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MAY, 1914

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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



A LATE PAGAN TOMBSTONE OF GOTHLAND.  
(See pages 318-320.)

**The Open Court Publishing Company**

CHICAGO AND LONDON

Per copy, 10 cents (sixpence). Yearly, \$1.00 (in the U.P.U., 5s. 6d.).

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## CONTENTS:

	PAGE
<i>Frontispiece.</i> Goethe on the Gickelhahn.	
<i>A Qoheleth of the Far East.</i> HERBERT H. GOWEN .....	257
<i>Goethe the Forger of his Destiny</i> (Illustrated). PAUL CARUS .....	273
<i>A Qoheleth of Old Mexico.</i> Fragments of a Poem on the "Transitoriness of Human Affairs." JOHN W. GOETZ .....	284
<i>The Buddhist Origin of Luke's Penitent Thief.</i> ALBERT J. EDMUNDS ....	287
<i>A Brief Exposition of Freemasonry.</i> PAUL CARUS .....	292
<i>The World's Debt to Egypt.</i> G. H. RICHARDSON .....	303
<i>The Lesson of an Ancient Tombstone</i> (With Illustration) .....	318
<i>Qoheleth To-Day</i> (Poem). WARWICK JAMES PRICE .....	320
<i>Book Reviews</i> . . . . .	320



REVUE CONSACREE A L'HISTOIRE ET  
A L'ORGANISATION DE LA SCIENCE,  
PUBLIEE PAR GEORGE SARTON

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## A QOHELETH OF THE FAR EAST.

BY HERBERT H. GOWEN.

“To while away the idle hours, seated the live-long day before the inkslab,  
By jotting down without order or purpose whatever trifling thoughts pass  
through my mind,  
Verily this is a crazy thing to do.”

So begins a little book recently translated by Mr. G. B. Sansom known as the *Tsurezure Gusa* of Yoshida no Kaneyoshi, the meditations of a Japanese recluse of the fourteenth century, or, as we might entitle it, the “*Journal intime*” of a Japanese Amiel.

Queer as Kaneyoshi (or Kenko, to give him the Chinese form of his name) may have been, not least of all in his absolute disregard of literary fame (in which possibly we may even assign him Shakespeare as a companion), as to his being crazy there is so much philosophical method in his madness that the “trifling thoughts” he so modestly characterizes seem to the present writer of sufficient interest to call for the attention of others beside “the small transfigured band” of students of Japanese literature.

For my own part I am glad to have found another out of the forgotten past upon whose grave the dust continues to heave, as in the case of Paracelsus and others, in token of a heart still beating beneath. Some Buddhist monks, we read, became mummies ere they died and as mummies remained in their monasteries. Kenko, seen through the medium of his thoughts, must be regarded as one whose soul was ever fresh and young.

I have been moved to call Yoshida no Kaneyoshi a Qoheleth of the Far East from a certain mood which he shares with the Jewish writer of the Old Testament book Ecclesiastes. Possibly

the parallel is not a very exact one. There is in the Buddhist recluse an entire absence of the intense, mordant, almost fierce earnestness which is so characteristic of the Semitic mind. There is also a great deal more in Kenko than the sense of the "weary weight of this unintelligible world" or even of the melancholy induced by the passing of the pleasure-freighted years. There is a gentle, ironic humor, a shrewd common sense, a naive delight in the simple sounds and sights and smells of nature, and much besides. Yet in many and many a passage of the *Tsuredzure Gusa* one is unfailingly reminded of the sage who, putting on the mask of the wise King Solomon, went on his solitary quest for the *summum bonum* and found all paths but one ending in the *cul de sac* of vanity.

Here are some sentences from the opening paragraphs:

"Lo! to those that are born into this world many indeed are the desirable things.

"Exceedingly worshipful is the majesty of the Mikado.

The youngest leaves of the Bamboo Garden are not of the seed of men,  
and such as they, are out of reach of all human desires.

Lofty the estate of the Prime Minister beyond all dispute,

And those of such station as to have a retinue from the Court are of great  
splendor,

While their children and their grandchildren, though their fortunes be  
decayed,

Still preserve some of the grandeur of their forbears.

"But in all ranks of life beneath these, though a man may rise and prosper  
and show a boastful front,

Nevertheless, fine as he may think himself, it is forsooth but a sorry thing  
he has achieved."

Then he goes on, in words with which many a modern minister will sympathize, to describe the priest who if he is quiet and gentle is looked upon as a bit of stick, or if he is forward and aggressive is reminded that "thirst for fame means disregard for Shaka's law."

In the light of such words and many others to which allusion will be made later, it is not difficult to recognize that the Jew and the Japanese were alike men of the world who had been taught by sad experience to feel the vanity of this world's fleeting show and to cry out from the depths of their disillusion for some light which would guide their feet into the paths of peace. To both alike a "way" was revealed. To the Buddhist came as a genuine message of consolation the knowledge of the eightfold way of Gautama,

and his glad city of peace, the *domus ultima*, was Nirvana. To the Jewish preacher the solution was found in a cheerful and dutiful service of Jehovah. In each case something was achieved to redeem life from the raven croak "*vanitas vanitatum.*" At any rate neither yielded to the temptation to quench desire in materialism.

In comparing Qoheleth with a literary product of the Far Orient it is worth referring to the question, interesting if only as a speculation, as to the possible indebtedness of this Old Testament book to Buddhist sources. Dr. Dillon has made the assertion that Buddhism is the only religion "in which such practical fruits as we see exhibited in Qoheleth are manifested." The ancient world from the Yellow Sea to the Atlantic was much more closely knit, much more homogeneous, than at any time from the 15th to the middle of the 19th centuries. The great Chinese generals of the Han period from two centuries B. C. to two centuries A. D., had brought the banners of the Middle Kingdom to the Caspian Sea, face to face with the banners of Rome. In the first century A. D. the Indo-Scythian king, Kanishka, made himself the middleman in that vast trade which engaged the silk and iron merchants of China and India and the business world of Greece and Rome. The coinage of this second Buddhist Constantine, with its Greek inscriptions, is represented in finds made in the extreme west of Europe. Along the great roads, made for the marching of soldiers and the caravans of merchants, the zeal of pilgrims and missionaries carried Buddhism easily from land to land. Several centuries before, King Açoka tells us in one of his inscriptions that he had sent Buddhist missionaries to the courts of the Seleucids at Antioch and to the court of the Ptolemies at Alexandria.

It thus becomes very easy to conceive that by B. C. 205 the author of Ecclesiastes, who probably lived in Alexandria, had come face to face with Buddhist teaching. Sakhyan or Scythian soldiers, as full of ardor for Gautama as the Christian soldiers in the Roman army for Christ, after the death of Alexander fought constantly in the armies of the Seleucids, and colonies of veterans were settled in many parts of the Roman Empire. One such colony settled at Bethshan on the borders of Samaria and Galilee, which was henceforth named Scythopolis, the city of the Sakhlyans. Galilee, because of the intrusion of population from further east, was known as "Galilee of the Gentiles" and all through western Asia converts to the religion of Buddha were made by missionaries like Dhama-rakshita, "the Greek."

All this will show the mechanical possibility of contact between

the thought of the Jew and that of the Japanese. We can well allow a constant literary osmosis between East and West from very early times. Yet on the whole, the similarity of mood which distinguishes the two books to which we have made reference must be regarded as more especially due to something more far reaching than the possibility of mechanical contact. The spirit of man, East and West, is subject to the same "august anticipations, hopes and fears." Even the eager, material Occident will sometimes incline itself yearningly towards the pessimistic nihilism of the Buddha, just as the world-weary Oriental may in certain moods manifest a distinct sense of ownership in material concerns. It was surely no Buddhist recluse who wrote the *Ballade des dames du temps jadis* and uttered the poignant cry:

"Prince, n'enquerez de sepmaine  
Où elles sont, ne de cest an,  
Que ce refrain ne vous remaine;  
Mais où sont les neiges d'antan!"

Nor, although the fashion has doubtless been catered to by publishers who could thereby produce a book meet to lay upon the American drawing-room table, is the popularity of Fitzgerald's *Rubai'yat* of Omar Khayyam due solely to our joy in the wonderful verse of the translator.

But here again must I guard myself, lest the thought become current that there is much in common between the pessimistic hedonism of the symposium of quatrain writers, whom it has pleased Fitzgerald to designate under the name of the astronomer-poet of Naishapur, and our sage of the hermitage at Yoshida.

Perhaps before we go further, a few words may be useful to make clear to the reader the time, the place and the man.

The age—the fourteenth century of our era—has been well described by Professor Anesaki. It was distinctly a new era, as full of change in the eyes of old-fashioned people as the era of Meiji which has just passed into history. The time of the great Fujiwara supremacy was over, the Hojos had had their turn after the romantic days of Yoshitsune and Yoritomo, the great Mongol Armada of Jenghiz Khan had been triumphantly repelled, the long continued dominance of the Ashikaga family was just beginning. It was an age of increasing wealth and luxury and of restless religious life. The ascendancy of Shingon Buddhism was challenged by the rise of new prophets such as Hōnen, Shinran and Nichiren. In spite of the revivals associated with these and other names it was a time of gloom, moral degeneration and social disintegration. As

the Palestine under Persian dominion, to which Qoheleth refers, was experiencing the miseries bred of luxury and tyranny, so Professor Anesaki speaks of the depressing circumstances of the Ashitaga epoch. He says: "The melancholy spirit of his time was a product of the conflict between, and at the same time a combination of, sentimentalism, indifferentism, the moods resulting from the degeneration of the Heian culture and caused by the conjoint force of the Zen and Taoism, respectively. . . . Human life had lost its life and hope, yet a full resignation was not possible. . . . The air produced by these moods was something akin to the mentality in the last phase of Greek thought. Epicureanism was combined with Stoicism and men drank wine together with tears."

In many ways, of course, the writer of Ecclesiastes was facing new problems and was certainly no *laudator temporis acti*. Kenko, on the other hand, was always harking back lovingly to the past. In this respect he stands in singular contrast to the great mass of his fellow countrymen to-day. It is quite pathetic to notice the tenderness with which he dwells upon some ancient custom. There is to him no poetry like the old. As for the verses of to-day he says:

"Though there is an occasional line which seems apt and graceful,  
There are none which conjure up an affecting picture,  
Beyond the mere words, as in the old poems.

"Look how different are the verses composed by the ancients.  
What they wrote was simple and artless, pure in form and full of feeling."

The new fashions are almost everywhere regrettable. The new headdress is too high.

"I have heard it said that people who own old hat boxes use them now-days with a new rim added.

"In all things one looks back with regret to the past.  
Modern fashions appear to be growing from bad to worse.  
It is the ancient shapes that are the most pleasing in the beautiful utensils  
made by workers in wood.

As for the style of letters, even a scrap of waste paper from olden times  
is admirable.

The every-day speech, too, is growing regrettably bad.  
Whereas they used to say *Kuruma motageyo* and *Hi kakageyo*  
The modern people say *moteageyo* and *kakiageyo*."

In this spirit he speaks of the old (and therefore correct) method of attaching cords to boxes or of tying up scrolls, or of laying scrolls upon the table. He is even concerned as to the correct manner of tying prisoners to the flogging frame. "It is said that

nowadays there is nobody who understands the shape of this instrument, or the proper method of attachment." Kenko is always pleased when he can give the authority for some ancient instance of the simple life with the words "In those days it was like that."

From the above details it may be readily gathered that, even if we had no description of the Japanese recluse from the outside, his notes would be by no means lacking in material for a biography. Happily we can characterize him and sketch his career with the help of other sources than the *Tsuredzure Gusa*.

He was born in A. D. 1283, two years after the great victory which shattered the hopes of Jenghiz Khan and saved Nippon from invasion. His family was connected with the profession of divination, and his father Kaneaki, was guardian of the imperial shrine at Yoshida. As a young man Kenko was attached to the court and, with eyes which were evidently wide open, gained sufficient knowledge of the frailties and follies of men and women to sharpen his wits in the years that followed. He compiled poetry for the emperor and simultaneously occupied the position of "vice-master of the horse." For the statement of the chronicler that he was an expert archer we are quite prepared, since he draws lessons not a few in his notes from this and other sports. One thinks at once of the striking passage in which he emphasizes the duty of keeping first things first:

"A person learning archery takes in his hand both arrows.

The Teacher says: 'Beginners ought not to hold two arrows.

'You rely upon their second arrow and are careless about their first.

'You ought at each time to think, without any idea of missing and hitting, 'This is the shot which counts.'"

Archery was by no means the only sport with which he was familiar and from which he draws his illustrations. From football he enforces the warning that "mistakes always happen when any easy stage is reached." "It is," he says, "when a difficult kick has been made and the next appears easy, that one is sure to miss." To the same end he speaks of how to teach the tree-climber. Not a word will he say to the climber when he is in the topmost branches because the man's own fear suggests caution. But when he is getting down and is not so very far from the ground, he calls out "Come down carefully," because it is just then that mistakes happen through lack of care. Again it was at the horse races of the Kamo festival he learned a lesson as to the insecurity of human life, which he taught in the following striking words:

"Just at this time we saw a priest who had climbed up a tree over against us and was seated in a fork to get a view.

As he clung to his perch, time after time he dozed off, and only awoke when on the point of falling.

The spectators jeered and reviled him, saying,

'What a fool the fellow is calmly to fall asleep up there in such a risky place.'

When I heard this I was struck with a thought, and exclaimed,

'And what of us, who spend the days in sightseeing, forgetting that death may come at any moment? We are greater fools than he.'

Whereupon those in front turned round remarking 'That is indeed so. It is exceedingly foolish,'

And making way for us, they invited us to pass forward, saying, 'Come this way, Sirs.'"

Time fails to speak of like moralizings drawn from the game of checkers, or shell-matching or backgammon. Perhaps it was out of the retrospect of many hours wasted in such occupations that in later life he made the reflection:

"This saying of a certain sage struck me as very fine and remained in my ears:

'I think it a greater wickedness than even the four crimes and the five offences

For a man to delight in spending day and night at games of checkers and backgammon.'

May there not be also in the reflection the consciousness of a skill no longer at the flood, as when Herbert Spencer remarked to the person who had beaten him at billiards, "Young man, you must have wasted many of your hours in acquiring such dexterity!"

The circumstances which led Kenko to take the tonsure in 1324 are obscure. Very likely it was grief over some blow inflicted by death, as well as dissatisfaction with the pleasures to which court life had introduced him. All past vanities he seriously endeavored to put behind him in his tiny hermitage amid the hills of the province of Kiso. Alas, even here the world intruded. A fashionable hunting party one day broke in upon his seclusion and in despair of finding peace, he went back to his native Yoshida. Here he occupied himself with writing poetry and in study. Possibly, since *cucullus non monachum facit*, Kenko had already discovered that the world which he had renounced was still too much with him and that the great enemies of life did not pass by his hermitage. "Into the still recesses of the mountains," he has written, "shall not the enemy Change come warring?"

The mention in the chronicles of two or three love affairs assigned to this period need not necessarily conflict with the im-

pression given in the Notes of his being a woman hater. May it not have been out of an experience as bitter-sweet as that which drew the Sonnets out of Shakespeare's heart (if we may allow that with this key the poet unlocked his heart), that Kenko wrote the words which may as easily be the self-reproach of a conscience-stricken sinner as the conviction of a misogynist?

