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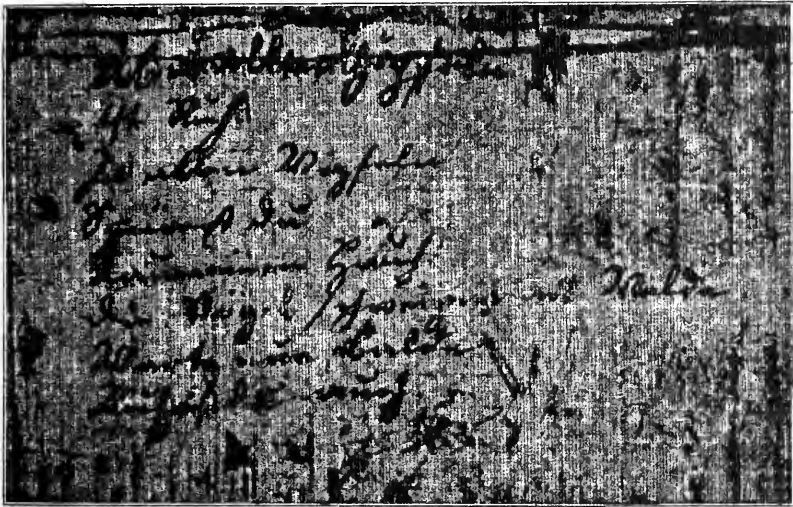
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The Open Court

A MONTHLY MAGAZINE

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

Founded by EDWARD C. HEGELER.



“UEBER ALLEN GIPFELN IST RUH.”

After a photograph of the original in the hunter's hut on top of the Gickelhahn.
(See page 105.)

The Open Court Publishing Company

CHICAGO

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Schiller's Gedichte und Dramen Volksausgabe zur Jahrhundertfeier, 1905

MIT EINER BIOGRAPHISCHEN EINLEITUNG. VERLAG DES SCHWÄBISCHEN SCHILLERVEREINS.

This fine work was issued in Germany by the Schillerverein of Stuttgart and Marbach on the occasion of the Schiller festival, in May. The work is published in one volume, in large German text, on good paper, with frontispiece, cloth binding and tinted edges, 588 pages, large octavo, regular price \$2.00. **sale price, \$1.00**

"Wenn ich mir denke, dass vielleicht in hundert und mehr Jahren, wenn auch mein Staub schon lange verweht ist, man mein Undenken segnet und mir noch im grabe Tränen und Bewunderung zollt, dann freue ich mich meines Dichterberufes und versöhne mich mit Gott und meinem oft harten Verhängnis. Diese Worte, die sich in Tagen Schwerster Bedrangnis aus Schiller's Innerstem lösteten, haben in unvergleichlicher Weise Erfüllung gefunden. Hundert Jahre nach seinem Hingang gedenken seiner dankbar Millionen über die ganze Erde hin und freuen sich dessen, was er in einem allzu kurzen, an Kampf und Arbeit überreichen Leben geschaffen hat."—Extract from biography.

THE OPEN COURT PUBLISHING COMPANY

623 S. Wabash Ave., CHICAGO, ILL.

IOAN. PICVS • MIRANDVLA.



PICO DI MIRANDOLA.

A Humanist and Mystic of the Fifteenth Century.

Frontispiece to The Open Court.

THE OPEN COURT

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VOL. XXVI. (No. 2.) FEBRUARY, 1912.

NO. 669

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A BUDDHIST PRELATE OF CALIFORNIA.

BY THE EDITOR.

BY a fortunate accident the editor of *The Open Court* has learned of the presence in this country of a most remarkable man living in Sacramento, California, as the head of the Buddhist mission there. This man is Leodi, the Rt. Rev. Dr. Mazziniananda Svami, and is eighty-five years of age. Having learned of the unusual attainments of this venerable prelate we have procured details of his career which will be of general interest, and we can do no better than characterize his personality in his own words from his reply to our questions. The following poem, composed by him, is entitled "The Awakening":

"Man goes the way that seemeth best,
From cradle to the grave;
Through incarnations one by one,
And tries himself to save.

"Through every one that he has passed
Experience has he gained,
Which leads him on to know himself,
The self in all contained.

"Until he sees the way, he thought
Would lead him into Life,
Is but the shadow of the true,
And full of death and strife,

"To overcome he stands appalled
And longs the Truth to see;
And as enlightenment awakes,
The Truth will set him free."

We must consider that Dr. Mazziniananda is not a native Englishman. He comments on his verses thus:

"I am glad my attempt at English verse in the little effusion I sent you pleased you, but I smiled, dear brother, when you took me for a native Japanese. My father was Parsi, a native of Ispahan, and my mother, the youngest of three sisters, a full-blooded Bengalee born in Benares. As to my poor self, my name is E. Leodi Ahmed Mazziniananda, the two latter being the family Persian name; and I more than appreciate it because of its significance since Ananda had many qualities. Mazziniananda is a most ancient name, and in my ancestry are Hindu, Persian, Greek and Aryan. I was born in Ispahan, and at the age of seven was taken to India (Benares), thence to our great monastery at Lhassa where I was brought up at the feet of the late Dalai Lama, where I remained 16 long years in the silence, and then came down to India (Calcutta) studied English, graduated my M. A., M. D., and D. Lit. & Sci. from Oxford, my Ph. D. from Heidelberg and my M. A., M. D., and D. Lit. from Paris and also from London. So I count there is no thanks for me writing English verse, for I do the same sometimes in French and German and a few other languages. These little effusions come by inspiration generally, when I am in concentration or meditation (*Dharana* and *Dhyana*).

"The Chinese have recently driven the present Dalai Lama from our monastery and destroyed much of the valuable archives at Lhassa, where I spent nearly 30 years of my life. I am striving to get a Pan-Religious Congress for the Panama Pacific in 1915, such as we had in Chicago in 1893 when I first came to this country. To the best of my knowledge the Most Rev. Sri Sumangala, the Lord High Priest of Colombo, and myself are the two oldest Buddhist monks living, he having passed his 85th birthday in January last."¹

(From a later letter). "Yes I have been in Lhassa. I was taken there in 1835 as a little child destined for the life work I craved from my cradle, that of the life of a monk in the service of Our Lord Buddha, as it was for this holy purpose I returned to the Earth plane, my previous work not being completed. I remained studying at the feet of the Holy One there, the late Dalai Lama, until 1853—18 long years in the seclusion of the Himalayas, and was received into the Holy Sangho in 1847 at the age of 20, and was made a priest. I continued my priestly duties till the

¹ Since the Most Rev. Sri Sumangala, High Priest of Ceylon, recently died, the Lord Abbot Mazziniananda is now the oldest Buddhist monk.

early part of 1853 when in company with three other monks, two Russians and a Tibetan (since gone to the higher expression of life) I started for India preaching and spreading the Dharma. I then journeyed to Europe and on to England and Wales where I once again saw my noble mother who had re-married a noted mathe-



THE BUDDHIST CHURCH AT SACRAMENTO.

matician of Welsh extraction by the name of Rhys Morgan, an M. A. and LL. D. of Cambridge, England, my own father having been slain by his brother in Ispahan, Persia (my birthplace, April 4, 1827, 7.30 a. m.). At her advice I studied to complete my English and then took afterwards my degrees of B. A., M. A. and M. D.

Afterwards I again returned to India and thence via Darjeeling and Sikkim back to my home, the cloistered palace where I remained many more years. In 1893 I came to the U. S. via England, and was at the Congress of Religions in your city of Chicago, after which I went east and gradually wended my way west, all the time teaching and spreading the Dharma. I came to California in the early part of 1903 and have been on the coast and the interior ever since, winning souls for our Lord the Tathagato. Although four times given up to die, I have so far cheated the undertaker, for I know and realize I have still 40 more years before me to work. This is not egotism or fanciful imagination on my part, but an absolute knowledge, hence I am still young.

“You kindly suggest I ought to be better known, but a poor Jain monk does not seek notoriety for himself, but only for the fruits that may grow out of the teachings of his Beloved Master, hence the reason that for these long 65 years in which I have been a Bhikkhu I have preferred to hide my personality which is non-interesting, but to blazon aloft the sublime doctrine of the Dharma. I observe in America people are too much given to so-called man worship to the great neglect of the spiritual truths he may convey to them. This may be the outcome of the Samskharas possibly, in their great desire for acquisition of wealth and notoriety, and this you know, my dear brother, is diametrically opposed to the teachings of Our Lord Buddha. I also observe that many beautiful souls in this great country of freedom and liberty of thought are too much given to the ‘I.’ Pardon me for thus expressing myself, it may be that I am too exacting as a monk and follower of the Holy One. However, I am content to do thus: ‘When in Rome do as the Romans do, etc.’ But how much truth do I find in Cicero’s *De Amicitia*, where he states, ‘*Ubi ignorantia est, stultus est sapiens esse.*’ I think you will readily concede to my humble opinion that this is true, as it seems to me education in this country fosters too much the spirit of selfhood, the ‘I’; so wisely I think did Pope speak when he said, ‘A little learning is a dangerous thing.’ You are at perfect liberty to do what you choose with your little brother’s writings.

“Now I will close about my own insignificant self, and proceed to the next item in your letter, our mass at Lhassa. This I send in its entirety to you with our music and as I celebrate it pontifically twice every Sunday here at 11 a. m. to 3 p. m. to ever increasing congregations, out of whom I have already seven inquirers who are earnest and whom I shall transform into good Buddhists. Our music



THE RT. REV. DR. MAZZINIANANDA SWAMI.
From a recent photograph.

in Lhassa at the solemn high mass is a weird monotone, following the same much as I have found in solemn high masses at the Roman Catholic church. I was very much surprised for it seemed to me almost identical with our services and notation in intonation. I since learned it is called in the Catholic church, Gregorian.

"I hope the publication of the Buddhist High Mass will be the means of filling a vacancy in the Buddhist services in this country, for I find that although to me the Japanese intonation of the Shastras in monosyllabics are pleasing, still I cannot help but smile when some Americans who hear them ask me often if it is the alphabet they are singing.

"As you say, music is a great help in edification. True, Oriental nations are not musical in the western sense of the term, but for the life of me I cannot understand why they should not take kindly to your suggestion to accept hymns in their service. Still we must overlook their weakness. Some probably have the idea that it savors too much of the Christian form of worship, but I do not see it in that light. Buddha taught when you are in Rome do as the Romans do. Without inspiring music and words I should not have made so many converts. I make a little noise myself on the piano and organ and when we have no one in the congregation who will play, I make the attempt and the congregation always sing right heartily, so a little music goes a long way in this country to sweeping the cobwebs off the windows of the soul, and thus let in the sunshine of love. If people see sensuality in music,² it must be the reflection of their own mentalities for a person only reflects what he sees, and, where sensuality is seen in good music it indicates to me one living internally on the lower plane.

"The photo of myself I send you in my robes. The bernouse is orange, turban orange, covering a flowing scarlet robe as we (the abbots) wear in Lhassa and under this my orange or yellow robe. My cincture and maniple are purple and gold."

The portrait of this venerable abbot scarcely makes him look like an octogenarian and appears to justify his confidence in having a lease of life of forty years before him. In reply to our expression of surprise he writes: "You state that my photo makes me look 50 instead of 85. This I cannot help. Those who work for the Master in the upliftment of humanity never grow old."

The mass mentioned in this letter is given in full on another page of this issue.

² The southern church of Buddhism forbids music as sensual.

ORDER OF THE BUDDHIST HIGH MASS.

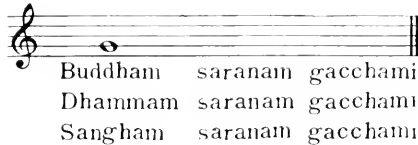
(PONTIFICAL.)

AS CELEBRATED IN THE GREAT SO MONASTERY OF THE DALAI LAMA'S PALACE AT LLHASSA, TIBET, AND AT THE MONASTERIES OF HIMIS AND LEH IN LADAK, TIBET.

ADAPTED FOR USE IN THE BUDDHIST CHURCHES OF AMERICA.

BY THE RT. REV. MAZZINIÂNÂNDA SVAMI,
O. S. J. Lord Abbot of the Jain Sect.

