

The Open Court

A MONTHLY MAGAZINE

Devoted to the Science of Religion, the Religion of Science, and the
Extension of the Religious Parliament Idea

Editor: DR. PAUL CARUS.

Associates: { E. C. HEGELER
MARY CARUS.

VOL. XX. (NO. 4.)

APRIL, 1906.

NO. 599

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CHICAGO

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"Give me not, O God, that blind, fool faith in my friend, that sees no evil where evil is, but give me, O God, that sublime belief, that seeing evil I yet have faith."

My Little Book of Prayer

BY MURIEL STRODE

If you want to know the greatness of a soul and the true mastery of life, apply to The Open Court Publishing Company for a slip of a book by Muriel Strode entitled simply "My Little Book of Prayer." The modern progress of sovereign mind and inner divinity from the narrow cell of the ascetic to the open heaven of man, made in God's own image, is triumphantly shown in it, yet a self-abnegation and sacrifice beyond anything that a St. Francis or a Thomas a' Kempis ever dreamed of glorifies the path. To attempt to tell what a treasure-trove for the struggling soul is in this little volume would be impossible without giving it complete, for every paragraph marks a milestone on the higher way. That the best of all modern thought and religion is garnered in it, its very creed proclaims:

Not one holy day but seven;
Worshiping, not at the call of a bell, but at the call of my soul;
Singing, not at the baton's sway, but to the rhythm in my heart;
Loving because I must;
Doing for the joy of it.

Some one who has "entered in" sends back to us this inspiring prayer book, and to seize its spirit and walk in the light of it would still the moan and bitterness of human lives, as the bay wreath ends the toilsome struggle in the hero's path. Measure the height attained in this one reflection for the weary army of the unsuccessful: "He is to rejoice with exceeding great joy who plucks the fruit of his planting, but his the divine anointing who watched and waited, and toiled, and prayed, and failed—and can yet be glad." Or this, in exchange for the piping cries of the unfortunate: "I do not bemoan misfortune. To me there is no misfortune. I welcome whatever comes; I go out gladly to meet it." Cover all misfortune, too, with this master prayer: "O God, whatever befall, spare me that supreme calamity—let no after-bitterness settle down with me. Misfortune is not mine until that hour." Here, too, is the triumph of the unconquerable mind: "The earth shall yet surrender to him and the fates shall do his will who marches on, though the promised land proved to be but a mirage and the day of deliverance was canceled. The gods shall yet anoint him and the morning stars shall sing." And this the true prayer for the battlefield: "I never doubt my strength to bear whatever fate may bring, but, oh! that I may not go down before that which I bring myself."

Nuggets of pure gold like these abound in this mine of the mind which the victorious author has opened for us. To seek it out swiftly and resolve its great wealth for himself should be the glad purpose of the elect. And who are not the elect in the light of its large teaching? To claim them in spite of themselves is its crowning lesson. "It is but common to believe in him who believes in himself, but, oh! if you would do aught uncommon, believe in him who does not believe in himself—restore the faith to him."—*St. Louis Globe-Democrat, March 5.*

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VICTORY.

BY EITATSU KOYAMA.



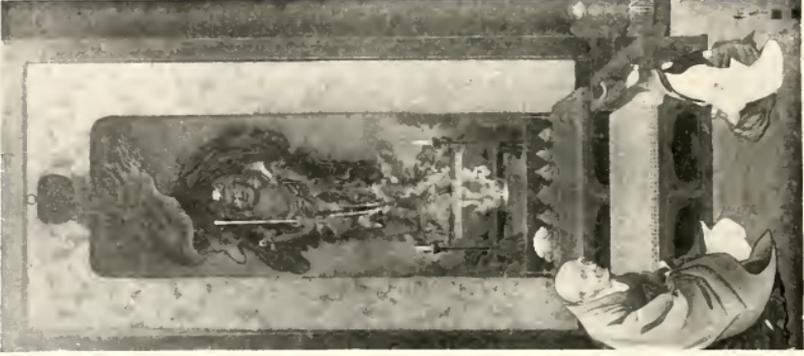
THE COMMISSARIAT.

BY KOGYO SAKAMAKI.



PREPARING FOR BATTLE.

BY EIGA YAMAKAGA.



BEFORE THE ALTAR OF ACHALA.

BY KONEN KUMAMIMI.

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TO MY ARMY.

A Poem by His Imperial Majesty, the Emperor of Japan.
Done into verse by Dr. Paul Carus.

國のためには、
勇ましく、
果敢に、
戦ふべし。
大と風、
あまは、
静か

に

仁

*Kunino tame
Ada nasu adawa
Kudaku tomo,
Itsukushimubeki
Kotona wasureso.*

Strike him who fights
thy country,
With vigor strike thy
blow ;
But while thou strik'st,
remember
That thou shalt love thy
foe.

MEDIUMISTIC READING OF SEALED WRITINGS.*

BY DAVID P. ABBOTT.

I.

IN response to a request from the editor of *The Open Court*, accompanied by a letter from Mr. I. G. Bartel of Nelson, New Zealand, I have decided to give to the readers of this magazine (in so far as I am at liberty to do so) the methods which I use in reading sealed writings, to which I alluded in the paper entitled "Some Mediumistic Phenomena," which appeared in the August number.

Perhaps, as Mr. Bartel says, it is somewhat inconsistent in me to say, "An explanation of the methods used would be out of place here," while at the same time explaining other things of a similar nature. But, the fact is, when making this statement I was looking at the matter from the magician's point of view. While magicians frequently publish or allow to be published many valuable secrets, yet the secrets of their very latest and best work are jealously guarded from the public. The reason for this is because if the secrets become too generally known, it lessens the value of the experiments for purposes of entertainment, by rendering them common. Consequently, from the magician's point of view, it is regarded as out of place to allow such secrets to become public property through publication.

In some instances secrets of this class are sold by certain dealers to performers, and to professional mediums, at prices that might astonish an outsider. If the secrets are regarded as exceptionally good and a high price placed upon them by the vendor, so few will buy them that the performance of the experiments will be very rare, and the performer can well afford to pay the high price asked.

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When such sale is made, it is generally accompanied by a request that the purchaser faithfully guard the secret from the public.

The fundamental principles of these experiments are not new, but the details make them useful for practical purposes. I purchased them from dealers who place considerable value on them; as they are catalogued at prices which, for the four I am about to describe, make an aggregate of some seventy dollars.

As received by me from the vendors, I found some of them impracticable until I had added certain improvements to the ideas. In the improved form I assure the readers of this paper that they are thoroughly practicable, as I have performed them some hundreds of times with such success as would astonish one who has not seen them. I have never yet made a failure in performing them; nor have I found even one person, among the many who have witnessed their performance, who could even remotely guess at the methods employed. There are many methods of reading such writings, but the ones I am about to describe are the very best of which I have ever even heard.

Still, my readers must not expect me to explain a miracle. Miracles are never performed. The experiments are pure trickery; but if properly performed, have the appearance of being produced by some occult or psychic power. However, all that is necessary is a few simple articles, and *their proper manipulation*. When one reads the explanation of a trick before seeing it performed, the value of the trick is seldom realized. It would be much better, were it possible to do so, to see it performed first and then read the explanation afterwards. However, as this is impossible in this instance, I will first give the effect, or appearance of the experiments as I perform them, and follow this with an explanation of the methods employed. Performers who may read this paper, will notice that most of the articles employed have been previously used in such experiments; and they may not at first sight attach the importance to these experiments which they deserve, owing to the fact that as used heretofore such tricks were by no means a decided success. The ideas have gradually been improved upon, and the perfected tricks are the result of a process of evolution. A few little improvements will frequently make a poor trick one of the best and most difficult of detection.

Each of the four is performed on a different principle, and is fine when performed singly. They should first be practiced in this manner; but as I produce them, I work them as one experiment, or rather as a combination trick. I have performed two of them

singly from the stage with the greatest success ; but worked in combination, I generally give them in a double parlor. Here the effect is so great, especially on the more intelligent class of persons, (owing to the fact of all being done under the very eyes of the spectators,) that I prefer this method ; and I shall describe the experiments as I perform them in my double parlors.

I would suggest that those who desire to easily grasp the explanations should pay close attention to the following description, as it is given with a view to making the explanations intelligible. Each little detail should be remembered ; for all is for a purpose, and must be just so.

I have the audience seated in the front parlor, and facing the back parlor which opens into other apartments, through a folding door. I have a writing desk in the rear parlor in which there is a drawer containing the articles I use ; and to which I frequently go to get new articles, sometimes getting rid of others at the same time.

There is also in the center of this back parlor an ordinary table, on which I place a porcelain skull, open at the top. This same skull, I might remark, is what I use instead of a hat, for collecting the billets in the experiments described in my former article.

Briefly stated, when I perform this combination experiment, I first prepare the three sealed writings that I am to read ; and I then proceed to read first the one prepared last. I next read the one prepared first ; and then, after a slight wait, give a slate writing experiment, producing a message signed by the name of the person which the second writer has written on her sheet of paper, sealed, and kept in her own possession. After this I read the writing of the second writer, and answer the question asked therein.

There is some little time taken up in the preparation of the different writings ; so in order that the spectators may not grow restless, and also to give them some food for thought during the wait, (and incidentally to render my task more easy to accomplish,) I first perform Yost's "Spiritualistic Slate and Dictionary" test.

This is a very fine spirit slate trick in which three slates, a flap, some other articles and some excellent manipulation each play a part. Its effect upon the more intelligent class is very marked. This experiment convinces the spectators that the performer can "do things" and that they are not wasting their time in what is to follow. It thus does not allow the interest to lag during the little time required in the preparation of the writings. It also occupies the

minds of the spectators to such an extent that what is to follow is much more easily accomplished. I will not take up space here in explaining this trick, as persons desiring it can obtain the articles and explanation of Yost & Co. of Philadelphia, for what the articles alone would cost.*

II.

I now proceed to prepare the first writing. This, however, I shall read second. I request some lady to be seated in a chair in one of the front corners of the front parlor. This places her rather in the rear of the other spectators. I state that this is to prevent the others from seeing what she writes.

I now step to the writing desk and bring forward some envelopes and slips of paper. I hand an envelope and a slip of paper to the lady, asking her to write plainly on the slip of paper some question about her future which she would like to have answered. I ask her to hold the paper in her left hand, in such manner while writing that neither the audience nor myself can in any manner see what she is writing. As she thus holds the back of her hand which contains the paper towards us, it effectually conceals her writing. I pay no attention to her while writing, except an occasional glance to see that she complies with my request.

As soon as she finishes writing, I request her to fold the paper in half. This she does. I now request her to fold it in half the other way and when she does so, I ask her to place the same in the envelope herself and to seal it herself. When she has all ready, I direct her to place it in her own pocket and keep it there until after I have read it. I in no way touch it.

When I desire more questions written, I pass to other ladies with the remaining envelopes and slips of paper, and have others prepared. I always do this when performing from a stage; or have my assistants pass to four or five persons each, thus preparing some eight or ten questions for me to read mentally. I, however, rarely prepare more than one question when performing in parlors, as the time taken up delays the experiment.

I now proceed to prepare the second writing which, however, I read last when I have begun the reading.

I ask the lady, whom I shall call Lady Number One, to exchange seats with some other lady; and this lady I shall call Lady Number Two.

I next bring Lady Number Two an ordinary writing tablet, and

* Yost's number 128.

ask her to write on it some question about her future which she would like to have answered ; and also to write below this question the name of some person who is now dead, from whom she would like to receive a message. I also request her to hold the tablet while writing in such a manner that no one can see the writing, and to use care that no one in any way may know what she writes. I ask her to leave a margin around the sheet free from writing, to be used for folding purposes ; and when she is through with the writing, to tear off the sheet, fold it several times, then seal it in a small envelope which I have previously given her, place the same immediately in her own pocket and keep it there until I have read it. When she has all prepared, I direct her to lay the tablet on a table that is convenient, and there it remains throughout the evening in full view. When she lays it on the table I do not go near it or pay any attention to it ; and it can be examined thoroughly, as there is no carbon paper or any similar thing about it. I do not especially call attention to this fact, as the suggestion of any possible trickery weakens the effect. However, on several occasions I have noticed certain wise persons examining it quietly. This is all the preparation for Lady Number Two's writing ; and I now proceed to prepare the third writing, which when prepared I read as the first reading.

I now bring from my drawer a small card about one-thirty-second of an inch in thickness, red on one side and white on the other. These are cut from ordinary cardboard, obtainable at any printing office. I ask some gentleman whom I regard as particularly intelligent, or as hard to deceive, to kindly take his seat in the center of the front end of the front parlor.

I ask him to write across the card the name of some great man, statesman, or politician, any one of whom he can think, living or dead ; only I ask him to write the name plainly in a bold hand, and to be very careful that no one sees what he writes. I also give him some article, it makes no difference what, (usually one of the slates used in the "Spirit Dictionary" trick,) on which to place the card while writing. I ask him when through to turn the card over face downward on the slate, turning it over *towards himself* and not towards the audience, as otherwise they might see the writing. This he does. While he is preparing this card I return to the rear parlor to the drawer to get some other articles, and pay no attention to him until the card is written and turned over, and until he informs me of that fact.

I now come forward with an envelope into which the card will fit nicely ; and presenting it to him open, flap side toward him and

face downward, I ask him to insert the card himself, keeping the writing downward while so doing. I merely ask the privilege of touching the card with the tip of my finger as he is passing it into the envelope.

I next request him to seal the envelope himself, to place it on the slate sealed side upward, and to make certain marks across the sealed parts so that he can tell if I should tamper with the same. I now bring forward a seal and some sealing wax. I give him the seal previously moistened, and proceed to melt the wax, allowing it to drop on the center of the envelope. At the same time I request him to seal the envelope doubly, and to examine the seals so thoroughly that there can be no possibility of substitution. When all is prepared I am ready to begin the readings.

III.

I now take the gentleman's envelope in the tips of my fingers; and, stepping to the center table of the second parlor, I lean it against the skull previously mentioned, so that the wax seal faces the audience, while all is in the brightest light.

I instantly return to the front parlor; and, seating myself facing the spectators, I pay no attention to the sealed envelope resting against the skull in the back parlor. This requires not over two seconds of time, there being no pause whatever in my movements.

I proceed to make passes over my own face in a manner similar to those which the early mesmerists made over their subjects. I simulate considerable nervousness, allow my shoulders to be convulsed a time or two, gaze toward the ceiling as if looking into infinity, and begin my attempt to read. I first request the writer not to answer any questions I may ask, except those I may ask him directly. This prevents him from answering the first questions I ask and which I am directing to some unseen being.

I hold my hand to my ear, *à la* Schlossenger. Allowing it to tremble violently, I ask the unseen spirits if the name written on the card is the name of a person living or dead? I apparently hear an answer which the spectators do not hear, for I turn to the writer and with great solemnity inform him that he has written the name of one who is now dead. This of course is supposing that he did write the name of a dead person. If the person should happen to be living, I with the same solemnity announce that fact to him.

Let us now suppose that the name written is that of Aaron Burr. I again turn to the spirits and ask if the person whose name is written died more than one thousand years ago. When they an-

swer me I turn to the writer informing him that the person whose name he has written died less than one thousand years ago. I then ask the spirits if this man died in the last five hundred years and get the answer that he died in the last century. This I also give in a dramatic manner. I then say, while gazing into emptiness, "I see before me a man who is 'small in stature and slight in figure, but with a face finely cut and almost classic in its mold.' He wears no beard, his hair is brushed back from over a wide forehead, and he regards me with a pair of beautiful eyes. There is a look of ineffable sadness on his face, as if there were something he would have undone. He wears a coat of black velvet, with black velvet knee breeches, black silk stockings and shoes with silver buckles. I see behind him a beautiful lady who regards him with a look of infinite tenderness and pity. She appears to be a daughter."

The effect of this is very fine, as the writer corroborates my statements, or else states that he himself is not familiar with the personal appearance of the one whose name he has written.

