni ipsius curam volumus consolacionis adhibere; Et eam quoad possumus regie protectionis munimine confovere. Quum autem mater multarum gentium, exilis ante hac et angusta ad honorem Dei ampliri desiderat, et preterea in hiis diebus nostris igne consumpta, ad sui reperationem, amplissimis expensis indigens, et nostrum et plurium probarum hominum subsidium expostulat: Fraternitatem quam ad ejus constructionis venerabilis Jocelinus ejusdem ecclesie episcopus, de consilio Abbatum, Priorum et alterius cleri episcopatus sui constituit, devote recipimus, et regie concessionis munimine usque ad ipsius ecclesie perfectionem confirmamus: Et omnes ejusdem fraternitatis collectores, et ad ejus fabricam auctoritate Episcopi et Capituli ipsius ecclesie auxilium postulantes, in nostra firma pace et protectione suscepimus: Omnibus Ballives nostris et ministris firmiter precipientes, ut eos ubique in regno meo protegant et manuteneant: Et districte prohibentes, ne quis eis injuriam, violenciam, aut contumeliam aliquam inferat, super meam plenariam forisfacturam: Testibus Hugone Cancillario Nostro, Archembaldo Abbate de Dumfermelin, Willielmo de Lindeseia Justiciaro, Philippo de Valoniis, Apud Rokesburgh."

From the Seal of Cause, granted in the year 1600 to the Incorporation of Wrights in Glasgow, referred to in the Petition of the Freemen St. John:—

"TO ALL AND SINDRY quhom It efferis To quhais knawledge Thir pn̄t Lres sall tocum WE Schir Mathew Steward of Mynto kny^t Prouest of the burght and citie of Glasgw Robert Rowat James tempill Thomas Glen, Baillies thairof And senators and counsale of the samyn. Greting In God euirlesting.

Wittis your vniuersiteis That thair Comperit befoir ws sittand In oure consalhous sindry dayis The dekyn hedismen and maisteris of the wricht craft for thame selfis and the Remanent craftismen of the said wricht craft and als glasyn-wrehtis boit wrichtis payntores bowaris and sawars And presentit to ws and oure counsale gadderit togidder thair bill and supplicatione. Of the quhilk the tenno^r followis in thir wordis My Lord Prouest Baillies and worthie consale of this gude towne of Glasgow Onto yor. L/ and wisdomes humelie meanis and schawis We yor seruitores the Craftismen of the wricht craft and wtheris abonevritten Induellaris of this burghe and citie Burgessis and fremen thairof Thay ar to saye James Mayne wricht dekyne Williame Reid elder Robert Pettigrw Williame Miller Robert Corss Johne Locht Martene Pettigrw George elphinstone Robert graye Henry Colquhone John pyncarton dauid aikin James Elphinstone Valter Young bowar James Kyng Williame selkrig George Layng Williame reid Youngar James reid archibald reid Mongo bronside George scot paynto^r. Adame elphinston James Allanson Eduard Locht Williā Young george graye Archibald hog James Haldan James craufurd James cowpar boit wrycht Johne m^ccaw sawar James mure Laurens thomson Andro Kirkuod Charles pollok wil-

liame graye sawar James mayne youngar archibald sotherland Williame elphinstoune And Remanct fremen of the saidis occupatiounes That quhair of auld our craftis was Joynt togidder In ane Letter of dekynheid with the masones and wtheris thair adherentis At the quhilk tyme thair was nocht sik nūber of craftismen Induellaris In this towne as thai ar pntlie And for evading of confusione of the multitude thairof And considerand wther Incōuenientis croppin In amang ws In that the said masones culd no^t Juge vpon oure work nor we vpon thairis perfytlie and secluding of ptialite that thai micht have to thairis as we to our craftismen and contentiones amāg ws gif we remainc togidder And that the cowparis quha wes in the samyn Letter w^t ws hes be ane gude space bigane separatit thame fra ws and the said masones and obtenit ane seuerall Lettir of dekinheid contenand thair statutis and rewlis to thame selfis onlie. And we likewise seking separatione fra the saids masones eftir diuers supplicationes gevin in be ws to yor L/ to that effect and ressonyng hinc inde thairanent It wes fund meitast and maist rationable that we suld be separatit fra thame Lyk as yor L/ Interloquuto^r past thairupone Ordanyng separatione to be maid And ane pticuler Letter of dekinheid contenand ra^onable statutis articulis & rewlis to be avysit w^t ressonit and concludit be yor L/ thairanent In the self beris Thairfor we following fur^t yor L/ Interloquuto^r ffor the causs abō written and for the lovyng of God almy^ty father sone and halie gaist the comone weill of this gude toun and the proffet of all and sindry oure souerane Lordis lieges reparying thairto And for the support and help of oure pure dekayit brethir of craft failyeit In guddis bay^t present and to cum And for releif and sustenyng of ane part of oure cōmone charges laid and to be laid vpon oure said craft We desyre that we may have thir articles