Three altar candles, "the Great Lights," to represent (1) the Buddha, (2) the Dharma, (3) the Sangho, being lighted, the Bishop, preceded by the attendant priests and dean, ascends to the sanctuary while voluntary is being played and all remain standing. Assistant priest lights the candles and the incense sticks or incense, then opens the tabernacle disclosing the sentence *Namo Amido Buddhayo*, and the image of Amitabha or Buddha. All then bow before the tabernacle, repeating in monotone the three refuges.



("In the Buddha I take my refuge.
In the Dharma I take my refuge.
In the Sangha I take my refuge.")

The celebrant then proceeds to front of altar attended by two priests and sounds the gong.

Celebrant says in clear voice:

Om shanno devirabhishtaya upo bhavantû pitayé, shanyohr abhisravantû nah.

("May the Illuminator of all, the Light of the world, the Dispenser of happiness to all, the all-pervading Divine Being, be gracious unto us so that we may have perfect contentment of mind, and for the attainment of perfect happiness. May the same Being shower blessings upon us from all quarters.")

(He turns and blesses the congregation.)

Then facing the altar he says aloud (English translation):

"Unveil—O Thou that giveth sustenance to the universe, from whom all things proceed, to whom all must return—that face of the True Sun, now hidden by a vase of Golden Light, that we may know the truth and do our whole duty on our journey to thy sacred seat."—(Buddha's Prayer).

To Buddha:

"Grant, O Lord, that we may, by faithfully performing our holy duty according to thy injunctions, attain unto prosperity and abundance of nourishing and nutritive substances: may we always serve our parents and instructors with devotion; may we offer to them everything so they may be pleased with us; may we never do anything contrary to thy commands; may we never give pain to anything or any one; and may we regard all with the eye of a friend."

To Truth Eternal:

"Thou art far greater than the great, the Primeval Cause, the Creator of the creator, Infinite and Eternal, O Lord of gods, O Support of the Universe, thou art the Imperishable, the Indivisible, the Exhaustless, thou art the Manifested, and the Unmanifested, and thou art O Lord that which is beyond all these."

Invocation of Buddha:

"Almighty and Eternal Fount of Wisdom, grant us knowledge, understanding and wisdom, to speak here words of truth, love and hope. O Blessed Ones,¹ we ask you for light from the angel spheres, and may our guides guard and control our mind and tongue, that nothing but the truth may be here given, and that the good seed dropped may, under your guidance, find fertile spots, may live and grow that those who are in obscurity and darkness may be brought into the radiant sunshine and joyous glories of the unfoldment of your true spiritual goodness. O ye who dwell in the high plane of Heaven (Nirvana) and are divine in substance and in intellect, and able to give protection from guilt and all its penalties, to banish all

¹ Refers to Arahats.

impurity, to cleanse us from all uncleanness—O Hosts of Gods and Buddha hear us and listen to these our petitions.”

(Altar gong is sounded three times.)

Praise of the Enlightened One:

Namo tassa Bhagavato Arahato sammāsambuddhassa.

Praise of wisdom:

Namo bhagavatyā āryā-prajñā-pāramitāyāi.

(“Praise to our cause of enlightenment, of wisdom eternal, the foundation of all-seeing.”)

The Call:

Samantā cakkavātesu

Atthāgacchantu dēvatā

Sad-dhammam muni-rājassa.

Sunantu sagga-mokkha-dam.

(“All evil thus avoid:

Do all the good thou canst.

In the truth thou wilt find the light,

A refuge, a home to the weary one.”)

Salutation:

Namo Amida Butsu. (Gong.)

(“Praise to the Eternal Light.”)

(Celebrant bows low in front of altar.)

Intone:

Namo Amitabha Buddhaya (Sound gong three times).

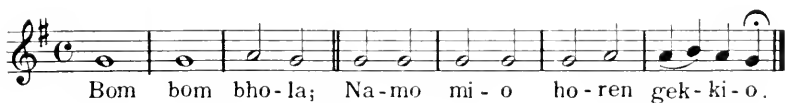
(“Praise to the Eternal Buddha.”)

The following are intoned with modulation and cadence of voice.



(“Adoration to the jewel in the Lotus.”)

(Elevates and extends arms and hands towards tabernacle.)



(“The divine blessing fall on us; praise to the divine wisdom.”)

(Here the celebrant faces the Cardinal Points and incenses all three points.)

Shan-ti Shan-ti Shan-ti. (3 gongs)
 ("Peace, peace, eternal peace.")

O - m ha - r - i om.
 ("May the Divine Wisdom pour down on us.")

Salutations:

Na-mo mi - ta - bha-ya Bud-dhay - a
 ("Praise to the Eternal Light.")

Na-mo mi - tay - u - she Bud-dhay - o.
 ("Praise to the Eternal Buddha.")

Three Refuges:

Priests bow low. {

Buddham saranam gacchami. (Gong).
 Dhammam saranam gacchami. (Gong).

Sangham saranam gacchami. (Gong).

Five Precepts:

Pân - a - ti - pâ - tâ ver - a - ma - nî sik - khâ - pa - dam.
 Ad - din - na - dâ - nâ ver - a - ma - nî sik - khâ - pa - dam.

("Three things have we to govern, temper, tongue and conduct.
 Three things have we to love: courage, affection, gentleness.")

Abrahma - cariyâ ver - a - ma - nî sik - khâ - pa - dam

("Three things have we to delight in: frankness, freedom, beauty.")



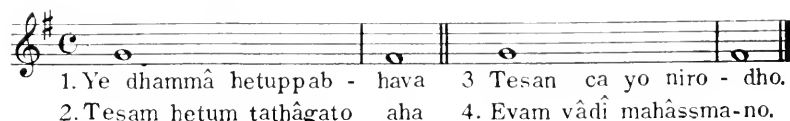
("Three things to wish for: health, friends and a cheerful spirit.")



("Three things to respect: honor home and country.")

(Here incenses the altar.)

Substance of Doctrine:



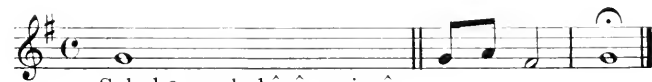
("The truth of wisdom observe:

Hold to what the Teacher tells thee;

Hold to what is good and true,

And peace supreme will be thine own.")

Three Characteristics:



Sab-be sank-hârâ dukkhâ

Sab-be sank-hârâ a - nat - tâ

(three gongs)

("All conformations are transitory,

All conformations are suffering,

All conformations are lacking a self.")

(Here priest recites in monotone.)

(During the recital of this *mantra* the organs of the various senses should be touched reverently with the hands.)

Invocation.

For preservation of health:

Om! vâk, vâk. Om! prânah prânah. Om! chakshuh

Chakshuh, Om! shrotram shrotram, Om! nabhih,

Om! hridayam, Om! kanthah, Om! shirah, Om!

Bahubhyam yashobalam, Om! karatal kara prishthe.

("Do thou, O Lord, preserve in perfect health and vigor our

speech and organ of speech; our respiration and organ of respiration; our sight and visual organs; our ears and auditory organs; our heart, throat and head. Do thou grant glory and strength unto our arms; to the palm as well as the back of our hands.")

For purity:

Om! Bhu punátû shirasi, Om! Bhuzah punátû netrayoh,

Om! svah punátû kanthe,

Om! mahah punátû hiradayé, Om! janah punátû nábhyám,

Om! tapah punátû pádayoh, Oh! satyam

Punátû panas shirasi, Om! kham-Brahma punátû sarvatra.

("Thou O Lord! who art the Life and Support of the universe and art dearer than life, purify thou my head; thou who art free from all pain, by coming into contact with whom the human soul gets free from all troubles, purify thou my eyes; thou who pervadest this universe, directing and controlling it, purify thou my throat; thou who art all comprehending, purify thou my heart; thou who art the Cause of the universe, purify thou my body; thou who art all sustaining, purify thou my feet; thou who art all-truth, purify thou again my head; thou who art all-pervading, purify thou my whole organism.")

(Sprinkles altar and self with water mixed with salt.)

Invocation to Truth (*satyam*) and contemplation by Pranayam:

Om! bhu, Om! bhuzah, Om! svah, Om! mahah, Om! janah,

Om! tapah, Om! satyam.

("Lord! thou art the Stay and Support of the universe, self-existent, and dearer than life; Lord! thou art free from all phases of pain, and the human soul is freed from all trouble by coming in contact with thee; thou pervadest and sustainest all; thou art great; thou art the Cause of all; thou art the all-sustaining one, thou art Truth.")

Essence of Truth and Enlightenment:

Om udvayam Tamasaspari svah pashyant uttaram devam devatra surya maganama jyoti ruttamam.

("Lord! thou art the Soul of the animate and inanimate creation. May we after perceiving thee with our minds enlightened approach thee with deep reverence. Thou the self-effulgent, the holiest of the holy, the most luminous among luminous objects, the Giver of peace and happiness to the righteous and to those longing for happiness; thou who art eternal; thou art all-happiness and beyond all darkness and ignorance.")

True Conception of Universe:

*Udutyām jatvedsam devam vahanti ketaṛah drishe vishṭvaye
suryam.*

("For the true conception of the universe we appeal unto him who is the Giver of peace and happiness unto the wise and those longing for salvation, the soul of the animate and inanimate creation. The exquisite design and arrangement in Nature lead to an idea of the attributes of God the Giver of all-knowledge, the all-pervading and the Cause of the universe.")

For purity of speech, truthfulness and altruistic action:²

*Chitram deva nāmudgadnikam chakshur mitrasya varunasya
agne aprā diyava prithvi antrikshagum surya atma jagtas
tasthu shashcha svāhā.³*

("Thou art most wondrous and self-effulgent, the soul of the mobile and of the immobile creation; the sustainer and preserver of luminous bodies and of earthlike solid globes and interplanetary space; the light of philanthropic men, virtuous people, mechanics and the discoverers of the properties of electricity. Attainable unto the wise, he is the destroyer of all phases of inharmony.")

Entreaty for length of life:

*Tachachakshur deva hitam purastachchukra muchcharat
pashyema sharda shatam jivema sharadahshatam
shrinyama sharadah shatam prabavām shardah shatam
adinah syam shardah shatam bhuyash cha sharadah shatāt.*

("Thou all-seeing Lord, loving and benevolent unto the wise and righteous, existing before creation, the Holy Creator of the universe all-pervading, omniscient, and eternal, may we through thy grace see 100 years, live 100 years, hear thy attributes with full and unswerving faith for 100 years. May we preach of thee and thy attributes for 100 years; may we live free for 100 years, and even more than 100 years.")

Contemplation of Deity:

*Om, bhurbhūva sūrah tata saviturvarcniyam bhargo
devasya dhi mahadhiyo yo nah pracho dyat. (Gong.)*

("The Lord is the Creator and Illuminator of the Universe,

² This really means as the order of the different elements tends to mutual reciprocation and harmony, even so should men work for the welfare of one another.

³ *Svāhā* is a comprehensive term for purity of speech, truthfulness and altruistic action.

All-knowledge and the Stay of the universe, the being in whom move numberless sunlike brilliant orbs, the All-powerful and the Light of the World; the Just, Almighty and Eternal above all decay and omniscient, the Support of the universe, self-existent and dearer than life, free from all pain, purifier of the human soul, the giver of bliss to those aspiring after salvation and to those who have attained it; the Omnipresent, the Creator of the universe, worthy of acceptance and homage, and holy; Illuminator of the human soul, dispenser of happiness, without impurity and sin. May we always contemplate him so that he may direct and enlighten our understanding.”)

Adoration to the Buddha:

*Nama shambhaya cha mayo bhavai cha nama shankarya
cha mayaskraya cha nama Shivai cha Shvitraya cha.*

(“We adore him who is All-happiness and the Dispenser of ease and felicity unto his creatures. We adore him who is the liberator from the bondage of ignorance and sin. We adore him who directs his devotees to righteousness and is the Giver of all-bliss, all harmony and the great Bestower of happiness.”)

(Three gongs.)

(Incenses the entire altar, etc.)

(Celebrant with extended arms and hands):

“I am Eternal Life—I am Eternal Love—I am Truth—I am
Peace and Peace dwells in me. God is in me and I am in
God for evermore.

“Let all beings be peaceful,
Let all beings be blissful,
Let all beings be happy.”