I now attempt to read the writing. I begin by looking into space and repeating the letters of the alphabet. I finally get the letter A. I repeat the process. When about to get the second letter a, and while making great efforts to get it and seeming rather uncertain, I request the writer to be so kind as to step to the table and bring his envelope and hold it on the top of my head. This he does, while I close my eyes, and proceed with slight effort to read the complete name.

I offer him a knife and ask him to open the envelope and see if his card is still within untouched, which of course it is. I also ask him to examine the seal and the envelope, and to hold the same close to the light and see if it is possible to read the writing through the envelope. This he and the spectators do, and of course find everything as it should be and the writing perfectly invisible. When he returns the envelope to me, I offer it to him to keep as a souvenir, which generally is accepted gladly by him.

I am now ready to read the writing of Lady Number One and answer the question she has written. I ask her if she still has concealed about her the writing which she sealed and retained herself. She replies in the affirmative. I then ask her if any one in the world knows what she has written. Upon her informing me that no one knows, and of the impossibility of such a thing being the case, I ask her what she will think if I can now succeed in reading her question without going near her, while she retains the same in her own pocket. The spectators generally express their incredulity as

to the possibility of such a proceeding, upon which I inform them that I will make the effort.

I ask the lady, in order to remove the idea of mind-reading or telepathy, to keep her mind entirely off what she has written. I then make the second effort, assuming an air of great earnestness. I slowly read her question letter by letter, and give a full and minute description of the writing, the style of letters used and any peculiarities of any of the letters. The effect of this can well be imagined.

I now ask her to open her envelope, to examine it carefully and see if I am correct, and to exhibit the same to the spectators. This she does, while I stand at a distance repeating the peculiarities of the strokes of the letters, etc., for their verification. I never look at the writing at all even after reading it. I simply pay no attention to it, as my mysterious power of vision is now superior to the sight of mortal eyes.

I now tell Lady Number Two to continue to keep her writing concealed, and that I will use it shortly; whereupon I frequently have a selection of music; or if not, I allow the spectators a minute or two of time in which to consider and talk over what they have just seen.

I am now ready to produce a spirit message for Lady Number Two, signed by the name which is written below her question on her concealed paper; and to read and answer her question.

I arrange a table just inside the back parlor, sidewise to the spectators, placing a chair on each side of the table and two slates on the table. I ask Lady Number Two to come forward, take the chair next the audience and to clean the slates. As she does this I seat myself at the opposite side of the table.

As soon as she cleans them, we place the slates under the table; and I ask her to hold them while I place my hands on the table top. In a few moments, under my instructions, she brings from under the table the slates, on which is a fine spirit message of philosophical import, to which is signed the dead person's name which she has written on the sheet of paper and which she still retains sealed. The effect of this upon her, and upon her friends who may have known this person, is very great; especially as it is some one of whom I have never heard. I have very frequently known some of the spectators, who happened to be acquainted with the person whose name is signed to the message, to identify the writing and sometimes to identify the language as that of the dead person.

I next, with some little effort, proceed mentally to read her question, minutely describing the writing, etc. I then ask her to

bring out the envelope, exhibit the writing and verify my statements, which she does. I now proceed to answer her question; and if I have not previously done so, to answer the question of Lady Number One. Let us suppose the question asked is, "Will I ever be wealthy?" I first consult the "Mystic Oracle of the Crystal Spheres." I place on the table a highly polished crystal globe three inches in diameter, such as is used for experiments in "Crystal Gazing." This globe is supported by a bronze griffon. I have the lady gaze into the globe while I intently look into it from the opposite side: I then with solemnity inform her that she will never be wealthy but that she will be "well-to-do."

I assure my readers that the effect of this all is just as great as if I really performed by some occult power that which in reality I have but performed by trickery of the simplest kind. I would have no trouble in passing it off on the majority of my spectators as the work entirely of spirits. The experiments are so superior to those usually employed by mediums, that the audience is simply confounded. Also, there is abundant opportunity after reading the dead statesman's name, to call him up in the manner so common with mediums and give the audience an elaborate message from him, which will have much weight with them, owing to the manner in which his spirit has been summoned from the land of shadows. However, I will say that while I use these things in the manner outlined, after all is over I assure my audience that it is not spirit power which I use; but I do not tell them it is trickery, as that would detract from the effect. I simply let them speculate and think what they please; and I not infrequently find them determined, notwithstanding my statement to the contrary, to believe that it is the work of spirits, or else some occult power which I possess. I have had intelligent and wealthy business men of Omaha and other places question me, afterwards, about the apparently marvelous power which they seem to think I possess.

At one time I gave to the sisters of a Catholic school, or convent, one of my entertainments. I had the Mother Superior write and seal the great man's name. The name she wrote was "Hannibal," which of course I read for them very successfully. I was some time afterwards informed, privately, that one of the sisters ever after insisted that I was in league with His Satanic Majesty. This was notwithstanding the fact that in this particular instance I had assured them that it was nothing but trickery. I knew the teachings of the Roman Church in regard to anything like sorcery, or necromancy, or even modern spiritualism; and not desiring to

give offense, I stated in advance that I was merely illustrating what might be done by trickery and how good people might be imposed upon by impostors. I stated that such things were never done by spirit power; and the Mother Superior remarked that she was sure, if spirits did such things, they were only "evil spirits." In this case I only gave the single reading of the statesman's name as described above. I do not know what would have been the result, had I performed the complete combination experiment, with all the dramatic play I usually employ.

The description given above is the exact appearance of the experiments as seen by the audience. This is exactly what the spectators see or think they see; and it is all that any of them do see. However, things are not always just what they appear to be.

IV.

And now to tear down the structure I have erected—to shatter the idols, and return from the romantic land of mystery to the commonplace things of earth.

I will proceed to explain the principles and the methods I really employ in reading these writings. The readers of this article who desire to fully grasp the explanations I am about to give should either memorize the description of the experiments, or else refer to each one separately when reading the explanation of that particular one.

I will give the explanation of the different tricks as far as I am at liberty to do so, and in the order in which I read them. I will explain each one separately beginning with the reading of the statesman's name, which was the third writing in the preparation.

The reader will remember that after this envelope is properly sealed with wax, I take it in my fingers and carry it to the table in the back parlor, and lean it against the skull. The principle used consists in this instance in rendering the envelope temporarily transparent, and instantly reading the writing in it unseen by the spectators, while on my way to the table.

I use, for this, "Colonial Spirits," which is a kind of odorless wood alcohol manufactured in this country. If a sponge saturated with this be rubbed across any piece of paper, it is rendered instantly transparent, as soon as moistened; and any writing under it can be easily read. In a few moments the alcohol evaporates, and the transparent condition of the paper disappears. This principle has been known for some time in the world of magic, but not in

the particular way in which I use it; and therefore it has not usually been worked so successfully.

I accomplish my object in the following manner. I have in the drawer with my paraphernalia a half ounce round tin box such as druggists use for vaseline and similar articles. I have crowded into this box a small silk sponge which fills it a little above the edges like an envelope moistener. I have soldered to the bottom of this box on the outside, a circular disk of tin for the purpose of "palming." This box I prepare in advance just before the experiment by saturating the sponge in it with colonial spirits. I leave the lid on the box to prevent evaporation until I am ready for it.

When I have the envelope sealed with wax, I return the sealing wax and the seal to the drawer in the writing desk; and this gives me the opportunity to palm and go forward with the box containing the saturated sponge. I allow my right hand, which contains it, to hang carelessly against my right side. This effectually conceals it, and I avoid looking toward my right hand in any manner. I advance leisurely to the writer and ask him if he is sure he can be certain of the identity of the wax seal, and if he could tell if the same should be broken. I now take the envelope from him with my left hand, and turn around, carrying it to the table. On the way, as soon as the envelope is out of the angle of view of the spectators, I raise my right hand, and, passing the sponge over the face of the envelope a couple of times, quickly read the name under the bright light of a gasoline pressure lamp with which for such occasions I have my parlor lighted.

Having the writer choose the name of a statesman or some great man, greatly facilitates the reading; as the names written are usually so familiar that the merest glance is sufficient to read them. I then, as soon as I reach the table, turn half around so that my left side faces the audience; and with my left hand still holding the envelope with the seal towards the spectators, I stand it on the table against the skull, asking the spectators if they can plainly see the seal from there.

The envelope has only been out of the view of the spectators a fraction over a second; yet I now know the name on the card. Meanwhile, with the right hand I secretly drop the moistener into my right coat pocket, or preferably into a small bag at the back of the table behind the skull. If I use the bag at the back of the table, I have it suspended open from a pivoted wire, so that I can quickly swing it under the table out of view with the fingers of my right hand. This I do, after dropping the moistener into it; and

at the same time with the left hand I place the envelope against the skull, and direct the attention of the spectators to the seal by my discourse, and by my looks. I in no way look toward my right hand. Swinging the cloth bag under the table, makes it safe for the writer of the name to go to the table and get the envelope when I request him to do so. I make all of my movement leisurely, throughout the entire experiment; as by so doing I can have a little more time when walking to the table with the envelope, and yet not attract the attention of the spectators to this fact.

For the dramatic play, it is necessary to have a previous knowledge of the personal appearance and history of the great men of the country whose names are most liable to be written. The time required in the dramatic play before the reading allows the alcohol to thoroughly dry; so that there is no trace of it when the writer of the name goes to the table after it. By using colonial spirits there is no odor noticeable. It is safe to say that in a few seconds after the sponge is passed over it, the moistened side of the envelope could be turned towards the audience; and nothing would be detected, as the alcohol evaporates so quickly. I use a small envelope of *wove* paper of sufficient thickness to effectually conceal the writing in the strongest light. I found it necessary to use a card, the white side of which is not glazed and which has a slightly dirty color; as otherwise the writing would be slightly visible through the envelope, and thus mar the effect of the experiment. If a thicker envelope is used, a whiter card may be used also; but a thick envelope is not rendered so transparent as a thinner one. I use two styles of envelopes,— a thin one where the lights are not strong, and a thicker one if the lights are strong. I like to use stationery that can afterwards be inspected by daylight; so, therefore, at my home I use a gasoline pressure lamp on such occasions, as a strong light in the room permits the use of an envelope of sufficient thickness. I also select a style of envelope, that does not expand or pucker from the effects of the alcohol, and thus arouse suspicion.

When I have the writer turn the card over on the slate *towards himself* and not towards the spectators, this is in reality to insure having the writing right side up when I afterwards pass the moistener over the envelope. I present the envelope to him open, flap side towards himself, face downward, and hold it until he has started the card into it. When I ask permission to merely touch the card on its way into the envelope with the tip of my finger, I do this to insure the card going into the envelope with the writing

towards the front side. When I afterwards pick up the envelope I notice which is the flap he has just sealed, and I have this flap uppermost. This brings the writing right side up in my hand, and saves the time necessary to turn the envelope when reading it.

I furnish the writer with a large-leaded soft lead pencil, not too sharp, to write with, though any pencil will do. However, a pencil of above description makes the writing plainer and in a larger hand, which is of considerable assistance in reading the writing so quickly. The reader will remember, that I also request the writer to write the name in a bold hand plainly.

Should one reach the table before succeeding in reading the name, it were better to make a slight pause than to fail with the trick. However, after a few trials this will never happen.

Immediately after leaning the envelope against the skull, I return to the front parlor and proceed with the readings as given in the description of the appearance of the experiments.

While considerable time is required in reading this article, much less time is required in giving the readings. Only fifteen or twenty minutes is required, for the entire combination experiment.

The principle of using odorless alcohol on a sponge has been published before, but as heretofore described I have never found the trick practicable. As furnished by the vendor, the instructions are for the performer to prepare, or have his assistant prepare, several of these envelopes; and have them placed flat on a table, at which the performer seats himself. He now partly closes his eyes; but in reality he can see the envelopes all the time. Then he slowly passes the hand with the sponge over the different envelopes, reading aloud the writing therein. It is intended to convey the idea to the spectators that by passing the hand over the envelopes the performer gets *en rapport* with them. This method is obviously for the stage only, as in a parlor the spectators could see the effect of the alcohol. I have never found this method very practicable; and I assure my readers that in the method I have described, less time is taken up and a much finer effect obtained. It is also much more certain of success, and leaves the spectators absolutely in the dark as to the method employed.

I have frequently performed these readings in audiences where are persons who have seen me perform them before; and in such cases they invariably inform me that they are more mystified than they were in the first place.

The secrets of the remaining experiments, so far as I know, have never been given to the public. The principle that is used in

the production of each of them is entirely different; therefore, if a spectator should ever surmise the principle used in one of them, the moment he should try to explain the others by it, he would see that it would not work; and he would conclude that he was entirely wrong.

And now in regard to the principle which I use in reading the writing of Lady Number One, I am sorry to say I must here disappoint my reader. I am under a promise to the dealer not to reveal this secret and can not do so. Those who desire to use it, however, can obtain it from George L. Williams & Co., 7145 Champlain Ave., Chicago, Ill. I regard this as one of the best tricks extant, and regret my inability to give its secret to my readers.

After the preparation of the writing for Lady Number One, I immediately go ahead with the preparation for Lady Number Two. I will now give the secret of this reading as completely as my promise permits me to do.

In this experiment the secret lies in getting an impression of the writing, but *not* a carbon impression. This impression can not be seen by the eye at all, but has to be "developed" afterwards. This is really a very fine idea and was originally intended for professional mediums to use in tests with their subjects at private sittings. The tablet is apparently unprepared and would stand the most thorough inspection, yet there is a preparation.

I will first describe the preparation of the tablet, and then I will describe how I obtain possession of it and how I develop the writing.

I use for this experiment a finely finished and highly glazed paper. I take one sheet of it and prepare one side of it by rubbing it over thoroughly with a material common enough to be within every one's reach; but the vendor of tricks might deem it a violation of my promise if I were to give its name, although the secret to this part of the trick has been well known for some time, and has even been published. It leaves a perfectly smooth surface. Only one in the secret could discover that there is a preparation. Even I am frequently puzzled to tell which is the prepared side, and can only do so by holding it so that the light strikes it at the proper angle.

This sheet is now to be placed on the tablet, prepared side down; but, before doing so, I first touch the two corners of the top two sheets of paper on the tablet with library paste. I do this so that they will adhere to each other a trifle, as this prevents the lady from tearing off by accident the sheet which bears the

record, when afterwards she tears off the prepared sheet bearing her question.

I now place the prepared sheet in position, prepared side down, and paste the top in position with white library paste. However, I allow this sheet to protrude at the bottom about one-thirty-second of an inch. This is to make it so easy for the lady to get hold of it, that she will be in no danger of tearing off more than the one. Of course, when she writes, the writing is transferred to the second sheet, *but it is entirely invisible.*

After she has written, I direct her to lay the tablet on a table which is convenient; and it apparently lies there throughout the evening. This is the point where I begin the preparation of the writing of the statesman's name, immediately thereafter giving the first two readings. I, *only after the first two readings* obtain possession of this tablet and develop the writing.

I do it in this manner. I bring forward two slates, which I shall soon use in the slate writing experiment, and leave them on the center table in the front parlor. Under one is a duplicate tablet, which I also leave on the table, unnoticed by the spectators. I remove the slates used in the dictionary trick, carrying away under one of them the original tablet. Meanwhile, the spectators are deeply engaged in a discussion of the two readings I have just given them; and I inform Lady Number Two that I will read her question a little later, and for her to keep it in her possession until I have done so.

I now go to other apartments for a few moments to develop the record. I use for a holder for the sheet of paper while working with it, the frame of a slate of proper size with the slate portion removed. I fasten the sheet in position on this frame with a couple of pins, using care to keep the side with the record on it upwards; because if it gets turned over, I can in no way discover the fact until it is too late.

The writing may be developed in several ways; the best way and the one I generally use, I can not reveal on account of my promise of secrecy to the firm before referred to. I will, however, give a method which is well known to many mediums, and which has been used by them for a number of years.

