

MASONIC  
EMBLEMS & JEWELS

TREASURES AT FREEMASONS' HALL  
LONDON



WILLIAM HAMMOND, F.S.A.

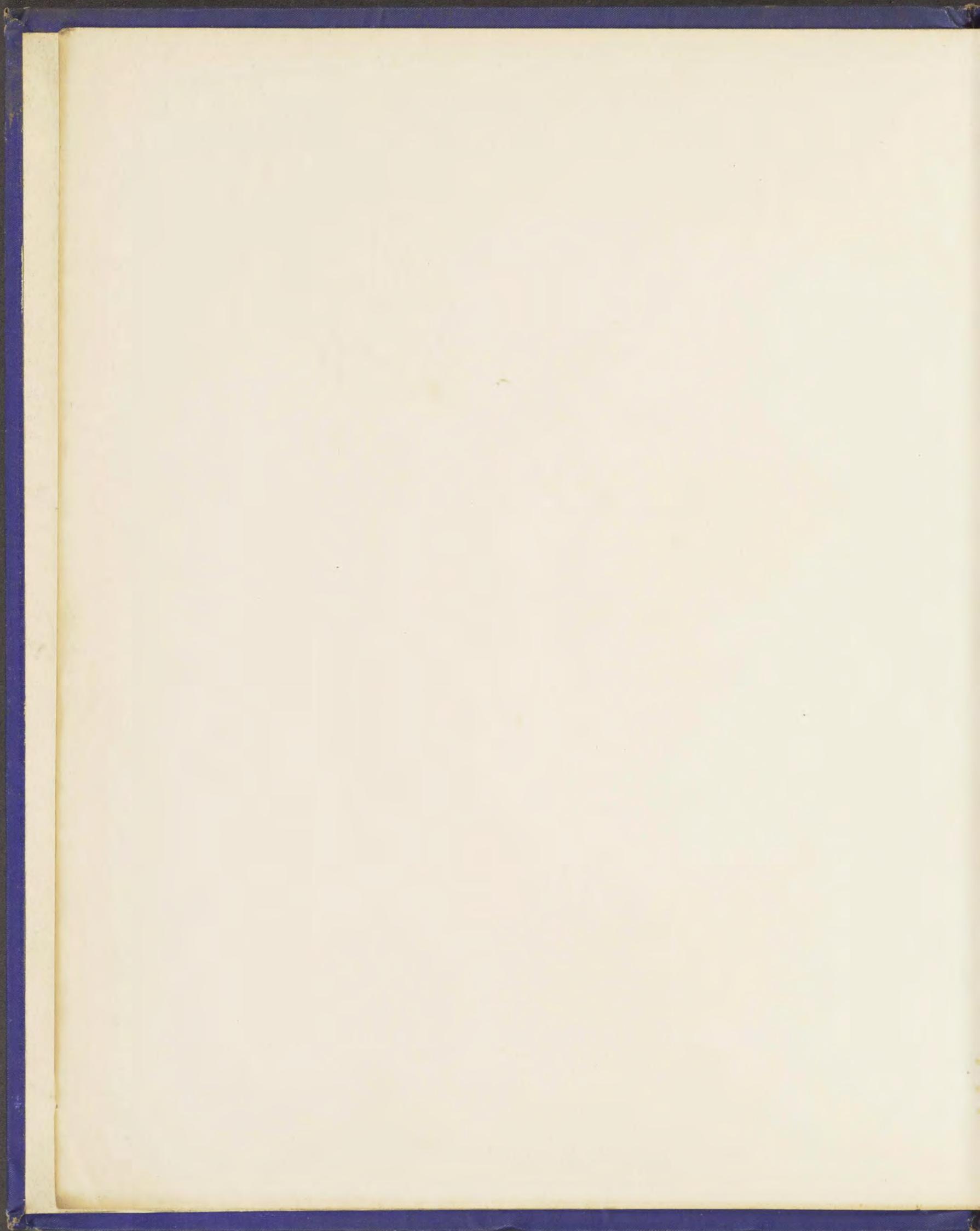
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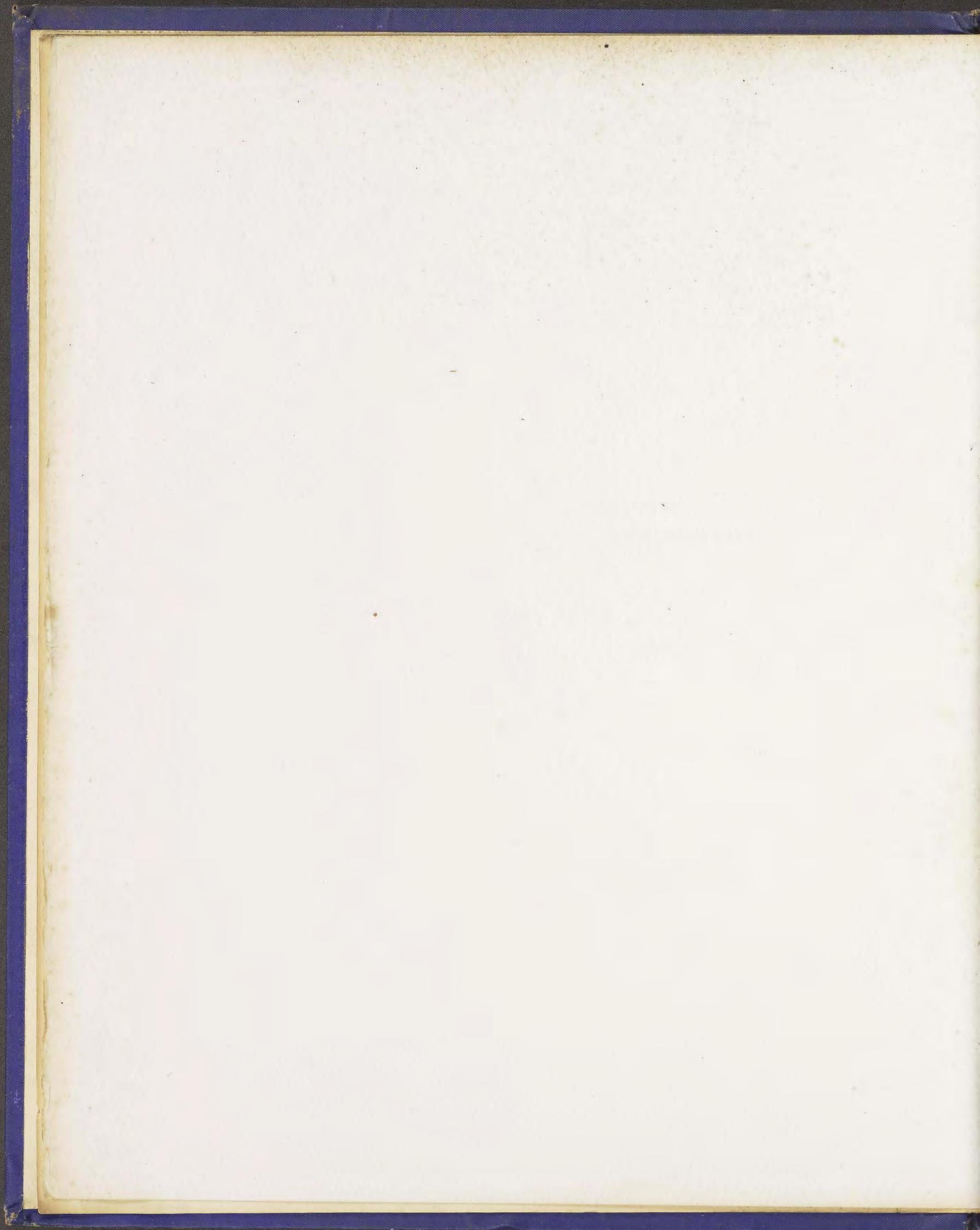
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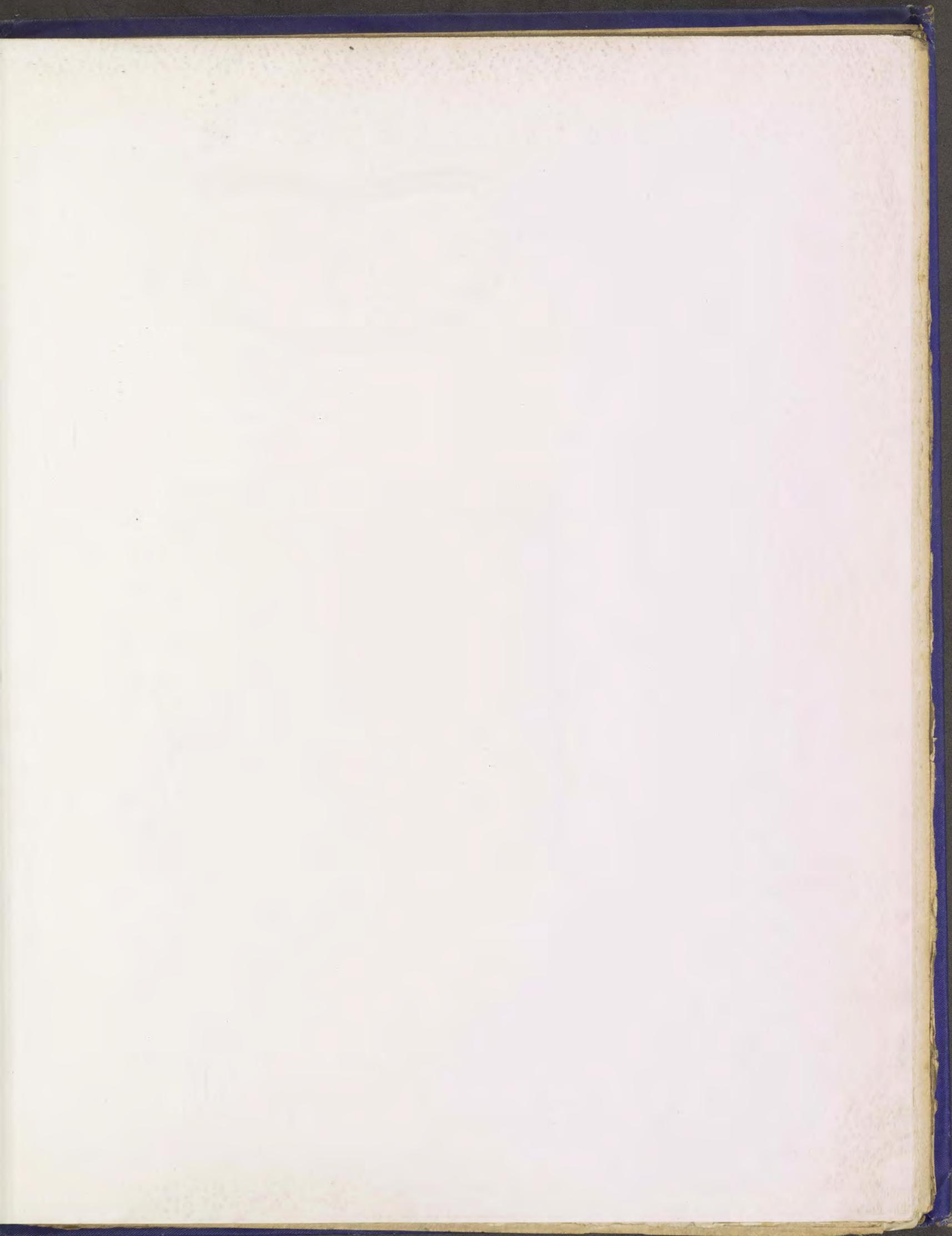
Page 1





MASONIC  
EMBLEMS AND JEWELS







I.

THE CHAIN, JEWEL, AND APRON OF THE M.W. GRAND MASTER OF ENGLAND, AS WORN BY H.R.H. THE PRINCE OF WALES—AFTERWARDS HIS MAJESTY KING EDWARD VII.—ALSO HIS COLLARETTE AND JEWEL AS FIRST GRAND PRINCIPAL OF THE ROYAL ARCH DEGREE.

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JSC.H

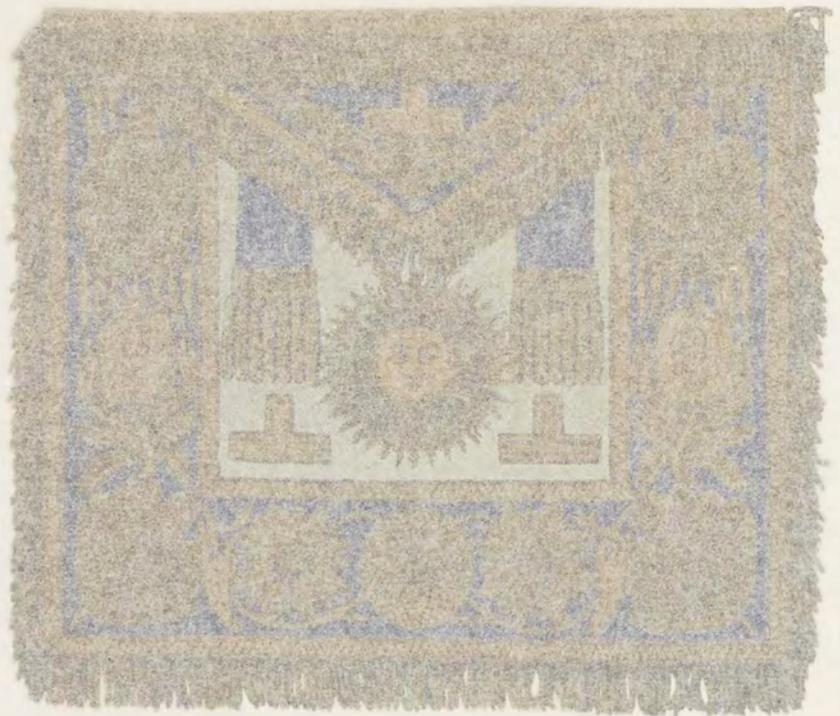
# MASONIC EMBLEMS AND JEWELS

*TREASURES AT FREEMASONS' HALL, LONDON*

BY  
WILLIAM HAMMOND, F.S.A.

LONDON  
GEORGE PHILIP & SON, LTD., 32, FLEET STREET  
Liverpool : PHILIP, SON, & NEPHEW, Ltd., 20, Church Street

1917  
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SINCLAIR'S

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JSL.H

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THIS VOLUME  
CONTAINING A DESCRIPTION OF SOME OF THE MOST  
INTERESTING ARTICLES IN  
THE LIBRARY AND MUSEUM OF THE GRAND  
LODGE OF ENGLAND  
IS, BY SPECIAL PERMISSION, DEDICATED TO  
H.R.H. THE DUKE OF CONNAUGHT AND  
STRATHEARN, K.G., ETC.  
MOST WORSHIPFUL GRAND MASTER OF  
THE UNITED GRAND LODGE OF A. F. AND A. MASONS  
OF ENGLAND

FROM THE V.W. THE GRAND SECRETARY

*December, 1916.*

DEAR BRO. HAMMOND,

May I be permitted to say how pleased I am with the small work you are publishing, in which you give a most interesting and instructive account of some of the valuable contents of our Masonic Library and Museum. The little book, which is most beautifully illustrated, cannot fail to convey to its readers a more general knowledge of the Craft, and assist them in understanding and appreciating the aims and objects of the Society.

I commend the book to all members of the Craft.

Yours sincerely and fraternally,

E. LETCHWORTH.

W. BRO. DR. W. HAMMOND, P.G.D.,  
LIBRARIAN, GRAND LODGE,

## PREFACE

To many people who happen on this small book it will come as a great surprise when they learn that there is in London a Library and Museum containing exhibits so valuable as those to which their attention is here drawn. It is only possible to give a selection from the many items at Freemasons' Hall; but enough is brought forward to show how varied is the Collection and how interesting, not merely for those who belong to the Order of Freemasons, but also for all who are interested in World History and Antiquities. The usefulness of this Collection can surely also be increased if a very short account of the Freemasons is prefixed, giving some historical facts, some suggestions where records fail us, and such details as can be placed before the curious and those interested in the inner life of former centuries.

Of late years especially, many students, collectively and individually, have tried to work out the depths of a Secret Society, and have added to our knowledge of Guilds generally and of the Masons specially. They have laid a foundation on which to firmly plant a goodly building, but there is still much work to be accomplished, on the lines of the various Masonic Research Societies (The Quatuor Coronati Lodge and Lodge of Research among others), by workers: of these a few notable names are—the late

## PREFACE

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R. F. Gould, Dr. Chetwode Crawley, W. J. Hughan, G. W. Speth, H. Sadler, etc. ; also, happily still with us, Edward Conder, and W. G. Songhurst, the indefatigable Secretary of 2076.

To all these and their writings I express my acknowledgments and thanks for extracts and facts ; and to the last-named for his personal help.

WILLIAM HAMMOND.

*February, 1917.*

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## LIST OF COLOURED PLATES

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- I.—The Chain, Jewel, and Apron of the M.W. Grand Master of England, as worn by H. R. H. the Prince of Wales—afterwards His Majesty King Edward VII.—also his Collar and Jewel as First Grand Principal of the Royal Arch Degree.  
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- II.—Illuminated Heading of one of the Old Rolls, the “J. S. Haddon” MS. of 1723.  
*To face page 8.*
- III.—The Apron of the First Principal of the Royal Arch Degree, the Rt. Hon. the Earl of Zetland, 1841 to 1870.  
*To face page 8.*
- IV.—The Coat of Arms of the First Grand Lodge of England.  
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- V.—The Coat of Arms of His Grace the Duke of Norfolk, M.W. Grand Master in 1730.  
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- VI.—The Female Figure in the Statuettes of the Order of Mopses (Meissen China).  
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- X.—Old “Royal Arch” Apron.  
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- XVI.—Tracing Board, Enamelled on Marble.  
*To face page 80.*
- XVII.—Japanese Lacquer Box inlaid with Mother-of-Pearl.  
*To face page 84.*
- XVIII.—Lodge Jewels (with School Ribbons) of those Public Schools which Founded the First Five “Old Boys” Lodges.  
*To follow Plate XVII.*

## LIST OF HALF-TONE PLATES

(To follow page xii. For detailed description of these Plates,  
see pp. 34-86.)

1. Anthony Sayer, First Grand Master of the Premier Grand Lodge of the World (England).
2. The Three State Swords of the Grand Lodge.
3. Old Firing Glasses.
4. Old Firing Glasses.
5. Engraved Glass Ewer and Goblets from the Chapter of St. James No. 2.
6. Satin—probably “Antient” Apron.
7. French Rose Croix Apron.
8. Silver Collar Jewels.
9. Collar Jewel and Chain of a W. Master.
10. (1) P.M. Jewel (Gallows Type); (2) First Principal’s Jewel, St. James’s Chapter; (3) King Alfred Jewel; (4) Rose Croix Paste Jewel; (5) Royal Arch Collar Jewel.
11. Six Silver Jewels (Pierced Type).
12. Signatures at End of “Articles of Union.”
13. Embroidered Case of “Articles of Union.”
14. Old Egyptian Mason’s Maul.
15. The “Moira” Apron.
16. Old Royal Arch Apron.
17. 1803 Broadsheet.
18. Portion of Hogarth’s Picture “Night.”
19. (1) A Harper Deacon’s Jewel; (2) Paste Jewel of Prov. G. Master of Kent; (3) Royal Order of Scotland Jewel, or possibly “Sols”; (4) Enamel Locket.
20. (1) Ark Mariner Commander’s Collar Jewel; (2) Jewel of the Noble Order of Bucks (said to be the G. Master’s); (3) Star of French Prisoners’ Work; (4) Enamel Collar Jewel of a Junior Warden.
21. (1 and 2) Two China Jugs; (3) Worcester China Mug; (4) Mop’s Dog—China.
22. (1) Worcester Jug; (2) Silver Lustre Box; (3 and 4) Mug and Bowl (Oriental China).
23. St. Paul’s Certificate (English).
24. French “Lowton” Certificate.
25. Demit of Lodge 234.
26. M. M. Apron (Netherlands).
27. Apron of a Friendly Society.
28. Oddfellow’s Apron.
29. Apron (probably “Orange”).
30. French Certificate of the Charpentiers.

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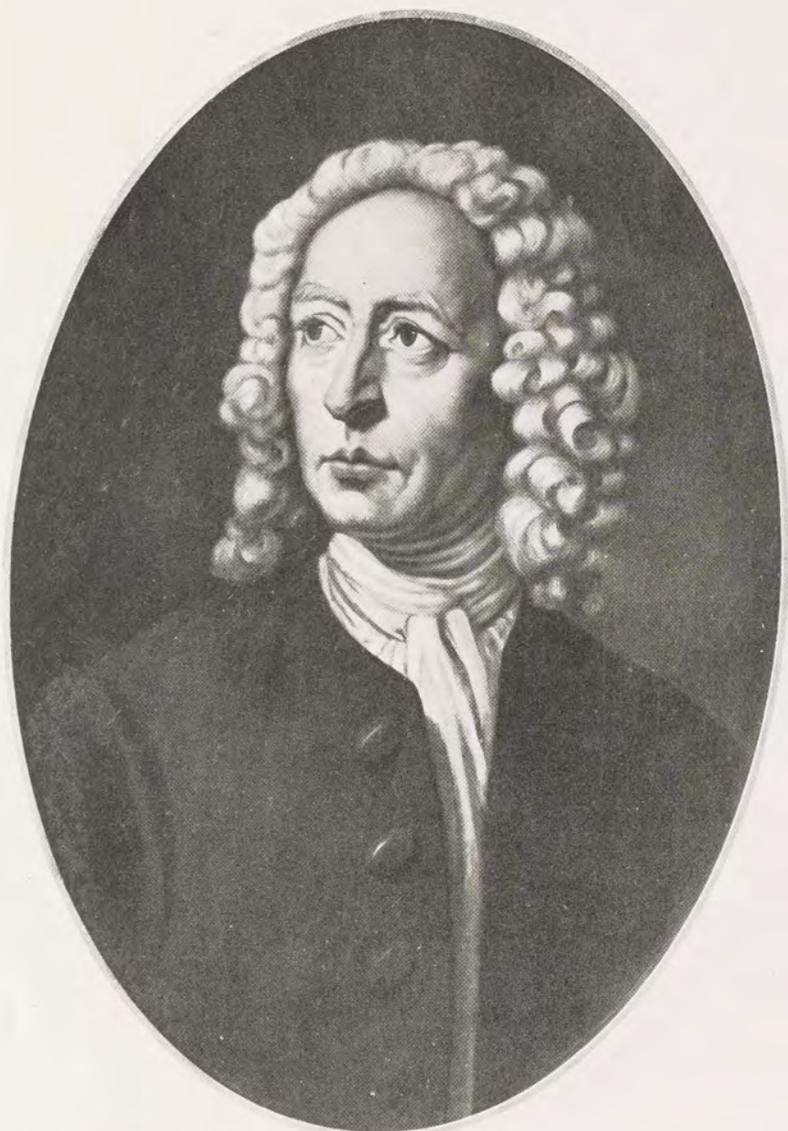
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|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>31. (1) 32° Apron; (2) K.T. Apron with stamped Silver Ornaments.</p> <p>32. (1) "Ladysmith" Apron; (2) Dutch Apron.</p> <p>33. Battersea Enamel Snuff-Box; Horn Engraved Mug.</p> <p>34. Locket (French Prisoners' Work); Tortoiseshell Cased Masonic Watch and Two Watch-Cocks.</p> <p>35. Royal Arch Apron, dated 5813.</p> <p>36. A "Finch" Apron.</p> <p>37. Medals of (1 and 2) the "Nine Worthies"; (3) Nelsonic Crimson Oakes; (4) Freemasons' Hall Medal; (5) Charity Jewel; (6) Country Steward.</p> <p>38. (1) Gormogon Jewel; (2) Treasurer's Collar Jewel; (3) Presentation</p> | <p>P.M. Jewel; (4) Scribe's Jewel; (5) Grand Steward's Jewel; (6) P.M. Collar Jewel.</p> <p>39. (1, 2, and 6) Types of Engraved Plate Jewels (Silver); (3, 7, and 8) Types of Pierced Jewels (Silver); (4) Curiously Engraved Mark Jewel; (5) Mark Jewel.</p> <p>40. (1) R.A. Jewel Harper; (2) A Plate-Engraved Jewel; (3) Old Type R.A. Jewel; (4) R.A. Jewel; (5) Plate Jewel Engraved; (6) Minden Medal.</p> <p>41. Six Curious Plate Jewels, including "Sussex" Jewel.</p> <p>42. (1) Lid of Snuff-Box, Carved in Wood; (2) Silver Snuff-Box of Chevalier Ruspini; (3) Painted Lid of Snuff-Box.</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## INTRODUCTORY NOTE

*In choosing this selection of exhibits, there has been no idea of forming a complete catalogue of the Museum, nor of touching on every branch of the many valuables in the possession of the Grand Lodge of England.*

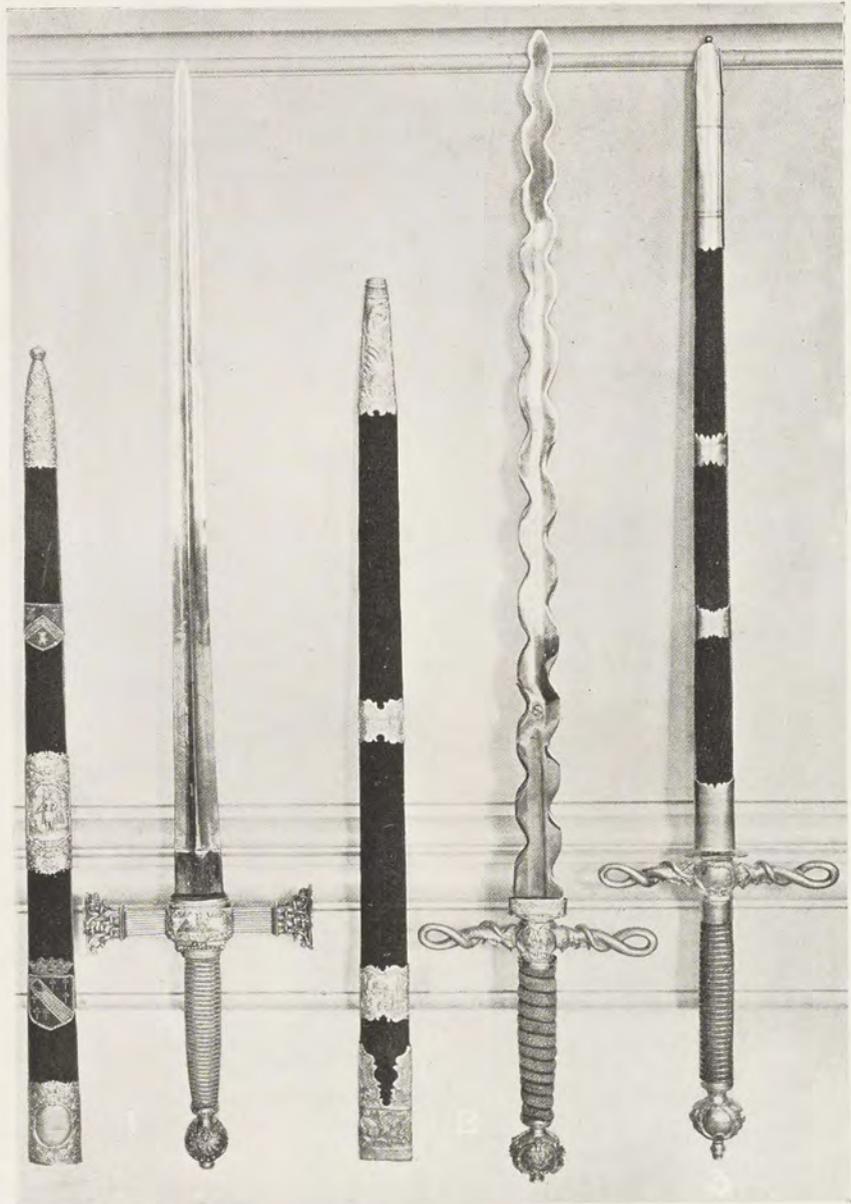
*In fact, it has only been possible here and there to mention, in passing, some section of the Collection or give perhaps a single reproduction, where several could fairly have been added. At present the Medals are practically untouched, and amongst the unique and very rare books, the Constitutions, and the Lists of Lodges, no single photograph has been taken. The sole aim has been to create an interest in the History and Development of our Order, especially in this notable "Bicentenary" year. Should the readers of this little "Waif" give sufficient encouragement, there exists a hope (and intention) that a continuation of this Book may at some near date be issued, dealing perhaps more strictly and fully, with a closely defined study of Pictures, Books, Manuscripts and Medals. A last word: the Compiler has naturally had to draw his facts from many sources, which it is impossible to name in full detail; but he desires to thank all those whose books, papers, or statements have been quoted in any way to advance the working out of facts and exhibits as yet too little considered by the Craft or by the lovers of Antiquarian research.*

*Ave ! Fratres et Vale !*



1. ANTHONY SAYER.

FIRST GRAND MASTER OF THE PREMIER GRAND LODGE OF THE WORLD  
(ENGLAND).