Then follows the Epistle read from the left side of the altar. (Epistle is chosen from Mahayana Sutras or Dharma in English.)

Then the reader of the Gospel of Buddha and the Book of Gospels is incensed and the Gospel then read from the right side of altar.

Then follows a hymn (sung by the congregation).

Church Notices for the week.

Hymn or Vocal or Instrumental Selection.

Sermon.

Offering or Collection.

Hymn (sung by congregation).

Then the celebrant turns to altar with collection bowl and elevates it, intoning or reciting the following:

The Offering:

Sâryo jiyoti jiyotih suryah svâhâ.

Sâryo varcho jiyotir varchah svâhâ.

Jyotih sūryah sūryo jyotih svâhâ.

Sâjur devēna savitrâ sajurushsēndracatya jushānah suryoṣvetu svâhâ.

("For the good of all creatures we make our offering in the name of him who is the soul of the mobile and immobile creation, self-effulgent, the Illuminator of the universe and the Light of Lights.

"We praise thy name, the Light of all, Dispenser of knowledge, Omniscient, Teacher of truth, and Giver of enlightenment to all creatures.

"We make our offering in the name of him who is self-illuminated, the Illuminator of all and the Lord of the universe.

"We make our offering in the name of him who pervades the sun, the human soul, who coexists with the sun and the atmosphere during the day; the Giver of salvation, the Light of all, and who is all-love, for the attainment of knowledge.")

Pontifical Blessing given by celebrant turning to congregation with uplifted hand making the sign of the Swastika:

"May the face of Truth shine upon you, and the Divine Wisdom of the Buddhas permeate you and remain with you now and throughout Eternity.

"So mote it be."

(All priests bow before altar and retire.

END OF THE MASS.

VESPER SERVICE AND BENEDICTION.

After seven candles on altar (three greater, three lesser and one typifying the Light of the World) and incense sticks are lighted, the celebrant and priests proceed to sanctuary and seat themselves at either side of the altar, first bowing in front of altar and chanting the three refuges in monotone:

Buddham saranam gacchami.

Dhammam saranam gacchami.

Sangham saranam gacchami.

The celebrant then proceeds to altar, faces it, strikes gong three times and commences to intone as follows:

Offering Mantras:

*Om! Shanno devrabhíshtaya ápo bhavantû pitayé,
shanyohr abhisravantû nah.*

("May the Illuminator of all, the Light of the world, the Dispenser of happiness to all, the all-pervading Divine Being, be gracious unto us so that we may have perfect contentment of mind, and for the attainment of perfect happiness. May the same Being shower blessings on us from all quarters.")

(Celebrant turns and blesses congregation and again faces altar.)

*Agnir jyotir jyotir agnih sváhá.
Agnir varcho jyotir varchah sváhâ.
Agnir jyoti jyotir agnih sváhá.*

("We offer in his name who is the Light of lights, omniscient, and all-knowledge.

"We offer in his name who is the Giver of all-knowledge, omniscient and all-knowledge.

"We offer in his name who is all-knowledge, Omniscient and the Light of all.")

*Sajurdevena savitra sajú ratryendravatya jushano agnir vtu
sváhâ.*

("We offer in his name who pervades the sun and the human soul, who exists during the night with atmosphere and moon, who is omnipresent, who is all-love and all-bliss, the Giver of Salvation, the All-wise for the attainment of eternal happiness.")

Litany sung by all priests in unison (in key of G major):

*Om bhur agnaye pranaya sváhá.
Om bhuravayave apánáya sváhá.
Om svaraditaya vyanaya sváhá*

*Om! bhurbruvah svah agni adityebhyah pránápána vyanebhyah
sváhâ.*

*Om ápo jyoti raso amritam brahma bhúr-bhuvah svarom sváhá
Om sarvam vai þurnam sváhâ.* (Here gong is sounded.)

("We offer in his name who is dearer than life, Omniscient and all-pervading.

"We offer in his name who is dearer than life, purifier of the soul and sustainer of the vital airs.

"We offer in his name who is unborn, self-effulgent and regulator of the vital airs that produce motion in all parts of the body.

“We offer in his name who is dearer than life, the Purifier of the soul, the giver of all blessings of salvation, all-knowledge, all-powerful, the perennial source of light, and the sustainer of vital airs that contribute to the preservation of life.

“We offer in his name who is all-pervading, all-light, all-calm, immortal, omni-present and diffused throughout the universe, dearer than life, purifier of the soul, and Giver of supreme bliss.

“We offer in the name of the Lord who is all-pervading.”)

Then in English he recites (in unison with the other priests) :

“Mayest thou, O Lord, purify me. May the wise purify me. May the learned men purify me through their mental powers. May the creatures of the universe conduce to my happiness. Unto him who faithfully and affectionately in the firmament of heart adores Him, the source of all, all-pervading, existing from and through eternity, by whom all are instructed in the precepts of the Buddhas, whom all wise and learned people and saints worship. Gratify our parents, forefathers and preceptors so that they may attain unto Nirvana, also all our kindred and relatives.”

Celebrant alone recites :

“Almighty and eternal Fount of Wisdom, grant us knowledge, understanding and wisdom, to speak here words of truth, love and hope. O Blessed Devas, we ask you for light from the angel spheres, and may our guides guard and control our mind and tongue that nothing but the truth may be here given, and that the good seed dropped may find, under your guidance, fertile spots, may live and grow that those who are now in obscurity and darkness may be brought into the radiant sunshine and joyous glories of the unfoldment of your true spiritual goodness.”

Then again intones the following (incensing the altar) :

Om agnaye sváhá

(“We offer in the name of the Lord of all knowledge.”)

Om somaye sváhá. (Here elevates the chalice above his head.)

(“We offer in the name of the Lord who enlightens the wise.”)

Om agni-shomabhyam sváhá.

(“We offer in the name of the All-Benevolent Lord.”)

Om vishvebhyo devebhyah sváhá.

(“We offer in the name of the Lord who illumines the world and the wise.”)

Om dhanvantarye sváhá.

(“We offer in the name of the Lord, the destroyer of all pain.”)

Om kukṛvai sváhá.

("We offer in the name of God the Lord and Refuge and Support of all.")

Om anumatayai sváhá.

("We offer in the name of the Lord, the revealer of all knowledge.")

Om prajāpataye sváhá.

("We offer in the name of the Lord, the protector of the universe.")

Om sah dyava prithvibhyam sváhá.

("We offer in the name of God, Lord of the earth and firmament.")

Om svishkrite sváhá.

("We offer in the name of the Lord who is all happiness.")

Om sânuḡáyendray namah.

("Adoration to the Lord who is all glorious.")

Om sânuḡay yamay namah.

("Adoration to the Lord who is all just.")

Om sânuḡay varunây namah.

("Adoration to the Lord who is holy and adorable.")

Om sânuḡay somay namah.

("Adoration to the Lord who is all-calm and Dispenser of happiness to the righteous.")

Om marudbhyo namah.

("Adoration to the Lord who is the Life and Support of the universe.")

Om adbhyo namah.

("Adoration to the Lord who is all-pervading.")

Om banaspatibhyo namah.

("Adoration to the Lord, the Supporter of all vegetation.")

Om shriyai namah.

("Praise to the Lord who is worthy of adoration.")

Om bhadrakalyai namah.

("Adoration to the Lord, the Giver of supreme bliss.")

Om brahm-pataye namah.

("Adoration to the Lord, the Source of all true knowledge.")

Om vastupataye namah.

("Adoration to God, the Lord of all beings.")

Om vishvebhyo devēbhyo namah.

("Adoration to the Lord, Creator of the universe and Regulator of the affairs of the world.")

Om divachrebhyo bhutebhyo namah.

("Adoration to the Lord, Dispenser of happiness to creatures that move in the day.")

Om naktancharibhyo bhutcbhyo namah.

("Adoration to the Lord, Dispenser of happiness to creatures that move at night.")

Om sarvâtma bhutaye namah.

("Adoration to the Lord who pervades all creatures and is just.")

Om pitribhyah svadhayibhyah svadha namah.

("We reverence the elders, wise and learned men.")

(Here the gong sounds three times.)

Praise of the Enlightened One:

Namo tassa Bhagavato arahato sammâsambuddhassa.

Praise of Wisdom:

Namo bhagavatyaâ ârya-prajñâ-pârmitâyâi.

The Call:

Samanta cakkarâtesu.

Atthâgacchantu devatâ.

Sad dhammam muni-râjassa.

Suuantu sagga makkhadam.

Praise to the Eternal Buddha:

Namo mio horeu gckkio. (Gong.)

Namo amido Buddhayo. (Gong.)

Adoration to the Jewel in the Lotus:

Om—Om—Om. (Three Gongs.)

Om mane padme hum. (Elevates hands and bows low.)

Invocation of Peace:

Shanti—shanti—shanti (three gongs).

Praise to the Eternal Buddha:

Namo mitabhaya Buddhaya—Namo mitayushe Buddhayo.

(Bowling low.)

Three Refuges:

*Buddham saranam gacchami }
Dhammam saranam gacchami } Three gongs.
Sangham saranam gacchami }*

Adoration to the Jewel in the Lotus:

Om mane padme hum. (Gong)

Praise to the Eternal Buddha :

<i>Namanda-bu</i>	}	<i>Namo Amida Butsu!</i>
<i>Namanda-bu</i>		Gong.
<i>Namanda-bu</i>		Gong.
<i>Namanda-bu</i>		Gong.

Then the Epistle is read in English from the Dharma or Sutras of the Mahayana, or the Buddhacharita of Açvagosha, from left side of altar.

Gospel (as in morning—right side of altar).

Hymn by Congregation.

Church Notices for ensuing week.

Sermon.

Offering and Hymn.

Sûryo jiyoti jiyotih sûryah sváhá,
Sûryo varcho jyotir varchah sváhá
Iyotih sûryah sûryo jyotih sváhá,
Sâjur devëna savitrâ sajurushsendravatya jushánah suryovetu
sváhá.

("For the good of all creatures we offer in his name who is the soul of the mobile and immobile creation, self-effulgent, the Illuminator of the universe and the Light of Lights.

"We praise thy name, the Light of all, Dispenser of knowledge, Omniscient, Teacher of truth and Giver of enlightenment to all creatures.

"We offer in his name who is self-illuminated, the Illuminator of all and the Lord of the universe.

"We offer in his name who pervades the sun, the human soul, who coexists with the sun and the atmosphere, the Giver of salvation, the Light of all, and who is all-love, for the attainment of knowledge.")

(Here the celebrant turns and with elevated right hand makes the Swastika over the people.)

END OF VESPER SERVICE AND BENEDICTION.

GOETHE'S RELATION TO WOMEN.

BY THE EDITOR.

[CONCLUSION.]

While convalescent in Frankfort from his Leipsic illness, Goethe became acquainted with Fräulein Susanna Catharina von Klettenberg, an old lady and a friend of his mother. She belonged to the Moravian church and took a great interest in religious mysticism which made a deep impression on Goethe without, however, converting him to pietism. Her personality is mirrored in the "Confessions of a Beautiful Soul" incorporated in his novel *Wilhelm Meister*. Goethe here made use of her letters explained and enlarged by personal conversation with her, and it is commonly assumed that as to facts and sometimes even in the letter of descriptions she is virtually to be considered as the author of this autobiography.

"The Confessions of a Beautiful Soul" is of an extraordinary interest and belongs to Goethe's most beautiful sketches of a pure and truly pious personality. In her childhood the author of these "Confessions" had been thrown upon herself by a severe disease which cut her off from the sports of childhood. "My soul became all feeling, all memory," says she, "I suffered and I loved: this was the peculiar structure of my heart. In the most violent fits of coughing, in the depressing pains of fever, I lay quiet, like a snail drawn back within its house: the moment I obtained a respite, I wanted to enjoy something pleasant; and, as every other pleasure was denied me, I endeavored to amuse myself with the innocent delights of eye and ear. The people brought me dolls and picture-books, and whoever would sit by my bed was obliged to tell me something."