statutes and rewlis following gevin and grantit to ws be yo[r] L/ authorities Quhairthrow gude rewlie and gyding may be amang us and oure successores of the said craftis bay[t] maisteris and seruandis In tyme to cū for the cōmone wele of the tovne and setting fur[t]wart of ws and oure saids brethrene and avoyding of confusione and Incōuenientis quhilkis In tymes bipast hes bene to oure disproffet Namelie be sumptuos bancattis quhilks Ilk fremā of oure craft wes wont to mak at thair entre and vpsett of thair buythis Quhilkis we are willing to remitt and discharge as vnprofitable In tyme eūing and alter the samȳ In money quhilk wilbe less nor thai spendit of befoir To be bestowit vpon oure cōmone chargeis and for support of oure pure dekeyit brethir of craft and to eschew pluralite and multitude quhilk generis confusion Thir articules and statutis following ar oure ressonabill desyris Quhilkis we ask to be grantit approvin and ratifeit be yo[r] L/ and wisdomes as followis viz. *Item* In the first that It salbe lesum to the haill brethir of the saids craftis To cheise thame ane dekyn maist qualifeit and wordy yeirlie anys In the yeir And that the dekyn new chosin sall have power to cheis the equall half of the quarter maisteris And the haill brethir of the said craftis to cheis the wther equall half thairof And the said dekyn sall cheis and noīat ane of the twa box maisteris and the haill brethir to cheis and noīat the other box maister yeirlie Quha salbe defendit be the provest and baillies In all thair lesum actis and statutis for the cōmone weill of this gude towne." And so forth.

This Incorporation now dispenses annually from three to four hundred pounds to their "poor decayed brethren," or to such of their widows and orphans as may require assistance.

Charter granted by the Masons of Scotland to Sir William St. Clair, referred to page 20.

"Be it kend till all men be thir present letters ws the Deacones Masteris friemen of the Maissones and Hammermen within the kingdome of Scotland That forsameikill as from aidge to aidge it has been observet amanges us and our predecessors that the Lairdis of Rosling has ever been patrons and protectors of us and our priviledgis Likeas our predecessors has obeyit reverencet and acknowledget them as patrons and protectors q^{r} of they had letters of protection and vtheres richtis grantit be his Maties most noble progenitors of worthie memorie q^{lkis} with sindrie vtheris of the Lairdis of Rossling his writtis being consumet and brunt in ane flame of fire within the Castle of Rosling in an.—— The consumation and burning q^{r} of being clearly knawin to us and our predecessors deacons maisteris and freemen of the saidis vocations, and our protection of the samyn and priviledges thereof be negligence and sloathfulness being likely to pass furth of us where throw not only wald the Lairdis of Rosling lyne out of their just richt but also our haill craftis wald haif bene destitute of ane patrone protector and oversear quhilk wald engenner monyfald imperfectionis and corruptionis baith amangis ourselves and in our craft and give occasione to mony persones to conceive evill opinioun of us and our craft, and to leave af many and grit enterpryces of policie quhilk wald be vndertaken if our gret misbehaviour were suffered to goe on without correctioun. For remeid q^{r} of and for keeping of good ordour amangis us in all time coming and for advancing our craft and vocation within his Hienes Kingdom of Scotland and furdering of policie yaireintill the maist pairt of our predecessors for them-

selves and in name and behalfe of our bretherene and craftsmen, with express advice and consent of William Schaw Maister of Wark to Hienes umqle darrest father of worthy memorie all in ane voice agreit consentit and subseryvet that William Sinclar of Rosling father to Sir William Sinclar now of Rosling for himself and his aires shuld purches and obtain at the hands of his majestie libertie freedome and jurisdictioun upon us and our predecessors deacons maisteris and freemen of the saidis vocations, as patrones and judges to us and the haill professors thereof within the said Kingdom q^r of they had power and commission sua that they and we micht yairafter acknowledge him and his airis as patrone and judge under our Soverane Lord without any kind of appellation or declinatour from thair judgement forever, as the said agreement subseryvet be the said M^r of Wark and our predecessors at mare length proportis. In the whilk office privilige and jurisdiction over us and our said vocatioun the said William Sinclar of Rosling ever continuit to his going to Ireland q^r he presentlie reamanes sen the quhilk time of his departure furth of this realme there are very many corruptiounes and imperfectiounes risen and ingennerit baith amangis ourselfis and in our saidis vocatiounes in defect of ane patrone and oversear over us and the samyn sua that our saidis vocatiounes are altogether likely to decay. And now for safety thereof we having full experience of the efauld good skill and judgement whilk the said Sir William Sinclair now of Rosling has in our said craft and vocatioun and for reparation of the ruines and manifold corruptiounes and enormities done be unskilfull persones thereintill. We all in ane voce have ratified and approven and be thir presentis ratifies and approves the foresaid former letter of jurisdictioun and libertie maide and subt be our bretherene and his Hienes umq^le Mr of Wark for the