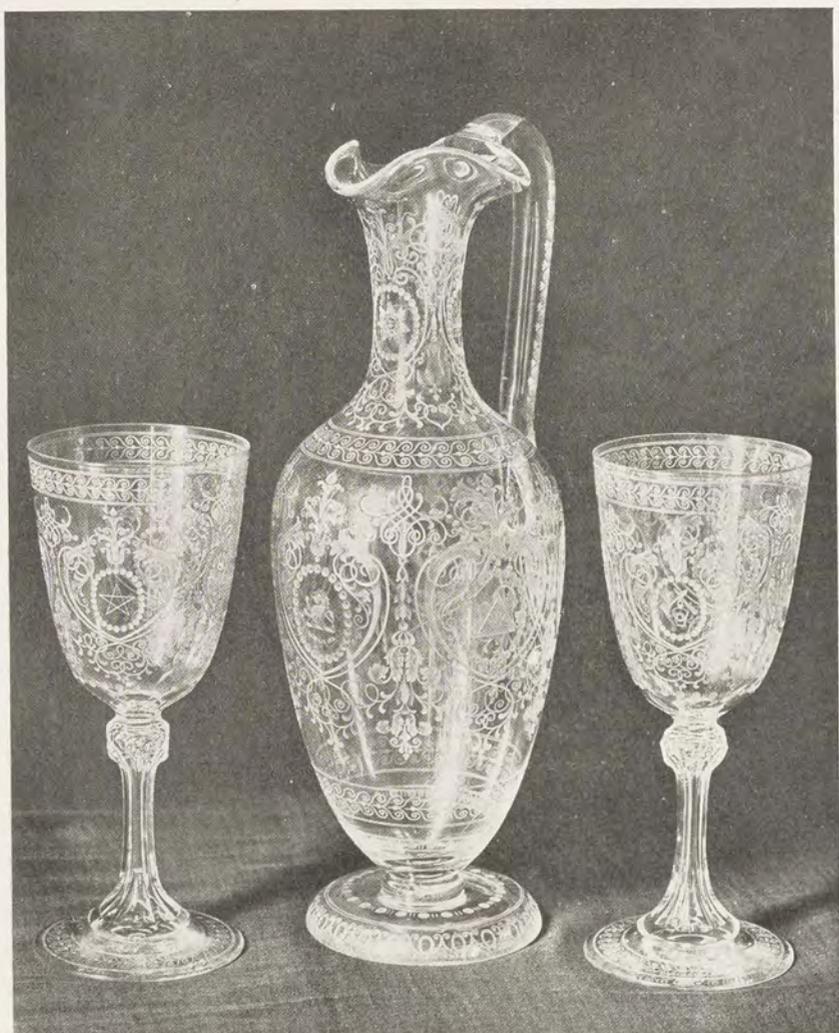
2. THE THREE STATE SWORDS OF THE GRAND LODGE.



3. OLD FIRING GLASSES.



4. OLD FIRING GLASSES.



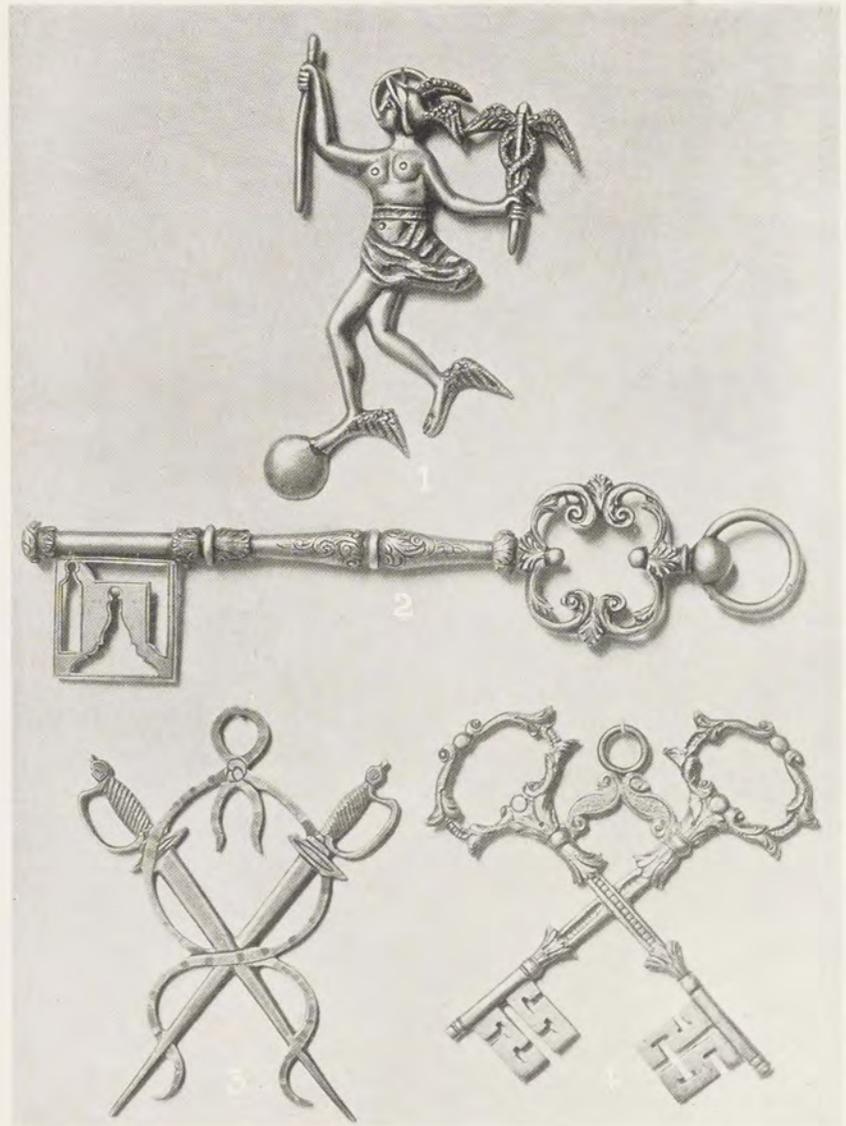
5 ENGRAVED GLASS EWER AND GOBLETs FROM THE  
CHAPTER OF ST. JAMES No. 2.



6. SATIN—PROBABLY "ANTIEN" APRON.



7. FRENCH ROSE CROIX APRON.



8. SILVER COLLAR JEWELS.



9. COLLAR JEWEL AND CHAIN OF A W. MASTER.



- 10.
- |                               |                                                     |
|-------------------------------|-----------------------------------------------------|
| 1. P.M. JEWEL (GALLOWS TYPE). | 2. FIRST PRINCIPAL'S JEWEL,<br>ST. JAMES'S CHAPTER. |
|                               | 3. KING ALFRED JEWEL.                               |
| 4. ROSE CROIX PASTE JEWEL.    | 5. ROYAL ARCH COLLAR JEWEL.                         |



11. SIX SILVER JEWELS (PIERCED TYPE).

Dome at the Palace at Kensington, this 25<sup>th</sup> Day of November, in  
the Year of our Lord, 1813, and of His Majesty, 53<sup>rd</sup>.

Edward G. M.

John Harvey D. G. M.

J. Perry P. D. G. M.

J. A. M. B. D. G. M.

Augustus Frederick 3<sup>rd</sup> W.

Walker Robert Wright

P. G. M. Donian 3<sup>rd</sup> W.

Arthur Teyart 3<sup>rd</sup> W.

James Deane 3<sup>rd</sup> W.

In Grand Lodge, this first day of December, AD. 1813, Ratified and confirmed, and the Seal of the Grand Lodge affixed.

Edward G. M.

Robt. Peabody

In Grand Lodge, this first day of December, AD. 1813, Ratified and confirmed, and the Seal of the Grand Lodge affixed.

Edward G. M.

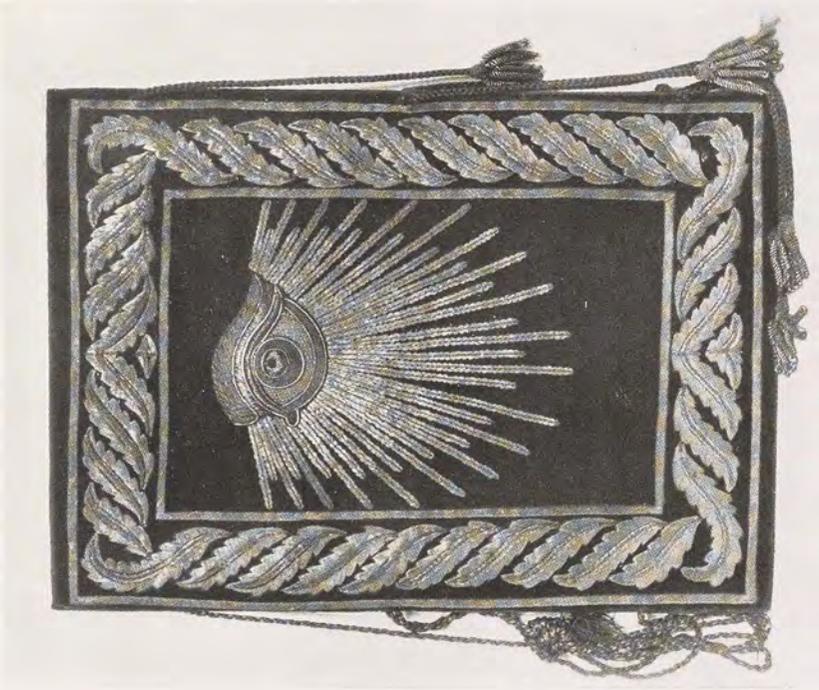
Whitely 3<sup>rd</sup> m 1813

William White, J. W.

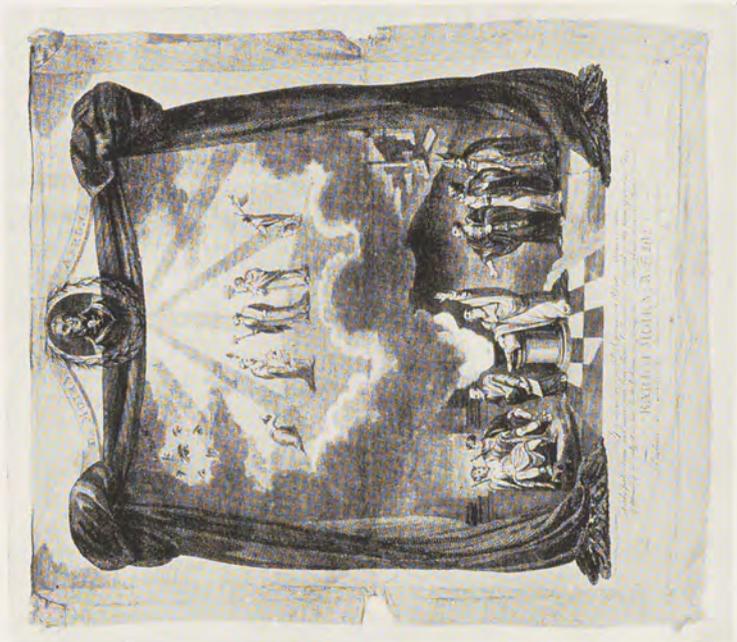
By the presence of  
G. M. B. W. M. B.  
5. M. of the 1<sup>st</sup> Lodge of the North.



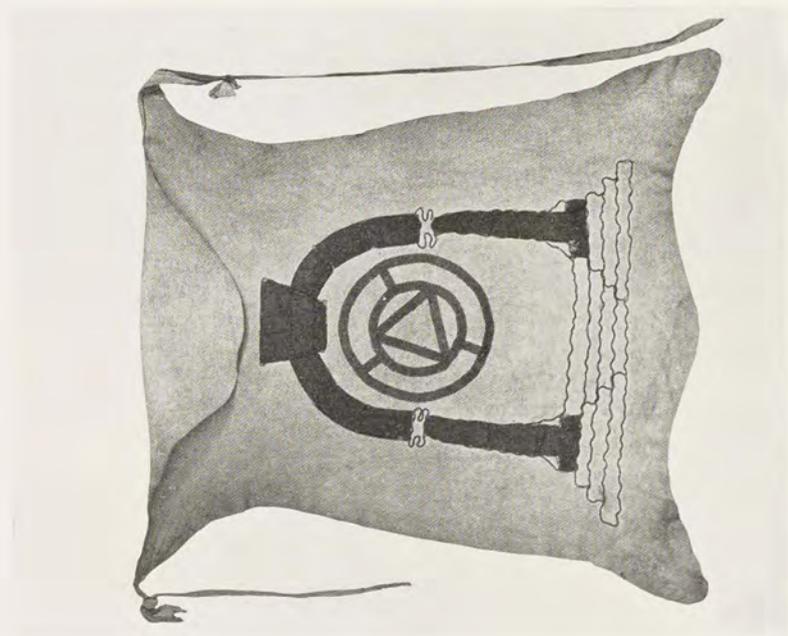
14. OLD EGYPTIAN MASON'S MAUL.



13. EMBROIDERED CASE OF "ARTICLES OF UNION."



15. THE "MOIRA" APRON.



16. OLD ROYAL ARCH APRON.





19.

- |                                                       |                                            |
|-------------------------------------------------------|--------------------------------------------|
| 1. A HARPER DEACON'S JEWEL.                           | 2. PASTE JEWEL OF PROV. G. MASTER OF KENT. |
| 3. ROYAL ORDER OF SCOTLAND JEWEL, OR POSSIBLY "SOLS." | 4. ENAMEL LOCKET.                          |



20.

1. ARK MARINER COMMANDER'S  
COLLAR JEWEL.

2. JEWEL OF THE NOBLE ORDER  
OF BUCKS (SAID TO BE  
THE G. MASTER'S).

3. STAR OF FRENCH PRISONERS'  
WORK.

4. ENAMEL COLLAR JEWEL OF A  
JUNIOR WARDEN.



21.  
1 AND 2. TWO CHINA JUGS. 3. WORCESTER CHINA MUG. 4. MOP'S DOG-CHINA.



22.

1. WORCESTER JUG.

2. SILVER LUSTRE BOX.

3 AND 4. MUG AND BOWL (ORIENTAL CHINA).



23. ST. PAUL'S CERTIFICATE (ENGLISH)



**A LA CL. DU GR. MAITRE DE L'U.**

AUSOM DU REMPLISSANT GRAND MAITRE ET AUPRES LES MEMBRES DU G. O. DE FRANCE.

A TOUTES LES MAÇONS REGULIÈRES REFINIES SUR LA SURFACE DE LA TERRE

**SAUT, FORCE, UNION.**

**NOUS VÉNÉRABLE OFFICIERS ET MEMBRES DE LA R. M. S. JEAN 2008**  
 le titre distinctif de la BIENSAISANCE à l'O. de Nosseigneurs Dap. de Basses  
 Pyrénées, régulièrement convoqué par le présent réquisitoire en un de Basses Pyrénées dans un lieu  
**TRES SAINT-TRES FORTRES ECLAIRE** ind. plus. Certifié que sur la demande  
 de T. C. F. LAMBE S. P. R. et il a été décidé à l'unanimité que son fils Jean Gaudrey  
 Anselmi, représenté de M. R. Alt. au Bureau de Lowton qui doit rendre visite au Temple  
 de la Sagesse et plus spécialement prochains. A ce cas nous le recommandons à la bienveillance  
 de tous nos Frères, et nous le recommandons à leur Enfant le plus respectable ainsi, en pareille circonstance.  
 Donné à l'Ordre de l'U. le 21. jour de Mars de l'An de la R. M. S. 2008. Envoilà

*Signature: J. Gaudrey*

24. FRENCH "LOWTON" CERTIFICATE.



**To all whom it may Concern**

*We do hereby Certify that Brother Jean Gaudrey*  
 is a regular, Respectful, **MASTER MASON** in Lodge N. 234,  
 and has during his stay amongst us behaved  
 himself as became an **Hon. Fr. Brother.**  
**GIVEN under Our Hands of the Seal of Our LODGE,**  
 21 day of April, AD 1824 and of Masonry 1822

*John Gaudrey*  
*John Gaudrey*  
*John Gaudrey*

**W. Master**  
**S. Warden**  
**J. Gaudrey**  
**Secretary**

**ADMITTED** 19 day of Oct. AD 1821  
**DECLARED OFF** 21 day of Jan. AD 1822



25. DEMIT OF LODGE 234.



26. M. M. APRON (NETHERLANDS).



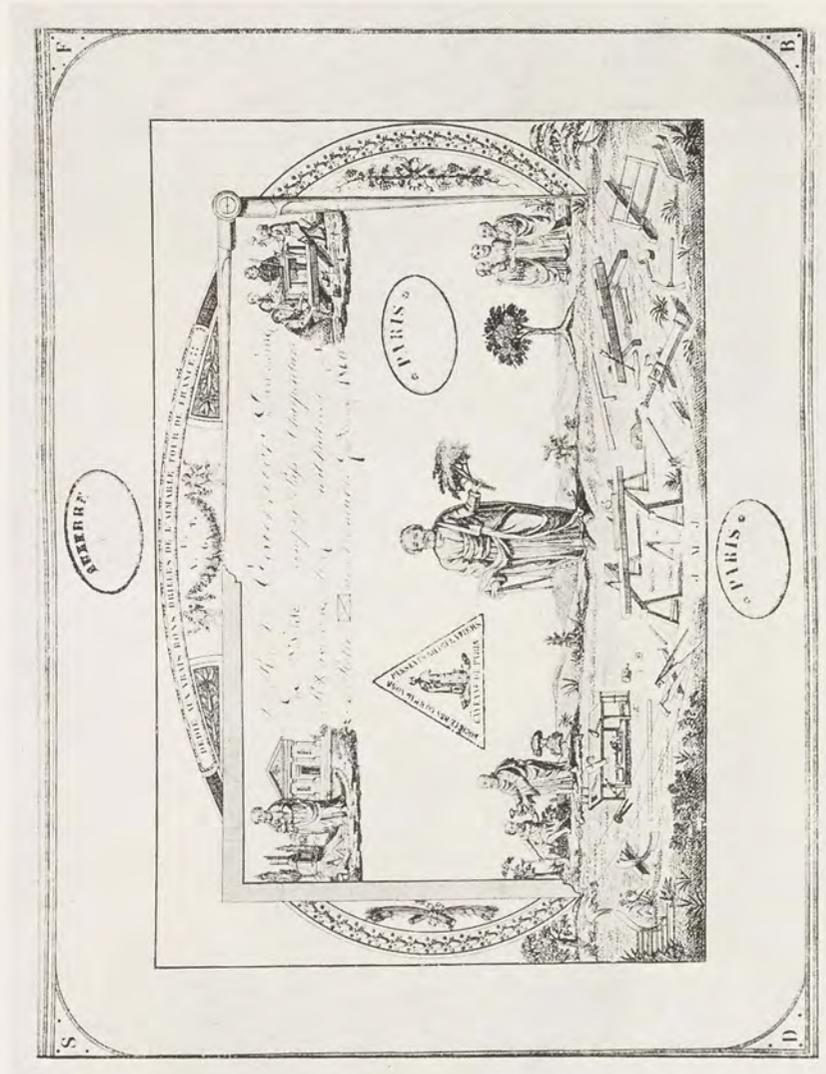
27. APRON OF A FRIENDLY SOCIETY.



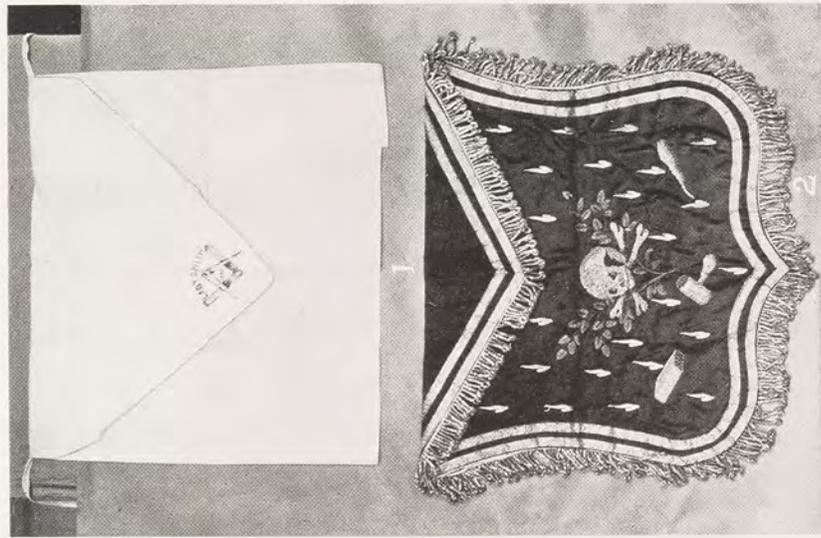
28. ODD FELLOWS' APRON.



29. APRON (PROBABLY "ORANGE").

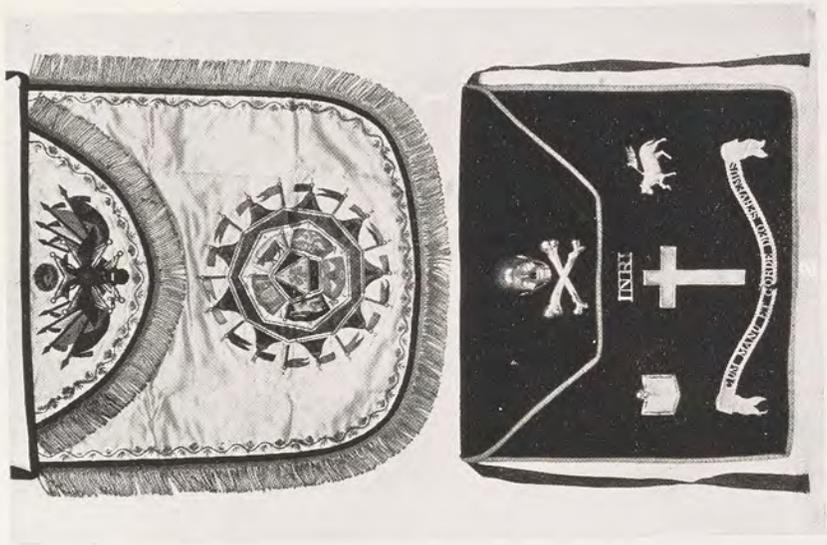


30. FRENCH CERTIFICATE OF THE CHARPENTIERS.



82.

1. "LADYSMITH" APRON.
2. DUTCH APRON.



81.

1. 32° APRON.
2. K.T. APRON WITH STAMPED SILVER ORNAMENTS.



33.

BATTERSEA ENAMEL SNUFF-BOX.

HORN ENGRAVED MUG.



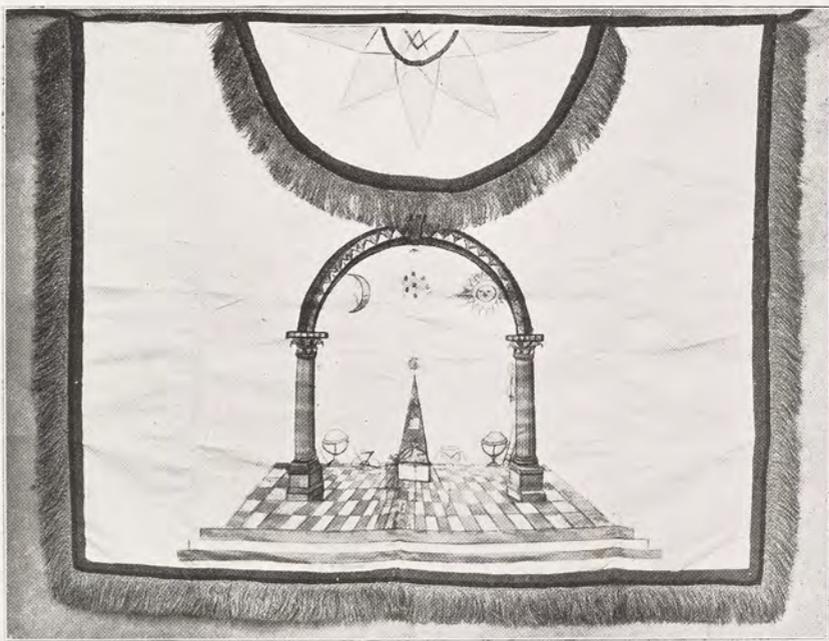
34.

LOCKET (FRENCH PRISONERS' WORK).

TORTOISESHELL CASED MASONIC  
WATCH AND TWO WATCH  
COCKS.



35. ROYAL ARCH APRON, DATED 5813.

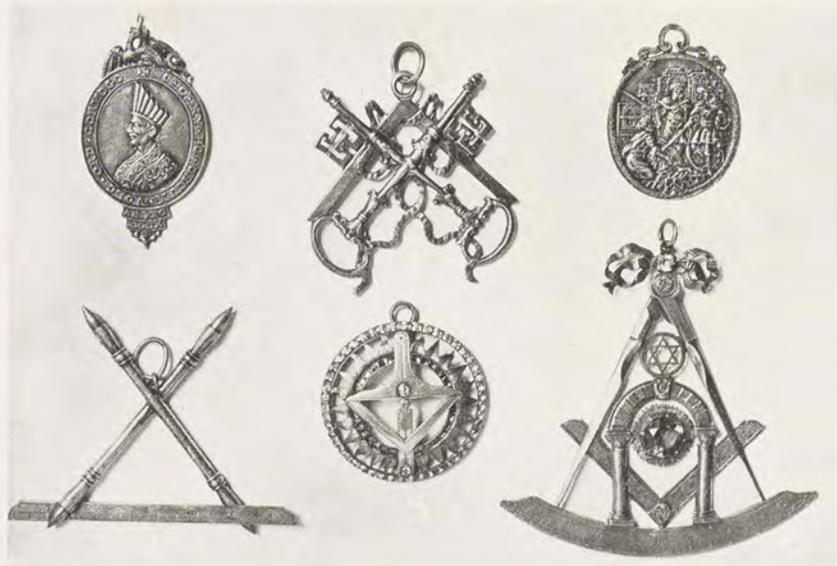


36. A "FINCH" APRON.



37.

1 AND 2. MEDAL OF THE "NINE WORTHIES." 3. NELSONIC CRIMSON OAKS.  
4. FREEMASONS' HALL MEDAL. 5. CHARITY JEWEL. 6. COUNTRY STEWARD.



38.

1. GORMOGON JEWEL. 2. TREASURER'S COLLAR JEWEL. 3. PRESENTATION P.M. JEWEL.  
4. SCRIBE'S JEWEL. 5. GRAND STEWARD'S JEWEL. 6. P.M. COLLAR JEWEL.



39.

- 1, 2, AND 6. TYPES OF ENGRAVED PLATE JEWELS (SILVER).  
 3, 7, AND 8. TYPES OF PIERCED JEWELS (SILVER).  
 4. CURIOUSLY ENGRAVED MARK JEWEL.      5. MARK JEWEL.



40.  
 1. R.A. JEWEL HARPER. 2. A PLATE-ENGRAVED JEWEL. 3. OLD TYPE R.A. JEWEL.  
 4. R.A. JEWEL. 5. PLATE JEWEL ENGRAVED. 6. MINDEN MEDAL.

