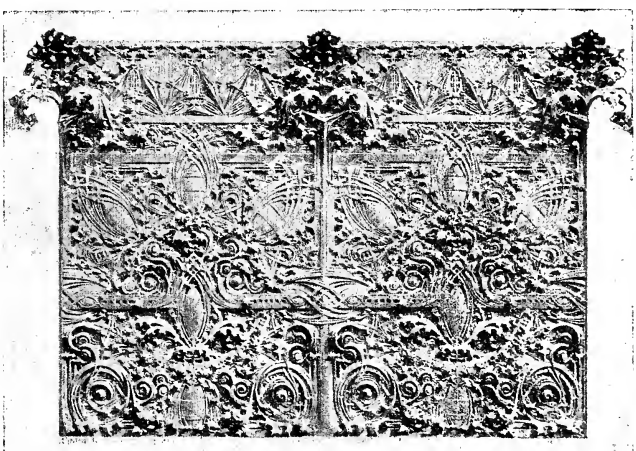
$1.00 per Year OCTOBER, 1911 Price, 10 Cents

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.



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(See page 609.)

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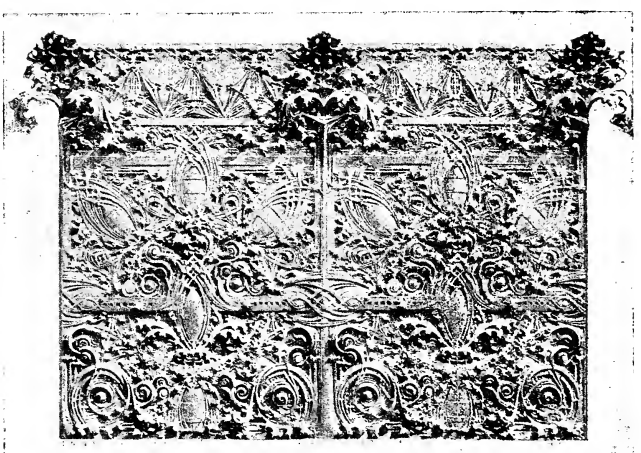

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VOL. XXV. (No. 10.) OCTOBER, 1911. NO. 665

DIES IRAE.

BY BERNHARD PICK.

THE TEXT.

The Liturgical Text.

THE text of this grand hymn which is variously called *Prosa de mortuis, De die judicii, In commemoratione defunctorum*, and which is used in the Latin Church regularly on the day of All Souls (November 2) and, at the discretion of the priest, in masses for the dead and on funeral solemnities, reads as follows:

1 "Dies irae, dies illa,
Solvet saeclum in favilla,
Teste David cum Sibylla.

2 "Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus!

3 "Tuba, mirum spargens sonum,
Per sepulchra regionum,
Coget omnes ante thronum.

4 "Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

5 "Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

6 "Judex ergo quum sedebit
Quidquid latet apparebit,
Nil inultum remanebit.

7 "Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Quum vix justus sit securus?

8 "Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

9 "Recordare, Jesu pie,
Quod sum causa tuae viae;
Ne me perdas illa die.

10 "Quaerens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.

11 "Justae judex ultionis,
Donum fac remissionis
Ante diem rationis.

12 "Ingemisco tamquam reus,
Culpâ rubet vultus meus:
Supplicanti parce, Deus.

13 "Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

14 "Preces meae non sunt dignae,
Sed Tu, bone, fac benigne,
Ne perenni cremer igne.

15 "Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

16 "Confutatis maledictis,
Flammis acribus addictis;
Voca me cum benedictis.

17 "Oro supplex et acclinis,
Cor contritum, quasi cinis:
Gere curam mei finis.

18 "[Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus,
Huic ergo parce, Deus!

19 "Pie Jesu, Domine,
Dona eis requiem. Amen.]"

This is the marvelous *Dies Irae,* according to the received text in the Roman Missal[1]. The last six lines in brackets are no part of the original poem. Besides this liturgical text we have two other recensions; one, the so-called text of the *Marmor Mantuanum*; the other by Haemmerlin.

The Marmor Mantuanum Text.