time to the said William Sinclar of Rosling father to the said Sr William whereby he and his airis are acknowledget as our patrone and judge under our Soverane Lord over us and the haill professors of our said vocatioun within this his Hienes Kiugdom of Scotlande without any appelation or declinator from their judgements in ony time hereafter forever. And farther we all in ane voce as said is of new have made constitute and ordainit and be thir presentis makis constitutis and ordanes the said Sir William Sinclar now of Rosling and his airis maill our only patrones protectors and overseers under our Soverane Lord to us and our successors deacons maisteris and freemen of our saidis vocatiounes of masons hammermen within the haile Kindome of Scotlande and of our haille priviledges and jurisdictiounes belonging thereto wherein he, his father and their predecessors Lairdis of Rosling have been in use of possession thir many aidges bygain with full power to him and them be themselves thair wardens and deputis to be constitut be them to affix and appoint places of meeting for keeping of good ordour in the said craft als oft and sua oft as need shall require all and sundry persones that may be knawin to be subject to the said vocatioun to be called absentis to amerciat transgressuris to punish unlawes casualties and vtheris duties whatsomever pertaining and belonging or that may fall to be pait be whatsomer persone or persones subject to the said craft to aske crave receive intromet with and uplift and the samyn to their own proper use to apply deputtis under them in the said office with clerkis seruandes assisteris and all other officers and memberis of court needfull to make create substitute and ordain for whom they sall be holden to answer all and sundry plentis actions and causes pertaining to the said craft and vocation and against whatsomever person or perons professors thereof to hear discuss decerne

and decyde acts duties and sentences thereupon to pronounce. And the samyn to due execution to cause be put and generallie all and sundrie other priviledges liberties and immunities whatsomever concerning the said craft to doe use and exerce and cause to be done and exercet and keipit siklyke and als freely in all respects as any vyeris thair predecessors has done or might have done themselves in any time bygane freely quietly well and in peace but any revocatioun obstacle impediment or again calling quatsomevir. In witness of the qlke thing to thir presenttis wtin be Alexander Aikenheid servitor to Andrew Hay wrytter we have sub[t] thir pnts with our hands at...........

THE LUDGE OF EDINBURGH

William Wallace decon John Watt Thomas Patersone

THE LUDGE OF GLASGOW

John Boyd deakin Rot. Boyd ane of the mestrês

* * * * * *

Hew Douok deikon of the Measoanes and Vrichts off Ayre and George Lidell deacon of quarimen and nov quartermaster

THE LUDGE OF STIRLINGE

John Thomsone James Rind

THE LUDGE OF DUNFERMLINGE

Robert Alisone, one of the masters of Dunfermling

THE LUDGE OF * * *

THE LUDGE OF DUNDEE

Rebert Strachoune master

Robert Johnstone M[r] of (——) David Mesone M[r] of (——) Thomas Fleming wardane in Edinburgh and Hugh Forrest with our hands att the pen led be the notar under sub[d] for us at our command because we cannot wryt. A. Hay notarius asseruit.

Robert Caldwell in Glasgow with my hand att the pen led be the notar under subscrywand for me because I cannot writt myself. J. Henrysone, notarius asseruit.

I John Serveile Mr of ye craftis in Stirling with my hand att the pen led be the notar under subseryvand for me because I cannot writt. J. Henrysone notarius asseruit.

I John Burne ane of the Mris. of Dunfermling with my hand at the pen led by the notar under subscrywand for me at my command because I cannot writ myself. J. Henrysone notarius asseruit.

David Robertson aue of ye Mesteris Andrew Wilsone Master, and Thomas Welsone Varden of the sed Ludg of Sant Androis, Andrew Wast and David Quhyit maisteris in Dundee with our hands att the pen led be the notar under subscryvand att our commands because we cannot writt. Thomas Robertson notarius asseruit.

John Boyd who signs as Deacon for the Ludge of Glasgow was deacon of the Incorporation of Masons both in 1627 and in 1628, and Robert Caldwell, his calligraphic deficiencies notwithstanding, appears to have attained to the same honour in 1633.

Masonic Charges.*

At Edinburgh the xxviij day of December the Zeir of God I^{m} V^{c} four scoir awchtene Zeires.