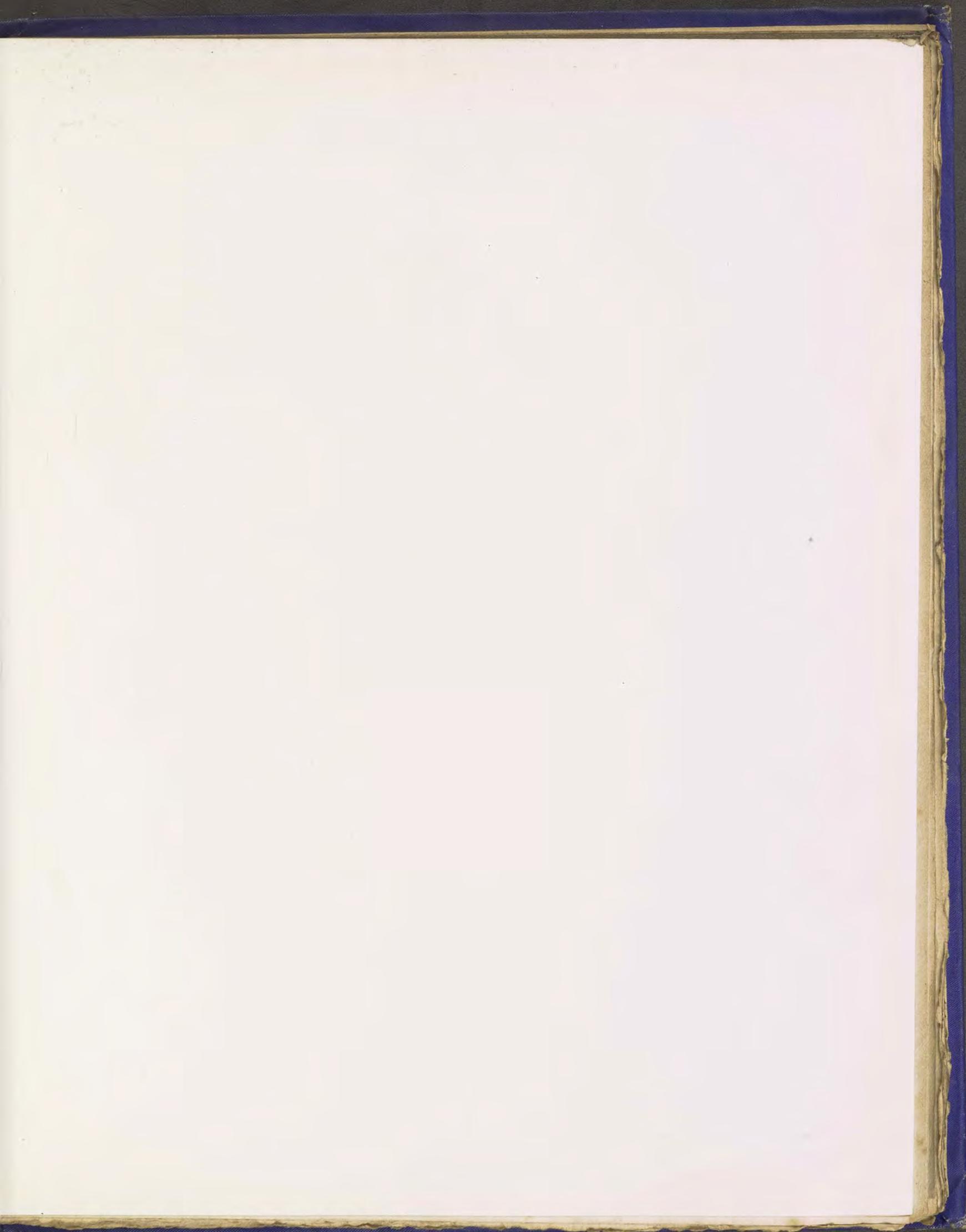


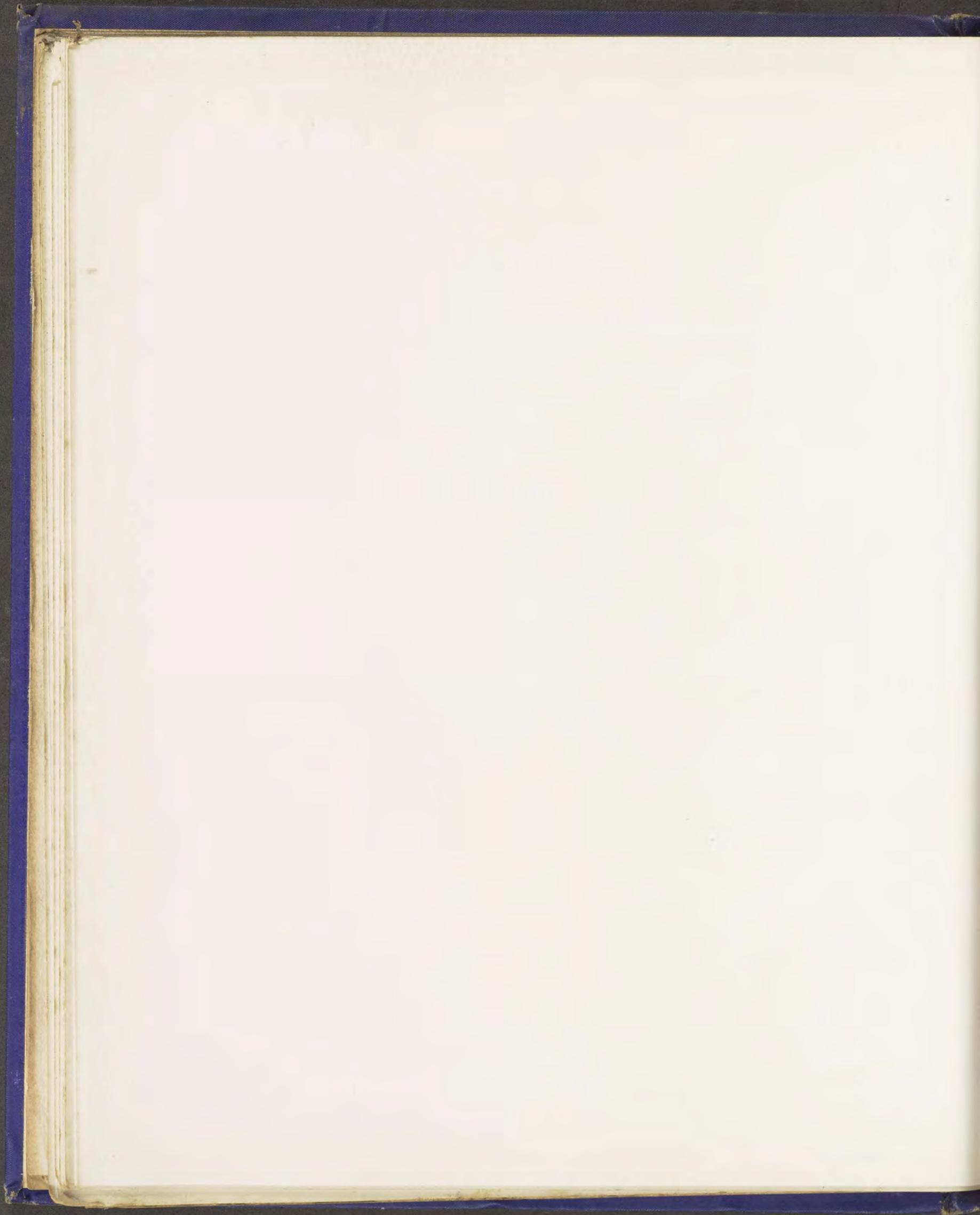
41. SIX CURIOUS PLATE JEWELS, INCLUDING "SUSSEX" JEWEL.



42.

1. LID OF SNUFF-BOX, CARVED IN WOOD.
2. SILVER SNUFF-BOX OF CHEVALIER RUSPINI.
3. PAINTED LID OF SNUFF-BOX.





# MASONIC EMBLEMS

## INTRODUCTION

It must be borne in mind, and can be easily understood by all those who are interested in antiquities, and who will carefully study all the phases of the life and thought of our ancestors, that in all Mediæval Societies and Guilds, such as the Order of Freemasons, much of the secret knowledge and learning was kept closely hidden for the benefit of their members only. There was in the outside world also an ever-present fear, that any one known to possess such knowledge was likely to be treated as one who was in communion with evil, and therefore to be shunned or ill-treated. The almost superhuman beauty of many Cathedrals and Buildings, still wondered at for their symmetry and perfection, was considered to be the result of an inspiration derived, not from a Craft, but from some Higher Power, which specially influenced those who belonged to and used the occult knowledge of such Secret Societies. Free Masonry is probably the only Body of men which has come down to modern times, with an unbroken record, as a development of an Old Guild altered to suit the changing times, evolved from an operative and artisan Trade Society, and endowed with many important Trade secrets.

History shows us that some centuries ago, mainly from lack of work because the Monastic Orders no longer

raised and endowed their large Cathedrals and Establishments, Architecture declined; and this decadence was hastened by the fact that the Nobility (the only other rich Body in the Realm) no longer desired new Castles and Mansions. As the result of this want of employment and decrease of Patrons, the Operative Guilds lost their members, their power, and their cohesion, and were in a fair way to become extinct, until a new life was given to them through the enrolment of a different class of members, the Gentlemen, or, as they were later styled, the Speculative Members.

**Speculative.**—We learn that for some time previously Gentlemen had occasionally joined the Society, seemingly for varied reasons, in part possibly because they were allowed by the Guild privileges to hold meetings whenever they desired (sometimes perhaps for purposes not strictly legal), in part for irregular political association (for example, in Jacobite times), and in part for secret conferences, nominally Masonic, of other Secret Societies (such as Rosicrucians) who desired no publicity for or hindrances to their gatherings. These new members gradually made their influence felt and took control, teaching that the Trade secrets and hidden knowledge should be clothed in forms of words which put forward a speculative or mysterious superficial meaning, and thus eventually the old Trade interpretation was glossed over, or even lost.

**First Grand Lodge.**—In the earlier years, after 1700, in order that the old Guild might, on its new lines, gain fresh life, and to prevent the absolute destruction of all the remaining knowledge, a few of the Brethren

suggested a ruling Committee for London and Westminster which developed into a Grand Lodge, with a Grand Master "as a center of Union and Harmony" at its head. This was consummated in 1717, when an operative, named Anthony Sayer, was chosen 1st Grand Master of what is the premier Grand Lodge of the World, although followed very closely by Ireland in 1725, and by Scotland in 1736. There were four old Lodges associated in this, and it was arranged for all subsequent ones who joined, to be chartered, and so receive proper and permanent recognition. The original four were allowed to be entered as "Time Immemorial," though *one* of them later, at the request of Grand Lodge, took a Warrant "although they wanted it not," and *one* has now died out.

Beginning with the establishment of the Grand Lodge there exists in the Muniment Room of the Library a complete series of minutes duly recorded and signed, and the successive Books of Constitution give other alterations and records of the work done, although some of the very early details in the historical (so-called) portion of these Constitutions can hardly be justified as authentic. The two first Books of Constitution were arranged and written by Dr. James Anderson, and were dated 1723 and 1738, of which the latter gives longer details and is more valuable. Two other later years are important to the Order, 1751 and 1814, for in the former year a rival Grand Lodge sprang up in London, mainly by Irish influence, and was called "Antient" or "Athol." This lasted until 1814, when H.R.H. the Duke of Sussex was able by his personal influence to bring about the amalgamation of the two Grand Lodges—the "Antients" and the "Moderns"—and to permanently form

“the United Grand Lodge of Ancient Free and Accepted Masons of England”: *The Mother Grand Lodge of the World*. Before describing in detail the selected Treasures, it may further be interesting to suggest a possible succession of ancestors for the early Operative Craft.

**Ancestry.**—The Art of Building, viz. the formation of an effectual protection against weather and enemies, is likely to have been the one line of skill *first* worked out by any aboriginal people and considered by them as most important. As knowledge increased and early civilization and culture grew up, Beauty and skilled work held this Art in a foremost place, and the chief men banded themselves together and kept out unauthorized persons by enforcing strict rules, thus really forming an early Guild. The old Historians in occasional passages have handed down to us details of this sort of development, and have given us very early instances of former civilization in lands whose very history has been lost. Plato, who lived about B.C. 400, relates to us in a book (“*Critias*”) of his own composition that his ancestor Solon, who lived about B.C. 600, visited Egypt and lived there for some years. He was there very intimate with the Priests, who told him of a land of former great civilization which had not long before been overwhelmed and lost, a land where the learning and science exceeded all that had been handed down and from which the whole known knowledge of the world had come. Solon’s visit to Egypt is noted and vouched for by the old writer and philosopher Plutarch, who, as well as Plato, called this lost land Atlantis, and says that Solon attempted in verse an account of

Atlantis which he learned from the wise men of Saïs (*i.e.* Egypt), but that he left it unfinished. Plato describes this in "Critias" in these words: "The sea of Atlantic was navigable and there was a large island in front of the columns of Heracles larger than Asia, with other islands from which you might pass through the whole of the opposite continent which surrounded the true ocean . . . now in the island of Atlantis was a great and wonderful empire . . . after violent earthquakes and flood in a single day and night the island sank beneath the sea." This History goes on with a description of their wisdom, etc., and then stops abruptly, as Plato died before finishing these later designed volumes of his History.

In this account, as far as it goes, the Historian only gives a plain and reasonable tale of a very enlightened people, and this is quite borne out by a few other extracts from ancient records, and by some internal evidence: he says, for example, that they built with stone of which one kind was black, another white, and a third red (such rocks are still used in the Azores); he talks of Atlantis having "hot springs" (also found in the Azores); and his story is in some ways corroborated by the soundings registered by the *Challenger*, showing an almost level sea bottom from North Africa and South Europe to the Continent of America, except for one very deep valley and stream course towards the shores of America. Conjoined with these statements there is also evidence of the great similarity of the Egyptian and Mid-American (Mexican, etc.) temples in shape, angle, and ornamentation; we can also make deductions from the known spread of species, that the animals and plants of America *must* in

many cases have been imported originally from the East (see besides Plato, "Voyage of Challenger," Donnelly, and other general reference books). Nothing which is here in evidence contradicts the possibility of the theory that remnants of this people may well have survived, and carrying with them much of the knowledge of the lost kingdom, have fled some to Central America where wonderful remains of vast cities and advanced civilization still exist in the ruins and deserted Architecture of a long bygone day; another Colony may have reached the North-West shore of Africa, and travelling along the north coast may have found a suitable home in Egypt, whence much knowledge has recently come, though only a tiny portion of what may in time furnish us with the Records of the Ancient World. In Historical times Egyptian knowledge was always held in the highest reverence and spread to far distant countries. There is much fascination in the huge buildings of that country, of the most solid grandeur; carrying in sculpture and painting, on themselves, the lasting history of a nation, whose skill in Mechanics as well as in the Art of Building is even in the present century the wonder of the World. We must not forget that it was these same Egyptian priests who carried the tale to Solon, and that from them by him it came to Plato and Plutarch. From Egypt then the Science of Building, Architecture, Masonry (all synonymous terms) was carried to and became especially developed in Greece and Rome. In these countries Colleges of Architects sprang up who spread learning to much of the then known world, as we are told by the old writers, and it is to them that we specially owe the priceless and beautiful Buildings which under their plans began to arise;

decorative work became more elaborate and all structure more ornate.

We here should recognize Master minds and Master Masons in that little known group of Italian Architects, the Comacine Masters, who seem to have held tight to old rules and science when they seemed likely to fail elsewhere. Afterwards came the glorious time for Architects and Stone workers, when civilization was spread towards the West, when Cathedrals and Castles were demanded, and all Religious Bodies desired the most skilled work, while the Monasteries especially upheld the Craft.

This helped further to develop Rules and Skill and made necessary the strict regulations of a Guild or Society which might have power to order the workmen and regulate the admission of younger men where needed.

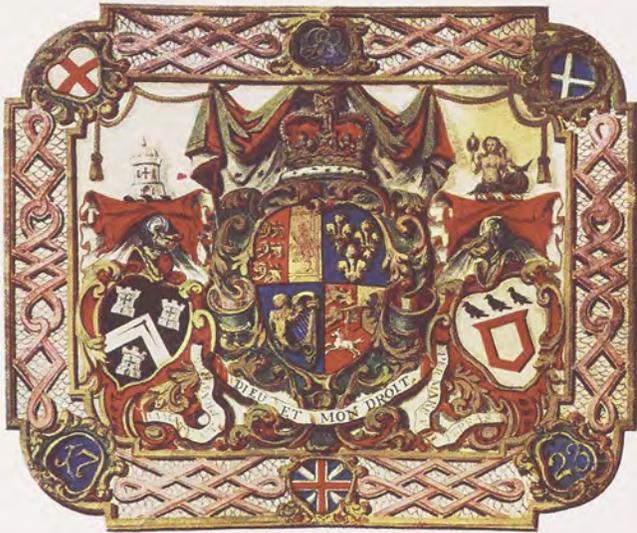
In this way the Operative Masons arose with trade secrets and free of the Craft, not mere workmen, but working Architects, competent to undertake the planning of a Building and able themselves to execute the most ornate and difficult portions of the work. The Lodge, however, was not then probably, except in the quarries, a permanent body of men, but it was formed where there was building. There the requisite number assembled as long as the work continued, and when one task was completed the members scattered in different directions to obtain other employment.

Finally, alas! the old Guild lost its status and almost died. Of the Gentlemen, or Speculatives, who joined the Free Masons, the first that we hear of was Ashmole, of Lichfield, who tells us in his Diary under date October 16, 1646, that he was made a Freemason at Warrington, and that once again on March 11, 1682, he attended a

meeting of Freemasons in London. Dr. Robert Plot, in his "History of Staffordshire, 1686," gives an account of Freemasonry as carried on in his time, and especially mentions an old volume of parchment with its History and Rules; while Randle Holme, the Genealogist, in his "Academie of Armorie," in 1688 admits that he himself was a Mason and honours the Fellowship. After this there are occasional notices in records, mixed with details which are uncertain in value and sometimes notably untrue: for instance, we are at present, quite unable *historically* to say that Sir Christopher Wren ever joined the Freemasons, though it is possible; Conder, in his "History of the Guild of Masons in London," shows that Wren was a member of that Guild, but can find no warrant for asserting that he ever was in the Acception—an inner body of the Guild which is generally allowed to have been the Freemason Lodge within the Guild and composed of Guild members who paid extra fees and enjoyed extra privileges.

It is true that the papers in noticing Wren's funeral coupled his name with the word Freemason; this statement, however, uncorroborated, is not sufficient evidence for a claim that Wren was a Freemason.

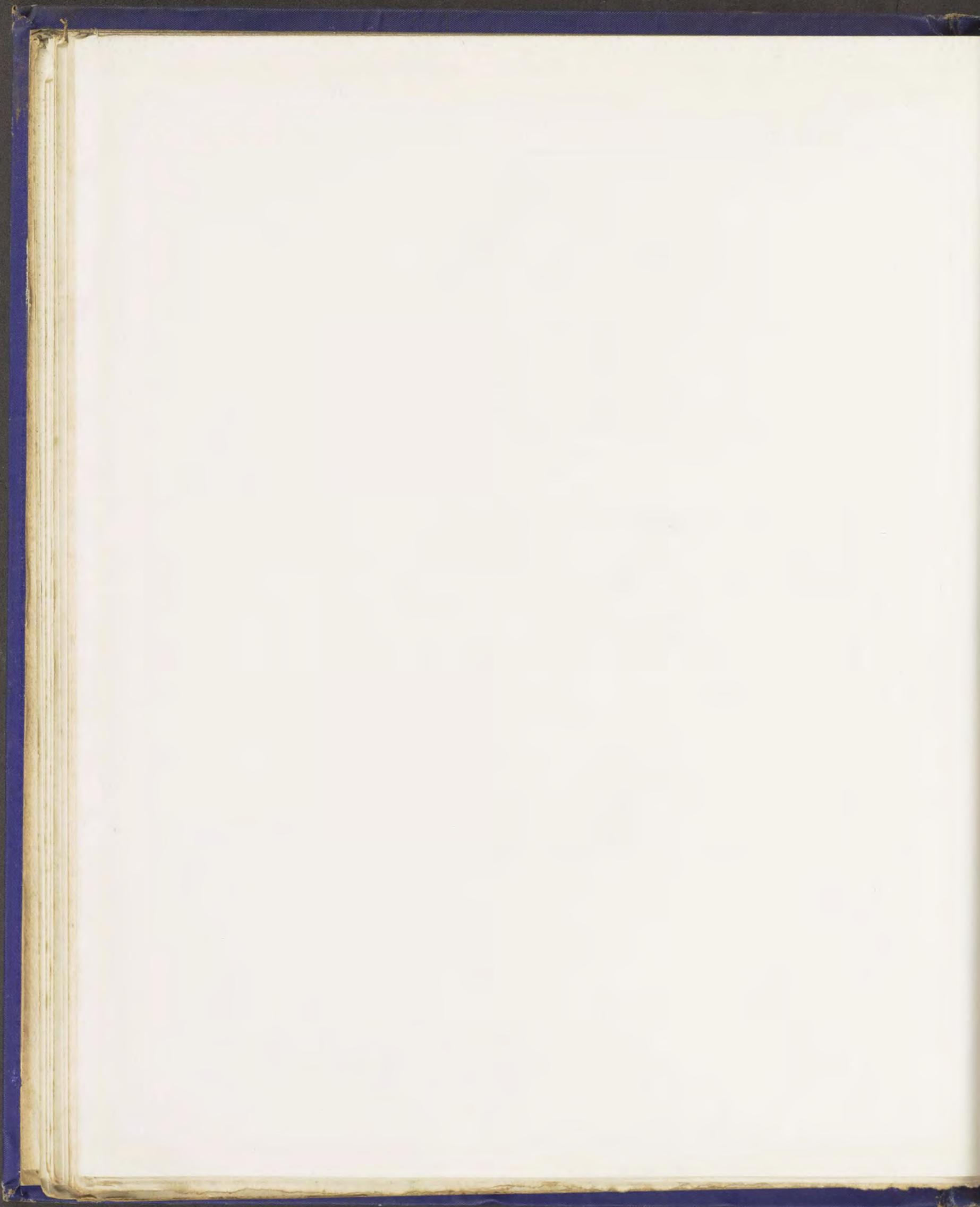
More details will be given incidentally through the description of the Masonic Emblems and Jewels which will now be detailed and which should lead to a more frequent use of the Library and Museum in Grand Lodge by Masonic Students. Both the Museum and the Library are due to the foresight and perseverance of our late Brother, Henry Sadler, and they form a splendid memorial to this worthy Collector.



II. ILLUMINATED HEADING OF ONE OF THE OLD ROLLS, THE  
"J. S. HADDON" MS. OF 1723.



III. THE APRON OF THE FIRST PRINCIPAL OF THE ROYAL ARCH DEGREE,  
THE RT. HON. THE EARL OF ZETLAND, 1841 TO 1870



## DESCRIPTION OF COLOURED PLATES

I. The Frontispiece is a very fine reproduction, in its actual colours, of the Chain and Apron of a Grand Master of England and of the Collarette and Jewel of a First Grand Principal of the Royal Arch of England. These Regalia are priceless to English Masonry, since they were the actual property of, and were worn by, his late Majesty King Edward VII., when as Prince of Wales he ruled over the Craft as Grand Master from 1875 to 1901. In the Library we possess not only what is here shown, but also the few Jewels which the late King accepted from English Lodges; a beautiful G. Master's Jewel presented by the late Duke of Leinster, G. Master of Ireland, also the insignia of various foreign G. Lodges, including the Apron of the Strict Observance Rite of Sweden, where as Prince of Wales his late Majesty was initiated by H.M. the King of Sweden in Stockholm in 1868.

The colour of the English Regalia is Garter-blue richly embroidered with gold, in the centre of the Apron is "the Sun in its splendour" (a G. Master's Special badge) worked on leather, while the border consists of a Lotus leaf between two flowers of that sacred Lily; on the corners below, the seven-branched ear of corn; and on either side, a pomegranate showing the seeds. The gold chain is composed of nine stars connected by links of

initials and knots, with ties of Garter-blue ribbon on the shoulders, and dependent therefrom the Grand Master's Jewel of the Compasses and a sector. The First Principal's collarette is a tricoloured ribbon of Garter-blue, scarlet, and light blue with a Jewel of a special interlaced form of triangles hanging from the centre. The number of stars on a Grand Officer's Chain denote the Masonic rank of the wearer—nine being used for a Grand Master or Pro. G. Master, with, lower in the roll of offices, seven, five, or three stars.

II. The illuminated heading here represented is dated 1723, and is the beginning of one of the old parchment Rolls of which Grand Lodge Library possesses seven of various dates—the oldest, 1583, down to a somewhat recent transcript.

**Charges.**—These Rolls or Charges are Manuscripts or Regulations, in olden times possessed by the Lodges, and were read over to an Initiate in “operative” days. They begin by an Invocation to the Trinity, then the Legend of the Craft, *i.e.* a supposed History, and lastly various rules and obligations for the new member to the King, the Craft, and to his Master. The earliest, called “the Regius MS.,” is in the British Museum, and is in rhyme and considered by experts to date from about 1390; the next is also in the British Museum and is fixed about 1450 (the Matthew Cooke); the next is one of 1583 in the Grand Lodge.

The late W. Bro. W. J. Hughan was the great expert on these Rolls, and there are many differences and

variations of great value to the mind of an expert. Several have been copied in facsimile, but all are not emblazoned as the one here shown, which gives in the lower corners the date on which it was written, 1723.

**Old Rolls.**—There are now known to exist about 85 of these Old Rolls, some of which are late copies in print; but by far the greater portion are in Manuscript, while several have beautiful illuminated headings as well, in addition to the script. The most patient investigation was made by W. J. Hughan; other careful workers in the study of the versions were Speth, Gould, Rylands, and Dr. Begemann, all of whom specially helped in the valuable summary and history issued as "The Old Charges of British Freemasons," by William James Hughan, and reissued in 1895 in its Second Edition. Here all different readings are discussed and the Classification fully set out. The various volumes of the *Ars Quatuor Coronatorum* should also be consulted.

III. This Grand Chapter Apron is a very handsome specimen which belonged to the late Earl of Zetland who was First Grand Principal of the Royal Arch in England during the years 1841 to 1870, as well as Grand Master.

It is curious to note that the point of the flap and the two lower corners are ornamented by badges worked in gold of the Rose, Shamrock, and Thistle, as also was the Earl's Grand Lodge Apron, although at the same date there were independent and Sovereign Grand Lodges and Chapters in Ireland and Scotland.

IV. Here is reproduced the second plate in the first

Minute Book of Grand Lodge. One cannot help believing that it was meant to be placed in the second book, which was presented at the same time as the first one by the Duke of Norfolk, as a Frontispiece there; but it was bound up at the end of the first volume, leaving the second without a coloured page. The Coat of Arms of the First Grand Lodge of Freemasons is here represented. This Ruling Body was later opposed by a Rival, which was started in 1751 in London by some Brethren, under Irish influence, but probably unattached to any regularly formed Lodge. The original Grand Lodge was nicknamed "The Moderns," and the new G. Lodge, "The Antients," or "Athols." The latter suggested that irregular changes had been made in the Craft, and that *they* alone worked on the old and regular lines. This plate is a fine piece of colouring, the mantling being exceedingly well drawn and of a rich peculiar mulberry shade. In later years these Arms were quartered with those of its rival to form, in 1814, the shield which was arranged for the United or amalgamated Grand Lodge, combined under H.R.H. the Duke of Sussex. This quartered Coat of Arms (often wrongly drawn) is used at the present time for the Grand Lodge. The motto given here is that of the old Operative Guild.

V. This illumination forms the Frontispiece of the 1st Book of the Minutes of the Grand Lodge of England, and should be considered with Plate IV., which has just been separately described. The Grand Lodge had as its Grand Master in 1730 His Grace the Duke of Norfolk, who gave not only the State Sword, but also two volumes for the Minutes, and in this plate we see the Ducal Coat of

Arms given as the Frontispiece. This reproduction is specially correct as to colour, while the drawing and design is very fine, as well as the inscription below, which is in a curious pink colour. These Minute Books begin the unbroken series which is now in the possession of the Grand Lodge, representing a record of the complete work of the Grand Lodge of England—the premier Grand Lodge of the World—founded in 1717 as the First Ruling Masonic Power.