I merely dust a little powdered plumbago, or a little lampblack on to the sheet of paper, shake it around and then turn it over a vessel and dust it off by striking the paper very lightly with my finger nail. The writing will appear on the sheet plainly and may be

read. The method furnished by the above named firm, however, is much superior to this method.

I quickly memorize the question; and on a slate close at hand, where I have a message already prepared, I sign the name of the dead person. This slate is an exact duplicate in appearance, of the two slates which were left on the table in the front parlor.

I now proceed to prepare the Spirit Slate experiment, and give the final reading; but before describing this, which is the finest slate trick of which I know, I will give a little additional information relating to the last reading experiment.

I was told to use a tablet with every sheet prepared, but I first prepared only every alternate sheet and left the rest unprepared. This worked nicely; but as soon as the tablet was used a few times, I found that all the questions that had previously been written on the tablet were copied for several sheets down. This caused so many words to appear, that I was compelled to discard all prepared sheets, excepting one, as I have above described. A tablet could be prepared with two prepared sheets on top and an unprepared sheet between them. There would then be two impressions on unprepared sheets in the tablet, but it would be necessary to discard all these top sheets after each reading.

This trick, however, was originally intended for the use of professional mediums at private sittings with a single person. In such cases, after the sitter has written and sealed his question, he is directed to proceed to the mantel and clean and examine some slates. While he is doing so, the medium takes the tablet from the table and places the same quickly in a large pocket on the inside of his coat, taking therefrom and leaving on the table a duplicate. He then advances to the sitter and begins a lecture, when his door-bell rings. As his servant fails to answer the bell the medium excuses himself for a moment, and attends to the matter himself, engaging in a discussion with the servant while out, for not properly attending to the door. This he does within hearing of the sitter. Meanwhile he is rapidly developing and reading the record.

This method I never liked, as it requires the assistance of another person. I much prefer the method I have outlined.

And now for the Spirit Slate Message. I use three slates, but the spectators never see more than two of them at one time. I make an exchange of one of the slates, unknown to the sitter or spectators. The table is an ordinary one, and I do not conceal the prepared slate on the person. The secret lies in the chair I sit on. The slate is concealed under the seat on a shelf. Just above this shelf is

another shelf onto which I slip the unprepared slate when I make the exchange. These shelves can not be seen as the chair is one of the variety known as "box seat." One of the sides, the right one, can be raised up to admit the hand to the shelves. This side is hung on hinges at the top, but they can not be seen.

I prepare the chair as follows: I get a nicely finished, box seat, oak, dining chair. I remove the cane seat and replace it with a beautiful leather cobbler seat. This renders what is underneath invisible. I now, with a fine-tooth saw, neatly saw the ends of the box strip underneath the right side of the seat, where they enter the legs of the chair. I remove this strip, which is some two inches wide. It is too thick; so with a saw I split the piece lengthwise, from end to end, so as to leave it only about one-half inch thick. It remains, of course, full two inches wide, and I am careful not to mar the finish.

I hinge it back in place with three small hinges, at its top, so that I can raise and lower it like a trap door while sitting on the chair. By screwing the hinges on a mere trifle out of line, the strip will move stiffly, and will remain in any position in which it may be left. I now place two, thin padded shelves under the seat, one above the other. These are concealed when the side piece is down, but when it is up they are of course visible and the right hand can easily reach them. As the strip is now so thin it offers no obstruction when up, to getting at the shelves and making the exchange of slates.

I have this chair in the room adjoining the back parlor. As soon as I have developed and read Lady Number Two's writing, I sign the message as stated before, and slip this prepared slate onto the bottom shelf of the chair, message side up. I lower the side piece and all is ready.

I next place an ordinary table sidewise to the spectators, but just inside the back parlor. There is a cover on this table which hangs down some six inches on the side next the audience, and somewhat less on my side. I place the prepared chair with its right side towards the table, at the side of the table away from the spectators. I have in the front parlor another chair just like mine, except it is unprepared. I place this chair for the lady with its left side towards the table, and at the side of the table which faces the spectators.

I place on this table the two slates which I have previously placed on the table in the front parlor. I ask Lady Number Two to be seated at this table. This effectually conceals from her view

and from the spectators, the portion of my person and the prepared chair that are below the table top. We thus both sit sidewise to the table, and face the same direction. I ask her to clean the slates; and just as she is finishing the second slate, I take the first one in my right hand and apparently place it under the table.

Now I have just raised the trap of the chair while she was cleaning the first slate; so, as I bring this slate below the table top, I slip it on the top shelf of the chair silently, quickly drawing out the prepared slate in its place, and lowering the side piece of the chair. I immediately bring the prepared slate up under the table, requesting her at the same time to place her slate under the table with her right hand. Upon her doing so, I immediately ask her to take her other hand and hold my slate also. I instantly withdraw my right hand. This all requires but a moment and she has soon forgotten that I placed one of the slates under the table.

Sometimes I take a small slate pencil and quickly place it on the slates, instantly withdrawing my hand. I now place my hands on the table top, and gradually turn, facing the table. I call on the spectators to come forward and watch the experiment, and the trick is practically done.

At the proper time I direct the lady to bring out the slates, which she does, producing the message. After the effect of this is over, I mentally read her question on the slip of concealed paper; then I direct her to produce the envelope, open it and verify all. After this I bring forward the crystal globe and answer the questions as before described.

After all is completed, I take the cover off the table and turn it over to the view of the spectators, that they may see that there is no trickery, but that the table is an ordinary one. I also offer my person for examination that they may be convinced that nothing is concealed about me. I have never yet had any one suspect the innocent looking chair.

I have performed many experiments in magic and sleight-of-hand, and I have seen the best work of this class in the country; and I can conscientiously assure the readers of this article that I have never seen one experiment of this class, the effect of which could in any way begin to compare with the effect of the experiments I have just described. This is especially true among the more intelligent class of persons, who may regard the very best work in magic as but the result of practice; but who insist on regarding this as something else; as something at least bordering on the occult, and as something very rare.

THE STATUE OF KING DAVID, AND WHAT IT TEACHES.

BY EDGAR JAMES BANKS, PH. D.

Field Director of the Recent Babylonian Expedition of the University of
Chicago.

THE extensive group of the low mounds of Bismya, in Central Babylonia, are divided by the bed of an ancient canal, into two parts. Near the north-eastern edge of the city, from the center of the bed of this ancient canal, there rises a square shaped mound about thirty-five feet in height; in it were discovered the ruins of



MOUND OF BISMYA WHERE THE STATUE WAS FOUND.

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the temple of the ancient city of Adab. The temple therefore stood upon an island in the canal.

Early in the year 1904, after clearing the summit and the sides of the mound, a deep passage way about four feet wide and ten feet deep was discovered leading along the north-west side of the temple platform. While removing the dirt at the west corner there appeared the trunk of a large, headless, marble statue projecting from the clay of the platform in which it had been imbedded. The statue

was lying upon its back where it had fallen evidently during a sack of the city. The toes of its feet which were broken during the fall



TRENCH WHERE THE STATUE WAS DISCOVERED.

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It was found in the foreground, while the head lay at the foot of the projection at the further end of the trench.

lay in fragments at its side. Search at the time failed to reveal the head; however, a month later, it was found at the opposite end of the trench about thirty yards away.

With the exception of places where an incrustation of saltpeter had formed, especially upon the head, the statue was perfectly preserved. It stands seventy-eight centimeters high; the measurement about the shoulders is sixty-four, and around the bottom of the skirt eighty-one centimeters. The feet are imbedded in the pedestal for strength. The lower half of the body is covered with an embroidered skirt of six folds, held together by a strap fastened behind; the upper part is nude. The arms are free from the body at the elbows, and the hands are clasped in front. Upon the right



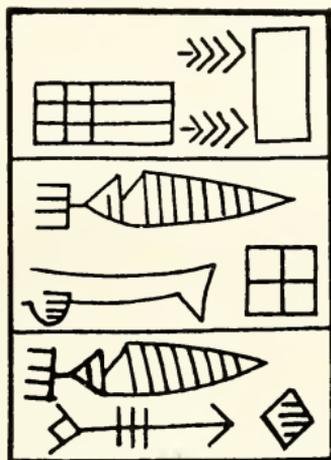
STATUE AND VASES FROM BISMYA.

4455

upper arm is an inscription of three lines. The head and the face are both shaved; the almond-shaped eyes are represented by holes or sockets into which eyeballs of another material, probably of ivory, were inserted, and the nose forms nearly a straight line with the forehead. In general the statue, if proportionately short and stout, is well formed; the shoulders and back, and especially the feet, are remarkably well shaped.

The three lines of writing upon the right upper arm are of so

antiquated a form that when the statue was first discovered I was unable to recognize the characters, especially of the third line, in which, as sometimes happens in the very earliest inscriptions, the signs run together as if forming a single character. However, the



INSCRIPTION ON THE ARM OF THE STATUE OF DAVID.

4458

discovery of other inscriptions of a later date soon led to its decipherment. The three lines are pronounced in the Sumerian language and are translated as follows:

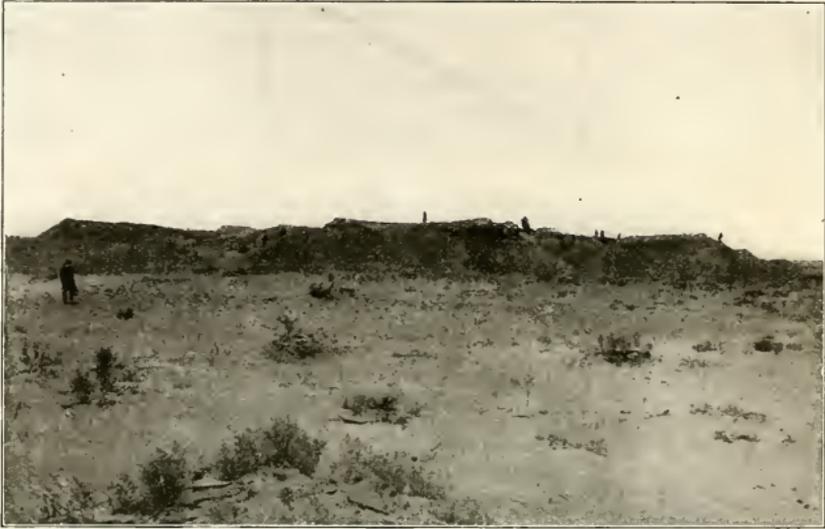
E-mach, (The temple) Emach.

Lugal Da-udu, King David.

Lugal Ud-nun-ki, King of Adab (Bismya).

The inscription, as brief as it is, contains a mass of information for which we were seeking. The first line mentions the name of the temple in whose ruins we were digging, and that name, with the exception of its appearance in the stele of Hammurabi, was until then unknown. Thus another and an important temple which we later learned was dedicated to the goddess, Ninharsag, was recovered. The second line contains information of a still more startling character. The statue is not that of a god, but of a king, and the name of the king was Da-udu, a name still perhaps as common as any other in the modern Orient, and which with the exception of the final vowel is still pronounced the same. *Daud* is the Oriental pronunciation of David. The long controversies and the theories as to the derivation of the name of the Biblical king David were now settled forever, for it is an old Sumerian name which was adopted by the later Semites. In the third line of the inscription is an equal

amount of valuable material, for it gave us the name of the city in which we were excavating. The signs *Ud-nun-ki* are explained by an Assyrian inscription as standing for a city called Adab which



APPEARANCE OF THE MOUND DURING THE EXCAVATIONS. 4454



BRICKS FROM BISMYA.

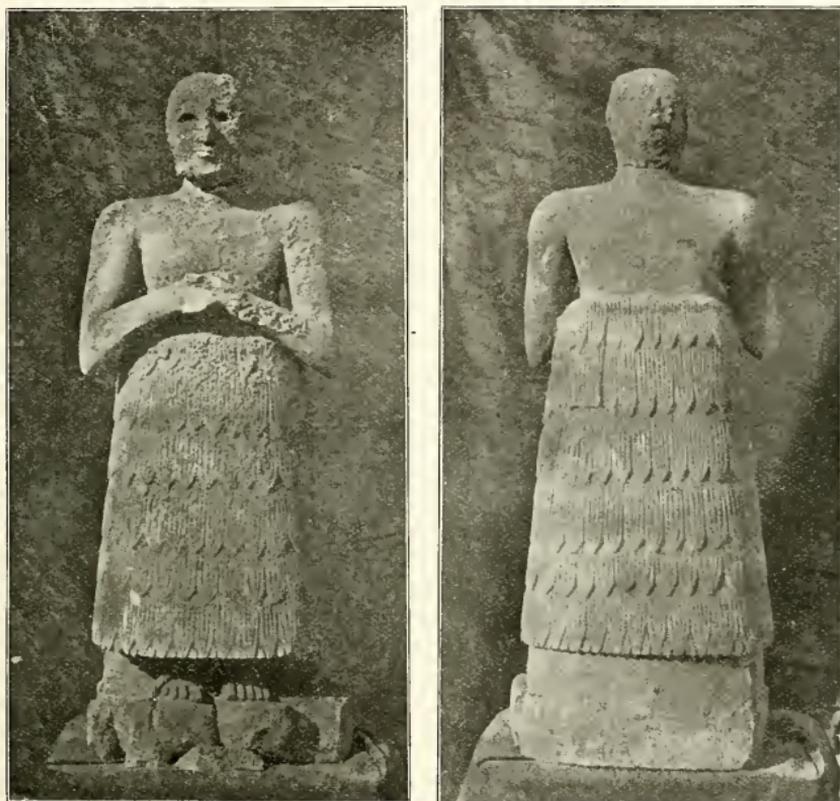
4457

Showing the evolution of the brick.

was also mentioned upon the stele of Hammurabi. The curiosity of archæologists as to its location was satisfied; the identification

of Bismya with Ud-nun-ki was confirmed dozens of times in the subsequent excavations. The appearance of the inscribed statue therefore not only restored to history the long lost temple of Emach and the important city of Adab, but it added another name to the small list of early Babylonian kings, and settled the controversy as to the derivation of the Biblical name David.

It would at first seem difficult to fix the date of the statue of



STATUE OF DAVID.
Front and back views.

4451

David, yet the difficulty was not so great as it might appear. The general archaic appearance of the inscription, the linear characters employed before the wedges of later times had developed, the signs which were joined together, and the separation of the words by dividing lines, all indicated an extreme age.

Early during the excavations there was discovered in an upper stratum of the temple a short inscription of Naram Sin upon gold:

his date is given as 3750 B. C. At the bottom of the stratum in which the gold was found were bricks measuring nearly half a meter square; these bricks are peculiar to Sargon, the father of Naram Sin, of 3800 B. C. Beneath them we came upon various strata containing long thin bricks marked with grooves varying in number from one to five. These grooves I discovered to be the markings of the royal builders previous to the time of Sargon. The names of the rulers are entirely lost, nor do we even know their number;



STATUE OF DAVID.
Side views.

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we can only distinguish the work of each king by the number and direction of the grooves upon the bricks. At Bismya were traces of at least fifteen kings who used the long thin bricks previous to the time of Sargon. Below the strata of grooved bricks of this long line of kings we discovered the foundation of a temple constructed of small bricks plano-convex in shape, or flat upon the bottom and

rounded upon the top. Similar bricks discovered in the lowest strata of Nippur and Telloh by other explorers have been assigned by them to the date of 4500 B. C. Therefore, since between the age of the plano-convex brick temple and Sargon of 3800 B. C. at least fifteen kings ruled at Bismya, one may be justified in placing the date of the temple not far from 4500 B. C. It was to adorn this temple that the statue of David was sculptured, and in its ruins it was found.

The art represented by the statue is still another indication of its great antiquity. The almond-shaped eyes, the nose on a line with the forehead, the short pleated skirt suspended from the waist, are all peculiarities of the earliest Babylonian art. In the Louvre is a fragment of a bas relief from Telloh representing a number of small figures with the same peculiarities. When the relief was found several years ago it was assigned to the very earliest Babylonian period, and has since been regarded as one of the rarest of the treasures of antiquity.