The Statutis and Ordinanceis To be obseruit Be all the Maister-Maessounis within this Realme sett down be Williame Schaw Maister of Wark to his Majestie and Generall Wardene of the said craft with the consent of Maisteris efter specifeit.

Item, First that they obserue and keip all the gude ordinanceis sett doun of befoir concernying the priviligeis of thair craft be thair predecessoris of gude memorie, and specialie That thay be trew ane to ane wther and leve charitablie togidder as becomis sworne brether and companzeounis of craft.

Item, That thay be obedient to thair Wardeneis Dekynis and Maisteris in all thingis concernying thair craft.

Item, That thay be honest faithfull and diligent in thair calling and deill uprichtlie w$_t$ the maisteris or awneres of the warkis that thay sall tak vpoun hand be it in task meit and fie or owlklie wage.

Item, That nane tak vpoun hand ony wark grett or small quhilk he is nocht able to performe qualifeetlie vnder the paine of fourtie pundis money or ellis the fourt part of the worth and valour of the said wark and that by and attou ane condyne amendis and satisfaccione to be maid to the awneris of the wark at the sycht of the Wardeneis Dekynnis and Maisteris of the Sheriffdome quhair the said wark i enterprisit and wrocht.

* From the Appendix to the "Laws and Constitutions of the Grand Lodge of Scotland."

Item, That na Maister sall tak ane vther Maisteris wark over his heid efter that the first Maister has aggreit w_t the Awner of the wark ather be contract arles or verball condi-tione vnder the paine of fourtie pundis.

Item, That na Maister sall tak the werking of ony wark that vther Maisteris hes wrocht at of befoir vnto the tyme that the first wirkares be satisfeit for the wark quhilk thay have wrocht vnder the paine foirsaid.

Item, That thair be ane Wardane chosin and electit ilk zeir to haif the charge over everie Ludge as they are devidit particularlie and that be the voitis of the Maisteris of the saids Ludgeis and consent of thair Wardene generall gif he happenis to be present and vtherwayis that he be aduerteist that sic ane Wardene is chosin for sic ane zeir to the effect that the Wardene generall may send sic directions to that Wardene electit as effeiris.

Item, That na Maister sall tak ony ma Prenteissis nor three during his lyfetyme w^t^out ane speciall consent of the haill Wardeneis Dekynnis and Maisteris of the Sheriffdome quhair the said Prenteiss that is to be ressavet dwellis and remanis.

Item, That na Maister ressave ony Prenteiss bund for fewar zeires nor sevin at the leist and siclyke it sall nocht be lesum to mak the said Prenteiss Brother and Fallow in craft vnto the tyme that he haif seruit the space of vther sevin zeiris efter the ische of his said Prenteisship w^t^out ane speciall licence grantit be the Wardeneis Dekynnis and Maisteris assemblit for that caus and that sufficient tryall be tane of the worthynes qualificationis and skill of the persone that desyirs to be maid Fallow in craft and that vnder the paine of fourtie pundis to be upliftit as ane pecnniall penaltie fra the persone that is maid Fallow-in-craft againis this ordour

besyde the penalteis to be sett down aganis his persone accordyng to the ordour of the Ludge qhair he remanis.

Item, It sall nocht be lesum to na Maister to sell his Prenteiss to ony vther Maister nor zit to dispens w^t the zeiris of Prenteisship be selling y^r of to the Prenteisses self vnder the paine of fourtie pundis.

Item, That na Maister ressave ony Prenteiss w^tout he signifie the samyn to the Wardene of the Ludge quhair he dwellis to the effect that the said Prenteisses name and the day of his ressavying may be orderlie buikit.

Item, That na Prenteiss be enterit bot be the samyn ordour that the day of thair enteris may be buikit.

Item, That na Maister or Fallow-of-Craft be ressavit nor admittit w^tout the numer of six Maisteris and twa entered Prenteisses the Wardene of that Ludge being ane of the said six and that the day of the ressaving of the said Fallow-of-Craft or Maister be orderlie buikit and his name and mark insert in the said buik w^t the names of his six admittors and enterit Prenteissis and the names of the intendaris that salbe chosin in euerie persone to be alsua insert in thair buik. Providing alwayis that na man be admittit w^tout ane assay and sufficient tryall of his skill and worthynes in his vocatioun and craft.

Item, That na Maister wirk ony Maissoun wark vnder charge or command of ony vther craftisman that takis vpoun hand or vpoun him the working of ony Maissoun wark.