She regained her health and tells of her studies, but her enjoyments lacked the giddiness of childhood. Only gradually she became fond of dancing, and for a while at this time her fancy was engaged by two brothers, but both died and faded from her memory. Later on she became acquainted with a young courtier

whom she calls Narcissus, and on one occasion when he was attacked and wounded by a quick tempered officer, she became engaged to him and cherished this young man with great tenderness. In the meantime her relation to God asserted itself at intervals. For a while she says (and these are her very words) "Our acquaintance had grown cool," and later on she continues: "With God I had again become a little more acquainted. He had given me a bridegroom whom I loved, and for this I felt some thankfulness. Earthly love itself concentrated my soul, and put its powers in motion; nor did it contradict my intercourse with God."

But Narcissus was a courtier and wanted a society woman for a wife, while she found social enjoyments more and more insipid. They disturbed her relations with God, so much so indeed that she felt estranged from him. She says: "I often went to bed with tears, and, after a sleepless night, arose again with tears: I required some strong support; and God would not vouchsafe it me while I was running with the cap and bells. . . . And doing what I now looked upon as folly, out of no taste of my own, but merely to gratify him, it all grew woefully irksome to me."

The lovers became cool and the engagement was broken off,—not that she no longer loved him. She says in this autobiography: "I loved him tenderly; as it were anew, and much more steadfastly than before."

Nevertheless he stood between herself and God and for the same reason she refused other suitable proposals. Her reputation did not suffer through the rupture with her fiancé. On the contrary the general interest in her grew considerably because she was regarded as "the woman who had valued God above her bridegroom." In passing over further particulars of the life of the "Beautiful Soul," we will quote her view of hell:

"Not for a moment did the fear of hell occur to me; nay, the very notion of a wicked spirit, and a place of punishment and torment after death, could nowise gain admission into the circle of my thoughts. I considered the men who lived without God, whose hearts were shut against the trust in and the love of the Invisible, as already so unhappy, that a hell and external pains appeared to promise rather an alleviation than an increase of their misery. I had but to look upon the persons, in this world, who in their breasts gave scope to hateful feelings; who hardened their hearts against the good of whatever kind, and strove to force the evil on themselves and others; who shut their eyes by day, that so they might

deny the shining of the sun. How unutterably wretched did these persons seem to me! Who could have devised a hell to make their situation worse?"

Finally through the influence of her uncle and a friendly counsellor whom she calls Philo she found composure of mind which she expresses thus:

"It was as if my soul were thinking separately from the body: the soul looked upon the body as a foreign substance, as we look



SUSANNA VON KLETTENBERG IN HER FORTY-FOURTH YEAR.
In the National Museum at Weimar.

upon a garment. The soul pictured with extreme vivacity events and times long past, and felt, by means of this, events that were to follow. Those times are all gone by; what follows likewise will go by; the body, too, will fall to pieces like a vesture; but I, the well-known I, I am."

She does not consider her life as a sacrifice but on the contrary as the attainment of an unspeakable joy. She says at the conclusion of her autobiography:

“I scarcely remember a commandment: to me there is nothing that assumes the aspect of law; it is an impulse that leads me, and guides me always aright. I freely follow my emotions, and know as little of constraint as of repentance. God be praised that I know to whom I am indebted for such happiness, and that I cannot think of it without humility! There is no danger I should ever



CHARLOTTE SOPHIE HENRIETTE BUFF.

Later on wife of Johann Christian Kestner. Redrawn from a pastel in the possession of Georg Kestner of Dresden.

become proud of what I myself can do or can forbear to do: I have seen too well what a monster might be formed and nursed in every human bosom, did not a higher influence restrain us.”

The nobility of character of Fräulein von Klettenberg, of this “beautiful soul,” contributed not a little to purify the young poet’s mind, and her interest in mysticism caused him to study alchemy and to read the works of Theophrastus, Paracelsus, Agrippa von

Nettesheim and other occultists, the study of whose books proved helpful in the composition of *Faust*. We have evidence that this thoughtful and mystical lady had a real sense of humor, for when one of her friends, Fräulein von Wunderer, entered the Cronstätt Institute, Susanne had her own portrait painted for her in the dress of a nun. The picture came into Goethe's possession in 1815.

* * *

At Wetzlar on the Lahn Goethe met Charlotte Buff, the daugh-

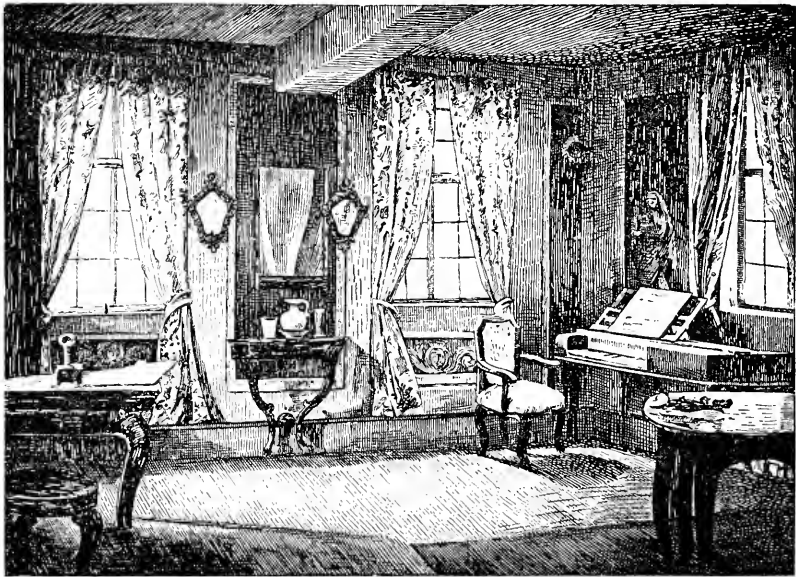


FRAU SOPHIE VON LA ROCHE.

ter of an imperial government official. She acted as a real mother to her many younger brothers and sisters and was engaged to be married to Kestner, secretary to the Hanoverian legation. Goethe felt greatly attracted to the young lady and, being at the same time a good and fast friend of Kestner, was a constant visitor at the home of her father in the *Deutsche Haus*. Charlotte was made the heroine of "*The Sorrows of Werther*," and as Goethe's acquaintance



THE DEUTSCHE HAUS, SHOWING THE WINDOWS OF CHARLOTTE'S ROOM.



CHARLOTTE BUFF'S ROOM IN THE DEUTSCHE HAUS AT WETZLAR.

with her was followed by the sad fate of his friend Jerusalem, the combination suggested to him the tragic plot of this novel.

In those days Goethe was in an irritable and almost pathological condition. He experienced in his own mind a deep longing for an escape from the restlessness of life and in his autobiography he



FRAU MAXIMILIANA BRENTANO.

Daughter of Frau von La Roche, and mother of Bettina Brentano, later Frau von Arnim.

speaks of "the efforts and resolutions it cost him to escape the billows of death." His friend Merck came to the rescue. From the dangerous atmosphere of Wetzlar he took him on a visit to the jolly circle of Frau Sophie von La Roche at Ehrenbreitstein.⁴

Goethe had met Frau von La Roche in the preceding April

⁴The novels and moral tales of Frau von La Roche were much read in those days. In a somewhat sentimental language she advocated marriage for love's sake, but she herself did what she condemned other mothers for; she urged her daughters to accept aged husbands for the sake of worldly advantages. Bettina, the daughter of Maximiliana, will be mentioned further on.

(1772) in Homburg, and he was glad to renew the friendship at this critical moment of his life. Born December 6, 1731, Sophie von La Roche was the daughter of Dr. Gutermann, a physician of Kaufbeuren and was a relative and childhood companion of Wieland, whose friend she remained throughout her life. In 1754 she mar-



ANNA ELISABETH SCHÖNEMANN : GOETHE'S LILI.

ried Georg Michael Frank von Lichtenfels, surnamed La Roche. As an author she is best known by "Rosalie's Letters to Her Friend Mariane." She had two beautiful daughters. While in Ehrenbreitstein Goethe passed the time with Maximiliana in a harmless but entertaining flirtation, before she was married to an older and jealous husband, Mr. Brentano. Frau von La Roche removed with

her husband to Speyer and later to Offenbach where she died February 18, 1807.



LILI'S MENAGERIE.

By Kaulbach.

During the winter of 1774-75 Goethe became acquainted with Anna Elisabeth Schönemann, the daughter of a rich banker, a pretty

girl of sixteen but a spoiled child and a flirt. He called her Lili, and devoted several poems to her which are exceedingly poetical but at the same time betray his dissatisfaction with the charms of the fascinating young lady. In "Lili's Park" he compares her many lovers to a menagerie and himself to a bear who does not fit into the circle of his mistress at the Schönemann residence.

In April 1775 Goethe was officially engaged to Lili, but the engagement lasted only into May; since both families were opposed to it, it was soon revoked. Three years later she was married to the Strassburg banker Bernhard Friedrich von Türckheim. She died near Strassburg in 1817.

The poems "New Love, New Life"; "To Belinde," and "Lili's Park" are dedicated to her, and some later songs made in Weimar, "Hunter's Evening Song" and "To a Golden Heart." Goethe wrote in remembrance of Lili.

* * *

While Goethe's heart was still troubled with his love for Lili, he received an anonymous letter signed "Gustchen." The writer gained his confidence and he answered with unusual frankness, telling her of all that moved him and especially also the joys and disappointments of his courtship with Lili. This correspondence developed into a sincere and pure friendship with his unknown correspondent, and Goethe soon found out that Gustchen was the countess Augusta Stolberg, the sister of his friends, the brothers Stolberg.

* * *

In the summer of 1775 when Goethe visited his friends Bodmer and Lavater in Zurich, the latter introduced him to his friend Frau Barbara Schulthess, née Wolf, the wife of a merchant in Zurich. At first sight she was not particularly attractive nor was she brilliant in conversation, but she had a strong character and impressed her personality upon all with whom she came in contact. Her connection with Goethe has not been sufficiently appreciated presumably because two years before her death (1818) she burned all the letters she had received from him. We know, however, that Goethe submitted to her most of his new productions, among them Iphigenie, Tasso and Wilhelm Meister, and he appears to have been greatly influenced by her judgment. He calls her *die Herzliche*, "my cordial friend." He is known to have met her on only two occasions afterwards, in 1782 and again on October 23, 1797. Herder characterizes her briefly as follows:

"Frau Schulthess, to be brief, is a she-man (*Männin*). She

says almost nothing, and acts without any show of verbiage. She is not beautiful, nor well educated, only strong and firm without



BARBARA SCHULTHESS.

After a painting by Tischbein (1781) in possession of Dr. Denzler-Ernst of Zurich.

coarseness. She is stern and proud without spreading herself, an excellent woman and a splendid mother. Her silence is instructive criticism. To me she is a monitor and a staff. . . . She is only useful

through silence. She only receives and does not give from pure humility, from true pride."



MIGNON IN WILHELM MEISTER.

Through her a most important work of Goethe's has been preserved, which is nothing less than his original conception of Wilhelm

Meister. It is not merely a variation of the one finally published, but a different novel altogether, three times as large in extent. It bore the title *Wilhelm Meister's theatralische Sendung*, and was written in 1777. Goethe sent it to Frau Schultheß, familiarly called Bebé, in 1783, and the entire manuscript was copied partly by her-



CORONA SCHRÖTER.*

By Anton Graff.

self, partly by her daughter. This copy was discovered by Dr. Gustav Villeter, Professor at the Zurich Gymnasium, to whom it was brought by one of his scholars. It has been edited by Dr. H. Mayne and was published in 1910.

When speaking of the women who played a part in Goethe's life we must not forget Corona Schröter (born January 17, 1751,

* The picture is not definitely identified, but judging from tradition and its similarity to a known portrait of the actress there can scarcely be any doubt that she is the subject of the painting.

at Guber). She had met Goethe as a student in Leipsic and had at that time been greatly impressed by the charm of his personality. In 1776 she was engaged as an opera singer at Weimar, and to her



AMALIA, DUCHESS DOWAGER OF SAXE WEIMAR.

After a painting by Angelica Kaufmann.

were assigned the heroine parts of romantic love dramas. She was admired as one of the greatest stars in her specialty, and was a great favorite with Goethe who sometimes appeared with her on

the stage. Later on she became a successful teacher of recitation and singing, and many of the Weimar ladies were her pupils.

Corona Schröter was also distinguished as a painter and com-



DUCHESS DOWAGER AMALIA IN ADVANCED YEARS.