In an old Lutheran hymnbook published at Koenigsberg in 1650, entitled *Neu Preussisches vollständiges Gesangbuch Lutheri und anderer geistreicher Männer sambt den Fest-Begräbniss-Liedern und Kirchencollecten für die Kirchen, Schulen und Häuser im Herzogthumb Preussen,* we find the *Dies Irae* in a Latin text and German translation with the remark that these ancient rhymes were found near a crucifix at Mantua, in the church of St. Francis. In a manuscript of 1676 left by Charisius, a burgomaster of Stralsund, Mohnike found among other papers the *Dies Irae* in an enlarged form with the note that it is a copy of the Mantuan marble slab inscription. Mohnike published this text for the first time in modern times, as he supposed, in *Kirchen- und literarhistorische Studien,* Vol. I, pp. 1-100, Stralsund, 1824. But this notion must now be given up. In the *Dublin Review* (Vol. IX, 1883, p. 377) we read in a note that in a volume of an old and long forgotten religious periodical called the *Orthodox Churchman's Magazine* (March, 1806, X, 229) is printed the text of the Mantuan marble. The writer of that note asks whence it was taken. He is inclined to the view that it was copied from the original marble for the following reasons: it cannot have been taken from the Frankfort *Florilegium,* 1621, which has no title;[2] nor from Charisius, otherwise the title would be the same as that given by Mohnike, who gives as heading *Meditatio vetusta et venusta de novissimo judicio quae*

[1] Having in manuscript a collection of 75 translations made between 1646 and 1909, it is difficult to select any one. For this reason I give the text only.

[2] Daniel (*Thesaurus Hymnolog.,* II, 118) is of opinion that Charisius copied his text from the *Florilegium,* without any allusion to the Mantuan inscription.

Mantuae in aede S. Francisci in marmore legitur, whereas in the *Orthodox Churchman's Magazine* of 1806 the heading is: *Meditatio vetusta ac venusta, quae Mantuae in aede D. Francisci sub pictura extremi judicii legitur.*

But the probability is that the text was derived from the first edition of *Variorum in Europa itinerum deliciae* of Nathan Chytraeus of the year 1594, and this may have been the source for Charisius as well as for the editor of the Koenigsberg hymnbook and for the editor of the *Orthodox Churchman's Magazine.* Chytraeus gives it simply as one of the inscriptions he found in Mantua, and as in the church of St. Francis. But as the church and convent of St. Francis were suppressed in 1797 (the year of the French occupation of Mantua), and as the church was desecrated in 1811 and the convent turned into a military arsenal, no trace of the slab can now be found either in the churches to which the monuments of St. Francis were removed, or in the royal or civic museums of the town.

The text according to Chytraeus (1594) p. 186, has the following stanzas, which are given *before* the opening stanza of the older form of the hymn, thus serving as an introduction and giving the poem the aspect of a solitary devotional meditation. The heading already given reads:

Meditatio vetusta et venusta de Novissimo judicio quae Mantuae in aede S. Francisci in marmore legitur.

1 "Cogita (quaeso) anima fidelis,
Ad quid respondere velis
Christo venturo de coelis.

2 "Cum deposcet rationem
Ob boni omissionem
Ob mali commissionem.

3 "Dies illa, dies irae,
Quam conemur praevenire.
Obviamque Deo irae.

4 "Seria contritione
Gratiae apprehensione
Vitae emendatione."

[1 "Weigh with solemn thought and tender
What response, thou, soul, wilt render,
Then when Christ shall come in splendor.

2 "And thy life shall be inspected,
All its hidden guilt detected,
Evil done and good neglected.

3 "For that day of vengeance neareth;
Ready be each one that heareth
God to meet when He appeareth,

4 "By repenting, by believing,
By God's offered grace receiving,
By all evil courses leaving."]

Then follows the *Dies irae, dies illa,* as we now have it from the first to the sixteenth stanza; but in place of the next verse, which forms the 17th of this, beginning: *Ora supplex et acclinis,* the Mantuan copy has the following for its 21st and concluding stanza:

21 "Consors ut beatitatis	["That in fellowship fraternal
Vivam cum justificatis	With inhabitants supernal
In aevum aeternitatis. Amen!"	I may live the life eternal. Amen!"]

The English translation here appended was published by Coles in the preface to his *"Thirteen Original Versions,"* thus proving that he did not consider these stanzas as belonging to the original text. Judging from the first line of Joshua Sylvester's rendering:

"Dear, dear soul, awake, awake,"

published in *Divine Weekes of Du Bartas* (1621), it seems that he, the earliest translator of the *Dies Irae,* also translated from the Mantuan text. The same was the case with William Drummond (died 1649), whose translation was first published in *Posthumous Poems* (1656).