Item, That na Maister or Fallow-in-Craft ressave ony Cowanis* to wirk in bis societie or cumpanye nor send nane

* The Cowan was one who had not served a regular apprenticeship, nor been formally initiated and admitted to the privileges of the craft. The derivation of the term is uncertain.

of his servands to wirk wt Cowanis vnder the paine of twentie pundis so often as ony persone offendis heirentill.

Item, It sall nocht be lesum to na enterit Prenteiss to tak ony vther gritter task or wark vpoun hand fra a awner nor will extend to the summe of ten poundis vnder the paine foirsaid viz xx lib. and that task being done they sall interpryiss na mair wtout licence of the Maisteris or Wardeneis quhair thay dwelle.

Item, Gif ony questionis stryfe or variance sall fall out amang ony of the Maisteris Servands or entert Preinteissis that the parteis that fallis in questioun or debat sal signifie the causis of thair quarrell to the perticular Wardeneis or Dekynnis of thair Ludge wtin the space of xxiiij hours vnder the paine of ten pundis to the effect that thay may be reconcilit and aggreit and thair variance removit be thair saids Wardeneis Dekynnis and Maisteris and gif ony of the saids parteis salhappin to remane wilful or obstinat that they sal be deprivit of the privilege of thair Ludge and nocht permittit to wirk yrat vnto the tyme that they submitt thame selfis to ressoun at the sycht of thair Wardeneis Dekynnis and Maisteris as said is.

Item, That all Maisteris interpriseris of warkis be verray carefull to se thair skaffoldis and futgangis surelie sett and placit to the effect that throw thair negligence and sloth na hurt or skaith cum vnto ony persones that wirkis at the said wark under the paine of dischargeing of them yrefter to wirk as Maisteris havand charge of ane work bot sall ever be subiect all the rest of thair dayis to wirk vnder or wt ane other principall Maister havand charge of the wark.

Item, That na Maister ressave or resett ane vther Maisteris Prenteiss or Servand that salhappin to ryn awa fra his Maisteris seruice nor intertayne him in his cumpanye efter

that he hes gottin knowledge y^r^of vnder the paine of fourtie pundis.

Item, That all personis of the Maissonis craft convene in tyme and place being lawchfullie warnit vnder the paine of ten pundis.

Item, That all the Maisteris that sal happin to be send for to ony assemblie or meitting sall be sworn by thair gritt aith that thay sal hyde nor conceill na fawltis nor wrangis done be ane to ane vther nor zet the faultis or wrangis that ony man hes done to the awnaris of the warkis that they haif had in hand sa far as thay knew and that vnder the payne of ten pundis to be taken up fra the conceillars of the saidis faultis.

Item, It is ordanit that all thir foirsaidis penalteis salbe liftit and tane vp fra the offendaris and breakaris of thir ordinanceis be the Wardeneis Dekynnis and Maisteris of the Ludges quhair the offendaris dwellis and to distribut *ad pios usus* accordyng to gude conscience be the advys of the foirsaids. And for fulfilling and observing of thir ordinanceis sett doun as said is the haill Maisteris convenit the foirsaid day bindis and oblisses thaim heirto faithfullie and thairfore he requestis thair said Wardene generall to subscrive thir presentis w^t^ his awin hand to the effect that ane copy heiroff may be send to euerie particular Ludge w^t^in this realme.

Signed WILLIAM SCHAW

Maister of Wark.

Besides the above charges, the Freemasons were subject to the following "General to every true Mason both Masters and Fellows."

"Every man that is a Mason take good heed to these

charges—wee pray, that if any man find himselfe guilty of any of these charges that he may amend himself, or principally for dread of God: you that be charged, take good heed that you keepe all these charges well; for it is a great evil for a man to forswear himselfe upon a book.

"The first charge is, That yee sal be true men to God and the Holy Church, and to use no error or heresie by your understanding and by wise men's teaching. Allso,

"Secondly. That yee sall be true liege men to the King without treason or any falsehood, and that yee know no treason or treachery, but yee shall give knowledge thereof to the King, or to his counsell; also yee shall be true one to another—that is to say—every mason of the craft that is a mason allowed, yee shall do to him as yee would be done unto yourselfe.

"Thirdly. And yee shall keepe truely all the counsell that ought to be kept in the way of Masonhood, and all the counsell of the Lodge or of the Chamber.—Allso that yee shall be no theefe, nor thieves to your knowledge free; that yee shall be true to the King, lord or master that ye serve, and truely to see and worke for his advantage.

"Fourthly. Yee shall call all Masons your fellows, or your brethren, and no other names.

"Fifthly. Yee shall not take your fellow's wife in villany, nor deflower his daughter or servant, nor put him to no disworship.

"Sixthly. Yee shall truely pay for your meat or drinke wheresoever yee goe, to table or bord. Allso yee shall doe no villany there, whereby the craft or science may be slandered," &c.