VI. and VII., and **Fig. 21** (4).—These two figures are reproduced in colour from a set of very fine China, which comprises three pieces in all, and is supplemented by one—a dog—shown in this book in black and white as **Fig. 21** (4). They are relics of a Society named “The Mopses,” of which little is known, except that it was formed soon after the Bull was issued by Pope Clement XII. in 1738 which excommunicated Freemasons.

In all probability it was directed, with the sanction of the Roman Catholics, against the Order of Freemasons, and was to be a travesty on the Aims and Ceremonies of that Society. It admitted women as members—the rule for the exclusion of women having been strictly observed by all *true* Freemasons since the very beginning of the Order up to the present time. The China should be Meissen or old Dresden, but there are reproductions of later date in inferior porcelain not equally well finished or coloured, though possibly from the old moulds. The figure of the woman on a stand is delightfully modelled; she holds one dog under her left arm, while another appears close to her feet, half beneath the dress in front; her head

is turned over the left shoulder, and the right hand partly lifts the skirt, showing the under petticoat ; the colours are rich in tint, and the dress sprinkled with small bouquets of flowers in natural colours ; there are no Masonic emblems on this figure. The other group (VII.) shows two male figures, both in Aprons, with very finely coloured dresses of the period, and three-cornered hats ; the sitting figure wears a collarette and Master's square ; they both have brown Aprons just covering the knees, while they are measuring with compasses a terrestrial globe, which is on a stand between them ; at the foot of the stand are a square, a level, and a trowel, with some flowers scattered over the ground.

Here the same dog appears under the right leg of the sitting figure ; the other figure (not illustrated) is a single male figure of similar type with Apron, standing by the side of a pedestal on which is a dog also.

The Dog (**Fig. 21** (4)) given in a black and white print is of peculiar interest, and gives its name to the Society—(German, *Mops*, a Miniature Mastiff or Pug Dog). It is about eight inches high, very well modelled, with peculiarly turned-up toes, with its tongue out, and the head turned to the right ; it also has a beautifully painted insect on each side of the neck. There is a small book in the Library of Grand Lodge which gives a shortened account of the working of the Society, and also a picture of the Dog which is there said to be made of Gold or China.

**Mopses.**—The Society of Mopses is a curious sidelight on the history of Secret Societies of the early 18th Century. A shortened Ritual and some of the Rules are

published in a small and rare book in French, the title page giving, "A Amsterdam. MDCC.XLV," and as the second portion of the title, "Le Secret des Mopses revelé."

From the account one may gather that the Author was closely acquainted with the Order of Mopses, as well as with the Freemasons, of which latter Society he gives an account in the first 198 pages and then begins afresh with his details of the Mopses in 42 pages. There is a Preface and then a letter of dedication "to the very worthy Brother Procope, Doctor and Freemason, one of the Masters over the 22 Lodges existing in Paris." This is signed with a Square and pair of Compasses and has a cypher line under it, which reads, "L'Abbe Perau." The second title at page 199 gives a picture of a miniature Mastiff with a collar on. The Founders established ceremonies, invented passwords, and took as their emblem, the Mops dog—the symbol of Fidelity.

An absolute rule was made that all initiates must be Roman Catholics, and Ladies were admitted to popularize the Order, and they were allowed to hold office in the Lodges. In this book the Ceremonial is shortly given and is not very presentable. It seems that another edition, somewhat earlier than this, was published in Paris without the cypher name of the Author, while the special Lodge, spoken of in the book from which these details are quoted, was held at Frankfort. The Society is believed to have died out or been absorbed by the Adoptive Lodges of France, which were founded and approved in 1774, and in them men and women were both admitted as members.

The Images in the possession of the members were small and made often of wax or cloth. A beautifully

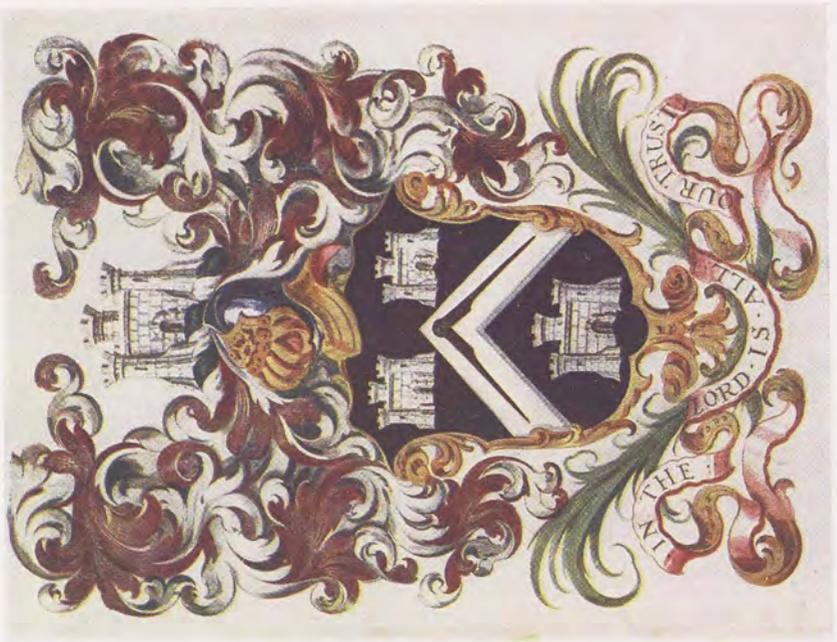
painted insect is shown under glaze on each side of the neck of the larger or Lodge Dog.

**Aprons.**—An *Apron* is a distinguishing Badge of most Societies, of which the members are either bound by obligations or secrets to one another, and it is found as a sacred token in most countries throughout the World. Usually, as a badge of innocence and peace, a *white* one is chosen for the initiate or new adherent, and it is only in the case of a more advanced member or one of higher rank that it is allowed to be very highly decorated. In our own Society this rule holds good, but before describing special Aprons it is well to note how it developed from its original form.

The Operative Masons seem to have used one which was made from the entire skin of a lamb or kid, and it was left large enough to cover the front of the body and protect the wearer and his clothes from dirt or the necessary dust and chippings arising from his work. The remains of the skin of the neck was turned up in a flap to protect the upper chest, the skin of the forelegs formed thongs to tie behind the back and the rest hung down to cover the body. Of this the old Apron (**Fig. 16**) gives us an example, and when worn it reached almost to the ankle. In the plate to the first Book of Constitutions (Anderson, 1723) there are six principal figures : two Grand Masters with their respective Wardens, and behind them is standing a man with a bundle of Aprons thrown over his arm ; careful examination will show that these are long enough to reach to near the ankle. The plate in Picart's "Ceremonies," published in 1736, shows Masons with these long Aprons on ; the



IV. THE COAT OF ARMS OF HIS GRACE THE DUKE OF NORFOLK, M.W. GRAND MASTER IN 1730.



IV. THE COAT OF ARMS OF THE FIRST GRAND LODGE OF ENGLAND.



celebrated picture, "Night," by Hogarth, shows the same, and many other examples could be given. The next change was when they were trimmed so as to make them less cumbersome, and yet even so they retained a slight resemblance to a skin; then they became oblong, but still large, and at that period were also made of linen. Soon, however, the size of the Apron was reduced and ornamental decorations were allowed, which, for about ten years on either side of 1800, enabled a Mason to have his Apron adorned, seemingly at his own will, either by drawing, painting, gold, or embroidery. Then the professional decorator stepped in with engraved plates to print designs on the leather and so get a more general picture for the Craft; this also was done to distinguish the members of the rival Grand Lodges. All this time too another change was taking place; the thongs of the forelegs of the skin were often lengthened and the ties crossed at the back and being brought round to the front were tied there, under the flap, leaving the ends to hang down in front at the centre; these unsightly ends were decorated with tassels, next broad silk strings were used with worked ends or metal tassels; then other methods of fastening round the waist becoming popular, these *ends only* were sewn in front as being ornamental; and lastly the tassels and strips of ribbon were moved away from the centre to make room for other badges and the Apron became as it is now. In passing I should like to note the curious fact that the set of Aprons belonging to Grand Lodge, and lent for the year to new Grand Officers for official duty, have not got and have never had tassels. Of all these stages there are specimens in the Museum. At various times Grand Lodge has ordered

variations in the colour of the lining for various Officers, viz. Yellow for Sword Bearer, Red for Stewards, Green for Country Stewards. Abroad no tassels are used on Aprons, but only by the English Grand Lodge and sometimes by a Colonial Grand Lodge or English-speaking descendant, while most Continental Lodges have their Aprons made of silk or satin with much embroidery, tinsel, and spangles and with a Temple worked on the front.

The English Grand Lodge recognizes now for themselves only the colours of Garter-blue and light blue, and, in the case of its Stewards and of the Royal Arch, scarlet also.

Aprons may be considered in some points symbolical, or at any rate they lend themselves to a symbolic description which holds out an extra interest to the newly entered Brother, who is and should be proud of his newly attained adornment. This, whatever its Historical value, gives a text for new thought to the more advanced Brother and Student.

VIII. The Apron here figured is a rare form and evidently belonged to a Brother who bore allegiance to the "Antient" Grand Lodge. It is profusely decorated with goldleaf and is a curious and perhaps unique example. The points to note are the rays of light from the Eye and from the Star, the broken Arch with its contents and the two figures working on the Arch with ropes. The Ark of the Covenant is unusual, and the three lower figures in their robes as King, Prophet, and High Priest are clearly coloured and defined; it is a most decorative piece of work and of exceptional interest of an estimated date of 1780-1790. The "Antient"

Grand Lodge allowed its members to give seven degrees under the Craft Warrant, and hence several of the symbols here shown are not the usual emblems only, but point to some extra Degrees worked in accordance with this claim. At the Union in 1814 this supposed right was intended to be stopped ; it was, however, continued (illegally) in a few Lodges, even to a late date.

**Jewels.**—Of Jewels in the collection there are several types. 1. The Lodge Jewel, *i.e.* the ones given to the Officers of the Lodge (whether Grand or private). 2. The Jewels allowed to commemorate some special event, *i.e.* the Centenary of a Lodge or the Grand Lodge Charity Jewel. 3. A specially granted Jewel, *i.e.* the Sussex or Royal Jewel of the Lodge of Antiquity or a Founder's Jewel. Or 4. Private Jewels, which were allowed from possibly 1750 to the Union, where a Brother got his own jewel made with his own design, often arranged for wearing round the neck.

IX. The special Jewels reproduced here are those of six very celebrated Lodges.

The Jewels of these notable Lodges are so connected with the whole History of English Freemasonry that they are worthy of the most careful examination. As we might surmise, they all belong to London, where the idea of a Grand Lodge was first suggested and took root, while two of them are Time Immemorial, working without a Warrant, a notable portion of the Four Old Lodges who together founded the Grand Lodge of England.

1. The *Westminster and Keystone* Lodge, No. 10, is said

by Dr. Anderson, in the Constitutions of 1738, to have been founded in London on January 28, 1722, and at the various renumberings was 7, 6, 5, while at the Union of the two Grand Lodges in 1814 it became 10. It holds a Confirmation Warrant of 1822, and applied for and obtained a special Jewel in 1860. It was named The Tyrian Lodge in 1768, but altered this to Westminster and Keystone in 1792.

The Jewel is formed by a band of light-blue enamel edged with gold, of uncommon shape, bearing the inscription, "Westminster and Keystone Lodge, 1721."

Its outside measurement is  $1\frac{3}{4}$  inches, and a square portcullis (of sixteen gratings ending below in five spear-heads) of red enamel edged with gold is enclosed. The supporting chains are of gold, while a white enamel keystone, charged with the figures 10 in gold, hangs loose above the portcullis. The hanger is of light-blue ribbon with a plain bar.

2. The *Royal Alpha* Lodge, No. 16, was founded in London in May, 1722. It holds a Confirmation Warrant of January 1, 1881, and was named the Ionic in 1768, the United Lodge of Ionic and Prudence in 1800, and Royal Alpha in 1824. Since 1823 it has been composed exclusively of Grand Officers, each approved by the M.W. Grand Master, and obtained its Royal Jewel in 1844. Its numbers have been 9, 8, and, in 1814, 16. It has been united with Lodge of Prudence and Peter, No. 69, in 1800, with Alpha, No. 43, in 1823, and with the Royal Lodge, No. 210, in 1824. The Jewel is a silver Star of eight equal rays faceted, and at the top a gold and jewelled

coronet of the Prince of Wales ; a centre of white enamel bears the Square and Compasses in gold, and round this is a dark-blue Garter with gold buckle and edges bearing the words, "Royal Alpha Lodge."

3. The *Royal York Lodge of Perseverance*, No. 7, was constituted on September 6, 1769, holds a Warrant of renewal dated September 29, 1774, and also a Warrant of consolidation and confirmation, March 12, 1832. Its numbers have been 4B and, in 1814, 7. Originally it was held at the "Sun" Tavern, Ludgate Hill.

A Lodge under the "Antient" Grand Lodge, it was, in 1828, named the Lodge of Hope, and subsequently, on March 12, 1832, united with the Royal York Lodge of Perseverance, No. 409 (the latter a Modern Lodge). The Centenary Jewel is formed by a plate of light-blue enamel on which is placed, on a tessellated pavement of black and white enamel, a figure of "Charity" between two large pillars, surmounted by the All-seeing Eye *rayonné*, all of gold. Surrounding this is a band of dark-blue enamel with the words, "Royal York Lodge of Perseverance," interrupted by two tablets of white enamel, the one above bearing the date 1751, the one below the word "Centenary."

An outer wreath of corn and olive supports a small tablet of dark blue marked with the gold figure 7. A large gold and jewelled Royal Crown with a light-blue ribbon acts as a hanger. Its Centenary Warrant is dated May 22, 1862.

4. The *Grand Masters Lodge*, No. 1, met at the "Shakespeare's Head," Covent Garden, was warranted on

August 13, 1759, and proclaimed on September 5. It was also named in that year, and obtained a Centenary Warrant on May 31, 1869, while its special Medal dates from 1832.

Its number has always been 1, since it took its place at the head of the "Antient," or Athol list, and it also at the Union drew the first place in the combined list, thus relegating "Antiquity," a far older and Time Immemorial Lodge, to the second place. It is also a Red Apron Lodge. The Jewel has a Royal-blue ribbon fastened to a gold Crown with five points; this supports a circular jewel  $1\frac{1}{2}$  inches in diameter of a Garter-blue centre with a white enamel band and gold edge. On the band are the words, "Grand Masters Lodge, No. 1," and overlaying the blue centre is the figure of the Sun in its splendour—the special Badge of a Grand Master.

5. The *Royal Somerset House and Inverness* Lodge, No. 4, is a Time Immemorial Lodge, and the fourth of the Four Old Lodges. It holds a Centenary Warrant of 1883, but was called The Old Horn in 1767, The Somerset House in 1774, and its present name in 1828. A Red Apron Lodge, it has also the Freemasons' Hall Medal of 1781, and a special Jewel of 1858.

The Tavern, where it met in its early days, was "The Rummer and Grapes," at Westminster. It united with the Somerset House Lodge, No. 219, on January 10, 1774, and with the Royal Inverness Lodge, No. 248, on November 25, 1828, while it was numbered 3, 2, and, in 1814, 4. The Jewel is a heavy oval one, hanging by a plain buckle and Garter-blue ribbon. With a background of dark blue on both

sides, and a deep gold rim encircling this, the Badge affords room for the various emblems which distinguish the Lodge. On one side a hunting *Horn*, slung by ribbons, refers to its old name, and to the ancient Tavern in which it had met ; underneath this is a band inscribed, "Immemorial Constitution," and round the rim, "United with the Old Horn Lodge, No. 2, 10th January, 1774."

On the other side is the Coat of Arms of the Duke of Sussex, as Earl of Inverness, surmounted by a Royal Coronet with thistles intertwined below, and on the rim, "Royal Somerset House and Inverness Lodge." The outside edge itself carries the words, "Royal Inverness Lodge, No. 648, the first Lodge consecrated under the United Grand Lodge by the M.W. the G.M. H.R.H. the Duke of Sussex, 1814." The Jewel measures 2 inches by  $1\frac{3}{8}$  inches.

6. This Lodge, "*Antiquity*," should probably be considered the most celebrated, as it certainly is really the senior No. 1 of the Lodges under the English Constitution. Though by fate No. 2 it is a Time Immemorial Lodge, and the First of the Four Old Lodges. In 1717 it was held at the "Goose and Gridiron" Tavern in St. Paul's Churchyard, and there the preliminary meetings for the formation of the Grand Lodge took place.

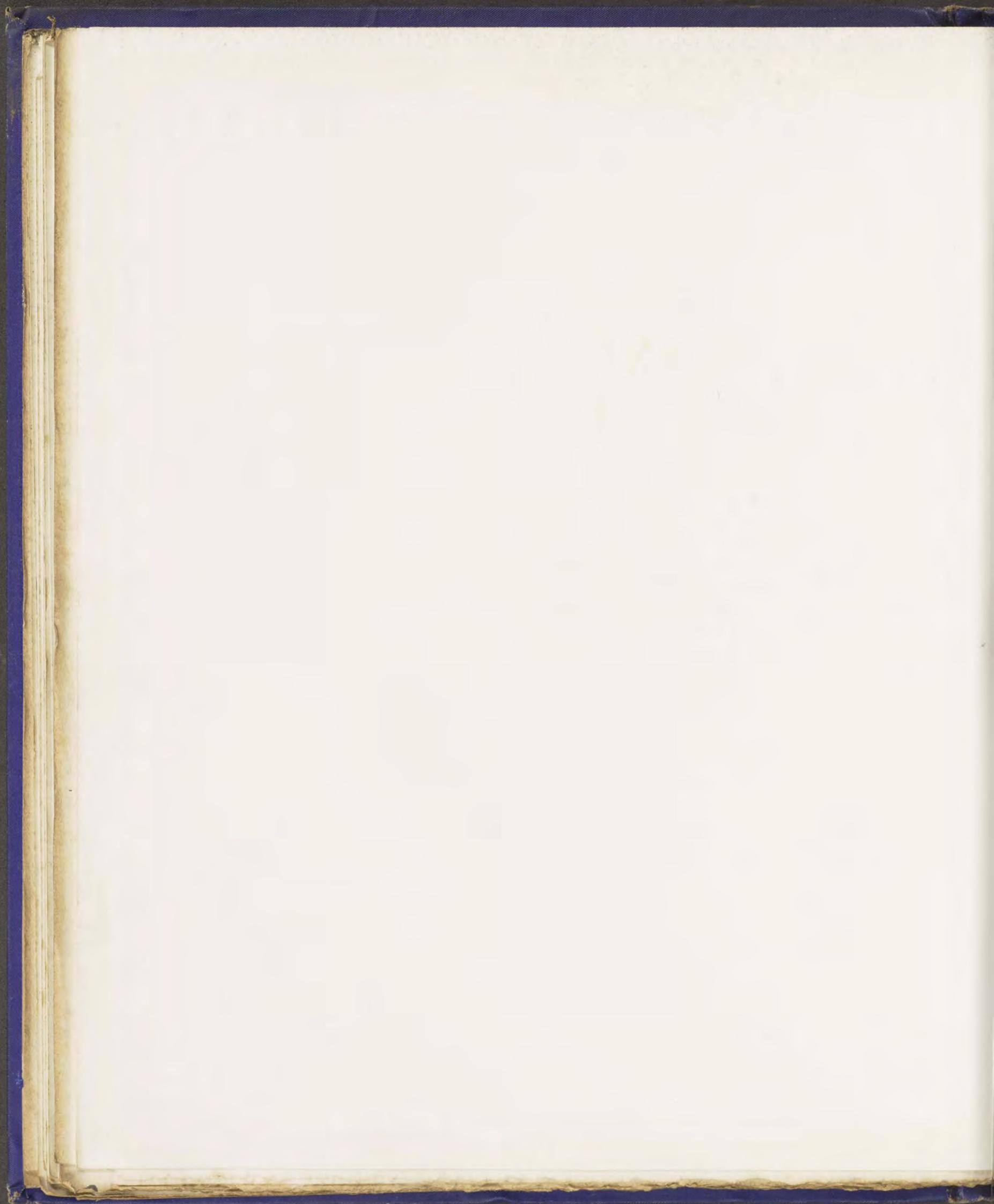
It was a Masters Lodge from 1760-69, in 1761 was called "The West India and American Lodge," and was numbered 1 until it lost its precedence in 1814 (at the Union) to the Grand Masters Lodge, and had to put up with No. 2. It was named the Lodge of Antiquity in 1770, and united with the Harodim Lodge, No. 467, in

1794. A Red Apron Lodge it is allowed to use Lodge Jewels of gold, and H.R.H. the Duke of Sussex presented to it the gold square which he had used during his rule as W. Master. The Sussex Jewel here illustrated was given by H.R.H. the Duke of Sussex himself as an honour to those members of the Lodge whom he specially selected as Master Masons raised in the Lodge, or as Joining members who were noted to be well skilled in the Craft. At the time of the Mastership of the Earl of Zetland the regulation was made that the reigning Master of Antiquity should bestow the Medal at his discretion on Brethren of the Lodge, but it has to be returned to the Lodge on resignation or death. This Royal Medal was instituted in 1812. A bow of ribbon, crimson with a broad border of green, and a plain gold bar and ring, holds up a large Royal Crown (that of H.R.H. the Duke of Sussex) from which depends a round Jewel  $1\frac{5}{8}$  inches in diameter. Inside a gold rim is a band of a dark flesh-coloured enamel, with the sentence, "Lodge of Antiquity acting by immemorial Constitution, London," and within this the Coat of Arms with three Crowns (York); two Cherubim supporters; as a crest the Ark of the Covenant, and the motto below in Hebrew ("Holiness to the Lord"), "Kodesh l'Adonai," and, under label, "No. 1." On the reverse, the dark-blue Garter with the Royal motto, "Honi soit qui mal y pense," and inside this, on white enamel, the Arms and Crest of His Royal Highness, with the Lion and Unicorn supporters.

X. In this Apron of satin painted we get a curious confusion of dates in the mind of the Artist, for, treating of a



VI. THE FEMALE FIGURE IN THE STATUETTES OF THE ORDER OF MOPSES  
(MEISSEN CHINA).



time when tradition pointed to the Temple of Jerusalem as still undestroyed, he clothes three of the principal Officers in surplices and college caps, gives the High Priest a Mediæval Mitre and the Prophet a nondescript head-dress ; otherwise the Apron is a very nice piece of work. Around the Apron are three bands of ribbon of the Royal Arch colours edged with silver fringe which is extended to the flap, while slightly inside the border is a running pattern of a series of Masonic Medallions bound together by ribbons alternately red and blue. The Altar under the Arch is irradiated, and the three large pillars have on them the figures of "Faith," "Hope," and "Charity" :—two of these pillars support an Arch from which the central stones have been disturbed, and through this opening the Shekinah enters and illuminates a veiled Altar on which are the Bible, Square, and Compasses.

On the ground level under the Arch stand the six figures mentioned above, while the inscription below shows the designer to be William Newman, and runs thus, "Engraved, published, and sold by Bro. Will<sup>m</sup>. Newman, 27, Widegate St., Bishopsgate."

The whole design is well coloured.

XI. In contrast to the English Aprons is shown a French one of satin with a crimped blue ribbon binding, while the decoration is worked in embroidery of gold and silk and spangles. The usual Continental picture is also displayed, a Temple in an enclosure with two trees, some letters (in this case M. and B.), and two pillars, also a blazing star on the flap and below this the Sun and Moon.

XII. A satin Apron, not worked but painted, with again light-blue binding, forms a different picture. On the flap an Eye with five rays of light, and on the body of the Apron three short pillars (with figures on them of "Faith" in the centre and "Hope" and "Charity" on each side) standing on a tessellated pavement of three steps, and the Sun, Moon, and Masonic emblems on the background, and the Bible, Square and Compasses in front. The date of 1800 may be suggested.

XIII. A rare, possibly unique, print on Calico of a design for an Apron. The representation of Adam and Eve in the Garden of Eden is very clear and is corroborated by the motto, while on the other hand the true reading of the letters P.G.H.E. has not been found: they may have been the initial letters of the Society or Club for which this Apron was designed or they may have been the initials of the Founders or Officers; at any rate we have a blue Apron surrounded by a border vandyked in black but with a red edging and printed with the above letters in black in the four corners. In the centre are two pillars in brown, with brick bases, wreathed, and each surmounted by a small branch of a tree and connected by an arch of brick ornamented with eleven rosettes. The interior picture shows, above, the All-seeing Eye surrounded by clouds, and below, Adam and Eve standing under the Tree of Life, round which a serpent is coiled, in the Garden of Eden; other trees and plants, animals and birds are also depicted, and below all this a ribbon with the motto, "Thou shalt not Eat of it." A Table of the Law or of Rules is sketched in, leaning against the Tree of Life.

XIV. The Apron here depicted is a fine piece of work, evidently also from an "Antient" source. It is bound with three rows of crimped ribbon round both the Apron and the flap, the colours being respectively from the outer row, dark purple, red, and light blue, somewhat faded. All the decorations are coloured. On the flap are the Square and Compasses, the Sun and the Moon with seven Stars.

On the Apron itself we get traces of all the seven degrees which these Lodges *then* claimed to give under their Craft Warrants. In the centre is the seven-pointed Star of the "Ne plus ultra" or Templars, in black and yellow, with their Cross and Motto—"In hoc Signo vinces"; and on a tessellated pavement below, the Paschal Lamb, Skull and Crossbones with the P.M. problem between. Surrounding and surmounting these is a stone Arch with G depending from the keystone, and, above, the All-seeing Eye. Outside all this, on three steps of purple, red, and blue, two large pillars bear two figures with Aprons—that on the left a W.M., that on the right a P.M. On the steps lie a Coffin and Skeleton. Around this central picture are various symbols—on right, a Beehive, Serpent, group of Officers' Jewels, Dove and Olive Branch, and opposite, a Cock, two hands with Sword and Trowel, another group of Officers' Jewels, and an Ark.

XV. Another type of Apron of about 1790 is the one here shown in coloured needlework. Having a light-blue binding it bears on the flap a group of "Charity," with the Moon and seven Stars as adornment also. On the Apron itself are the two figures of "Faith" and "Hope" over a pavement which has at its front a low Arch enclosing

a green Mound, and between the figures varied Masonic symbols, the Sun rising in splendour, etc. Aprons thus worked in silk are very rare, and were no doubt designed and worked at home by the family of the Mason and specially wrought as a personal gift.

XVI. This old relic is mentioned by W. Bro. Dring in a recent paper on Tracing Boards read at the Quatuor Coronati Lodge; only two or three other specimens are believed to exist. It measures over all  $10\frac{1}{2}$  inches by  $9\frac{3}{4}$  inches, and is a picture enamelled in two parts on the hollow surface of a solid block of white marble to which there is an outer cover and case of wood. The small size might seem to point to a wish to make a portable Tracing Board, but on the other hand it is very heavy. The outside rim and narrower border between the two halves show the white marble. The tints are finely reproduced in a delicate and well-painted design, but the colouring is peculiar in a very hard and smooth enamel. The technical difficulty is to understand how sufficient heat was applied to the enamel (to make it fluid) without disintegrating the marble. The edges of the enamel prove that it has been run on to the marble when liquefied, and not merely let in. The design shows, on one side, the Compasses and sector of a circle with a Wreath, and below, the Holy Bible with a Level, the Plumb and parallel Ruler, the Square and Compasses; and on the other leaf, the Sun, Moon, and seven Stars with two palm branches, the tessellated pavement circumscribed but with door of entry, and the plan or Tracing Board.

XVII. is perhaps the finest coloured plate in the book and requires the highest praise.

This artistic Japanese lacquer Box is a most delightful piece of work and deserves very close examination, whether on the page or when inspecting the specimen itself.

The design was probably sent from England, and the inlay is of pure mother-of-pearl and of rare finish; the special selection of each piece of pearl used in it keeps separate, by the varied reflection, the different sides of the ornaments, Book and panels of the Altar, and yet they all harmonize. A Japanese expert has described it as one of the most beautiful modern pieces that he has ever seen, and dates it back about fifty years. The edges and fine points of the Compasses should be noted. In the reproduction also it must be considered a masterpiece, from the way in which the photograph shows the iridescence and colouring of the material; evidently the original was ordered by some one who gave a drawing which the workman was to reproduce in his best work, and only a Master hand could have executed *this*. In the design special attention should be given to the Rays of Light, to the flames of the candles, the Book and sides of the Altar, the wings of the Hourglass, and the Compasses.

