

The Open Court

A MONTHLY MAGAZINE

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

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HUGO DE VRIES.

BY DANIEL TREMBLY MAC DOUGAL.

NEARLY half a century has elapsed since the formulation of Darwin's conception of natural selection, and the presentation of his conclusions as to the method of origin of species. The overwhelming number of facts brought together in his writings compelled the universal acceptance of the theory of descent. The wealth of detail described in his various books concerning organic evolution, together with the intricate theoretical explanations offered in connection with them, was so hopeless of duplication on the one hand, and so difficult of proof or disproof on the other, that the energy and attention of naturalists for half a century have been absorbed in discussions as to the interpretation and application of the broader generalisations, and in criticisms and counter-criticisms, while actual investigations of only minor importance were carried out, notwithstanding the period in question includes the time within which the biological sciences have had the greater part of their development.

That the establishment of organic evolution on a firm basis should be followed by a period barren of contributions to the subject is remarkable, but easily understood when the conditions are taken into consideration. Darwin's explanations of evolutionary movements supposed that the external changes constituting the apparent origin of types extended over many thousands of years, or over periods which could not be approximated. The methods proposed to account for the origin of species were extremely difficult of proof or disproof with any satisfactory degree of finality. The discussion of the value of evidence upon questions of such vague limits quite naturally became acutely controversial, and four-fifths of the literature upon this subject with which our libraries have been burdened during the last five decades might be discarded without injury to the subject.

sidered the forms of the evening-primrose which have arisen by saltation or mutation, and similar evidence is furnished by many other groups of plants and animals. In still further confirmation of this conclusion it is to be said that statistical measurements of the mutant forms of evening primroses show that they are clearly separable from the parental types from which they are derived, and present the curious anomaly of being more widely variant in their single characters than the parent.

The history of the studies upon which the mutation theory is chiefly based forms one of the most inspiring chapters in the history of natural science. Twenty years ago Professor DeVries began bringing under observation successive generations of several species of plants in order to determine whether all of the thousands of individuals included in the progeny of one parent-plant would inherit all of the parental characters. Over a hundred species were examined in this way. Finally one was found which showed seed-sports among its progeny—individuals which in some types lacked some of the parental qualities and hence constituted retrogressive forms, and others which bore characters not manifested by the parent. In this momentous discovery he had happened upon one species which was in its mutative period, which might occur in the history of a species once in a century, or once in a thousand centuries, and which might extend over one season or over a hundred. With this clue he set to work to ascertain the principles governing such forms of inheritance. Greenhouses and experimental grounds were prepared and cultures tended for two decades with the most painstaking and microscopic care. Every precaution was taken to exclude the interference of the wind, insects, birds and other agencies in pollination and fertilisation. Exact pedigree-cultures were carried through two decades with a degree of care not hitherto used in any culture of plants. It is impossible to set forth the enormous amount of detail to be kept in mind and organised in such experimental observations. It may only be cited as an illustration that in some seasons the packets of seeds, each representing a separate experiment, and requiring separate notes reached into the thousands. Furthermore the striking character of the results to be tested made it necessary that the experimenter himself should perform the commonest operations of gardening, in the way of weeding, watering, etc., in order that a line of descent might be traced through an unbroken series of years without a trace of doubt as to the purity of its lineage. The splendid results derived from a collation of these observations well justify the work spent in obtaining them, consti-

tuting as they do the most important contribution to organic evolution since the appearance of Darwin's *Origin of Species*.

It seems eminently fitting that results of this character should be obtained by Professor DeVries when his experience and attitude toward research are taken into consideration. As a young man he had come into contact with Sachs, Hofmeister and Bunsen, and developed an enthusiasm that has never failed through the tedious ordeal of two decades of patient, arduous plodding. During the course of his studies he has been a student, lecturer and professor in universities in both Germany and Holland, and he came to his self-appointed task with a broad knowledge of physiological science obtained at first hand, and with the mental strength and support that came from contact with the leaders in biological thought in his earlier days, and with the technical skill that is to be gained by experience in many laboratories.

A keen insight into the problems awaiting solution, a clear conception of the methods applicable, a trained imagination to bring into review all of the possibilities, then the steady, strong, unrelenting attack, these are the qualities that mark the investigator of the first rank, and which insure progress in thought and advancement of human knowledge.

Nor is the mutation theory the first expression of DeVries's speculative insight into the nature of organized matter. The idea of ultimate units of structure bearing the indivisible qualities of the body of which it formed a part formed an important theoretical basis for his work, and the present conception of the ions of the physical chemist may be traced to a development of this conception originated by DeVries. This generalization, which is essentially of a physiological character, even when applied to inorganic substances, gave the basis for the researches upon descent which have been carried out with such notable results.

Beyond the value of the principles established by Professor DeVries he has rendered a notable service to biological science by demonstrating anew that the principal problem in descent, the origin of new types, is capable of investigation by actual observation, and by methods so simple that they may be followed by naturalists with only elementary training. To rescue the subject of organic evolution from the wearisome tangle of polemics, and bring it again before the student and worker as a proper matter for experimental inquiry is in itself a triumph and constitutes a service to biological science not surpassed in importance by the actual discoveries already made.

SOME MAGICIANS I HAVE MET.

BY HENRY RIDGELY EVANS.

I.

IMRO FOX, "the comic conjurer," was born May 21, 1852, in Bromberg, Germany. He came to the United States in 1874, and after serving as a *chef de cuisine* in several New York hotels, finally came to Washington where he presided over the kitchen of the old Hotel Lawrence, a famous resort for vaudeville people. When not engaged in his culinary duties, he practised sleight-of-hand tricks. In the year 1880, a strolling company came to the city, having as its bright, particular star a magician. The man of mystery, alas, was addicted to the flowing bowl, and went on a spree after the first night's performance. The manager of the troupe, who was staying at the Lawrence, was in despair. He told his woes to the proprietor of the hotel, who informed him that the *chef* of the establishment was a conjurer. Descending to the "lower regions" (a capital place, by the way, in which to seek a disciple of the black art), the theatrical man discovered the genial Imro studying a big volume. Near by a black cat sat blinking at him. Upon the stove was a huge caldron. The *mise en scène* of the place was decidedly that of a wizard's studio. But things are seldom what they seem.

The book which Fox was so industriously conning proved to be a dictionary of the French language, not a black-letter tome on sorcery. The *chef* was engaged in making up a *ménu card*, in other words giving French names to good old Anglo-Saxon dishes. The caldron contained soup. The cat was the regular feline habitué of a kitchen, not an imp or familiar demon.

"The *chef*, I believe," said the manager, politely.

"I am," said Fox.

"You are an amateur conjurer!"

"I amuse myself with legerdemain occasionally."

"You're the man I'm looking for. I am the proprietor of a vaudeville company playing at The gentleman who does the magic turn for me has disappeared; gone on a spree. . . ."

"Ah, I see," interrupted Imro, "a devotee of the 'inexhaustible bottle' trick."

"I want you to take his place," said the manager, "and fill out the week's engagement. I will arrange matters with the hotel proprietor for you."

"Donner und Blitzen!" cried Fox, "why I never was on a stage before in my life. I'd die with fright. Face an audience? I'd rather face a battery of cannons."

"Nonsense," answered the theatrical man. "Do help me like a good fellow. It will be money in your pocket."

After considerable persuasion Fox consented. The culinary department was turned over to an assistant. That night Imro appeared on the stage, habited in a hired dress suit that did not fit him like the proverbial "paper on the wall." With fear and trembling he made his bow, and broke the ice by the following allusion to his very bald pate: "Ladies and gentlemen, why is my head like Heaven? . . . You give it up! Good! Because there is no parting there!" Amid the shout of laughter occasioned by this conundrum, Fox began his card tricks. In the argot of the stage, he "made good."

This event decided him; he abandoned cooking for conjuring; *ménu* cards for the making of programmes.

His entertainment is quite original. The curtain rises on a gloomy cavern. In the middle is a boiling caldron, fed by witches *à la* Macbeth. An aged necromancer, dressed in a long robe with a pointed cap on his head enters. He begins his incantations, whereupon hosts of demons appear, who dance about the caldron. Suddenly amid the crash of thunder and a blinding flash of light, the wizard's cave is metamorphosed into a twentieth century drawing-room, fitted up for a conjuring *séance*. The decrepit sorcerer is changed into a gentleman in evening dress—Mr. Fox—who begins his up-to-date entertainment of modern magic. Is this not cleverly conceived?

II.

A few thumbnail sketches of some of the local magicians of New York City will not come amiss. First, there is Elmer P. Ransom, familiarly known as "Pop." He was born in *old* New

York, not far from Boss Tweed's house. He still lives in that quaint part of the city. He knows New York like a book. Once he guided me through the Jewish ghetto, the Italian and Chinese quarters. It was a rare treat. Ransom is a good all around magician, who believes in the old school of apparatus combined with sleight-of-hand. And so do I.

Next we have Adrian Plate, who was born in Utrecht, Holland, in 1844. His rooms in upper New York are the Mecca of all visiting magicians. He has a fine collection of books on magic, and a scrap-book *par excellence*. Thanks to this clever conjurer I have secured translations of rare and curious Dutch works on necromancy. Plate has always something new up his sleeve.

T. Francis Fritz (Frank Ducrot) edits *Mahatma*, a magazine for magicians, and is a good conjurer.

Sargent, the "Merry Wizard," is an adept in the psychology of deception and a recognized authority on the subject of patter. His articles on magic, published in *Mahatma*, are very interesting. He wields a facile pen as well as a wand, and like Silas Wegg occasionally drops into poetry. His poetical effusion, "In Martinka's Little Back Shop," brought out some years ago in *Mahatma*, has been widely copied.

Henry V. A. Parsell, the archivist of the S. A. M., is a devotee of magic and freemasonry; a student of the occult; and a mechanical engineer by profession. He is especially fond of electrical tricks. He signs himself *Paracelsus*, not that he has any special love for the Bombast of Hohenheim but because the name is a euphonic paraphrase of his own cognomen, and redolent of sorcery.

Dr. Goldin Mortimer, the president of the S. A. M., is a gentleman of culture. He was born in New York City, December 27, 1854. He began life as a magician, and was a pupil of Robinson, the Fakir of Vishnu. He eventually toured the country with an entertainment of the Heller order, known as "Mortimer's Mysteries" and was very successful. Graduating finally as a physician, he abandoned the *art magique* as a profession.

Krieger, the arch-master of cup-and-ball conjuring, the successor of Bosco, often drops into Martinka's. He is of Jewish birth. With his little family he travels about, giving exhibitions of his skill, at summer hotels, seaside resorts, clubs, lyceums, etc. The errant propensities of the Krieger ménage gained for it the sobriquet of the "Wandering Few," a paraphrase of the title of Eugene Sue's weird novel, *The Wandering Jew*. To listen to Krieger's funny accent; to see him shake his bushy locks; to watch his deft fingers

manipulate the little cork balls, is to enjoy a rare treat. When the small balls grow to large ones and finally change into onions, potatoes, lemons, and apples you are quite ready to acknowledge that Krieger's art is the acme of legerdemain.

But the prince of Hanky Panky is undoubtedly Nate Leipziger. For close work with cards, coins, watches, handkerchiefs, and the like he is pre-eminent in this country, perhaps in any country. His great forte is amusing after-dinner parties. His art is extremely subtle and undetectable, even to those acquainted with the mysteries of magic. He is the inventor of many new sleights and conjuring artifices.

Leipziger was born in Stockholm, Sweden, in 1873, and was apprenticed at an early age to an optical instrument maker. Grinding and polishing lenses is his trade, but he abandoned it for conjuring when he came to the United States. It is a curious fact that the majority of great magicians have been recruited from among watchmakers, optical instrument manufacturers, chemists, and physicians. Hundreds of them have been doctors. Among our American Indians medicine and magic are synonymous terms. The "medicine man" is the High Priest, the Mage, of the tribe. As every student of psychology knows there is a good deal of humbug about the practice of medicine. Suggestion aided by deception in the way of bread pills and harmless philtres effect as many cures as potent drugs. Surgery is an exact science, medicine is experimental. The medico takes naturally to magic, for he is already an adept in the art of suggestion. Apropos of this let me quote a sentence from a review by Joseph Jastrow (*Psychological Review*, Vol. 7, p. 617): "A dominant principle, most frequently illustrated, is the kinship of conjuring to suggestion; for it is the suggestion of things not done quite as much as the concealment of those that are done that determines the success of modern conjuring."

III.

Horace Goldin is known as the "Whirlwind Wizard," so called because of the rapidity of his work. His tricks and illusions follow each other with kaleidoscopic effect. Goldin can compress more magic feats in a twenty-minutes turn, than the average conjurer can execute in an hour. But his act is a silent one; he uses no patter whatever. As a general rule this is to be condemned. Amateurs are warned against it. Says Professor Jastrow, the psychologist: "The 'patter,' or setting of a trick often constitutes the real art of its execution, because it directs, or rather misdirects, the

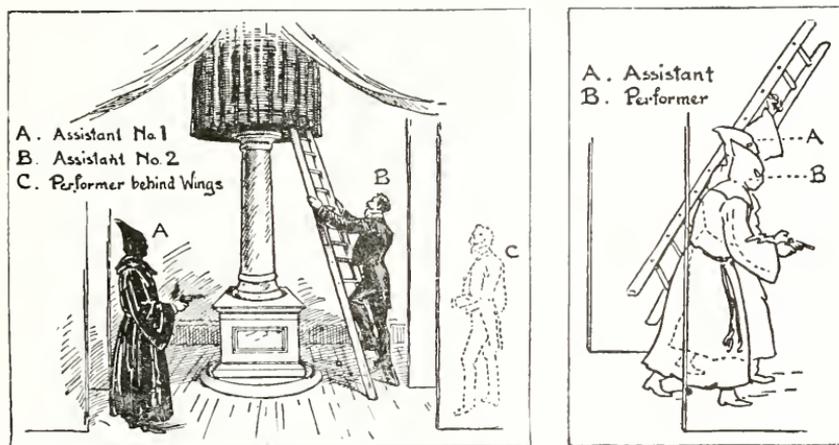
attention." More than that artfully worded patter weaves about a conjuring experiment an atmosphere of plausibility; people are often convinced that red is black, etc. Consider the dramatic setting of Houdin's magic chest and aerial suspension. Without patter these charming tricks would have degenerated to the commonplace. But Goldin is a law unto himself, and must not be judged by any standards other than those laid down by himself. He is a genius.

Goldin, who is of Jewish birth, began life as a traveling salesman. He took to conjuring to amuse himself and his friends. Afterwards he went on the stage. He has played before Edward VII of England, and William II of Germany. While playing an engagement in New York City, at Hammerstein's Theatre, August, 1904, he went about the city in an automobile known as the "red devil." Some of his facetious friends described him as a "little white devil" in a "big red devil." Among the numerous clever illusions performed by him is the "Invisible Flight," an exposé of which was published in the *Strand*, as follows:

"A pedestal about seven feet high is seen in the centre of the stage. The performer introduces a liveried assistant and entirely envelops him in a black cloak and hood, and puts a pistol in his right hand. He then fetches a ladder, places it against the pedestal, walks up, and steps from it on to the top of the pedestal, behind a curtain, which is hung in front, just reaching to his feet. The assistant puts the ladder back and fires the pistol, when immediately the curtain rises and a great surprise meets the gaze of the audience, for there on the pedestal, where the performer stepped only a moment previously, stands the liveried servant; but the climax is reached when the supposed assistant pulls off the cloak and hood, showing him to be none other than the performer himself.