Mohnike thinks that the Mantuan text is the original form of the hymn, or at least comes nearest to it. Of the same opinion is also Fink in his article "Celano" in Ersch and Gruber's *Encyclopedia* (Sect. I, Vol. XVI, p. 8). Lisco in his *Dies irae* (Berlin, 1840), p. 89, states that the original text is certainly the text which is found on that Mantuan marble slab. But as we have already stated no trace of the slab can now be found. The best authorities are in favor of the liturgical text as we have it, and consider the Mantuan text as an enlargement of the original.

The Haemmerlin Text.

A second rival of the received text is found among the poems of Felix Haemmerlein or Haemmerlin (Malleolus) of Zürich, a distinguished ecclesiastical dignitary of his age, a member of the councils of Constance and Basel, and a reformer of various abuses. He was born in 1389 and ended his life in 1457 in the prison of the Franciscan convent at Luzerne. Among several poems which he composed in prison was found a *Dies Irae,* which was published from the manuscripts of the public library of Zürich, by Leonhard Meister. The text in 24 stanzas of three lines is given by Mohnike (pp. 39-42) and by Daniel (II, p. 103). It opens like the received text, which it presents with some verbal variations until the seventeenth stanza, and then adds the following stanzas, which we give with the translation of Dr. Coles.

18 "Lacrymosa die illa,
Cum resurget ex favilla,
Tamquam ignis ex scintilla,

19 "Judicandus homo reus;
Huic ergo parce, Deus,
Esto semper adjutor meus!

20 "Quando caeli sunt movendi,
Dies adsunt tunc tremendi,
Nullum tempus poenitendi.

21 "Sed salvatis laeta dies,
Et damnatis nulla quies,
Sed daemonum effigies,

22 "O tu Deus majestatis,
Alme candor trinitatis,
Nunc conjunge cum beatis,

23 "Vitam meam fac felicem,
Propter tuam genetricem,
Jesse florem et radicem.

24 "Praesta nobis tunc levamen,
Dulce nostrum fac certamen,
Ut clamemus omnes Amen."

18 "On that day of woe and weeping
When, like fire from spark upleaping,
Starts, from ashes where he's sleeping,

19 "Man account to Thee to render;
Spare the miserable offender,
Be my Helper and Defender!

20 "When the heavens away are flying,
Days of trembling then and crying,
For repentance time denying;

21 "To the saved a day of gladness,
To the damned a day of sadness,
Demon forms and shapes of madness.

22 "God of infinite perfection,
Trinity's serene reflection,
Give me part with the election!

23 "Happiness upon me shower,
For Thy Mother's sake, with power
Who is Jesse's root and flower.

24 "From Thy fulness comfort pour us,
Fight thou with us or fight for us
So we'll shout, amen, in chorus.."

In the French missals, e. g., that of Paris, 1738; and that of Metz, 1778, the opening lines read:

"Dies irae, dies illa,
Crucis expandens vexilla
Solvet seclum in favilla."

They are retained in the English translations of Williams, Alford, Irons, etc. The reading of the Mantuan text, *"Teste Petro cum Sibylla,"* for *"Teste David cum Sibylla"* is retained e. g., in the popular German reproduction, *"Es ist gewisslich an der Zeit"* by Bartholomaeus Ringwaldt, 1582, the first stanza of which reads:

"Es ist gewisslich an der Zeit,
Dass Christ der Herr wird kommen
In seiner grossen Herrlichkeit,
Zu richten Bös' und Fromme.
Da wird das Lachen werden theuer
Wenn Alles wird vergehn durchs Feuer,
Wie Petrus davon schreibet."