"One would think that the character of this woman, before whom people are so ashamed, was a very fine thing indeed.  
 Yet a woman's disposition is always crooked.  
 The trait of selfishness is strong. Greed is powerful.  
 They do not know the reason of things and their hearts are quickly inclined to error.  
 Their speech is clever. Deep in deceit and lies, one would think them superior to men in cunning  
 Yet they do not see that they are found out in the end.  
 Dishonest and yet unskilful—this is woman.  
 One must be infatuated indeed to wish to please her and to gain her approval."

Surely again it was out of the knowledge of woman's power over his own frail heart that he expressed this thought:

"It is said that with a rope in which are twisted strands of a woman's hair, the mighty elephant may be bound,  
 And that the deer in autumn will not fail to gather to the call of a pipe carved from the clogs a woman wears."

What again are we to think of the following picture, as vivid and as human as that which Browning has given us in his "Confessions"?

"Against the north side of the house, where the still unmelted snow had frozen hard,  
 A carriage was drawn up, and the hoar frost glistened on its shafts.  
 The daybreak moon shone clear, though there were dark corners;  
 And yonder on the gallery of the unfrequented Great Hall one who did not look a common man was seated with a woman on the railing.  
 They were engaged in talk which, whatever it may have been about, seemed as if it would never end.  
 She appeared to be of excellent carriage and figure, and the way in which there came a sudden waft of vague perfume was very pleasing.  
 Delightful too to watch their gestures and now and again to catch fragments of their talk."

Had not Kaneyoshi reflected in his hermitage

"How sad and bad and mad it was—  
 But then, how it was sweet!"

Of course it could not but be that the sage's musings were influenced by those ideals of asceticism and worldly renouncement which had been nourished by certain dominant schools of Buddhism. Kenko quotes with approval the words of more than one of Japan's illustrious ones in favor of childlessness, and repeats the story that Shokoku Taishi "when he caused his own tomb to be built cut off and stopped up the paths thereto, because he meant to have no offspring." Nevertheless, I cannot believe that he, who was so human in so many other ways, was very far from tears when he wrote these words:

"A certain wild barbarian of fearful appearance, meeting a neighbor, said,  
'Have you any children?'

'Not one,' he replied.

'Then you cannot know the dint of pity, and all your doings must be with an unfeeling heart.'

This was a terrible saying, but it must be so, as he said, 'that through children men come to feel the dint of pity.'"

One might linger long on the story of Kaneyoshi's life, but space forbids. We see him by glimpses in the chronicles—upon which, however, too much reliance must not be placed. Sometimes he is seen tramping upon a pilgrimage to such and such a shrine; sometimes we behold him preaching to admiring crowds whom he hospitably entertains with rice-gruel as well as with sermons; anon we find him alternating his public work with periods of meditation in his beloved hermitage. It is said that his death occurred in 1350, and the story is told of the affectionate interest taken in his last illness by Emperor Suko. Food and medicine were sent from the royal palace. The dying sage declined the medicine and distributed the food to the poor.

Among the sayings recorded in the *Tsuredzure Gusa* is the following:

"The hermit lives so that he wants for nothing by having nothing."

It is a characteristically sincere utterance, for the whole poor inventory of Kenko's possessions found after his death is thus given:

"An old copy of the *Hot ke kyo*, some writings of Lao-tze, the Suma and Akashi volumes of the *Genji Monogatari*, a copy of the Maboroshi volume in the handwriting of Tona, twelve bundles of scrap paper, two suits of black vestments, his bedding and some pots and dishes."

- Something else, however, remained of enduring value. Pasted up on the walls of the hermitage at Iga and Yoshida were found

a number of poems and, on the backs of old scrolls of prayers, were scribbled the notes which have now been given for the first time to the English speaking world and which, from the two opening words, have been entitled *Tsuredzure Gusa*.

It is well known that only a faint idea of the beauty of Japanese literature can be suggested in a translation, and of this beauty still less can be conveyed in such a sketch as this. However it is worth while hoping that some of the fragrance of the rose may cling to the earthen vessel which has held the rose. In any case we can hardly miss altogether the charm of Kaneyoshi's thought. In this case the Japanese habit of "following the pen" has proved a happy one, since the mind which guided the pen seems to have overflowed with material accumulated in a lifetime of serious reflection and of observation at once shrewd and kindly.

It is, however, not easy to decide what features of these notes are most deserving of stress in a brief paper like the present.

There is, as I have already said, so much else beside the hermit's musing upon the great problems of birth and death.

There is, for instance, a remarkable interest in the *Tsuredzure Gusa* on account of the light let in upon the old social order of Japan. We see, over against the growing luxury, something of the old simplicity which was nowhere more conspicuous than at the court. One is reminded by the mention of the "black door" in the emperor's palace of the days when Komatsu, prior to his accession, cooked his own food and performed other menial tasks. "It is called the black door because it was blackened by smoke from the kindling wood." We are brought very realistically into contact with those old swashbuckling priests who form such a singular phenomenon in Japanese Buddhism. Here is a picture hardly to be surpassed anywhere for vigor and for vividness:

"At a place called Shukugahara a large number of *boroboro* (bonzes) were assembled, reciting the prayer to Amida,

When there entered from without a *boroboro* who said,

'Is there among you a priest named Irooshi, Sirs?'

The reply came forth from their midst, 'Irooshi is here. Who is it that speaks?'

'I am called Shirabonji. My master so-and-so was, I have heard, killed in the eastern provinces by a *boro* named Irooshi.

I wish to have the honor of meeting that gentleman and avenging my master's death. That is why I ask.'

Irooshi replied, 'Nobly asked, Sir! I did do such a thing.

But an encounter here would pollute this place of devotion. Let us meet in the river-bed in front therefore.'

'I am humbly grateful.'

'Pray let not the company present assist either party.  
 If too many should get into trouble, it would hinder the performance of  
 the service of Buddha.'  
 Having thus arranged matters, the two went out to the river-bed,  
 Where they pierced one another to their heart's content, and died to-  
 gether."

What a flood of light, too, falls upon the growing complexity  
 of life in Japan from the following anecdote:

"A certain man decided to make his son a priest and said to him,  
 'You must study and learn the principles of the faith and by preaching  
 and so on make this your means of livelihood.'  
 The son did as he was told.  
 First of all, in order to become a preacher, he learned to ride a horse.  
 This was because he thought that it would be regrettable for a priest,  
 who owned neither palanquin nor carriage,  
 When he should be invited to take a service, and a horse was sent to  
 fetch him, to fall off because he had a loose seat.  
 Then, because he might be pressed to take wine and food after some  
 sacred rites,  
 And his host would think him dull if he were utterly without accomplish-  
 ments,  
 He learned to sing the popular ditties called *Haya-uta*.  
 Having at length begun to be proficient in these two arts  
 He felt anxious to do better still, and while he was devoting himself  
 thereto,  
 He grew to old age without having had time to learn how to expound  
 the scriptures."

The story does not lack application in our own time. Such  
 illustrations might be multiplied *ad libitum*. Kenko was an adept  
 in appreciating and understanding the customs of his time and our  
 confidence in him is not diminished from the fact that, when he  
 does not know the origin of a particular custom, he says so frankly.

There is in the next place that feeling of nature which is  
 characteristic of a race which has produced so many poet-painters.  
 One hardly knows what to choose among so many charming and  
 striking vignettes. Here are two or three pictures chosen well-  
 nigh at random:

"Here the autumn moor, in wanton luxuriant growth, is flooded with the  
 heavy fall of dew;  
 Insects sing noisily; and the water in the pipes flows with a soothing  
 sound.  
 The clouds seem to gather and disperse more rapidly than in the sky  
 of the capital,  
 The moon to wear a more variable complexion."

"In the sixth month the white evening-glory and the smoke of the *kayariba*  
Rising from some lowly cottage, make a touching sight.

An imposing ceremony, too, is the Purification of the sixth month.

The feast of Tonobata is bright and gay. Now as the nights grow cooler

The wild geese come crying, the leaves of the *lespedeza* start to redden,

The rice of the first crop is reaped and dried."

"Rather than to see the moon shining over a thousand leagues,  
It sinks deeper into the heart to watch it when at last it appears toward  
the dawn.

It never moves one so much as when seen, pale green over the tops of the  
cedars on distant hills,

In gaps between the trees, or behind the clustering clouds after showers  
of rain.

When it shines bright on the leaves of oak and evergreen, and they look  
wet,

The sight sinks deep into one's being, and one feels

'Oh! for a friend with a heart!' and longs for the capital."

To give more would be to shut out from reference Kenko's fine, ironical, yet kindly humor. There is something truly delightful in his story of the Buddhist bishop, Riogaku, "a mighty choleric man":

"Near his house in the temple grounds there was a large celtis tree so  
that he was known as the Celtis-Tree Bishop.

Disliking this, he had the tree cut down, but as the roots remained,  
people called him the Tree-Stump Bishop.

At last, highly incensed, he had the stump dug up and thrown away,  
leaving a large hole behind,

Whereat they now named him the Hole-in-the-ground Bishop."

Not less deserving of quotation is the story of the priest who was so fond of potatoes that "even at his sermons he would keep at his knees a large bowl piled high with them, which he would eat as he expounded the scriptures," or that of a certain man who held that the radish was the cure for all human ills and ate two every morning of his life. One day, hard pressed in battle, two strange warriors came to his aid and gained a great victory for him. When he inquired who the strangers were, they replied, "We are the Radishes you have trusted and eaten for so many years." Then there is the story of the man who believed himself pursued by a ghostly monster called a *nekomata*, but who was really being welcomed home by his own dog—a story reminding us of the "Fakenham Ghost" of our childhood. There is also the story of the inexperienced ghost which made such a failure of its attempt to terrorize—and many another. Not the least humorous are the quaint notes on disagreeable things, such as too many pens on an

inkstand, too many children in a house, too many vows in a prayer, or the reference to people who are bad to have as friends, such as "strong people who are never ill."

Yet over all the gentle humor and the poetic appreciation of nature rests the cloud of Buddhist dogmatism, the sad faith in Maya or illusion, the feeling that

"Like the baseless fabric of this vision,  
The cloudcapp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve;  
And, like this insubstantial pageant faded,  
Leave not a wrack behind."

Such a philosophy he accepted with the fortitude with which the Orient has always confronted fate, but Kenko did not pretend to conceal his genuine human sadness. To him who so loved life, the sight of life's sorrows and tragedies came as the revelation of age and sickness and death came to Siddhartha. George Eliot in *Adam Bede*, coming upon the wayside crucifix among the apple blossoms amid which a young girl was seeking to assuage her grief, drew therefrom the lesson of the necessity of a God who suffers. Kenko was unable to see more than evidence of the incurable malady of individual existence with its Trishna and its Karma, and this made him sad.

"The pools and shadows of the river Asuka! This is an inconstant life.  
Time passes, things vanish. Joy and grief come and go.  
What once was a gay and crowded spot becomes a deserted moor;  
Or, if the dwelling rests unchanged, yet those within are not the same.  
The peach and the pear-tree cannot speak. With whom then shall I talk  
of bygone days? . . .  
It is the old lament that the white thread must be dyed  
And the ways must part at the cross-roads."

How quickly it all passes! After watching the endless stream of people attending the Kamo festival, he writes:

"When night falls, whither have gone the carriages that stood in rows and  
the close ranks of people?  
They soon become scarce, the noise of carriages dies down, blinds and  
mats are taken away.  
The scene grows to loneliness before one's eyes,  
Saddening indeed as one feels that this is the way of the world."

In the whole phantasmagoria of life, too, how few lives seem to mean anything! As Matthew Arnold sorrowfully confesses that "most men eddy about" so that "no one asks"

“Who or what they have been,  
 More than he asks what waves,  
 In the moonlit solitudes mild  
 Of the midmost ocean have swell'd,  
 Foamed for a moment, and gone,”

so Kenko sings his dirge over the futility of life:

“Gathered together like ants, hastening east and west, hurrying north and south;  
 Some lofty, some base, some young, some old; some going abroad, some returning home;  
 Lying down to sleep at night, rising in the morning.  
 What is the business they are about?  
 They never cease in their greed for life, in their pursuit of gain.  
 What do they expect from this nourishment of the body?  
 Only old age and death are certain. They come apace and are on us quicker than thought.  
 What pleasures can there be while awaiting them?  
 Those who have wandered from the way do not fear them, because sunk in greed for name and profit,  
 They reckon not of the journey they so soon must make.  
 Fools think of them with sorrow, because they reflect on their own impermanence  
 And do not know the reason of change.”

If such is the case may not men get to think that all work, even the work of character, is like making a Buddha of snow on a spring day and fashioning for the image ornaments of gold and silver and jewels?

Even while it lasts there is no freedom from pain and we can imagine with what a sigh Kenko adds to the description of a certain bishop's disease the words “to think that there are such sicknesses in the world!”

Yet although the past may be unsubstantial and this life itself “such stuff as dreams are made on,” the sage of Yoshida cannot help being, with the great western poet, “glad for what was.” He too, Buddhist as he is, can write of “the joy of existence.” Old things are dear to him, not merely because they are old, but because they have been, and are his. He clings to the memory of his father's laughter when he, a little boy, was overwhelming him with questions. He cannot bear to see the withered hollyhocks thrown away when they have served their purpose in the decorations for a feast. He believes that it is worth while going to see not only the young boughs just about to flower but also the “gardens strewn with withered blossoms.”

"Men are wont to regret that the moon has waned  
 Or that the blossoms have fallen, and this must be so;  
 But they must be perverse indeed who will say,  
 'This branch, that bough, is withered, now there is nought to see.'"

The future too is dear. The blossoms not yet come are his as well as those which are gone. He can conceive of love not only as "thinking fondly of the past" but also as "spending the long night sleepless, yearning for the distant skies." Only a person of poor understanding, he says, will have things in complete sets.

"It is incompleteness which is desirable."

"To have a thing unfinished gives interest, and makes for lengthened life. They say that even in building the palace an unfinished place is always left."

"In all things where there is no room for advance decay is at hand."

What is this which he calls "the regret of the mounting dragon"—but an anticipation of Browning's "Old Pictures in Florence"?

"To-day's brief passion limits their range;  
 It seethes with the morrow for us and more.  
 They are perfect—how else? they shall never change:  
 We are faulty—why not? we have time in store.  
 The Artificer's hand is not arrested  
 With us; we are rough hewn, nowise polished:  
 They stand for our copy, and, once invested  
 With all they can teach, we shall see them abolished."

Moreover, the present is dear. "Why do not men daily take pleasure in the joy of living?"

"A man about to sell an ox on the morrow was grieved because the ox died in the night.

Why grieve? It happened that the ox died. It happened that its owner lived.

One day of life is weightier than ten thousand pieces of gold.

The price of an ox is lighter than a feather."

\* \* \*

With a heart beating thus in tune with nature, Kenko, even with the problems of the universe upon his mind, could not be all unhappy. Nor could his teachings, if they were in accord with the notes he left behind him, have been without their influence on the peasantry of Japan. Sometimes in the things he said we seem to catch an echo of the teachings of One who "spake as never

man spake." Do not the following words, for instance, at once recall one of the best parables of Jesus?