"To perform this illusion it is necessary to have two assistants as near alike as possible and of similar stature to the performer himself, the rest being quite simple but requiring much exactness in execution. The performer cloaks assistant No. 1 and hands him the pistol, then goes to fetch the ladder, part of which is showing between the wings, the other part being held by assistant No. 2, who is made up to look, at a quick glance, exactly like the performer. The performer catches hold of the ladder and steps between the wings, leaving one leg showing; the assistant (No. 2) steps out backwards with the ladder, covering the performer momentarily, who then steps right in between the wings. The natural movement of the assistant in stepping back at the right moment looks as if it is still the performer; indeed, he is never suspected to be other-

wise. Assistant No. 2 places the ladder against the pedestal, walks up, and, stepping behind the curtain, unhooks a duplicate livery from it, quickly puts it on, pockets wig and mustache, or any other make-up which went to match the magician's appearance, and stands ready for the curtain to be raised, at the sound of the pistol, by a string leading inside to one of the stage hands. During this time assistant No. 1 has taken the ladder back to its original place, and the performer, who has meanwhile quickly donned a cloak and hood exactly as worn by assistant No. 1, reverses his previous action, stepping back with a pistol in his right hand, this again being so natural as not to excite suspicion. He then fires, when assistant No. 2 is seen upon the pedestal, believed by the audience to be assistant No. 1, the idea of a duplicate never occurring to them.



THE INVISIBLE FLIGHT.

as they have not seen the change take place. The performer then takes off his cloak and hood, bowing smilingly to the bewildered audience."

IV.

One of the most entertaining men in the profession is Frederick Eugene Powell. He is a man of scholarly attainments. Powell was born in Philadelphia, and was attracted to magic after having witnessed a performance by good old Signor Blitz. He became quite an expert at the art and gave entertainments for the amusement of his fellow students at the Pennsylvania Military Academy, at Chester, from which institution he graduated in 1877 with the degree of Civil Engineer and the rank of Lieutenant. After a short

career on the stage as a magician, he entered into mercantile life. Eventually he returned to his old love, magic, and began a series of entertainments at Wood's Theatre, corner of Ninth and Arch Streets, Philadelphia. His "second sight trick," in which he was assisted by his brother Edwin, was one of his strong cards. Robert Heller had just died, and there was no one to continue the art of second sight but Powell. After touring the United States and Spanish America he left the stage to take the intermediate chair of mathematics at the Pennsylvania Military Academy, which post he held for three years. The sedentary life affected his health, and he returned to the stage. Powell has played several long engagements at the Eden Musée, one of them lasting for six months. In the year 1892, he produced at this theatre for the first time to a New York audience the illusion "She." In 1902 he visited the Sandwich and Samoa Islands, and played in the principal cities of Australia. Powell was the first conjurer to introduce the improved "coin ladder" in this country.

Howard Thurston, the American illusionist, was educated for the ministry, but abandoned theology for conjuring. He possesses great skill with cards, and is an inventor of many novel feats of spectacular magic.

His stage represents an Oriental scene. Enter Thurston dressed somewhat after the fashion of a Tartar chieftain, loose trousers, short jacket, turban and high boots. He introduces his act with card manipulating, after which he produces from a shawl thrown over his arm a bowl from which bursts a flame, then another bowl from which spurts a jet of water like a fountain. He stands on a small stool of glass and produces a great quantity of water from a large tin can, by dropping into it the half of a cocoanut shell. Enough water wells up from the can to fill several receptacles. The thaumaturgist then defies the laws of gravitation by suspending a large ball in the air, *à la* Mahomet's alleged coffin at Mecca, and passes a hoop above the ball. When he leaves the stage, the ball follows him. This feat is accomplished by a stream of compressed air which plays upon the globe from a receptacle secreted in the sleeve of the performer. The conjurer walks to a stool, covers it with a shawl, and produces a life-size statue, which undergoes various pretty transformations. The illusion suggests that of Professor Pepper. Finally he produces pigeons from a borrowed hat, and toy balloons which float in the air. Altogether it is a pleasing and curious act.

V.

William G. Robinson for years acted as Alexander Herrmann's stage manager and machinist. He is a devotee of the magic art, a collector of rare books on legerdemain, and the inventor of many ingenious sleights, tricks, and illusions. When not employed at the theatre, he spends his time haunting the second-hand book stores, searching for literature on his favorite hobby. He has found time to write a profoundly interesting brochure called *Spirit Slate-Writing*, published by the Scientific American Company. After reading this work, I cannot see how any sane person can credit the reality of "independent slate-writing." It is a mere juggling trick.

Robinson was born in New York City, April 2, 1861, and received a common school education. He started life as "a worker in brass and other metals," but he abandoned the profession of Tubal Cain for conjuring. After the death of Herrmann, Robinson went as assistant to Leon Herrmann for several seasons, and then started out to astonish the natives on his own account, but without any appreciable success. Just about this time there came to the United States a Chinese conjurer named Ching Ling Foo, with a repertoire of Oriental tricks. One of them was the production of a huge bowl of water from a table cloth, followed by live pigeons and ducks, and last but not least a little almond-eyed Celestial, his son. This was but a replica of the trick which Philippe learned from the Chinese many years ago. Foo's performances drew crowds to the theatres. It was the novelty of the thing that caught the public fancy. In reality, the Mongolian's magic was not to be compared with that of Herrmann, Kellar, or Goldin. Beneath the folds of a Chinese robe one may conceal almost anything, ranging in size from a bed-post to a cannon ball. When Foo's manager boastfully advertised to forfeit \$500, if any American could fathom or duplicate any of the Celestial's tricks, "Billy" Robinson came forward and accepted the challenge. But nothing came of it. Foo's impressario "backed water," to use a boating phrase. Robinson was so taken with Ching Ling Foo's act that he decided to give similar séances, disguising himself as a Chinaman. Under the name of Chung Ling Soo he went to England accompanied by his wife and a genuine Chinese acrobat. He opened at the Empire Theatre, and not only reproduced Foo's best tricks but added others of his own, equally as marvelous. His success was instantaneous. Theatrical London went wild over the celebrated Chinese wizard, and gold began to flow into the

coffers of the Robinson menage. So well was the secret kept that for months no one, except the attachés of the theatre, knew that Chung Ling Soo was a Yankee and not a genuine Chinaman. The make-up of himself and wife was perfect. Robinson even had the audacity to grant interviews to newspaper reporters. He usually held these receptions at his lodgings where he had an apartment



CHUNG LING SOO.
(Mr. Wm. G. Robinson.)

fitted up *à la Chinois*; the walls hung with silken drapery embroidered with grotesque dragons. The place was dimly lit by Chinese lanterns. Propped up on silken cushions, the "Yankee Celestial" with his face like a finely painted mask, sipped his real oolong and laughed in his capacious sleeves at the credulity of the journalistic hacks.

He gave his opinions on the "Boxer" trouble, speaking a kind of gibberish which the previously tutored Chinese acrobat pretended to interpret into English. Gradually it leaked out in theatrical circles that Chung Ling Soo was a Yankee, but this information never came to the public ear generally.

At the close of the "Boxer" uprising the real Ching Ling Foo



had returned to his beloved Flowery Kingdom, loaded down with bags full of dollars extracted from the pockets of the "Foreign Devils," yclept Americans. Under his own vine and bamboo tree he proceeded to enjoy life like a regular Chinese gentleman; to burn joss sticks to the memory of his ancestors, and study the maxims of Confucius. But the longing for other worlds to conquer with

his magic overcame him, and so in the year 1904 he went to England. Great was his astonishment to find that a pretended Mongolian had preceded him and stolen all of his thunder. In January 1905, Robinson was playing at the Hippodrome, London, and Ching Ling Foo at the Empire. There was great rivalry between them. The result was that Foo challenged Soo to a grand trial of strength, the articles of which appeared in the *Weekly Despatch*: "I offer £1,000 if Chung Ling Soo, now appearing at the Hippodrome, can do ten out of the twenty of my tricks, or if I fail to do any one of his feats."

A meeting was arranged to take place at the *Despatch* office, on January 7, 1905, at 11 A. M. The challenged man, "Billy" Robinson alias Chung Ling Soo rode up to the newspaper office in his big red automobile, accompanied by his manager and assistants. He was dressed like a mandarin. The acrobat held over his master's head a gorgeous Chinese umbrella. Robinson gave an exhibition of his skill before a committee of newspaper men and theatrical managers. Foo came not. The next day arrived a letter from Ching Ling Foo's impressario saying that the Mongolian magician would only consent to compete against his rival on the following condition: "That Chung Ling Soo first prove before members of the Chinese Legation that he is a Chinaman." This was whipping the Devil (or shall I say Dragon) around the stump. The original challenge had made no condition as to the nationality of the performers.

The *Despatch* said: "The destination of the challenge money remains in abeyance, and the questions arise: 'Did Foo fool Soo? And can Soo sue Foo?'"

The merits of this interesting mix-up are thus summed up by Mr. John N. Hilliard, in an editorial published in the *Sphinx*, Kansas City, Mo., March 15, 1905:

"While we do not take the controversy with undue seriousness, there is an ethical aspect in the case, however, that invites discussion. In commenting disparagingly on the professional ability of the Chinese conjurer, in belittling his originality and his achievements in the magic arts, Mr. Robinson (Chung Ling Soo) is really throwing stones at his own crystal dwelling place. Despite the glowing presentments of his press agent, one single naked truth shines out as clearly as a frosty star in a turquoise sky. It is violating no confidence to assert that had it not been for Ching Ling Foo, the professional status of Mr. William E. Robinson, masquerading as a Chinaman, and adopting the sobriquet of 'Chung Ling Soo,' would be more or less of a negative quantity to-day. Ching Ling Foo,

the genuine Chinaman, is indisputably the originator, so far as the Western hemisphere is concerned, at least, of this peculiar act, and Robinson is merely an imitator. Robinson is shrewd and has a 'head for business.' He doubtless realizes, as well as his critics, that in the dress of the modern magician, he would not be unqualifiedly successful, despite his skill with cards and coins and his knowledge of the art. The success of Ching Ling Foo in this country was his opportunity. Adopting the dress and make-up of a Mongolian, and appropriating the leading features of Ching's act, he went to Europe, where the act was a novelty, and scored a great success. Of course, from a utilitarian point of view, this success is legitimate; but in the light of what the American magician really owes to the great Chinese conjurer, it is ridiculous for Robinson to pose as 'the original Chinese magician,' and for him to say that Ching Ling Foo is 'a performer of the streets,' while he is the 'court magician to the Empress Dowager.' This may be good showmanship, but it is not fair play. The devil himself is entitled to his due; and, the question of merit aside, the indubitable fact remains that it is Ching Ling Foo, who is the 'original Chinese magician,' while 'Chung Ling Soo' is an imitator of his act and a usurper in the Oriental kingdom. But outside of the ethical nature of the controversy, we refuse to take it seriously."

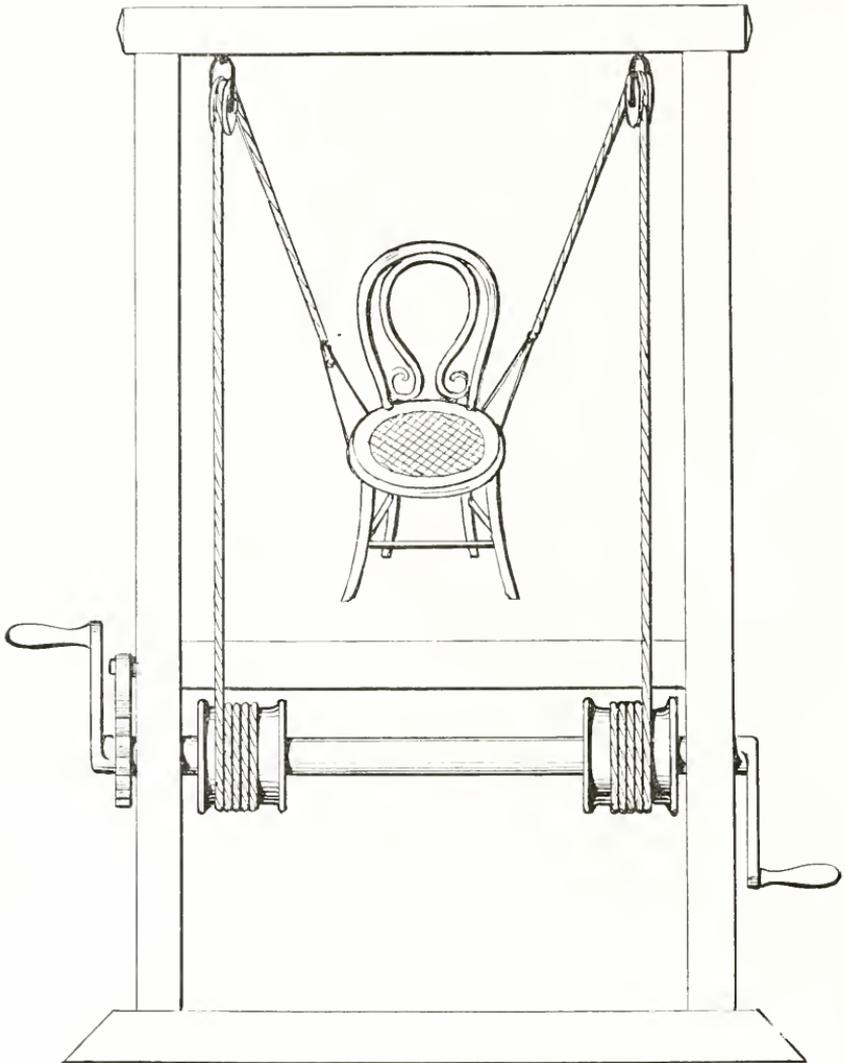
Robinson is the inventor of the clever stage illusion "Gone," which Herrmann exhibited, and which still forms one of the principal specialties of Kellar. I am indebted to my friend, Henry V. A. Parsell, for an accurate description of the trick, as at present worked by Mr. Kellar.

"At the rise of the curtain the stage is seen to have its rear part concealed by a second curtain and drapery which, being drawn up, discloses a substantial framework. This framework, at the first glance, gives one the impression that it is that horrible instrument of death, the guillotine. As will be seen, it consists simply of two uprights, with a bar across the top and another a little below the middle. Just below the centre bar is a windlass, the two ropes of which pass thorough two pulleys fixed to the top bar. The machine stands out boldly against a black background, the distance from which is indeterminate.

"After the introduction of the fair maiden 'who is to be gone,' an ordinary-looking bent wood chair is shown. The chair is then placed on the stage behind the framework, and by means of snap hooks, the two ropes from the windlass are attached to the side of

the chair. The maiden is now seated in the chair and her skirt adjusted that it may not hang too low.

"A couple of assistants now work the windlass and elevate the chair and its occupant until they are well above the middle cross



"GONE," ROBINSON'S ILLUSION.

[For an illustration of the trick see *The Open Court*, Vol. XIV, p. 431.]

bar. One assistant then retires, the other remains with one hand resting against the side of the framework. The performer fires his pistol thrice, upon which the maiden vanishes and the fragments

of the chair fall to the ground. The illusion is produced by a black curtain which lies concealed behind the middle cross bar. When the pistol is fired, the assistant, whose hand is on the frame, presses a spring which releases this black curtain which is instantly drawn up in front of the suspended girl. At this same moment the girl undoes a couple of catches which allows the main part of the chair to drop. She, meanwhile, being seated on a false chair-bottom to which the ropes are attached."