Etching by Steinla, after a painting by Jagermann.

poser. Her "Erl-King," which was the first attempt to set Goethe's famous poem to music, appears like a rough draft of Schubert's more elaborate, more powerful and more artistic composition. When she retired from the stage she lived in Ilmenau and died August 23,

1802. In his poem on Mieding's death, Goethe also mentions Corona Schröter and immortalizes her as a great actress.

Anna Amalia, Duchess Dowager of Saxe-Weimar, plays a most



FRIEDRICH HILDEBRAND VON EINSIEDEL.

Drawing by Schmeller.

important part in Goethe's life; and her influence on his destiny cannot be overestimated, for she was the guiding star which led him to Weimar. The elevating spirit in which she dominated the

social atmosphere of the small duchy contributed not a little to mature the untamed spirit of the wild young genius.

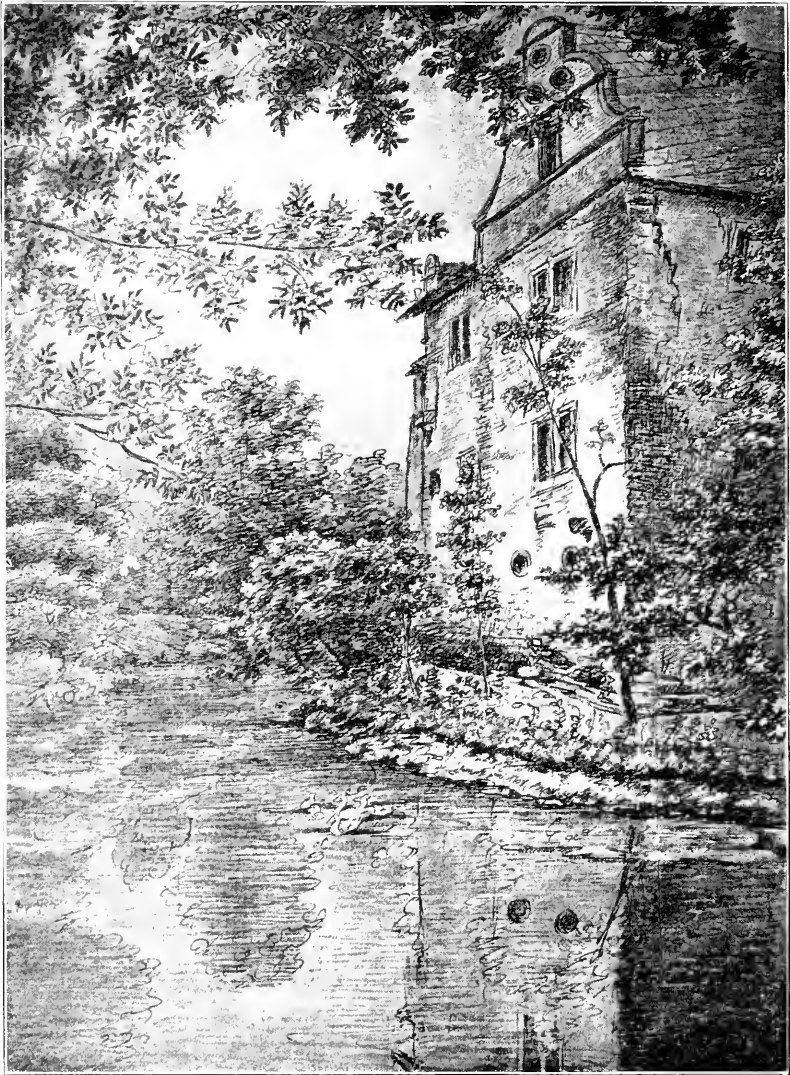


FRIEDRICH CONSTANTIN VON STEIN (CALLED FRITZ).

Drawing by Schmeller, about 1819.

Anna Amalia was the daughter of the Duke Karl of Brunswick. She was born October 24, 1739, and was married to the duke Con-

stantin of Saxe-Weimar, March 16, 1756. Her husband died on May 28, 1758, after a married life of only two years, and she took

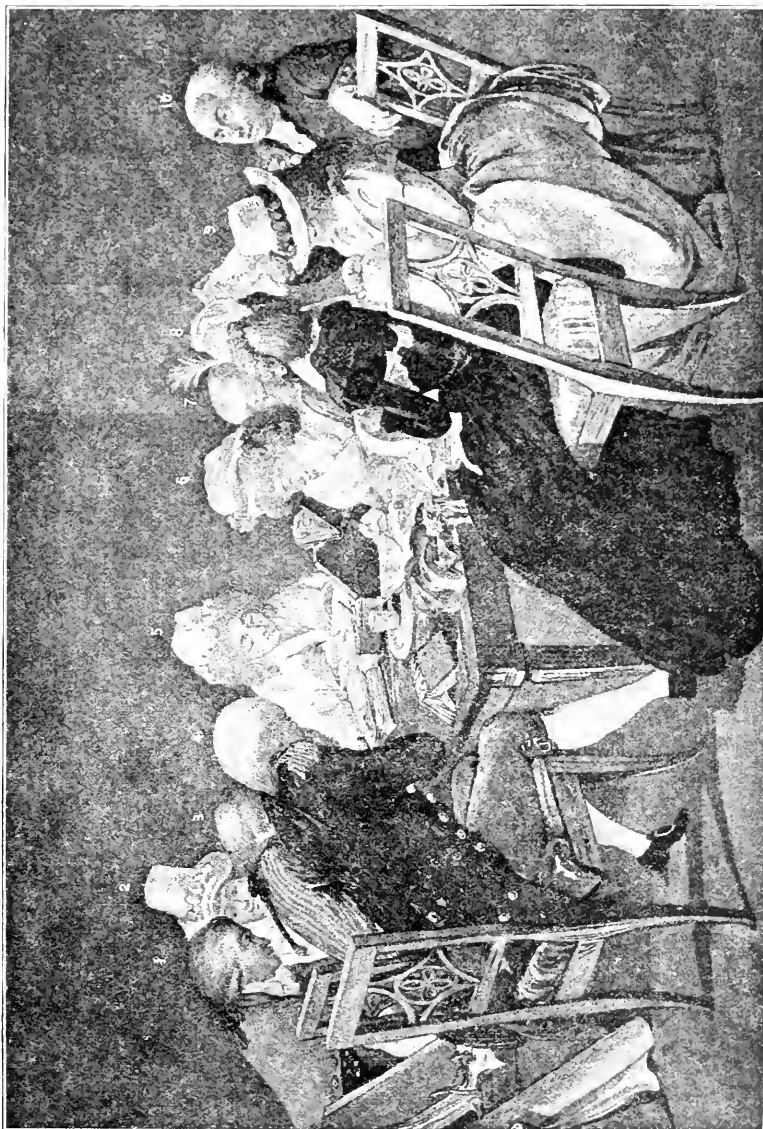


CASTLE KOCHBERG, MANSION ON THE STEIN ESTATE.

Drawn by Goethe.

the regency until her son, the young Duke Karl August, became of age, September 3, 1775. She proved not only very efficient in the affairs of government but was also a good mother and did her

best to bestow upon her son a broad and liberal education. When the Duke married Louise, the daughter of the Landgrave of Hesse-

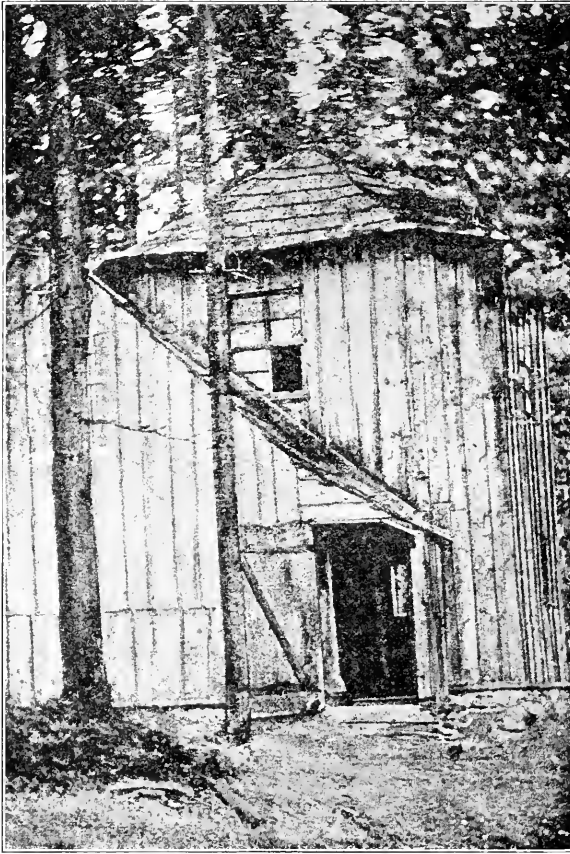


THE CIRCLE OF DUCHESS AMALIA.
After a water color by Kraus, 1795.

Darmstadt, these three royal personages, the Duke, his mother, and his wife, formed an auspicious trinity in their love and patronage of German literature.

Even at an advanced age the Duchess preserved her beauty and distinguished appearance, and when she retired from active participation in the government, she concentrated her interest in *belles lettres*, art and everything that tends to the cultivation of the mind. She died at Weimar, April 10, 1807.

The painter Kraus immortalized the circle of the Duchess



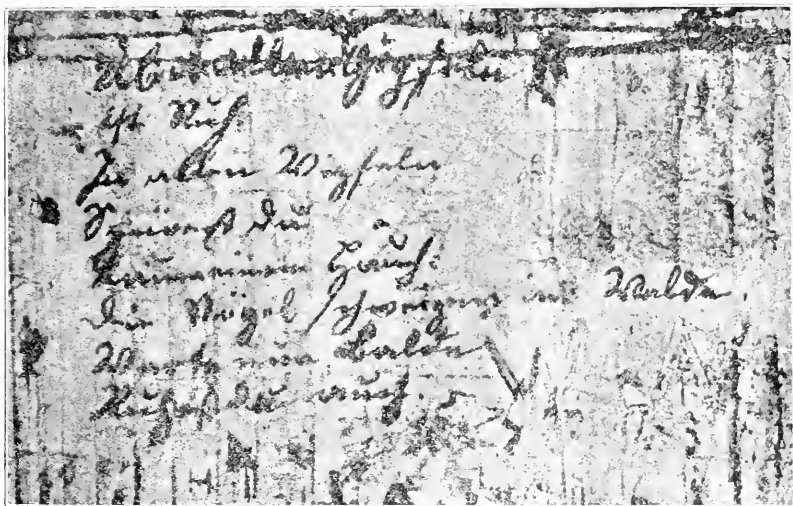
THE HUNTER'S HUT ON GICKELHAHN NEAR ILMENAU.

After a photograph.

Amalia in a watercolor which we here reproduce, and we may assume that it represents a scene of actual life. The figures as numbered in the picture are (1) Johann Heinrich Meyer, called Kunstmeyer, born in Zurich 1760; met Goethe on his Italian journey 1786; was called as professor of drawing to Weimar 1791; after 1807 director of the academy; died October 11, 1832, in Jena. (2) Frau Henriette von Fritsch, née Wolfskell, lady-in-waiting. (3) Goethe.

(4) Friedrich Hildebrand von Einsiedel, councilor in the government at Weimar, later chief master of ceremonies of Duchess Amalia. (5) Duchess Amalia. (6) Elise Gore. (7) Charles Gore. (8) Emilie Gore. (9) Fräulein von Gönchhausen, lady-in-waiting. (10) Herder.

Among the acquaintances Goethe made in Weimar was Charlotte von Stein, the wife of the Master of the Horse. She was seven years older than Goethe and mother of seven children, to the eldest of whom, called Fritz, Goethe was greatly attached. Goethe's correspondence with Charlotte von Stein throws much light upon the poet's thoughts and sentiments and explains the



GOETHE'S POEM IN THE HUNTER'S HUT.

origin of many of his poems. Among the poems dedicated to her we will mention "Restless Love," "To Linda," "Dedication," and above all the two short poems entitled "Wanderer's Nightsong," one of which Goethe composed in the night of September 6-7, 1780, and wrote on the wall of the little wooden hut on the peak of the Gickelhahn near Ilmenau. The handwriting was renewed by himself August 27, 1813. The hut burned down August 11, 1870.