"An evil doer never walks just as he pleases into a house that is occupied.  
 But into an empty house wayfarers enter at will, and foxes, owls and  
 suchlike things take up their abode as if the place belonged to them,  
 Because there is no human presence to withhold them;  
 And even such strange shapes as goblins and so on appear.  
 If the heart has a master, the heart will not be invaded by innumerable  
 things."

But we must say farewell, a friendly farewell, I trust to Yoshida no Kaneyoshi. We might write for his epitaph the words which he himself quotes from a poem of Yoshimidzu:

"Here lies the gentle Ariwara who of old did love the moon and to gaze  
 upon the flowers."

But we feel sure the recording angel would add some other words, writing him down "as one who loved his fellow man."

Let me close this paper with his own words which perhaps better than any others describe the manner of his passing hence:

"When you hear people talking of the splendid way in which a man has  
 met his end,  
 You would think that they would feel admiration if only it were said that  
 it was peaceful and undisturbed;  
 But foolish people add talk of strange and doubtful appearances,  
 And praise his words and behavior according to their own likings;  
 Which, one feels, is contrary to what he himself would have wished in  
 life.  
 This great occasion is one which even incarnated saints cannot determine,  
 And scholars of wide learning cannot calculate.  
 If one's own heart is not at fault, it matters not what others see and hear."

## GOETHE THE FORGER OF HIS DESTINY.

BY THE EDITOR.

GOETHE'S was indeed a happy lot. Not that his life was free from troubles and anxieties, but he was a man so normal, so characteristically human that he could not help being typical, a rarely exquisite specimen of humanity. During the writer's last trip through Europe he discovered some pictures previously unknown to him, and he wishes to reproduce them in *The Open Court*. One of them appears as frontispiece to the current number and shows Goethe in his advanced age writing his famous poem at the hunter's hut on the Gickelhahn:

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

As an instance of the happy disposition of Goethe we will here recapitulate an anecdote of his younger years as told by Johann Daniel Falk.<sup>1</sup> It dates from June, 1777, when he had just settled in Weimar.

The narrative rests on the authority of Johann Ludwig Gleim, one of the most popular poets of Germany before Goethe. Gleim was born April 2, 1719 and died at Halberstadt, February 18, 1803. He is best known for his “Prussian War Songs of a Grenadier,” and his are the thrilling dithyrambs in honor of Prussia's great king, beginning “Fredericus Rex, unser König und Herr,” which have been set so grandly to music. He was a patron of the whole

<sup>1</sup> *Goethe aus näherem persönlichem Umgang dargestellt.* Leipsic, 1832, p. 139.

generation of younger poets; he cheered them up and encouraged them even with pecuniary assistance when required, and often he helped those who were unworthy of his generosity. But this was Gleim's nature, and so he deserved the title "Father Gleim" which literary Germany accorded him. Naturally he was anxious to meet the young Goethe, the new star that had so suddenly risen on the horizon of German literature and was strong enough not to stand in need of Father Gleim's patronage. Falk tells the story thus:

"Shortly after Goethe had written his 'Werther'—the venerable old Gleim once related to me [Falk]—I came to Weimar and desired to make his acquaintance. One evening I was invited with some others to the Duchess Amalia's where it was said that Goethe too would come later in the evening. By way of a literary novelty I had brought with me the latest *Göttinger Musenalmanach* from which I read aloud one thing and another to the company. While I was reading, a young man, whom I hardly noticed, with boots and spurs and a short green hunting coat, had mingled with the other auditors. He sat opposite me and listened very attentively. With the exception of a pair of wonderfully sparkling black Italian eyes there was nothing else about him which particularly attracted my attention. Nevertheless I was destined to know him much more intimately. During a brief pause in which some gentlemen and ladies were giving their judgment about this or that piece, praising one and criticizing another, our elegant hunter—for such I had taken him to be at the start—rose from his chair, joined in the conversation and, bowing to me courteously, offered to take turns with me in reading aloud from time to time, if I would be pleased to do so, that I might not tire myself too greatly. I could not avoid accepting this polite proposal and at once handed him the book. But by Apollo and the Nine Muses, not to forget the Three Graces, to what was I at last compelled to listen! In the beginning to be sure it went quite passably:

"Zephyrs listened  
Brooks murmured and glistened,  
The sun  
Spread light for sheer fun, etc.'

"Even the somewhat heavier fare of Voss, Leopold Stolberg and Bürger was delivered so well that no one could find fault. But all at once it was as if the devil of impertinence had seized the reader, and I thought that I beheld the wild huntsman incarnate before me. He read poems which were never in the *Almanach*, and

he took turns with every conceivable key and style—hexameter, iambic, and doggerel just as it happened, everything mixed up and thrown together as if he just poured it out that way.

“What did he not improvise in his gay mood that evening! Sometimes there were such splendid thoughts—even though as carelessly thrown off as roughly sketched—that the authors to whom he ascribed them might well thank God upon their knees if such thoughts had occurred to them at their desks. As soon as every one shared the joke general merriment spread through the room. The mysterious reader worked in something about all who were present. Even the patronage which I had always considered my duty towards young scholars, poets and artists, although he praised it on the one hand, yet he did not forget on the other hand to give me a little stab for making mistakes sometimes in the individuals to whom I accorded my support. Therefore in a little fable composed *ex tempore* in doggerel verses he compared me, wittily enough, with a pious, and at the same time exceedingly long-suffering; turkey cock who sat very patiently upon large numbers of eggs of his own and other kinds, but to whom it once happened (and he did not take it ill) that a chalk egg was put under him in place of a real one.

“‘That is either Goethe or the devil!’ I exclaimed to Wieland who sat across the table from me. ‘Both,’ Wieland replied, ‘he is possessed by the devil again to-day. Then he is like a spirited bronco that strikes out in all directions so that one would do well not to come too near him.’”

Goethe’s was a happy lot indeed, and yet on one of the most essential ordinances of destiny he missed the mark most glaringly, and as he deserved the happiness he gained through his happy temperament in being truly human, so he missed his mark in his marriage relation through his natural disposition to shrink back from a bond that, being indissoluble, seemed to him a fetter.

Goethe’s view on marriage is thus outlined in one of his poems:

*He:*

“So well thou pleasest me, my dear,  
That as we are together here  
I’d never like to part;  
’Twould suit us both, sweet heart.”

*She:*

“As I please you, so you please me,  
Our love is mutual you see.  
Let’s marry, and change rings,  
Nor worry about other things.”

*He:*

"Marry? The word makes me feel blue,  
I feel at once like leaving you."

*She:*

"Why hesitate? For then of course  
If it won't work, we'll try divorce."

Goethe met many gifted and beautiful women who would have been worthy of him, and we will mention here only one who

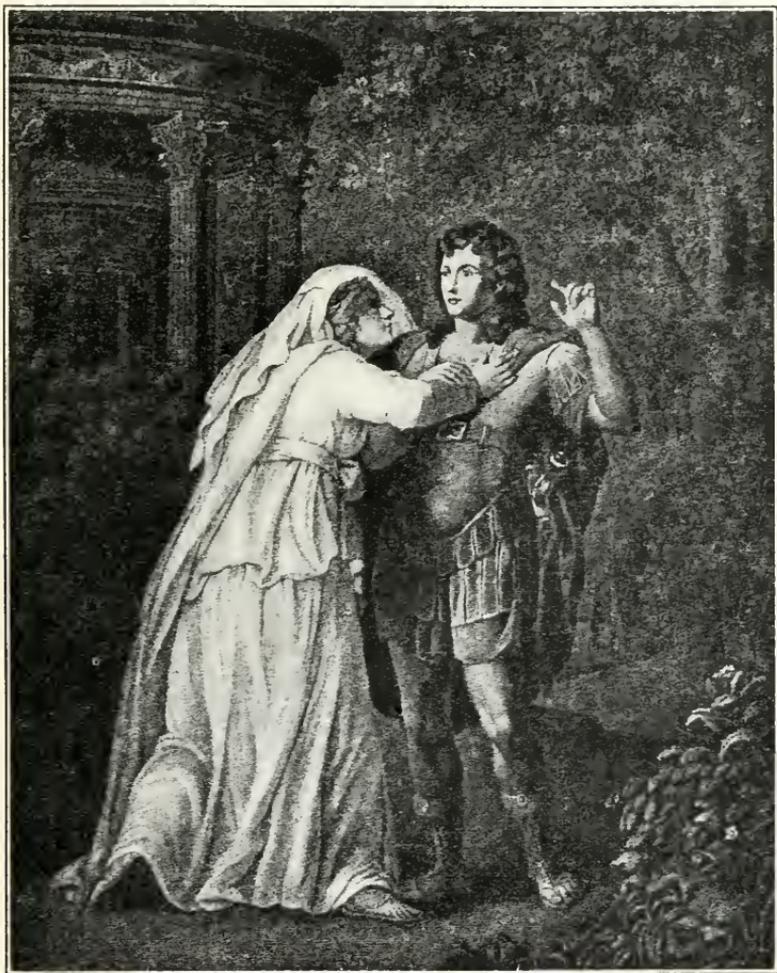


CORONA SCHRÖTER.

By Georg Melchior Kraus.

would have made an unusually noble and helpful consort of the great poet. We mean Corona Schroeter. 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 a concert singer in court circles at Weimar, and to her were assigned the heroine parts of romantic love dramas. The most critical minds were agreed in regarding her as one of the greatest stars in her specialty, and she was also a great favorite with Goethe who

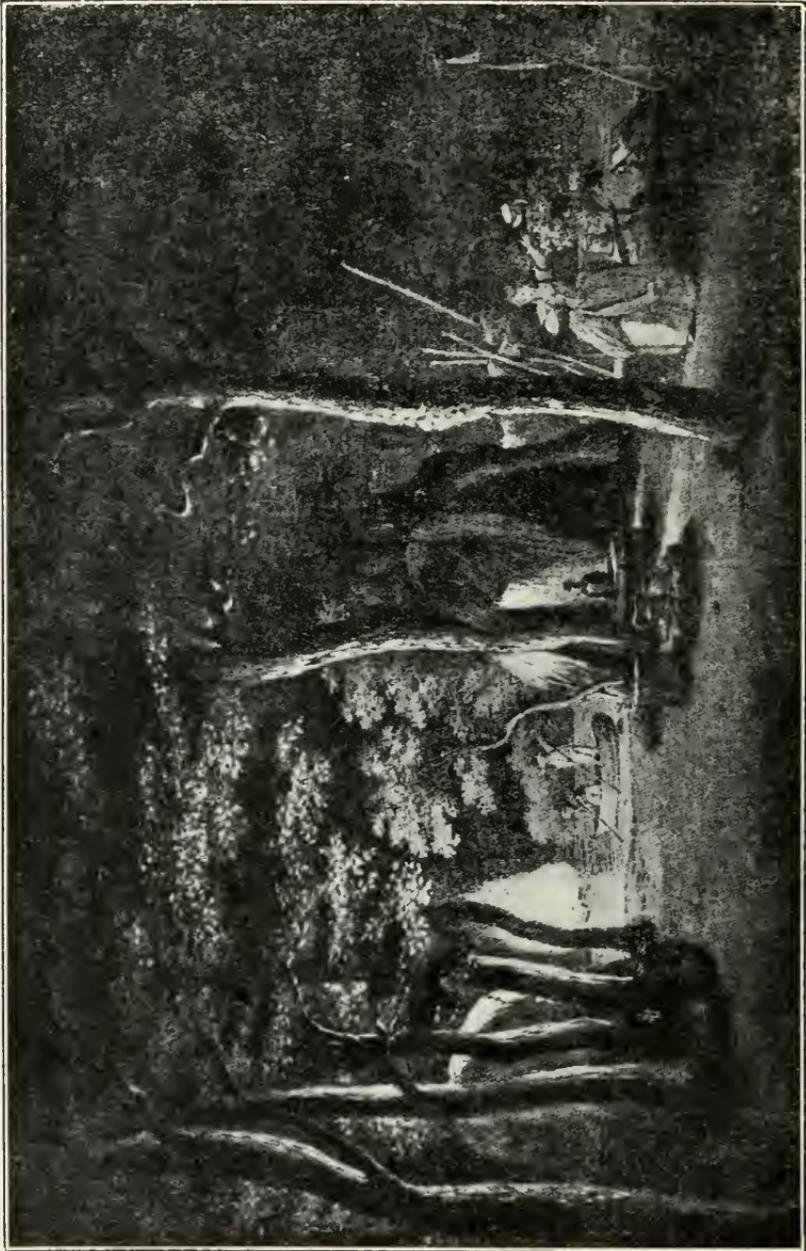


IPHIGENIA AND ORESTES.

By Georg Melchior Kraus.

sometimes appeared with her on the stage. She was the first Iphigenia and acted the rôle with Goethe as Orestes. A good drawing of one of these scenes was made by Georg Melchior Kraus. Corona's whole appearance was such as worthily to represent the Greek heroine. The audience was confined to the ducal court of

Weimar, and no other public was admitted. In Kraus's picture the scenery is in so far misleading as it suggests that the play was



"THE FISHERMAIDEN" PLAYED IN TIEFURT PARK.  
By Georg Melchior Kraus.

performed in the open air at Ettersburg, but we know definitely that "Iphigenia" was first performed indoors.

Later on Corona Schröter became a successful teacher of reci-

tation and singing, and many of the most distinguished Weimar ladies were her pupils. She was also an exquisite and gifted painter and composer. She set to music Goethe's "Fisher Maiden" of which the Erl King is a part, and her composition of this poem appears like a rough draft of Schubert's more elaborate, more powerful and more artistic composition.

This little drama, Goethe's "Fisher Maiden," in which Corona Schroeter took the part of Dortchen, was performed on the banks of the Ilm at Tiefurt, the summer residence of the Duchess Anna Amalia, and has been portrayed in a wash drawing by Georg Melchior Kraus. The adjoined picture represents the first scene. Dortchen is enraged because she contends that women are not appreciated. She contrives a plot in which she makes it appear that there has been an accident. She hides one pail, places another on a plank near the water, and throws her hat among the bushes so that her father and lover will think she is drowned. After these preparations, she disappears in the woods just as the men return in their boat. They take alarm as she desired, but after a while their fears are dissolved when she returns and sets their minds at rest.

The field of Corona Schroeter's activity was not limited to the stage, for she was endowed with almost every other talent. Moreover her charming personality was like an incarnation of the heroines she represented. When Wieland first met her in the park together with her great poet friend he described her appearance in these strong terms:

"There we found Goethe in company with the beautiful Corona Schroeter who in the infinitely noble Attic elegance of her whole figure and in her quite simple yet infinitely *recherché* and insidious costume looked like the nymph of the charming grotto."

Goethe called her *Krone*, the German equivalent of Corona meaning "crown," and in his poem "On Mieding's Death" refers to her suggestive name in one of his verses saying,

"And e'en the name Corona graces thee."

In the same passage he dwells on her advantage in being endowed with beauty, a queenly figure, and all the arts, saying:

"Unto the world she like a flower appears,  
Is beauty's model in its finished state.  
She, perfect, doth perfection personate.  
The Muses did to her each grace impart  
And nature in her soul created art."