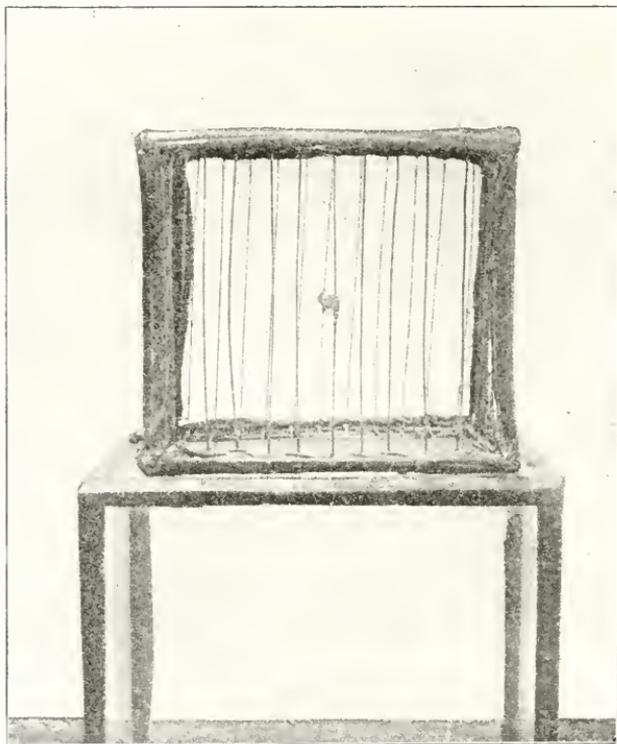
As originally devised by Mr. Robinson, the illusion was based upon the Pepper ghost-show, as will be seen in the illustration. Between the cross-bars of a slanting frame was a sheet of plate glass which, being invisible, left the lady on the chair in full view as long as the light fell upon her. A screen of the same color as the background was concealed above the curtain and placed at such an angle as to allow its reflection to pass out to the audience. The firing of the pistol was the signal for the assistant to turn a switch. The lady was then veiled in relative darkness while the screen was illuminated and its reflection on the plate-glass concealed her from sight. Carrying around the country a big sheet of plate glass is not only an expensive luxury but a risky one, so the illusion was simplified in the manner described by Mr. Parsell.

VI.

Bautier de Kolta was the greatest inventor of magic tricks and illusions since the days of Robert-Houdin. He was an absolutely original genius, who set at defiance Solomon's adage, "There is nothing new under the sun," by producing in rapid succession a series of brilliant feats that astounded the world of magic. I am indebted to my friend, Dr. W. Golden Mortimer, for facts concerning the career of de Kolta.

Joseph Bautier de Kolta was born in Lyons, France, in the year 1845. For centuries his father's people had inhabited the ancient palace of the Emperor Claudius. Each firstborn male of the Bautier family was given the Roman name. The subject of our sketch had a sister and two brothers, the latter, with himself, being set apart for the priesthood. His brother Claudius was not given to churchly ways but the second brother actually entered upon the holy orders. Joseph was at college when he first saw the wonders of magic as revealed by a strolling magician, and he became so fascinated with the possibilities of the art that he entered upon it at once.

He commenced his professional career at Geneva, Italy, in 1867, and shortly after became associated with his cousin, Julius Vidos de Kolta, who for fifteen years thereafter acted as his business manager. De Kolta was his mother's maiden name, adopted by her ancestors from one of the Hungarian provinces. Bautier de Kolta, as the magician was now known, traveled through Italy, where he presented a two hours' entertainment consisting of original sleights with a multiplicity of small properties. In 1875 he opened in Lon-



BAUTIER DE KOLTA'S FLYING CAGE.

don where a great furore was made with his flying cage, which he had introduced in Italy some two years earlier. Though de Kolta was not given to mishaps, at first presentation of his trick he threw the cage out into the audience, an accident which has been repeated by other performers.

He married Miss Alice Allen, in London, December 8, 1887. She afterwards traveled with him as his assistant, and acted as his business manager. In the year 1891, he made his first appearance

in the United States by playing a four months' engagement at the Eden Musée, New York City. On that occasion he introduced the large vanishing cage which he intended as a satire on the flying cage because of the repeated supposition that a bird was killed at each performance of that trick, but he never liked the large cage and soon abandoned it. In 1903 he returned to this country, and opened at the Eden Musée, on September 15, where he played many months. Among other new tricks he exhibited an improvement on the "rising cards," consisting in the continuous and successive rising of every card in a pack from out a glass tumbler; and a little sketch entitled "*la danse des millions*," in which the money-catching idea was elaborated. This number, delivered in Alexandrine verses with all the charm of a classic, was intended as hit at the extravagance of the Panama Canal Company under the régime of De Lesseps and his associates.

On that occasion he introduced an absolutely new illusion, the effect of which was as follows: The curtain rose showing a platform in the center of the stage. It was about four feet square and eighteen inches high, with four legs. The conjurer appeared conjuring a satchel in one hand. He informed the audience that he kept his wife in the receptacle. It was a convenient way of carrying her about with him. Opening the satchel, he took therefrom a die about six inches square, remarking that his consort was concealed within it. This he placed on the platform. After arranging two open fans on the back of the platform he touched a spring, whereupon the die opened to about two and a half feet square. Presto! —he lifted up the die and his wife appeared on the platform, sitting cross-legged like a Turkish lady on a divan.

The secret of this surprising illusion died with Bautier de Kolta. His wife refused to reveal it after his death.

From New York de Kolta went to New Orleans to play an engagement at the Orpheum Theatre. In that city he died of acute Bright's disease on October 7, 1903. The body was taken to London for burial.

Among the better known tricks and illusions invented by de Kolta may be mentioned the following: The flying bird cage (1873); the vanishing lady (1889); flowers from a paper cone (1886); the Cocoon and living pictures (1887); and his disappearance, at the top of a twenty-one foot ladder set upright against a bridge, in full light; soup plate and handkerchiefs; the decanters and flying handkerchiefs; multiplying billiard balls; production of a large flag on a staff; new ink and water trick, etc.

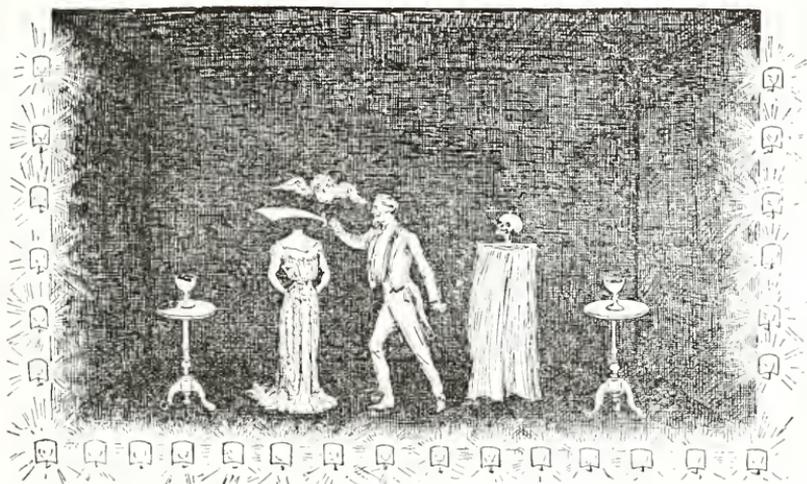
In conjunction with J. Nevil Maskelyne, he invented the "Black Art, or the Mahatmas Outdone." It has been exposed by the *Strand*, February, 1903, as follows:

"It is necessary for the benefit of those who have never seen an act of this kind to explain that everything is performed in a dark chamber—either the whole stage or a chamber fitted up in the center of it—draped entirely in black—sides, back, floor, and ceiling. The hall is placed almost in darkness, the only lights being a set of side-lights and footlights, which are turned towards the audience with reflectors behind, making it impossible for eyes to penetrate into the darkness beyond them. Everything used in the chamber is white, even the performer's dress, forming a contrast necessary to the illusion.

"The séance is usually commenced by the production of tables and goblets from space. In fact, everything required is mysteriously obtained from apparent nothingness. The performer, usually dressed in an Eastern costume, all of white, enters the empty chamber, and, requiring a wand, raises his hand, when one comes floating into it. He next taps the floor at the left side of the chamber and a small table suddenly appears. This he repeats at the right side, with the same result. He now taps one of the tables and a large goblet appears upon it in the same mysterious manner. This also he repeats at the other table, having now two tables several yards apart, with a goblet upon each. The whole are brought forward for inspection and replaced within the chamber. The performer takes one of the goblets, raises it, turns it over and around in several ways, and it is seen that the other is going through exactly the same movements without anyone being near it. The performer replaces his goblet upon the table; but the other remains suspended alone in mid-air, and the performer places a large ring over it and around it, showing wires or any other connection to be absent. He brings it forward and again hands it for examination, but on regaining it does not take it to the table, for by a wave of his hand the table comes dancing out to him and on receiving the goblet dances back to its original position. He next proceeds to borrow several watches and other articles of jewelry, which he takes into the chamber and places it into the goblet on the right. They are clearly seen to drop from his hand from several inches above; he shows his hands empty and immediately rushes across to the other goblet, brings it forward, and allows the audience themselves to take out all the jewelry which was placed in the right goblet only a moment previous. Having

finished with these articles they disappear as mysteriously and quickly as they appeared.

"The next illusion performed is the production from space of a live lady's bust suspended in a frame. The performer raises his wand and a large picture-frame suddenly hangs itself upon it. This is brought for examination, then placed in the center of the chamber, where it remains suspended in mid-air and sets up a swinging motion by itself. It is then covered momentarily with an Eastern rug, and when removed, a lady, devoid of legs, whose body completely fills the frame, is seen swinging with it. The 'live picture' is covered momentarily, and when the covering is withdrawn a large Union Jack is seen to have taken the place of the lady, who has vanished.

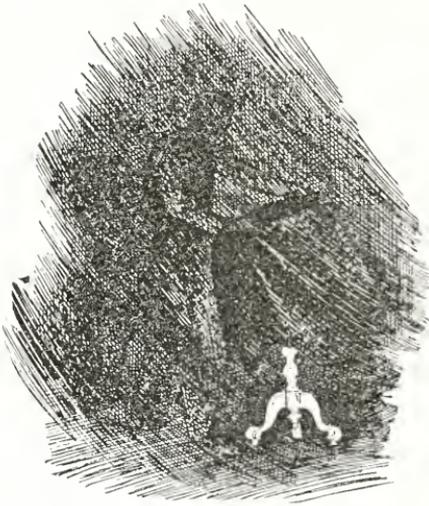


"BLACK ART"—SOME OF ITS MYSTERIES.

"The performer proceeds next with a decapitation act, in which a lady is beheaded in full view of the audience. At a wave of his hand a lady appears, and hands to him her own gruesome means of execution, a large, glittering sabre, which he takes, and with one swing cuts her head clean off where she stands. Catching the head as it falls, he places a pair of wings at the back of it, when it becomes a flying cherub, and immediately soars all about the chamber, finally returning to his outstretched hand. He then removes the wings and replaces the head upon the lady's shoulders, restoring her to life, for which kindness she quickly embraces him and vanishes. Wishing to get another such share of her favors the performer

endeavors to bring her back by magic aid, but is surprised by the appearance of a grinning ghost, whose whole body consists of a skull, with a moving jaw, draped with a white sheet. He catches it, and detaching its skull brings it forward for a closer scrutiny, the jaw moving all the time and the sheet dancing about alone. He then throws the skull into the air and it is seen no more.

"The séance is generally concluded by an invisible flight, the vanishing performer immediately reappearing amongst the audience. He takes the dancing sheet and entirely covers himself with it, standing in the center of the chamber, taking great care to drape himself in such a manner as to show the shape of his body. In a few seconds the sheet collapses, and before it has time to reach the ground a shout



INVISIBLE ATTENDANT PRODUCING
THE TABLE.



THE SWINGING BUST
EXPLAINED.

is heard at the back of the hall; the audience turning around naturally are surprised to see the performer standing amongst them, smilingly bowing in acknowledgment of the applause which greets him.

"As before mentioned, the whole of this takes place in darkness, obtained by the chamber being draped in black velvet and the floor covered with black felt. The brightness of the lights turned towards the audience, contrasting with the denseness of the black behind, dazzles the eye to such an extent that it cannot discern anything in the chamber that is not white or of a very light color. The stage is all arranged before the act, and the tables are in their respective places, but cannot be seen on account of their being draped with

black velvet. The goblets, frame, lady, ghost, etc., are all placed in readiness behind a black screen, also draped. None of this can be seen while they are behind the lights, if kept covered in black, no matter how near to the front they are placed. But how do they float about and appear so mysteriously? Very simply! An assistant is within the chamber, dressed in black velvet throughout, with black gloves and mask, covering all signs of white about him and making him perfectly invisible. He wears no boots, and the felt upon the floor deadens the sound of all his movements. He it is who really produces all the articles. When the performer stretches his hand out for the wand the assistant brings it from behind the screen and hands it to him with a floating movement. As the performer taps the



DECAPITATION.

Showing the girl's head covered with a black hood—The girl acting for the head falling to her knees.

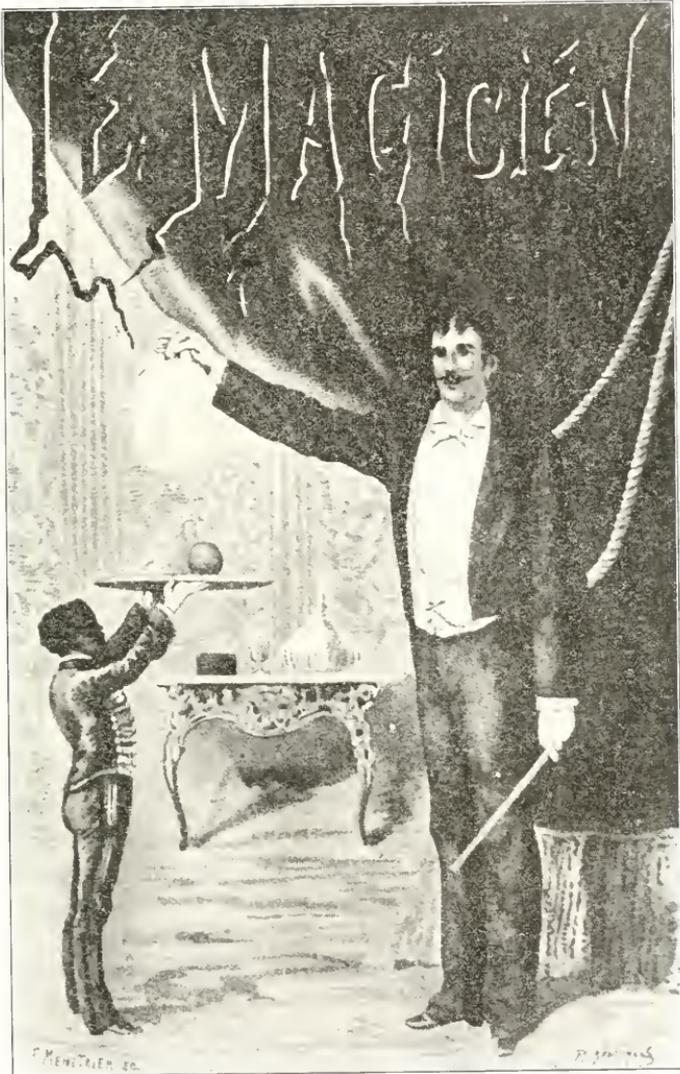
floor he immediately pulls away the black covering and the table instantly appears to view. The goblets are painted black inside, allowing him to hold them at the back with his fingers inside, unnoticed. After the tables are both produced he places the goblets upon them at the right moment with one hand while he pulls off the velvet with the other. The exposition is so quick and sudden that nothing suspicious can be noticed. The turning of the goblet is also the work of the invisible assistant, and is quickly changed from one hand to another when the ring is being passed over it. The watches, etc., are not placed in the goblet as they appear to be, but

dropped behind it into the assistant's hands, who takes them over to the other while the performer is exhibiting his empty hands. The picture-frame is also handed by the assistant, and when it is apparently placed in mid-air is really passed to the assistant, who quickly



hangs it up. When it is covered the lady steps from behind the screen to the frame, and stands upon a swing which nearly reaches to the floor behind it, and catches hold of the frame sides; the assistant draws away the velvet which draped her, and keeps the

swing in motion. The frame is attached to the wires of this swing. The lady is dressed in white to the waist, which exactly reaches the bottom of the frame. Below the frame she is dressed in black velvet. When the frame is again covered she steps back behind the



CAZENEUVE PERFORMING A TRICK.

screen while the assistant fits the Union Jack in the frame. In the decapitation act there are two ladies, one dressed all in white, the other standing behind her dressed in black, with her head covered

by a black hood. When the performer swings the sabre the assistant covers the white lady's head with a black velvet hood, at the same time pulling the hood quickly from the other lady's head, who immediately falls to her knees. The illusion looks perfect—a body apparently standing without a head and the head apparently falling. When the wings are put on she flaps them by means of a wire and runs round the chamber, stooping at intervals, so as to take an irregular course. The beheaded lady is restored by exactly the reverse method, and she disappears behind the screen. The ghost is danced about on a stick by the assistant, and when its skull is thrown into the air it is caught in a black bag. The performer takes the sheet and goes behind it and hands it to the assistant, and it is the latter who is seen draping himself, the performer running around to the back of the hall meanwhile, where he waits to see the sheet drop. The assistant, allowing time for this, simply lets go the top of the sheet, and, of course, cannot be seen behind it. The performer runs in before it has time to reach the ground, his invisible flight and immediate reappearance greatly astonishing the spectators."