Concerning these variations in the text in the opening lines of our hymn, *"Teste Petro cum Sibylla"* and *"Crucis expandens vexilla,"* the late Archbishop Trench writes: "An unwillingness to

allow a Sibyl to appear as bearing witness to Christian truth, has caused that we sometimes find this third line '*Teste David cum Sibylla*' omitted, and in its stead '*Crucis expandens vexilla*' as the second of this triplet. It rests on Matt. xxiv. 30, and on the expectation that the apparition of a cross in the sky would be this 'sign of the Son of man in heaven.' It is, however, a late alteration of the text; and the line '*Teste David*' is quite in the spirit of the early and medieval theology. In those uncritical ages the Sibylline verses were not seen to be that transparent forgery which indeed they are; but were continually appealed to as only second to the sacred scriptures in prophetic authority;[3] thus on this very matter of the destruction of the world, by Lactantius, *Inst. Div.*, VII, 16-24; cf. Piper, *Method. der christl. Kunst*, pp. 472-507; these with other heathen testimonies of the same kind, being not so much subordinated to more legitimate prophecy as co-ordinated with it, the two being regarded as parallel lines of prophecy, the church's and the world's, and consenting witness to the same truths. Thus is it in a curious medieval mystery on the Nativity published in the *Journal des Savans*, 1846, p. 88. It is of simplest construction. One after another, patriarchs, prophets and kings of the Old Testament advance and repeat their most remarkable word about him that should come; but side by side with them a series of heathen witnesses, Virgil, on the ground of his fourth Eclogue, Nebuchadnezzar (Dan. iii. 25), and the Sibyl; and that it was the writer's intention to parallelize the two series, and to show that Christ had the testimony of both, is plain from some opening lines of the prologue:

"'Et vos, gentes, non credentes
Peperisse virginem,
Vestrae gentis documentis
Pellite calligenem!'

"'O Judaei, Verbum Dei
Qui negatis, hominem
Vestrae legis, testem Regis
Audite per ordinem.

"And such is the meaning here—'That such a day shall be has the witness of inspiration (of David) and of mere natural religion (of the Sibyl); Jew and Gentile alike bear testimony to the truths which we Christians believe." All this makes it certain that we ought to read *Teste David*, and not *Teste Petro*. It is true that 2 Pet. iii. 7-11, is a more obvious prophecy of the destruction of the world by fire than any in the Psalms; but there are passages enough in these (as Ps. xcvi. 12; xcvii. 3; xi. 6), to which the

[3] See Pick, "The Sibylline Oracles in the Writings of the Church Fathers" in *Lutheran Quarterly* (Gettysburg, Pa.), July 1885, pp. 448-464.

poet may allude; and the very obviousness of that in St. Peter makes the reading which introduces his name, suspicious."[4]

THE AUTHORSHIP.

There are no less than nine persons to whom the authorship of the *Dies Irae* is ascribed. Of these two must be excluded as having lived too early to have written the poem, viz., Gregory the Great (died 604), and St. Bernard (died 1153). Besides these two names others are mentioned, viz., St. Bonaventura (died 1274); Latinus Frangipani, also called Malabranca, a Dominican (died 1296); Humbert, the fifth general of the Dominican Order (died 1276); Felix Hämmerlin[5] or Malleolus, of Zürich (died 1457) etc.

The authorship of *Dies Irae* cannot be determined with absolute certainty. But the probability is that it belongs to Thomas á Celano, in Italy, a Franciscan friar of the thirteenth century, and the friend and biographer of St. Francis of Assisi, Superior of the Franciscan convents at Cologne, Mayence, Worms and Speier, who died after his return to Italy about A. D. 1255.

The first notice of the poem we find in a curious book, entitled *Liber Conformitatum,* written in 1385 by a Franciscan monk, Bartholomaeus Albizzi of Pisa (died 1401), setting forth the points in which St. Francis sought to imitate his divine Master. Having occasion to speak of Celano in this work, the author goes on to describe it as the place "de quo fuit frater Thomas, qui mandato apostolico scripsit sermone polito legendam primam beati Francisci, et prosam de mortuis quae cantatur in missa: Dies irae, dies illa etc. fecisse dicitur." This passage proves only the existence of a tradition in favor of the authorship of Thomas and the use of the *Dies Irae* in the mass toward the close of the fourteenth century.

The learned and painstaking Lucas Wadding in his *Scriptores Ordinis Minorum,* Romae, 1650, ascribes it to Thomas of Celano, mentioning that others assign the authorship to Bonaventura or to Matthaeus Aquaspartanus (d'Acquasparta). Wadding was followed by nearly all the modern writers on the subject and Mohnike comes to the conclusion: "Thomas of Celano must be regarded as the author of the *Dies Irae* until—which can scarcely be expected—it can be irrefragably proven that another composed it." E. Lempp in

[4] *Sacred Latin Poetry.* London, 1886, p. 303.