The statue of David, therefore, not only presented in its short inscription the mass of information given above; it has the distinction of being the oldest statue in the world. It is the only perfect Babylonian statue and the only one in the round with the arms free from the body. Its execution testifies to the advance of civilization during the fifth millennium B. C.; the art of that age in Babylonia seems to have equaled the art of any other. It shows that the costume of the time was little more than a rag about the loins, yet the art of braiding or weaving was known, and a highly developed written language existed. The civilization of 4500 B. C. was never surpassed in Babylonia unless perhaps during the very last days of the empire.

THE HARMONY OF THE SPHERES.

BY THE EDITOR.

WHILE pondering over the problem of man's moral aspirations and the various forms which they assume in different religions, I was deeply impressed with the similarity of sentiment in the utterances of the several religious leaders who had attained the loftiest heights of moral truth, and if they have reached their conclusions (as we must assume) in perfect independence, we cannot deny that their agreement indicates a remarkable harmony in the spiritual spheres, and the dominant keynote of this celestial music may be characterized in Christ's noble word:

"But I say unto you, love your enemies." Matt. v. 44.

Nor is this word without resonance in the sacred writings of other countries. The venerable Lao-Tze proclaimed the same great maxim in these sentences:

"Requite hatred with goodness."—Lao-Tze, ch. 63.

And

"The good I meet with goodness.
The bad I also meet with goodness.
Thus I actualize goodness.
The faithful I meet with faith.
The faithless I also meet with faith.
Thus I actualize faith."—Lao-Tze, ch. 49.

The Buddhist distinguishes as clearly as St. Paul between "love" and "lovingkindness." The former in the sense of sexual love is *kâmo* (in both Pali and Sanskrit), corresponding exactly to the Greek *ἔρως*, but there are two words for "lovingkindness"; first there is the natural affection and friendliness, such as exists between brother and sister, or parents and children, which is called *pemam*, and then the highest ideal of "lovingkindness" in the sublimest religious sense, called *mettâ*. The Dhammapada warns the disciples

not to be entranced by the snares of *kâmo*. The word occurs for instance in the following passage:

“Be not yoked unto carelessness
To love’s delight and intimacy.”

The word *pemam* applies to all human affections as for instance in the following passage quoted from the Middling collection:

“All those who have merely faith and affection towards me are sure of paradise hereafter.”¹

Mettâ, or lovingkindness in the religious sense, is made an object of meditation, enjoined on the disciple who devotes his life to religion. It is higher than *pemam*, “affection,” and is chief in the long list of Buddhist meditations. The meditation of this lovingkindness embraces all living beings, and its praise is extolled in the following passage,² which we quote in Mr. Edmunds’ translation, as follows:

“Eleven benefits, O monks, are due from the heart-emancipating practice of lovingkindness—from its cultivation and its increase, from making it active and practical, from pursuing, accumulating and striving to the height thereof. What are the eleven?

“One sleeps in peace and wakes in peace; he dreams no evil dreams; he is dear unto mortals and immortals; the angels watch over him; fire, poison, sword can harm him not; quickly his heart is calmed; the aspect of his countenance is serene; he meets death undismayed; and should he fail of the Highest, he is sure to go to the world of God.”

By “the Highest” is meant Nirvana; the world of God is heaven. Mr. Edmunds adds the following comment:

“God is here Brahmâ, the Supreme Finite Being who, though not the Creator, enjoys otherwise all the Christian titles of the Deity. In Buddhism the Godhead is not a person, but an office, and Buddha himself once earned that office in a bygone universe by the systematic practice of love.”

The story how Buddha in his former incarnations had reached the office of Godhead, how he was exalted as a Brahma, the omniscient, omnipotent governor of the universe, is told in the Logia-Book (*Itivuttaka*), Chapter 22; and we quote the passage in full again in Mr. Edmunds’ translation:

“This was spoken by the Blessed One, spoken by the Arahât, and heard by me:

¹ Majjhima Nikâyo Sutta 22. Cf. *Open Court*, Feb., 1900, p. 118.

² Numerical Collection (*Anguttara Nikâyo*), Book of Elevens, section 16.

“O monks, be not afraid of good works: such is the name for happiness, for what is wished, desired, dear, and delightful,—namely good works.

“And for a long time have I known, monks, the wished-for, desired, dear, delightful, and severally enjoyed results of good works done for a long time.

“Having practised benevolence for seven years, I did not return to this world during the revolution and evolution of an æon. Yea, monks, for the revolution of an æon I was an angel of splendor, and during the evolution I rose again in the empty palace of the Brahmâs. Yea, then, O monks, I was a Brahmâ, the great Brahmâ, conquering, unconquered, all-seeing, controlling. And thirty-six times, O monks, was I Sakko, the lord of the angels; many hundreds of times I was a king, a righteous emperor, a king of righteousness,³ victorious in the four quarters, securely established in my country, and possessed of the seven treasures.

“Now what was the doctrine of that region and kingdom? This is what I thought of it, O monks: What deed of mine is this the fruit of? Of what deed is this the result, whereby now I am thus magical and mighty? This is what I thought of it, O monks: This is the fruit of three deeds of mine, the result of three deeds, whereby I am thus magical and mighty, to wit: alms, self-control, and abstinence.”

We will now quote from the Buddhist canon some of the best known passages on lovingkindness.

Buddha teaches⁴ (Dhammapada 5):

“Hatred does not cease by hatred at any time: hatred ceases by love, this is an old rule.”

In the world of sense everything bad is so loud and asserts itself with such pretentious noise, that the evil seems indeed to take possession of the actual world and to crowd out everything good and true and noble. How different is the domain of ideal aspirations as taught in the Dhammapada (verse 223):

“Let a man overcome anger by love, let him overcome evil by good; let him overcome the greedy by liberality, the liar by truth!”

And again Buddha says (Sutta Nipata VIII, 147-150):

“Let no one deceive or despise another in any place, let him not out of anger or resentment wish harm to another.

“As a mother at the risk of her life watches over her own child,

³ Or “King by right,” the epic title of a Hindu suzerain.

⁴ This and the following translations are quoted from the *Sacred Books of the East*, Vols. X and XI.

her only child, so also let every one cultivate a boundless goodwill towards all beings.

“And let him cultivate goodwill towards all the world, a boundless goodwill, above and below and across, unobstructed, without hatred, without enmity.

“Standing, walking or sitting or lying, as long as he be awake, let him devote himself to this mind; this (way of) living is the best in this world.”

And one of the disciples of the Buddha burst forth in admiration in these lines (Tevigga Sutta, III, 1-2) :

“And he [the Enlightened One] lets his mind pervade one quarter of the world with thoughts of love, and so the second, and so the third, and so the fourth. And thus the whole wide world, above, below, around, and everywhere, does he continue to pervade with heart of love, far-reaching, grown great, and beyond measure.

“Just, *Vâsettha*, as a mighty trumpeter makes himself heard—and that without difficulty—in all the four directions; even so of all things that have shape or life, there is not one that he passes by or leaves aside, but regards them all with mind set free, and deep-felt love.”

Plato records a speech redounding to the glorification of love. It was uttered by the Greek prophetess Diotima, upon whom the spirit of Socrates rested. She protested that the sentiment of lovers enraptured with beauty, pointed to higher ideals far above the pleasures of sense. She depicted a love that is absolutely pure; a love of the divine, a love of the true, the beautiful and the good. The passage is quoted in condensed form by Mr. Frederic W. H. Myers in his interesting and voluminous work, *Human Personality* (Vol. I, pp. 113 ff.), and it will be convenient to reproduce it here from that source as follows⁵ :

“Plato begins by recognizing, as fully as pessimist or cynic could do, the absolute inadequacy of what is called on earth the satisfaction of this profound desire. Lovers who love aright will feel that no physical nearness can content them, but what *will* content them they cannot say. ‘Their soul,’ says Plato, ‘is manifestly desiring something else; and what it is she cannot tell, only she darkly prophesies thereof and guesses it from afar. But if Hephæstus with his forging fire were to stand beside that pair and say: “Is this what ye desire—to be wholly one? to be together by night

⁵ The passage appears in Plato's *Symposium* (pp. 192-212) and Mr. Myers' version is based upon Jowett's translation. Jowett translates the word *ἔρω* by “love” and *τὰ ἐρωτικά* by “things of love” or “mysteries of love.”

and day?—for I am ready to melt you together and make you grow in one, so that from two ye shall become one only, and in this life shall be undivided, and dying shall die together, and in the underworld shall be a single soul;”—there is no lover who would not eagerly accept the offer and acknowledge it as the expression of the unknown yearning and the fulfilment of the ancient need.’ And through the mouth of Diotima, Plato insists that it is an unfailing sign of true love that its desires are *for ever*; nay, that love may be even defined as the desire of the *everlasting* possession of the good. And in all love’s acts he finds the impress of man’s craving for immortality,—for immortality whose only visible image for us on earth is the birth of children to us as we ourselves decay,—so that when the slow self-renewal of our own everchanging bodies has worn out and ceased, we may be renewed in brighter, younger bodies which we desire to be born to us from whomsoever we find most fair. ‘And then,’ says Plato, rising, as ever, from visible to invisible things, ‘if active *bodies* have so strong a yearning that an endless series of lovely images of themselves may constitute, as it were, an earthly immortality for them when they have worn away, how greatly must creative *souls* desire that partnership and close communion with other souls as fair as they may bring to birth a brood of lofty thoughts, poems, statutes, institutions, laws,—the fitting progeny of the soul?’

“And he who in his youth hath the need of these things in him, and grows to be a godlike man, wanders about in search of a noble and well-nurtured soul; and finding it, and in presence of that beauty which he forgets not night or day, brings forth the beautiful which he conceived long ago; and the twain together tend that which he hath brought forth, and are bound by a far closer bond than that of earthly children, since the children which are born to them are fairer and more immortal far. Who would not choose to have Homer’s offspring rather than any sons or daughters of men? Who would not choose the offspring which Lycurgus left behind him, to be the very salvation of Lacedæmon and of Greece? or the children of Solon, whom we call Father of our laws? or of other men like these, whether Greeks or barbarians, who by great deeds that they have done have become the begetters of every kind of virtue?—ay, and to these men’s children have temples been set up, and never to any other progeny of man. . . .’

“He, then, who to this end would strive aright, must begin in youth to seek fair forms, and should learn first to love one fair form only, and therein to engender noble thoughts. And then he

will perceive that the beauty of one fair form is to the beauty of another near akin; and that if the Beauty's self he seek, it were madness not to account the beauty of all forms as one same thing: and considering this, he will be the lover of all lovely shapes, and will abate his passion for one shape alone, despising and deeming it but a little thing. And this will lead him on to see that the beauty of the soul is far more precious than any beauty of outward form, so that if he find a fair soul, though it be in a body which hath but little charm, he will be constant thereunto, and bring to birth such thoughts as teach and strengthen, till he lead that soul on to see the beauty of actions and of laws, and how all beauty is in truth akin, and the body's beauty is but a little matter; and from actions he will lead him on to sciences, that he may see how sciences are fair; and looking on the abundance of beauty may no longer be as the slave or bondman of one beauty or of one law; but setting sail into the ocean of beauty, and creating and beholding many fair and glorious thoughts and images in a philosophy without stint or stay, he may thus at last wax strong and grow, and may perceive that there is one science only, the science of infinite beauty.

“For he who hath thus far had intelligence of love, and hath beheld all fair things in order and aright,—he drawing near to the end of things lovable shall behold a BEING marvelously fair; for whose sake in truth it is that the previous labors have been undergone: One who is from everlasting, and neither is born nor perisheth, nor can wax nor wane, nor hath change or turning or alteration of foul and fair; nor can that beauty be imagined after the fashion of face or hands or bodily parts and members, nor in any form of speech or knowledge, nor as dwelling in aught but in itself; neither in beast nor man nor earth nor heaven nor any other creature; but Beauty only and alone and separate and eternal, which, albeit all other fair things partake thereof and grow and perish, itself without change or increase or diminution endures for everlasting. And whoso being led on and upward by human loves begins to see that Beauty, he is not far, I say, from reaching the end of all. And surely then, O Socrates (said that guest from Mantinea), man's life is worth the living, when he beholds that Primal Fair; which when thou seest it shall not seem to thee to be made after the fashion of gold or raiment or those forms of earth,—whom now beholding thou art stricken dumb, and fain, if it were possible, without thought of meat or drink, wouldst look and love for ever. What would it be then, were it granted to any man to see Very Beauty clear;—incorruptible and undefiled, not mingled with color

or flesh of man, or with aught that can consume away, but single and divine? Could man's life, in that vision and beatitude, be poor or low? or deemest thou not (said he), that then alone it will be possible for this man, discerning spiritual beauty with those eyes by which it is spiritually discerned, to beget no shadows of virtue, since that is no shadow to which he clings, but virtue in very truth, since he hath the very Truth in his embrace? and begetting and rearing Virtue as his child, he must needs become the friend of God; and if there be any man who is immortal, that man is he.' "

Plato is a true son of Hellas when he reaches the highest aim of the aspiring soul by a love of beauty, but in the end his ideal coincides closely with that of Buddha and with that of Christ. It is peculiar that even the words are similar. When Buddhists describe Nirvana as that state where there is neither birth nor death, Plato says of the highest Being that it "is neither born nor perishes, nor can it wax nor wane, nor hath it change or turning or alteration," etc.

Agathon, a tragic poet of Athens, who expressed his views on love at the same convivial feast in which Socrates took part, treats the same subject as follows:

"Do we artists not know that he only whom love inspires has the light of fame? He whom love touches not, walks in darkness. Love has set in order the empire of the Gods. Therefore Phædrus I say of Love that he is the fairest and best in himself and the cause of what is fairest and best in all other things.

"And I have a mind to say of him in verse that he is the god who

"Gives peace on earth, and
calms the stormy deep,
Who stills the waves, and
bids the sufferer sleep.

"He makes men to be of one mind at a banquet such as this, filling them with affection and emptying them of disaffection. In sacrifices, banquets, dances, he is our lord, supplying kindness and banishing unkindness, giving friendship and forgiving enmity, the joy of the good, the wonder of the wise, the amazement of the gods; desired by those who have no part in him and precious to those who have the better part in him, parent of delicacy, luxury, desire, fondness, softness, grace, careful of the good, uncared of the evil.

"In every word, work, wish, fear he is pilot, helper, defender, saviour, glory of gods and men, leader best and brightest in whose footsteps let every man follow."

And Agathon was echoed by Paul when he said :

“But now abideth faith, hope and love (*ἀγάπη*), these three, but the greatest of these is love (*ἀγάπη*).”

All these notes and voices merge into one grand harmony, the harmony of the spheres of the spiritual life that pervades the entire creation of whirling universes.

THE WANING OF THE LIGHT OF EGYPT.

BY PROFESSOR EDGAR L. LARKIN.

"I am the light, the son of primeval light. I dwell in the land of light, (with me there is no night.)"—*Book of the Dead*.

"May he reach the horizon with his father the Sun. Thou see'st Ra in his setting, as Atun in the evening.

"Thou dost enter the horizon with the Sun. Thy face is illumined near the Sun;

"Anubis doth guard thee."—Grand Hymn of Isis to her brother Osiris, from Egyptian *Book of Respiration*, now in Museum in Berlin.

A VENERABLE man, fully sixty years of age, a man of vast learning and with intellect stamped on his face, stood in the distant and rear end of an enormous temple in a room which was an exact cube in form, its length, breadth and height being equal. He was clothed in royal purple and fine twined linen; and with cloth of gold. On his head rested a lofty mitre adorned with jewels, precious stones and insignia of his office. On his breast was a plate ten inches square, which was burdened with twelve splendid stones aranged in four rows of three each. These were symbols of the signs of the zodiac. These precious gems were sardius, topaz, carbuncle, emerald, sapphire, diamond, ligure, agate, amethyst, beryl, onyx and jasper, each set in a socket of gold. The diamond was in the center of the oracular breast plate and represented the constellation Leo, because the summer solstice occurred therein. The priest's waist was encircled by an abnet, a mystical or esoteric belt, or girdle, of the finest woven linen, dyed with three colors, blue, scarlet and purple. His ephod or tunic, "a broidered coat," was also of fine twined linen, beautiful with figures of gods, men, stars, the sun and animals, wrought in exquisite needlework. An entire leopard-skin was thrown over the shoulders of the man of mystery; while his feet were clothed in gem-laden sandals. He bore in his right hand a wand or scepter of wood and gold.