Cazeneuve, better known as *le commandeur* Cazeneuve, the great card expert and magician, was born in Toulouse in 1840. He adopted magic, after witnessing a performance of that original genius, Bosco. His chivalric title was conferred upon him by the Sultan of Turkey, with whom he was a favorite. At the Court of Russia he and his charming wife made a great sensation with the second-sight trick. When the Franco-Prussian war broke out, Cazeneuve returned to Toulouse and raised two companies of soldiers, one of which was composed entirely of theatrical people. He joined Garibaldi with his command, and fought bravely for France. After peace was declared he prepared a new programme of magic and toured Europe and the Americas. He has a handsome home in his native city of Toulouse, where he has collected many rare curios. In the year 1905, Cazeneuve was touring Algeria with a magic show. He is a member of several scientific societies, and manifests great interest in physics.

A RELIGIOUS BOOK OF CHINA.

T'AI SHANG KAN YING P'IEN. THE EXALTED ONE'S TREATISE ON RESPONSE AND RETRIBUTION.

TRANSLATED BY TEITARO SUZUKI AND DR. PAUL CARUS.

INTRODUCTION.

IF the popularity of books must be measured by either the number of copies in which they appear or the devotion of their readers, the *T'ai Shang Kan Ying P'ien*, i. e., "The Treatise of the Exalted One on Response and Retribution," will probably have to be assigned the first place of all publications on the globe. Its editions exceed even those of the Bible and Shakespeare, which of all the books published in the Western world are most numerous, and many millions of devout Chinese believe that great merit is gained by the dissemination of the book.

The *T'ai Shang Kan Ying P'ien* is a work of Taoist piety and ethics. It is not so deep as Lao-Tze's *Tao Teh King*, but its moral maxims which are noble and pure, are presented with a more popular directness.

The main idea of the title is expressed in the words *Kan*, "response," and *Ying*, "retribution," which mean that in the spiritual realm of heaven there is "a response" to our sentiments, finding expression in "a retribution" of our deeds.

T'ai Shang, literally, "the Grandly High" or "the Exalted One," is a current name of Lao-Tze, the old philosopher, author of the *Tao Teh King*, who is revered by Taoists as the great teacher of mankind, the superior man, and the highest authority of religious truth.

Lao-Tze's philosophy has percolated into the Chinese nation and we can distinguish three strata; the first represented by the *Tao Teh King*, the second by the *T'ai Shang Kan Ying P'ien*, and the third by the stories appended to it. The first is profound though

partly obscure, the second elevating, yet mixed with those popular notions which belong to the domain of mythology, and the third is devout in tone, but sometimes silly in its details.

The text of the *T'ai Shang Kan Ying P'ien* consists of several parts: (1) an introduction, (2) moral injunctions, (3) a description of evil-doers and their penalty, (4) sayings from various sources, and (5) the conclusion. Internal evidence suggests that we have before us a compilation in which we can distinguish at least three authors of decidedly different characters. The introduction (being itself a compilation) and the passage "Punishment of Evil-Doers" apparently come from the pen of the final redactor, presumably a *Tao Shih*, a Taoist scholar or priest, while the second part, "Moral Injunctions," constitutes the most valuable portion of the book. The third part, "The Description of Evil Doers," is written by a moraliser, or even denouncer, rather than a moralist. Possibly (nay even probably) he is identical with the final redactor, but scarcely with the author of the "Moral Injunctions." He has incorporated quotations from an unknown Taoist source (e. g., the beautiful passage 1170-1198) and lines from the Buddhist *Dhammapada* (1210 ff.).

The passages on good words, good thoughts, and good deeds, and also on evil words, evil thoughts, and evil deeds sound like remote but clear echoes of the Zendavesta.

The second part, "Moral Injunctions," reaches the loftiest height of a truly moral and catholic spirit. It is short enough, but with all its conciseness every word of it is noble and deserves a place side by side with the best religious literature of the world. It should be quoted and requoted, learned by heart and acted upon by all mankind. The third part, "A Description of Evil-Doers," is on a lower level. The moral spirit of its author is narrower, more sectarian, nor free from superstitious notions. The introduction of the treatise (1-147) exhibits the attitude of a disciple,—a faithful devotee, who, however, has merely touched the hem of the Master's garment.

Some passages of the introduction, and perhaps its final redaction, seem to be written by the author of the third part.

The treatise, which is decidedly a work of Taoist devotion, shows obvious influences of Buddhist and Confucian* doctrines. Though it is not a canonical book its authoritative character is universally recognised in China, and it may be regarded as a typical

* Especially 172-175.

exposition of the moral convictions of the average Chinese. It has become the most important guide of the people's conscience.

Though the *T'ai Shang Kan Ying P'ien* may not have existed in its present shape before the fifteenth or sixteenth century, it contains passages which are very old, and though we are not prepared to give a detailed analysis of its contents, we will state here that some portions are quite ancient, belonging to the sixth century B. C. This is true not only of the Confucian and Buddhist maxims but also of the first sentence. Rev. James Legge makes the following statement concerning the words, 4 ff., in one of the footnotes of his translation: "This paragraph, after the three first characters, is found in the *30 Khwan* under the tenth and eleventh notices in the twenty-third year of Duke Hsiang (549 B. C.),—part of an address to a young nobleman by the officer Min *3ze-mâ*."

The mythological background of the arguments of the *T'ai Shang Kan Ying P'ien* can be characterised as superstitious by those only who know nothing of comparative religion and are not familiar with the fact that the idea of Recording Angels is all but universal in a certain phase of the history of religion.

The treatise has its shortcomings, both in form and contents. Its materials are not systematically arranged, and side by side with maxims of highest morality we find such trivial injunctions as the one that we should not cook food with rotten sticks. Further, the idea of retribution is upon the whole conceived to work in a mechanical and external way, being doled out in exact proportions of merit and demerit. Yet, after all, if we consider the significance of its main idea, who will deny that there is a retribution which, though not meted out with a tape measure, is after all unfailing. We will judge mildly, if we consider that even in the Lord's Prayer, God is asked to "forgive us our debts as we also have forgiven our debtors"—a passage which sounds more mercantile in the original which means "Let off to us our debts as also we let off our debtors." The suggestion is made here as well as in our Chinese treatise, that as our dealings are, so Heaven and God will deal with us: and considering all in all, the underlying idea is true.

There is another weak point in the religious notions of our treatise, viz., the belief in demons which in the stories involves the superstition of obsession. But let us remember that the New Testament is full of it, and the era of witch persecution in Europe which is the worst aspect of obsession, is about simultaneous with the date of the *T'ai Shang Kan Ying P'ien*.

The Chinese may not as yet have passed entirely the stage of

their childhood diseases, but let us remember that the European race too had its measles.

Without being blind to the shortcomings of our "Treatise on Response and Retribution," considered as a whole, we cannot deny that its general tendency is noble, and true,—and, we may add, also practical.

Practical it is, and "practical" means that it is as exactly adapted to the life and views of the people of its origin as if it had been prepared for them and dictated to its author by Divine Providence. From this point of view we may truly say that it is a work of prophetic inspiration.

The shortcomings of the *T'ai Shang Kau Ying P'ien* appear to greater disadvantage in the stories which are appended to its moral maxims. Here the doctrine of the Exalted One reaches the broad strata of the masses, but even in this form a presentation of religious notions is needed so as to render its moral maxims intelligible among the superstitious. Perhaps we should say *vice versa*, that we see here how the uneducated assimilate a religious doctrine to their special wants. Every one has the religion he deserves, because every one adapts himself to his own spiritual needs.

The first translation of the *T'ai Shang Kau Ying P'ien*, made by a Western scholar, is Stanislas Julien's *Le livre des recompenses et des peines*, printed at Paris for the Oriental Translation Fund of Great Britain and Ireland. It contains the Chinese text of the book and in addition to the French translation of the main text, a French translation of the glosses and stories of the Chinese commentator, which swell the work to a volume of considerable size. The English version of Prof. Robert K. Douglas is a translation of extracts from this French edition made by M. Julien. It appeared in his excellent little volume *Confucianism and Taouism*, (pp. 256-271) in the series of *Non-Christian Religious Systems*, published by the Society for Promoting Christian Knowledge, London, 1839. Finally Prof. James Legge has translated our treatise in the *Sacred Books of the East*, Vol. XL, pp. 233-246, under the title *T'ai Shang, Tractate of Actions and their Retributions*.

* * *

Our text and illustrations of the stories are a facsimile reproduction taken (with the exception of one picture) from a collection of Chinese texts made in Japan by Chinese scribes and artists. The scribe calls himself Lai Ho Nien of Kwei Ping. Stanislas Julien's text agrees pretty closely with ours—closely enough to render any further comments redundant. The stories appended to

the main body of the book seem to differ considerably in different editions. At any rate they vary greatly in the French and Japanese versions at our disposal. They are of inferior worth and we deem it sufficient to have them here represented in extracts.

The present translation of the *T'ai Shang Kan Ying P'ien* is a product of the common labors of Mr. Teitaro Suzuki and the Editor. Mr. Suzuki, who among the scholars of Eastern Asia living in our midst is perhaps the best authority on the religious texts of ancient China, has gathered the necessary information concerning the lexicographical, grammatical, and archaeological meaning of the text, while the Editor is responsible for the arrangement of the whole, together with the final version of the English text.

The italicised headings of the several parts are placed within parentheses, because they are not in the original text and have been made by the editor of the English version solely for the convenience of English readers.

THE EXALTED ONE'S¹ TREATISE ON RESPONSE AND RETRIBUTION.²

(Introduction.)

[The numbers at the end of each paragraph refer to the words of the Chinese text.]

The Exalted One says:³ (1-3)

Curses and blessings do not come through gates,⁴ but man himself invites their arrival.⁵ (4-11)

The reward of good and evil is like the shadow accompanying a body, and so it is apparent⁶ that heaven and earth are possessed of crime-recording spirits. (12-28)

According to⁷ the lightness or gravity of his transgressions,⁸ the sinner's term of life is reduced. Not only is his term of life reduced, but poverty⁹ also strikes him. Often he meets with calamity and misery.⁹ His neighbors¹⁰ hate him. Punishments and curses pursue him. Good luck shuns him. Evil stars threaten him; and when his term of life comes to an end, he perishes. (29-67)

Further, there are the three councilor¹¹ spirit-lords of the northern constellation,¹² residing above the heads of the people, recorders of men's crimes and sins,⁹ cutting off terms of from twelve years to a hundred days. (68-87)

Further, there are the three body-spirits¹³ that live within man's person. Whenever Kêng Shên day¹⁴ comes, they ascend to the heavenly master¹⁵ and inform him of men's crimes and trespasses.

On the last day of the month the Hearth Spirit,¹⁶ too, does the same. (111-118)

Of all the offences which men commit, the greater ones cause a loss of twelve years, the smaller ones of a hundred days. These their offences, great as well as small, constitute some hundred affairs, and those who are anxious for life everlasting,¹⁷ should above all avoid them.¹⁸ (119-147)

(Moral Injunctions.)

The right way leads forward; the wrong way backward.¹⁹
(148-155)

Do not proceed on an evil path. (156-159)

Do not sin²⁰ in secret.²¹ (160-163)

Accumulate virtue, increase merit. (164-167)

With a compassionate heart turn toward all creatures. (168-171)

Be faithful, filial, friendly, and brotherly.²² (172-175)

First rectify thyself and then convert others. (176-179)

Take pity on orphans, assist widows; respect the old, be kind to children. (180-187)

Even the multifarious insects, herbs, and trees should not be injured. (188-195)

Be grieved at the misfortune of others and rejoice at their good luck. (196-204)

Assist those in need, and rescue those in danger. (205-212)

Regard your neighbor's gain as your own gain, and regard your neighbor's loss as your own loss. (213-228)

Do not call attention to the faults of others, nor boast of your own excellence. (229-236)

Stay evil and promote goodness. (237-240)

Renounce much, accept little. (241-244)

Show endurance in humiliation and bear no grudge. (245-248)

Receive favors as if surprised.²³ (249-252)

Extend your help without seeking reward. (253-257)

Give to others and do not regret or begrudge your liberality.
(258-262)

(Blessings of the Good.)