The above is part of an old MS. in the possession of the Lodge of Antiquity in London, written in the reign of

James the Second, and published in Preston's Illustrations of Masonry.

In the olden time, when building operations of any consequence were conducted by this ancient Brotherhood, the office of Grand Master Mason was as practically important as it was honourable; his elevated rank secured to him the confidence of those by whom the Freemasons were employed, while, as a member of the Order himself, and bound by its laws, he was held in reverence and respect by the craft. The practice of laying the foundation-stone of a building with peculiar ceremonies, was a solemn authentication of the work by the head of the craft, who stood as day's-man between the Proprietor, or "Lord of the Work," and the instruments of its construction, and was appealed to in all differences or disputes between the contracting parties, in order to friendly arrangement. The rationale of the Foundation Ceremonial, while the ceremony itself is retained, is often in these days entirely lost sight of, and unpleasant consequences are sometimes the result, as in the case of the Fine Arts Gallery in Edinburgh, in the course of last year, when Prince Albert, although not even a member of the masonic body, undertook the duties of the Grand Master, and was thought by many to have been ill-used, because the craft declined to co-operate with him under such circumstances. Whenever the Duke of Atholl was fully advised of the Prince's intention, and that it was looked upon as a matter of course that the brethren would assist on the occasion, he at once explained to His Royal Highness the irregularity of the contemplated arrangement, which called forth the following ireful phillipic from the Editor of the *Scotsman:—*

"THE FINE ARTS GALLERY FOUNDATION-STONE."

"The citizens of Edinburgh, and those of our neighbours who favoured Edinburgh with a visit on Thursday and Friday last, do not know how narrow an escape they all made from the scene of joy and welcome then witnessed, by our streets and hills being turned into a scene of disappointment and confusion. And none but those who bear in mind that important effects may spring from very contemptible causes, will believe, till we tell them how, that all the danger—and imminent danger it was—proceeded from that unlucky and most unducal person, the Duke of Atholl.

"Perhaps it is doubtful—but this is only a preliminary to our story about the Duke—if some persons heard of previously, or observed at the time, the absence of masonic honours and glories from the ceremonial of Friday. Accustomed sight-hunters may have missed the Grands whose grandeur is not visible to the naked eye—the Most Worshipfuls whose aspect prompts to no idolatry—banners ragged, though modern—and wooden mallets now dingy, though once gilt. In the absence of all these splendours, there is no offence whatever. They could not show themselves, it appears, because Prince Albert was not a mason—and we have neither inclination nor information to dispute the canon. It is true that in England Freemasons do not seem to be so rigid—that there they have not thought it below them to follow where Prince Albert led; (among recent instances memory suggests those of the Great Grimsby Docks and the Liverpool Sailors' Home;) but in Scotland masons may be, if they like, more orthodox and dignified. Freemasons are quite an independent private body—receiving no authority from the law, and no allegiance from the public. They can omit any performance, and (the police permitting) perform

any folly they like, and nobody else has a right to object, or is likely to care. We have therefore no complaint whatever to bring against the members of that respectable and convivial body for not exhibiting themselves on Friday. On the contrary, we say that it is they who have the most special reason to complain of the lamentable and ludicrous procedure we are about to mention. *They* are responsible for the Duke of Atholl, as their Grand Master, and as acting in this case expressly in their name—the Scottish public, so far from being burdened by any responsibility for his Grace, know him only as an eminent exaggerator of the rights of property, and a neglecter of its duties.

"The complaint against this unhappy Duke is simply this:—that after having refused himself to assist in laying the foundation-stone, (of which refusal we are far from making any complaint at all,) he did what he could to prevent the thing being done by his betters. On this ground he took his stand, with a more than human, more than canine persistency—playing, in fact, in an aggravated form, and as no fable, a part that may be called the Duke in the Manger.

"One day in the week before last, when we citizens, 'good easy men, who thought full sure our greatness was a ripening,' were, some of us, busy thinking how we might manœuvre to get the Queen, as well as the Prince, for the occasion—the Duke of Atholl sat down and indited a letter to His Royal Highness Prince Albert, stating that the practice in Scotland, legally and by custom, was for none but a Freemason to lay a foundation-stone, and that if His Royal Highness did not get himself initiated, he could not legally, or with propriety, officiate at the ceremony! At the same time, we believe, his Grace was graciously pleased to inform the

Prince, that if His Royal Highness would apply for admission, the probability was that the application would be favourably considered. This judicious and valuable document the Prince made a present of to the Lord Provost, enclosed in a communication to the effect that, having been informed by the Duke as to the custom in Scotland, His Royal Highness could not now fulfil his promise and intention of laying the foundation-stone.