This song of the Gickelhahn hut is familiar to all lovers of music. Various English translations have been made though Longfellow's is perhaps the most familiar. In its sweet simplicity it is almost untranslatable, but we add herewith another attempt, which has the advantage of fitting the music:

“Over all the mountains
 Lies peace.
 Hushed stand the treetops;
 Breezes cease
 Slumber caressed.
 Asleep are the birds on the bough,—
 Wait then, and thou
 Soon too wilt rest.”—*Tr. by P. C.*



CHRISTIANA VULPIUS.

On his return from a journey to Italy Goethe's relations to Frau von Stein had become cool. In 1788 he met Christiana Vulpius who handed him a petition in favor of her brother. She was the daughter of a talented man, who, however, had lost his position through love of liquor. The girl was a buxom country lass with rosy cheeks, and a simple-hearted disposition. Goethe brought her into his home where she took charge of the household. A charm-

ing little poem is dedicated to her which describes their meeting in a figurative way.

In the translation of William Gibson it reads as follows:

"I walked in the woodland,
And nothing sought;
Simply to saunter—
That was my thought.

"I would have plucked it,
When low it spake:
'My bloom to wither,
Ah! wherefore break?'

"I saw in shadow
A floweret rise,
Like stars it glittered,
Like lovely eyes.

"I dug, and bore it,
Its roots and all,
To garden-shades of
My pretty hall.



CAROLINE VON HEYGENDORF, NÉE JAGEMANN.

"And planted now in
A sheltered place,
There grows it ever
And blooms apace."

Goethe married Christiana October 19, 1806.

* * *

In 1797 Caroline Jagemann, distinguished both as a singer and an actress, filled an engagement at the Weimar theater. She was born at Weimar on January 15, 1777, and began her career on the stage at Mannheim at the age of fifteen. Four years later she returned to her native city to take a leading place in both the opera and the drama. She was not only of unusual beauty and queenly

bearing, but was also distinguished by rare talent and gained the favor of the Duke, who conferred nobility upon her under the name of Frau von Heygendorf. Strange to say she is the only woman of Goethe's acquaintance who was hostile to him. She used her influence with the Duke to intrigue against the poet and caused him so much annoyance that he considered it a relief when in 1817 he resigned his position as director of the theater.

* * *

In April, 1807, Bettina Brentano (later Frau von Arnim) the



LUDWIG JOACHIM VON ARNIM,
KNOWN AS ACHIM VON ARNIM.



CLEMENS BRENTANO.

daughter of Maximiliana von La Roche, and a sister of the poet Clemens Brentano, visited Goethe and was well received. Being an exceedingly pretty girl of a romantic disposition, she entered soon into a friendship with the famous poet which continued for some time; but she caused him so much annoyance through her eccentricities that Goethe was glad of an opportunity to break with her. When once in 1811 she behaved disrespectfully to his wife, Frau Geheimerath Goethe, he forbade Bettina his house.



BETTINA BRENTANO.

Later Frau von Arnim. Enlarged from a miniature by A. von Achim Baerwalde.

Goethe had corresponded with Bettina and some time after his death she published letters that purported to be their correspondence, under the title "Goethe's Correspondence with a Child." Whatever of this book may be genuine, we know that it is greatly embellished and shows Goethe in a wrong light. Poems addressed to Minna



MINNA HERZLIEB.

Herzlieb are appropriated by Bettina, and Goethe is made to express sentiments which can not have been in the original letters.

* * *

Minna Herzlieb (born May 22, 1789, in Züllichau) was educated in the house of the publisher Frommel at Jena, where Goethe made her acquaintance and entertained a fatherly friendship for her.

We may assume that he loved her, though the word "love" was never spoken between them. It is believed that she furnished the main features for the character of Otilie in the "Elective Affinities" which he planned at that time. She was married in 1821 to Professor Walch of Jena but later separated from her husband. She suffered from melancholia and died July 10, 1865, in a sanatorium at Goerlitz.

* * *

At the celebration of the first anniversary of the battle of Leipsic in 1814, Goethe visited his native city, where he met a rich

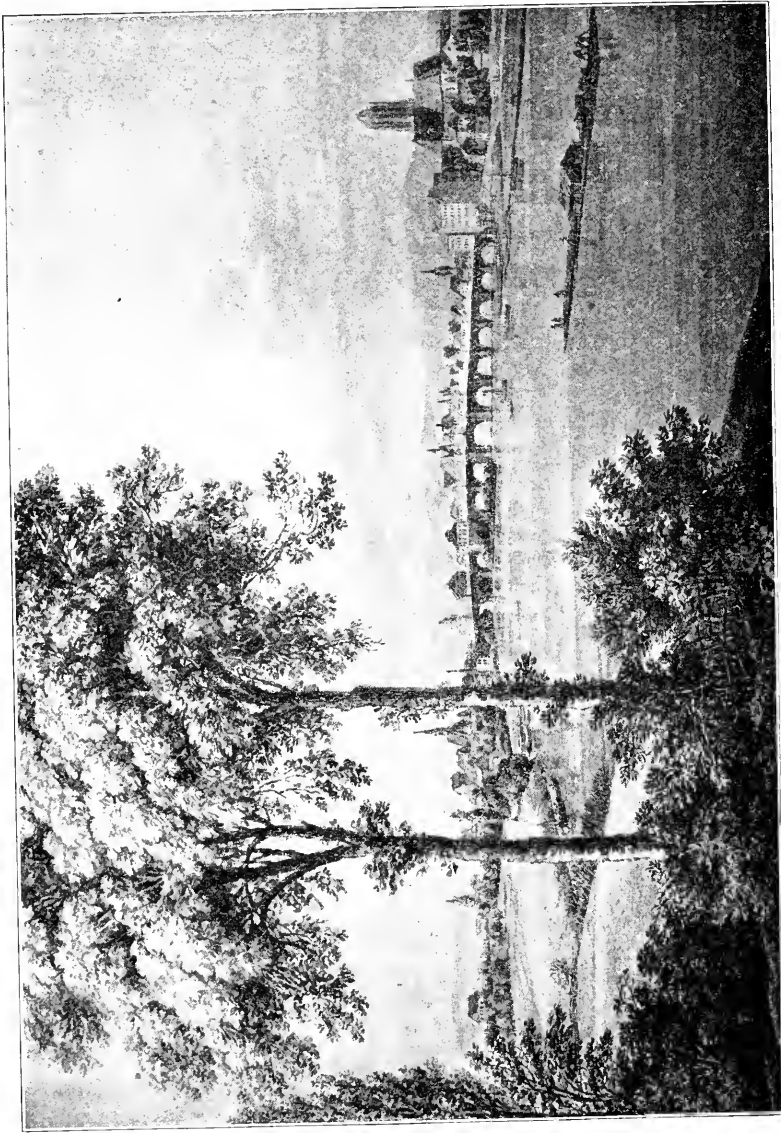


FRAU MARIANNE VON WILLEMER, NÉE JUNG.

As she appeared in 1814. (After an engraving by Doris Raab, published by Cotta).

banker, the privy councilor Johann Jacob von Willemer. On the Willemer estate in the vicinity of the Gerbermühle near Offenbach, the poet made the acquaintance of Marianne Jung, later Frau von Willemer, a most attractive and highly intellectual lady. She was born November, 1784, as the daughter of Matthias Jung, a manufacturer of musical instruments at Linz on the Danube, but since her father died during her childhood the young girl was compelled to make her own living, and she joined the Thaub ballet at Frankfurt on the Main in 1799. She appeared on the stage, but the privy councilor who was in charge of the business management of the

theater soon rescued the charming maiden from the dangers of a theatrical career. He took her into his home and had her educated



THE BRIDGE OVER THE MAIN AT FRANKFORT.

Drawing in sepia by A. Radl, presumably given to Goethe August 28, 1815, after his visit to Herr and Frau von Willemer, August 12-18, 1815.

as if she were his own daughter. Very soon after their acquaintance with Goethe in August, 1814, Marianne became the wife of her then widowed benefactor, September 27 of the same year.

Goethe enjoyed the company of the Willemer family so much that he visited them at Frankfort again for a few days in 1815. He never saw them again but remained in correspondence with Frau von Willemer to the end of his life. With all her warm friendship for Goethe, Marianne never ceased to be a dutiful wife. Her husband knew of her letters to the poet and found no fault with her. This



OTILIE VON GOETHE, NÉE VON POGWISCH.

After a crayon drawing by Heinrich Müller about 1820.

correspondence has been published in 1877 and contains a letter of Eckermann with an account of Goethe's last moments. She influenced Goethe while he wrote the "West-Eastern Divan," many verses of which (especially the Suleika verse) literally express her own sentiments.

Goethe's wife died June 6, 1816, and he felt the loss more keenly than might have been expected. He felt lonely in his

home until after the marriage of his only son August with Otilie von Pogwisch he saw his grandchildren grow up around him. Otilie, born October 31, 1796, in Danzig, was the daughter of Baron Pogwisch and his wife, née countess Henckel von Donnersmarck. She was educated at Weimar where her mother was mistress of ceremonies at the ducal court. She was married to August von Goethe in 1817 and bore him three children, Walther Wolfgang, born April 9, 1818, Wolfgang Maximilian, born September 18, 1820, and Alma, born October 29, 1827.

* * *

In the year 1823 Goethe became deeply interested in Ulrike von Levetzow, whose mother he had formerly met in Carlsbad in company with her parents, Herr and Frau Brösigke. Amalia Brösigke



ULRIKE VON LEVETZOW.

After a miniature pastel. She met Goethe at Marienbad in the summer of 1822-1823.

had first been married to a Herr von Levetzow, who was court marshal of Mecklenburg Schwerin, and by this marriage she had two daughters, Ulrike and Amalia. After a divorce she married her husband's cousin Friedrich von Levetzow, an officer in the battle of Waterloo, where he met his death. By this second marriage Amalia von Levetzow had another daughter named Bertha, and Goethe met the interesting widow and her three daughters in Marienbad in 1821 and 1822. He felt a deep attachment for the oldest daughter Ulrike, and to characterize their relation we quote one of his letters to her, dated January 9, 1823, in which he speaks of himself as "her loving papa" and also of her daughterly affection. The letter in answer to one of hers reads thus:

"Your sweet letter, my dear, has given me the greatest pleas-

ure, and indeed doubly so on account of one particular circumstance. For though your loving papa always remembers his faithful and lovely daughter, yet for some time her welcome figure has been more clearly and vividly before my inner vision than ever. But now the matter is explained. It was just those days and hours when you too were thinking of me to a greater degree than usual and felt the inclination to give expression to your thoughts from afar.

"Therefore many thanks, my love; and at the same time my best wishes and greetings to your kind mother of whom I like to think as a shining star on my former horizon. The excellent physician who has so entirely restored her health shall also be an honored Æsculapius to me.

"So be assured that my dearest hope for the whole year would be again to enter your cheerful family circle and to find all its members as kindly disposed as when I said farewell. . . .

"So my darling I bespeak your daughterly consideration for the future. May I find in your company as much health in that valley among the mountains (Marienbad) and in its springs as I hope again to see you joyous and happy."

When Goethe met the Levetzow family late in the following summer his attachment for Ulrike became so strong that though he was then 74 years old he seriously thought of marrying this charming young girl of nineteen. But the difference in their ages seemed too great an obstacle. He resigned himself and wrote in the same year the "Trilogy of Passion" which was dedicated to Ulrike. This summer in Marienbad was the last occasion on which they met. Ulrike lived to an advanced age and died in 1899.

* * *

Goethe lived in a house of glass in the sense that all he ever did or that ever happened to him lies before us like an open book. During his lifetime he was watched by many curious people, by both friends and enemies, and the gossips of Weimar noted whom he visited or on whom he called. Even to-day we can almost study his life day by day, and know whom he ever met or how he busied himself. Every letter of his that is still extant has been published, and we have an insight into every one of his friendships, yet nothing has ever been discovered that could be used to his dishonor, or would support the malicious accusations of his enemies. The married women to whom Goethe was attracted never tried to conceal their friendship with the poet, nor did their husbands see any reason to enter a protest. Apparently the good conscience which Goethe en-

joyed made him unconcerned about the possibility of stirring gossip; and yet he felt it deeply, and sometimes gave expression to his in-



FRAU CHARLOTTE VON STEIN.