Those who are thus, are good: people honor them; Heaven's Reason²⁴ gives them grace;²⁵ blessings and abundance follow them; all ill luck keeps away;²⁶ angel spirits guard them. Whatever they undertake will surely succeed, and even to spiritual saintliness²⁷ they may aspire. (263-294)

Those who wish to attain heavenly saintliness, should perform one thousand three hundred good deeds, and those who wish to attain to earthly saintliness should perform three hundred good deeds. (295-316)

(A Description of Evil-Doers)

* Yet²⁸ there are some people whose behavior is unrighteous. (317-322)

Their deportment is irrational.²⁹ (323-326)

In evil they delight.³⁰ (327-330)

With brutality they do harm and damage. (331-334)

Insidiously they injure the good and the law-abiding. (335-338)

Stealthily they despise their superiors and parents. (339-342)

They disregard their seniors and rebel against those whom they serve. (343-350)

They deceive the uninformed. (351-354)

They slander their fellow-students. (355-358)

Liars they are, bearing false witness, deceivers, and hypocrites; malevolent expositors of kith and kin;³¹ mischievous and malignant; not humane; cruel and irrational; self-willed. (359-374)

Right and wrong they confound. Their avowals and disavowals are not as they ought to be.³² (375-382)

They oppress their subordinates and appropriate their merit. (383-386)

They cringe to superiors to curry favor. (387-390)

Insistent to favors received, they remember their hatred and are never satisfied. (391-398)

They hold in contempt the lives of Heaven's people.³³ (399-402)

They agitate and disturb the public order. (403-406)

They patronise the unscrupulous and do harm to the inoffensive. (407-413)

They murder men to take their property, or have them ousted to take their places. (414-422)

They slay the yielding and slaughter those who have surrendered. (423-426)

They malign the righteous and dispossess the wise. (427-430)

They molest orphans and wrong widows. (431-434)

Disregarders of law they are, and bribe takers. They call crooked what is straight, straight what is crooked, and what is light they make heavy. (435-450)

When witnessing an execution, they aggravate it by harshness. (451-454)

Though they know their mistakes they do not correct them ;
though they know the good they do not do it. (455-462)

In their own guilt they implicate others.³⁴ (463-466)

They impede and obstruct the professions and crafts.³⁵ (467-470)

They vilify and disparage the holy and the wise. (471-474)

They ridicule and scorn reason and virtue.³⁶ (475-478)

They shoot the flying, chase the running, expose the hiding,
surprise nestlings, close up entrance holes, upset nests, injure the
pregnant, and break the egg. (479-494)

They wish others to incur loss. (495-498)

They disparage others that achieve merit. (499-502)

They endanger others to save themselves. (503-506)

They impoverish others for their own gain. (507-510)

For worthless things they exchange what is valuable. (511-514)

For private ends they neglect public duties. (515-518)

They appropriate the accomplishments of their neighbor and
conceal his good qualities. They make known his foibles and ex-
pose his secrets. They squander his property and cause divisions
in his family.³⁷ (519-542)

They attack that which is dear to others. (543-547)

They assist others in doing wrong. (548-551)

Their unbridled ambition makes for power, and through the
degradation of others they seek success. (552-558)

They destroy the crops and fields of others. (559-562)

They break up betrothals. (563-566)

Improperly they have grown rich, and withal they remain vul-
gar. (567-570)

Improperly they shirk³⁸ without shame. (571-574)

They claim having done acts of favor and disclaim being at
fault. (575-578)

They give away evil in marriage³⁹ and they sell wrongs. (579-582)

They sell and buy vainglory. (583-586)

They conceal and keep a treacherous heart. (587-590)

They crush that which is excellent in others. (591-594)

They are careful in hiding their shortcomings. (595-598)

Being on a high horse they threaten and intimidate. (599-602)

With unrestrained barbarism they kill and stab. (603-606)

Recklessly they cut cloth to waste.⁴⁰ (607-610)

Without festive occasions they prepare cattle for food.⁴¹

(611-614)

They scatter and waste the five cereals.⁴² (615-618)

They trouble and annoy many people. (619-622)

They break into others' houses to take their property and valuables. (623-630)

They misdirect the water courses and light fires to destroy the people's homes. (631-638)

They upset others' plans so as to prevent their success. (639-646)

They spoil a worker's utensils to hamper his efficiency. (647-654)

When seeing the success and prosperity of others they wish them to run down and fail. (655-662)

Seeing the wealth of others, they wish them bankrupt and ruined. (663-670)

They cannot see beauty without cherishing in their hearts thoughts of seduction. (671-678)

Being indebted to others for goods or property, they wish their creditors to die. (679-686)

When their requests are not granted they begin to curse and wax hateful. (687-694)

Seeing their neighbor lose his vantage they gossip of his failure. (695-702)

Seeing a man imperfect in his bodily features they ridicule him. (703-711)

Observing the talent and ability of a man worthy of praise, they suppress the truth. (712-720)

They use charms⁴³ for the sake of controlling others.⁴⁴ (721-724)

They employ drugs to kill trees. (725-728)

Ill-humored and angry they are towards teachers and instructors. (729-732)

They resist and provoke father and elders. (733-736)

With violence they seize, with violence they demand. (737-740)

They delight in fraud, they delight in robbery, they make raids and commit depredations to get rich. (741-748)

By artful tricks they seek promotion. (749-752)

They reward and punish without justice. (753-756)

They indulge in comforts and enjoyments without measure.
(757-761)

They harass and tyrannise their subordinates. (762-765)

They terrify and threaten to overawe others. (766-768)

They accuse heaven and find fault with man. (769-772)

They blame the wind and rail at the rain. (773-776)

They stir up party strife and law suits. (777-780)

Causelessly they join factious associations.⁴⁵ (781-784)

They rely on their wives' and other women's gossip. (785-788)

They disobey the instructions of father and mother. (789-792)

They take the new and forget the old. (793-796)

Their mouth asserts what their heart denies. (797-800)

Shamelessly greedy they are for wealth. (801-804)

They deceive their father and their superiors. (805-808)

They invent and circulate vile talks, traducing and slandering innocent men. (809-816)

They slander men and pretend to be honest. (817-820)

They mock spirits and claim to be right themselves. (821-824)

They reject a good cause and espouse a wrong cause, spurning what is near, longing for the distant.⁴⁶ (825-832)

They point at heaven and earth⁴⁷ to make them witnesses of their mean thoughts. (833-839)

They even call on bright spirits to make them witness their degrading deeds. (840-846)

When they ever give charity they regret it afterwards. (847-850)

They borrow and accept without intention to return. (851-854)

Beyond their due lot they scheme and contrive. (855-858)

Above their means they plot and plan. (859-862)

Their lusty desires exceed all measure. (863-866)

Their heart is venomous while they show a compassionate face. (867-870)

With filthy food they feed the poor. (871-874)

With heresies they mislead others. (875-878)

They shorten the foot, they narrow the measure, they lighten the scales, they reduce the peck. (879-886)

They adulterate the genuine, and they seek profit⁴⁸ in illegitimate business. (887-894)

They compel respectable people to become lowly. (895-898)

They betray and deceive the simple-minded. (899-902)

They are greedy and covetous without satiety. (903-906)

They curse and swear to seek vindication. (907-910)

Indulging in liquor they become rebellious and unruly. (911-914)

With the members of their own family³⁷ they are angry and quarrelsome. (915-918)

As husbands⁴⁹ they are neither faithful nor kind. (919-922)

As wives⁴⁹ they are neither gentle nor pliant. (923-926)

As husbands they are not in harmony with their wives;⁵⁰ as wives they are not respectful to their husbands. (927-934)

As husbands they delight in bragging and conceit. (935-938)

Always as wives they practice jealousy and suspicion. (939-942)

As husbands they behave unmannerly toward their wives and children. (943-947)

As wives they lack propriety to their father-in-law and their mother-in-law. (948-952)

They make light of the spirit of their ancestor. (953-956)

They disobey and dislike the commands of their superiors.
(957-960)

They make and do what is not useful. (961-964)

They harbor and keep a treacherous⁵¹ heart. (965-968)

They curse themselves,⁵² they curse others. (969-972)

They are partial in their hatred and partial in their love. (973-976)

They step over the well and they step over the hearth. They jump over the food and jump over a person.⁵³ (977-984)

They kill the baby and cause abortion of the unborn. (985-988)

They do many clandestine and wrong deeds. (989-992)

The last day of the month and the last day of the year they sing and dance.⁵⁴ The first day of the month, the first day of the year, they start roaring and scolding. (993-1000)

Facing the North, they snivel and spit; facing the hearth they sing, hum, and weep.⁵⁵ (1001-1012)

Further, with hearth fire they burn incense,⁵⁶ and with filthy faggots they cook their food. (1013-1018)

In the night they rise and expose their nakedness.⁵⁷ (1019-1022)

On the eight festivals of the seasons they execute punishments.⁵⁸ (1023-1030)

They spit at falling stars and point at the many-colored rainbow.⁵⁹ (1031-1036)

Irreverently they point at the three luminaries;⁶⁰ intently they gaze at the sun and at the moon. (1037-1044)

In the spring they hunt with fire.⁶¹ (1045-1048)

Facing the North, they use vile language.⁵⁵ (1049-1052)

Causelessly they kill tortoises and snakes. (1053-1058)

(Punishments for Evil-Doers.)

For all these crimes the councilors of destiny deprive the guilty, according to the lightness or gravity of the offence, of terms from twelve years to a hundred days, and when the lease of life is exhausted they perish. (1059-1076)

If at death an unexpiated offence be left, the evil luck will be transferred to children and grandchildren. (1077-1085)

Moreover, all those who wrongly seize others' property may have to compensate for it, with wives or children or other family members, the expiation to be proportionate up to a punishment by death. (1086-1106)

If the guilt be not expiated by death, they will suffer by various

evils, by water, by fire, by theft, or by robbery, by loss of property, by disease and illness, and by ill repute, to compensate for any unlawful violence of justice. (1107-1132)

Further, those who unlawfully kill men will in turn have their weapons and arms turned on them; yea, they will kill each other.⁶²
(1133-1145)

(A Simile.)

Those who seize property, are, to use an illustration, like those who relieve their hunger by eating tainted meat,⁶³ or quench their thirst by drinking poisoned liquor. Though they are not without temporary gratification, death will anon overcome them. (1146-1169)

(Good and Evil Spirits.)

If a man's heart be awakened to the good, though the good be not yet accomplished, good spirits verily are already following him.
(1170-1184)

If a man's heart be awakened to evil, though evil be not yet accomplished, evil spirits verily are already following him. (1185-1190)

(Quotations.)

Those who have hitherto done evil deeds should henceforth mend and repent.⁶⁴ (1200-1209)

If evil be no longer practiced and good deeds done, and if in this way a man continues and continues, he will surely obtain happiness and felicity. He will, indeed, so to speak, transform curses into blessings. (1210-1230)

(Conclusion.)

Therefore, blessed is the man who speaketh what is good, who thinketh what is good, who practiceth what is good. If but each single day he would persevere in these three ways of goodness,⁶⁵ within three years Heaven will surely shower on him blessings.
(1231-1251)

Unfortunate is the man who speaketh what is evil, who thinketh what is evil, who practiceth what is evil. If but each single day he would persevere in these three ways of evil-doing, within three years Heaven will surely shower on him curses. (1252-1271)

Why shall we not be diligent and comply with this? (1272-1277)

NOTES.

¹ *T'ai Shang*, "the Exalted One," also called *T'ai Shang Lao Chün*, "the Exalted Ancient Master," is an honorary appellation of *Li Er*, who is popularly known as *Lao-Tse*, "the Ancient Philosopher."

² The title is commonly but not correctly translated "The Book of Rewards and Punishments."

For an explanation of the meaning of "Response and Retribution" see the Introduction .

³ The word "says" can scarcely be construed to imply a claim that the treatise has been written by T'ai Shang, i. e., Lao-Tze; it simply means that the doctrines here enunciated are his.

⁴ The phrase, "have no gates," presents some difficulties. The obvious meaning is that curses and blessings are not limited to special avenues, on which they come down to mankind from heaven. There are no special doors in our houses through which they enter; they are independent of space and come in response to our actions. In other words, it is not blind fate that directs curses and blessings, but we ourselves are the forgers of our destiny. Curses and blessings come in exact proportion to man's merit or demerit. Following the sense rather than the words, Stanislas Julien translates: "Le malheur et le bonheur de l'homme ne sont pas déterminés d'avance; seulement l'homme s'attire lui même l'un ou l'autre par sa conduite." He adds the following explanation: "L'expression *wou-men* (6-7) veut dire qu'il n'y a point de porte ni de chemin déterminés d'avance par le ciel, qui conduisent au bonheur ou au malheur."

⁵ The word "arrival" does not stand in the original and is supplied by the context.

⁶ The two Chinese words here translated "therefore" are used (like the Latin *ergo*) to introduce a logical conclusion. They imply that the preceding statement is a proof for the truth of the following assertion. Accordingly, we translate: "and so it is apparent that. . ."

⁷ In the relative clause (words 9-14 of the Chinese text) the preposition "proportionately to" belongs to the nouns "lightness" and "gravity," and the whole relative clause, "man's of that in which he transgresses," is, in the Chinese, inserted. In such constructions we have a palpable instance of the incommensurability of the English and the Chinese grammars.

⁸ The character *i* is commonly translated by the preposition "through," or "with," or "by." Here it is used as an adverb "thereby," or "thus," which can be omitted in English.

⁹ In Chinese all words are monosyllables, and as there are more characters than sounds, the language abounds in homophones, i. e., words which sound alike but are written differently and have different meanings. To avoid a misunderstanding, the Chinese like to add a synonym to a doubtful word, so as to make sure of the meaning. Thus they add to the word "calamity" the word "trouble," which both together fuse into one idea, and there is no need of translating them by two terms. We have, as a rule, retained the Chinese mode of expressing one idea by two synonyms.

¹⁰ The Chinese character commonly translated by "all" has not the full weight of the English equivalent. It may simply be translated by the plural form of the following noun.

¹¹ The three councilor spirits are represented in the starry heavens (according to Giles) by three stars (*i, κ, λ*), according to Stanislas Julien by the six stars (*ι, κ; λ, μ; ν, ξ*) in the Great Bear. See Giles, *Chin. Dict.*, *sub voce* "the Dipper," and in China "the Bushel." See Giles, *Chin. Dict.*, *sub. voce* *Tai* = "councilor." Morrison, II, p. 1072, and the Chinese Encyclopædia, *San tsai tou hoei* I, fol. 12. (Stanislas Julien, *loc. cit.* p. 13.)

¹² That part of the constellation Ursa Major (the Great Bear), which is called "the Dipper" in the United States, is called "the Bushel" in China. On account of the conspicuous place which it holds in the sky, it is counted among the three measures of time, the other two being the sun and the moon; and it is commonly regarded as sacred.

¹³ According to Chinese views, the vital functions of man's body are presided over by the three body-spirits called *san chi shên*. They are the upper chi, *Peng-Kiu*; the middle chi, *Peng-chi*; and the lower chi, *Peng-Kiao*. According to Basile's *Dictionnaire*, they reside in the head, the stomach, and the abdomen. (See Julien, *Le livre des récompenses*, p. 15.) Other authorities make different statements. See, e. g., Du Bose's *Dragon, Image and Demon*, pp. 395-396.

When a man falls asleep on Kêng-shên day, the three body-spirits leave their habitation to bring the Heavenly Master information concerning the sins which they have witnessed. Hence originated the practice of keeping vigils on Kêng-shên days so as not to be found sleeping at the time of judgment, or (as otherwise the custom is explained) to prevent the three body-spirits from leaving the body.

¹⁴ The Chinese calendar is a complicated affair. The names of days are made up by a combination of two words belonging to two different sets of names one of which is called the Ten Stems and the other the Twelve Branches. The Ten Stems are repeated six times and the Twelve Branches five times, which yields sixty combinations. The Kêng-shên day, the day of judgment in the heavenly courts, is the fifty-seventh day in this sexagesimal system. See for further information Dr. Paul Carus's "Chinese Script and Thought" in *The Monist*, April, 1905.

¹⁵ The "Heavenly Master" is a Taoist term denoting the governor and judge of the world. He is also called the "Pearly Emperor" and is identified with "Shang Ti," the Lord on High.

¹⁶ The hearth-spirit watches the events in the house, and his day of reckoning is the last day of every month, called *hwei* in Chinese, which we translate in our transliteration by "ultimo" in the sense in which the word is used in continental Europe.

¹⁷ The character "long life" practically means "immortality" in Chinese, and so we have here translated it by "life everlasting." Stanislas Julien translates: "L'immortalité."

¹⁸ Stanislas Julien translates this passage: "Il faut d'avance les éviter avec soin, si l'on veut obtenir l'immortalité."

¹⁹ The meaning of this sentence is that the right way is the one that leads onward. Stanislas Julien (*loc. cit.* p. 32) translates: "Avancez dans la bonne voie, et reculez devant la mauvaise voie." Legge (in the *S. B. E.*, Vol. XL, p. 237) translates: "Is his way right, he should go forward in it; is it wrong, he should withdraw from it." Mr. Suzuki insists that this interpretation, though it makes excellent sense, is positively untenable.