"In this most unexpected dilemma, the Lord Provost exerted himself to the uttermost, calling in such means of aid and extrication as were within his reach. Sheriff Gordon drew up a history of Freemasonry, both in Scotland and England, exhibiting the fact, that the right arrogated by the Duke was not sustained in any way whatever. The Solicitor-General emitted a professional opinion to the effect, that the Duke's talk about the law of the case was entirely groundless and nonsensical. Mr. Playfair wrote a letter, showing that, in his long and varied experience as an architect, there had been no binding, or even prevailing custom, as to foundation-stones being laid with masonic honours,—giving, among other instances to that effect, the Register Office, the Physicians' Hall, the Free Church College, and, which is even more to the purpose, the Royal Institution, erected on the same site, and for similar purposes as the building, the commencement of which the Prince was now asked to countenance and commemorate.

"By the time these documents and similar appliances could be got ready, Her Majesty and the Prince were at Ostend. It was only at Castle Howard that the Lord Provost's communications overtook the Prince. His Royal Highness, on the 27th ult., (Tuesday,) wrote a satisfactory and satisfied answer. This reply, however, having been too

late for the post of the day on which it was dated at Castle Howard, did not reach Edinburgh till Thursday afternoon. In point of fact, therefore—though the fact, for obvious reasons, was kept a secret—when the Lord Provost and the Sheriff were welcoming the Queen at Holyrood on Thursday, they had received no retractation of the announcement that the Prince had acceded to the opinion and opposition of the Duke of Atholl, and that the ceremony of the next morning would be a failure and a blank.

"His Royal Highness's written reply, which had thus fallen behind him on his progress, was, we understand, in every way symptomatic of the frankness and manliness of spirit which all would wish to find in the consort of the Sovereign. Exhibiting no sign of the annoyance to which he had been exposed, His Royal Highness conveyed his entire satisfaction with the explanations that had been given, and expressed his pleasure at a disappointment being avoided, which would not have been regretted by the public of Edinburgh more than by himself.

"There are two features in the conduct of the Duke of Atholl in this matter, which will not fail to be noticed. The one is the time of his interference. It was announced somewhere about six months ago that Prince Albert had been invited and had agreed to lay the foundation-stone of the Fine Arts Gallery; and nobody was made to understand that the Duke objected—and no more did any body dream that his gracious permission was at all required. The time chosen by the Duke for announcing his prerogatives was only a few days before the ceremony, when the mother of Her Majesty was actually a guest under his roof, and when any ordinary man must have seen that his interference could only cause anxiety and confusion to the authorities, and justifiable and inveterate offence to the public.

"The other most notable feature of his Grace's conduct is, the nature or extent of his demand. Nobody but the Duke of Atholl has a right to lay foundation-stones in Scotland! Here is an autocracy we never heard of before, and shall not listen to yet. His Grace, not content with closing *our* glens—and neither shall he do that, if there is power in public opinion, or justice in law—will arbitrarily, and in his own right, preside over our civic ceremonies! He will play the chief and the laird not only in Glen Tilt, but on the Earthen Mound! Such pretensions are too absurd to get angry with, and too dismal to be laughed at." &c.

A vindication of the Duke's interference on this occasion, in the form of a letter to the Editor, and to the following effect, immediately afterwards appeared in the *Glasgow Citizen*:—

"Dear Sir,—In the pages of your respected contemporary, the *Scotsman*, I find an article which has been widely copied into other journals, in which the conduct of the Duke of Atholl is severely, and very unjustly reflected upon, because he intimated to His Royal Highness Prince Albert, on ascertaining positively that it was his intention to perform the ceremony of laying the foundation-stone of the Fine Arts Gallery with *the aid of the Freemasons*, that it was not the practice in Scotland for any one to lay a foundation-stone with masonic honours, without the sanction of the Grand Lodge, and that only a Freemason could obtain that sanction.

"There is no reason to doubt that this intimation was conveyed in terms of fitting courtesy and respect, and the Duke of Atholl did no more than his duty, as Grand Master Mason of Scotland, in making His Royal Highness aware of the false position in which he was about to place him-

self. Yet for this proper act of loyalty and courtesy, he is gravely accused of the desire, '*arbitrarily, and in his own right, of presiding over our civic ceremonies*,' and, by a pitiful pun, of neither laying the foundation-stone himself, nor allowing any one else to do so; for if the ridiculous and unmeaning phrase, '*Duke in the Manger*,' conveys any thing, it must be that.