**Public School Lodges.**—Of late years there has been a development under the English Grand Lodge which is likely to have a great influence on the whole Craft, and this is the Warranting of Special Lodges for the Old Boys of many of our Public Schools. Such a body of men must bring to the Order a depth of thought which will allow them to dive into and master the old historical records and ancient

customs of past times. This can only increase the general interest of the Brethren, and employ that skilled training which has always been a special feature of the Public Schools of England. In most cases these Lodges have special jewels, and are allowed to use the School ribbons as hangers instead of the customary Craft blue. Since it was difficult to select from the Roll, it was deemed best to take the first five Lodges which appear on the List of the Grand Lodge, in the order in which their Warrants were issued, and to reproduce and describe their Jewels.

XVIII.—No. 1. The "Old Westminsters" were the first to obtain a Charter in 1887, and had the number 2233 assigned to them. The Jewel contains the School Coat of Arms, while the ribbon is pink (the School colour).

Westminster School was founded in 1560, and Queen Elizabeth took much interest in its welfare. When he was Dean of Westminster, Gabriel Goodman did much for the accommodation and regulation of the School; and in September, 1649, an Act was passed by Parliament for the continuance and support of the School. The Dean and Chapter of Westminster, with the Dean of Christ Church, Oxford, and the Master of Trinity, Cambridge, have always been much bound up with the School, which has special privileges in connection with the Houses of Parliament, Westminster Abbey, and at the Coronation of the King.

This School can boast throughout its history of a great array of distinguished men—Divines, Statesmen, Orators, Poets, and Philosophers.

The School motto is "Dat Deus incrementum."

No. 2. The next Lodge to be founded hailed from Charterhouse in 1901, as 2885. At first it took the School motto, "Deo Dante Dedi," for its name, but this it has since changed for The Charterhouse. This Lodge also blazons the School Coat of Arms, and uses the School colours. It was founded in 1611 by Thomas Sutton, a merchant of London, but educated at Eton. He showed his interest, as he said, "in the promotion of piety and good literature," by endowing this School and establishing it in close connection with the Universities, to which latter he also gave, through Jesus College, Oxford, and Magdalen College, Cambridge, large bequests. After a long History, during which many notable men were educated to fill high positions in the Kingdom, and to set examples of Patriotism and sterling worth, a great change was effected in the School by which, in 1867, the old estate and buildings were sold and a new site chosen at Godalming; the School entered its new home on Waterloo Day, 1872.

No. 3. The third Lodge was the "Old Cheltonian," No. 3223, warranted in 1907. Cheltenham College was started in 1841, as a new foundation and an outcome of modern education and thought. Its motto is "Labor omnia vincit," and it has, in all the developments of public life and teaching, taken a very high position on the Roll of Public Schools.

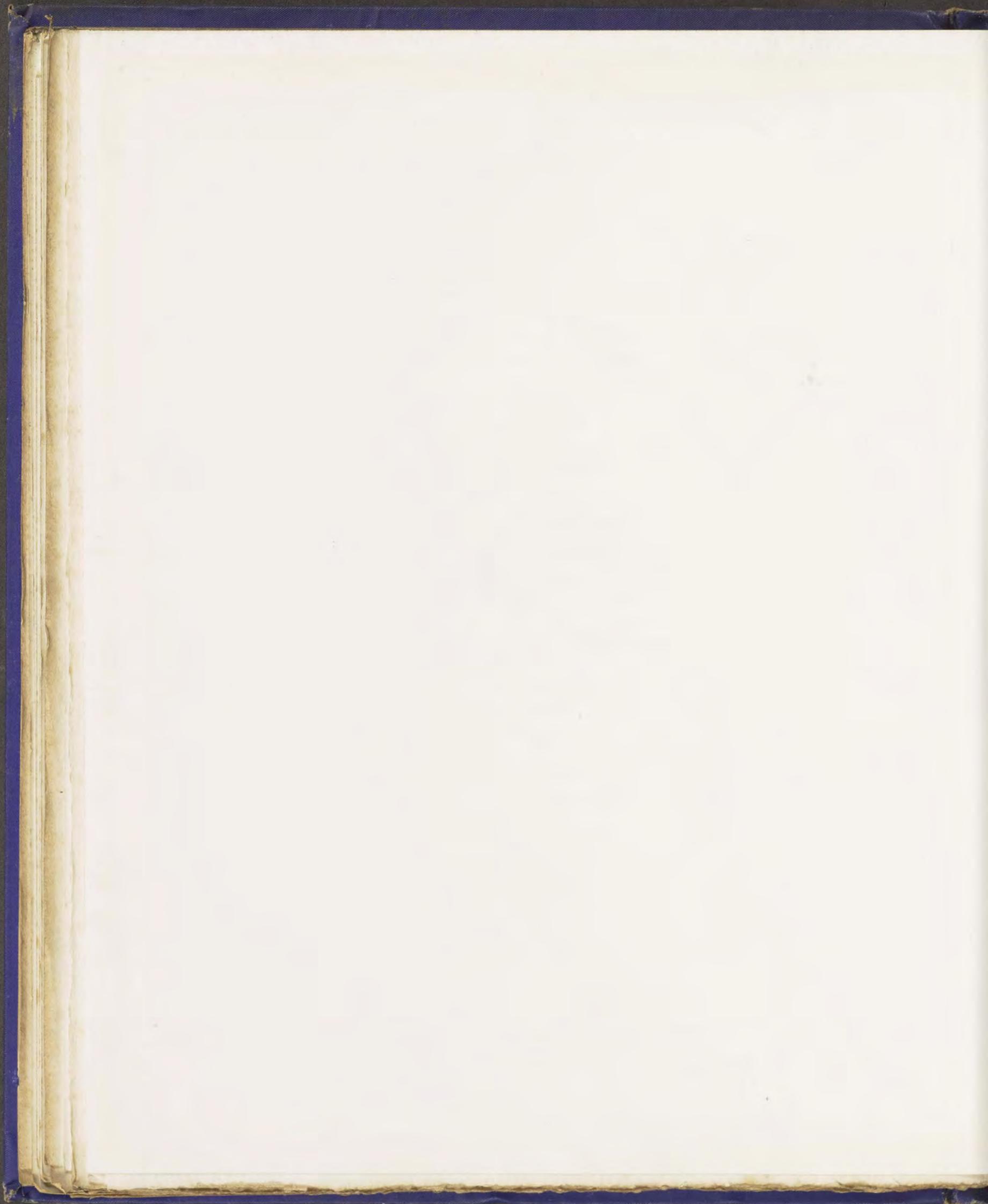
No. 4. The "Old Shirburnian" Lodge, warranted in 1908, had allotted to it the No. 3304, and holds as its Badge the Royal Arms of King Edward VI., with a special grant of the Rising Sun above them, suspended to the School Ribbon. To King Edward VI. it owes the first

School Charter which he gave, but it was not the ordinary one of Foundation, but of *Confirmation* and Reinstitution, *i.e.* recognition as a Royal School. This School directly descends from the historical School founded and maintained by the Benedictine Monastery at Sherborne, and is inseparably connected with the Old Abbey Church and former Cathedral, for in 1550 the last Head Master of the Old Foundation was appointed first Head Master of the Royal School. Two brothers of King Alfred were buried in the Abbey Church, and as King Alfred himself in his boyhood is known to have been for some time at a School (unnamed) in the West, may it not be conjectured that such School was the already known Monastic School of the West of England. In 1670 the Old Schoolroom was rebuilt, and is now the School House Dining Hall; but the old statue of Edward VI., a relic of the former room, still remains over the high table. The motto is the Royal one from the Arms of King Edward VI., "Dieu et mon Droit."

No. 5. The "Old Cliftonian" Lodge completes the list of the five Schools. It obtained its Warrant in 1908, as No. 3340, and also uses the College Arms and Ribbon. Founded in 1862, this School begins its own description by saying, "Ours is no Cathedral or Monastic School, no Royal Foundation or development of an ancient Grammar School. Clifton is a Modern School, inheriting, it is true, those traditions which are the characteristic of the older Public Schools, but also distinguished by the newer educational tendencies"—thus laying claim to a stamp and character of its own.



VII. THE MALE GROUP OF THE ORDER OF MOPSES  
(MEISSEN CHINA).



A close Brotherhood is kept up between these Public School Lodges by the arrangement for each in turn to hold a Summer Meeting by leave in the precincts of the School ; by the unvarying hospitality shown and careful arrangements made by each Head Master, and by the recent formation of a Public School Chapter in two of the Higher Degrees, drawing closer together all Old Boys who have at heart the co-operation of their Brethren of the Public Schools.

## DESCRIPTION OF HALF-TONE PLATES

**Fig. 1.**—There is comparatively little known about Anthony Sayer, who is represented in this picture. The photograph is taken direct from the painting which hangs on the west wall of the Temple in Grand Lodge. Our first Grand Master was brought into prominence by his election to the position of Chairman at the Feast on St. John Baptist's Day in 1717; he was chosen such by those present, or as Dr. Anderson in his Book of Constitutions of 1738 says, "The Brethren by a majority of hands elected Mr. Anthony Sayer, Gentleman, Grand Master of Masons, who being forthwith invested with the Badges of Office and Power and install<sup>d</sup> was duly congratulated by the Assembly who pay'd him the Homage."

Of his earlier life we know nothing; and after his year of Office his circumstances soon became so bad, that he accepted relief from the Grand Lodge, became Tyler of one or more Lodges; when he died he was buried in St. Paul's Church in Covent Garden. Sayer was a member of No. 3 Lodge held at the "Apple Tree" in Charles Street, Covent Garden.

**Fig. 2.**—The Three State Swords are here represented. No. 1, the Sword and Scabbard on the left side of the plate, was given to Grand Lodge in 1730 by its then Grand

Master, Thomas Duke of Norfolk, and from that time the tradition has always been that the blade belonged to the personal Sword of Gustavus Adolphus, the celebrated King of Sweden, and that it had been used by him all through the Thirty Years' War. Experts say that the blade is a very fine one and belongs to a date which would quite allow this tale to be correct. The Sword measures in all 3 feet 8 inches, with a State crosspiece, Pommel, and Grip, and all the metal adornments are of silver gilt. The Scabbard is of dark-blue velvet, the metal cap being beautifully embossed and ending in a metal ball. The next adornment is an embroidered band showing the Arms of the Grand Lodge (afterwards the Moderns), and above that a broad, silver-gilt band with, on one side, a Grand Master in Clothing, Jewels, and Badge, surrounded by conventional embossing, and on the other side two similar figures of Wardens, with Jewels and Aprons in a floriated setting. Again, a few inches away, is the embroidered Badge of the Duke of Norfolk on both sides, and at the upper end of the Sheath a broad top band partly adorned, but with a plate on each side, one bearing the inscription, "Ex dono Cel<sup>mi</sup> Pot<sup>mi</sup> Nob<sup>miq</sup> P<sup>tis</sup>. Thomæ Ducis Norfolkci, etc., etc. Latomorum Archimagistri Rniq. Geo. II. PP 4° A°  $\left\{ \begin{array}{l} L \ 5730 \\ D \ 1730 \end{array} \right\}$ ." The second having engraved on it three hands clasped in the middle while the arms project outwards, at equal distances from the centre, with the word "Amicitia" above, and below, "Frater G. Moody fecit." At the top wrist are the letters N.B., at the one on the left side T.B., at the one on the right, G.C.

The Blade itself is heavy and ribbed, and there are the

remains of a large stamped mark in the steel. The Cross Guard is formed of a Corinthian Capital and part of a pillar on either side, well worked, with a panel between them of embossed Masonic working tools and a border. There is a gilt-wire Grip, and the Pommel shows also embossed flowers and Masonic tools.

The middle Sword and Scabbard was the State Sword of the Grand Lodge of the "Antients" (which was formed in 1751). It is 3 feet 10 inches in length and has the Scabbard of red velvet with silver-gilt ornaments.

The end cap and the band nearest to it are covered with the embossed work and engraving of that period; the band nearest the hilt bears a shield with the Coat of Arms and supporters of the "Antients" surrounded by embossed floral work. The Crosspiece is formed on each side by an open-mouthed chased Dragon entwined on itself, and the Grip is of Shark's Skin. The centre space between the Crosspieces is filled with the usual embossed work; while the Blade is waved, as seen in the picture, but has no inscription. The Pommel is surmounted by a rather large ball and has in relief two groups of figures at work.

The third, or Sword of the 1st Grand Chapter, is 3 feet 8 inches long with copper-wire grip. The Scabbard is red velvet with silver-gilt ornaments, while the two narrow bands and the end of the sheath are of plain metal; the Crosspieces are plain dragons, while the Pommel bears on one side, "The gift of the Excellent John Paiba, Esq<sup>r</sup>," and on the other, "Crescit que eundo." On both sides of the Blade is stamped, "Peter English" and a mark, and the Blade is waved, which typifies Flame ascending to Heaven, or, equally, the Ascending of Prayer.

**Glass.**—The Collection of Glass in the Museum is very good, and the various sized Goblets are all worth examination. The oldest is an extremely fine and large piece of Waterford Glass, with an inscription in gilt letters, done by the old process (now believed to be obsolete) of water gilding. There are two large Goblets well cut and each probably holding more than a gallon, many rummers and smaller glasses (all Masonic), and lastly many old firing glasses of which a series is given in **Figs. 3** and **4**. There are also two moulded Nailsea bottles each holding about a pint.

Many of the firing glasses were presented by the Lodges in Cornwall.

In **Fig. 3**, No. 5 should probably be considered the oldest, and has engraved on it on one side, "Bezaleel Select Lodge, No. 179," and the Square and Compasses on the opposite side. It has a solid and thick stem, with a rather large and clumsy base. Probably it is not truly Masonic, but belonged to one of those numerous Georgian Societies which took up and used the Masonic emblems.

No. 4 came from Bodmin, Cornwall, and may be considered as old as any other one figured here. It has on it SS, and the Square and Compasses.

No. 3, of a wineglass shape, is the tallest of those photographed here,  $5\frac{1}{2}$  inches; its stem and thin projecting bands are uncommon, and it is engraved with I.E.V. and various Masonic tools.

No. 2 is solid, heavy, and squat, engraved with "No. 386," and on the other side the Square and Compasses.

No. 1 has, on a band round the foot, the word "Cheltenham," and is of a quaint uncommon pattern in which the stem, with its two worked ridges, should be noted. On the band round the bowl are the words, "The Foundation Lodge, No. 121," while the Square and Compasses, Level and Plumb are engraved.

**Fig. 4.**—No. 1 has the bottom cut with star ornament, and the lower portion outside of the bowl is curiously cut away, otherwise the only adornment is 659 surrounded by the Square and Compasses.

No. 2 is a very old shape quite unadorned, and not engraved.

No. 3 is in height 4 inches, a somewhat uncommon pattern, with a large bubble in the stem. The wreath of floral decorations would appear more modern than the glass itself; it surrounds a circle which encloses several ordinary Masonic emblems.

No. 4 is an old one with a very large foot, quite flat; it only has 21 very roughly engraved, and on the opposite side a double interlaced triangle.

No. 5 is another Cornish one, from Falmouth; it has "Love and Honour" (the name of the Lodge) engraved on it, and 89 within the Square and Compasses.

In these plates are given a fair selection of the various types of Firing Glasses which were used formerly in most Lodges to accentuate applause after a Toast or Speech, and to give force to the Honours which are due to the various Officers in the Craft. In some places they were also the measures for the wine or spirit used at the suppers.

**Fig. 5.**—The specimens shown in **Fig. 5** are deposited by the Royal Arch Chapter of St. James, attached to the Lodge of Antiquity, No. 2. The whole set consists of two Ewers and four Goblets of most elegant shape and symmetry, and wholly covered with fine engraving. The Ewers are of excellent glass, 12 inches high, with three lips, and are both exactly similar. An elaborate, delicate, and very chaste pattern practically covers all the outside, except for certain small spaces, each with a special design. There are three of these medallions on the neck, the centre front one showing the Templar Star with its special Cross and Motto and, on the other medallions, the Rose Croix and the Royal Arch badges. A conventional band runs round the shoulder, the foot, and the lower portion of the Ewer, and also down the handle. On the body are five spaces containing: 1. Craft emblems; 2. G. Lodge Arms (with the York Crowns), the Ark of the Covenant and Cherubims; 3. (in front) a Demi Lion with motto, "Nobilis ira"; 4. a triangle containing a crown with five points irradiated; 5. a Patriarchal Cross. The four Goblets are also absolutely alike—chalice shaped, and 8 inches tall; they are covered with similar engraving, having a most excellent stem and foot, and a cut knob just below the bowl. They have four medallions: 1. second degree tools; 2. third degree tools; 3. a five-pointed star; 4. a keystone chisel and mallet. A Band of the same pattern as that on the Ewers encircles the foot and the lip of the Goblets.

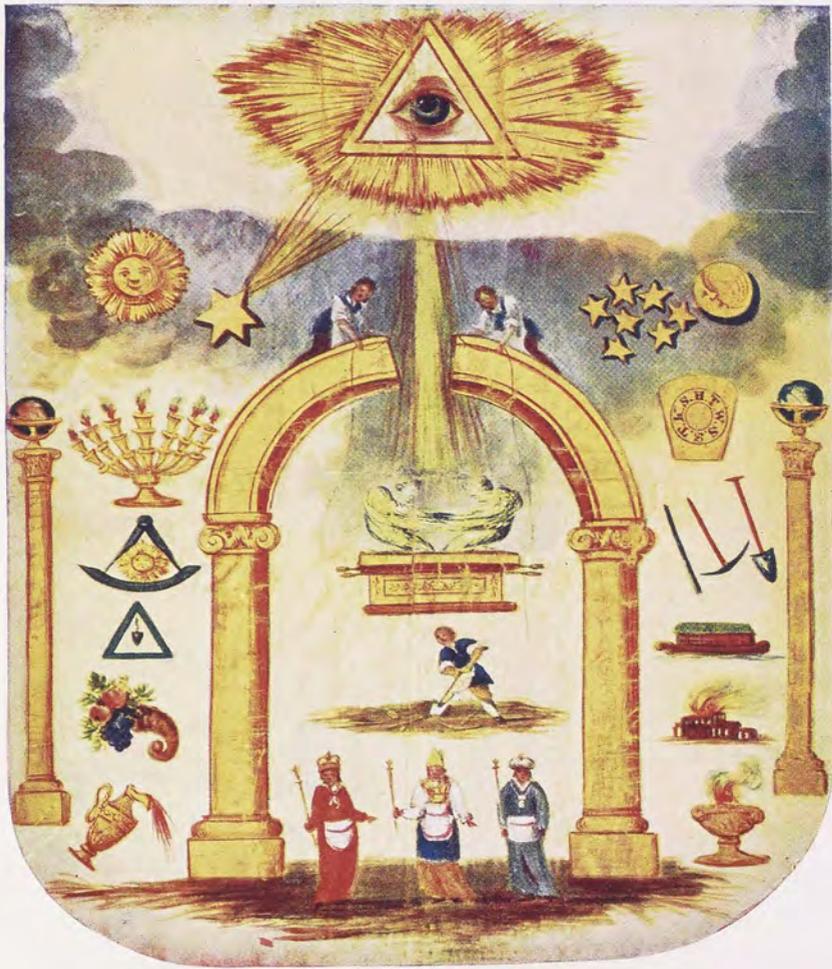
**Fig. 6.**—This Royal Arch Apron is a piece of curious work, mostly on a satin background, and ornamented with appliqué work as well as painting; it is bordered with three

rows of  $\frac{3}{4}$  satin ribbon round Apron and flap in the three colours, light blue, purple, and scarlet, in this order counting from the outside. On the flap is the Square and Compasses of  $\frac{5}{8}$  and narrow gold braid. On the Apron an arch of scarlet velvet and two pillars of the same ornamented with gold braid, and a white keystone; the groundwork is decorated with Masonic emblems in paint:—The Eye, the Bible, the G, interlaced triangles, Burning Bush, sword and serpent, ladder, pickaxe and shovel, all well drawn.

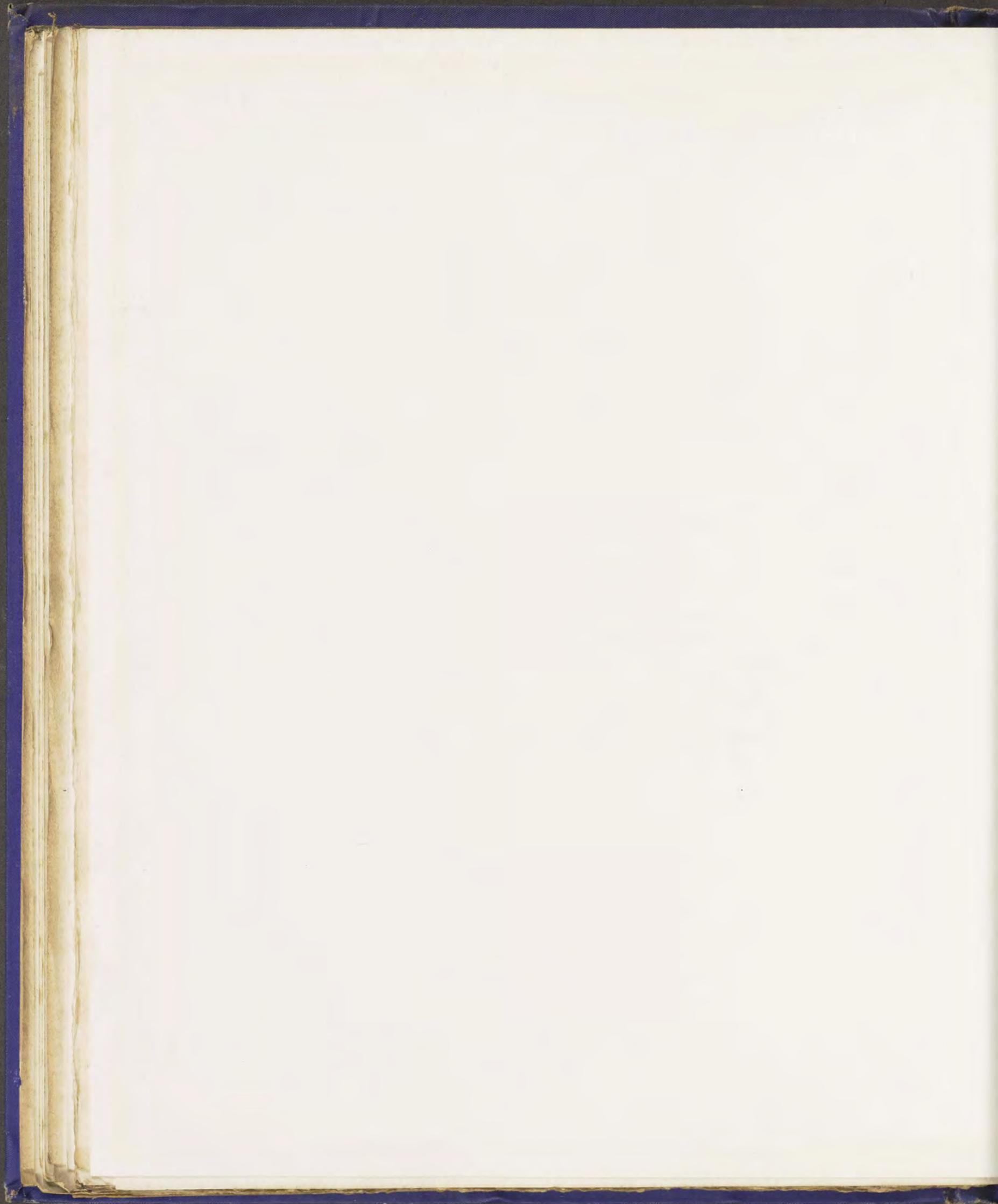
**Fig. 7** is a not very uncommon type of French Rose Croix Apron. The work in most French designs is good, but is carried out in much colour and gold. Spangles are freely used, and in this specimen, with the exception of the Rose and a great part of the Pelican's wings, all the gold work is of overlapping spangles held in place by twisted gold wire. The edging of Apron and flap is of crimped old rose silk, and a running pattern of gold (spangles) close inside. On the flap is worked the Tetragrammaton—the Jewish Holy and not to be pronounced Name of God—surrounded by rays of Light.

On the satin Apron itself is a scarlet Cross of velvet irradiated, and with a golden Rose imposed on it. On each side a tall pillar of gold work, with a red velvet heart at the top of each pillar, and also on either side, between pillar and large cross, a small equal-armed gold cross adorned with five red paste Jewels, which is again repeated higher up.

The Pelican of gold is seen sitting on her nest in front of the Cross, feeding her young with her own blood, while a wreath of Leaves, Roses and Rosebuds, worked in



VIII. AN OLD APRON OF THE "ANTIENS."



chenille, encircles the centre group. The back of the Apron is lined with black silk, having on it a large Latin Cross of red velvet edged with gold braid.

**Personal Jewels.**—In and about 1780 to 1820 it became customary for members of the Masonic Body to have jewels, principally silver, made for themselves, and these may be classed in most cases into two types. 1. A simple plate—on which was engraved a design of Masonic significance, and in this case the design was usually supplied by the Mason to the engraver. 2. A pierced plaque—in some cases evidently made by the workman who designed and cut out the beautiful work seen in the old watch-cocks (of the former verge watches); in other cases more crudely finished by an ordinary working jeweller. In either case there are seldom duplicates, and so each specimen is practically unique.

It may, however, be noted that many of those specimens which were possessed by members who owed allegiance to the Grand Lodge of the Antients, have the Special Coat of Arms of that Grand Lodge, in compliance with the custom of placing such blazon on Jewels, Aprons, and Papers, as a difference. Here the varied treatment of the design makes it an interesting study to examine and classify the Jewels.

There may also be seen on them figures relating to the degrees which the Antient Lodges claimed that they had a right to give, under their ordinary Craft Warrants. By the names engraved on these Jewels we occasionally get a record of an old, perhaps extinct, Lodge, and can trace membership by the dates and names. Some of these Jewels are undoubtedly crude and carelessly finished, yet in others

we get high skill in workmanship ; for example, in the designs of Thomas Harper, a jeweller, who was Grand Secretary at one time and at another Deputy Grand Master, and who was by special grant allowed to stamp his initials on his own work as part of the Hall mark. A great deal of French work, especially in paste stones, made about 1800, is of real beauty, and a piece done by Tessier is worthy of being added to any collection for the brilliancy of the paste and the elegance of the design.

**Fig. 8.**—Old Collar Jewels such as those shown in **Fig. 8** are of interest. No. 1 is that of a Deacon. The figure of Mercury as a badge for this Officer was superseded in 1814 by the one now used—a Dove bearing an olive branch ; but there are still a few Lodges that have their old Mercury Jewels, and in such a case the present use of them has not been objected to. Mercury here, with winged feet and helmet and left foot on the globe, is carrying abroad a message, while he holds a wand in his right hand, and his special badge, the Caduceus or winged staff with entwined serpents, in his left. This is dated by the Hall mark of Dublin—letter U.

No. 2, a Treasurer's Silver Key, has the wards cut to represent the Square, the Level, and the Plumb. Altogether a fine design ; this is not hall-marked.

No. 3, an Inner Guard's Crossed Swords, delicately and finely wrought, beautifully held together by the entwined ribbons, is one of Harper's Jewels, and dated 1782.

No. 4, another pattern of Crossed Keys for a Treasurer's Jewel—the wards downwards—finely worked all throughout, is of later date, viz. 1842, but excellently designed.

**Fig. 9.**—The Collar Jewel and Chain of the W. Master of a Lodge, probably of the Antients. 4 inches long by  $3\frac{1}{4}$  inches the Jewel is of fine workmanship in silver with the centre background gilt. The outside is a wreath of two branches entwined with a narrow ribbon; and above, the Pelican in its piety, and at the bottom a snake. A centre plain plate surrounded by an irradiated Star with sixteen points forms a background, all gilt, and imposed on it in silver are, from the top downwards, the Square and Compasses, the Level, the Plumb, with, on the right side of the Plumb, the Bible marked with the Templar's Cross, the letters I.H.S., and three spear-heads. On the left side is a raised square surface engraved with an equilateral triangle above a circle and a square. Inserted are two paste stones—one for the Level and one for the Plumb. There seems to be no Hall mark, but the whole back is scraped as if some inscription had been erased.