²⁰ "To be false to oneself" means "to do wrong," or "to sin."

²¹ "In the dark room" simply means "in secret."

²² This sentence is a condensed statement of Confucian morality.

²³ This sentence is a modified quotation from Lao-Tze's *Tao-Teh-King*. Lao Tze says (chap. 13): "Favor and disgrace bode awe." The Chinese word *ching*, which, following the traditional interpretation (see Carus, *Lao Tze's Tao-Teh-King*, p. 163) means "fearful surprise," or "awe," is the same that here simply means "surprise." We need not add that by the omission of the word "disgrace" the sense is somewhat altered. Yet, after all, the meaning of the word combination "favor and disgrace" does not so much mean "favor" and also "disgrace," but a condition of dependence, such as prevails in court life, where "favor and disgrace" are the significant features. It is an instance of an idea expressed in Chinese by the contrast of two opposites of which the idea consists.

²⁴ For the word 道 "*tao*" see Carus's *Lao Tze's Tao-Teh-King*, pp. 9 ff. and xxii-xxvi. The word *tao* is in one respect unlike its equivalent in Eng-

lish which we translate by "reason." It is a religious term with which is associated all the awe for the sanctity of the moral world-order, such as is attached to its Greek equivalent, the word *logos* or "word," i. e., "logical thought.

25 Stanislas Julien translates: "La providence le protège."

26 "Tous les démons s'éloignent de lui."

27 The word "saint" consists of the symbols "man" and "mountain." The Man of the Mountain was a hermit or recluse, and so the word acquired the meaning "saint." The etymological significance, though still noticeable in its etymology, is, however, lost sight of, and the word now simply means "saint" or "saintly." According to Eitel (*Handbook of Buddhism*, p. 130), there are five degrees of saintliness: heavenly, aerial, human, earthly, and ghostly. In the present passage only two degrees of saintliness are referred to.

28 All the following sentences are dependent upon this conjunction *Kou*, i. e., "if," in this way: "If some people do not behave righteously, (if) they are unreasonable, (if) they take pride in evil, (if) they inflict wounds," etc., etc., down to the last sentence of "a description of evil-doers." The main sentence begins with the part entitled "Punishment of evil-doers" with the words (1059 ff.): "for such crimes the controllers of destiny cut short people's lives." We break up this long-winded construction to render our English version more readable.

29 The word "reason" is not here the same as *tao*, mentioned above, but *li*, which means "logical correctness" or "rationality," i. e., "reason," in a secular sense. The meaning of the sentence here is that unrighteousness is not only against the *tao*, i. e., against religion, but even against common sense.

30 Stanislas Julien translates: "Regarder la méchanceté comme une preuve de talent."

31 M. Julien translates this sentence: "Divulguer les fautes de ses parens."

32 Stanislas Julien translates: "Ne pas savoir distinguer les personnes qu'il faut rechercher ou fuir."

33 The expression "heaven's people" is a Confucian term, which is used in China in the same way as in Christian countries the phrase "God's people" would mean all those who bear God's image and are dear to the Deity.

34 M. Julien translates: "Rejeter ses propres crimes sur les autres."

35 These two words "divination" and "craft" denote first of all the practice of *Feng Shui* so common in China; but it is here used in a general sense and applies to all skilled labor, especially the professions. M. Julien translates: "Arrêter l'exercice des arts et des métiers." He adds in a footnote: "According to the dictionary of the Fo Kien dialect, the *Feng Shui* are (1) physicians, (2) men of letters, (3) painters, (4) divines, (5) journalists, (6) merchants, (7) workmen, (8) fishers, and (9) woodcutters." (*Ibid.*, p. 221.)

36 "Reason and virtue," i. e., *tao* and *tch*, are the two main subjects of Lao Tze's doctrine. We are at liberty to translate "reason and virtue," or "the way of virtue."

37 The term "bone and flesh" in Chinese means "family relations."

38 The meaning may be either "to escape punishment" or "to shirk duties."

39 "To give away evil in marriage" is a Chinese phrase.

40 Literally, "they cut and clip," which is a term in tailoring. The meaning of the sentence is that they are wasteful with material, and it goes without saying that it refers to wastefulness of any kind.

41 It is customary in China to kill cattle on festivals only, and it is considered improper and even irreligious to slay cattle for food without due occasion.

42 Wilful waste of food is rightly considered sinful in China.

43 Among the Chinese superstitions which are common also in other countries, is a habit to bury figures or worms, which are intended to represent some person, for the purpose of inflicting injury upon them, being a kind of black magic. This is called in Chinese "to bury vermin."

44 Stanislas Julien translates (p. 345): "Cacher l'effigie d'un homme pour lui donner le cauchemar."

45 Associations or fraternities have always played an important part in Chinese politics. The Boxer movement is a well-known instance of modern times.

46 M. Julien translates: "Tourner le dos à ses proches parens et rechercher ses parens éloignés."

47 To point at heaven and earth or the stars is deemed disrespectful in China, and the habit of making them witnesses of mean thoughts is considered a defiance of the divine powers.

48 "Illegitimate profit" refers to the business not licensed by the authorities, such as was the opium before the opium war.

49 The following sentences refer alternately to husbands and wives, which for clearness's sake has to be repeated in English.

50 Literally, "the room," viz., the one in which the wife lives. Denoting the sphere of the wife's activity, the word has become a synonym for "wife."

51 Literally, "outside." An outside heart means a "treacherous heart."

52 According to the rules of Chinese grammar, the objective case of "self" precedes the verb.

53 It is considered disrespectful in China to step over the well, the hearth, food, or a person.

54 While the Chinese celebrate New Year's Eve as much as is done in Western countries, the custom to sing and to dance on such festivals is considered highly improper.

55 No act that may be regarded as disrespectful should be done while facing the North, and also in presence of the hearth which is the most sacred place of the house.

56 The proper way to light incense in olden times was to strike a spark from a flint. To burn incense in the fire of the hearth is both disrespectful for the hearth and improper so far as the incense is concerned.

57 The command "not to expose one's nakedness in the night," is based upon an ancient notion, (viz., that spirits, angels, or demons may have intercourse with human beings), a remnant of which is still preserved in the Old Testament (Gen. vi. 2), where we read that the sons of Elohim took to wives the daughters of men. One of the Chinese stories appended to the *T'ai Shang Kan Ying P'ien* tells of a woman that conceived a changeling from a demon, and the Apostle Paul, for the same reason that underlies the notion of our present passage in the *T'ai Shang Kan Ying P'ien*, requests women to wear a head covering (1 Cor. xi. 10.)

58 It is considered as irreligious to have executions take place on festivals, a custom which is paralleled in the Jewish law, according to which it is unlawful to have a man stoned or crucified on the feast day.

⁵⁹ The word "rainbow" is here as in many other places represented by two words, the second of which means literally "colored cloud." See Note 9.

⁶⁰ The three luminaries (or more correctly the three kinds of luminaries) are sun, moon, and stars.

⁶¹ Hunting by setting the underbrush on fire in spring when animals begin to hatch, is rightly denounced as cruel in China.

⁶² I understand the sentence, "those who slay, exchange weapons," to mean that "he that killeth with the sword must be killed with the sword" (Rev. xiv. 10); and, further, adds the Chinese moralist in the following sentence, "such evil-doers will turn their swords against one another and mutually kill themselves," which is a gradation, for it is stated that not only will they be killed, but they will slay one another.

⁶³ Meat that has by carelessness been exposed to the water dripping from the eaves has frequently proved fatal to those who partook of it. Thus the term "dripping water meat" means "tainted meat."

⁶⁴ These passages are quotations from the *Dhammapada* which has become a household book of religious devotion all over China.

⁶⁵ The threefold way of good thoughts, good words, and good deeds, is a proposition which, so far as we know, has in the West been first taught by Zarathushtra, the great prophet of Iran.

SOME MEDIUMISTIC PHENOMENA.

BY DAVID P. ABBOTT

IN the book entitled "Psychics: Facts and Theories," by Rev. Minot J. Savage, at page 15, the following account will be found:

"Soon I began to hear raps, apparently on the floor, and then in different parts of the room. On this, the lady remarked, simply: 'Evidently there is some one here who wishes to communicate with you. Let us go into the front parlor, where it will be quieter.' This we did, the raps following us, or rather beginning again as soon as we were seated. At her suggestion I then took pencil and paper (which I happened to have in my bag), and sat at one side of a marble-top table, while she sat at the other side in a rocker and some distance away. Then she said: 'As one way of getting at the matter, suppose you do this: You know what friends you have in the spirit world. Write now a list of names—any names you please, real or fictitious, only among them somewhere include the names of some friends in the spirit world who, you think, might like to communicate with you, if such a thing were possible.' I then began. I held a paper so that she could not possibly have seen what I wrote, even though she had not been so far away. I took special pains that no movement or facial expression should betray me. Meantime she sat quietly rocking and talking. As I wrote, perhaps at the eighth or tenth name, I began to write the name of a lady friend who had not been long dead. I had hardly written the first letter before there came three loud, distinct raps. Then my hostess said, 'This friend of yours, of course, knows where she died. Write now a list of places, including in it the place of her death, and see if she will recognize it.' This I did, beginning with Vienna, and so on with any that occurred to me. Again I had hardly begun to write the real name, when once more came the three raps. And so on, concerning other matters. I speak of these only as specimens.

"Now, I cannot say that in this particular case the raps were not caused by the toe joints of the lady. The thing that puzzles me, in this theory, is as to how the toe joints happened to know the name of my friend, where she died, etc., which facts the lady herself did not know, and never had known."

It has been the writer's good fortune to witness practically this same experiment, performed by a very expert medium, Dr. Schlossenger, who was traveling over the country a few years ago.

I was residing at that time in Falls City, Neb., a place of a few thousand population. For two winters I had traveled some as a magician, so when the medium came to town, and began to perform his miracles, certain members of the community suggested having me witness one of his sances, thinking I would be able to discover whether his tests were genuine, or whether they were performed by the aid of trickery. Accordingly, one evening, a prominent physician invited me, with certain relatives and friends, to attend a sance given in his parlors.

When we arrived I was introduced to the medium, an elderly gentleman with a long white beard, and wearing glasses. He appeared to be slightly deaf, as he placed his hand to his ear and had my name repeated. He was introduced to the remainder of the company *en masse*, the names of the visitors not being given to him.

The medium soon announced that "his mission on this earth was to absolutely prove to humanity the immortality of the soul." He now offered to give some tests to those desiring it, and asked for a small table which was placed in an adjoining room. He invariably held his hand to his ear, to catch what was being said, being apparently quite deaf. He also used this same expedient when listening to the voices of the unseen spirits, and reporting their communications.

My father and another gentleman were selected for the first test, as they were considered very skeptical in such matters. As they retired to a closed room I did not see this experiment, but will give some parts of it as reported to me, further on. In a short time they returned to the parlor, engaged in a discussion over the matter; and my father remarked, "I do not know how you got your information, but I feel certain it was not from my brother, or he would have given a certain point correctly." The medium then said, "If I will tell you where your father died, and the disease he died of, will you be convinced?" My father replied, "I suppose I will have to be, if you can do that."

They then retired, and the medium succeeded partially in the

experiment; and would have certainly succeeded entirely, had my father followed his instructions. I will describe what was reported to me of this test, further on.

I now offered myself for a test. I retired to the room with the medium, and incidentally offered him one dollar and fifty cents, the same my father had given him; but he refused the money, saying: "Your father is not convinced, and I will not take any more money."

He now took a sheet of paper from a tablet, and drew five straight lines across it, spacing the sheet into six spaces about equal. Next taking my hand, and looking earnestly into my face, he said: "Promise me that if I succeed, you will not make light of this. Promise me, for this is very sacred to me." I did so. He now directed me to write names in the spaces on the sheet, any names I pleased, writing but one name in each space. All the names were to be of living or fictitious persons except one, this one to be the name of some one I had known who was then dead. He said, "Be fair with me, and I will scratch out the dead person's name." These were his exact words, therefore I in no way tried to hide my writing from him, although he stood at a distance and did not appear to watch me. I took a pencil and began writing the names; being unprepared I had to think of the names I wished to write. I desired to select names of persons living at a distance, so that he could in no possible manner know them. While I was writing he talked incessantly, which in spite of myself divided my attention. At the same time he kept urging me to write, and immediately after urging me, would begin talking rapidly on some spiritualistic subject. I remember saying, "You must give me time to think." I thought I used great care, so as to write each name with the same precision, and tried to betray no emotion when writing the dead person's name. I selected the name "Cora Holt" for the dead person's name. This was the name of an aunt who had died in another state.

As soon as I had written the names he asked me to cut them apart into slips, having one name on each slip. Now here I do not remember whether he folded them himself, or had me help, as I was not expecting them to be folded. However, we folded each one into a billet with the writing inside.

He now directed me to place them in a hat, and to hold the hat under the table, take out the billets one at a time, and throw them on the table top. This I did while he stood with his right arm extended toward the table and about one foot above it. After I had thrown a few billets on the table, as I threw the next one, I heard three loud distinct raps. He said, "There, that's the one that is dead.

Open it and see if I am right, but do not let me see it. Fold it up again and place it in your pocket." I opened the billet. I did not know what the name would be, as I had mixed them under the table; yet I had a feeling that it was correct. I opened it, and sure enough the name was "Cora Holt." I refolded it, placing it in my pocket. I must confess that I felt a momentary creepy feeling pass over me, as my emotions were wrought up to such a pitch by the intense manner in which I had watched all the details of the experiment. I informed him that he was right, but did not tell him the name. He now took my hand in his, and leading me into the parlor, had me state to the company what had just occurred. Now placing his hand on my head, he said: "I will endeavor to give you the name." Closing his eyes, his body trembled or shuddered with a kind of paroxysm, and apparently with a great effort he pronounced the name, "Cora Holt." This effort seemed to greatly exhaust him, and coming out of his temporary trance he begged us to excuse him, saying that there were opposing spirits present and he could do no more that night; that he had done all for us that lay within his power. He now took his leave.

This was all very impressive to me at the time, except the raps. It was only afterwards that I thought out the explanation, which I will give further on. As to the raps, they had the sound as of a pencil tapping loudly on a thin strip of wood, or a ruler, and not the sound of tapping on a table. I had previously known of the mechanical and electrical rappers, supplied by certain conjuring depots, and worn on the person of the medium, or attached to a table. My impression was at the time that possibly he had a rapper in the sleeve of the arm extended over the table, and by directing the attention to the table the sound would appear to come from there. As I was sitting right against the table, will say that the sound did not appear to me to come from the table, but more nearly from his person.

Referring again to the test given my father, the medium first announced his prices, which he would accept if satisfactory. This was agreed to and paid. He then had my father write names on a paper in a manner similar to the way I have described, except he did not request my father to write a dead person's name: instead, he requested him to write, among other names, his mother's maiden name, his wife's maiden name, his father's name, also the names of certain members of his family and of some of his friends, some of whom should be dead. This my father did.

Among the names written by my father was his mother's maiden

name, viz.: "Celestina Redexilana Phelps," a name certainly out of the ordinary. He also wrote his wife's maiden name, his father's name, his brother's name, and several other names—six or eight altogether.