The center of the only door of the little room was exactly in the axis or central line of the temple, and opposite the front opening, 1,800 feet away. From front to rear long lines of gigantic columns supported the roof of stone. There were 134 pillars in 16 rows. Some were 9 feet in diameter, and 43 high; others 11 feet



AXIS OF TEMPLE OF AMEN-RA, LOOKING NORTHWEST.

4521

and 72, with capitals 22 feet square, adorned with delicate carvings. The columns and pillars were in the form of reeds and papyrus plants. The ceilings, architraves, walls and columns were everywhere engraved with figures of heroes, kings and high-priests,

together with hieroglyphics recounting their exploits,—all cut in the intaglio style of rock writing. These characters were painted in brilliant and enduring colors. Whatever the arrangement of pillars, side-doors, obelisks, or columns, not one was allowed to obscure an open line from front to back of the mighty building. The founders and builders had one supreme object,—to keep a straight line forever open in the mathematically exact center of the temple. In fact the edifice was built to enclose this axis leading straight through a thin aperture into the small room in the rear. This axis and room were the most important features. The mighty facade was penetrated by an ever open gateway or colossal door, having immense human figures in stone on either side,—towers of polished stone to the right and left, and avenues of sphinxes in front.

The building was the vast temple of the sun in Thebes, Egypt, on the eastern bank of the esoteric river,—the Nile; erected in honor of, and dedicated to the sun-god of the nation, Amen-ra. The man, whose name was Mesocharis, was the Grand High Priest, second in rank only to the reigning Pharaoh.

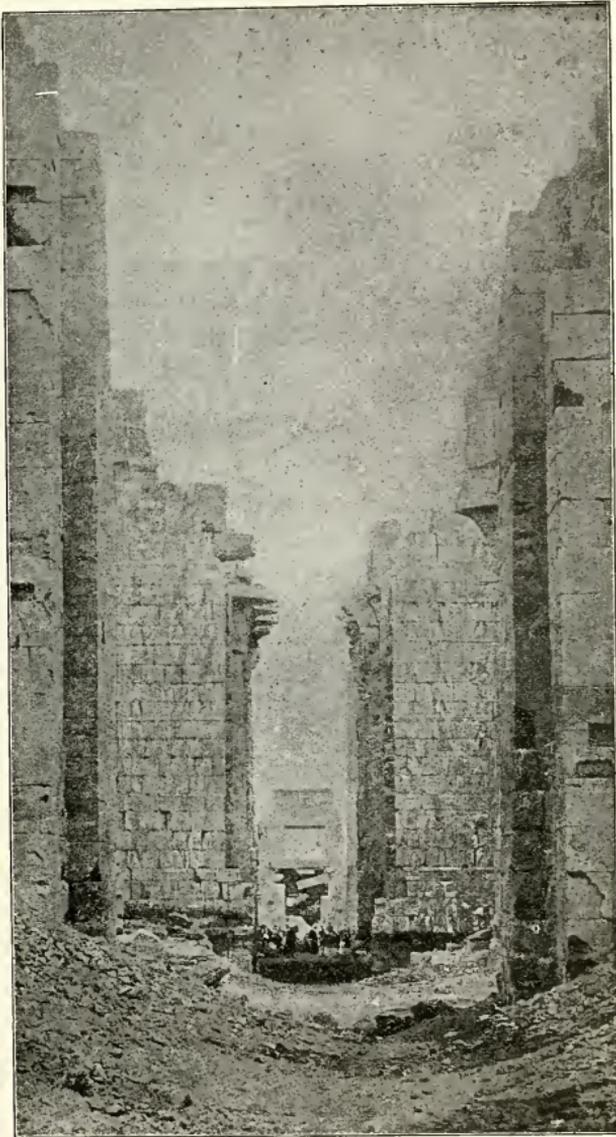
He descended from a long line of priests, his lineage extending to the remote past, even as far as the third dynasty. One of his ancestors officiated as high priest, with the king, in the elaborate ceremonies of dedication of this very temple, surrounded by a retinue of lesser priests of the sun, surpliced acolytes, singers, incense-bearers and attendants many centuries before the night, whose fateful events are herein narrated.

In the great library were records of the temple worship, unusual events, genealogies of his ancestors, histories of all preceding priests, and phenomena that from time to time appeared in the sky, or more particularly, those occurring in the zodiac.

The aim of the temple builders was to have a ray of light from the sun enter the Holy of Holies, at sunset on the day of the summer solstice, for all time. The angular diameter of the sun is slightly more than half a degree; too wide to merely light up a sapphire or diamond in the holy room. So a series of apertures, ever narrowing from front to back, along the axis of the building, cut down the broad band from the sun's disk into a delicate and thin pencil. The effect was similar to that caused by diaphragms inside of a large telescope. Of course, this Egyptian arrangement did not magnify, as no lenses were employed.

When the sun crosses the equator of the earth in March and September, at the time of the equinoxes, it sets exactly in the west

with great accuracy, if the center of the sun is in the act of crossing at the moment of sunset. Distance measured on the horizon to the north or south of the equator is called amplitude and is measured in



AXIS OF TEMPLE OF AMEN-RA, LOOKING SOUTHEAST.

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From Lockyer's *Dawn of Astronomy*, p. 100. •

degrees, minutes and seconds of arc. Thus at the moment of sunset, the distance of the sun's center from the equator can be found with

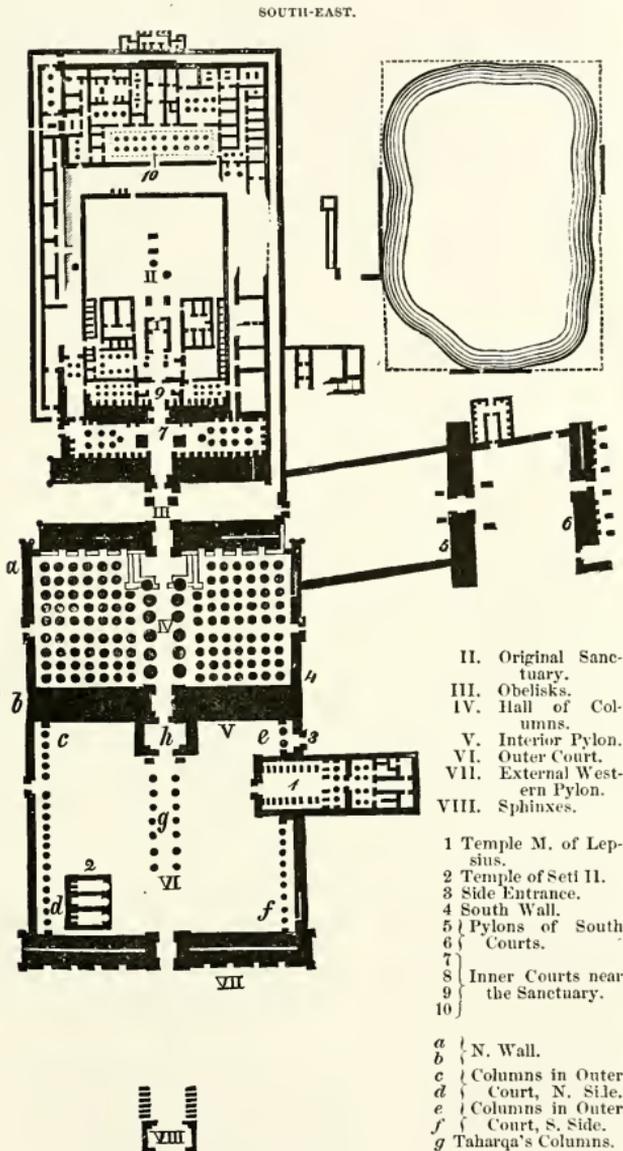
precision by modern instruments. After crossing the equator the sun moves to the north, as far as possible; but stops and remains at its maximum amplitude for an instant only; and then starts again towards the equator. Now the most splendid, costly and magnificent building ever reared by human hands, had its central line directed toward the point where the sun set at the moment its center was at its greatest possible distance from the equator, in summer in the northern half of the earth.

This vast temple, whose cost must have taxed the people of Egypt for centuries,—each dynasty of kings kept adding splendors,—was erected in loving adoration and honor to the sun. The king and high priest determined the direction of the line and set the ends, with all the accuracy possible when this temple, and all others like it in Egypt, were founded. Egyptian records give minute details of the impressive ceremonies, rites and formulas, of founding temples to the sun.

So this, the temple of the sun-god at Thebes, presented its face to the northwest, and rear wall to the southeast. A straight line drawn from the exact places occupied by the center of the sun at the summer and winter solstices, would traverse the axis of this remarkable building. But, this imaginary line was in the *exact plane of the orbit of the earth!* It extended from the tropic of Cancer to that of Capricorn. Since this temple was made for the purpose of securing light from the sun in the sanctuary at sunset of the summer solstice, its northwest end was open, while its southeast was walled up completely. They did not care for the winter solstice. The reason of this was that drought was at a maximum in the valley of the Nile at that time; the river was as low as possible while agriculture and business were at a minimum.

For centuries, a high priest of Egypt had entered the Holy of Holies, once each year on the day of the summer solstice, to behold the rays from the setting sun, the sun of Egypt, come stealing into the dark and silent sanctuary. For when the tiny pencil appeared on a polished reflecting surface, in the darkened room, that supreme moment was the instant of New Year. This New Year's day was of far more importance to the Egyptians, than it is to us, for on an average, during thousands of years, the Nile began to rise on the solstitial day, the day of days. From lethargy, a nation wakened into activity in a day. Agriculture began from Philæ to Memphis; and the entire country soon put on garments of living green. Feasts, festivals, giving of gifts, all manner of rejoicings held sway from the palaces of the king and high priest to the huts of the lowest

slaves. The day of the summer solstice was to the Egyptians as great as the winter solstice—Christmas—is to northern races.



PLAN OF THE TEMPLE OF AMEN-RA AND THE SACRED LAKE. 4518

From Lockyer's *Dawn of Astronomy*, p. 101.

On this solstice, however, the High Priest came an hour earlier than usual to his beloved sanctuary. The first and entirely unusual

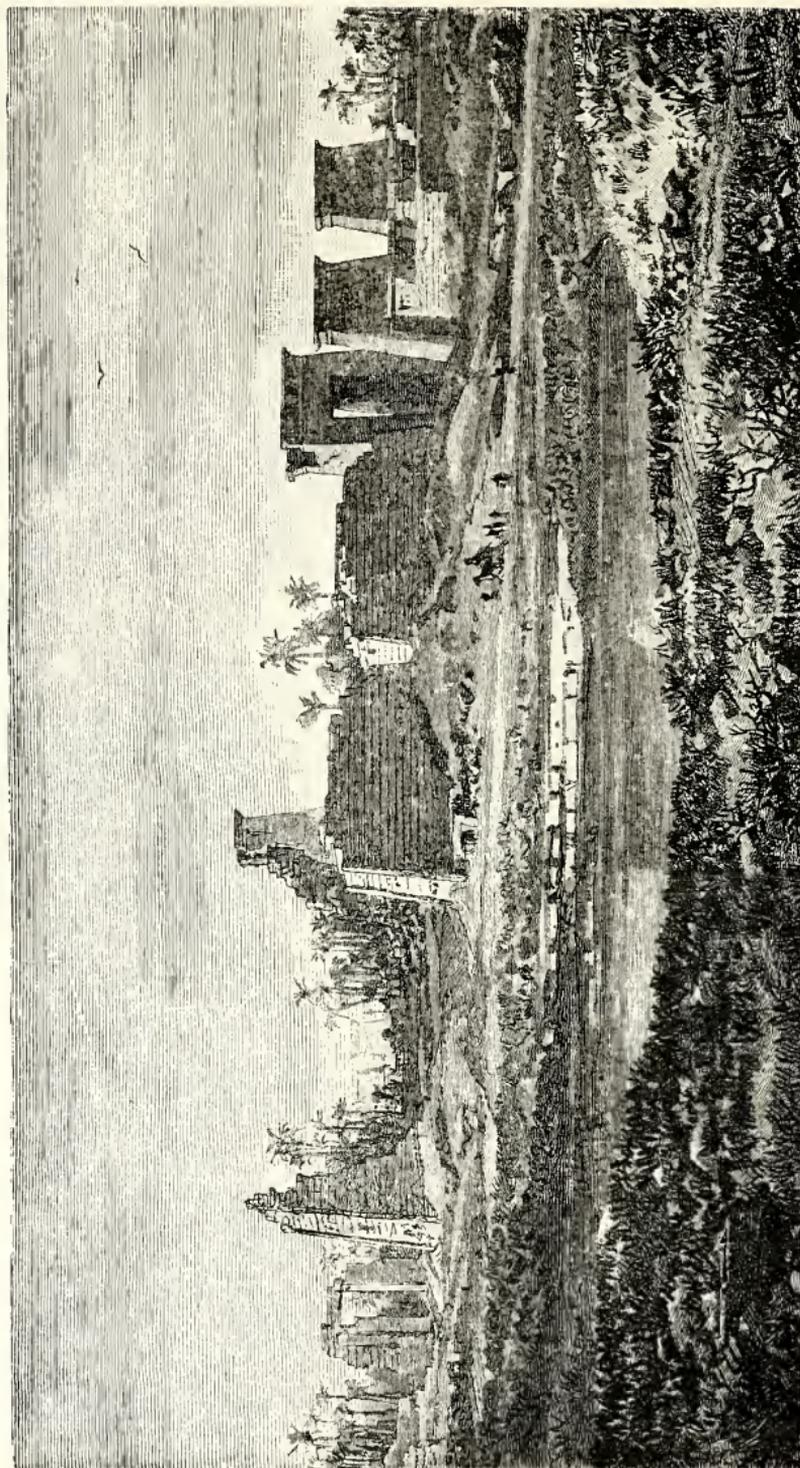


THE SANCTUARY.

act of Mesocharis was to make the thin opening in the door of the Holy of Holies narrower than before. The mark on the rear wall, where the central ray from the sun had fallen for more than 3,000 years, was inspected and the dust removed. During the day he had seen that all apertures along the axis of the temple were in order, and that no side light disturbed the straight band from the sun. Then the multitude was admitted. The vast temple of the sun, in area twice that of St. Peter's at Rome, was at once filled with people of every kind from courtier to slave. As many as possible crowded to the center, between the main rows of columns, to see the light when the priest opened the door of the holy place from within. The sun approached the horizon. Nearer it declined, and finally the critical moment arrived. The tension in the minds of the people was intense. The priest opened wide the door, held a diamond in the beam, flashed the light to all parts of the temple, and gave his annual blessing to the waiting thousands, and proclaimed the glad New Year. The people, with a mighty shout rushed into the streets, with trumpets, proclaiming "New Year, New Year, the Nile, the waters, joy and happiness!" The great festival was in progress, and goodwill reigned throughout the entire nation.

Everybody was happy except Mesocharis, the august High Priest of Egypt, one of the most exalted dignitaries in the world. His mind was a tumultuous sea; a tempest raged within. Dismay, alarm, and fear, a nameless kind of dread, filled his very being with crushing power. *The central solar ray did not fall on the ancient mark in the wall of Egypt's Holy of Holies; but to one side, towards the north!* The deflection was unmistakable on this solstice. He had noticed it ten years before, but was not positive, the shifting being so slight. During five years, the king officiated, but did not detect the displacement. But during the last five, he himself had acted as New Year's priest, and made close watch of Egypt's rays departing from her central sanctuary. Now all doubts were removed; the bright spot on the metallic plate set in the rear wall was surely further toward the north than at any solstice for thirty-two centuries. His narrowing of the apertures had made greater accuracy possible. Therefore, the sun did not come as far north as usual.

