

name and a fame to last beyond his lifetime, if he does not actually attain those rare altitudes of perfection, which can only be reached by inspired genius. Proceeding now to the subordinate decorations, analysis or synthesis alike proves them worthy of the cartoons, to which they form an effective setting, while the most exigent mason cannot but feel satisfied that the hues and emblems peculiar to the order have a fitting prominence. The room is a parallelogram, traversed all round with Corinthian pillars, sixteen in number, supporting an entablature, whence springs a series of groined arches, their apexes rising to the ceiling, and within them being semi-circular spaces containing the cartoons. Handsome stucco mouldings, designed by Brother Thomas Drew, R. H. A., architect, enrich the architraves. The ceiling, which is intersected by beams dividing it into five panels, is painted in celestial blue and studded over with raised stars in gold, suggestive of the empyrean. Of the same hue are the spandrels; while the intersecting beams together with the architraves and cornice are in cream color and white relieved with gold. The frieze is of pale neutral green, whereon the texts relating to the illustrations are written in Roman letters of gold. On the broad fascia beneath the entablature and running parallel with the capitals is an exquisite scroll pattern in relief on a blue ground. Between the pillars the wall space is of a neutral leather color, each space forming a panel confined by a matted gilt moulding within a deep selvage of grey. The pillars themselves are in white enamel their capitals and bases laved in gold; while the dado skirting the walls all round is of chocolate color. In the west is the grand organ of classic design: it, too, has been renovated. The furniture is of oak, upholstered in blue leather. From this outline it is obvious that Masonic taste has been consulted in giving the room a distinctive character. At the same time the judicious use of neutral tints has prevented the monotonous effect that must ensue from the employment of those only that are strictly Masonic. Thus the room is at once a triumph of artistic embellishment and bears those distinguishing features which indicate the *imprimatur* of Masonry. The decorations have been executed by Messrs. James Gibson and Son, 49 and 50 Mary Street, under the immediate supervision of Brother Henry Gibson, P. M., 232, who designed them. Their artistic merit is established by the fact that they were selected from amongst other competing designs by a committee of artists. Brothers Captain George Huband, P. M., 12; George H. Moyers, LL. D., P. M., 25, Grand Steward; G. A. Stephens, Grand Superintendent of Works; R. W. Griffin, LL. D., Past Grand Sword Bearer; and Thomas Fitzgerald, P. M., 227, Secretary of the House Committee, were indefatigable in their assistance and suggestions.

MASONRY.

Freemasonry has its history—a history full of generous and noble deeds, well worthy to be preserved and cherished through ages to come. She has survived the vicissitudes, the wars, and has witnessed the rise and growth of all the civilized nations on the face of the globe.

The principles of our order inculcate honor, probity, justice, self-abnegation; they denounce, they condemn, dishonor, falsehood, injustice, and presumption. They teach mankind to live together as one great family, loving, cheering, true to one another as God, who is our Father, is true to us.

A man is never too old to practice brotherly love, relief, and truth, never too old to bring a ripened judgment, a holy and consistent life, to bear upon his young brethren.