When the medium had the billets taken out of the hat he said, "You have there the name of your mother; the name is something like 'Celestia (not Celestina) Roxalena (not Redexilana) Phelps,' thus giving wrong pronunciations to the first two names. However, when my father opened it, sure enough it was his mother's maiden name. My father now took another billet which had written thereon his father's name. This the medium gave correctly, stating that this was his father's name. The next billet had written thereon the name of my father's brother; the name was "James Asahel Abbott." The medium then said: "Your brother James is here, and he says to tell you that he is happy and that you are making a great mistake not to believe."

Now this brother had always been called by his second name and not by the name of James. My father said, "If you are my brother, give me your full name." The medium replied, "James Asha-bell Abbott," giving an entirely wrong pronunciation of the second name. This it was, with some other error, that led to the discussion they had on returning to the parlor, and in which my father remarked, "If you get your information from the dead, they should be able to pronounce their own names correctly."

My father, not being familiar with the methods of trickery could not with exactness give all the minute details of the test as I would have wished; and as I never had an opportunity to see this experiment myself, I can only surmise the means employed in its production.

The second experiment with my father had been an effort to tell the disease of which my grandfather died, also the place where he died. The medium required my father to write on the usual ruled paper, a name of a disease and also a name of a place, in each space, that is, one disease and one place in each space. He remarked in giving directions, "Like New York measles, Philadelphia smallpox, etc." He required, however that my father write *in the same space* the correct disease, and also the correct place of his father's death. The remainder of the spaces were to contain the names of any disease or any place he might choose.

This my father did, writing in one space "Sacramento dysentery." This was the correct disease, but the city was the place of my grandfather's burial, and not the place of his death, the latter

being a village called "Hangtown." The medium quickly gave dysentery as the disease, and Sacramento as the place of my grandfather's death. It was plain that had my father written the village where his father died, instead of his burial place, the medium would have succeeded.

This, however, proved beyond a doubt that the medium obtained his information *from the writing*, and not from spirits of the dead.

After thinking the matter over, I decided that, while I was uncertain as to the manner in which Dr. Schlossenger had performed all of these experiments, I could reproduce two of them with certainty as often as he did. I immediately made the trial and found I could succeed fully nine times out of ten on an average. I might state that the doctor also failed about one time in ten on an average; nevertheless, the people of the community were greatly excited, talking of his miracles, in groups on the streets, for some days. The medium was coining money, yet I found a few cases where he failed totally. The failures were seldom mentioned; it was the successes that excited the people.

The method I use in reproducing the first test given me, is to so direct the attention of the subjects before the writing, by my discourse, as to cause them to unconsciously select the name of the dead person in advance. This is easily managed with a little practice in talking, and still they will never guess that it is done on purpose.

Now, as they begin to write, they will naturally pause before writing each name, to think of a name to write. The pause may be but slight, yet there is some pause. Of course, when they write the selected name, no pause will be necessary; and if hurried properly at that time they will make none. This is the object of the incessant talking during the experiment. If left to themselves, the subjects will, in about one-half of the cases, write the selected name in the third space from the top. In about half of the remaining cases the selected name will be written in the fourth space from the top. This is especially true if in your instructions you direct the subject to "mix the dead person's name somewhere in among the others, where you cannot know where it is." In the remaining cases the subjects are liable to write the selected name anywhere, generally first or last. Now my object is to so manipulate my subjects as to cause them to write the selected name when I want them to do so. This is done by continuous talking, and distracting their attention until the proper moment. I choose the third space, since this, being the one they are most liable to choose of their own accord, is easiest to force. Just as they begin to write the first name, before they make a mark, I

say suddenly, "Now be sure and select names of living persons that I could not possibly know." This is almost certain to insure a pause, and the name of a living person to be written first. I continue my talking in a natural manner, taking the attention to a great extent from the writing, and nearly always observing another pause just before writing the second name. When the second name is almost finished I exclaim suddenly, "Now write as rapidly as possible!" If the subjects have been properly impressed with the seriousness of the experiment, they will almost invariably, on finishing the second name (in obedience to my command "to be as rapid as possible," and in their desire to please me), hurry into the name already in their minds, thus writing the selected name in the third space. If such is the case they will now most surely pause to think of a fourth name. If so, I am certain that I now know the selected name. However, if they should rapidly pass into the fourth name, it is then uncertain whether the selected name is in the third or fourth space. This, however, seldom happens if worked in an expert manner.

In rare cases the subject cannot be manipulated by the performer, in which case it is purely guesswork; even in such cases, however, I stand one chance in six of succeeding; and if I make a second trial on failing (not uncommon with mediums), I stand one chance in three of succeeding.

It is hardly worth while to say that as I fold the billets, I fold the third one slightly different from the rest, so that while it will not attract attention, I can see at a glance what it is when thrown on the table. I memorize the name; also, if in doubt, I fold a second choice in a still different manner for a second trial. Frequently I memorize more of the names, folding so I can pick them out. Then, after giving the dead person's name with proper effect, I pick up the others, hold them to my head and call out the names. The effect of this on a subject is very impressive.

With a little practice the above test can be given with very small chance of failure; and in the event of making a failure it can be explained by the statement that "there are opposing spirits present," or some similar excuse. If one has other tests at his command, it is well in the event of failure, to announce that he will try something else, and then give another test. As these experiments are always tried alone with one or, at most, two subjects, a failure attracts little notice.

Now I can not say positively that Dr. Schlossenger performed this experiment in exactly this same manner; but I do have a recollection of his hurrying me along in my writing at some stage of its

progress. I also know that I can succeed as often as he did. I will add further that a few days later I prepared six names in advance, and, with my wife, had a sitting with the medium; this time, although I paid him, he failed utterly. He tried in every way and had me write additional names. This time I guarded the points in above explanation, yet no matter how he tried, he made an utter failure. All tricks require certain conditions, and this is why it is not safe to repeat the same trick for the same person. There is too much danger that the subject may notice the sameness of the *modus operandi*.

Referring to the second test which was given by the medium to my father, will state that when the subjects are writing the cities and diseases, they will naturally pause after writing a city, to think of a disease to go with it. Of course, when writing the correct ones, which are already in mind, no pause will be necessary. Also advantage may be taken of the fact that a small per cent. of persons die of smallpox or measles. If in giving the directions one says, "Write like this: 'Philadelphia smallpox, New York measles,'" and the subject writes smallpox or measles in the list, it is safe to eliminate that from the case. This is especially true if written in connection with some large city, the name of which occurs readily to the mind. It is safe also to eliminate Philadelphia or New York if these should be written, providing you mentioned these names in the directions, and that the test is not being given in their section of the country. A small per cent. of the people of a country die in any two places of prominence. Yet these places will be written readily by most subjects, if they are suggested, or at least other places of equal prominence will be written. If an unusual place or disease should be written, it is almost certain these are the ones.

It can readily be seen how expert one can become at this by continued practice, such as a medium has many times a day; how one can learn to take advantage of every little point, and use it with telling effect on unsuspecting strangers, who do not know what is going to happen, or what to look for.

I have been told that Dr. Schlossenger had a very sharp eye, although wearing glasses; and that the glasses were probably to make the subject think it impossible for him to read writing when they were moved out of position and placed on the forehead, as they were during the tests. It has also been suggested that his poor hearing was feigned, to enable him to hear remarks made about himself in his presence. I have suspected that his memory had become trained to a high degree of accuracy, enabling him to give his tests with such marvelous success, as he did with nearly all wherever he

went. That he does not use one set of principles only in his tricks, I am certain, but has many more at his command which he uses continually. However, I can only vaguely guess at them from having seen his tests but once.

Now, I do not say that this was the method employed by the lady with Rev. Savage, given in the account at the beginning of this article. But as the experiments are practically the same, it is safe to conclude that the methods used are the same, or nearly so. If the test were genuine in the case of the lady mentioned, it was probably genuine in the case of Dr. Schlossenger. On the other hand, if it were trickery in one case, it probably was in both.

When Rev. Savage speaks in his book of spirit rappings, clairvoyance, etc., as established genuine phenomena in some cases, and even alludes to independent writing, I must conclude that he has been deceived in some instances; and if in some, probably in more.

With the knowledge of trickery that I possess, I have, in all cases where I have seen any thing of this kind, been able to explain it by trickery. All my life I have been looking for phenomena of this kind; but have never yet been able to see just one little thing that was genuine.

On the other hand, I know the apparently marvelous things that can be performed by the aid of trickery. Referring to clairvoyance, I will say that there are simple means by which sealed writings may be read with certainty and despatch. It is possible for a subject to write a name, or a question, on a thick non-transparent card, and seal same in a heavy non-transparent envelope; sealing same himself, with wax if desired; yet it is possible for an expert performer, on taking it in the tips of his fingers, instantly to read the writing, unobserved, in the mere act of placing same in full view on a table. The writing can be given with due effect, and the envelope returned at once unopened and undisturbed. Yet this is all trickery, pure and simple.

It is also possible to hand an ordinary slip of paper and an envelope to a subject; to let him write a question and seal it himself, using his own hand as a support on which to write; and after sealing same, to keep it in his own possession. Yet in a very short time the operator is in full knowledge of the writing.

It is likewise possible to allow a subject to write a question and also the name of a dead friend from whom he desires a communication, on an ordinary tab. After same is written he can tear off the sheet, folding and retaining same. The tab is an ordinary one, no carbon paper or anything of the kind being concealed therein.

Yet although the tab remains on the table in full view, the operator is in a short time informed fully as to what was written.

All of the above is trickery, pure and simple. Yet I will say that it makes little difference as to the intelligence of the subject. The wisest are deceived as readily as the most simple; and if anything, the effect is greatest on the most intelligent. The principle in each of the above experiments is entirely different. That which would explain one would not explain the others. I use all of them frequently in my parlor entertainments with the greatest success. An explanation as to the methods used would be out of place here, besides being too lengthy.

As to independent writing, I will say that among the many methods used, it is possible to allow sitters to clean two ordinary unprepared slates themselves and hold them under an ordinary unprepared table themselves; and yet to have any message desired appear on one of the slates in genuine chalk or slate pencil writing, no chemicals being used, and the slates being actually free from writing at the beginning. The clothing of the operator can also be examined before and after the experiment.

The effect of this is very startling; especially if the subjects have previously written the name of the person whom they desire to have communicate, and a question they desire answered, retaining the writing themselves.

This experiment is trickery of the simplest kind; yet the effect is so great that, although I always state afterwards that it is not performed by the aid of spirits of the dead, many, in fact most, of my subjects insist on believing that I use some occult power in its production, and in the production of the previous clairvoyant readings.

I recently had a sitter write the name of a person from whom she desired a communication, folding and retaining same herself. When afterwards she received a spirit message on slates cleaned and held by herself, signed "Governor McComas," the name she had written, and a relative, she remained affected throughout the evening, although I assured her that it was not done by spirit power.

With this knowledge of trickery, and my experience in investigating mediumistic phenomena at every opportunity, I have concluded that there are no genuine mediums; unless Mrs. Piper, whom the Society for Psychical Research has investigated for so long, be one. I can hardly pass judgment in her case, having never had a sitting with her myself, and I would be greatly pleased to see an article in your columns by H. R. Evans giving his ideas on the subject.

I will conclude with a short account of a medium who gave some very successful séances in Omaha a few years ago, as a "Materializing Medium."

The audience could examine his cabinet and himself thoroughly, then lock the only door to the room and keep the key themselves, besides bolting the door on the inside. The sitters would now form a circle about the room, holding hands and guarding the door. Nevertheless, as soon as the lights were lowered, the medium came from his cabinet, leading numerous spirits. Parents recognized their children; and one fond parent still has a withered flower which money cannot buy, given by the spirit of a dead child. The medium took the town by storm, carrying three thousand dollars away with him in a short time; yet his spirits were produced in the simplest manner.

He had trained children in costumes in an adjoining room. There was a trap in the base board running along the wall of the room. This trap was behind the curtains of his cabinet. Through this the children entered and retired at the proper time. As they hooked the movable part of the base board with strong hooks to the studding from the room where they were concealed, and as there were dummy nails in this board apparently holding it in place, the audience could not discover but that it was perfectly solid. In the room where the children were concealed, the base board was held in place by door knockers which were screwed through it into the studding. When time came to perform, the children unscrewed the base board on their side, letting it down; now unhooking the other board, they entered through the opening into the medium's cabinet. After the experiment the children hooked the base board in place and screwed the second board in place on their side of the wall; then with their make-up material they made their escape to other apartments, leaving the door open in a natural manner.

During this time the spectators were examining the medium, his cabinet and the room again, and telling each other of the "dear one" they had recognized, while the medium sat, exhausted, recovering from the weakening effects of his recent "trance."

PROFESSOR MILLS, THE ZENDAVESTA SCHOLAR.

BY THE EDITOR.

PROF. Lawrence Heyworth Mills holds the chair of Zend philology at Oxford, England, and is the leading authority on Zarathushtrian religion and literature. He is well known and highly respected among scholars, but since the public at large is not always posted on specialists, prominent though they may be in their own line, we will here for the benefit of our readers compile the main data of his career.

Professor Mills, though an English professor by residence and appointment, is a native American. He was born in New York, 1837, and is the son of the late P. L. Mills, a descendant of an old American family (in the country since 1693) whose name had been changed from "von Muehlen." One of his paternal ancestors studied at Yale in 1722, and one maternal ancestor is mentioned as having espoused the cause of the King in 1776. Dr. Andrews, author of the *Latin Dictionary*, re-edited by Lewis and Short, is also a paternal kinsman of his. His mother was Elizabeth Caroline Kane of the well-known old family of that name in New York, originally O'Cahan, of which Mr. Grenville Kane is now a prominent representative. He is married to Maria Bowen Swann, daughter of the late Robert Paige Swann of Leesburg, Va. He has three sons and a daughter now living, two sons having died in infancy.

Professor Mills received his education at the New York University, of which he holds the degree of D.D., and in the Theological Seminary at Fairfax County, Va. In 1861 he became Assistant Minister of one of the oldest churches in the country, Old St. Anns, in Brooklyn, Long Island, and was made Rector in 1866, succeeding Dr. Cutler, who himself succeeded Bishop McIlvaine. In 1868, he was called to St. John's, Hartford, Conn., succeeding the present Bishop of Albany.

He left for Europe 1872, and in 1873 accepted a position as

Associate Rector of the American Episcopal Church in Florence, Italy. He began studying the Dualism of the Avesta in 1876, having been led on to this subject by the necessity of examining the Gnostic Philosophy in its origin as being in all probability the real source of Hegel's "sublated negative." Having been from youth passionately devoted to interior investigations, he had endeavored to prosecute them while a parish clergyman, but found the two occupations incompatible. He laboriously re-read the Greeks and the Germans, and has still reams upon Kant which will only serve for posthumous cremations. He has the thanks of Zeller for undertaking the translation of his *History of the German Philosophy*. This he has still half completed; but he became so fascinated with Kant that he abandoned that translation for a special work. This engaged his time up to 1876. As said, his entire life's work came in through the study of the Gnosis begun in America before 1872.

From Florence he removed to Germany in 1877 upon the advice of his physician for the benefit of the health of a member of his family. Pursuing the subject in Germany he began to print tentatively his edition of the Gāthas with the four texts, the first three translated, this in 1879-81; and in 1883 he received the united urgent invitation of Professors Max Müller and James Darmesteter to undertake the most difficult volume in all the *Sacred Books of the East*, the XXXIst, which included a translation of the Gāthas. He came to Oxford in 1886-87 at the request of Prof. Max Müller to see this book through the press. The first instalment of stock sent to Bombay was at once sold out on its arrival. 1888 he was the means of procuring for the University Library what was at once reported by the Librarian as one of the "most precious gifts ever given it," viz., the oldest manuscript of the Yasna, a priceless codex, munificently offered without remuneration by the late High Priest of the Parsis, Destoor, Jamaspji Minocheherji, Jamasp-Asana, Ph.D., etc. of revered memory, author of a Pahlavi dictionary in five volumes, etc., etc. The Destoor had been offered £1000 for the manuscript by a wealthy Parsi, by no means an exorbitant price for such an object from such a person. To show its gratitude the University honored the venerable Destoor with a degree *in absentia* of D.C.L., an extremely rare occurrence.