Tr. by Bowring.

In Weimar she was a favorite with almost every one and was especially admired by Friedrich von Einsiedel. Goethe dedicated to her the following lines inscribed beneath the statue of a Cupid feeding a nightingale, which adorned the Chateau Tiefurt:

“Certainly Cupid has raised thee,  
O singer; himself he has fed thee,  
And on his arrow the god  
Childlike presented thy food.  
Thus, Philomele, thy throat,  
Which is steeped in the sweetest of poisons,  
Chanting thy strains without guile  
Fills with love’s power our hearts.”



CUPID IN THE TIEFURT GARDEN.

After Corona Schroeter retired from the stage she made her home in Ilmenau and died there August 23, 1802.

Having missed the best chances in his life to select a distinguished woman of superior beauty and talents as his helpmate and wife to become the mother of a superior race of children, Goethe did the next best thing; he married, although not until after many years of hesitation, Christiana Vulpius, the mother of his son. She was the daughter of a talented man, who, however, had lost his situation through love of liquor.

Christiana's position in life was a humble one. She worked in the flower factory of Mr. Bertuch, a business man who had done much to develop Weimar. The girl was a buxom country lass with

rosy cheeks and a simple-hearted disposition. Goethe took a fancy to her and used to meet her in his garden house. We have a



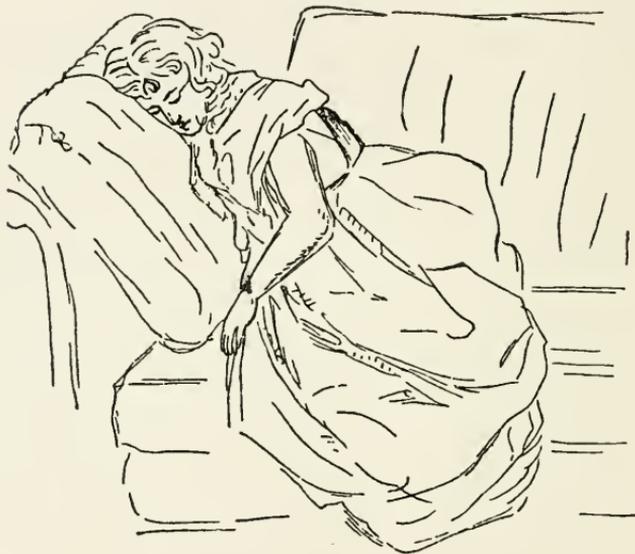
CHRISTIANA WAITING.  
Drawn by Goethe from life.

picture of her, drawn by Goethe himself, which shows her as a demure maiden sitting quietly at a simple table. On the wall hang

pictures of Rome. The small picture is Tischbein's sketch of his well-known painting of Goethe on the ruins of the Campagna.

Once it happened that Goethe kept Christiana waiting so long that she grew first impatient, then sleepy, and when he arrived he could not find her. Searching around he finally discovered her curled up in the corner of a sofa fast asleep:

"In the hall I did not find the maiden,  
Found the maiden not within the parlor.  
And at last on opening the chamber  
I discovered her asleep in graceful posture;  
Fully dressed she lay upon the sofa."



CHRISTIANA ASLEEP.

Drawn by Goethe in illustration of his poem.

Goethe brought her into his home where she took charge of the household. A charming 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 saw in shadow  
A floweret rise,  
Like stars it glittered,  
Like lovely eyes.

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

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

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

Goethe married Christiana October 19, 1806.

The incidents here mentioned are straws in the wind which characterize Goethe, and we can see that the results of his life were in agreement with his disposition. His life was an exemplification of the old Roman proverb,

*“Faber est suae quisque fortunae,”*

which means, “Every one is the forger of his own destiny.” We close with a verse of Goethe’s own which might well have served as a controlling maxim of his life:

*Liegt dir Gestern klar und offen,  
Wirst du Heute kräftig frei;  
Hannst auch auf ein Morgen hoffen  
Das nicht minder glücklich sey.*

Weimar d. 15 Jun.

*Goethe.*

1826.

“If yestreen’s account be clear,  
Art thou brave to-day and free,  
Meet thy morrow with good cheer:  
Surely t’will auspicious be.”

## A QOHELETH OF OLD MEXICO.

### FRAGMENTS OF A POEM ON "THE TRANSITORINESS OF HUMAN AFFAIRS."

BY JOHN W. GOETZ.

[Buddhism has taught us the truths of transitoriness and of suffering. The same ideas are repeated in Ecclesiastes, chapter i, 4, where we read: "Vanity of vanities, saith the Preacher, vanity of vanities; all is vanity." And it is interesting to discover the same thoughts expressed in old Mexican poetry as composed by one of their kings.

Nezahualcoyotl—that was the sovereign's name—was born on February 4, 1402, in Tezcoco. His parents were King Ixtlixochitl and Queen Matlahuatzin, a sister of the Nahua king, Huitzilihuitl. In the year 1431 he was ceremoniously crowned as king of Texcoco and of the whole Chichimeco-Tecpanic kingdom.

The chronicles have handed down to us interesting accounts of his courage, his talents, his hardships, and romantic events of his life. One might really fancy to read an American tradition of the history of David.

Only two of his poems have come down to posterity, one of which is without a title, while the other bears the title "The Transitoriness of Human Affairs." Here follows a literal translation of it from the Nahuatl language.  
J. W. G.]

The transitory pomps of this world are like the green willows, for howsoever much the latter may strive for permanence, a sudden fire will nevertheless consume them, a sharp ax will destroy them, the north wind will pluck them out, and old age and decrepitude bend them and make them down-hearted.

The characteristics of the royal purple coincide with those of roses, on account of their color as well as on account of their fate.

The beauty of the roses lasts only as long as their chaste buds catch and keep avariciously those particles which the Dawn melts into precious pearls and economically dissolves into liquid dew;

But no sooner does the Father of the Winds send the smallest ray of light to them, then he deprives them of their beauty and

bloom, making them wither and lose their bright purple color with which they had been agreeably and gaily clad.

During a short period only the proud and flourishing nations enjoy their leadership ;

For those that in the morning prove themselves great and haughty, weep in the evening over the sad loss of their throne and over the repeated catastrophes which bring them nearer to dismay, drought, death, and the grave.

All earthly things come to an end ; for even the most festive, joyful and splendid career will come to a standstill, and completely vanish away.

The whole earth is a grave ; nothing exists that she does not pitifully hide and bury.

Rivers, brooks and springs flow, and none of them returns to its source.

They eagerly hasten towards the vast region of Tloluca (the sea) and the nearer they come to its extensive coast, the deeper they dig their sad beds in which to bury themselves.

What was yesterday is not to-day, and one does not know what to-day's things will be to-morrow.

The tombs are filled with ashes of evil smell, which were formerly bones, corpses and living bodies of people who sat on thrones, presided over councils, led armies, conquered countries, owned treasures, founded religions, and enjoyed pomp, authority, good fortune and power.

These glories disappeared like the terrible smoke vomited by the infernal fire of the Popocatepetl, with no other monuments but the rough hides on which they are recorded.

And if I led you into the dark holes of the grave-yards, and asked you about the bones of the mighty Chalchiuhtlanetzin, the first chief of the ancient Toltecs, and about those of the venerable worshiper Necaxeomil ;

If I were to ask you what became of the incomparable beauty of Empress Xiuhztal, and about the remnants of the peaceful Topiltzin, the last sovereign of the unfortunate Toltec kingdom ;

If I inquired for the ashes of our ancestor Xolotl, or the still warm dust of my famous, immortal, though most unfortunate father Ixtlixochitl ;

If I were to question you as to all your august fore-fathers ; what would you reply ?

The same as I also should answer: *Indipohdi, indipohdi* (I know nothing); for the first and the last are mingled with the earth.

Their fate will be ours and that of our successors.

Let us therefore, O invincible princes, brave commanders, true friends and loyal liegemen, try to attain heaven; for there everything is eternal and nothing decays.

The horror of the grave is a flattering cradle for the sun, and the miserable shadows bright lights for the stars.

Nobody is able to change those celestial bodies; for as they serve directly the magnificence of our creator, they let our eyes see the same things to-day that our ancestors beheld and that our offspring too will behold.

## THE BUDDHIST ORIGIN OF LUKE'S PENITENT THIEF.

BY ALBERT J. EDMUNDS.

*Motto:* Both religions independent in the main, but out of eighty-nine chapters in the Gospels, the equivalent of one, mostly in Luke, is colored by a knowledge of Buddhism.

IT is a canon of Gospel criticism that Matthew and Luke are copying Mark in the body of their narrative. When they depart from him they do so with a motive. Then how do we account for this?

*Mark xv. 27, 32.*

“And with him they crucify two robbers: one on his right hand, and one on his left. . . . *And they that were crucified with him reproached him.*”

*Luke, xxiii. 33, 39-43.*

“There they crucified him, and the malefactors: one on the right hand and the other on the left. . . . And one of the malefactors which were hanged railed on him, saying, Art thou not the Christ? save thyself and us. But the other answered, and rebuking him said, Dost thou not even fear God, seeing thou art in the same condemnation? And we indeed justly; for we receive the due reward of our deeds; but this man hath done nothing amiss. And he said, Jesus, remember me when thou comest in thy kingdom. And he said unto him, Verily I say unto thee, To-day shalt thou be with me in Paradise.”

Matthew supports Mark, so that the contradiction is complete. John is silent about the reproaching, but he is outside the Synoptic tradition. Robinson Smith and other scholars have abundantly shown how Luke alters this tradition to suit himself. Thus,

it is his contention that all the resurrection apparitions were seen in or around Jerusalem; he leaves no room for Markan appearances in Galilee. The apostles are commanded to stay in the capital till Pentecost. (Luke xxiv. 49; Acts i. 4.) Consequently, when Mark records a double command to go into Galilee and meet the risen Lord (Mark xiv. 28; xvi. 7), Luke reduces this to a mere echo thus:

*Mark xvi. 6, 7.*

He is risen: he is not here. . . . .  
Go, tell his disciples and Peter, He  
goeth before you *into Galilee*; there  
shall ye see him, *as he said unto you.*

*Luke xxiv. 6, 7.*

He is not here, but is risen. Re-  
member *how he spake unto you* when  
he was yet *in Galilee*, saying that the  
Son of Man must be delivered up  
into the hands of sinful men.

Luke's words "in Galilee" are a mere echo of the text of Mark which Luke has before him, but the sense is utterly changed to agree with his notion about the metropolitan exclusiveness of the resurrection:

Luke xxiv. 49. "Tarry ye in the city, until ye be clothed with power from on high."

Acts i. 4, 5. "He charged them not to depart from Jerusalem, but to wait for the promise of the Father, which [said he], ye heard from me: for John indeed baptized with water; but ye shall be baptized with the Holy Ghost not many days hence."

Thus we see how Luke alters the text of Mark with a motive. This is a canon of criticism now agreed upon by all historical critics. It remains to apply it. The motive in the case just discussed is sufficiently plain. But what is the motive for the penitent thief? Why does Luke violate the text of his master Mark who tells us that both the malefactors reviled the Lord? Hitherto no motive could be found, beyond the general one of love and forgiveness. This has been because New Testament scholars have been imbued with the Mediterranean culture. Greece, Rome and Judea were their three classic nations and the rest of the world was a mist. But we now know that at the time of Christ India was one of the four great powers of the earth and was the apostle of a world-religion which was knocking at the gates of Antioch, the great international metropolis where the Gospel of Luke was composed. Luke was an Antioch physician, and as a physician he had to know something about India, which was one of the homes of ancient medical knowledge. His city was an emporium for the Chinese silk-trade, and an ancient work on geography assures us that a long line of hotels connected it with India. Along this great

caravan route there circulated the coins of Kanishka, an Indo-Scythian potentate whose date is now being debated by scholars. Some put him in the first century B. C., others in the first century A. D. Upon several of his coins can still be seen the image of Buddha with his name in Greek letters:

BOΔΔO.

Upon the coins of Kanishka's predecessors and successors we read Buddhist names and titles, both in Greek and Pali.



COINS OF KING KANISHKA.\*

Both coins show King Kanishka on the obverse and the Buddha on the reverse. The upper coin is of copper, the lower one of gold.

Now it is practically certain that Luke, who wrote in the nineties, had seen these coins and, being a student of religion, had inquired who this Buddha was. Travelers were quick to tell him that India, Bactria and the eastern part of the Parthian Empire were covered with his temples. Upon these temples were sculptured the scenes of Buddha's life, and one of the leading characters portrayed was a penitent robber. The Great Chronicle of Ceylon expressly says

\* Reproduced from *The Buddhist Review*, July, 1909. After the official catalogue of the British Museum.

that this character was graven on the famous Great Tope at the island capital in the second century before Christ. Among the delegates from Buddhist countries who came to the opening ceremony was a company "from Alexandria, the city of the Greeks." This is the regular term among ancient Hindu astronomers for the capital of Egypt, but even if another Alexandria be meant, the story of the Buddha was known to the Greek world. Not only so, but we have discovered, during the present decade of this twentieth century, that at the time of Christ the Buddhist scriptures were being translated into the vernaculars of the Parthian Empire, the buffer state between Palestine and India. Strabo says that at this period nearly the same language pervaded Media and parts of Persia, Bactria and Sogdiana. We have now found considerable portions of the Buddhist scriptures in Sogdian. The Christian Gospels were translated into the same language about the ninth century, but before that the same language had been the vehicle of Manichean and Buddhist holy books, with Buddhist first.<sup>1</sup> The Wei Annals of China tell us that in B. C. 2 a Chinese official was presented with Buddhist scriptures *in a vernacular translation* at the hands of the very nation whose king Kanishka was.<sup>2</sup> If this vernacular was not Sogdian, it was probably Tokharish, in which also we have found fragments of Buddhist literature and can even identify them in the extant Pali canon.<sup>3</sup> Tokharish was spoken in Bactria (Afghanistan) and Alexander Polyhistor tells us that in the first century B. C. that country was full of Buddhist topes. Asoka's inscriptions and the Ceylon Chronicles explain this by saying that Buddhist missionaries were sent thither about 250 B. C. From the fact that Greek and Pali appear on the same coins, we are entitled to infer that the missionaries translated their scriptures not only into Tokharish, but also into Greek. However, we will not press this point, as no remains have yet been found, and Greek was dying out in that part of Asia at the time of Christ.

But from what we do know, we can clearly see that the great Gentile Evangelist has sufficient motive for his penitent thief. The Fathers are unanimous in declaring that his Gospel was Paul's, and Paul was the apostle of the Gentiles. When therefore the evangelist found himself confronted all over Asia (for during his lifetime Buddhism entered China) by a religion of love and forgiveness, he could not but be influenced thereby. The penitent

<sup>1</sup> Louis H. Gray, in *The Expository Times*, Edinburgh, November, 1913.

<sup>2</sup> Francke, in *Indian Antiquary*, 1906.

<sup>3</sup> *Journal Asiatique*, since 1911.

thief of Buddhism was "Fingergarland" (Angulimālo) so named because he wore a necklace of human fingers. Buddha converted him with a few gentle words, and the king who had come at the head of an armed troop to arrest the highwayman was astonished. A meek-eyed Buddhist monk responded to his salutation. The story was many times translated into Chinese; the penitent robber is one of the psalmists in the book of Psalms of the Monks, wherein are assembled all the leading characters of primitive Buddhism, and there is no reasonable doubt that Parthian versions existed in Gospel times. And Parthians were present at the founding of the Christian religion (Acts ii. 9).