When the crowds had vanished into the streets he entered a cloister that had been used by his ancestors for ages. He tried to collect his wandering thoughts and secure mental rest, but in vain. The shouts of joy and mirth in the city made his distress the more acute. This thought held dominion over all others: Amen-ra, their



THE SOUTH PYLONS AND THE SACRED LAKE.
From Ebers' *Aegypten*, II, 285.

chief god, was forsaking Egypt. With feverish impulse he hastened to the hall of records, on the other side of the temple. He searched the ancient annals and was filled with awe to read, that one thousand years before, the light was visible in the sanctuary during the descent of the column of water in the clepsydra, or water-clock, through two divisions, roughly, our minutes. But to-night, the bright spot was visible not quite half a minute, and not in the center of the temple!

Tempest-tossed, he remained absorbed in meditation, in the vast library containing the records of thirty centuries. At midnight, the din in the streets subsided, and then silence came on. He looked out; the city was deserted. The throngs had hurried to the river, pressing every boat into service, to see who should be first to detect the rise in the Nile, from Central African floods. Mesocharis was relieved somewhat and began to seek the cause for the shifting of the solar beam. Either the solid temple resting on a foundation of Herculean rocks was moving, or the sun. But the temple could not move unless the entire globe, the earth moved. This he thought would destroy the universe, and cause displacement of the sun likewise. He saw that in a few years the solar rays would not fall on the central point. This would have a vast effect on the nation; for both hierarchy and government would fall, after the gods had shown displeasure.

Should he tell the king in the morning? This troubled the priest. Since man appeared, no such questions had ever agitated the mind. No sleep came to calm his troubled spirit, and he beheld the sun rise in its usual glory. When it was high in the dome of the sky he walked toward the palace of Pharaoh. Traversing the winding walks, unutterable dismay filled his mind. He dreaded to approach the monarch with such an unheard-of message. When he came to the marble steps his courage failed and he turned away. He did not go to his own palace, but returned to the library in the temple. He was almost in collapse. He made every effort to calm his mind which was racing at terrific speed.

Finally, order came out of mental chaos. He came to a decision. This was to order the priests of the sun, from Memphis, Abydos and Heliopolis to come to Thebes, for counsel. He dispatched messengers and in due time they came. Trouble and care stood on their brows. They also had noticed the shifting of the sun's rays in their sanctuaries. Not one could offer a suggestion as to the cause. They had not told the king.

Pinotem, priest of Memphis, first advised that they visit the



VILLAGE OF KARNAK ON THE SITE OF ANCIENT THEBES. 4324
From Ebers' *Aegypten*, II, 313.

monarch in a body and inform him of the departure of the light of Egypt. They agreed and told all to Pharaoh. He was filled with unutterable fear. It seemed to him that either the solid earth was unstable, or the sun, and, in either case, his throne. The hundreds of costly temples of the sun were becoming useless for their intended purposes. The king of Egypt was thrown into mental chaos. He dismissed his priests with commands to assemble again on the third day.

Every nation of antiquity from Gaul to India had esoteric mysteries, secret societies, whose members were received by solemn rites of initiation. The chief, or grand lodge of Egypt (also the chief one in the world) was due to meet in the great Labyrinth at Arsinoë, on the day of the first full moon after the summer solstice. On the third day the four priests came to counsel with their monarch. The approaching Grand Lodge was mentioned of which the king was grand master and must preside, while Mesocharis himself was grand warden. Meines, priest of the solar temple at Heliopolis, proposed that inquiry be made of all priests and delegates from the temples of Egypt and from temples in foreign countries to find whether their temples were turning. Hikten, priest of the nome of Abydos, agreed to the plan. Meanwhile, it was decided that this shifting of the solar rays should not be revealed to the people, and by no means to the army, save to its commanders who were initiates into the mysteries.

When the full moon appeared, the grand Labyrinth was a scene of animation. Hierophants, princes, scholars, literary men and the most intellectual men of the world filled the enormous rooms; traversed the mysterious subterranean ways and corridors, and held feasts of intellect amid surroundings of culture and refinement. Members of the mysteries of Isis and Osiris came from Ellora, Persepolis, Susa, Ecbatana, Nineveh, Babylon, Palmyra, Jerusalem, Tyre, Sidon, Athens, Dodona, Eleusis, Samothrace, Corinth and Rome. Many candidates from the temples in all these world-centers were in waiting to receive initiatory rites in the Labyrinth. When all business had been transacted, the subject of the shifting of solar temples was broached by the king. Pent-up excitement at once broke forth. Every priest present from every temple in the cities mentioned, had noticed the mystery. Not one could even suggest a cause.

Priests of many other types of religion were present also. Hierophants were in attendance who presided over sacrifices and rites in vast temples orientated towards the larger stars. Temples

in all parts of the world, of porphyry, marble and onyx, whose axes were directed to the stars, Sirius, Canopus, Aldebaran, Vega, Arc-turus and others, were declared to be turning their Holy of Holies away from the tiny beams. Consternation filled the minds of all.



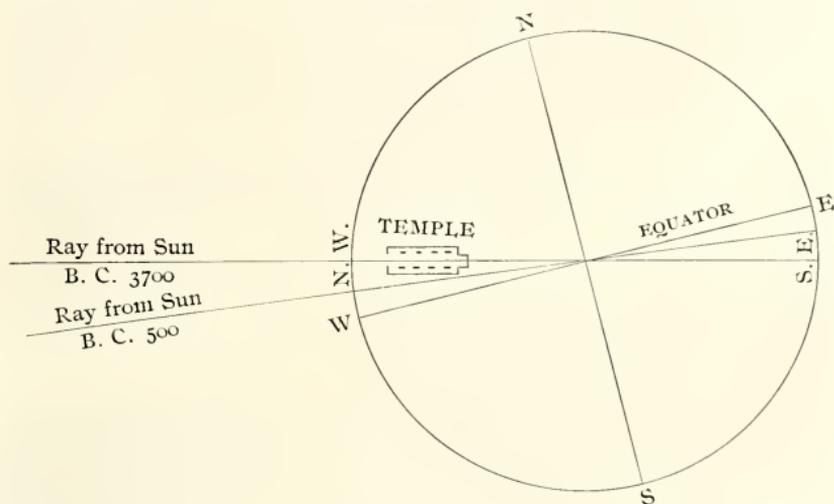
HALL OF COLUMNS.

4520

They realized that they were in the presence of an appalling awe-inspiring mystery. Could the gods be displeased with all mankind? And were all hierarchies and kingdoms to end? Were the gods

preparing to destroy man and the earth? These and many more dire forebodings were spreading in all quarters.

Of course, the mystics could not find the cause of the vanishing of solar light from all the sanctuaries in the world. This was reserved for the great mathematicians of modern times, beginning with Newton. All minute details are now known to astronomers, and an endeavor to explain some of them, is made in the cut herewith. The circle, in the adjoined diagram, is the earth showing its axis and equator. The temple of the sun in Thebes is shown with a ray of light entering its front straight from the sun, at sunset on the



day of the summer solstice, B. C. 3700 years. The projection in the rear is the Holy of Holies. This line is shown as passing through this end of the building, but light never did. The line is imaginary and passes through the centers of the sun and earth, and therefore lies in the plane of the earth's orbit. Long before the temple was erected this plane had been slowly moving nearer to the plane of the earth's equator; and is still, and will for several thousand years to come. It will stop and slowly retrace its steps, thus rocking to and fro like a pendulum, to a distance of one and one-half degrees on each side of its middle position. The cause is the influence of attraction and motions of all the planets, Jupiter, Saturn, etc., on the earth. The line marked 500 B. C. is the position of the plane after the lapse of 3,200 years, but greatly exaggerated. The amplitudes of Egyptian temples have been measured with precision in recent years, the last mathematician to measure was T. Norman Lockyer, from whose book, the *Dawn of Astronomy*, the

data for this note were taken. His measurement shows the amplitude of the axis of the Theban temple to be $27^{\circ} 30'$. From this it can be computed that the sun must have been $24^{\circ} 18'$ north of the equator, to set at that distance north of it, on the day of the summer solstice B. C. 3,700, the date of the temple. Last year, A. D. 1905, the sun was $23^{\circ} 26' 56.38''$ north of the equator at the solstice in June; or $51' 3.62''$ less than when a Pharaoh and his high priest stretched a line on the earth for the axis of the temple, 4,605 years ago. This is nearly twice the diameter of the sun. So now, the sun being that much displaced cannot send a ray anywhere near the long since ruined Holy of Holies. No wonder that priest Mesocharis was perturbed, for only a thin strip of the edge of the sun could be seen from his sanctuary on the night of the summer solstice B. C. 500, the time in which this story of a great event is placed.

[NOTE. A cause that produced far greater effects on the orientation of the temples, is an abstruse astronomical phenomenon, the precession of the Equinoxes. Another article would be required to explain it.]

SOLSTITIAL TEMPLES ACCORDING TO LOCKYER.

BY THE EDITOR.

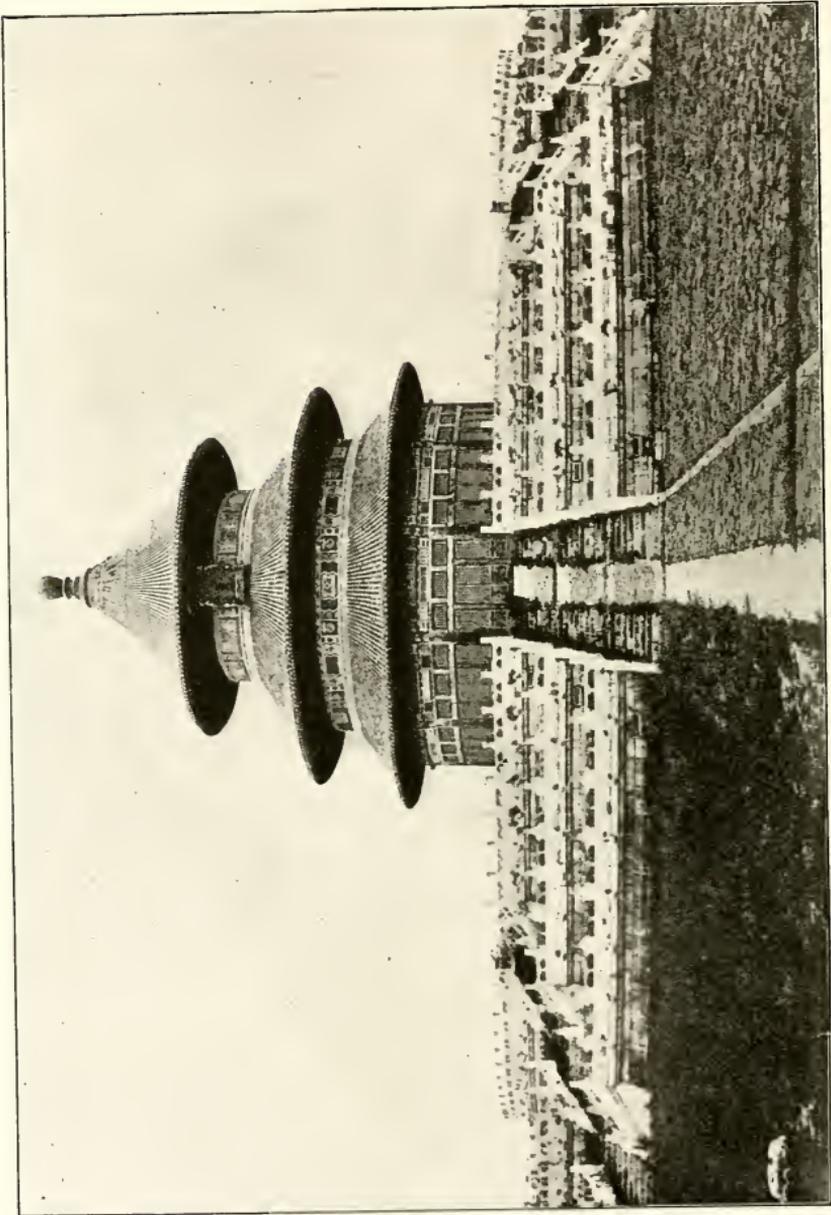
PROFESSOR Edgar L. Larkin, Director of the Lowe Observatory on Echo Mountain in the Sierra Madre Range, well known through his interesting book on *Radiant Energy*, and a man of broad interests also in fields not astronomical, describes in his sketch on "The Waning of the Light of Egypt" a striking episode in human history. The progression of the sun's position in the ecliptic causes a change in the direction of the solar light which in ancient days figured prominently in man's religious ritual. Solar worship was all but universal in ancient times and Professor J. Norman Lockyer has devoted an elaborate and voluminous work to its astronomical phase, published under the title *The Dawn of Astronomy* by the Macmillan Company. He says:

"The great temple of the sun at Peking is oriented to the winter solstice. The ceremonials which take place there are thus described by Edkins:

"The most important of all the State observances of China is the sacrifice at the winter solstice, performed in the open air at the south altar of the Temple of Heaven, December 21. The altar is called Nan-Tan, "south mound," or Yuenkieu, "round hillock"—both names of the greatest antiquity.

"Here also are offered prayers for rain in the early summer. The altar is a beautiful marble structure, ascended by twenty-seven steps, and ornamented by circular balustrades on each of its three terraces. There is another on the north side of somewhat smaller dimensions, called the Ch'i-ku-t'an, or altar for prayer on behalf of grain. On it is raised a magnificent triple-roofed circular structure 99 feet in height, which constitutes the most conspicuous object in the *tout ensemble*, and is that which is called by foreigners the

Temple of Heaven. It is the hall of prayer for a propitious year, and here, early in the spring, the prayer and sacrifice for that object



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THE TEMPLE OF HEAVEN IN PEKING.

are prosecuted. These structures are deeply enshrined in a thick cypress grove, reminding the visitor of the custom which formerly

prevailed among the heathen nations of the Old Testament, and of the solemn shade which surrounded some celebrated temples of ancient Greece.'

"The Temple of Heaven is thus described:

"The south altar, the most important of all Chinese religious structures, has the following dimensions: It consists of a triple circular terrace, 210 feet wide at the base, 150 in the middle, and 90 at the top. In these, notice the multiples of three: $3 \times 3 = 9$, $3 \times 5 = 15$, $3 \times 7 = 21$. The heights of the three terraces, upper, middle, and lower, are 5.72 feet, 6.23 feet, and 5 feet respectively. At the times of sacrificing, the tablets to heaven and the Emperor's ancestors are placed on the top; they are 2 feet 5 inches long and 5 inches wide. The title is in gilt letters; that of heaven faces the south, and those of the ancestors east and west. The Emperor, with his immediate suite, kneels in front of the tablet of Shang-Ti and faces the north. The platform is laid with marble stones, forming nine concentric circles; the inner circle consists of nine stones, cut so as to fit with close edges round the central stone, which is a perfect circle. Here the Emperor kneels, and is surrounded first by the circles of the terraces and their enclosing walls, and then by the circle of the horizon. He thus seems to himself and his court to be in the center of the universe, and turning to the north, assuming the attitude of a subject, he acknowledges in prayer and by his position that he is inferior to heaven, and to heaven alone. Round him on the pavement are the nine circles of as many heavens, consisting of nine stones, then eighteen, then twenty-seven, and so on in successive multiples of nine till the square of nine, the favorite number of Chinese philosophy, is reached in the outermost circle of eighty-one stones.

"The same symbolism is carried throughout the balustrades, the steps, and two lower terraces of the altar. Four flights of steps of nine each lead down to the middle terrace, where are placed the tablets to the spirits of the sun, moon, and stars and the year-god Tai-Sui. The sun and stars take the east, and the moon and Tai-sui the west: the stars are the twenty-eight constellations of the Chinese zodiac, borrowed by the Hindoos soon after the Christian era, and called by them the Naksha-tras; the Tai-sui is a deification of the sixty-year cycle.'