Dr. Mills made up a collection among the leading officers of the University and sent the Destoor a costly gown. The signal gift of this manuscript afforded the Clarendon Press an opportunity of showing what it can execute in the way of unequalled workmanship. For it colliptyped the manuscript under the masterly management

of the Controller, Mr. Horace Hart, in its actual dimensions, even preserving the tint of the paper on a basis of brilliant white, manufactured especially for the purpose, an imposing volume of 765 large photographs. Nothing ever done in Europe of its kind surpasses it. It is even a commercial success, and is selling "slowly but surely" at eleven guineas.¹

Mr. Mills, though not wishing to "spoil" either the Parsis or the "Egyptians," still thought it would be more favorable to science to have the oldest manuscript in Europe and at the central seat of learning in the British empire; so he advised the Destoor again; and this time that distinguished scholar presented the oldest manuscript of the Yasna which is accompanied with the Sanskrit



translation, another valuable gift. This was, say, in 1890. He later procured permission to photograph other precious manuscripts sent him on loan by the Destoor and others, the curators of the Bodleian Library having the valuable MS. D in Gāthas, otherwise Pt. 4, again photographed at considerable expense by the Clarendon Press. Pursuing this policy up to the present moment, Mr. Mills has induced his auditors to copy codices for him sent on loan from the Munich Library and from the India Office in London to the Bodleian. One of these auditors, a lady of independent means, has just

¹ Strangely one prominent person was in favor of having only one copy collyptyped at enormous expense for presentation to the Destoor.

finished, say one eighth part, of the oldest manuscripts of the Vendidād, working for the Professor at the Library. Others have traced upon transparent paper nearly the whole of the Persian texts of the Yasna, as well as large portions of Haug's Persian manuscript of the Vendidād from Munich. Mr. Mills hopes at his death to leave at the Bodleian the finest collection of Parsi manuscripts in Europe.

In 1894 he wrote an article on "Zoroaster and the Bible" for the *Nineteenth Century Review* which was translated into Gujrati with his permission and with that of the Editor, and published in a large edition by the trustees of the Sir J. Jejeebhoy Translation Fund of Bombay. In the same year appeared in Roth's *Festgruss* his translation of Yasna XXVIII into Sanskrit. See also his translation of Yasna XLIV into Sanskrit, published in the *Transactions* of the International Congress of Orientalists, held in Paris in 1897. The object of these translations was to show that Zend is nearly Sanskrit. In 1892-4 Mr. Mills published his full edition of the Gāthas as in so far completed. It contains the Avesta texts with the Pahlavi, Sanskrit, and Persian texts as translations. The Pahlavi is there edited for the first time with the collation of manuscripts, and now prepared with all the manuscripts and translated into English. The Avesta text is translated verbatim into Latin with free metrical English accompanying it. A commentary follows (pp. 622, XXX), the whole affording nearly every alternative opinion of any importance. This work is now almost completely sold out, and commands £2. In 1898 he was appointed Professor of Zend Philology in the University of Oxford. In 1900 he issued his second edition of the Gāthas with the verbatim, this time in English, and with the free metrical revised. By the courtesy of the Delegates of the Clarendon Press he was permitted to add curtailed Introductory passages to the chapters from the XXXIst volume of the *Sacred Books of the East* (see *The Open Court*).

In 1902 he published the first section of his *Dictionary of the Gāthic language of the Zend Avesta*, Vol. III, and of the Gāthas, pp. 623-822. Further work on this book has been waiting for the appearance of a more general Dictionary long since announced by another scholar. In December 1902 he was made *ex officio* member of the Board of Oriental Studies by the Hebdomadal Council acting at the request of the Board. In May 1903 he was re-appointed Professor after most complimentary correspondence from the officials of the University. In the autumn of 1903 he published the first volume of his university lectures under the title *Zarathushtra, Philo, and Israel*, (see *The Open Court*). It should be "Zarathushtra,

Philo, the Achaemenids, and Israel." Vol. I is entitled "Zarathushtra and the Greeks," pp. 1-208 + viii. It attempts to deal exhaustively with the Logos of the Greek philosophical writers as compared with the leading Amshaspendas of the Zendavesta. In May 1904 he was invited by the Hebdomadal Council to attend the forthcoming Congress of Orientalists at Algiers in April 1905 as a representative of the University. He has just recently accepted a contract to write a popular handbook of the Zoroastrian Religion for a London Parsi firm to be delivered in 1905. Under the same general influences a Gāthā Society has lately been formed in Bombay, the Vice-chancellor of the University presiding at its first meeting in September, 1904. Also a distinguished young Parsi priest of Bombay proposes to come to Oxford to spend two years in perfecting himself in the higher criticism of his subject.

Since 1901 Mr. Mills has been editing the other Pahlavi texts of the Yasna beside those mentioned above in the Gāthas, some eighteen odd chapters having already appeared in the *Zeitschrift der deutschen morgenländischen Gesellschaft*, with the Srōsh Yasht soon to follow. These appear as for the first time edited with the collation of manuscript, and now with all the manuscripts collated (see the latest numbers). Yasna IX appeared with texts and translations in *JRAS* and in *JAOS*. Translations accompany the others in the *Journal of the Royal Asiatic Society*, (see the number for January, 1905, containing the Yasna Haptanghaiti, pp. 22).

Following the repeated and courteous invitations of the managers of the Belgian Orientalist quarterly, the *Muséon* of the University of Louvain, Mr. Mills has prepared the first chapter of the Pahlavi Yasna in the costly Oriental character, the workmanship of M. Istars, printer to the University, being of the highest order, (see the forthcoming number). In addition to the above Mr. Mills has transcribed from texts copied at the Bodleian during the last few years the entire remaining Persian texts of the Munich manuscript, the part containing the Gāthas having been already edited in his larger work. These texts are almost ready for the press.

These studies taken in connection with the XXXIst Volume of the *Sacred books of the East* really constitute a most elaborate critical work upon the Avesta texts of the Yasna, to which reference is made or implied at every sentence. He has a second volume of his university lectures, pp. 209-405 nearly ready.

Mr. Mills has now reached the age of sixty-eight with his general health unimpaired.

MISCELLANEOUS.

WELIGAMA SRI SUMANGALA.—AN OBITUARY.

It is with profound regret that we learn of the decease on March 13, of the Right Rev. Weligama Sri Sumangala, a Buddhist High Priest of Ceylon, and a distinguished Oriental scholar whose place it will be hard to fill. He was in his eighty-second year and had led a life of remarkable usefulness. He came of one of the oldest and most respected families of the southern provinces. His father intended him to follow the medical profession but a serious illness compelled him to relinquish the plan, while the suffering he experienced at the time led him to renounce wealth and ease and give his life to the service of humanity. He entered the Buddhist priesthood when only twelve years of age, and received his education under the High Priest Bentota who was one of the most famous Sanskrit scholars of his day.

For almost sixty years he has been consulted as an authority in Sinhalese, Pali, and Sanskrit by scholars from the West as well as from the East. Some of his works are the *Mugdha Bodha*, which is an extensive commentary on Sanskrit grammar, and a Sanskrit edition of the Hitopadesa with a Sinhalese translation. He has also revised the text of the Three Pitakas. His influence will probably be most widely felt through the interest he took in educational matters, and his efforts to elevate the schools of Ceylon grew to be more and more appreciated by the government.

The Rev. Sumangala belonged to the Amarapura sect of Buddhist priests, and in 1894 his colleagues in Ceylon unanimously elected him as their Chief High Priest, at the same time bestowing upon him a distinguished title. He lived and dressed as did the Buddhist monks at the time of Buddha more than twenty centuries ago, and was a noble representative of the religion of "The Enlightened One" in its original and purest form. His whole life has been characterized by a single-minded devotion to the uplifting of mankind, and he was beloved and appreciated by high and low, Buddhist and Christian.

Reports of the impressive ceremonies at his cremation state variously the attendance to be from six to ten thousand persons, and Ceylon journals have devoted many pages to doing honor to the memory of this worthy Buddhist saint and sage. We are so fortunate as to have a copy of one of his latest and most characteristic portraits, which was published in *The Open Court* of February, 1904.

CHARACTER.

A growing tree is not thinking of the shadow it will cast. It is growing to bear its fruit or furnish the timber of its being. The shadow grows in con-

sequence. And it is so with an honest, good life. The inspiration of it is not the desire for others' applause or the growth of personal influence, but the wish to do the duty of the day because it is duty. It is not by mere brains that good, enduring influence is secured. Character, which inspires confidence, wins respect, and by the very laws of life tells on others—this is the force which a good man directs. But self-conceit, personal vanity and over-confidence in one's self are not consistent with this character. Let there be unaffected modesty behind obvious power and respect is won; and respect implies influences of the best kind.

M. F. HEALY.

BOOK REVIEWS.

TOLSTOY AS A SCHOOLMASTER. By *Ernest Howard Crosby*. Chicago: Hamersmark Publishing Co. Pp. 94. Price, 50 cents net.

It seems that Count Tolstoy is supposed to have in mind a book on education, his interest in which was aroused when he undertook the instruction of some forty children on his own estate in the early sixties. It was just after the serfs had been freed, and he wished the peasant children to be fitted for their newly acquired freedom. It was at this time that he first began to realize many of his later ideas on social and political questions. For the benefit of other landlords who might be interested in the same enterprise, Tolstoy soon set about editing an educational journal in which he gave the various results of his experience. This attracted much wider attention than was the editor's first purpose, and a number of French works on education published nearly thirty years afterwards are largely made up of articles taken from it. It is partly from such articles, apparently, that Mr. Ernest Crosby has collected the material for this little book, *Tolstoy as a Schoolmaster*, which gives us many of Tolstoy's ideas on the principles of education, punishment and crime, illustrated by graphic incidents taken from his own experience in the little school, together with Mr. Crosby's own observations, deductions, and applications of Tolstoy's ethical principles to the social and educational problems of to-day.

AN IMPARTIAL STUDY OF THE SHAKESPEARE TITLE. With Facsimiles. By *John H. Stotsenburg*. Louisville, Ky.: John P. Morton & Co. 1904. Pp. xii, 530. Price, \$2.00.

The author has carefully prepared this work from the study of Shakespeare and his contemporaries pursued in hours of leisure from daily business cares. He has made it an "impartial study" by stating facts and authorities on both sides of the question from which the reader may form an independent judgment. He does not force his own opinion arbitrarily upon others, but presents it clearly to be accepted for whatever intrinsic value it may possess. The style is informal throughout, almost confidential at times, but always popular and attractive.

Mr. Stotsenburg states the purpose of the book in the opening lines of his Preface as follows: "I have undertaken to present facts to show, first, that William Shaksper, of Stratford-on-Avon, did not write the plays and poems heretofore attributed to him; secondly, that the plays, or at least a

great part of them, were originally composed by collaborators; and thirdly, that they in part or in whole were corrected, revised, and added to by a person or persons other than William Shaksper."

The first point is proved mainly by the facts (1) that Shaksper's name is not even mentioned in the *Diary* of Philip Henslowe, the principal theatre-manager in London, and the man who secured the services of the best playwrights of the time for English audiences, while this same *Diary* does contain the record of a dozen or more plays with titles analogous to the Shakespeare plays, as being purchased from two or more playwrights of the time; (2) that he left no letters or fragments to indicate that he was accustomed to writing, that he possessed no library, and gave his children no education whatever; and (3) that his signature proves him to have been a man totally unaccustomed to writing at all.

That the plays in question were written by collaborators the author thinks conclusively proved by the fact that over 21,000 different words are used, more than three times as much as comprises the vocabulary of the most prolific writers. He is of the opinion that the plays were written by Drayton, Dekker, Monday, Webster, Chettle Heywood, Middleton, and Porter, and at least some of them were polished and reconstructed, though not originated, by Francis Bacon.

The present year has brought with it another number of *Who's Who*, that compendious biographical annual which all editors appreciate as indispensable for information about living authors. It is published by Adam and Charles Black of London who issue also other very desirable and helpful year-books. One of these is called *Who's Who Year Book*, (price 1 s., net), and is made up of tables which originally formed the nucleus of *Who's Who* before it finally developed on different lines and which were for a long time its most popular feature. These tables vary from lists of races, with dates of meetings and names of their clerks, to tables of great London preachers and leading specialists in other lines. Another helpful publication of the same firm is the *English Woman's Year Book and Directory*, edited by Emily James, (price 2s. 6d. net). The editor is the organizing secretary to the national association of women workers of Great Britain and Ireland, and the book contains comprehensive paragraphs on every conceivable occupation in which business women are to be found, with particulars in regard to duties, scope, demand, localities, necessary qualifications (educational and personal) and the average salaries relating to each.

NOTES.

The French Minister of Public Works has informed Dr. Petitjean, President of the Paris Committee for the organisation of the International Congress of Freethought which will take place at Paris on the fourth, fifth, sixth, and seventh of September, 1905, that the French Railway Companies will concede to members a reduction of 50 per cent. on the regular scale of prices.

It is hoped that the Railway Companies in other countries will agree to grant similar advantages.

Our frontispiece is the latest portrait of Prof. Hugo De Vries which is an art reproduction of a recent photograph.

Species and Varieties:

Their Origin by Mutation

By Hugo de Vries

Professor of Botany in the University of Amsterdam

Edited by Daniel Trembly MacDougal, Assistant
Director of the New York Botanical Garden

xxiii+830 pages



THE belief has prevailed for more than half a century that species are changed into new types very slowly and that thousands of years were necessary for the development of a new type of animal or plant. After twenty years of arduous investigation Professor de Vries has announced that he has found that new species originated suddenly by jumps, or by "mutations," and in conjunction with this discovery he offers an explanation of the qualities of living organisms on the basis of the conception of unit-characters. Important modifications are also proposed as to the conceptions of species and varieties as well as of variability, inheritance, atavism, selection and descent in general.

The announcement of the results in question has excited more interest among naturalists than any publication since the appearance of Darwin's *Origin of Species*, and marks the beginning of a new epoch in the history of evolution. Professor de Vries was invited to deliver a series of lectures upon the subject at the University of California during the summer of 1904, and these lectures are offered to a public now thoroughly interested in modern ideas of evolution.

The contents of the book include a readable and orderly recital of the facts and details which furnish the basis for the mutation-theory of the origin of species. All of the more important phases of heredity and descent come in for a clarifying treatment that renders the volume extremely readable to the amateur as well as to the trained biologist. The more reliable historical data are cited and

the results obtained by Professor de Vries in the Botanical Garden at Amsterdam during twenty years of observations are described.

Not the least important service rendered by Professor de Vries in the preparation of these lectures consists in the indication of definite specific problems that need investigation, many of which may be profitably taken up by anyone in a small garden. He has rescued the subject of evolution from the thrall of polemics and brought it once more within reach of the great mass of naturalists, any one of whom may reasonably hope to contribute something to its advancement by orderly observations.

The text of the lectures has been revised and rendered into a form suitable for permanent record by Dr. D. T. MacDougal who has been engaged in researches upon the subject for several years, and who has furnished substantial proof of the mutation theory of the origin of species by his experimental investigations carried on in the New York Botanical Gardens.

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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."

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