[5] So Follen, *Alte christl. Lieder u. Kirchengesänge,* Elberfeld, 1819, according to Kayser, *Beiträge zur Geschichte der alten Kirchenhymnen,* 1886, Vol. II, p. 195. Duffield states (*Latin Hymn Writers,* 1889, p. 427) that Follen ascribes it to Malabranca, 1278, Bishop of Ostia. Not having Follen at hand, I cannot decide who is correct.

his article "Thomas von Celano" (in the Herzog-Hauck, *R. E.*, Vol. XIX, 1907, p. 719) thinks that if "Thomas composed the hymn, he is one of the greatest hymn-writers."

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Whoever the author, it is certain that this hymn, which he wrote for his own edification, is one of the grandest and sublimest poetical productions. He composed it without dreaming that he would thereby edify unborn millions in languages and countries he never heard of. Like the cathedral builders, he forgot his own name in the grandeur of his theme. He felt that nothing is great but God, and nothing real but eternity.

The hymn is a soliloquy, a meditation on the terrible day of judgment, when all men shall be summoned before the throne of an infinitely holy God to answer for every thought, word, and deed. It brings before us the awful theme with a few startling words from the Scriptures, describes the collapse of the world, the resurrection of the dead, the appearance of the Judge, the opening of the books, the trembling of sinners, the award of eternal bliss and eternal woe. It expresses the sinner's sense of guilt and dismay, and ends with a prayer for the mercy of the Saviour, who died for sinners, who pardoned Mary Magdalene and promised the penitent robber on the cross a seat in Paradise.

The author takes the beginning and the keynote of his poem from the prophetic description of the great day of Jehovah as described in Zephaniah i. 15, 16, where the text of the Vulgate reads: *Dies irae, dies illa,* dies tribulationis et angustiae, dies calamitatis et miseriae, dies tenebrarum et caliginis, dies nebulae et turbinis, dies tubae et clangoris super civitates munitas et super angelos excelsos," which may be thus translated: "That day is the day of wrath, a day of trouble and distress, a day of waste and desolation, a day of darkness and gloom, a day of clouds and thick darkness, a day of the trumpet of alarm against fortified cities, and against high battlements."

Besides the prophetic words of Zephaniah, the author has before him our Lord's description of the judgment in Matt. xxv, and such passages as 2 Peter iii. 7-12, "The day of the Lord will come as a thief in the night, in the which the heavens shall pass away with a great noise, and the elements shall be dissolved with fervent heat, the earth also and the works that are therein shall be burned up;" 1 Cor. xv. 52, "The trumpet shall sound, and the dead shall be raised"; 1 Thess. iv. 16; Dan. vii. 10; Rev. xx. 12; Job iv. 18; xv.

15; 1 Peter iv. 18; Eph. ii. 8; 2 Tim. i. 9. The poet took it for granted that the final judgment of the world is founded in reason as well as revelation, and was foretold by heathen sages as well as the Hebrew prophets. Hence he introduced alongside of David the fabulous Sibyl as the representative of the unconscious prophets of paganism. Michelangelo did the same in his famous frescoes in the Sistine Chapel of the Vatican, where he placed the Sibyls alongside of the prophets of Israel.

Which of the Psalms the author had in view is difficult to state. But he no doubt refers to those in which the judgment of the world is foretold, as Ps. xcxv. 13; cii. 26. In some copies and translations, however, "Peter" is substituted for "David" on account of 2 Pet. iii. 7-12.

With David is joined the Sibyl.[6] Which passage in the Sibylline oracles the author had in view, is difficult to say. It is customary to think of the lines of the Sibylla Erythraea, which form an acrostic on the words Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτήρ, i. e., "Jesus Christ, Son of God, Saviour." This passage is quoted by Augustine in *De Civitate Dei*, XVIII, 23, where only twenty-seven lines of the thirty-four are given. The fuller form as contained in the *Oracula Sibyllina*, VIII, 217 ff. reads: "Jesus Christ, Son of God (the) Saviour, (the) cross (σταυρός). In this full form it is also given by Eusebius in *The Life of the Blessed Emperor Constantine*. The late Dr. Neale published a translation of the full form in the *Christian Remembrancer* of October 1861, which was published in *The Open Court* of June, 1911 (page 332) in connection with the writer's article on "The Cabala."