The great obstacles against the recognition of the hypothesis here maintained have been:

1. Our ignorance of the propaganda of Buddhism at the time of Christ;
2. Our objection to admit that Luke dealt in fiction.

But the discoveries in Chinese Turkestan by men like Pelliot and Stein have removed the first objection, and the articles of Robinson Smith and others have removed the second. The ground is therefore now clear for the recognition of the fact that our Gentile Evangelist expressly adapted his Gospel to the great world-religion of his age and continent.

## A BRIEF EXPOSITION OF FREEMASONRY.<sup>1</sup>

BY THE EDITOR.

### INTRODUCTORY.

AGAIN and again the claim has been made that freemasonry was founded by King Solomon, and that Hiram of Tyre was the first master of a masonic lodge in Jerusalem when he was building the temple on Mt. Zion. Sometimes even more extravagant statements are made in the assertions that freemasonry existed among the oldest civilizations of the world. But it goes without saying that these generalities are not based on truth, except in the sense that similar aspirations have existed in mankind at all times, long before the time when the first masonic lodges were founded in their present temples.

If we apply a strictly historical investigation to the subject we know that the first masonic lodges with their modern tendencies rose from stone-cutters' guilds in the beginning of the eighteenth century.

The medieval guilds were combinations of artisans quite similar in purpose to modern trades unions. They were fraternities which looked after the interests of the craft to which they belonged, and of the members of the guild who found protection in cases of emergency, in disease, in times of enforced idleness and in their struggles to maintain living wages. In distinction to modern guilds these medieval fraternities insisted on general rules of good conduct; they excluded unworthy men from becoming members, and kept up an *esprit du corps* in accordance with the times, introducing into their by-laws a decidedly religious element. The liberalism of this religious element became the seed of modern freemasonry. Since their religious aspirations were not determined

<sup>1</sup>The details in this article are taken from a *Merkblatt über Freimaurerei* by Diedrich Bischoff, and although intended to be of a general character are based mainly on the conditions in German lodges.

by dogma, but by great breadth and charity in matters of conscience, they became so important that the original trade interests became of secondary consequence. Honorary members were admitted who were not stonemasons or masons, and finally the latter, active members of the craft, disappeared entirely. References to the masonic trade then became merely symbols and the religious spirit alone was dominant.

#### HISTORICAL SKETCH.

The first freemason lodges originated in London in 1717, from old fraternities of zealous stone-cutters whose history extends far back into the Middle Ages and is closely interwoven with the history of cathedral architecture. These fraternities attained a new purpose when their numbers were increased by members not belonging to the building trades. In this new form they became the models of the freemason lodges which soon spread from London over England, Scotland and Ireland and thence to the continent of Europe, and which now extend into all quarters of the earth and into almost every civilized country.

Today there are about 2400 recognized freemason lodges, with perhaps two million members. More than half of all the masons are in the United States of America. In Germany there are about 60,000, belonging to about 530 lodges. These lodges belong to eight different German associations of grand lodges independent of each other, with the exception of a few not affiliated with any grand lodge. These data refer solely to the so-called "recognized" masons. Besides these there are many other kinds of associations in Germany which likewise call themselves freemasons, but which have no connection with the freemasons organized in regular lodges and grand lodges.

Many leading spirits of the various nations have been members of freemasonry since its origin. In Germany, for instance, we can mention Lessing, Herder, Goethe, Wieland, Rückert, Mozart, Haydn, Fichte, Von Stein, Hardenberg, Blücher, and among other royal personages Frederick the Great, Emperor William I, and Emperor Frederick as well as his son William II.

From its beginning down to the present day freemasonry has been bitterly opposed by the Roman papacy. According to the view of the Vatican as it has been emphatically expressed in many important enactments, nothing in the world is more dangerous and more reprehensible than the purposes and aspirations of freemasonry. The very fact of this keen antipathy of the papacy dis-

played repeatedly from time to time, and on the other hand the affiliation of so many leading spirits, bear witness that in its fundamental intentions and effects freemasonry can not be shallow or insignificant.

Not at all times nor in all places have masons conceived and pursued the purport and significance of their cause in the same way. Freemasonry has lived through times of external progress and internal restraint, but also through times of stagnation and alienation from life. In Germany there is a constant internal development in freemasonry, inasmuch as the attempt is made seriously and successfully to bring its purpose and activities into harmony with the decisive progress, requirements and duties of the life of to-day. The greatest German poets have contributed not a little to deepen and broaden masonic ideals, and Mozart composed his opera "The Magic Flute" for the outspoken purpose of characterizing the masonic order.

#### SECRETS OF MASONRY.

Freemasons keep secret only certain signs of identification and rituals by means of which the unity of the members of associations scattered over all parts of the earth is made possible. In this way they guard against the possibility of people who do not belong to the masonic community forcing themselves into the confidence and into the ceremonies which build up their inner life and thus interfering with the efficiency of the brotherhood.

Masonic lodges do not pursue any secret hidden purpose. The direction of their intentions and activities is prescribed by certain fundamental ideas which are openly professed in masonic writings everywhere.

There is a common belief that the masonic order is a secret society, and this notion is based on the secret signs and grips by which its members recognize one another. Thus it has come to pass that the main aims of freemasonry are assumed to be a secret policy, but in fact there is no secrecy about them. The secrecy of masonic grips is a mere externality and is as unessential to freemasonry as are the secrets of student fraternities whose members are not allowed to betray the hidden meaning of the Greek letters by which they are called.

#### THE MASONIC IDEAL OF BROTHERHOOD.

The main tendency of freemasonry is the ideal of brotherhood which should unite all mankind. Freemasonry does not propose

to level social conditions to one type, but it tends to remove all hostility which may arise from social, national or religious differences. It condemns the haughtiness of the more powerful, more influential and richer classes, and strives after the establishment of peace on earth by removing all fanaticism and national hatred on account of differences of language, race, nationality, dogma and even color. The different classes should overcome their prejudices from which arise so many of the evils and jealousies among men. Freemasonry endeavors to develop a feeling of solidarity among all the members of human society, and believes that the higher a man ranges in the process of civilization, the surer he is to recognize his fellow men as brothers.

An association of people which lacks this unity between its parts is deficient in the main requirement for security and for the increase of its true value in its struggle to retain a place in history. Accordingly from the beginning freemasons have had in view an increase of brotherly feeling and a consciousness of solidarity among men and groups of men who otherwise would remain unsympathetic or hostile to each other.

#### THE BUILDING IDEA.

It is not the purpose of masonry to unite men through a common advantage. They are to become brothers in the moral realm, and it is in working for the upbuilding of humanity that masons find the common moral duty of all mankind. Every man and every nation has the same calling to contribute unceasingly to the uplift and ennoblement of human society. The entire direction of man's life (for instance his physical and mental education, his marriage and the rearing of his children, his part in the spiritual and social life of his age) is towards building up the present and future of the human race. His problem consists in employing his building material—beginning with the conscious education of himself, and an unselfish love of his family, country and humanity—so as to make of this social structure a place for the implanting and nurture of the highest possible spiritual life, a realm of perfect morality. According to the masonic conception mankind must be trained up to this royal art, this constant and skilful care for the wholesome, harmonious, universal condition of life and mind, if the correct moral consciousness of solidarity is to govern them, and if the body politic is to be endowed with the healthy soul requisite for its preservation and welfare. Only in the realm of work upon the upbuilding

of humanity can true unity and the desired spirit of brotherliness flourish among men and nations.

#### THE IDEA OF HUMANITY.

Every lodge meeting is designed to contribute to the cultivation of their ideal which they call "the royal art." Freemasons regard themselves as laborers who hew the blocks for the building stones of the temple of mankind, and they are conscious that their work is the highest of all. Where humanity is not nurtured brotherliness does not thrive, and workers on the temple of humanity become separated and disunited in moral training by different doctrinal systems. This is the main idea by which the purpose of masonry is characterized, namely the effort to foster the brotherhood of man by cultivating the innate social impulse to ennoble and beautify life.

#### LODGE-WORK.

The lodge brings together in a common ethical interest men who otherwise are far apart in life and would be separated from each other by a one-sided development of mind and interests, while it endeavors to make dominant in their inner lives the common will to labor for the temple of humanity. Members of lodges are to become brothers as disciples of the royal art which springs from the soul of humanity and aims at the perfection of human society.

This purpose is served in the first place by the temple ceremonies in which all take part and where the individual is encouraged to hold an inspection of his better self and to discover in the depths of his own emotional life his stock of building materials, his uncorrupted demand for social duty and righteousness. All this makes men recognize the sacred responsibility which each one shares for the external and internal welfare of the national life of the present and future. The purpose and content of the social architecture providing for the cultivation of this health and beauty is made perceptible to the apprentices again and again in a significant symbolism.

This cultivation of the moral and artistic spirit of brotherhood is perfected in earnest mental labor and a noble companionship amid the exclusive community of comrades striving towards the same goal and struggling for a profound conception of life. Outsiders are kept at a distance in order that the community spirit may operate the more deeply and with the greater harmony.

This community spirit does not find its expression in the letter of formulated dogmas prescribing for the individual a definite faith

and fealty, but merely in the symbolism of signs, forms, and words which grant to the disciple the most far-reaching mental liberty and constantly stimulate him to a search for truth on his own part. Symbolism, not dogmatism! This is a peculiarity of the masonic system of development which is of the greatest significance. To be sure the symbolic instruction is supplemented in the lodges by a liberal interchange of ideas on the correct aims and requirements of the structure of society and of social service, but this merely serves to cultivate freedom of knowledge in the individual. It is not true that definite theories of society are here inculcated in the guise of a masonic confession of faith.

By no means does the lodge subject its disciple to an authority compelling him to enter in a definite way for a definite social advancement. The masonic desire for association serves to cultivate in the individual an unhampered love of humanity. A manifestation of the bond for partisan purposes or as an organization for power is absolutely prohibited. When freemasons unite in behalf of a definite form of administration, when they become interested in elections, in industrial enterprises, or take a stand as to ecclesiastical polity, or favor special reforms in ethical culture, or popular education, or health regulations, or social service, etc., they never represent the masonic community as such. The true masonic bond consists in identity of conviction which has its roots in the ideals of brotherhood and humanity, not in identity of the presentation of the end and means by which this conviction manifests itself in the different walks of life.

It is a matter of course that a merely external membership in a masonic lodge is no guarantee of the existence of a properly masonic conviction. To many lodge members it rarely or never occurs to admit within themselves the spirit of freemasonry. When a freemason lacks the energy to cooperate he attains no real membership in the masonic community of thought.

In consideration of all this it is clear that the method of certain opponents to represent this or that alleged injurious political or other public activity of individual freemasons or masonic groups as an attribute or characteristic of true masonic work and lodge practice is absolutely misleading.

#### THE RELIGION OF RIGHTEOUSNESS.

"A mason is held under the obligation of the duty of his calling to observe the moral law; and if he rightly understands the art he will never be a stupid atheist and live without religious affiliation."

Thus we read in the "early duties" of the freemasons of the year 1723. Nevertheless it is at the same time incidentally emphasized that the lodge binds its members only to a religion of goodness, of loyalty and of righteousness "in which all men agree." The individual may pursue his particular religious conviction outside of the masonic community and let others do the same.

The lodge-work of to-day on the whole still starts from this traditional fundamental conception. It presupposes that true love for the social structure includes a religious veneration and constraint, and therefore it requires of the freemason a religion of righteousness, a strict observance of the moral law, and this conception also finds expression in the symbolism of masonry.

In all Germanic lodges, mention is made, with reference to the universal duties of all men toward the social structure, of a "master architect of the universe" to whom laborers on the structure of humanity should look, in their struggle for a creative fraternal spiritual life. This symbol of the freemasons serves to bring apprentices in the art to the consciousness that constructive effort after beauty which they recognize as the inmost requirement of their humanity, signifies the highest life. "A spiritual living and doing—higher, more universal, more permanent, constantly dominating our transitory and egotistic earthly pilgrimage—which finds expression in the progressive impulse of the human conscience and in the enlightened consciousness of good and evil in the individual, gives a vocation to every one and a sense and purpose to our existence. To this master architect and to his moral law the apprentice of the royal art should feel himself responsible and bound in faithful allegiance."

In freemasonry God is not a dogma, but a symbol. The word God stands for the authority of righteousness, and by believing in God masons mean that they recognize the principle that there is a moral ideal to be observed, and that this moral ideal is a binding principle of conduct for every human being. By its proposal to seek God freemasonry does not intend to spread a religious doctrine, but it uses this symbol to cultivate a moral idealism which insists on a feeling of responsibility and duty, and freemasons claim that in this point all men should agree if they are but rightly developed,—in spite of whatever different opinion they may cherish concerning the word God and church affiliations.

In this symbolism appealing to the soul's search after God the lodge does not serve the purpose of a propaganda of a religious system of doctrine but always leaves the interpretation to every

individual. Nevertheless, combined with this clear social consciousness of responsibility and duty there is a reverent, confiding and hopeful intention to keep sacred the ends and means of a true constructive justice and love for humanity revealed in the human soul. This religion of upbuilding mankind and of constructive righteousness appears to freemasons to be the most efficacious leaven of true brotherliness. In this religion—they hold—all men agree on a correct self-knowledge no matter to what diversity in world-conceptions, ideas with regard to God and ecclesiastical affiliations they may be devoted. For this religion therefore the friend of human brotherhood should prepare the soil with affection and with an open mind.

#### THE DIFFERENT SYSTEMS.

The lodge work is not organized in the same way in all associations calling themselves freemasons. The lodges in Latin countries, for instance, carry on the exercise of their masonic convictions in part according to a program which differs in many particulars from the Germanic practice. Thus there are some among them who have removed the symbol of the “master architect of the universe” from their system of work. They have come to this point because they feared that this image might be erroneously considered as a dogmatic God-conception in the sense of one or another ecclesiastical dogma. This should not be taken as an evidence of any tendency towards negative, irreligious or anti-Christian views, or towards irreverence or atheism.

The recognized German masonic lodges do not accept “atheists” on principle. Men who ascribe no reality to the ideas of good and moral, and to whom accordingly the application in the lodge of the symbolism of a master architect of the universe would be false and foolish, do not belong in a community built upon the religion of righteousness and the observance of ethics. One does not expect any advancement of a creative idealism from those who expressly deny the character of a higher super-individual spiritual life to human longing for beauty and moral consciousness, and who object to the assumption that every one in his own person assumes the task of building up, and our whole existence receives a creative sense through such a higher, more universal and more permanent life and that the God-conception is the symbol of the human ideal of truth, justice and right. A man who maintains that human life is void of purpose will, according to the conception of the recognized

German lodge, prove unfit to be a representative of that true and efficient fraternity.

But there are some differences in the systems of the recognized German lodges. Two grand lodges admit only professing Christians as regular members, because in their work of humanization and fraternization they utilize symbols of traditional Christianity and are particularly concerned with the evaluation of essentially Christian traditions.

