

precedence and participation therein of the Bishop and clergy, and that while a certain adjustment was effected, the difficulties thereon were not wholly and satisfactorily overcome.

A like auspicious event occurred in June, of the same year, in the laying of the Corner Stones of the "Bishop Stewart Memorial Church" (Anglican), at Frelighsburg, Quebec, by the Grand Master and Grand Lodge of Quebec, and by the Bishop and clergy of the Diocese of Montreal.

Grand Master Graham who with the Grand Lodge of Quebec had been especially honored by the laying with Masonic honors, of a large number of the Corner Stones of Church Edifices, and of Public Buildings, having evidently noted what had taken place at Truro, England,—made, it appears, an extended investigation of such public Masonic ceremonials in many countries, from the *earliest* times, and decided to adopt the following procedure at the "Bishop Stewart Memorial Church" ceremonials, and which seems to be in complete accord with the spirit and nearly with the letter of what is recorded in Ezra 3, 10:11, (which see), at the "laying the foundation" of the Temple of the Lord (the second Temple, built by Zerubbabel)—when "the builders,"—"the priests," and "the people" happily and with great joy, participated in the work and worship on that glorious occasion and most memorable day:—

And hence on the occasion above noted, at Frelighsburg, Q.,—after the foundation Corner Stone had been admirably laid by the Grand

Master and other Grand officers, with the complete Masonic ceremonials,—a super-incumbent corner stone was laid by the Bishop and clergy, with the impressive rites of the Church.

This harmonious union in work and worship by the officials of the Fraternity and of the Church, gave the utmost satisfaction to all immediately concerned and also to an immense concourse of spectators. We consider it a precedent worthy of general adoption under like circumstances.

#### PERSONAL APPEARANCE OF ROBERT

BURNS.—Sir Walter Scott after an interview with the poet Burns, sketched him as follows: "His person was strong and robust, his manners rustic, not clownish; a sort of dignified plainness and simplicity, which received part of its effects, perhaps, from one's knowledge of his extraordinary talents. His features are represented in Mr. Nasmyth's picture, but to me it conveys the idea that they are diminished, as if seen in perspective. I think his countenance was more massive than it looks in any of the portraits. I would have taken the poet, had I not known what he was, for a very sagacious country farmer of the old Scotch school—i. e., none of your modern agriculturists, who keeps laborers for their drudgery, but the dounce gude-man who held his own plough. There was a strong expression of sense and shrewdness in all his lineaments; the eye alone, I think indicated the poetical character and temperament. It was large, and of a dark cast, and glowed (I say literally glowed) when he spoke with feeling or interest. I never saw such another eye in a human head, though I have seen the most distinguished men in my time. His conversation expressed perfect self-confidence without the slightest presumption."