After a painting by H. Meyer, 1880, in the Grand Duke's Museum at Weimar.

dignation, as for instance in a letter to Frau von Stein, May 24, 1776. He said: "Even the relation, the purest, most beautiful and

truest which, except to my sister, I ever held to a woman, is thus disturbed. . . . The world which can be nothing to me, does not want that you should be something to me."

While at different times Goethe cherished several friendships with different women, and while his poetic nature seemed to need a stimulation in different ways and by different characters, he longed for an ideal monogamy in which all his friendship and love would be concentrated on one woman, but fate did not grant him this boon.



FRAU CHARLOTTE VON STEIN, NÉE SCHARDT.

Drawn by herself, 1790. Cf. Lavater's *Essai sur la physiognomie*, IV, 108.

He expresses his wish in a letter to Frau von Stein, dated March 2, 1779, as follows: "It is an unpleasant idea to me that there was a time when you did not know and love me. Should I come again upon earth, I will ask the gods that I may love only one, and if you were not so opposed to this world, I would then ask you to become this dear companion of mine."

Goethe was human, and his life, his passions, his interests and his work were thoroughly human. We will not make out that he was

a saint, but grant that he had human failings. We claim, however, that even his failings had no trace of vulgarity and that his character was much purer than that of many a saint whom we know not in his sins but only in his contrition and repentance. Goethe did not want to be anything but human and so he portrays his humanity without trying to make it appear different from what it was, and with all his shortcomings we must come to the conclusion that his humanity was ennobled by all the considerations demanded by reason as well as a respect for the rights of others. While he did not hesitate to enjoy himself he never lost self-control nor did he ever do anything that would cause remorse.

MR. DAVID P. ABBOTT'S NEW ILLUSIONS OF THE SPIRIT WORLD.

BY THE EDITOR.

DAVID P. Abbott, known to our readers through many interesting explanations of the art of spirit mediums and of magic feats done by sleight of hand, is most certainly a genius in his hobby,—I say hobby because magic with him is not a profession but a recreation to which he devotes his leisure hours. I have never met him, but we have exchanged many letters about his work and his plans.

Some time ago he was interested in spirit portraiture as performed by certain spirit mediums who gained thereby both fame and wealth. It is whispered that they have become millionaires by producing portraits of the dead—and even of the living—painted mysteriously by invisible hands in the very presence of their patrons. The sitter would attend a seance holding in his hand between sealed slates a photograph of the person whose picture was desired, and if conditions were favorable he was invited to witness the appearance of the painting on a clean canvas which he had previously selected himself. The performance is most impressive and mystifying. It has been witnessed by many believers as well as unbelievers, among them some men of prominence. Think only of the feeling roused in people who see the portrait of their late beloved father or mother appear on a brightly lighted white canvas. There are but few who are not moved to tears. Indeed the effect is so marvelous that the performance is said to have made many converts to spiritism.

Mr. Abbott communicated to me many guesses which need not be enumerated here, for the explanations were too complicated to be satisfactory, and once Mr. Abbott added, "All good tricks are simple, otherwise they do not work." Finally, however, he solved the problem and sent me an explanation which accounted for all the

facts. There were only some minor points to be settled, the most important of which was the composition of the paints, but this detail could be supplied by any good chemist.

Considering the use that has been made of this ingenious trick in the interest of a belief in mediumship, we deem it desirable for the public to know that it is a trick; that these portraits are not painted by spirits but that the performance can be done very easily by any one who is familiar with sleight of hand tricks and has been initiated into the secret. Mr. Abbott has promised to communicate the explanation to the readers of *The Open Court*, but his time has not yet come, because the knowledge of such a performance involves considerable interests, and so we have kept the secret until Mr. Abbott would give us permission to make his discovery public.

We learn through our correspondence with Mr. Abbott that he has also communicated his secret to Professor Hyslop of the Psychological Research Society; Mr. Kellar, the famous prestidigitator; to Dr. A. N. Wilson, editor of *The Sphinx*; and to Dr. Wilmar (William Marriott) of England, who showed considerable interest in this trick. But they also are in honor bound not to betray Mr. Abbott's confidence.

Under the date of June 2, 1910, Mr. Abbott wrote me as follows: "During the week of June 12th the English conjurer Selbit will exhibit at some Chicago theater, 'Spirit Portraits.' A genuine committee places two clean canvases so that they face each other, and these are set on an easel in front of a light, and a chosen portrait is then materialized. I thought you would like to see how this thing looks, and so I take the liberty of giving you this information. The act is very beautiful, is shrouded in deep mystery and made a great hit on the Orpheum Circuit in the West. This was the discovery I made and told you about some time back. I sent it to Dr. Wilmar (William Marriott) of London, and he put it on the road. Mr. Selbit obtained the secret from Dr. Wilmar and has toured France and England with it."

Anent the publication of the secret Mr. Abbott added:

"I am sorry to say that my relations with Mr. Selbit are such that I can not expose this secret at present—that is, publicly but thought you might like to witness the thing."

I went to see the performance and must confess that I wished I could have forgotten for the moment what Mr. Abbott had written me, for the pleasure of sleight of hand lies mainly in the perplexity with which we are confronted when baffled by an apparent miracle and unable to produce an explanation. Nevertheless, in spite of

this fact, the performance was wonderful, for I could now understand how easily people could be duped and how believers in the miraculous can dare the skeptic to deny the supernatural.

It is a pity that the stage performance must lack the most important feature of the trick, which is its psychological aspect. Mediums play upon the tenderest feelings of their patrons, viz., the love and reverence of the living towards their departed relatives, and this most effective element is necessarily lacking in any public exhibition. Instead of portraits of the dead, famous paintings must be used.

When I witnessed the performance a committee from the audience selected a subject and from a number of clean canvasses two were picked out at random. They were placed on a heavy easel and marked. A strong electric light was turned on behind the frame on the easel and showed the canvas in its pure whiteness, the light shining directly through them and rendering them transparent. The exhibiter then placed between the light and the canvas his hand showing its shadow in sharp outline. There were no colors visible; but he withdrew his hand and lo! some hazy colors began to appear and became more and more distinct. They began to show the outlines of the picture chosen and finally the painting was perfect. No hand that might have done the work was visible.

"Is the painting good?" asks the performer, and some one replies: "Yes, indeed, but. . . ." and he criticises some detail; we will say that the red is too glaring or a blue effect too weak, or the read should be blue. "I think you are right," says the performer, "but that can be remedied."

Thereupon the picture disappears just as it came. The outlines grow dim and change into mere color spots finally to disappear in the original whiteness of a clean canvas. The committee on the stage walk round the easel but there is nothing to be seen but the electric light, and the picture is gone.

Now the picture appears again. There is nothing behind, nothing in front, but the front canvas becomes again covered with some hazy paint which gradually assumes the same clear and definite outlines as before, but this time the red and the blue are changed according to request.

When the picture is approved by the audience it is taken down and without exchange passed to the spectators for examination. The paints are then found to be that same mysterious spiritual substance that was said to defy the chemists of the "earth-plane." We are at liberty to state that the secret is no process of development from chemicals, light etc., as first supposed by Mr. Abbott;

neither is it any image, reflection, or lantern projection scheme etc.; that it is something entirely new, and based upon a principle hitherto unknown to the conjuring profession. Withal it is very simple, and easy to produce any portrait desired.

One spiritualist wrote to a man high in their organization that the stage-performance was unlike the work of the mediums because the latter made portraits of the dead while the conjurer only produced portraits of celebrities. He also said that any request for a portrait of a dead friend would be ignored. This is not the case. Should the conjurer produce for a large audience a portrait of any private person the effect would be lost as none of them would know whether it were a correct likeness or not, while they all instantly recognize a celebrity. Furthermore the conjurer can produce a likeness of one's dead if requested in advance just as the mediums do. In the case of mediums they know when they go into the seance whose portrait they are to produce, and if it is to duplicate a photograph in existence, invariably have from one to three days notice.

The conjurer is not notified what portrait he is to produce until the chosen canvases are marked, faced together, placed on easel and light switched on. A medium would not produce the likeness of a dead friend of a sitter if not notified until after the canvases were placed in a window and the seance had begun.

Furthermore the conjurer Selbit actually produced for a lady in Portland the likeness of her grandmother who had died thirty-five years ago in Germany. There was no photograph in existence, but the lady recognized her grandmother. It is needless to say the request for such portrait was made in advance and that Selbit utilized his arts to obtain a fair description of the dead lady.

Mr. Abbott has also communicated his secret to Mr. Howard Thurston, known to the public not only as a prestidigitator but also as a pleasing speaker who while he baffles the audience with his magic surprises, entertains them at the same time with the eloquence of an orator. Mr. Thurston took so much interest in Mr. Abbott's act of magic portraiture that he staged it and now presents it to crowds of spectators in our great cities.

The honor of the invention, Mr. Abbott wrote to me, in his opinion belongs to the Bangs Sisters who are said to have used it effectively on many credulous and gullible people; he himself, he adds, claims only the rediscovery of the illusion which the Bangs Sisters have used as mediums.

What an effect this performance must have on a believer in spiritism, who deems it possible that invisible "Intelligence" can

work such miracles! And yet it is a trick, a very simple trick. Go yourself and try to explain it.

Mr. Abbott will in time publish the explanation, and he has some more surprises in store which will puzzle the world, and I dare say that the most remarkable of them is the spirit tea-kettle. This is an empty little kettle made of papier-maché, very light and easily handled by any one and carried about at pleasure. But it is inhabited by a spirit,—or if the reader does not believe in spirits, at least it is inhabited by a voice, a thin distant voice, such as spirits ought to have, if they existed; and this voice comes out from the interior of the tea-kettle. You have simply to ask a question and hold the spout of the tea-kettle close to your ear, and there you can hear the answer distinctly. You put your hand into the tea-kettle to catch the spirit, but there is nothing to grasp but the empty air, and the spirit laughs at your folly in trying to catch its incorporeal presence. The voice manifests intelligence in its answers and conversation and is unlike a phonograph which only reproduces a set speech. It remains there and gives rational answers to all questions proposed by the witnesses of the weird scene. There is no connection of any kind with the kettle, and no one but the spectator touches or comes near it. The writer of these lines knows that there is nothing supernatural about this uncanny performance.

There is a bottle preserved in one of the churches of the ancient Hansa town, the free city of Luebeck, which contains the soul of a medieval nun. Her body is shriveled up into pure nothingness, and all that is left of her mortal coil is her voice which, lest it be lost entirely, has been bottled up and in this condition deposited in the holy place. Should any one of my readers be curious enough to travel to Luebeck, I doubt very much whether the enchanted nun could be induced to speak. It is to be feared that the old spinster has grown too whimsical. Not so Mr. Abbott's spirit voice; it answers in audible and plain words; and it is no ventriloquism, for the performer may leave the room and the voice still comes from the spout of the tea-kettle. In his own home Mr. Abbott has introduced to this mysterious tea-kettle many of his friends who have gone away in wonder after the seance.

It would be desirable to render the performance accessible to large audiences, but this is necessarily unfeasible on account of the small size of the tea-kettle and the thinness of its spirit-voice, which could be heard only by a few spectators at a time. For the very reason that the voice is so definitely localized, the act is practicable only in parlor entertainments.

MISCELLANEOUS.

PICO DI MIRANDOLA.

Our frontispiece is a portrait of one of the most ingenious mystics of the Italian Renaissance. Giovanni Pico, Count of Mirandola (born February 24, 1463, and died November 17, 1494) was a prominent young Italian nobleman of fine figure and beautiful face, highly educated not only in Greek and Latin, but also in Hebrew, Arabic and Chaldean. Having studied two years in Bologna when only fourteen or fifteen years old, he began his *Wanderjahre* which lasted seven years, visiting the learned schools of Italy and France. His philosophy may be characterized as Platonism reconciled with the doctrines of Aristotle; but his dominant interest was centered in mysticism, and he was the first to maintain that the truth of the Christian doctrines could be proved through the Cabala. Though he was a good Christian his enemies threw the suspicion of heresy upon him, and his first little book of nine hundred theses was prohibited by papal authority. But after the publication of an elaborate *Apologia* Pope Alexander VI declared him vindicated in a document dated June 18, 1493. In his twenty-eighth year he wrote the *Heptaplus* and at this time suddenly changed his habits of life. Having formerly been a favorite with women, he now burned all his love poems and became an ascetic. He renounced his share in the principality of Mirandola, gave richly to the poor and devoted most of his time to religious meditation. When he would have finished his literary labors he intended to give away all his property and wander as a bare-footed friar from town to town proclaiming salvation through Christ. But before he could carry out this plan he died of a fever at Florence in his thirty-first year. So far as is known he was the first to coin the word "macrocosm" denoting the whole of the world described so beautifully in the first scene of Goethe's "Faust," where Faust revels in the contemplation of its sign, saying:

"Ha, welche Wonne fließt in diesem Blick...
Wie alles sich zum ganzen webt,
Eins in dem andern wirkt und lebt!"