There is no universal organization and international activity of masonic lodges. The grand lodges of different countries are not bound by any sort of common general council. There is merely an international masonic business headquarters at Neuchâtel in Switzerland (Beaux-Arts 26), which issues reports of the various masonic organizations and serves similar purposes of mutual information.

#### TOLERANCE.

The conviction that the will and the capability for independent discovery and for a realization of the true, the good and the beautiful are present in an ever increasing measure in the natural dispositions of men, causes freemasons to regard as dangerous and immoral the intolerant depreciation and suppression of any effort to search for the truth. Therefore freemasons stand for freedom of mind and conscience and the toleration of all theories whose representatives do not oppose the cultivation of humanity and the brotherhood of man and do not attempt to suppress others arrogantly and domineeringly in their freedom of thought.

German freemasonry keeps perfectly neutral with regard to religious convictions and in fact its members belong to very different religious and ecclesiastical denominations. Only those religious beliefs which do violence to the faith of other people or suppress the culture of humanity and the brotherhood of man find a natural enemy in freemasonry.

In the lodges themselves every intolerance is checked by the fact that no contention for or against ecclesiastical or political partisan views is allowed. Only by way of a tolerant brotherly search for the truth do they discuss the social constructive work of state and church in the masonic search for wisdom.

#### THE VALUE OF FREEMASONRY.

When the peculiar masonic work of fraternization in its performance does justice in every respect to its leading ideas, it sig-

nifies for the common life of humanity an important element of true progressive evolution.

The spirit of genuine masonic work acts as a leaven in national and international life and can be dispensed with to-day even less than formerly. Its extension is highly necessary. Otherwise because of a great lack in genuine moral consciousness of solidarity the most significant virtues of national life in internal and external struggles will sooner or later disappear. The particular masonic method of humanization, taking possession as it does of the inner life, can not be dispensed with in the education of a people where it is important to make accessible the sources of a remedial ethical truth and moral authority in the spiritual world of to-day, which demands independence of thought.

#### THE OPPONENTS OF MASONRY.

In striking contrast to the masonic conceptions and aspirations stand those who regard the humanitarian ideal as a gross error, maintaining that human nature does not possess any moral aptitude, that man can be saved only by an indiscriminating submission under a definite doctrinal system of sin and destruction. With this hostile opinion is often united the conviction that those of another faith—infidels and heretics who do not recognize a definite doctrinal system—are morally of little value, that the spread of their teaching ought not to be permitted and that believers should be separated from them as rigorously as possible and that the contrast be sharply emphasized. Advocates of these views, representatives of intolerance and exclusion who work in opposition to freedom of spirit, to humanitarian fraternization and the independent development of national morality, have fought against freemasonry from the beginning with the sharpest weapons, and have purposely brought it into the repute of the most destructive devil worship in the minds of many of their followers, a tendency which has produced the most ridiculous fictions.

Masonry meets with a different sort of opposition from those who look for salvation solely in political and other similar partisan aspirations, who worship success, who live in the delusion that they are the true politicians and have no vision for the great and decisive necessities of a thought culture and development of a community soul. To these the masonic association has nothing to offer because in its ranks it permits no politics of power and party but much rather in every estimation of other forces of civilization places its hopes for progress most decisively in a truthful moral

consciousness of solidarity, without which, in its opinion, intelligence and technical skill of individuals and communities can not construct any prosperous future. The masonic order is thus particularly ridiculed by people whose only god is success, who do not with masonry see in the moral ideals of humanity the great decisive realities and truths of life, but with materialism look upon them as the fancies of individuals which at best have proved of general utility.

Others again condemn the masons for exclusiveness and an air of mystery without inquiring at all into the nature and justification of the so-called masonic secrets.

On the whole the critics of freemasonry are composed for the most part of wisecracks who criticize and talk about this peculiar community but have never succeeded in studying their efforts conscientiously. Finally many imagine that they have grasped the spiritual content of the whole masonic system if they happen to know a few lodge members who may perhaps be themselves far from the inner meaning of the whole affair.

How few to-day really know and understand genuine masonry and its cult of a creative love for humanity and for one's brother. This masonic endeavor is pretty remote from the views and interests which the life of to-day imparts to every-day men. Moreover for a long time it has been in the public mind the object of a partly unintelligible, partly malicious, but at any rate entirely misleading hostile description and account, whereas the freemasons express themselves only in a very limited measure about their affairs and rarely get word into the press which does not like to enter into matters which are not purely practical. Nevertheless we confess that in recent times masonry has met with an increased interest in its struggles and aspirations.

## THE WORLD'S DEBT TO EGYPT.

BY G. H. RICHARDSON.

SIR Richard Burton speaking of Egypt said, "It was the inventor of the alphabet, the cradle of letters. . . .and, generally speaking, the source of all human civilization." This appears a sweeping statement but all recent researches are establishing it. Egypt is the teacher of the nations. From whatever country we look back along the pathway of the arts, sciences, and religion, in the dim distance tower the mighty gateways of Egypt, beneath which the rites of religion and the blessings of civilization passed out to the world.

Our modern civilization is the outgrowth of that of the Mediterranean, and this can be traced back to the Nile valley, where, if the antiquity of the monuments is a safe guide, we find an advanced civilization many centuries before we find it in Babylon.<sup>1</sup> In fact it is in the Nile valley that we find the first civilization. When Egypt first appears in history proper we find her with a civilization practically complete—writing, administration, cults, ceremonies, a philosophical religion, and a social system. The antiquity of Egypt is almost unthinkable. "Seven cycles of civilization take us back to the beginning, with strides for which our two cycles in Europe, the classical and the medieval, scarcely prepare us." Egypt was hoary with age when Abram left Ur of Chal-

<sup>1</sup>Dr. Naville, in a personal note to the writer, after reading this writes: "The relative antiquity of Egypt and Babylon is very much discussed between Egyptologists and Assyriologists. It is undeniable that the civilization of Babylon goes very far back though I do not agree with Hommel and others who pretend that Babylon was the mother of Egypt. Still it seems to me that Babylon's birth is in a very remote past." The predynastic discoveries made since this note was sent seem to justify the statement of the text. Mosso (*The Dawn of Mediterranean Civilization*) says: "Many still believe that our civilization comes from Asia, but anthropology has decided the controversy, and we know that the Asiatic race never penetrated into Egypt or into the isles of the Ægean. Although the origin of man is wrapped in mystery, naturalists are agreed in admitting the preponderating influence of Africa upon the population of Europe."

dee. Greece had not taken her first steps toward civilization when Egypt showed signs of decay, and Rome was not yet founded on her seven hills before the signs of decay were very marked. When all other nations were in a state of barbarism we find an advanced art in the Nile valley. Nestor L' Hote, after prolonged study said: "The farther one penetrates into antiquity towards the origins of Egyptian art, the more perfect are the productions of that art as though the genius of the people, inversely to that of others, was formed suddenly. Egyptian art we know only in its decadence."<sup>2</sup>

Thanks to the labors of a great number of devoted scholars, we can begin to measure the influence of Egypt upon the world's life and thought. Her arts, religion, literature, sciences, and laws are still exerting their influences. Thales the Greek astronomer was taught by the Egyptians, six centuries before Christ, to calculate eclipses;<sup>3</sup> Eratosthenes was taught how to measure the circumference of the earth; Aristarchus was the first to compute the relative distances of the stars and moon, and their magnitudes, under the tutelage of Egyptian teachers; Euclid perfected mathematical knowledge of the Egyptians; Hipparchus discovered the precession of the equinoxes, made the first star catalogue and invented the planisphere; Ctesius invented the siphon; Plato and other philosophers were proud to sit at the feet of Egyptian priests. These are but few of the names of the great who owed a debt but they are sufficient to convince us that the world owes a great debt to ancient Egypt.

But we must get back behind these men, who, practically speaking, are modern, back to the time when the prehistoric man of Egypt gave to the world its alphabet. The hieroglyphic system of dynastic times comes before us already perfected. Whence that originally came we have at present no definite knowledge, though Dr. Bissing maintains that it is African in origin. Much light has been thrown upon the origin of our alphabet by the researches of Petrie at Abydos and of Sir Arthur J. Evans in Crete. In his

<sup>2</sup> Capart, *Primitive Art in Egypt*; Petrie, *Diaspolis Parva*.

<sup>3</sup> Dr. Naville in the note referred to above adds: "I should not like to be so positive about the Greeks having derived their knowledge of astronomy from Egypt, considering how very poor is what Egypt has left us about astronomy. There is hardly anything which is not astrology. For instance there is not a single observation of an eclipse." We do not know the Egyptian word for eclipse." While acknowledging Naville's unrivalled knowledge on the matter we are compelled to pit master against master. The position of the pyramids, the building of the temples, and the arrangement of the altar demand a knowledge of astronomy, for they were dependent upon the accuracy of astronomical triangulation.

previous excavations at Nagada Petrie found a number of geometrical forms, and of these he says: "Few of them are striking, or like any definite alphabetical series; nor are any to be found in sequence to suggest that constant ideas were attached to them." But the excavations at the royal tombs and the researches in Crete have opened the way for the more thorough examination. On the pottery found in the royal tombs was discovered a series of marks of which "some are unquestionably hieroglyphics; others are probably connected with the signs used by the earlier prehistoric people; and many can scarcely be determined."<sup>4</sup>

The origin of these signs lies in obscurity, but what is remarkable is that they are found, not only on the pottery of the prehistoric period, but also on that of the first, twelfth, and eighteenth dynasties, and not only here, but also the primitive alphabets of Karia and Spain present a series of identical signs.<sup>5</sup> From this we see that a common alphabet was in use around the basin of the Mediterranean for several thousands of years. "What then becomes of the Phœnician legend of the alphabet? Certainly the so-called Phœnician letters were familiar long before the rise of Phœnician influence. What is really due to the Phœnicians seems to have been the selection of a short series (only half the amount of the surviving alphabets) for numerical purposes." Now if, as is most probable, the island of Crete was colonized from Africa, this system was given by the primitive Egyptians, and thus we, and not only the peoples of the English-speaking race, but practically all civilized people to-day, are indebted to these people for our alphabet which can be traced back step by step through Roman, Greek and Phœnician.<sup>6</sup> "The theory which finds its (the alphabet's) origin in an adaptation from Egyptian Hieratic remains the most likely one despite the attempts to discredit it."<sup>7</sup>

One of the most amazing discoveries made in the realm of archeology is the relationship existing between Egypt and Crete, and not only Crete but the whole of the Mediterranean civilization. A few years ago we dared scarcely to speak of anything beyond the fourth dynasty. "Until recently the Egypt of Cheops and Cephren marked the limit in the past to which our eyes could reach. We saw it clearly and distinctly in full possession of its arts and polit-

<sup>4</sup> See the tables in *The Royal Tombs*. Part I, p. 32.

<sup>5</sup> *The Royal Tombs of the First Dynasty*. Part I, p. 29.

<sup>6</sup> Mosso, *The Dawn of Mediterranean Civilization*; Capart, *Primitive Art in Egypt*; Petrie, *Royal Tombs*.

<sup>7</sup> Hall, *Proc. Soc. Bib. Archeology*, Nov. 1909.

ical and social laws, but farther back the monuments suddenly ceased, and nothing more could be distinguished. It seemed that the mass of the pyramids interposed between it and the Egypt that had preceded it."<sup>8</sup> To-day we can trace the footsteps of man right back through the Paleolithic period to a time before the Nile deposits had made agriculture possible. The fourth and preceding dynasties are now in the light because of the discoveries of Petrie, Amelineau, De Morgan, Naville, Reisner and others. Reisner's work has given us the key to many things which before were sealed. His work at the pyramids has opened up new fields. But the greatest work is yet to be done in the opening up of the royal tombs hewn out in the quarry near the pyramid of Mycerinus, and from which Mycerinus obtained the stone for his pyramid. Reisner's work can be only briefly touched upon because of lack of space. Petrie has followed a number of others at the royal tombs at Abydos, and, in spite of the fact that so much work had been done there, he has given us much new light upon the first dynasties. The kings treated as legendary have been definitely placed in their historical succession, and to-day we can drink out of their bowls and sit on their furniture. Petrie, Naville, Quibell, De Morgan and Garstang have brought back the life and civilization of the prehistoric people. Dr. Eliot Smith and his helpers have done remarkable work in the department of ethnology, bringing to light many new facts and settling many old difficulties.

While this work has been progressing in Egypt other scholars have been at work in Crete and throughout the Mediterranean, including Sir Arthur J. Evans and other devoted scholars, among whom we must mention Dr. Schliemann, the discoverer of ancient Troy and Mycenae. It is not too much to say that these excavations have completely revolutionized our whole conception of the past. It is to be regretted that our leading Egyptologists are not agreed as to their datings of the periods of Egyptian history. But while we cannot be altogether certain regarding the dates we can now definitely trace the relationships of these civilizations. As to how they arose we cannot determine at present. Mr. H. R. Hall ventures to say: "It may be, that far back in the age of stone, the earliest inhabitants of Crete and the Cyclades had migrated from the Nile Delta, so that the main elements of Minoan civilization and of that of Egypt may have had a common origin. The primeval beginnings of Greek civilization may be of Egyptian origin after

<sup>8</sup> Maspero, *New Light on Ancient Egypt*, p. 122.

all.”<sup>9</sup> And again he says: “We are being gradually led to perceive the possibility that the Minoan culture of Greece was, in origin, an offshoot from that of primeval Egypt, probably in early Neolithic times.” Speaking of Cyprus he also says: “So also in Cyprus the first immigrants from the South (for they possibly came from the Nile land also) settled only in the lower lands east of the Troödos. If the Cretans were originally Nilotes so must the related Lycians and Carians also have been.”

We think more evidence is needed than appears to be forthcoming to bear out the statement made by some that the likeness of pottery, figurines, and weapons discovered in the basin of the Mediterranean was developed contemporaneously and on parallel lines.<sup>10</sup> Taking into account the extreme antiquity of Egypt, and noting that the majority of the finds are very similar in details with those of Neolithic Egypt, it appears a far more probable theory that Egypt was the birth-place of these various civilizations. However far back we go in Egypt we find the imprint of the sandal. If Petrie is correct in his supposition that primitive Egyptians had large sea-going vessels we can see how these migrations were possible. We know that the Egyptians of the fifth and sixth dynasties were a navigating people, and if then why not before? In any case we know that in the time of the first dynasty Ægean pottery reached Egypt, for Petrie discovered it in the royal tombs of the first dynasty at Abydos,<sup>11</sup> and Evans has discovered in Crete pottery, which is distinctly Egyptian in form and make, diorite vases at Knossos of the fourth and fifth dynasties. It is a peculiar theory which can see ships coming from and returning to Crete, and yet cannot see ships coming from and returning to Egypt. Coming to the twelfth dynasty (which is contemporary with Middle Minoan II) we trace definite connections between Egypt and Crete. Kamares pottery has been found at Kahun and Abydos in untouched tombs of this dynasty. In the eighteenth dynasty (contemporary with Late Minoan I and II) we find wall-paintings in the tomb of Sen-Mut, the architect of Deir el-Bahari, and in the tomb of Rekhmara, an officer of Thothmes III, pictures of “The great men of Keftiu and the Isles.” “The great metal vases brought by the Keftian ambassadors to Egypt are typical products of the art of the Late Minoan I and II, and that the people who brought them are

<sup>9</sup> *Proc. Soc. Bib. Archeology*, Nov. 1909.