Verse 3. Here the words "*tuba mirum spargens sonum*" are no doubt in allusion to 1 Cor. xv. 52: "The trumpet shall sound, and the dead shall be raised," and 1 Thess. iv. 16: "The Lord himself shall descend from heaven with a shout, with the voice of the archangel and with the trump of God."

Verse 4. "*Mors et natura*" are personified, both are astonished at the resurrection of the dead. Daniel quotes with reference to this passage the words of Mephistopheles in Goethe's Faust:

> "Wie Viele hab' ich schon begraben,
> Und immer circulirt ein neues frisches Blut!
> So geht es fort, man möchte rasend werden."

[6] Some objected to the use of the word Sibyl in our poem, whereas they found no objection to Bernard's sequence beginning: "Laetabundus exultet," where we read: "Si non suis vatibus, credat vel gentilibus, Sibyllinis versibus haec praedicta."

Verse 5. The *"liber scriptus"* is the record of all human actions which will be opened on the judgment day, Dan. vii. 10; Rev. xx. 12.

Verse 6. The poet describes the judge on his seat before whom all is open. Daniel quotes as parallel the words of Schiller:

> "Da gilt nicht falsche Kunst,
> Nicht Freundschaft oder Gunst,
> Kein frech Verneinen;
> Was man hier noch versteckt,
> Wird dort ganz aufgedeckt
> Im Licht erscheinen."

Verse 7. Here the poet had undoubtedly in mind Job iv. 18; xv. 15, and especially 1 Pet. iv. 18: "If the righteous scarcely be saved (*si justus vix salvabitur*), where shall the ungodly and the sinner appear?"

Verse 8. Here the second line expresses the idea of salvation by free grace as taught in Rom. iii. 24; Ephes. ii. 8; 2 Tim. i. 9, etc.

Verse 10. In the first line we have a touching allusion to Christ's fatigue on the journey to Samaria, John iv. 6: "Jesus *fatigatus* ex itinere, *sedebat* sic supra fontem." The Mantuan text reads *venisti* for *sedisti* which according to Mohnike would refer to the whole state of Christ's humiliation. But the correct reading is *sedisti*. It is related of the celebrated Dr. Samuel Johnson, that, rough and coarse as he was, he could never repeat this stanza in Latin without bursting into a flood of tears.

Verse 13. The Mary here is Mary Magdalene, or the sinful woman to whom Christ said: "Thy faith hath saved thee; go in peace" (Luke vii. 50). The Paris and Metz missals read for *"Mariam absolvisti," "peccatricem absolvisti,"* following the reading *"erat magna peccatrix,"* i. e., she was a great sinner (Luke vii. 37).

Verses 15 and 16 are suggested by the description of the judgment, in Matt. xxv. 33-46.

Verse 17. The last line in this verse: *Gere curam mei finis,* is usually considered as an appropriate close of the original poem, whereas the following six lines are considered an addition by another hand, probably from a funeral service already in public use. Nevertheless Mone (*Lateinische Hymnen des Mittelalters,* 1853, Vol. I, p. 408) thinks otherwise. He has suggested the idea that the *Dies Irae* did not arise, as was heretofore supposed, from the individual contemplation of a monk in his lonely cell, but was intended for the funeral service of the church, and was inspired by other eschatological hymns in public use. In one of these which he found

in a manuscript at Reichenau from the twelfth or thirteenth century, the passage occurs:

"Lacrymosa dies illa,
Qua resurgens ex favilla
Homo reus judicandus."

The closing prayer for the departed,

"Pie Jesu, Domine,
Dona eis requiem."

is likewise found in older hymns and missals. Mone conjectures that the author of *Dies Irae* himself appended these closing lines to his poem. Daniel (Vol. V, p. 110) and Philip Wackernagel (*Das Deutsche Kirchenlied von der ältesten Zeit,* etc., Vol. I, p. 138) are disposed to adopt this view. But says Schaff: "It seems to me much more probable that the original poem closed with *Gere curam mei finis,* and that the remaining six lines, with their different versification and the change from the first person to the third (*huic* and *eis*), were added from older sources by the compilers of medieval missals. Then we have a perfectly uniform production, free from any allusion to purgatory."

GENERAL ACCEPTANCE.

The hold which this sequence has had upon the minds of men of various nations and creeds has been very great. Goethe uses it with great effect in the cathedral scene of Faust to stir up the conscience of poor Margaret, who is seized with horror at the thought of the sounding trumpet, the trembling graves and the fiery torment:

"Horror seizes thee!
The trumpet sounds!
The grave trembles!
And thy heart
From ashy rest
To fiery torments
Now again requickened
Throbs to life!"