The Chain of Silver has an ordinary clasp at the back and is of double chain between the tie links, which are of two clasped hands surrounded by a wreath. There is over the Jewel a broad link with hook. Each side measures  $13\frac{1}{2}$  inches without the hook, and there are three cross links on each side and three bar links between each tie.

**Fig. 10.**—1. An old Jewel with the Hall mark of Thomas Harper and of date 1783 shows a type where the oblong plate with the figure of the 47th proposition of Euclid, I., hangs in the angle of (not *across*) the Mason's Square, and is hence called the "gallows" type. With a very simple line border, it is ornamented with a rosette of ribbon above, and the oblong plate is hung from the

shorter arm of the Square. On the back is engraved the same figure and edging. It is 4 inches by  $2\frac{5}{8}$  inches.

2. This is a very fine Collar Jewel, similar to the one which is worn by the 1st Principal of the Chapter of St. James, No. 2, and is 3 inches in height. A pair of pillars has an arch thrown across them divided into fifteen stones, the three middle stones being worked as faced Keystones, while inside, hanging from the centre Keystone, is a pair of Compasses (paste), overlaying with its points a paste Square, and inside this, of red stones, three triangles interlaced to form four triangles. Joining the base of the pillars is a straight rod which impales three large but separate paste stones, with below, but also joining the pillars, a sector engraved, "Petivimus & Envenimus." Between the sector and the rod, midway, are the letters T.H.

This is said to be a copy of the one worn formerly by the great Egyptian traveller, Belzoni, who first explored the Great Pyramid.

3. The King Alfred Jewel is a circular silver Jewel of  $1\frac{5}{8}$  inch diameter—well struck with the head of the King on one side and the motto, "Dominus illuminatio mea," and on the other side the shield quarterly of the Arms of Oxford University and of the Grand Lodge. It was minted and issued by a resolution of the Lodge in 1772, when forty were struck. With the shield it has the motto, "Sit lux et lux fuit," and as a crest the Sun in its splendour. The Lodge of Alfred was founded on December 2, 1769, at Oxford, and was erased in 1790. This Jewel is very rare.

4. A French Rose Croix Jewel of about the year 1800,  $3\frac{1}{2}$  inches tall. A red cross of eleven stones over the compasses and cross of gold backed by a golden plate of rays. Below is a Pelican of silver on a sector of eleven fine paste brilliants, and all surmounted by a crown of five points each tipped with an emerald green stone.

5. A large Jewel of Office for the Royal Arch with T.H. on a shield generally used with the Hall mark. (These are the registered initials, allowed to be used by Thomas Harper, the jeweller, and Dep. G.M. of the Antients 1801-1813.) There are two plain pillars with an arch composed of thirteen stones including the centre Keystone and the two side ones. From the Keystone hangs a pair of compasses on a square with the irradiated Sun in the centre. On a tessellated pavement under the pillars rests a sector divided into 60 degrees. The back is quite plain.

**Fig. 11.—1.** A silver, pierced Jewel, of somewhat triangular shape, measuring  $2\frac{1}{4}$  inches high, and the same at the base, is composed of the usual Masonic emblems, but so arranged that the Level is in the middle, a Sector below, and the Plumb and Sword outside the Compasses. On the Level is engraved, "Lodge No. 255," and on the Sector, "A token of merit to Bro. West." The other side is similar, except that the Sector is carefully divided. There is no date or Hall mark.

2. This Jewel, dated 1780, was evidently made by an artist who was trained in the special work associated with

the cutting of the watch-cocks of the old verge watches. Measuring 2 inches by  $1\frac{3}{8}$  inches it is a lovely specimen of interlaced foliage and Masonic emblems. On both sides is a narrow border, like that of the Royal Arch, and this also runs round the ring for the ribbon. A band, engraved with the pickaxe, Lodge room, Euclid's problem, Ark and Trowel, runs across the plate  $1\frac{1}{2}$  inches down, with the usual emblems above; a coffin and date below, and also a ribbon on which is "Amor Honor et Uestitia." On the reverse, the ring bears the name Thomas Smyth, January 24, 1781. The other devices are similar, except that the bar is worked as a tessellated pavement, and the ribbon is engraved, "Virtue and Secresy," while the coffin has a skull on it.

3. A curious Mark Jewel of four sides, the two upper being each  $1\frac{7}{8}$  inches in length, the two lower  $2\frac{1}{4}$  inches. A narrow, neat border all round, with a circle of  $1\frac{1}{2}$  inches inside this enclosing a 1-inch narrow wreath of leaves. Between the two circles are (beginning at the top) the letters S K O I H T H W at equal intervals. Within the wreath a large Royal Crown, with the motto, "I serve," on a ribbon. The Hall mark shows the jeweller's initials, M.L., and the London date of 1785.

4. A gilt Jewel,  $2\frac{1}{4}$  inches by 2 inches, boldly pierced, and except for the mottoes nearly alike on both sides. The usual pillars, emblems, and tessellated pavement; but on one side, "Sit lux et lux fuit," and Euclid's problem; on the other is the Square, with "Amor Honor et Iustitia." There is no Hall mark or date.

5. An oval pierced Jewel of 1791, of fine design,  $2\frac{1}{2}$  inches by 2 inches, of silver gilt. The top part is divided from the lower portion by a narrow Master's square of which the angle coincides with the centre of the Jewel. It is held up by a narrow ribbon as hanger, and the frame has below a small coffin, with the words, "Spe<sup>r</sup> Abbott." The upper portion consists of a series of arches and pillars, and a man, standing on the centre one, is letting down a keystone into its place. The other side is exactly similar, except that there is no name engraved.

6. A small, circular, silver Jewel of  $1\frac{5}{8}$  inches diameter. On the plain circle around it is a small cross, followed by, "Thos. Bennett, M.M., 1786." At the top a roughly drawn Eye, Sun, and Moon, and in the centre a design of Square, Level, and Plumb, with Compasses, Rule, etc., and motto on Square of "Vivimus ad quadrum." The reverse shows the same design, except that on the Square is given "Virtute et Silentio," and two pens are shown on each side of the circle. There is no date or Hall mark.

**Books and MSS.**—It would be impossible, in this small volume, even to mention the Books of Grand Lodge, and where they may be considered to equal, if not exceed, the other Masonic Collections of the World. First of all there are the Minutes and Business Records of the two Grand Lodges—the so-called "Antients" and "Moderns." There are similar Books for the Grand Chapter, the Articles of Union, the Grand Chapter Charter of Compact; then many Books and Lists of Lodges from the Library of the Duke of Sussex, Old Constitutions, the unique copy of "The

Defence of Masonry, 1731," which before was only known by the transcript in Anderson's Second Constitutions of 1738, and many rare editions of all the various Masonic Books can be pointed out.

Attention can only be drawn in passing to such Treasures of which we may well be proud, and of which there is only now reproduced "the Articles of Union," with the formal signatures of the consenting Officials.

**Figs. 12 and 13.**—These two photographs show a portion of the *Articles of Union*, a book in which are engrossed the Rules and Regulations under which the amalgamation took place in December, 1813, of the two Grand Lodges which existed in England from 1751 to that time. H.R.H. the Duke of Sussex was elected Grand Master of the "Moderns" or Old G. Lodge in 1813, and his brother, H.R.H. the Duke of Kent, in November of the same year, of the "Antients," then, after much discussion and concession on both sides, the Articles of Union were agreed on and signed by both Grand Masters on November 25, 1813, were ratified on December 1, 1813, and the Duke of Kent resigning, the United Grand Lodge was formed as it exists now; the Duke of Sussex was elected Grand Master, and this position he held until his death. **Fig. 12** gives a photograph of the actual signatures to the Articles of Union, and they are interesting, as we see, on the left, under date November 25, the autographs of—

Edward (Duke of Kent), G. Master.

Thomas Harper, Dep. G. Master.

J. Perry, Past Dep. G. Master.

Jas. Agar, Past Dep. G. Master.



IX. JEWELS OF SIX CELEBRATED LODGES.

- |                                                     |                                             |
|-----------------------------------------------------|---------------------------------------------|
| 1. GRAND MASTERS LODGE, No. 1.                      | 4. WESTMINSTER AND KEYSTONE LODGE, No. 10.  |
| 2. ROYAL SOMERSET HOUSE AND INVERNESS LODGE, No. 4. | 5. ROYAL ALPHA LODGE, No. 16.               |
| 3. SUSSEX JEWEL, LODGE OF ANTIQUITY, No. 2.         | 6. ROYAL YORK LODGE OF PERSEVERANCE, No. 7. |



And on the right, but only in pencil, and not autographs—

Augustus Frederick, Duke of Sussex.  
Walter Rodwell Wright.  
Arthur Tegart.  
James Deans.

While in the ratification on December 1, they are in autograph as follows :—

Edward, G.M.	Augustus Frederick, G.M.
Robt. Leslie, G. Secretary.	W. Shirley, Dep. G.M. Pro tem.
	William H. White, G. Secretary.

And as a witness—

De la Garde,  
G.M. of the 1st Lodge of the North,

a somewhat curious and cryptic description of himself in a business Masonic document.

This parchment is binding on the Craft, and is the Rule by which Grand Lodge is guided in its government of the whole Body of Masonry. The precious Book is bound, as **Fig. 13** shows us, in black velvet, beautifully embroidered with gold, and attached to it are gold cords and tassels.

**Fig. 14.**—Our old Egyptian Maul can hardly be considered a Masonic Treasure, except as an implement which may be believed to have been in the possession of a member of the Craft long since passed away.

This particular Mason's Maul, roughly cut in one solid piece, and deeply grooved, was found in one of the rock tombs at Thebes, not many years ago ; it was in a dark corner, close by the mummy of a Princess of the 18th Dynasty—say B.C. 1700—and was taken to the Museum

of a Society from the tomb which had been up to then unopened since the burial; from thence it came almost directly to the Museum at Freemasons Hall through the generosity of Lord Bolton. One can see, in the shape of the groove, evidence of the same old trick that is customary with working Masons now, when using the Maul and Chisel, of turning the Maul very slightly in their hand after each stroke, thus gradually forming a groove in the face of the Mallet. For evidence of age it can be shown that when the tomb was opened there were no signs of any disturbance of the burial, and the valuables—gold ornament and jewels—were intact on the mummy. This would not have been the case had there been an earlier chance discovery. The Maul was in a dark corner, presumably thrown down and forgotten by the workman who had been finishing the Royal tomb; its length over all is 11 inches, and no one has yet given a certain opinion of the species of the tree from which it was cut.

**Fig. 15.**—The Moira Apron is an engraved plate and a memento of the appointment of the Earl of Moira, in 1813, as Viceroy of India. He had been Acting Grand Master of Freemasons in England since 1790; but of course this appointment in India caused him to resign his position in Masonry in England, and he had the magnificent Diamond Moira Jewel presented to him by the Grand Lodge. The Plate has been printed on Paper, Satin, Vellum, and Leather, and is 18 inches by 16 inches in size. It has at the top a portrait of Lord Moira, and on a scroll, "The Moira Apron." Below is a finely printed Allegorical Picture, with an Altar in the centre, and a

striking figure of St. John, with Haggai, Zerubbabel, and Joshua on one side, and Solomon and the two Hiram on the other, while above are Enoch, Moses and two Companions, and St. John with the Paschal Lamb and Banner. The Plate was issued at Bristol.

**Fig. 16.**—The Royal Arch Apron here figured is one of the oldest in the Museum. It is formed of an entire leather skin, the flap being merely the skin of the neck, while thongs to secure round the body were knotted to the remaining portions of the skin of the forelegs. It is ornamented roughly with pink ribbon, which is sewn on to form the pattern of an Arch, and the whole skin reaches almost to the ankles. Other plates of such large and long Aprons can be seen: (1) in the frontispiece of the 1st Constitutions, issued in 1723, and compiled by Dr. James Anderson, where a figure can be seen rather in the background with a bundle of these long Aprons thrown over his arm. On comparing the height of the figure and the length of the Aprons it can be judged that they would reach well below the calf of the leg; (2) in Picart's "Religious Ceremonies," issued in 1736, it will be seen that the Picture of Freemasons at work depicts them with similarly long Aprons. At a later date these Badges were curtailed and alterations made until they came to the present size, and the adornments were also altered as to pattern—plans and tassels passing through home adornment, needlework, copperplate printing, etc.

**Fig. 17.**—A very rare Broad sheet of 1803, of which I believe only three copies have yet been noted. From the

wording, got up as the flyleaf is by a "Modern" Mason, it is clear that a big Procession and Feast was, according to current custom, to be held on June 24, 1803, by the Masons who had broken away from the Original Grand Lodge, or more probably had started a rival Grand Lodge in 1751, and hence "RENEGADE." Possibly also this Antient Grand Lodge had been started by some Irish unattached Brethren with the help no doubt of some dissatisfied Modern Masons, and hence "*Hibernian*" in line 3. From the coarse paper and bad printing it is clear that the sheet was done at a small press, for it is curious to note some of the mistakes, bearing in mind the fact that there was not type enough in the "founts" to allow of this little page being properly set up. Note the *d* in the fourth line in *Renegade*, it is a *p* turned upside down; *vv* for *w* in *New*; the *k* in *Bank*; the *I* for an *l* in *Building*; *Wake*, two or three founts, etc.

**Fig. 18.**—This is a portion of Hogarth's great picture of "Night." A scene in the early morning in London Streets, where Hogarth, in order to pillory an enemy, according to his common custom, introduced into his picture the portrait of Sir Thomas Veile, the then Chief Magistrate of London. He further depicts him with the neck ribbon and Collar Jewel of the Master of a Lodge, and the long Apron. Besides this Hogarth has designed his portrait as that of a man the worse for liquor, and being helped home by another man with an Apron on and a sword (probably the Tyler of the Lodge). Hogarth was a member of the Fraternity, and in other ways did service to the Craft, for he designed the special Jewel for the

Grand Steward's Lodge, having himself served as a Grand Steward in 1734 : and yet !

**Fig. 19.—1.** The silver circular Jewel of a Past Deacon is here given, made by the well-known Thomas Harper, for Grand Lodge, with the design of the Dove bearing an olive branch, which had superseded the Mercury officially at the Union. This specimen is hall-marked 1814, and is in diameter  $2\frac{1}{2}$  inches ; it has a raised and worked edge, and a simple hanger.

2. A very beautiful Jewel of a Prov. G. Master of Kent, silver gilt and hall-marked 1794. It has the centre Square of large paste brilliants hanging from a chain, all of which is fixed in as part of the design ; it measures 4 inches by 3 inches. A large wreath is formed, on the left, by oak branches and palm combined, and on the right by myrtle and palm, tied above by a broad ribbon engraved "Tace," which springs from a shield bearing the white horse of Kent. A shield on each side bears, one the Arms of the "Moderns," the other that of the probable Donor of the Jewels or Jewel, R.W. Bro. Wm. Perfect, then the Provincial Grand Master.

An entire set of similar Jewels, now happily again complete, was given to Cornwall at a slightly earlier date by its then Prov. G. Master, Sir John St. Aubyn, Bart., and are, like this specimen, of very clever workmanship.

3. The origin of this Collar Jewel is somewhat in doubt, as although claimed for a little known Order, "The Sols," it may possibly be derived from the Royal Order of Scotland. Of silver,  $3\frac{1}{4}$  inches in height, it has a pair

of Compasses above, and a sector of  $180^\circ$  below to form its outer frame. This lies over a Cross  $\frac{1}{2}$  inch wide and tessellated, of which the four limbs are of equal length, while the lower three end in a Fleur-de-lis. A Rose ornaments the hinge of the Compasses above. Behind the Cross is a circle of 2 inches diameter bearing the motto, "Deus nobis Sol et Scutum," and in the centre front of all is the Sun in its splendour with sixteen pointed rays of Light alternately straight and wavy.

The Royal Order of Scotland is still a Living Order, while the Sols have long been extinct.

4. This Battersea enamel Collar locket, in a gilt rim of oval shape measuring  $2\frac{1}{4}$  inches by  $1\frac{5}{8}$  inches, is ornamented with floral and leafy tracery, having on one side the ordinary Arms of the Moderns showing as a crest a trowel with a triangular blade. On a ribbon is the motto, "Amor Honor et Justitia," with a group of Masonic working tools below. On the other side appear two large pillars on a tessellated pavement, and many other Masonic tools, while below is a coffin.

**Fig. 20.—1.** This magnificent paste Jewel is the principal one of a set of six, and measures  $6\frac{1}{4}$  inches by  $5\frac{1}{4}$  inches. They evidently belonged to some Lodge of the Mark or Royal Ark Mariners' Degree. The painting is in colours on ivory and represents, under the Master's Square, an Ark floating on the Waters. There is nothing on the back, and no indication of date. The star has sixteen points alternately large and small, but all straight and of fine stones.

2. This smaller star is also a painting on ivory of a Buck. It is circular, of  $1\frac{3}{4}$  inches in diameter, and has above the Buck a dark-blue ribbon painted with the motto, "Honour the Reward of Virtue." There is also an edging of gold surrounded by a cirlet, and sixteen equal rays of beautiful paste stones. A plain gold back with silver rays has engraved on it, "Babylonian Lodge, Drummond Grand, 1782," in four lines, and there is a long hook for a collarette. Bro. W. H. Rylands tells us that the Order began somewhere about 1723, and kept increasing and coming more into public notice until 1750 to 1780, when it seems to have attained its greatest strength, while the latest known printed notice of the Society is 1802. A manuscript Book of Constitutions is in existence, and a few of their Jewels, which have the mottoes, "Unanimity is the Strength of Society," and "We Obey." The Order claimed Nimrod as its Founder.

3. A silver star is shown, its back having the necessary glass cover for a portrait or for a relic of hair, while the front gives a piece of the special work done by the French prisoners of whom so many were interned in the Napoleonic Wars. It is  $3\frac{1}{4}$  inches in diameter, and the picture is built up of pieces of gold paper, bone, mother-of-pearl, cardboard, tinsel, etc., shaded with ink; a very pretty piece of Masonic design. These Frenchmen, who were many of them Masons, held occasional Lodges in those several towns where they were on parole. The design is that of a collection of Freemason tools and jewels.

4. This piece of old enamel, probably Staffordshire, is

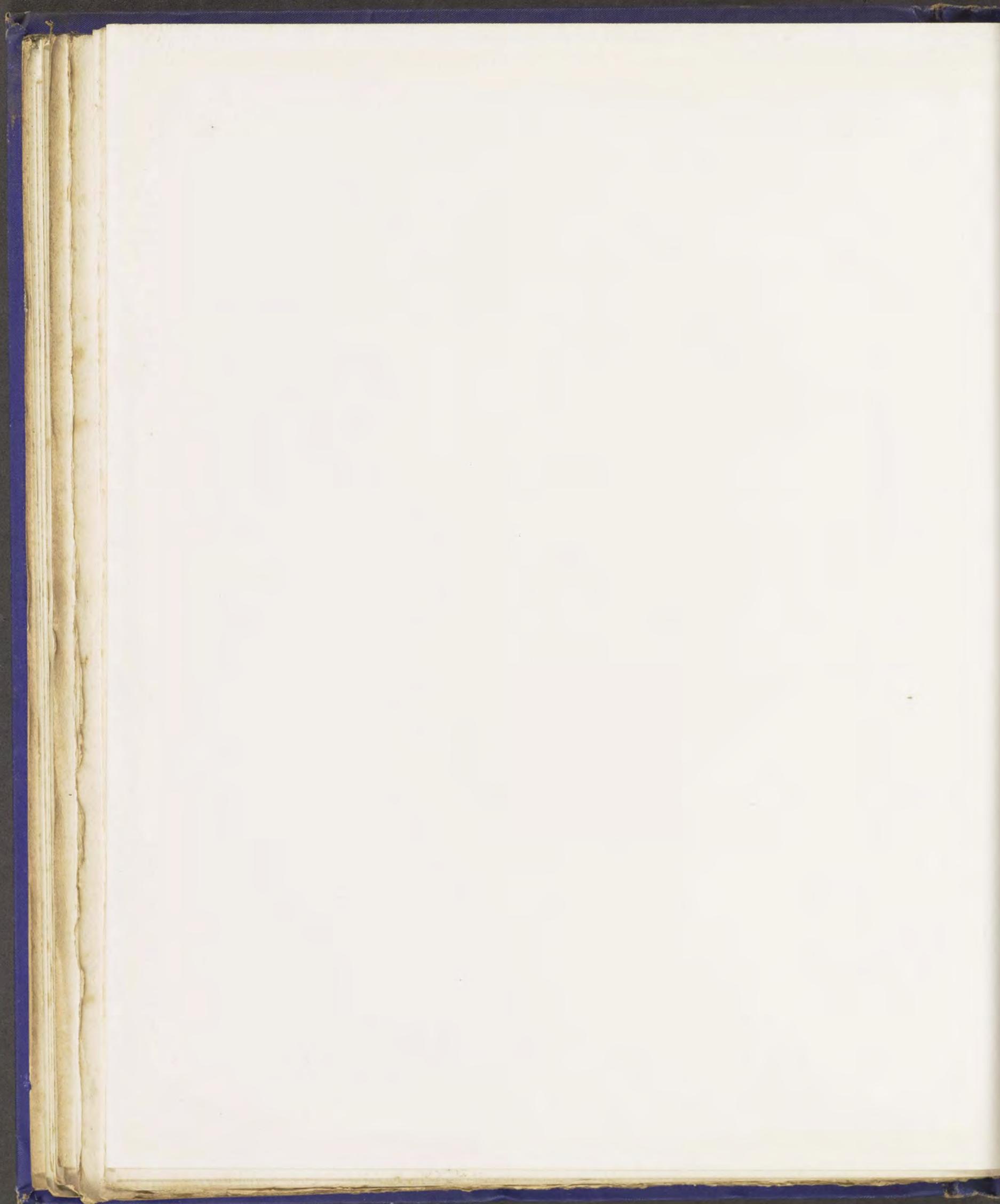
a very beautiful Collar Jewel with good colouring, and somewhat French touch. The back is of copper, and the rim of gold slightly chased; the robe of a rich dark red, and the wreath of flowers naturally painted. It is a well-drawn figure holding the Plumb and having the Corinthian column wreathed, with a ground plan of a building in the right hand. The size is  $3\frac{3}{4}$  inches by  $2\frac{3}{4}$  inches.

**China.**—Masonic China has almost become a study in itself if one may include the coarser production as well as true porcelain. It is impossible to give a complete list even of the Factories which have turned out China adorned with emblems of the Craft, much less of the dates during which it was made; but one may say generally that 1780 onwards will cover the whole ground. There was some early porcelain made in the East, and decorated according to English sketches sent out to be copied by the native potters, which was brought home in the ships of the East India Company. These have been classified as *Lowestoft*, probably because the return voyage ended and the specimens were landed there. *Worcester* turned out in her best period some very fine pint mugs with beautiful transfer sketches on them. *Leas* and *Liverpool* distinguished themselves with jugs and mugs, generally in black, but some coloured. Lately our Museum obtained, for the first time, a *Rockingham* mug. *Sunderland* gave its ware, especially in jugs, of somewhat coarser material, made to celebrate the opening of the notable bridge there in 1796. *Staffordshire* in several potteries turned out specimens; and so did *Bristol*, with its semi-transparent and so-called *Bristol* Glass.

Abroad too the old *Meissen* is sometimes seen with



X. OLD "ROYAL ARCH" APRON.



Masonic decorations ; but a difficulty arises from the fact that so many Friendly, semi-secret, and dining Societies (besides such as the Orange Society, the Old Friends, etc.) took the Masonic emblems and had China and Glass got out for themselves, differing only in a very slight degree from the true Masonic patterns. Here too the old Masonic silver lustre, of which some fine specimens exist, must not be forgotten. Of these a notable example is to be seen in the Museum.

**Fig. 21.**—1. This Jug is a very fine piece of Staffordshire ware, and is painted in a pattern of green foliage and red-brown and red flowers. It measures  $7\frac{1}{4}$  inches in height and  $5\frac{1}{2}$  inches across the mouth, and has painted under the lip the words, "J. & N. Grimes," and the date 1830. On either side it carries a Coat of Arms, including three heads on a shield, with, as supporters, the figures of "Time" and "Justice." The Crest is a red Heart in the palm of a hand, and the mottoes, "On my Honor" and "Amicitia Amor et Veritas," while the figures of a Lamb, a Dove, and a Lion are also displayed. This is probably an Oddfellow jug.

2. Is a Sunderland Jug of a very clear and bright yellow (as far as can be told a very uncommon colour for this factory) with edges and thin bands of black brown. It has an Arch with both pillars wreathed and a series of small medallions with the ordinary Mason's tools, except one which has the Arms of the "Modern" Grand Lodge. There is a small bridge, under the tessellated pavement, which shows a coffin, etc. On one side is a plant of wheat, and towards the outer edge of the design, a man with an

apron, and a pyramid surmounted by a globe. Below the design are four lines of the Entered Apprentices' Song. On the other side is a ribbon inscribed "Sunderland Coal Trade," and below this the usual picture of the Iron Bridge over the Wear, which was opened with a great Masonic ceremony in 1796. The size of the Jug is  $7\frac{1}{2}$  inches high by 5 inches across the mouth.

3. A two-handled Worcester Mug of black transfer China is shown here, measuring  $5\frac{1}{4}$  inches by  $4\frac{1}{2}$  inches. It has gold on the rim inside and on the handle, with some narrow gold lines near the base. There are two designs on it: firstly the two pyramids supporting globes, the structures as well as the surroundings being in ruins, bushes rising from the Masonry, and a formal detached ornament in the centre; and secondly, a florid sketch of the "Modern" Arms, with three figures standing by (a Worshipful Master and his Senior and Junior Wardens). Of these figures the Master wears a three-cornered hat, while the other two are bareheaded. The Crest is a hand holding a trowel with a triangular blade, and there are several other Masonic ornaments shown. This shield side is signed, "G. Ross vigornensis sculp," while the other plate is "G. Ross. sculp."

4. This China Dog has been noted earlier under the coloured Plates VI. and VII. of the Mopses, so it need only be added that these Mopse figures, and especially the dog, have been reproduced occasionally at other factories and reissued somewhat lately (probably from the old moulds).

**Fig. 22.—1.** This large Jug of black transfer is a Worcester production 11 inches high and its greatest diameter is  $6\frac{1}{4}$  inches. There is a fine and bold raised pattern in the clay, and on the neck and handle is a design of leaves and flowers in bunches. The ordinary Masonic Worcester drawing again appears, but seemingly cut into two—one part on either side—with the transfer picture of Arms, Symbols, and three figures between. On both sides the Pyramid with the Globe appears, and other landscape details.

2. A most curious piece of silver lustre with three medallions of red transfer designs beautifully drawn. The use of this lustre box is unknown. It is in height  $9\frac{1}{4}$  inches, and in width 8 inches. The front being semi-circular and the back flat and unornamented, two could be placed together to form a centrepiece for the table, or one could be placed alone on the mantelpiece. The cover fits loosely into the crest or interlaced rail, and has three large holes in the top. There are four small feet, which hold up two pillars and two half pillars; these pillars are ornamented with red strips, and the capitals are coloured yellow and green. There seem to be four mottoes, "Pulsanti apperiatu," "Sit lux et lux fuit," "Amor, honor et Justitia," "Structor percussus." A lion's head forms a knob on the cover. The lustre is very good and the whole of the box is closely covered with it. It cannot be a tobacco jar because of the three large holes in the top.

3. An Oriental piece, though it was formerly called Lowestoft by some; copied probably from a design sent

abroad for the purpose. We have here a mug  $5\frac{1}{2}$  inches high by 4 inches across, with a very nice twisted handle. The designs are sown over the mug in no special sequence and they are like those on the next item (the Bowl, No. 4). There is a band of plain wavy design round the outside above with a Book, Square and Compasses. Clouds, Sun, Moon, etc., all well drawn, form the general adornment.