<sup>10</sup> Mosso, *The Dawn of Mediterranean Civilization*.

<sup>11</sup> Petrie, *The Royal Tombs of the First Dynasty*. Dr. Schiaparelli has expressed doubts as to whether this pottery is of the first dynasty, but Petrie's word in his own field must be allowed full weight.

Cretans is shown by their costume which is identical with that of the 'Cup-bearer' and other Minoans in the wall-paintings of Knossos and on the steatite vases of Agia Triada." At Gurob in the 'Maketomb of the eighteenth dynasty a Cretan vase was found. Scarabs of Amenhetep III and Tii have been found at Ialyos and Mycenae with Late Minoan pottery, and at Mycenae "has been found a blue paste figure of an ape with the prenomen of Amenhetep II on the shoulder. This is the most ancient Egyptian object found in continental Greece."<sup>12</sup> with the exception of an alabaster lid bearing the name of Khian found at Knossos beneath a Mycenaean wall. While excavating the prehistoric palace at Knossos Sir Arthur J. Evans found that the frescoes, sarcophagi, pottery, and the decorative art showed plainly the influence of Egypt. Among other discoveries was that of a small seated figure of diorite which Petrie and Budge assign to the twelfth dynasty.<sup>13</sup>

Leaving this and turning to the art of working in metals we have firm ground beneath our feet, particularly when we deal with copper and bronze. Mosso says: "In the present state of archeological knowledge the priority of Egypt over Crete is absolute as regards copper and bronze both as to the date of its introduction and the perfection of craftsmanship."<sup>14</sup> To the same effect writes Goodyear: "My position is that the first substantial step in civilization was the discovery of bronze, and that this discovery was made in Egypt." The life-size statue of Pepi of the sixth dynasty shows us to what a high state of art the bronze workers of the early dynasties had attained. When we contemplate the naturalness and the expression of this statue we are forced to the conclusion that art and metallurgy had already been brought to perfection 3500 years before the Christian era. But before this period bronze working had developed to a high degree as is proved by the discovery of thin, finely worked plates in tombs of the first dynasty. The discovery of copper marks the division in predynastic achievement. It was for the time as great a discovery as the steam-engine in our own, and from that time progress was rapid and art advanced and power increased.

When we seek for the origin of the religious ideas and cus-

<sup>12</sup> *Proc. Soc. Bib. Arch.*, Nov. 1909. Maspero, *New Light on Ancient Egypt*.

<sup>13</sup> *Archeological Report* (Egypt Exploration Fund) 1899-1900. Maspero, *Manual of Egyptian Archeology*.

<sup>14</sup> *Dawn of Mediterranean Civilization*. Since Mosso wrote this Reisner has given a course of lectures at Boston (1912) in which he remarked on the finding of copper in the tombs of the first dynasty and in predynastic tombs.

toms of the peoples of the Mediterranean, not only of the Stone, Copper and Bronze Ages, but also of later periods, we are again led back to Egypt.<sup>15</sup> In the sphere of religion the world owes much to the Egyptians. The modern study of comparative religions has opened up a new world to the theological student in particular. We no longer look on the many religions of the world, past and present, as entirely distinct from each other. Religion is a universal phenomenon of humanity. Every systematized religion has given birth to a civilization, and we have noticed briefly that civilizations are linked in many ways.

The Egyptians were the first to teach, in any definite way, the immortality of the soul. Herodotus tells us that the Egyptians "were the first who taught that the soul of man is immortal."<sup>16</sup> This doctrine is so familiar to students of the literature of Egypt that it need not be more than mentioned.<sup>17</sup> Plato, who did more than any other to fasten this doctrine on the minds of the Greeks, and who in the *Phaedo* puts arguments into the mouth of Socrates, sat at the feet of Egyptian teachers. Pythagoras, another ardent advocate of the doctrine, was taught by Egyptians. Of the influence of Plato on the thought of the Jews Dr. Beet says: "We may therefore not unfairly attribute to Plato and his school, of whose influence in the ages preceding that of Christ Cicero affords abundant proof, the doctrine of the natural immortality of the soul so far as it influenced Jewish thought." We have only to take another step to find how much the Egyptians through Plato influenced the doctrine as held by the Christian church. While the influence of Plato is not marked in the teaching of Christ and his Apostles, a fact we would naturally expect, yet it becomes most marked in the ages after Christ. Tatian, Athenagoras, Tertullian, Athanasius and others teach the same doctrine, and this had been learned through their close study of Plato. Again quoting Dr. Beet: "Christ's promise of life eternal for the righteous and his threatening of destruction for the wicked were anticipated in a remarkable way in the teaching of the ancient Egyptians." The Elysian Fields, clothed with perpetual green, fanned continually by refreshing breezes and perfumed with the delicate fragrance of flowers, are the fields to which the pious Egyptian expected to go when he was justified.

<sup>15</sup> *Proc. Soc. Bib. Arch.*, May, June, Nov., Dec. 1909. Mosso, Capart, Evans, etc.

<sup>16</sup> Book II, 123.

<sup>17</sup> Though, as Dr. Naville adds in a note to the writer, "immortality as they understood it is sometimes very different from what we understand. See my book *The Old Egyptian Faith*."

The Eleusinian mysteries of Greece are Egyptian in origin. "Foucart shows that the Demeter of Eleusis is an Egyptian by birth, an Isis who gradually became Hellenized. He accompanies her in her evolution, notes what her priesthood was, with its ideas of the future life, and the special doctrines. He afterwards compares the person and worship of the Eleusinian Demeter with the person and worship of Isis, and then shows that the resemblance is not merely accidental and on the surface, but must be sought in the depths of their nature."<sup>18</sup> The worship of Isis spread over a wide area, being found in Syria, Asia Minor, Greece, in the islands of the Archipelago, and even in the Hellespont and Thrace.<sup>19</sup>

While dealing with this part of the subject a question arises. When one has read various papyri and the inscriptions on sarcophagi and afterwards reads the New Testament, the question comes: "Were the writers of the New Testament, and the early church theologians, indebted to the Egyptians for many of their ideas and much of their terminology?" Much of the language used of Osiris, written many centuries before Christ, sounds very familiar to the student of the New Testament, and the question arises as to its origin. We find Osiris, the man-god who was slain and rose again, called "King of eternity, lord of the everlastingness, the prince of gods and men, god of gods, lord of lords, prince of princes, the governor of the world, whose existence is everlasting." He was the one who "made men and women to be born again"; who made them rise from the dead and gave them everlasting life. He was the resurrection and the cause of the resurrection. He knew neither decay nor corruption, as we find on a coffin in the British Museum: "Homage to thee, my father Osiris! Thy flesh suffered no decay, worms touched thee not, thou didst not moulder away, withering did not come to thee, and thou didst not suffer corruption; and I shall possess my flesh for ever and ever. I shall not become corruption." He was the judge of all men in the "day when the lives of men are reckoned up in the presence of the Good Being (Osiris)." Osiris decreed what should become of every soul at the judgment, whether it should pass into blessedness or be annihilated. Those who were judged worthy passed into the kingdom

<sup>18</sup> Maspero, *New Light on Ancient Egypt*, Chap. VI, where new evidence for the borrowing of Greece from Egypt is brought forward. See also Chap. V.

<sup>19</sup> Cumont, "The Religion of Egypt," article in *The Open Court*, September 1910. See also articles by Cumont in the same journal dealing with Asia Minor, Syria, Rome and the Orient, "Why the Oriental Religions Spread," "The Transformation of Roman Paganism." These articles are published in book form under the title, *The Oriental Religions in Roman Paganism*.

of Osiris, where, in his presence, they ministered to him, and spent much of their time in singing and praising him. They were clothed in white garments and ate of the "tree of life" which stood beside the sacred lake. They never thirsted nor hungered, and, above all, they shared in the incorruptibility and immortality of Osiris. The spirit of the glorified became a "being and messenger of god," and sat with him on his throne. The enemies of Osiris were cast into the lake of fire where they were annihilated, not eternally tormented. This language is so familiar to the reader of the Book of Revelation that we need not to cite texts from it. We have asked the question. We do not intend to answer it, for scholars are not agreed on the question.<sup>20</sup>

As we have already seen, there can be no question that the doctrine of immortality which entered the western world with Christianity has a close relation to that of Egypt. "In Egypt the Osirian faith and dogma were the precursors of Christianity, the foundations upon which it was able to build; and altogether apart from their intrinsic worth and far-reaching influence, it is this which constitutes their significance and worth."<sup>21</sup> And again, Dr. Tisdall says: "In consequence of his (Osiris's) having died and yet remaining alive spiritually, Osiris seemed to his worshipers to be a real deliverer, at least in the sense that they thought that he felt for dying men more perhaps than any other god, and could therefore be entreated to take pity on their souls and protect them from the multitudinous dangers that beset the soul on its long journey to the Sekhetu Aalu, or Elysian Fields."<sup>22</sup>

We know that the early church was much indebted to Egypt. Here had taken place the preparation of Israel. It was in the schools of Egypt that Moses was instructed and where he learned the art of government. When we think on all the Jewish law means and has meant to the whole civilized world we begin to realize that the world owes a greater debt than we have cared to acknowledge. The training of Moses, given for a vastly different purpose by the Egyptian priests, was used for the up-building of a down-trodden people. It enabled him to take a despised horde of slaves and to prepare them for world-teachers of righteousness, and for the advent of the Christ. The world still feels the influence of the Jew-

<sup>20</sup> Dr. Naville thinks that the writer's training has led him to see too much in the resemblances. Possibly! That there is a great resemblance no one will deny. The question is, did the church borrow anything?

<sup>21</sup> Wiedemann, *The Ancient Egyptian Doctrine of Immortality*. Naville, *The Old Egyptian Faith*.

<sup>22</sup> Tisdall, *Mythic Christs and the True*, p. 61.

ish race. The religious life of Israel was the root out of which Christianity sprang, and that religion bears the marks of Egypt. In the teaching of the Book of the Dead "the moral teachers of Egypt anticipated the moral teachers of Israel." "In the judgment hall of Osiris," writes Dr. Sayce, "we find the first expression of the doctrine which was echoed so many ages later by the Hebrew prophets, that what the gods require is mercy and righteousness rather than orthodoxy of belief."

In a later age we find Alexandria the hub of the intellectual life of the world. Here, in its magnificent library with its 700,000 volumes, the Asiatic, the Jewish Rabbi, the Greek and Roman philosophers met and exchanged thoughts. Here was made the Septuagint version of the Old Testament Scriptures, the Bible of Jesus and his apostles, the Bible which so wonderfully prepared the Jewish race, and not only Jews but all the peoples of the Mediterranean basin, for the coming of the Christ.

Coming to the later life of Greece we at once see what a debt is owed to Egypt. Not only has her alphabet been borrowed, though indirectly, from Egypt, but also her arts. "The earliest known vestiges of Greek art, Greek sculpture, and Greek decorative art are copied from Egyptian sources." When we find the subtle entasis of the Greeks that gives to their temples such alluring charm existing in Egypt it upsets the theory of autochthonous Greek development that has stood for centuries. In a paper on "The Grammar of the Lotus" W. H. Goodyear says, "My position is that the Greek ornament is Egyptian throughout in elementary origin." We can go back step by step along the world's architectural highway, passing through the Renaissance, through medieval Europe, on through ancient Rome and still more ancient Greece until we find ourselves in Egypt thousands of years before Christ. The oldest buildings in the world are to be found in the Nile valley, and here came the Greeks at an early age to learn and to copy. As far back as the twelfth dynasty we find mention of the Greeks on the monuments of Egypt. Usertesen II of the twelfth dynasty, and Thothmes III of the eighteenth dynasty established colonies of Greeks in Egypt.<sup>23</sup> Tribe after tribe came against the Delta only to be conquered and captured. Petrie found at Kahun and Gurob the towns where the

<sup>23</sup> Dr. Naville, in a note to the writer, says, "These colonies are absolutely hypothetical, and to my mind improbable." The discoveries of Petrie, however, at Kahun and Gurob appear to settle the question. Not only has the Cypriote pottery been discovered but the cemeteries contained the bodies of a fair, and golden-haired race like the "golden-tressed Achæans" of Homer. More recent discoveries have given further proof.

Greeks were established. "In both have been found innumerable fragments of pottery of Cypriote and archaic Greek styles; and hundreds of these potsherds are inscribed with characters some of which may be Phenician, or that earliest derivative of Phenician known as Caedmon Greek." At Tel Gurob were found remains of the primitive rulers of the Etruscans, as well as letters of the Etruscan alphabet. Speaking of these Miss A. B. Edwards says: "If they throw light upon the history of writing and language, they throw no less valuable a light upon the history of art. By revealing the astonishing fact that Egypt contained settlements of early Greek and Italian tribes at a date long anterior to the earliest date at which those people had any history or monuments of their own, they show in what schools of art those nations studied. And thus the marked Egyptian character of the archaic paintings and sculptures of Greece and Etruria is at once explained."<sup>24</sup>

For a long time we have looked on Greece as developing its own life and arts quite independently of the world outside, but that time has passed, and now the possibility is that we shall discover that all that has been treated as distinctly Greek has been borrowed. When Dr. Schliemann excavated Troy, Orchomenos, and Mycenae he brought to light many things startling in their nature and significance, and at once pronounced them perfectly new and indigenous. The patterns he found upon the walls of the treasuries of Atreus at Mycenae and of Minyas at Orchomenos, the spiral, meander, "honey-suckle," and rosette, are found to be identical with those on the walls of the tombs of Beni Hasan, carved out of the solid rock during the twelfth dynasty. The pillars of the treasuries were also copied from these same tombs, the pillars of which were carved many centuries before the workmen cut the stones for the treasuries. Even to the carvings they are identical, showing that far from the patterns being new they were ancient when these treasuries were built. The spiral can be traced back to the fifth dynasty, the rosette to the fourth, the "honey-suckle" to the twelfth, and the meander to the thirteenth dynasty. The pottery found at Mycenae also bore Egyptian designs, but this is not to be wondered at when we remember that a close relationship existed between Egypt and Mycenae, especially during the period of the eighteenth dynasty. At Tel el-Amarna numerous fragments of Mycenaean pottery have been found, and in graves at Mycenae scarabs and other Egyptian objects have been discovered.

<sup>24</sup> *Pharaohs, Fellahs, and Explorers*, p. 79. Goodyear, *The Lotiform Origin of the Greek Anthemion*.