"It appears that the Prince was no sooner sensible that he was about to engage in an irregular proceeding, at the instigation of parties who ought to have known better, than he at once declined to go any farther in the business, and immediately sent notice to the Provost of Edinburgh, along with his reasons, to that effect. That worthy functionary, in mortal alarm at the threatened interruption of the anticipated pageant, 'exerted himself to the uttermost,' we are told, to get out of the unexpected dilemma, 'calling in such means of aid and extrication as were within his reach.' Sheriff Gordon was applied to, who drew up a history of Freemasonry both in England and Scotland, 'to show, that the right arrogated by the Duke was not sustained in any way whatever.' It must have been a very lame and imperfect history of Freemasonry that contained no account of the functions of the Grand Master Mason.

"The Solicitor-General, better acquainted, we imagine, with the book of Statutes than with the usages of Freemasonry, 'emitted a professional opinion, that there was no law against the Prince laying a foundation-stone in Scotland;' and to make the authority complete, Mr. Playfair, the architect, wrote a letter to show, 'that according to his long and varied experience as an architect, there had been no binding, or even prevailing custom, as to foundation-stones being laid with masonic honours.'

"On authority so respectable, the Prince, as was most natural, resumed his original purpose of laying the foundation-stone himself.

"It is very true, as asserted by Mr. Playfair, that there is no absolute necessity for laying the foundation-stone of any building, public or private, with masonic honours, although the ceremony is a solemn and impressive one, when performed in a regular and competent manner, and according to the time-honoured ritual and ceremonial of the masonic body; but for any one not a Freemason, nor invested with the proper authority, to attempt the imitation of that ceremonial, is the merest mockery, and, as it were, playing at Freemasonry.

"Had the auspicious commencement of a 'Fine Art,' or any other Gallery, been commemorated in any way not involving a masonic ceremonial, it would have been a long while before the Duke, or the craft over which he presides, would have thought of interfering. The interference was quite in an opposite direction. It was a direct encroachment on the prerogative of the Master Mason of Scotland that was attempted, and there is not a mason in the land—yielding as they do to no class of men in sentiments of love and loyalty to their amiable Queen and her respected husband—who will not approve of the Duke's conduct on this occasion.

"The Edinburgh censor modestly confesses his ignorance of masonic rights and usages; yet, for so meek an admission, the peremptory manner in which he gives his opinion on the subject is somewhat remarkable: and how strange soever and presumptuous it may appear to that modest critic, it is nevertheless true, that no one has a right to lay a foundation-stone with masonic ceremonial, nor to have the assistance of

the masonic fraternity on such an occasion, without the sanction and authority of the Grand Master Mason or his representative.

"The office of Grand Master Mason of Scotland is one of great autiquity and high respectability. No one but a nobleman or a clergyman of merit was in former times eligible to it, and for many centuries it remained in the noble family of the St. Clairs of Rosslyn, to whom, in the reign of James the Second, it was confirmed with the conseut of the craft, as a hereditary right. To the decisions of the Grand Master, all the members of the craft were bound to submit; and in those days when building operations of any considerable extent and importance were exelusively intrusted to the Freemasons—nor will it be contended that the qualities of construetive art have mueh improved since this has ceased to be the practice—the Master Mason, or a competent persou delegated by him, assisted in the ceremonial of laying the foundation-stone, and saw the edifice auspiciously begun; he again in his official capacity made a formal inspection on its completion; and in cases of misunderstanding or dispute, he acted as mediator and judge between the lord or employer, and the parties employed in the construction, for the avoidance of litigation, and the preservation of peace and harmony.

"It is true that this is no longer the general practice, and the Editor of the *Scotsman* may sneer at the ragged banners and faded insignia of the craft, and perhaps at the virtues of which these insignia are symbolical; but it is surely somewhat inconsistent to look with real or affected contempt on the primitive and practical usages of Freemasonry, and yet advocate their incompetent and unauthorised imitation. The legitimate and only dignified position of His Royal Highness, on

the occasion in question, was to have presided as the 'Lord of the Enterprise,' while the Grand Master Mason and the craft, performed the functions of their respective offices.

"For the Prince to take trowel in hand himself, albeit of virgin gold, and actually to spread mortar, though it were composed of the rarest coral from the sea-girt palace of Amphitrite, tempered with mortar and sand from the bed and banks of the classic Illyssus, was to degrade his own high station, to the duties of the common operative, with none of the elevation which the symbolic character, practical origin, and venerable antiquity of the masonic ceremonial imparts, or the solemn interest with which it invests it. By taking the place of the 'Lord of the Work,' to which he was every way entitled, the high honour, and all the advantages of Prince Albert's presidency would have been obtained in perfect harmony with the privileges of the masonic craft, and with their heartiest co-operation.—I am, &c.,

"J. M."

"Lodge St. Mark,
"10*th September*, 1850."

BELL AND BAIN, PRINTERS.