Bayard Taylor in his Notes makes the following interesting comment on this monologue of Faust when he beholds the sign of the macrocosm:

"The term 'macrocosm' was used by Pico di Mirandola, Paracelsus, and other mystical writers, to denote the universe. They imagined a mysterious correspondence between the macrocosm (the world in large) and the microcosm (the world in little), or man; and most of the astrological theories were based on the influence of the former upon the latter. From some of Goethe's notes, still in existence, we learn that during the time when the conception

of Faust first occupied his mind (1770-73), he read Welling's *Opus Mago-Cabbalisticum*, Paracelsus, Valentinus, the *Aurca Catena Homeri*, and even the Latin poet Manilius.

"Mr. Blackie, in his Notes, quotes a description of the macrocosm from a Latin work of Robert Fludd, published at Oppenheim in 1619; but the theory had already been given in the *Heptaplus* of Pico di Mirandola (about 1490). The universe, according to him, consists of three worlds, the earthly, the heavenly, and the super-heavenly. The first includes our planet and its enveloping space, as far as the orbit of the moon; the second, the sun and stars; the third, the governing divine influences. The same phenomena belong to each, but have different grades of manifestation. Thus the physical element of fire exists in the earthly sphere, the warmth of the sun in the heavenly, and a seraphic, spiritual fire in the empyrean; the first burns, the second quickens, the third loves. 'In addition to these three worlds (the macrocosm),' says Pico, 'there is a fourth (the microcosm), containing all embraced within them. This is man, in whom are included a body formed of the elements, a heavenly spirit, reason, an angelic soul, and a resemblance to God.'

"The work of Cornelius Agrippa, *De Occulta Philosophia*, which was also known to Goethe, contains many references to these three divisions of the macrocosm, and their reciprocal influences. The latter are described in the passage commencing: 'How each the Whole its substance gives!'

"Hayward quotes, as explanatory of these lines, the following sentence from Herder's *Ideen zur Philosophie der Geschichte der Menschheit*: 'When, therefore, I open the great book of Heaven, and see before me this measureless palace, which alone, and everywhere, the Godhead only has power to fill, I conclude, as undistractedly as I can, from the whole to the particular, and from the particular to the whole.'

"The four lines which Faust apparently quotes ('What says the sage, now first I recognize') are not from Nostradamus. They may possibly have been suggested by something in Jacob Boehme's first work, 'Aurora, or the Rising Dawn,' but it is not at all necessary that they should be an actual quotation."

P. C.

THE ART INSTITUTE OF CHICAGO.

The Art Institute of Chicago has recently been extended and several galleries have been added. The center is now a very artistic and monumental stairway. The empty walls are still waiting for fresco decorations. The proper subject would be the representation of the Religious Parliament which met in this very building nineteen years ago. Through this unique event in the development of religion the Art Institute of Chicago has become historical; and no better, no nobler, nor more appropriate subject could be chosen as a mural decoration for this handsome stairway hall.

P. C.

DR. PAUL TOPINARD.—OBITUARY NOTE.

We learn with deep regret that Dr. Paul Topinard died at his residence in Paris on December 20, 1911, at the age of eighty-one. He was a scholar of considerable prominence, and his ideas as set forth for instance in his *Science and Faith* (Chicago, Open Court Publishing Co., 1899) are worthy

of a hearing. Dr. Topinard's main study was anthropology, and he showed that he was a scientist in all his philosophical and religious views. The more interesting and important are his utterances concerning the need of religion



which he emphasized especially for the large masses. Many honors of high distinction were conferred upon him, among them that of an officer in the Legion of Honor. κ

JESUS'S WORDS ON THE CROSS.

To the Editor of The Open Court:

In your thoughtful article "*The Significance of the Christ Ideal*," the suspicion, that the saying of Jesus on the cross, Luke xxiii. 34, because wanting in the oldest manuscripts, was later superadded, in order not to let Jesus be surpassed by Socrates, might have been strengthened by a reference to the

Pseudo-Clementine Homilies. In those writings, attributed to a philosophically educated Roman, and being a mixture of Stoic pantheism and Jewish theism, combined with an eclecticism, taking up Jewish, Christian and Gnostic elements and dating in their present form from the 3d century (according to Harnack) that saying, as far as I know, occurs for the first time. It is given exactly as in Luke and attributed to Jesus on the cross. The passage occurs Hom. XI, 22. In Hom. III, 19 we also read: "And yet he loved even those who hated him and wept over the unbelieving and blessed those who slandered him and prayed for those who were in enmity against him." On the other hand, though the words in Luke xxiii may have been superadded by patterning after the words of the martyr Stephen, Acts vii. 60: "Lord, lay not this sin to their charge."

A. KAMPMEIER.

THE DIVINE CHILD IN THE MANGER.

BY EB. NESTLE.

To the reasons adduced in the December *Open Court* (p. 707) for the view that the Christian tradition that Christ was cradled in a manger, is a recollection of a very ancient pre-Christian belief, a reference to the Old Testament may be added.

The Christian painters always add ox and ass to the manger, not only because we read in Is. i. 3: *Cognovit bos possessorem suum et asinus præsepe domini sui*, but because the Greek and Old Latin translation of Habakkuk iii. 2 is: *In medio duorum animalium cognosceris*, where our Bibles give: "Revive thy work in the midst of the years." In its old form (*in medio duorum animalium cognosceris*) the passage is read in the mass of the Roman church on New Year's day (*festum circumcisionis*).

[In this connection compare the editorial articles on "The Nativity," XIII, 710, and "The Ox and Ass in Illustrations of the Nativity," XIV, 46.]

BOOK REVIEWS AND NOTES.

LIGHTS AND SHADOWS OF LIFE ON THE PACIFIC COAST. By S. D. Woods. New York: Funk & Wagnalls, 1910. Pp. 474. Price, \$1.20 net.

This is a volume of reminiscences of a self-made man who has become one of the first citizens of California. Since the fame of the author has hitherto been more or less confined to the Pacific Coast, which he represented for many years in Congress, the general reader may feel somewhat introduced to him by the dedication which inscribes this book to "Edwin Markham—my beloved pupil of long ago—he and I can never forget the little schoolhouse in the sunny Suisun hills, where we together found our lives." The book has historical interest in its local color and account of western pioneer life, and the development of our far western states and cities.

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A new German periodical has made its appearance in Leipsic with the beginning of the new year. It bears the name *Der Vortrupp* and is published by Georg Wigand and edited by Dr. Hermann M. Popert and Hans Paasche, the former an ex-judge of the Hamburg court, the other a retired lieutenant

of the German navy. The name of the periodical means "Advance Guard" or "The Van," and it is devoted to progress and reform. We have no doubt that *Der Vortrupp* will have hard work to swim against the stream, for though Germany is making great progress in industrial and other lines, she is like other nations in following the present tendency of a certain looseness among all lines of intellectual life, in art, in philosophy and also in the views of social life.

Judge Popert has made himself a name as the leader in the German temperance movement, and here we must say that Germany has greatly changed for the better. Even at the universities beer drinking has been reduced, and there are total abstinence fraternities at German universities which are no longer exposed to the ridicule of their fellow students. This means much and indicates a change that would have been deemed impossible even so short a time as twenty or thirty years ago.

The leading article on "*Realpolitik*" is a condemnation of that method in statesmanship which is bent on success irrespective of the means employed, losing sight even of the ideals of honesty and justice. Like Jeremiah Dr. Popert defines the meaning of "real" as interpreted by the admirers of "real politics" thus: "Real is the dead thing and thrice real the thing of things, money; unreal, however, is the living man. Real are the powers of yesterday and perhaps also of to-day, but unreal is the power that will come to-morrow. Business is real, and civilization unreal; real the partisan quarrel and unreal the community of the people. One thing more: ten times unreal is every community of interest between two peoples, even though they are nearest of kin and most closely allied, and unreal every faith that may exist between them; whereas, that the nations of the world are beasts of prey, and that unbridled anarchy must govern their relations with each other to the very end of things, is the highest and most profound article of faith in the catechism of *Realpolitik*." κ

The appearance of a new volume of the Funk & Wagnalls *Schaff-Herzog Encyclopædia of Religious Knowledge* is always an event of interest. The present volume is the 11th and carries the work from "Son of Man" to "Tremellius." The importance of the material contributed by this volume is fully estimated if one thinks over carefully the many important and varied themes that fall between these letters. They include the article on "Sorcery," a history of the Sorbonne at Paris, a critical discussion of theology, and sixteen columns devoted to the Talmud, including a two-page reproduction of a page from the Tractate Shabbat of the Roman edition of the Babylonian Talmud, published at Wilna in 1886. ρ

In a recent number of the French liberal journal *La Raison*, edited by Victor Charbonnel, there appeared a very unusual and interesting study on the devils and witchcraft of Morocco. This was written by Dr. Mauchamp who was assassinated at Marrakech by Mohammedan soldiers because of their faith in demons and their evil works. The studious physician was of course one to exert his influence against these superstitions. Another article in the same number by Dr. Legrain explains how insanity follows from these mystic credulities. ρ

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GERMAN shell-cameo representing a nude man and a nude woman seated facing, with a figure of Death, holding a scythe, standing between them in the background. The woman has two infants in her arms, one of whom is being seized by Death. Before the man is an anvil, on which he is hammering a child, whilst he grasps another child tightly between his knees. This device appears to represent a somewhat pessimistic view of life. The child is thrust naked into the world to take part in the trials and penalties and pains of life: whether he wishes or not; Death stands by, awaiting him, and often seizes him, not during his troubles when he is being hammered on the anvil, but when he is happy and contented with life and does not wish to die.

Memento Mori Medalets



Fig. 26

Obv.—Basilisk, with leaf-like wings, holding shield bearing the arms of Basel.

Rev.—Skull on bone, with worm; rose-tree with flower and buds growing over it. Inscription: HEUT RODT MORN DODT (“To-day red, to-morrow dead”). In exergue, an hour-glass and the engravers signature, F. F.



Fig. 27

Obv.—View of the city of Basel.

Rev.—Skull and crossed bones; above which rose-tree with flower and buds; beneath, hour-glass. Inscription: HEUT RODT, MORN DODT. (“To-day red, to-morrow dead”).

These two pieces belong to the class of so-called “Moralische Pfenninge” struck at Basel in the seventeenth century. They were apparently designed to be given as presents, sometimes probably in connection with funerals. The medallist, whose signature on these pieces is F. F., was doubtless Friedrich Fechter or one of his family (F. F. standing either for Friedrich Fechter or for “Fechter fecit”). In connection with *memento mori* medalets of this class, it must not be forgotten that the devastating epidemics of disease in the sixteenth and seventeenth centuries gave them an increased significance at the time when they were issued.

Finger-ring with an antique intaglio, from which apparently Erasmus derived the idea of his "terminus" device. (After Jortin.) P. 140 "Aspects of Death in Art".



Silver cup forming part of the so-called Boscoreale treasure in the Louvre Museum at Paris, supposed to date from the first century of the Christian era. Photograph from the facsimile in the Victoria and Albert Museum, showing the skeletons, or "shades" of the philosophers Epicurus and Zenon. P. 8—"Aspects of Death in Art."

These cups belong to a period when the philosophy of Epicurus was popularly supposed to advocate devotion to sensual pleasures.

Some of the skeletons on these cups represent the shades of Greek poets

and philosophers, whose names are inscribed on the silver at their sides, and one of them, accompanied by a pig, is labeled as that of Epicurus himself. Epicurus (that is to say, his skeleton) has a philosopher's wallet ("script" of the New Testament) slung from the left hand, whilst he lays his right hand on what seems to be a large cake on a tripod table. The pig at his feet is likewise endeavoring to get at the cake.

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