

home-made chairs were taken by the host and guest.

After a brief pause Morris took the book and read some selections in a manner most informal and entirely void of all affectation of solemnity, but with an air of reverence. Closing the volume he took up the other and a hymn was sung, the air being led by the wife. He then asked the children if they wished to sing something else. One of them mentioned a favorite piece. He arose, went to the melodeon that stood near the door, where he was joined by two or three of the older children. He played the instrument while their voices joined in the song. At the conclusion he inquired of each one, including the mother and the guest, if they had another selection. One of the children named a hymn, the first stanza of which is :

"Jesus, I my cross have taken,
All to leave and follow thee ;
Naked, poor, despised forsaken,
Thou from hence my all shall be.
I have called Thee Abba, Father," etc.

At the conclusion of the hymn he arose, placed his chair near the center of the room, kneeled up his left knee, his right forming a square, across which two of his children bowed their heads, kneeling on each side ; and with his hands upon the heads of his children, another one clinging to his shoulder, the wife sitting near, the husband and father and friend raised his voice in supplication. It was the most simple and unaffected devotion I had ever witnessed, and I am not ashamed to say that as he poured out his soul for blessings on his guest, I sobbed like a penitent and grateful child!

On Monday, after some hours of close application to the business that had brought us together, and attention to his correspondence, he extended his hand to the claphoard files, and brought out a bit of paper. As he unfolded it he remarked that on the Sunday of the previous week, as he strolled through the woods, a certain musical air was in his mind which insisted on expression by the voice and seemed to

connect itself with the words "We meet upon the level and part upon the square." He took a scrap of paper and his pencil, seated himself on a fallen tree and scrawled that which came to him. He read it and asked whether it was of sufficient merit to justify its publication in his monthly journal.

Being profoundly impressed I did not at once reply. With a shadow of impatience he asked the reason. On being told that this was his masterpiece—that it was that by which he would be remembered through all time—he was almost resentfully incredulous. He mentioned various poems that he regarded as greatly superior to this one, and at the thought of which I smile as I write the fact. But he gave it, with some misgivings, to the world in the next number of the *American Freemason*, of date September 15, 1854. He afterwards made many changes, some of which may be classed as improvements, but I confess to the greater love for the original form, with which are to me such pleasant associations.—By John Scott, P.G. Master of Iowa, in *Square and Compass*.

INSTALLING THE GRAND MASTER OF NEW ZEALAND.

The Grand Director of Ceremonies having announced the Acting-Master of the Grand Lodge and officers, the brethren received them according to the ancient custom.

A well known Masonic ode, "Within this Holy Dwelling," was sung very effectively by Bro. Moss.

The Acting Grand Master informed the Lodge that they were assembled for the purpose of installing their new Grand Master.

The Secretary read the certificate of Bro. W. Barron's election as Most Worshipful Grand Master of the Grand Lodge of New Zealand as the authority for installation.

The Secretary then read the list of Grand Lodge officers-elect.

The Grand Lodge officers-elect being announced as present, the installing