"We find, then, that the most important temple in China is oriented to the winter solstice.

"To mention another instance. It has long been known that Stonehenge is oriented to the rising of the sun at the summer solstice.

Its amplitude instead of being 26° is 40° N. of E.; with a latitude of 51° , the 26° azimuth of Thebes is represented by an amplitude of 40° at Stonehenge.

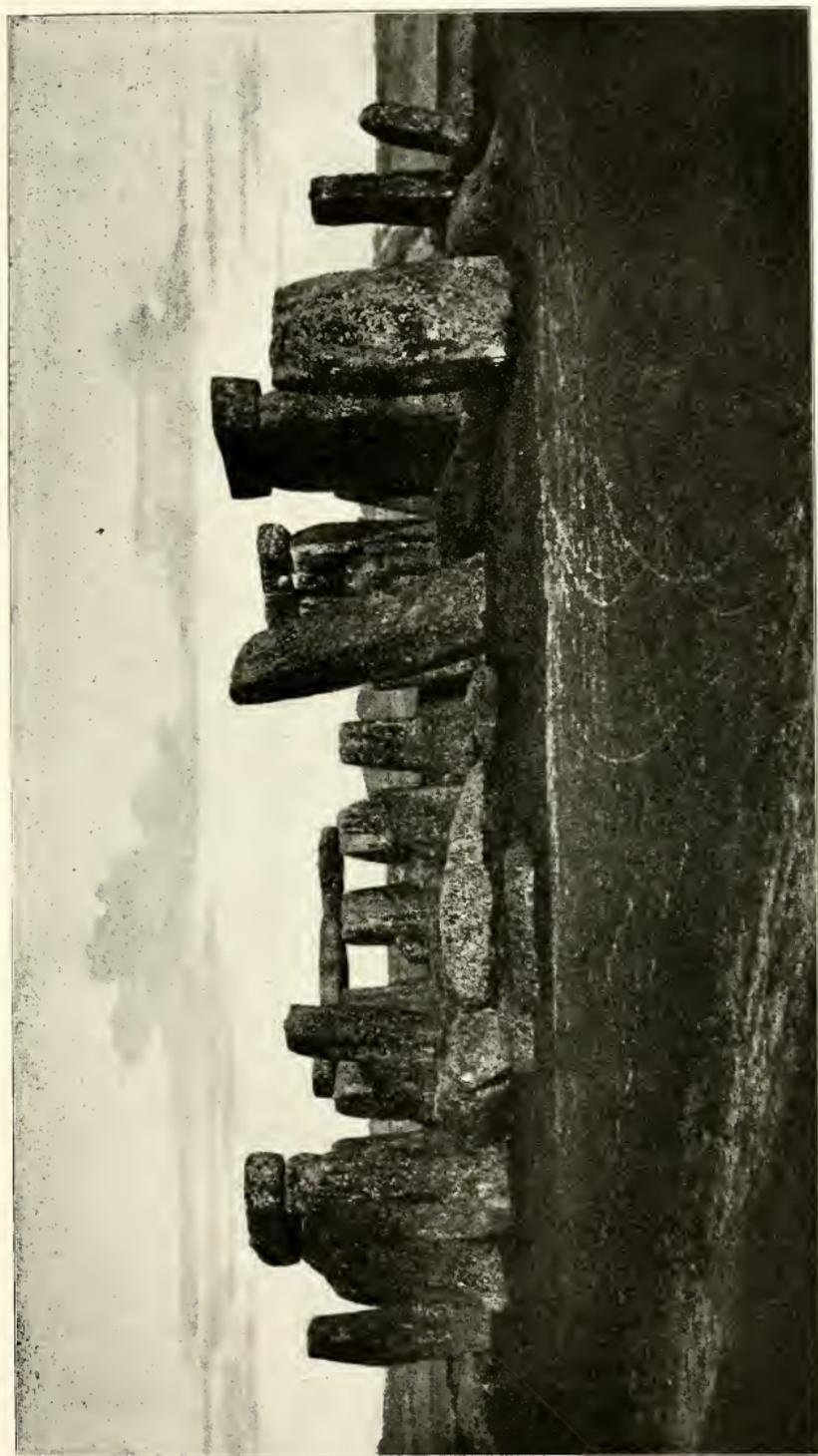
"The structure consists of a double circle of stones, with a sort of naos composed of large stones facing a so-called avenue, which is a sunken way between two parallel banks. This avenue stretches away from the naos in the direction of the solstitial sunrise.

"But this is not all. In the avenue, but not in the center of its width, there is a stone called the 'Friar's Heel,' so located in relation to the horizon that, according to Mr. Flinders Petrie, who has made careful measurements of the whole structure, it aligned the coming sunrise from a point behind the naos or trilithon. The horizon is invisible at the entrance of the circle, the peak of the heel rising far above it; from behind the circles the peak is below the horizon. Now, from considerations which I shall state at length further on, Mr. Petrie concludes that Stonehenge existed 2000 B. C. It must not be forgotten that structures more or less similar to Stonehenge are found along a line from the east on both sides of the Mediterranean.

"It will be seen that the use of the marking stone to indicate the direction in which the sun will rise answers exactly the same purpose as the long avenue of majestic columns and pylons in the Egyptian temples. In both cases we had a means of determining the commencement and the succession of years.

"Hence, just as sure as the temple of Karnak once pointed to the sun *setting* at the summer solstice, the temple at Stonehenge pointed nearly to the sun *rising* at the summer solstice. Stonehenge, there is little doubt, was so constructed that at sunrise at the same solstice the shadow of one stone fell exactly on the stone in the center; that observation indicated to the priests that the New Year had begun, and possibly also fires were lighted to flash the news through the country. And in this way it is possible that we have the ultimate origin of the midsummer fires, which have been referred to by so many authors."

Professor Larkin draws a vivid picture of the consternation which must have seized the priests of Egypt when they began to notice the deviations of the solar rays. It meant to them a change in the constitution of the world involving the ruin of Egypt, and if we consider that the dreaded catastrophe actually came, that Egypt, the land of civilization, lost her eminent position among the nations, became a prey to foreign invaders and had to yield her leadership to other races, we seem to be confronted with a fulfillment of the



STONEHENGE.

astrological prophecies of a superstitious past. Yet, after all, the reverses of the land of the Pharaohs are only the result of a general principle underlying the views of both the world-conception of primitive mankind and that of modern science, which is the truth that there is a universal world-order and that changes set in according to immutable laws. The leadership among the nations has been constantly shifting and so far the saying has proved true, at least in general outline, that the course of empire has been toward the west. Though the change of place is perhaps not determinable in geographical data, we know that great revolutions are constantly taking place and that even for us the time may come when we shall cease to be the representatives of progressive humanity.

MISCELLANEOUS.

MODERN ART IN JAPAN.

The victories of Japan have acted as an effective advertisement for the country of the rising sun. Even during the war, its trade and commerce have been expanding, while science, literature, and the arts are flourishing. As an instance of how dangers and triumphs are stimulating her national life we publish as a frontispiece, a series of panels which characterize modern Japan in the very latest phase of her development.

The first panel, called "Victory," by Eitatsu Koyama, appeals to Japanese patriotism. It shows the taking of the hostile wall on top of which a young Japanese officer is waving the banner of the rising sun.

Part of the Japanese success is due to the care with which all the accessory institutions indispensable for the general support of the army have been handled. It is well known how much Europe and America will have to learn from the Japanese medical and sanitary staff and also from the practical way in which baggage and ammunition have been forwarded. Kogyo Sakamaki has devoted a picture to this important branch of the Japanese army, and shows us an incident in the life of the commissariat department.

While the present war naturally stands in the foreground of interest, we observe that the old national heroes and traditions are not forgotten. It has been observed by war correspondents and also at the Russian headquarters, that the Japanese dead are always dressed in clean linen and scrupulously washed and kempt; and it is a fact that before every battle all the Japanese troops from the higher officers down to the privates, bathe and dress in clean clothes. This is the reminiscence of an idea prevalent in feudal Japan, when the hero was more anxious for his honor than even for victory. It is reported of Kimura-Shigenari that before he started out to give battle to his adversary Tokugava, the Sho-gun, that he was dressed in new and clean clothes, and when he fell in battle, his enemy found his hair perfumed with sweetest odors. It was a point of honor to the mediæval Japanese warrior to make a good appearance even in the hour of death. Eiga Yamakaga pictures the moment when Kimura-Shigenari is making ready for battle. His wife kneels at the side of his chair, having a vase of ointment before her on the tabouret.

Another picture of the same class by Konen Kumamimi represents the youth of Date-Masamune, one of the chief generals of Kimura-Shigenari. A priest is instructing the youth as both are kneeling before an altar of Achala, the god of will-power.

ON THE IMPOSSIBILITY OF CONSCIOUS SURVIVAL.

To the Editor of The Open Court :

I should like to reply to that part of Mr. Wakeman's article on "Human Immortalities," that directly concerns my own position as stated in the November number of *The Open Court*.

I take exception to no portion of Mr. Wakeman's paper, save that under the heading of "Science and Sentiment"; and even here I can quite see and appreciate Mr. Wakeman's attitude of mind, which, as I before stated, is thoroughly understandable. I would point out, however, that Mr. Wakeman, in his reply, has in no wise answered my objection to his position, as stated in my own criticism, which was, namely: "That the majority of *Open Court* readers do not look at Psychical Research phenomena in the proper spirit—or study them from the particular point of view of the Psychical Researcher." (P. 697.)

Mr. Wakeman confines his criticism of my previous article to my *other* article on "The Origin and Nature of Consciousness," to which I referred in my discussion, and has limited his criticism to my viewpoint, as expressed in that article, and to the theory I there maintained; and has not at all answered the primary objection I raised in *The Open Court*, as to the attitude of mind assumed by himself and others towards the possibility of immortality. Before discussing this at greater length, I should like to reply briefly to the criticism as raised by Mr. Wakeman of my theory of consciousness, and its relation to brain-function. In stating that "it must be admitted that thought is in one sense or another a function of the brain," I did not intend to imply, and in fact my whole article was against the assumption, that the thought was the *production* of the brain functioning, and I then pointed out that the functioning might be connected with states of consciousness in altogether another way than in the relation of producer and produced, and that it was at least conceivable that this functioning, accompanying all thought, is but coincidental with the thought;—not necessarily its producer, but conceivably the produced, the thought being the real causal agency; or that both are but aspects of something else—differing from both in its underlying reality,—just as the tremors of a violin string are perceived by us as *sound*, and as more or less *visible vibrations* of cat gut,—according to whether the ear or the eye interprets these vibrations; and, though they appear to us as dissimilar as possible they are, it will be seen, but the differing aspects, or subjective methods of interpretation, by ourselves, of the same physical cause. Thus it may be that consciousness and brain functioning, though apparently so dissimilar, are ultimately one and the same thing at basis,—the two being but the differing modes in which the same cause is interpreted. I admit that the brain is simply 'active nervous tissue'; but this simply states the *condition* of the physical brain at the time of thinking,—upon which I would insist as much as Mr. Wakeman,—for it is always in connection with this activity that thought is associated in this life;—but it does not prove that the activity *produced* the thought, as I have before pointed out, but merely that it is coincidental with it. There is absolutely no proof that the nerve activity *produces* the consciousness; all we can ever say on this question is that they are coincidental in point of time.

I do not agree with Mr. Wakeman in his statement that "Sight is seeing, is action, and not a thing, and has no eyes as instruments; it is simply the activity of the nervous tissues of the eyes and brain when light vibrations reach them" (p. 109). I must insist that the activity of the eyes has absolutely nothing to do with the sensation of consciousness; *that* is associated only with the activity of the sight-center in the brain, and the eyes merely transmit to that center certain vibrations, arousing in it a nervous activity with which the sense of sight is associated, but the eyes have nothing to do with the state of consciousness. They are merely transmitters or instruments, as I before insisted upon; and that the consciousness, the idea of seeing, is associated only with activity of the sight-center in the brain is proved by the fact that in hallucinations, when this sight-center is morbidly excited, the sensation of sight is experienced *without* vibrations reaching the sight-center through the eye, or without the rest of the brain being involved in the slightest degree. No matter *how* the sight-center is aroused into activity, it is the activity with which thought is associated, and with the activity of that center only. I must insist, therefore, that eyes *are* 'instruments,' and not in any way associated with, or producers of, the conscious state known to us as the sensation of sight. I do not see, finally, how Mr. Wakeman can pronounce upon the "impossibility" of consciousness persisting apart from brain functions, unless he is omnipotent,—since all his arguments can ever lead to is the scientific *improbability* of such persistence, and this improbability will, in turn, rest—not on philosophic speculation, but on the presence or absence of *facts* tending to show that such persistence of consciousness, apart from brain function, is a fact in nature.

Mr. Wakeman says there is no such evidence, we psychical researchers say there is,—not that the evidence is absolutely conclusive, but that it is suggestive, and at least renders such persistence of personality a probability; and this brings me to my last point, to which I have been working throughout this paper. I do not think the question of survival or non-survival can ever be settled by philosophic or metaphysical speculation. Mr. Wakeman might produce arguments against its probability, and I for it, indefinitely, and we would probably both, in the end, be all the more solidly grounded in our own belief.

I think that the only way this matter can ever be settled is by resolutely putting aside all philosophic and other preconceptions, and by turning to direct investigation of evidence and of facts that may be forthcoming—tending to say that such persistence of consciousness is an actual fact. If these facts are ever established, then all speculation is mere child's play and conclusively disproved by the evidence in the case.

As a member of the Psychical Research Society I must insist upon this being the only attitude in which to approach this problem, and only by such direct evidence can this fact ever be definitely settled one way or the other.

HEREWARD CARRINGTON.

THE LAY CHURCH.

We have received a number of communications, suggestions and endorsements on the proposition of founding a Lay Church, published some time ago in *The Open Court*, and mentioned again in our March issue. It almost seems

as if the time were ripe for forming religious societies of such a nature. Among the communications received we select one for publication on account of the experiences and other details characteristic of the difficulties attending such an institution.

Mr. Albert J. Edmunds, of Philadelphia, writes as follows:

"Your Lay Church prospectus is very interesting to me, as I was a charter member (one of twelve) of exactly such a church, founded at Sunderland, in the North of England, in 1880. It was known as The Free Associate Church. Two other members of the first organization were Thomas Dixon, the well-known workman-friend of Ruskin, and William Brockie, a local self-made scholar.

"We had never heard of the New York Ethical Culture Society, founded two or three years before us, and imagined that

'We were the first
That ever burst
Into that silent sea.'

"Our platform was precisely that sketched by you. We had a president, it is true, in the venerable William Brockie, who stood as a mediator between the Theist and the Atheist. But we had no minister, no salaried officials. We took it in turns to speak, and the utmost freedom was allowed. Outsiders were also invited, and I have heard an orthodox Methodist sermon one Sunday and the baldest atheism the next. Frederic Harrison the Comtist once addressed the church, as well as other leaders.

"At first we were full of a strange new enthusiasm. An old Chartist, who was an atheist of a violent type, now supposed to be extinct, said that, though he had objected to such a word as 'holy,' yet he could truthfully apply it to this enthusiasm. We scorned to take up a collection, believing, with the Quakers, that love of the cause did not need it.

"But soon the devil appeared. It became apparent that, while we were very tolerant, and all of us (with the exception of a young woman organist whose chief business with us was to find a husband) pronounced freethinkers, yet we quickly divided into the inevitable camps of spiritualists and materialists. The worthy president, as already hinted, was a buffer between the two. We used to be astonished at his attitude. At one time he would seem to assent to the crude statements of the materialist; at another, he would sympathize with the Theists and even with Christians. Had the radical wing been of the mild type now known as agnostics, all might have been well; but while we had some such, a palefaced scholarly clerk who posed as an agnostic was really a materialist, and others were avowedly so. Besides the old Chartist referred to, there were others who were violent atheists, and reveled in shocking the theistic party. One of them I shall never forget. He was black enough to represent the dread ruler of Gehenna. At the end of a Sunday night harangue (for we never met in the morning, so as not to antagonize the churches) he wound up with the ancient oracle in Genesis as the doom of man:

"Dust thou art, and unto dust shalt thou return!"