Speaking of the men of "Keftiu" bringing presents from "Keftiu and the islands of the Mediterranean" Maspero says: "In racial type, costume and attitude these men recall the Cretan Myceneans depicted in the frescoes of the palace of Knossos; and the metal cups and vessels that they bear are distinctly Mycenean in design. The frescoes at Knossos, on the other hand, are obviously influenced by Egyptian paintings of the same period as that in which the Theban frescoes already alluded to were produced. Communication between the Egyptian and Mycenean civilizations seems to have been continued into the twentieth dynasty."<sup>25</sup>

Going back to the tombs of Beni Hasan we discover that they gave to the Greeks the Doric column. The oldest ruin of the historic school in Greece is a Doric temple of the seventh century B. C. At once it is recognized as a copy from an Egyptian model, and Ferguson asserts that it is "indubitably copied from the pillared porches of Beni Hasan."<sup>26</sup> The pillars of the Parthenon were copied from the same source. Turning from the Doric column to the Ionic capital we are again sent back to Egypt to discover the original. In the *Lotiform Origin of the Ionic Capital* Goodyear proved that it is Egyptian in origin, being copied from the curling sepal of the lotus. "What I positively assert is that the lotus in Egypt did have, among other forms, an Ionic or voluted form, and that this Ionic form did positively produce the Greek Ionic capital." "Suppose a flat stone to be placed upon the top of the curved calyx-leaves, let the weight of the stone press them downwards and outwards, and we have the Ionic capital of Greece." The earliest example of the Ionic capital was discovered by Petrie at Naukratis in the ruins of the temple of Apollo, dating from 660-645 B. C. The discovery of Naukratis was one of the greatest archeological discoveries ever made. It was accidentally discovered by Petrie while out for a walk, though he did not know at the time that it was the city so long sought after. It is probable that Naukratis was first settled by a band of Greek traders about 660 B. C. Destroyed by fire, it was afterwards rebuilt by Psammetichus I, and to this period we ascribe the building of the temple of Apollo. Naukratis was one of the doors through which many influences passed affecting the life of both Egypt and Greece. "We have long known that the early Greek, when emerging from barbarism, must have gone

<sup>25</sup> *Manual of Egyptian Archeology*, p. 365.

<sup>26</sup> A. B. Edwards, *Pharaohs, Fellahs, and Explorers*, Chap. V. Pilcher, *Egyptian Architecture: Origin*. So also writes S. J. Wolf: "Egypt contributed the lintel style and solidity of finish; indeed the prototype of the Doric style is found in Egypt."

to school in the Delta and in the valley of the Nile, not only for his first lessons in letters and science, but also for his earliest notions of architecture and art. Now, however, for the first time we are placed in direct evidence of these facts. We see the process of teaching on the part of the elder nation, and of learning on the part of the younger. Every link in the chain which connects the ceramic arts of Greece with the ceramic art of Egypt is displayed before our eyes in the potsherds of Naukratis."

The discovery of Tel Defenneh (the ancient Tahpanhes) has shown us another point from which the interchange between Egypt and Greece took place. Again, examining the architecture of Greece we find that the Corinthian capital is borrowed from Egypt and is of lotus derivation.<sup>27</sup>

The Greek harpy, so familiar in the decoration of vases, is borrowed from the religious thought of Egypt. The Egyptians pictured the soul in the form of a bird with a human head, which visited the mummy in the recesses of the tomb. This was taken over by the Greeks and changed into the harpy and afterwards into the siren, so familiar in the story of Ulysses.

Turning to Greek statuary we are compelled to go back to Egypt for the beginning. "The Egyptian character of all very early Greek statuary may at once be recognized by any observant visitor to the British Museum, the Louvre, the Berlin and other collections. He needs but to walk through the galleries containing the Egyptian collections into the galleries assigned to the archaic Greek marbles, and the evidence will be before his eyes. In the Museum of Athens he will see the archaic Apollo of Thera, in the British Museum the Strangford Apollo, and in the Glyptotheca of Munich the Apollo of Teneca, to say nothing of the other examples in which the general proportion and treatment are distinctly Egyptian."

It is not necessary to deal with the influence on our own day, seeing that we have been so directly influenced by the arts of Greece in so many ways, and seeing that Greek art is in origin distinctly Egyptian. W. H. Goodyear, in the papers already referred to and also in the masterly work *The Grammar of the Lotus*, has brought together an amazing array of evidence to show how the influence of Egypt has been exerted in parts of the world so distinct as India, China, Tibet, Japan, and even America. The discoveries made in Mexico during the past few years have also given us new evidences.

<sup>27</sup> W. H. Goodyear, *Architectural Record*, Oct., 1892; April, Oct. 1893; 1894.

From the time of Psammetichus of the twenty-sixth dynasty Egypt played a very important part in the history of the rising nation of Greece. When we review the evidence already given, and when we think on all that Egypt treasured of the wisdom of the world, can we wonder that a priest of Egypt said to Solon: "You Greeks are mere children, talkative and vain; you know nothing at all of the past."

Can we any longer doubt the tradition which affirms that Cecrops came from Egypt bringing with him the arts, learning, and priestly wisdom of the Nile valley? The Excavations of the last few years have robbed many archeological dogmas of their force. It was an easy thing to scoff at the Greek legends until Dr. Schliemann unearthed the city of ancient Troy, and Sir Arthur J. Evans excavated Crete. There is some element of truth in those old legends, and it may be that the future will prove that we have been too hasty in our rejection of them just because they were old, and because the writers or reciters brought in the gods. We begin to understand what Petrie means when he says that "Egypt is the measuring line by which we must sound the abyss of European history."

The Egyptians were great readers, and many of their favorite stories have come down to our own day to delight young and old, though somewhat disguised in their English dress. Many of the fairy-tales we read when we were children are of Egyptian origin. "In some we recognize stories familiar to us from childhood as old nursery tales, and as stories first read in the Arabian Nights; in others we discover the originals of legends which Herodotus, with a credulity peculiar to the learned, accepted as history. Even some of the fables attributed to Æsop are drawn from Egyptian sources, older by eight hundred years than the famous dwarf who is supposed to have invented them. When we remember that tradition associates the name Æsop with that of Rhodopis, who lived in Naukratis in the time of Amasis, we seem to be within touch of the actual connection between Æsop and Egypt." The stories of "The Lion and the Mouse," "The Dispute of the Stomach and the Members," "Cinderella," "Ali Baba and the Forty Thieves," "Prince Agib," "Sinbad the Sailor," and many others we delighted in are Egyptian. Many of the popular songs of Egypt have come down to take their place among the folk-songs of Europe. Even some of the games we play are Egyptian in origin. The game of nine-pins was played by predynastic Egyptians, a fine set being found by

Garrow Duncan in a predynastic grave.<sup>28</sup> A somewhat crude set of gaming figures, made of clay, was discovered at El Mahasna. Here was a table standing on four stumpy legs which had been modelled separately and then stuck on. The top of the table is edged with a row of small holes, with two other rows running down the center, while at right angles to these are five other lines dividing the table-top into eighteen squares. The pieces, nine in number, are crudely made, and were with difficulty saved.<sup>29</sup> What the game was we do not know, though it appears to be the forerunner of our modern draughts. Draughts (checkers) was a favorite game. While excavating the Osireion (1911-1912) Naville found a vignette representing King Merenptah playing the game. "Instead of the pieces being all alike as usual, each pawn represents a different animal."<sup>30</sup> On one of the Turin papyri we see a lion and a gazelle playing at draughts, while on a papyrus in the British Museum we see a lion and a unicorn playing, each holding a piece. The British Museum possesses a wooden draught box with drawer and eleven pieces, besides a collection of draughtsmen in wood, porcelain, etc., and made in the form of gods, animals, etc.

Even the mechanical toy, so pleasing to the average boy, was a common toy in Egypt, as is witnessed to by the collection in the British Museum. Our whole debt to the mysterious land of the Nile we shall never be able to determine. In more senses than one we can repeat the prophetic words, "I called My son out of Egypt." We have touched the hem of a great subject. We have only begun to discover anything of the debt we owe. What lies beneath the sands of Egypt we do not know. For only a few years have excavations been carried on scientifically and in those few years the thought of the world has been revolutionized. No effort, no expense ought to be spared in bringing to the light of day the long-buried civilization of Egypt. This is one of the many ways left to the world of to-day to repay something of the debt it owes.

<sup>28</sup> Garrow Duncan, *The Exploration of Egypt and the Old Testament*.

<sup>29</sup> *El Mahasna*. (Egypt Exploration Fund) 1911.

<sup>30</sup> *Archeological Report*, 1911-1912.

## MISCELLANEOUS.

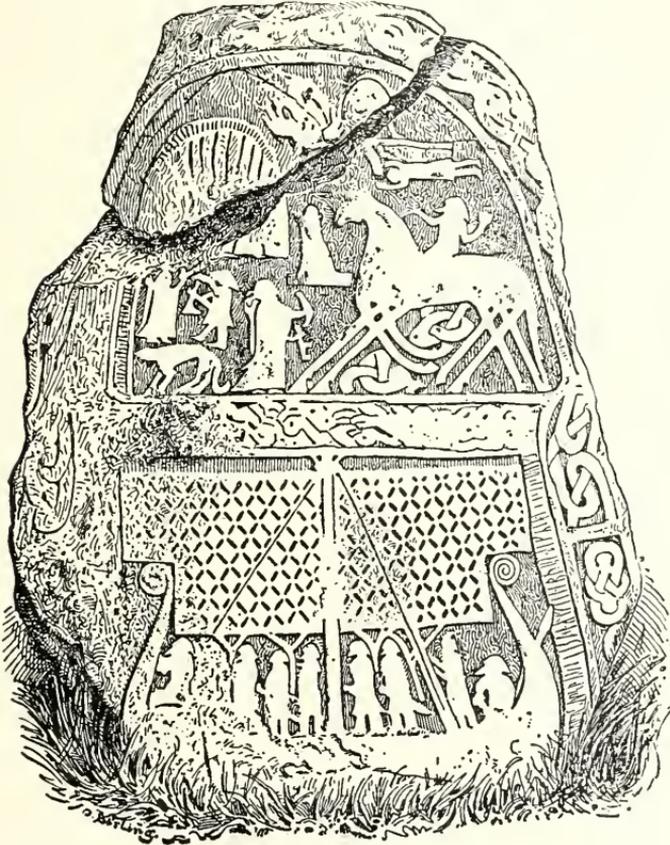
### THE LESSON OF AN ANCIENT TOMBSTONE.

Gothland is an island in the midst of the Baltic between Germany and Sweden, and being somewhat isolated it is natural that customs survived there which had died out in the surrounding countries, Sweden, Denmark and Germany. The ancient paganism persevered here longer than on the continent. Such is the rule with territories in which life does not pulse as rapidly as in the centers of commerce and civilization. The pace of progress was even slower in far off Iceland, where Christianity was not introduced before the year 1004. While on the continent of Europe much blood had been shed in the struggle between the old and the new, the transition in Iceland took place in a most peaceful way in a public council where a bill to abolish the traditional paganism and introduce Christianity was presented, seconded and carried. There was no quarrel about it, not even a heated controversy. The people were pretty well agreed on the main points. The priests of the old religion became Christian clergymen, and the lands on which they lived and from which they had drawn their income in former years, continued to furnish their revenue in the new religion. While on the continent the old pagan songs and poems were systematically destroyed, they were preserved and even cherished in Iceland, being now the most valuable source of information concerning the old Teutonic mythology.

Gothland is not of the same importance, but three tombstones have been discovered there—one in Ardre, another in Hablingho, and a third one in Tjängvide—on which the dead person is represented as riding on an eight-footed horse and is met by a woman with a drinking horn in her hand. These tombstones are obviously pagan, and are presumably of a comparatively late date. We may assume that when they were erected Christianity had long been introduced in the surrounding countries. The horse being eight-footed is at once recognized as the steed Sleipnir, the famous charger of Wodan (or Odín) the All-Father of the Teutonic pantheon. But in these tombstones of which the one in Tjängvide is reproduced in the adjoined illustration, the rider can not be Wodan but must represent the deceased person.

In the illustration before us we see in the lower section a ship in full sail, and we might suspect that this vessel is the ship on which the dead were believed to cross the ocean of death, but it would be strange to have two different symbols of death presented on one and the same tombstone, the horse and the ship, so we may fairly well assume that the deceased person who rests in the tomb beneath this stone was a sailor, and the ship represents him in his occupation during his life.

The tombstone is of great interest because it represents an earlier phase of Teutonic mythology and proves that the eight-footed horse which we know from other reports to have been the exclusive symbol of Wodan, must have been in earlier days the horse of the dead representing death itself. We know from the history of the origin of Bürger's ballad that a German popular song existed with the refrain "*Der Tod reitet schnell*," "Death rides swiftly," which the poet misunderstood and incorporated in his ballad as "*Die Toten reiten schnell*." Thus we must assume that in olden times death was conceived as being either seated on a horse or being the horse itself carrying



ANCIENT TOMBSTONE OF TJÄNGVIDE, GOTHLAND.

After Hildebrand, *Sveriges Historia*, I.

the dead, and we see an old relic of this view in the report that Sleipnir was the quickest horse and that no other could beat him in a race. In the time of the winter storms which took place in the twelve nights at the end of the old and the beginning of the new year, the old Teutons believed that the dead were racing over the earth in the swiftly moving storm clouds, with the god Wodan leading their host. He was the wild hunter and he was the chief who led the souls of the dead to their heavenly abode. It is perhaps for this reason that Tacitus identified Wodan with Mercury, for the Roman Mercury corresponded to the Greek Hermes who was called *Psychopompus*, the leader

of souls. We learn from these considerations that Sleipnir, the eight-footed horse, was originally the incorporation of the idea of death and that Wodan, the leader of the souls, was originally a god of ghosts and king of the other world. The gloomy features of Wodan as the god of the dead gradually gave way to a brighter conception, and he changed into the saviour of the dead and the god of Valhalla, of heaven, to whom even during life his worshipers looked up for health and salvation. We further conclude that the old Yuletide about the time of Christmas was originally an All Soul's festival. At the end of the year the dead were commemorated, but closely connected with a memorial of the dead was the idea of a transfigured life in a new celestial home, and so the Yule festival which originally may have possessed gloomy features became a festival of joy and could easily be assimilated to the feast of Christ's birth in the new religion.

P. C.

## QOHELETH TO-DAY.

BY WARWICK JAMES PRICE.

"Vanity of vanities!" the Preacher sighed,  
A poet disillusioned by the tide

Of the swift passing of the burdened days  
Which left vain hopes, and little else beside.

"The ceaseless swing of Time's encircled years,  
"The unending round of grief, joy, smiles, tears,  
"With, at the last, one door to ope and close—  
"No answer to the mystery appears."

Yet is this *all*? Shall man, perplexed, dismayed,  
Cast down his cards before the hand is played?  
Life *is*, and Love, and Truth; a trinity  
To guide us ever onward, unafraid.

The dim to-morrows do not heaven bind;  
To-day enfolds it. If we seek, we find.  
Our joy shall lie in labor bravely wrought,  
Our high reward be serving humankind.

## BOOK REVIEWS.

TRANSLATIONS OF THE BIBLE. By *Bernhard Pick, Ph. D., D.D.* New York: American Bible Society, 1913. Pp. 59.

This little volume contains a carefully compiled bibliography of 653 versions of the Bible, or parts of the Bible, which have been made since the invention of printing. It contains a few versions omitted from the British and Foreign Bible Society's *Historical Catalogue*, and a few later publications, and, generally speaking, serves a purpose which the more laborious and learned work cannot so well perform in being chronologically arranged and compressed into the briefest possible items. Dr. Pick is well known for his painstaking and scholarly work in all lines pertaining to the rise and development of the documents of the Christian religion.

P

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