4. The Oriental Bowl is quite similar in decoration to No. 3, except that it has a large design inside, at the bottom of the Bowl, and four symbols, all having clouds over them. The central drawing is of two Pillars and the Sun in its splendour inside a double circle, and close by an ear of corn; outside are several emblems.

**Certificates.**—The Certificates in the possession of the Grand Lodge of England form probably by far the finest Collection in the world, comprising as they do papers from every part of the globe and from most Grand Lodges, as well as a large number of Lodge Certificates, old Warrants, and Demits. Possessing already many rescued by the late Henry Sadler, the Grand Lodge obtained recently the Collection then in the hands of Bro. F. J. W. Crowe, who had for more than thirty years made a careful study of these documents. The Grand Lodge of the Moderns first ordered the issue of engraved certificates of membership in 1755, as we are told by Bro. J. Ramsden Riley, and they were to be signed by the Grand Secretary.

The Lodges themselves issued Demits and Clearance Certificates at an early date, and many of these are beautiful specimens of engraving, and in some instances are even

now employed for the Lodge summons (the wording in the centre of the plate being erased and other sentences re-engraved). The Grand Lodge of the Antients issued their "Universis" Certificate about 1766; succeeded by a printed one with three Pillars, etc., and an Angel blowing a Trumpet, about 1791; followed in 1810 by one nearly similar, but still an Angel one; while in 1809 the Moderns issued the St. Paul one. With respect to the preservation it seems best to have them "inlaid" to one size of cardboard, and then they can be arranged and readily examined; in this way both the back and the front can be examined, while the endorsements, names, and signatures can be seen. Sometimes, especially in the Continental ones, there are as many as twenty signatures, and the Crowe Collection adds some exceedingly rare papers from Russia, Spain, etc., and also those of Societies cognate to Masonry although not absolutely Masonic. A fair number of old Warrants are also included, and memorials of Lodges long extinct.

**Fig. 23.**—This, perhaps the most artistic Certificate issued by the Grand Lodge, is a more ornamental one than any of its predecessors, and is headed by the name of the Grand Master and of the Body over which he ruled. It was first brought out in 1809, and lasted for some years, even past the Union. They are, however, rare, especially those with the Sussex seal. The special feature is the picture of Blackfriars Bridge and of the Thames with St. Paul's Cathedral in the distance: "Faith," "Hope," and "Charity" being placed high on the Ionic, Doric, and Corinthian Pillars respectively. The whole Certificate is well designed and engraved.

**Fig. 24.**—A rare and possibly unique Certificate from a French Lodge, which points to an old custom, spoken about by Clavel and elsewhere, for we are told that when a male child is born to a Mason it is allowed to be taken by the nurse into the father's Lodge. In the Lodge a ceremony of Reception takes place, by which the Lodge adopts the infant and, in case of any accident or misfortune happening to the father, looks after and helps the child. Such an adopted child was called a "Louveton," corrupted in this parchment to "Lowton," and had the further right of Initiation into that Special Lodge without ballot or fee at an earlier age than the usual one. The only other Certificate which is known to refer to this custom is one which was given to the Louveton at the later date of Initiation.

**Fig. 25.**—It was customary in most Lodges, when a member left the Lodge for any reason, to give him a Demit or Certificate that he had left in good standing.

Lodges had copper plates often engraved for this purpose, and there are some very good pieces of such work still to be found, although in most cases *the wording* has been erased, and new words re-engraved suitable for a member's summons.

**Fig. 26.**—A silk Apron of the Netherlands, gives a striking picture of one of the Continental Badges. With lower corners rounded one gets here black and white used (no other colour), and the design is drawn in black, while both Apron and flap are surrounded by a border of black vandycked pattern. On the flap is a bough of a tree, and

on the Apron a realistic Skull and Crossbones, and seven drops, or tears, as emblems of grief.

**Fig. 27.**—This is a curious Apron of which no clear history can be given, nor can a decision, as yet, be arrived at. Nineteen inches deep and  $21\frac{1}{2}$  inches broad it may possibly have belonged to some Friendly Society, or have come from a Scotch source. It is of good, dark-red, figured damask, lined with blue glazed calico, and no flap. Entirely bound with, and having strings of, gold-coloured ribbon, it has at its sides and bottom two other rows of narrow ribbon of differing shades of blue. Near the lower border are painted three symbols, viz. a ladder of seven rungs, a square and compasses, and a level. Above, on the left, are crossed swords, and on the right, crossed keys (all in gold). In the centre, unfortunately a good deal rubbed, is painted a Shield, with emblems partly obliterated; but one can trace a book, an hourglass, also a skull and crossbones, while above is a circular charge with a Cross on it. The supporters are the figures of "Justice" with her scales and sword, and "Peace" with a palm branch. A Paschal Lamb can be seen emerging from behind the Shield.

The motto is "Famam extendere factis," and above are the Sun, Moon, and seven Stars surrounded by clouds.

**Fig. 28.**—An Oddfellow's Apron of leather, bound with scarlet ribbon and grey fringe, has a shallow flap with a yellow rosette and narrow scarlet binding. Under the flap are fastened two very short tassels, while at the bottom of the leather are two other rosettes of scarlet and light blue. Above the central Shield are the Sun, Eye, and Dove with

olive branch. The supporters are two men in old-fashioned dress, with knee-breeches, tall hats, and blue coats, one wearing a scarlet sash, the other a narrow scarlet collar with gold jewel and a gold-hilted rapier. On the ribbon below are the words, "Esto, No. 6, fidelis." The Shield in the centre shows a scene with two figures (possibly children) under a tree. On a broad band all round there is at the lower point the bust of a man in a cocked hat, with a sword hilt on each side, while stretching across the top are two hands clasped. The Crest is an upright hand and wrist, with a red heart in the open palm, having the letters No. 1 flanking the crest.

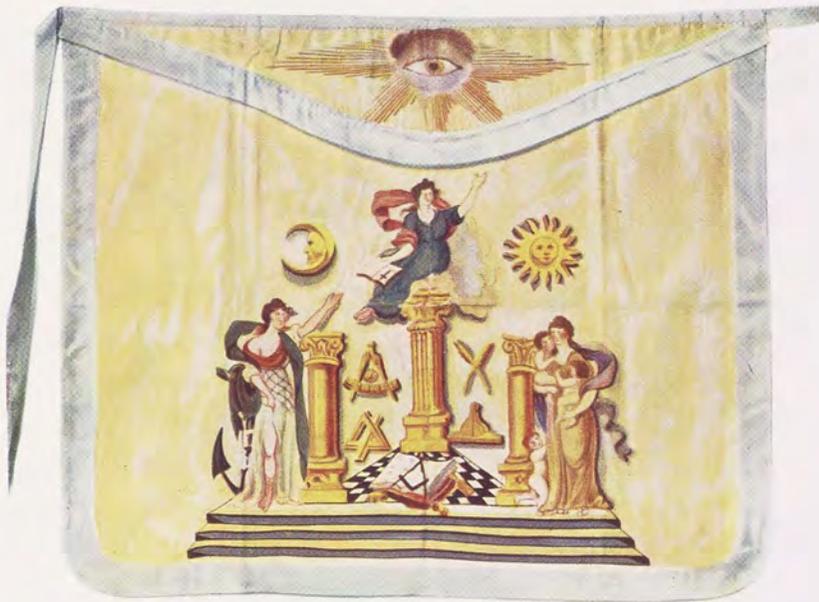
**Fig. 29.**—This is a square, white satin Apron, most elaborately engraved in black, the plate being surrounded by a printed framework of a floriated conventional design. Two sashes pass through a central Royal Crown, and have inscriptions, at top, "Glory be to God above," at bottom, "Laborantibus succurrimus Fratibus." A large O is placed just below the Crown, and above it a Latin Cross.

There are three capital letters on each side : from above downwards, on the left, O.G.G. ; on the right, F.F.A. The All-seeing Eye appears above with a crowned figure seated in a chair on one side, and a figure of "Hope" on the other.

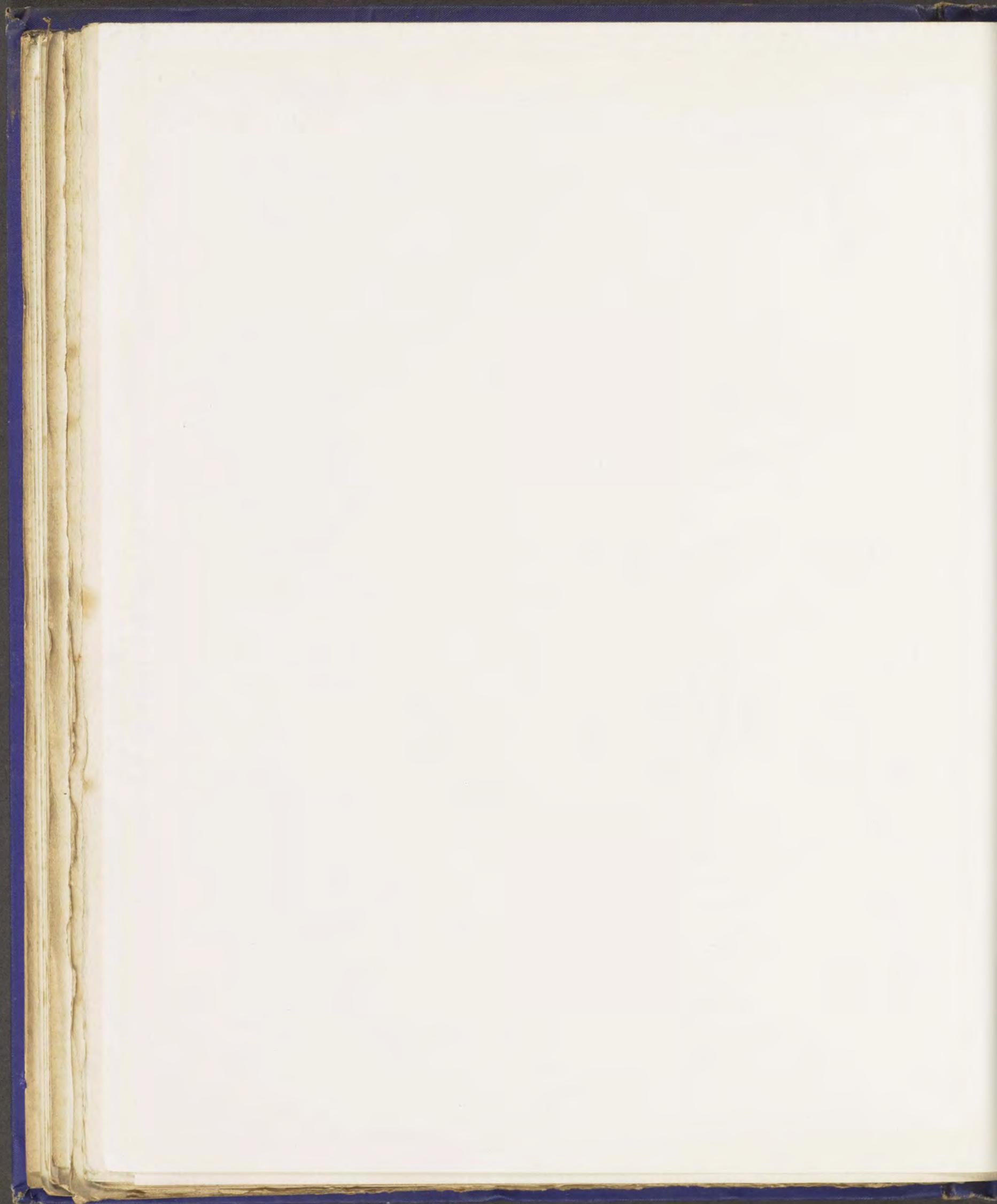
At the bottom is a sea picture with a ship in full sail, between a female figure with a trumpet and a trophy of flags headed by the Union Jack. Keys, Swords, and a ladder of four rounds complete the design. Outside the frame is a strip of white ( $\frac{1}{2}$  inch), of dark-blue ribbon



XI. FRENCH APRON.



XII. OLD MASTER MASON'S APRON.



( $\frac{3}{4}$  inch), of white ( $\frac{1}{2}$  inch), and of orange satin ribbon ( $1\frac{1}{2}$  inches), a narrow dark-blue edge and an orange fringe ( $1\frac{1}{2}$  inches).

The two lower corners have a quarter of a circle of the same orange fringe sewn on  $3\frac{1}{2}$  inches from the corner. The lining is of blue glazed calico.

**Fig. 30.**—This French Certificate is very rare, only three being at the present time known to exist. It was one of the Treasures of the Crowe Collection in the company of a second one. The entire size is  $11\frac{1}{4}$  inches by  $8\frac{3}{4}$  inches, of which the engraved oblong surface measures 9 inches by 6 inches. On this is an oval, partly ornamented, and a heading, "Dedie aux vrais bons drilles de l'aimable Tour de France."

Over this is a small over-stamp of the word "Auxerre," which is repeated on the middle of the face and at the bottom, though in these cases with the word "Paris" instead. On the four corners are the letters S.F.D.B. (probably alluding to the inner name of their Society as the Bons Drilles). Another face-stamp, inside a triangle, gives, "Société des Compagnons passants Charpentiers Cayenne de Paris."

A picture is enclosed on top and sides by a large Carpenter's Square on the left, and large Carpenter's Callipers—open 90 degrees—on the right.

At the left top an old man with Callipers in front of a Temple, Masonic tools being scattered on the ground, and below this the same figure carrying also the branch of a tree, helping the sick and feeding the needy. At the right side above, a workshop scene, and below this a tree and three

figures in a special position, as if in close friendship (query the three branches of the *Compagnonnage*).

In the centre a large figure of an old man (query *Père Soubise*), with Callipers and Branch, and a foreground with a workshop scene, and the letters below, J.M.J. ; also, on either side, two bundles of rods tied together, and a branch of a vine showing grapes and leaves. The inscription is one of admission and resignation, and is dated 9th February, 1860.

**Compagnonnage.**—The *Compagnonnage* is the big French Society which deals with the workmen, their journeys in search of work, and their journeymen. The Association seems originally in long past times to have been formed by the Stonemasons alone, and then by the Carpenters, but with differences, for the Stonemasons divided into two portions, claiming as Founders : (1) Solomon, (2) *Maître Jacques* ; while the Carpenters kept to (3) *Maître Soubise*, and each had a Rule, a Code, and a Rite. No. 1 and No. 2 *later* admitted Joiners and Locksmiths, but the Sons of Solomon might be of any religious persuasion, while those of *Maître Jacques* had to make a declaration of Roman Catholicism. No. 3 later admitted Plaisterers and Tylers, but they were obliged to be Roman Catholics. Their *Devoir* or Rule gave them notable privileges and houses of call in most large towns.

The date of origin is very early, and we get notes of their corps and complete organization before 1651 ; in fact, a schism in the Society is said to have taken place at Arles in or about 800 A.D.

Much in the History of this Association leads back to

the old Guild Secrets and Traditions, and to many points in common between them and Freemasonry. A long article with their History has been written by Bro. W. H. Rylands in an early volume of *Ars Quat. Coron.*

**Fig. 31.**—1. A Thirty-second Degree Apron under the Supreme Grand Council. This is of an ordinary size with rounded corners, of white satin with black silk lining. Inside a row of 1-inch bullion fringe, it has a narrow, black, chenille line, and then a running tracery of gold spangles. The flap similarly ornamented is of rounded shape. A complicated Badge adorns the Apron, as a triangle is surrounded in due order by a pentagon, a heptagon, and a nonagon adorned with much colour and gold, and enveloped in a circle of eighteen flags; while on the flap is a double-headed Eagle holding a Sword, and extended on a red Teutonic Cross, with a trophy of Flags, all coloured and gold cord.

2. This is a black velvet Templar Apron with all its ornaments in stamped silver, and with a surrounding narrow red line and Apron and flap. The Apron has a St. John's Cross,  $3\frac{1}{2}$  inches high, with INRI above it, the Bible and small skull on the left, the Paschal Lamb on the right, and below it a silver stamped ribbon with the motto, "Cum manu et corde Deo Servemus." The lining is of black satin. On the flap, which has the point cut off, is a large and heavy Skull and Crossbones.

**Fig. 32.**—1. A Historical Apron made at and worn in Ladysmith during the investment in 1899, the ceremonies being worked under fire. It was used by an officer

there, Bro. Lang Sims. This Apron, measuring  $15\frac{1}{2}$  inches by 13 inches, has been formed by folding from an uncut ordinary linen handkerchief, and has, roughly etched on the flap in ink, the word "Ladysmith, 1899," over a Square and Compasses. The strings consist of one long piece of ordinary tape. During the siege the necessity arose for some regalia in which to attend Lodge, and hence the members were obliged to invent such Aprons.

2. This reversible Dutch Apron is of black satin embroidered with silver wire in the shape of a skull and crossbones. There are in addition, in the same work, a mallet, oblong stone, and another weapon, with twenty-three tears for sorrow. Ornamented with two rows of silver braid, and also with heavy silver fringe, round Apron and flap, the whole is completed by a double branch of a tree worked in green and pink. On the reverse, the satin is cream coloured with  $\frac{1}{2}$ -inch scarlet ribbon all round and silver fringe, while a large Square and Compasses is embroidered on it in silver wire, and a red jewel adorns the head of the Compasses. The flap is plain.

**Fig. 33.—1.** The Battersea Enamel Snuff Box measures  $3\frac{1}{2}$  inches long,  $2\frac{1}{2}$  inches wide, and  $1\frac{1}{2}$  inches deep, and is a very fine specimen. Inside perfectly plain, it has on the lid an elaborate picture enclosed in a floriated border marked with E. S. W. N. on their respective sides. The centre shows the various Masonic emblems with a coffin below on which is given the date 5764. Hanging on the border is a long, old-fashioned Skin Apron and a Roll labelled "Con(stitu)tions," and above is the Sun in its

splendour, with the All-seeing Eye in a triangle surmounting the motto, "Sit lux et lux fuit." On the four sides are shown : (1) The Terrestrial Globe, with Compasses, Plumb, and Rule ; (2) Crossed Columns with Square, rough Ashler, Chisel, Lewis, and Mallet ; (3) The Celestial Globe, with Square, Compasses, and Level ; (4) The Square, Level, and Plumb, with Compasses, Tracing Board, and Beehive. At the bottom of the Box is a design similar to the one on the cover, and the date is repeated there.

2. The Horn Cup here represented shows a curious mixture of Naval and Masonic knowledge. This was no doubt caused by the fact that the engraver was a Yarmouth man, who wished to perpetuate the capture on October 21, 1805, by the *Victory* (100 guns), of the *Santissima Trinidad* (240 guns).

The two vessels are represented on the smaller panel, with all sails set, alongside one another. The date is engraved above, and the initials given below as T.M.W. interlaced, and on the left, over the date, the name of the Spanish ship as above. On the larger space is an elaborate Masonic sketch of an Arch with steps, the figures of "Faith," "Hope," and "Charity," one verse of the Entered Apprentice Song, a ship, etc., and the sentence, "N. Spilman, sculp. Yarmouth, 1827." The Horn is in good preservation, and is 4 inches high, 3 inches in diameter at top, and  $2\frac{1}{4}$  inches at bottom.

**Fig. 34.—1.** This Locket of French prisoners' work is of gold with a clear double glass both back and front. Measuring an oval of  $2\frac{1}{2}$  inches by 2 inches, it contains

many Masonic symbols cemented to the back glass. The work is fashioned from small pieces of mostly common materials, with additions of mother-of-pearl, glass, tinsel, and wire. The Eye is represented above, and two sturdy mother-of-pearl pillars, with their bases, surmounted by globes and surrounded by the Trowel, Rule, Maul, and Candlesticks, as well as the Level, Plumb, and Key. Below, the Square, Ladder, and Coffin, with a flight of five steps leading to the Volume of the Sacred Law with Square and Compasses on it, and above the Sun in splendour, the Moon and seven Stars, all the last being between the pillars. Some of these figures are hand painted.

2. The Watch is a large verge watch with an outer and separate tortoise-shell case. In the centre of the dial is, in black, the old Arms of the "Moderns" with the motto, "In the Lord is all our trust." The watch, itself of plain gold, has on the cap, "T. Aspinwall, Manchester, No. 165," and inside, "Thos. Lithgows, Manchester, 1790."

It has also a beautiful Masonic watch-cock of a somewhat unusual pattern, and seemingly executed more roughly than usual. The watch is in going order, and was in a case made for it, which included other jewels also.

The two watch-cocks, also photographed, are good specimens of such work. The one on the left is well pierced, and shows the Masonic pillars, ladder, and centre, etc.; while that on the right is cut in a more florid leafy design, with a group of square, level, and compasses only, to show the Masonic interest.

In the Library are eight other Masonic watches of

various dates and shapes, one being of very recent manufacture.

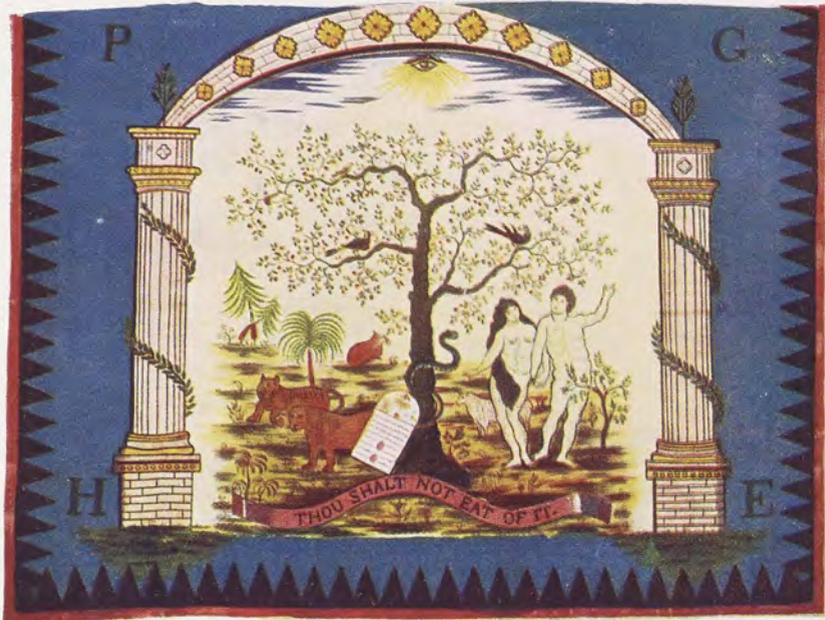
**Fig. 35.**—This is a Royal Arch Apron, dated 5813, and is a large skin, measuring 2 feet  $4\frac{1}{2}$  inches by 2 feet, surrounded by an edging of  $1\frac{1}{2}$  inch dark-blue ribbon, of which also there are two small rosettes near the lower edge. The flap is edged with the same ribbon, and also covered with a similar silk. In the centre of the Apron are two squat Pillars of brick colour, which have both the capital and narrow base of gold. These Pillars stand at the top of a flight of three steps, each on a large, slate-coloured base, while above they are connected by an Arch (slate coloured) with a gold Keystone. On the left side is Aaron's Rod, with an entwined snake, coloured, and above, a group of Square, Level, and Plumb, all in gold. On the right, is a G in black within a gold triangle, surrounded by a larger flaming triangle, and below this a waved sword; above, is an Eye between the figures 5 and 8, and below is a black Coffin, Skull and Crossbones between the figures 1 and 3. Inside the Arch, on a black ground, are the four letters  $F^A_M B$  in gold, joined into one monogram, and next below,  $S^T_H A$ , also in gold; also on the steps a large Globe, a Bible, Square and Compasses. On the flap, painted in masses of gold, three Daggers, each supporting a Crown, and a Rainbow in colour joining two banks of cloud from one of which the Sun is emerging, and from the other the Moon and seven Stars. The Apron has leather thongs.

**Fig. 36.**—A large white satin Apron measuring 2 feet

5 inches by 1 foot 11 inches, having a semicircular small flap. Around the bottom and sides of the Apron, as well as round the flap, is a deep gold fringe with an inner narrow strip of very dark-blue ribbon edging a broader ribbon of crimson. On the flap is painted a small square and compasses inside a small semicircle; outside, which is drawn in gold, half a star, consisting of three rays and two half-rays. On the Apron are three long steps (two dark and one white) leading to a tessellated pavement on which stand two tall pillars surmounted by an ornamental Arch, inside which is a Pyramid standing on the perfect Ashlar. The Pyramid is surmounted by a G, and ornamented with a Skull, Hourglass, and Scythe; a Cock, Book, Key, and Latin Cross. Under the top of the Arch are the Sun, Moon, Eye, and seven Stars, and on the pavement two globes, a ladder, apron, and clasped hands.

The Drawing and Ornaments are all in gold and Indian ink, and this is probably a Finch production. Finch was a man who was turned out of Masonry and tried to make a living by formulating new Degrees and Rites, working on the credulity of outsiders by novel ceremonies and cyphers, and by the sale of Certificates, Aprons, and Rituals of no value except in the fact that some were well designed and executed. He was well known in and about the year 1800.

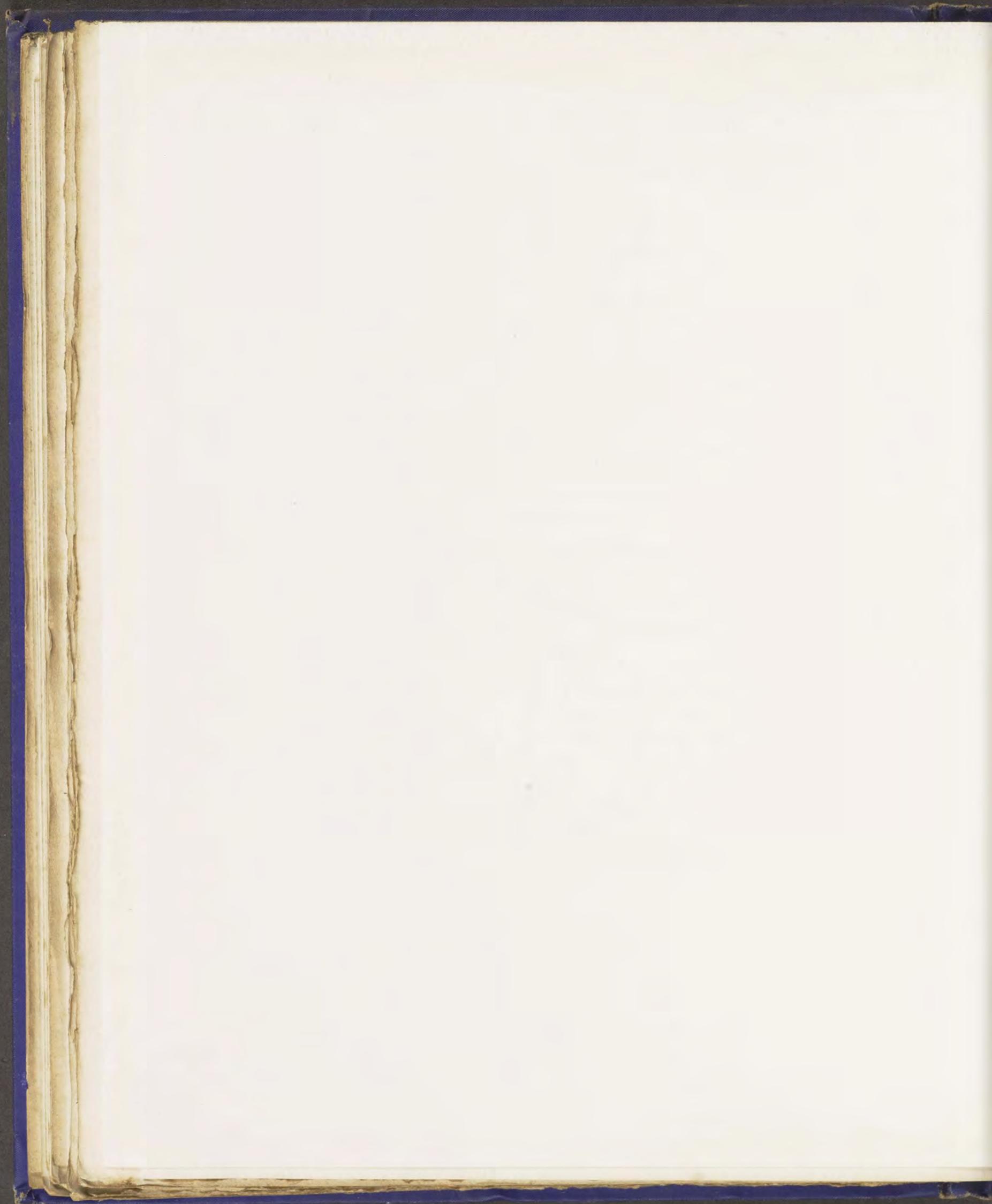
**Fig. 37.**—1 and 2. In this plate both sides of one of the Jewels of "The Nine Worthies" are given. Grand Lodge has seven out of the nine, and the other two are known still to exist. There have been many imitations, and some of these are in the Museum to be compared with the original. "The Nine Worthies" were first appointed



XIII. CALICO PRINTED APRON.



XIV. "ANTIEN" APRON.



in 1792, when, on March 7, the Atholl Lodges in and near London were ordered to return one of the Excellent Brethren to assist the Grand Officers for the year, and nine Excellent Masters were then elected by General Grand Chapter to visit the Lodges, "so that the general uniformity of Antient Masonry may be preserved . . . unchanged." These Jewels cost £2 12s. 6d. each, and were recalled on November 5, 1817.