"And he uttered it with a sort of ferocious gusto of flashing eye and gnashing teeth as if significant to the Christian of the speaker's future abode.

"With the jarring of factions came flagging support. Soon the collection box was brought round, and our first flush of pride was humbled. At last

the society died for lack of funds. It lasted six years (1880-1886). The president died in 1890, at the age of seventy-eight; the pale agnostic took his own life through conjugal unhappiness;* and doubtless a large proportion of the congregation are now no more.

"My joining this church gave great offence to the local Society of Friends, and I resigned my birthright membership. But at the end of one year I also resigned from the church, though attending their meetings and even addressing them after my withdrawal. I have never had a spiritual home in the quarter of a century that has since elapsed. The year's experience convinced me that some belief in the spiritual or supernatural was a *sine qua non* for a church. I regarded the society as a good debating club, but vigorously denied that it could ever be a church.

This conviction I still hold, but see as yet no solution. The Hicksite Friends (whose meeting in Germantown I have been attending for the past year) are the nearest approach to my ideal. But they hold on to certain expiring remnants of seventeenth-century thought that make them fall short of my wish. I crave for the silence of worship, and resent much of the speaking, especially of women. (This is not true, however, of my own meeting, where Joseph Wharton, the well-known iron-master, is the chief speaker—a man of strong sense, hale old age and advanced ideas.) My own conviction is that worship and speaking should not be mixed. The only vehicles of worship are silence and music, music and silence. (Music of course the Quakers taboo.) There ought to be some plan whereby those wanting to hear discourses and those wanting to meditate or pray should be either in separate rooms at the same time or else in the same room at different times. This problem has agitated me for years. Neither the Hicksite Friends, the Unitarians, nor the Ethical Culture societies have solved it."

HINDUISM DIFFERENT FROM BUDDHISM.

We have repeatedly received letters to the effect that it would be desirable to call attention to the fact that Buddhism, Brahmanism and Theosophy are three different things and should not be confused.

Brahmanism is the religion of ancient India, and is commonly called Hinduism when referred to in its modern form. The sacred book of the Brahmans is the Vedas, and it has found its highest philosophical explanation in the Vedanta. The main doctrine of Brahmanism is the theory of self or *atman*, which may briefly be characterized as the thing-in-itself in the domain of psychology. The Upanishads presented this philosophy in the form of dialogues or discourses which are most attractively written and contain many deep thoughts, but they are permeated with the spirit of a metaphysical psychology which sees in the atman, the soul which controls all physical and mental activity. This atman is finally identified with the atman of the entire world, and so the Vedanta philosophy has been worked out into psychical pantheism.

Buddhism is the very opposite to the Vedanta conception of Brahmanism. Buddha denied the existence of the atman, and the doctrine of the *an-atman* is one of the corner stones of his religion. In fact Buddha based his ethics

* He once said on the platform (combating the orthodox idea that religion was necessary to happiness): "A certain amount of happiness is a necessity to existence."

of selfless love upon the illusory nature of a self in-itself. Buddhism does not teach a transmigration of the self, but a reincarnation of the same kind of being. Buddha's conception of philosophy is sufficiently characterized by the word "Name-and-Form," which means person. There is no person in itself, and consequently there is no migrating of an atman at the moment of death.

Buddha's philosophy stands practically on the same ground as modern psychology, which is frequently, but erroneously, called a psychology without a soul. It is a special merit of Buddha that in spite of his negation of the atman, he insisted very vigorously on the idea of immortality, only his conception of the soul and of the reappearance of personality, differed from the Brahman view. Buddhist scriptures compare the reappearance of the same form to the seed of a plant such as the banana. There is not a particle of the banana seed that migrates to the new fruit, and yet the seed that is placed in the ground and undergoes the solution, reappears in the fruit as a new incarnation although no atman of the seed migrates from the old seed to the new seed.

We need not add any further comment on theosophy. Theosophy is a movement which contains a great ideal, that of harmonizing all faiths into one comprehensive brotherhood of mankind. Though this is a noble and good ideal, we must know at the same time that the different societies are dominated by the spirit of their leaders, especially Madame Blavatsky, and many theories creep in which are commonly accepted by all enthusiastic theosophists, which are scarcely tenable before a critical tribunal. Theosophy and Buddhism have been identified by Mr. Olcott, and we do not doubt that in his conception the two merge into one. Without controverting the personal conception of Mr. Olcott, whose Buddhist chapters contain many good thoughts, we wish to state that Buddhists of Ceylon, especially the Anagarika Dharmapala protest against their identification.

We have hesitated to make this statement, because we thought that the difference between Buddhism, Brahmanism, and Theosophy is sufficiently known, but we are surprised that in such a good periodical as *Public Opinion* (Feb. 10, 1906) an article under the title "First Hindu Temple in America," with pictures of the temple itself and the portrait of its founder, Swami Trigunatita, explaining that he teaches the Vedanta, should bear in big lettering under the portrait the inscription "Head of the *Buddhist* Temple in San Francisco," while the place of his worship is called "Home of the *Buddhist* Cult on the Pacific Coast." This statement will cause some confusion, for there is a Buddhist mission in San Francisco, which is conducted by Japanese priests, their headquarters being 807 Polk Street.

BOOK REVIEWS AND NOTES.

Heinrich Hensoldt has published a German pamphlet under the title of *Annie Besant, eine wunderliche Heilige*. It seems to be for private circulation only, since there is no publisher mentioned, and the subject matter is rather personal. Mr. Hensoldt has met Madame Blavatsky personally, and he denounces her in very unequivocal terms as a fraud. He states that she spoke to him unreservedly, and invited him to associate himself with her for the outspoken purpose of duping the credulous; but the main contents of the

pamphlet is devoted to Mrs. Besant, whom he characterizes as a gifted woman, but lacking independence of judgment. He characterizes her career, explains her sudden changes by the different influences to which she had been subjected, and says that she persists in remaining a leader of the theosophists because she feels flattered by the admiration of her followers in spite of the fact, declares Mr. Hensoldt, that she knows very well by this time that Madame Blavatsky is a fraud.

We abstain from making any comment on the subject, and simply say that Mr. Hensoldt appears to be convinced that his explanations are of importance for the cause of theosophy. He says that the reason he has not joined the Theosophical Society is because he is too good a theosophist.

WHO'S WHO. London: A. & C. Black, 1906. \$2.00 net.

WHO'S WHO IN AMERICA. Edited by J. W. Leonard, Chicago: A. N. Marquis & Co. 1905.

The New York *Tribune* finds *Who's Who* for 1906 especially valuable, informing, and interesting. "This useful compendium," it says, "has, as usual, been increased in size. It now runs to nearly two thousand pages. The thousands of biographies it contains give more information than ever before. The number of a man's sons and daughters is given, and in many cases his motor and telephone numbers are recorded, with his telegraphic address. Of all the practical reference books published, this is, perhaps, the most entertaining, for when an editor decided to ask the men and women in his list to describe their recreations he gave them an opportunity of which many of them made quaint use. . . . Mr. G. B. Shaw is satisfied with 'anything except sport.' Mr. James H. S. Lockhart is an enviable man. He finds recreation in 'the history of British trade with the Far East, and of the British colonies.' But there is no end to the oddities of *Who's Who*, a book as readable as it is useful."

There is no doubt but *Who's Who in America* is of equal value within its scope. Although by not giving space to recreations and sport it lacks the personal element of *Who's Who* to which *The Tribune* refers, yet together with its English prototype, it forms a library of reference which has become so indispensable to every office of either editorial or large commercial interests, that the time will be welcomed when it too can appear annually.

AT THE DEATHBED OF DARWINISM. A Series of Papers by E. Dennert, Ph. D.

Authorized translation by E. V. O'Hara and John H. Peschges. Burlington, Iowa: German Literary Board. 1904. Pp. 146. Price, 75 c.

This book, which created quite a stir in German circles, has been translated into English and lies now before us in a translation by Messrs. O'Hara and Peschges. It reflects the satisfaction at the weakening of the Darwinian theory of evolution among the religious circles of those devout theists who insist that evolution is due to a divine dispensation and cannot be explained as a purely mechanical process. It is true that Darwinism is no longer the commonly accepted theory of naturalists. It has to be replaced by views which reflect the truth better than has been done by the advocate of the struggle for existence. The book summarizes the opinions of several critics of Darwin: Julius von Sachs, Goette, Korchinsky, Steinmann, Eimer, Wagner, Grottewitz, Fleischmann, and Hertwig, a list of scientists which might

be enlarged, for the most important opponent of Darwinism, Hugo De Vries, has not been mentioned.

The arguments are upon the whole well presented but not free from faults, and it goes without saying that scarcely any one of these scientists would endorse the position of the author, Dr. Dennert, who finds in the further development of the evolution theory a revolution against the mechanicalism of Darwin. He says in the conclusion of his book:

"We may conveniently summarize what we have said in the foregoing chapters in the following statement: The theory of Descent is almost universally recognized to-day by naturalists as a working hypothesis. Still, in spite of assertions to the contrary, no conclusive proof of it has as yet been forthcoming. Nevertheless it cannot be denied that the theory provides us with an intelligible explanation of a series of problems and facts which cannot be so well explained on other grounds.

"On the other hand, Darwinism, i. e., the theory of Natural Selection by means of the Struggle for Existence, is being pushed to the wall all along the line. The bulk of naturalists no longer recognizes its validity, and even those who have not yet entirely discarded it, are at least forced to admit that the Darwinian explanation now possesses a very subordinate significance.

"In the place of Darwinian principles, new ideas are gradually winning general acceptance, which, while they are in harmony with the principles of adaptation and use, (Lamarck) enunciated before the time of Darwin, nevertheless attribute a far-reaching importance to internal forces of development. These new conceptions necessarily involve the admission that Evolution has not been a purely mechanical process."

Clémence De La Baere sends us a booklet published by himself entitled *Fables and Symbols: Truth and Humor. For Old and Young* (Price 35c.). It is a pamphlet of 38 pages written in the style of the Æsopian fables.

Professor Delitzsch's third and last lecture on Babel and Bible, which was begun in the March number, will presumably be concluded in the May issue. In the meantime Professor Banks' valuable description of the recently discovered Babylonian statue of King David and its contribution to our historical knowledge of Babel, will be of interest to our readers.

THE BROADBENT TREASURIES OF THE POETS. Poems selected by *Arthur Broadbent*. Philadelphia: Broadbent Press. Price, 3d. or 10 cents.

An enterprise which brings the classical literature within the easy reach of all is highly commendable, and we wish all success to the Broadbent Press of Philadelphia, in bringing out these neat paper bound volumes in the form of a pocket edition. Each fascicle bears an artistic illustration of a flower appropriate to its contents.

We are informed that 100,000 copies of these treasuries have been sold in Europe within four years, and there is reason to expect that the success of the enterprise will be even greater in America.

FOUNDATION OF A LAY CHURCH

WHAT is the reason that so many people, and sometimes the very best ones, those who think, stay at home on Sunday and do not attend church? Is it because our clergymen preach antiquated dogmas and the people are tired of listening to them; or is it because the Churches themselves are antiquated and their methods have become obsolete? To many these reasons may seem a sufficient explanation, but I believe there are other reasons, and even if in many places and for various reasons religious life is flagging, we ought to revive, and modernize, and sustain church life; we ought to favor the ideals of religious organizations; we ought to create opportunities for the busy world to ponder from time to time on the ultimate questions of life, the problems of death, of eternity, of the interrelation of all mankind, of the brotherhood of man, of international justice, of universal righteousness, and other matters of conscience, etc.

The Churches have, at least to a great extent, ceased to be the guides of the people, and among many other reasons there is one quite obvious which has nothing to do with religion and dogma. In former times the clergyman was sometimes the only educated and scholarly person in his congregation, and he was naturally the leader of his flock. But education has spread. Thinking is no longer a clerical prerogative, and there are more men than our ministers worthy of hearing in matters of a religious import. In other words, formerly the pulpit was naturally the ruler in matters ecclesiastic, but now the pews begin to have rights too.

Wherever the Churches prosper, let them continue their work; but for the sake of the people over whom the Churches have lost their influence the following proposition would be in order, which will best and most concisely be expressed in the shape of a ready-made

PROGRAM FOR THE ESTABLISHMENT OF A LAY CHURCH.

GENERAL PRINCIPLE.

It is proposed to form a congregation whose bond of union, instead of a fixed creed, shall be the common purpose of ascertaining religious truth, which shall be accomplished, not under the guidance of one and the same man in the pulpit, but by the communal effort of its members in the pews.

FOUNDATION OF A LAY CHURCH. (CONTINUED.)

NAME AND FURTHER PARTICULARS.

This congregation shall be known by the name of The Lay Church, or whatever name may be deemed suitable in our different communities, and a characteristic feature of it shall be that it will have no minister, but the preaching will be done by its own members or invited speakers.

Far from antagonizing the religious life of any Church, The Lay Church proposes to bring to life religious forces that now lie dormant. Religious aspirations have as many aspects as there are pursuits in life, and it is the object of The Lay Church to have representatives of the several professions, of business, the sciences, the arts, and the trades, express their religious convictions upon the moral, political, and social questions of the day.

The Lay Church will establish a free platform for diverse religious views, not excluding the faiths of the established Churches: provided the statements are made with sincerity and reverence.

Since The Lay Church as such will, on the one hand, not be held responsible for the opinions expressed by its speakers, and, on the other hand, not be indifferent to errors and aberrations, monthly meetings shall be held for a discussion of the current Sunday addresses.

The man of definite conviction will find in The Lay Church a platform for propaganda, provided it be carried on with propriety and with the necessary regard for the belief of others: while the searcher for truth will have the problems on which he has not yet been able to form an opinion of his own ventilated from different standpoints.

It is the nature of this Church that its patrons may at the same time belong to other Churches or to no Church. And membership does not imply the severing of old ties or the surrendering of former beliefs.

The spirit of the organization shall be the same as that which pervaded the Religious Parliament of 1893. Every one to whom the privilege of the platform is granted is expected to present the best he can offer, expounding his own views without disparaging others. And the common ground will be the usual methods of argument such as are vindicated by universal experience, normally applied to all enterprises in practical life, and approved of by the universal standards of truth—commonly called science.

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Professor D. T. MacDougal, editor of the English edition of De Vries *Species and Varieties: Their Origin by Mutation*, adds greatly to the value of the number by his contribution on "Heredity and the Origin of Species," in which he makes public significant results from many interesting experiments of his own in the New York Botanical Garden.

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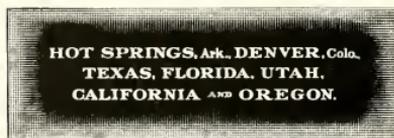
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This work of Spinoza, here translated for the first time into English, is this philosopher's earliest work, and, strange to say, the only one to which he ever subscribed his name. As the title indicates, it is a presentation of Descartes' "Principles of Philosophy," but ample material is also given to reveal the character of Spinoza's early thinking. Little has been done to study Spinoza's system historically, so this book evidently has a place in the literature on this subject.

In his Introduction the author has sought to point out the causes that turned Spinoza's thought, even at this early period, irrevocably to Pantheism. The two points upon which he centers most of his attention are the geometrical method, employed by Spinoza only here and in the "Ethics," and the concept of God. These are both shown to be the acme of logical procedure from the standpoint of deduction. Spinoza, better than any of his predecessors, carried this method of thought through to its logical conclusion, with the results found in the "Ethics." This work, therefore, by directing attention to Spinoza's early thought and to the forces that were, even then, carrying him on to his pantheistic conception of God, cannot but add new light to the "Ethics," and help the student to a fuller appreciation of Spinoza's mature philosophy.

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