The Jewel itself is 2 inches in diameter, and on one side has a Building scene, and on the lower edge are impressed the words, "One of the Nine Worthies." Against a half-completed building on the left rests a long ladder up which a workman is climbing. In the building is an Arch, and above this is another Mason guiding the raising of a large block of stone to which a rope is attached, the loose end of which is held by a third workman on the ground.

A fourth figure also looks over the top of the wall, and is also apparently helping. On the right side is a table at which a man (the Architect) stands, directing the Master Builder who is holding the Square. Below is a group of working tools. On the reverse, three steps lead up to a pair of short pillars, round which are groups of Masonic tools, and they form the entrance to a tessellated pavement from the sides of which spring three Arches.

Two of these Arches are not completed, while a Mason is wrenching forth the Keystone from the third, and his figure is held up by a rope which issues from a hand above it. At the sides are the Sun, the Moon, the Level, and the Plumb. At the lower edge is the motto, "Sit Lux et Lux fuit."

3. A silver Medal with a fine bust of Lord Nelson commemorates his death, and it also has a name on the reverse, pointing probably to a Society or Lodge of which we have got no History. In diameter  $2\frac{1}{8}$  inches the Medal has round the bust, which is in full Naval uniform, the sentence, "Gallant Nelson died Oct. 21 off Cape Trafalgar." On the reverse are the words, "Nelsonic Crimson Oakes, commenced Jan. 19, 1808," and the centre, beginning above, the Eye, the Moon, and seven Stars, a Latin Cross on three steps, Callipers, an Anchor on three steps, the Sun, a Rainbow, and an Ark on the waters. There is no designer's name.

4. The Free Masons Hall Silver Medal is the personal one given to Bart. Ruspini (the noted Chevalier Ruspini, who founded the Masonic Girls' School, and was Surgeon Dentist to the Royal Family). In diameter 2 inches it has on one side the standing winged figure of an Angel with a scroll and trumpet (scaffolding to her right), inscribing on a large pillar, "In honour of the Subscri"; rays of light form a background; there is no artist's name; but below, the date 1780. On the other side, "Grand Lodge of Freemasons in England to Bart. Ruspini, Esq., in grateful testimony of a liberal subscription towards compleating their Hall."

Every individual or Lodge who gave £25 obtained the Medal; Lodges had it placed on the collar of its W. Master; individuals wore it as a personal decoration.

5. The Charity Medal, now worn with an extra rim and between two watch glasses, is given by Grand Lodge to all

Brethren who have become Life Governors to two at least of the Masonic Charities. With a finely executed group of "Charity" it has the Triangle, Eye, and Rays of Glory above, and 1830 below (the date when the Medal was first given). On the other side is the inscription, "Honourable Testimonial of Masonic Charity and Benevolence, instituted by H.R.H. Aug: Fred: Duke of Sussex, M.W. Grand Master." No artist's name.

6. The rare Country Stewards' Medal, which was granted in 1789, pendant to a green collar. The Lodge lapsed about 1802, the members having been allowed to wear a lining of green to their Apron, after they had acted as Stewards at the County Feast. A Medal in silver,  $1\frac{7}{8}$  inches diameter, has, in a garden scene with trees and water, a figure of "Fame" holding a medal and a wand, while close to her feet is an Ewer and an everflowing Cornucopœia; on the other side the words, "Granted by Grand Lodge in Quart<sup>r</sup>. Commun<sup>n</sup>. 25 Nov., 1789, to the Members of the Country Stewards Lodge." There is a space for a name (here unengraved), and no artist's name.

**Gormogon Society.**—The celebrated Gormogon Medal, of which only three copies are known, is here given, though unfortunately little is known of the History or doings of the Society. There are several mentions of them in the Song Books about 1725, and a few songs were composed for them. The first notice occurs in the *Daily Post*, of Sept. 3, 1724, and the next in the *Plain Dealer*. These were probably instigated by the notorious Philip Duke of Wharton, who, though an early Grand

Master of Freemasons, disagreed about 1723 with the latter, and especially with Dr. Anderson, who altered and rearranged the Constitutions in that year.

The state of politics and the difficulties at that time with the Young Pretender and his Roman Catholic adherents, caused the Duke of Wharton to oppose the leanings of the Presbyterian Dr. Anderson, at any rate we hear little of this Society after the death of the Duke. Hogarth, under the influence and wish of the Duke, brought out his noted Gormogon picture.

**Fig. 38.—1.** The Gormogons called their Chiefs by pseudo-Chinese names (Œcumenical Volgee, Hang Chi, The Grand Mogul, etc.), and used fanciful Chinese caps and dresses, as can be seen on the Medal, which is of silver, nearly 3 inches in length over all, and  $1\frac{3}{8}$  inches broad. A Dragon on the top gives a hold for the collar ring. The bust with drooping moustaches, curious head-dress, and robe embroidered with a dragon and flowers, is encircled by a broad edging carrying the legend, ✠ C · O · KY · PO · OECUM · VOLG · ORD · GORMOGO. In the ornament fixed below there is given, AN REG XXXIX. On the reverse, the Sun surrounded by sixteen rays of Light, alternately straight and waved, and round this, as on the other side, the inscription, ✠ UNIVERSUS · SPLENDOR · UNIVERSA · BENEVOLENTIA ; while below is AN INST 8799.

2. A very handsome silver Jewel of the Treasurer's Cross Keys over a Master's Square, all bound together by a ribbon. The wards of the Keys point downwards, while

the handles form the lower portion of this collar jewel, which at some time has been fastened with a pin as a breast ornament. There is no Hall mark or inscription.

3. This lends itself to the idea of a presentation Past Master's Jewel, or a Centenary Jewel, having on one side a Temple being built. There are three figures, the two first standing, in long flowing cloaks, and with sceptres, pointing to a plan of the building which a third figure is laying before them. The third person is kneeling, and has a Square, Level, and Plumb on the ground close to him. The Sun is high in the heavens, and the scene is quite surrounded by a snake with its tail in its mouth (an emblem of eternity). On the reverse there is a plain edging, inside, all three columns are crossed, with a Scroll and other emblems scattered about, while two irregular spaces are left for an inscription, though blank here. There is no Hall mark.

4. A Collar Jewel of silver without Hall mark or inscription, possibly crossed crayon holders for a Scribe, of an uncommon or unique form. Each inch on the straight 4-inch bar is divided into eight parts.

5. A Grand Steward's Jewel of the Hogarth type, as it is believed that this is the pattern which was designed by that great Painter for the Grand Stewards.  $2\frac{1}{4}$  inches in diameter, there is a peculiar open arrangement of the Square, Level, and Plumb, behind them a circle of red stones, closely encircled by twenty-four tongues of flame, which touch an outer circle of brilliants. Engraved on the

back is, "Mr. Jas. Mist.—G.S.—May 2, 1774. Neild, St. James Street, fecit."

6. A P.M. Jewel, possibly Scotch, 4 inches in height by  $4\frac{1}{4}$  inches to the ends of the Sector. Hanging by a ribbon of silver with a brilliant on the knot, this is bounded by a large pair of Compasses over a Sector of 50 degrees. A Square, roughened, also crosses the Compasses, and against it are leaning two pillars supporting an Arch, on the Keystone of which is engraved a rose, as well as on the joint of the Compasses. On top of the Arch is a circle, inside which are the double triangles. A Sun of a large and brilliant Topaz in a gold circlet of rays is upheld by the capitals of the pillars. The back shows the same figures pierced through, but is flat, and not so elaborate. There is no Hall mark.

Fig. 39.—1. This is a thin circular silver Jewel, 2 inches in diameter, and well engraved. There is on one side an outer vandycked circle, and inside this the ordinary Masonic emblems—Wheat, Pillars, Trowels, etc.—scattered over the surface with the pavement coming to the edge without steps. The Hall mark is 1805. On the other side several emblems are added, and two pillars are broken and crossed; the motto, "Sit lux et lux fuit," is also given.

2. is a Sussex silver Jewel to commemorate the Union. An oval,  $3\frac{1}{2}$  inches by  $2\frac{1}{2}$  inches, it has the inscription just inside the edge, "A. & M. United, Dec. 1, 1813. Duke of Sussex G.M." A Royal Crown on the Keystone, there is a well-engraved pair of Pillars, and an

Arch, and under that Arch a Paschal Lamb, Serpent, and Burning Bush, with below two clasped hands holding a trophy of Masonic emblems, and five steps on which rest three perfect Ashlars with initials on them. On the other side is engraved, "B. Morgan, excud. 1823," below is an extended dragon on which is a circle with the crest of a semi-dragon erect *coupé*. A Hand with a Sword, Compasses and Sector, a Coffin, and many other Masonic emblems, with an engraved corded rim on both sides, complete the picture.

3. Another pierced Jewel, somewhat similar to No. 11, 2, made in the style of a watch-cock, is shown. It has the date 1783, and, as mottoes, the Masonic virtues with a well-wrought engraved edging on both sides.

4. is a silver Rhombus of  $1\frac{3}{4}$  inches, a Mark Jewel with a circle being inside the principal figure. An Eye with rays surrounded by seven Stars, has below it a Level, Plumb, and a Square with a triangle superimposed. Inside the large circle is a picture of two ships in action, within the inscription, "England expects every man will do his duty," and as a belt outside this, the letters (beginning on the left), KSHTWSST. On the other side is a circle engraved, "Brother George Wm. Rabett, Lodge of Benevolence, No. 312, Sept. 24, 1819," and a Bible below, with an Arch above. A narrow engraved edge surrounds the whole on both sides.

5. This shield-shaped silver plate, hung by a delicate ribbon, is somewhat difficult to place. With a

ground of ermine, it has a circle of letters, apparently H.T.W.S.S.J.K.S., though the letter J seems to be upside down; inside this are three hatchets, in a triangular shape, alternately with three stars, while on the other side is, "James Sullivan, 5795, I.R.A.L. No. 2." The ground is heraldically gold with five smaller stars and one large one.

6. An irregular-shaped silver Jewel, well engraved, of size, 3 inches by, at widest,  $2\frac{1}{2}$  inches, may well be an "Orange" badge. It has at top IHS over a Knight's helmet, with a Templar Cross hung below. Behind this is a scroll engraved, "T. Johnson Lodge 454." On the right side, a Knight in full armour stands, with a drawn sword, guarding a Coffin, Skull and Crossbones, these latter being in the foreground. In the background is a Bible, a Ladder of eight rounds, and three Candlesticks, while on the left is a crowing Cock, and a Hand holding upright a spear which has pierced a man's head. On the reverse is a large pair of Compasses, over a Sector divided into 90 degrees; also the words, "A.M. 5806," two pillars, an altar with letter, a sword, etc., etc., and the motto, "Amor Honor Justitia."

7. A pierced silver Jewel of slender bars. With a Keystone surmounting all, is the figure of a man with an implement letting down a Keystone into a small Arch, on which he is standing. Two other Arches are shown, with the Sun, Moon, and two other emblems; above, a narrow Square which runs to the centre of the Jewel. Below this Square is a cut-out pattern of eleven symbols, while around the lower two-thirds of the circumference is a narrow crescent



XV. APRON WORKED IN SILK.



XVI. TRACING BOARD, ENAMELLED ON MARBLE.



with a coffin on a tessellated pavement below. "Amor Honor et Justitia" and "Sit lux et lux fuit" are on the two sides. The reverse gives a pattern very similar, except that in place of the mottoes is engraved, on one side, "Virtute et Silentio," and on the other, "Wm. Raisbeck, No. 184," below is the P.M. jewel.

8. This other curiously shaped silver Jewel is  $2\frac{1}{2}$  inches by 2 inches, and has little that is specially different except in the engraving and treatment of the design. The Sector is again used, divided into 90 degrees. On the ribbon on one side is the name, "Thos. Smyth," and on the other side, "Jan. 1, 5775."

**Fig. 40.—1.** A Royal Arch Jewel of silver gilt—hall-marked 1823—of a Harper pattern, but engraved for Benjamin Cobb by M. Levi, of Norwich, in 1824. This has the accustomed words on it, but the Sun in the centre on the triangle is more raised than in most patterns. It contrasts with other designs, and measures  $3\frac{1}{2}$  inches by  $2\frac{1}{4}$  inches.

2. An engraved plate Jewel of  $2\frac{1}{2}$  inches by  $1\frac{3}{4}$  inches in silver has the usual Masonic emblems and Pillars on one side, with a flaming sword and curious conical Capitals under the globes. There are on the reverse two Cherubim and two trowels, while the Master's Square on the Bible has arms of unequal length. There is a tent also and the Coffin with two branches of trees, a Skull, the Crossbones between the letters H and W, a heart, and an S. There is no date, but it is evidently a rough and early specimen.

3. A Scotch Royal Arch Jewel, which has the Shekinah blazing on to an Altar, which supports the Sacred Volume, the Keystone being displaced. The face of the Altar has a large letter J, inscribed on the centre, inside an equilateral triangle, coupled with a smaller S and H. There are the usual mottoes and words, but surrounding all is a circle with the Hermetic Signs of the Zodiac in due order. On the reverse is the sentence, "Presented by the Companions of St. George's R.A. Chapter, No. 21, to Comp. And<sup>r</sup>. Anderson, P.P.Z., as a token of respect on his retiring from office. Aberdeen, Feb<sup>y</sup>., 1867. Exalted 11 Feb<sup>y</sup>., 1862."

4. Another design of silver gilt, hall-marked 1825, is worth comparing with the preceding one, while the wording is much the same except as to the signs of the Zodiac.

5. A curious and Old Metal Collar Jewel measuring  $3\frac{1}{2}$  inches by  $2\frac{1}{2}$  inches. It has below on the tessellated pavement the letters of the owner's name, W.K. ; above them a Pilgrim, a Coffin, Skull and Crossbones, and a Castle Gate ; next, a triangle with twelve candles, crossed swords, a Paschal Lamb, and crowing Cock ; and still higher a Templar's Jewel, a Ladder of seven steps, a Latin Cross, and an Hourglass. On the reverse the usual Masonic symbols, except that 427 is on the Coffin, a letter J over the Keystone of the Arch, and a Serpent with a horse's head and an arrow-pointed tail under the Arch.

6. This pictures the heavy Medal of the Centenary of the Minden Lodge, No. 63, of the Irish Constitution, which was founded in the 20th Foot by Lord George

Sackville (G. Master of Ireland in 1751). This took the name of the Minden Lodge after the Battle of Minden on August 1, 1759, and celebrated its centenary in 1848. The original ribbon is light blue, while the back of the Medal,  $2\frac{1}{4}$  inches in diameter, is quite plain and unengraved.

Inside a wreath of laurel is a wheel which bears on its circumference the names of the Master and Wardens. On the felloe the All-seeing Eye and the name of the Master elect (a P.M.), and on the sixteen spokes the names of the other Brethren of the Lodge. This Medal is very rare.

**Fig. 41.—1.** This is a somewhat similar Jewel to Fig. 39, 2, but a smaller one, to commemorate the Union, December 1, 1813. It has engraved just over the Stars the name of "John Batley," and under the Sector the name "IN°. Flather, Lodge No. 525." There is no Arch at all on this badge; can it be that one was for a member of a Lodge who had up to then been "Modern," and the other pattern for an "Antient"? At that time the R.A. Degree was not consolidated.

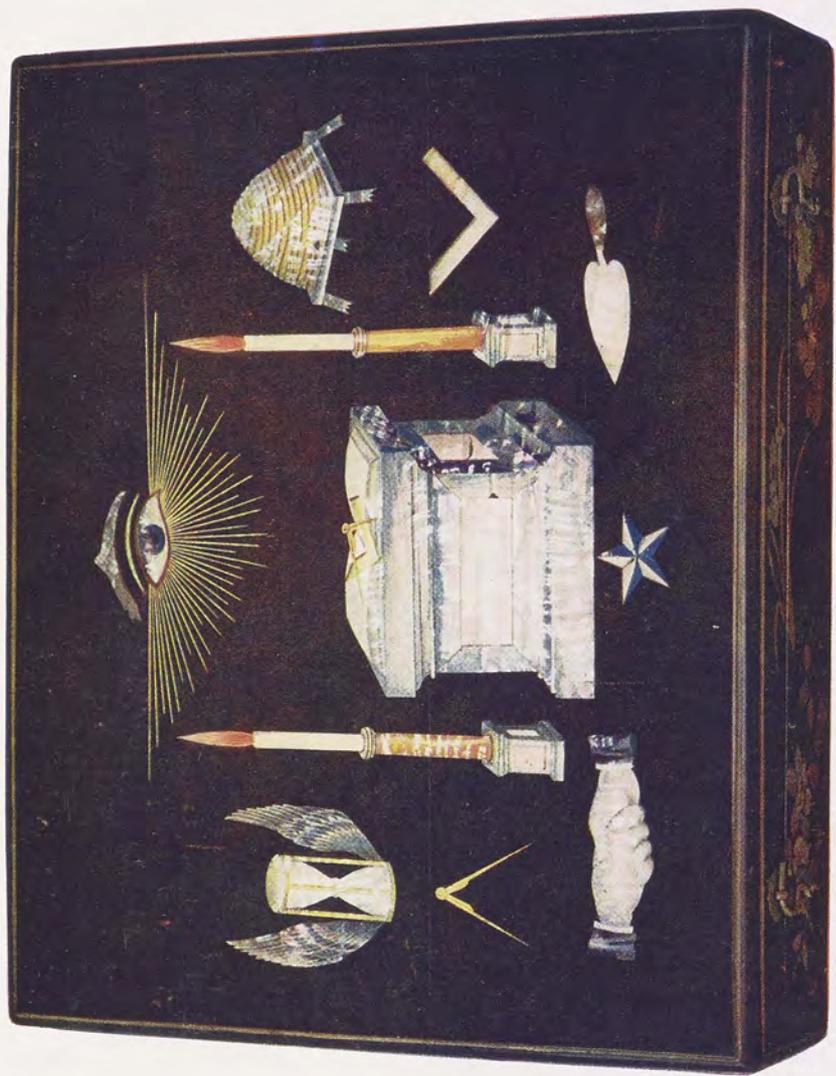
2. A small Jewel in silver, measuring  $1\frac{3}{4}$  inches by  $1\frac{1}{4}$  inches, has I.A.L. engraved on it, and the words, "A Mason in full dress, Lodge No. 133." The Rule runs across the plate with three candles below, and above this a figure composed of Masonic emblems. On the reverse an Arch with Keystone, Serpent, Staff, and Bible, etc., very crudely worked.

3. This Jewel is that of a member of an "Antient" Lodge who has had his name engraved on both sides,

"W. Smalley, 310." The principal ornament on one side is a representation of the "Antient" Coat of Arms with the Cherubim supporters, the motto, "Sit lux et lux fuit," and the Crest of the Ark of the Covenant. On the side, shown in the photograph, is a Knight (Templar) in armour, a Crucifix (not often pictured), a Crown on the Keystone, and on the ground three Crowns and a Mitre, seven eyes instead of seven stars. Three ashlar are on the steps, each showing three sides of the cube, 1. with letter SRI; 2. HRT; 3. HAB; and a Coffin. It measures 3 inches by  $1\frac{3}{4}$  inches.

4. This is a curiously shaped brass Jewel, put on loan in the Museum by Wor. Bro. W. B. Hextall. It is of old and rough engraving, and is of special interest since it shows four figures of men guarding the Pillars, armed with *firelocks*.

Between the two Pillars is a Body with bandaged eyes, and the words "Light & Knowledge" round the grave, and these Pillars, guarded by the four men with firelocks, stand at the top of three steps. On the first step is engraved, "Chron. 2 here"; on the second, "Can. 3, 9," and on the left, B (above) I, on the right, J (above) P. At the top, amongst ordinary emblems, is a three-quarter length figure, a man holding up a large Maul, and before him a Book with  $\begin{array}{l} 7 \& \\ 12. \end{array} \left| \begin{array}{l} 3.7 \\ 6 \end{array} \right.$ . The Body is wearing a sash, and the height of this brass plate is  $2\frac{5}{8}$  inches. On the reverse are the words "Seculæ Seculorum" above a large Square and Compasses, with other Masonic Tools, including a Skirret, while on the Coffin is engraved 123, and close by, T.B.C.,



XVII. JAPANESE LACQUER BOX INLAID WITH MOTHER-OF-PEARL.





2



3



1



5

- XVIII. LODGE JEWELS (WITH SCHOOL RIBBONS) OF THOSE PUBLIC SCHOOLS WHICH FOUNDED THE FIRST FIVE "OLD BOYS" LODGES.
- |                                |                               |
|--------------------------------|-------------------------------|
| 1. OLD WESTMINSTERS, No. 2233. | 3. OLD CHELTONIAN, No. 3223.  |
| 2. CHARTERHOUSE, No. 2885.     | 4. OLD SHIRBURNIAN, No. 3304. |
| 5. OLD CLIFTONIAN, No. 3340.   |                               |



these letters being divided up by a ploughshare and crossbones.

5. This silver plate,  $2\frac{3}{4}$  inches by  $2\frac{1}{4}$  inches, has some careful engraving. With the Sun overhead are three men working at an Arch, one of whom has entered between the Pillars by the help of two ropes, and is examining a book which lies on the Altar. A large figure armed with a Sword as guard is on the pavement; on the right is an anchor, and above a small figure bringing up a budding Rod; on the left three hands joined, and the Dove flying to the Ark. On the other side are several of the ordinary emblems, and the snake curled round the Cross.

6. A silver plate of irregular shape,  $2\frac{1}{2}$  inches in height, has below the Eye and between the two Pillars, the Arms of the "Moderns" with the motto, "Sit Lux et Lux fuit," on a ribbon. A Star, Past Master's emblem, Beehive, Coffin, and Moon are also shown. In the centre, G is represented in a triangle, and leading up to this are three steps and a pavement in perspective, on which are three candlesticks. The reverse shows a Keystone in an Arch of three rows of Ashlar work, also joined by a pair of Compasses on a chevron. Other ordinary emblems are engraved on the background.

**Fig. 42.—1.** This is a turned and polished Snuff-Box, lined with horn, of a circular shape and  $3\frac{1}{4}$  inches in diameter. Three steps are represented leading up to the nest where a Pelican is feeding her young: She is at the foot of the Cross, which has a rose at the Centre of

the Arms and an inscription above. There is a covering just over the Cross with a Triangle above surrounded by a glory. The Tables of the Law are shown, and several other ordinary emblems.

2. The Snuff-Box of Ruspini shows his name over a Crest and Coat of Arms, and is of silver gilt,  $2\frac{1}{2}$  inches in diameter, and weighs two ounces. The Hall mark gives 1788 ; and the top bears the name "Ruspini Pall Mall." The Crest is a Dove bearing an Olive Branch, and the Shield quarters his Arms for Ruspini with those of his wife for Ord. Chevalier Ruspini—Dental Surgeon to the Royal Family—was born in 1730, and is the only instance where a noted Freemason was honoured by the Pope (Pius VII.). He died in 1813, and is best known to Masons for his charity and as Founder of the Royal Masonic Institution for Girls in 1788.

3. A large Snuff-Box of papier maché of circular shape,  $3\frac{5}{8}$  inches in diameter. It is excellently painted with two Pillars surmounted by Globes, a Lewis, the Pavement, a Coffin with Hourglass lying on it, a Ladder, etc. Between the Globes are three female figures, "Faith," "Hope," and "Charity," in low dresses, amongst trees in a garden. This is a fine piece of work, probably early Victorian.

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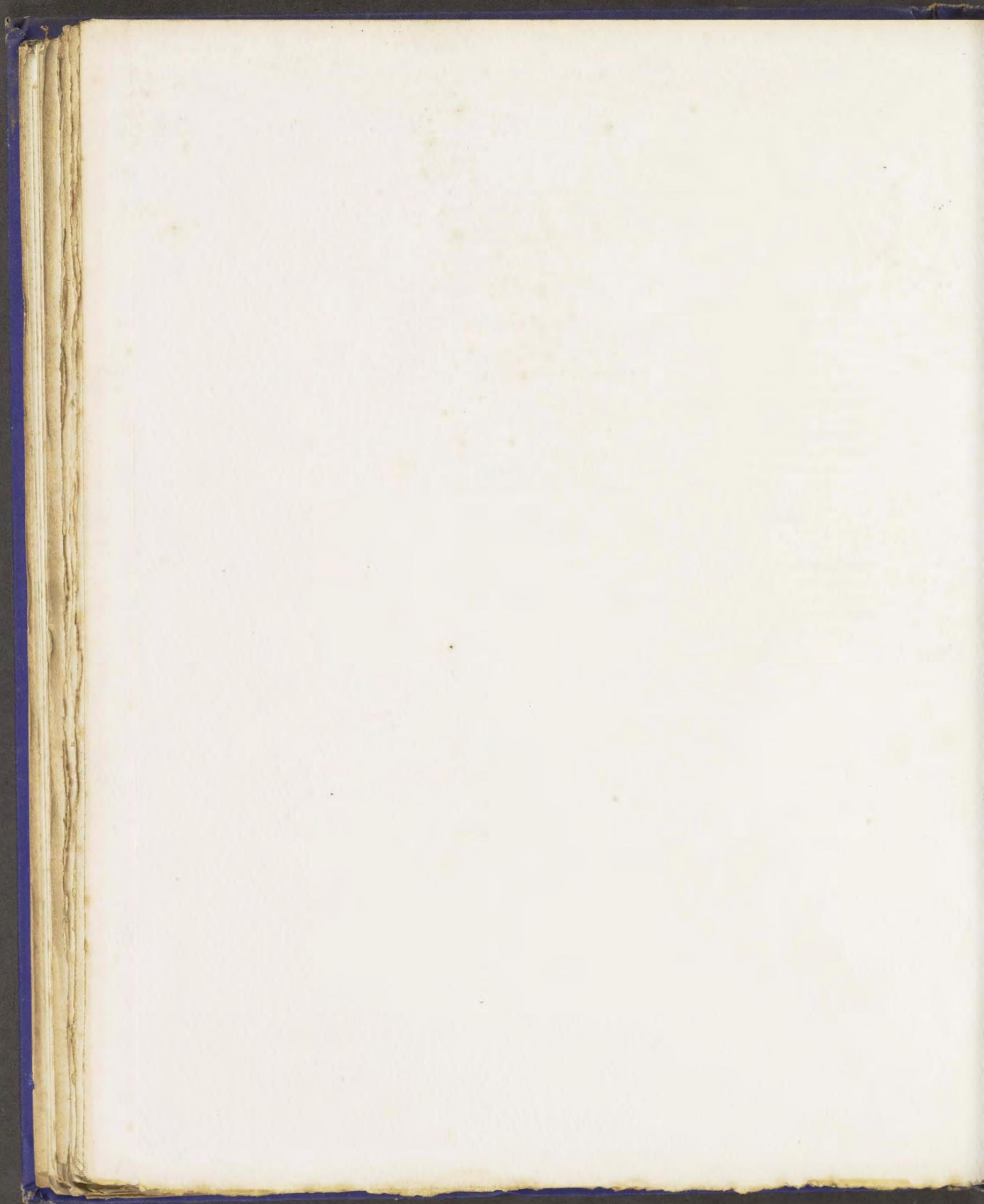
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