Justinus Kerner, the Swabian poet and mystic in his *Lyrische Gedichte* (5th ed., Stuttgart, 1854, pp. 23 ff.), makes good use of it in his poem *Die vier wahnsinnigen Brüder,* where four impious brothers enter a church to ridicule religion, but are suddenly brought to repent by hearing this judgment hymn. In the translation of the late S. W. Duffield (*Latin Hymns,* 497) the poem runs thus:[7]

[7] Another translation by James Clarence Mangan is found in *The Dolphin* (Philadelphia, April, 1905).

The Four Crazed Brothers.

"Shrivelled into corpselike thinness
Four within the madhouse sit;
From their pallid lips no sentence
Tells of either sense or wit.
Starkly there they face each other,
Each more gloomy than his brother.

"Hark! the hour of midnight striking
Lifts their very hair with fright;
Then at last their lips are open,
Then they chant with muffled might:
Dies irae, dies illa,
Solvet saeclum in favilla!

"Once they were four evil brothers,
Drunk and clamorous withal,
Who with lewd and ribald ditties
Through the holy night would brawl,
Heeding not their father's warning,
Even friend's remonstrance scorning.

"Gape their mouths for very horror,
But no word will issue thence;
God's eternal vengeance strikes them,
Chilled they stand without defence;
White their hair and pale their faces,
Madness every mind erases!

"Then the old man, dying, turned him
To his wicked sons and said:
Doth not that cold form affright you
Which shall lead us to the dead?
Dies irae, dies illa,
Solvet saeclum in favilla!

"Thus he spoke and thence departed,
But it moved them not at all;
Though he passed to peace unending,
While for them should justice call,
As their lives to strife were given,
Near to hell and far from heaven.

"Thus they lived and thus they revelled,
Until many a year had fled;
Others' sorrow cost them nothing,
Blanched no hair upon the head;
Jolly brothers! they were able
To hold God and sin a fable!

"But at last, as midnight found them
Drunkly reeling from the feast,
Hark! the song of saints was lifted
Through the church, and high increased;
'Cease your barking, hounds!' they shouted,
As with Satan's mouth undoubted.

"Then they rushed, those wicked brothers,
Roughly through the holy door;
But, as though at final judgment,
Down they heard that chorus pour:
Dies irae, dies illa,
Solvet saeclum in favilla."

It also furnishes a grand climax to Canto VI in Sir Walter Scott's "Lay of the Last Minstrel." In a letter to Crabbe he remarks: "To my Gothic ear, the *Stabat Mater*, the *Dies Irae*, and some of the other hymns of the Catholic church, are more solemn and affecting than the fine classical poetry of Buchanan; the one has the gloomy dignity of a Gothic church and reminds us constantly of the worship to which it is dedicated; the other is more like a pagan temple, recalling to our memory the classical and fabulous deities."

The *Dies Irae* has not only been translated into many languages, especially into the English and German where it has found a place in the hymn books of the church, but it has also given rise to some of the greatest musical compositions of Pales-

trina, Durante, Pergolese, Haydn, Vogler, Winter, Cherubini, Gottfried Weber, Neukomm, as well as Mozart's famous Requiem, during the composition of which the musician died (1791).

It is interesting to hear what scholars say of this acknowledged masterpiece of Latin church poetry, and the greatest judgment hymn of all ages.

Daniel, the learned hymnologist, calls it "*ecclesiae Latinae κειμήλιον pretiosissimum*" and adds: "Even those to whom the hymns of the Latin church are almost entirely unknown, certainly know this one; and if any can be found so alien from human nature as to have no appreciation of sacred poetry, yet certainly, even they would give their minds to this hymn, of which every word is weighty, yea, a veritable thunderclap." (*Thesaurus hymnol.,* II, p. 112.)

Frederick von Meyer, the author of a highly esteemed revision of Luther's German Bible, in introducing two original translations of this *Gigantenhymnus* (i. e., "hymn of the giants"), calls it "an awful poem, poor in imagery, all feeling. Like a hammer it beats the human breast with three mysterious rhyme-strokes. With the unfeeling person who can read it without terror or hear it without awe, I would not live under one roof. I wish it could be sounded into the ears of the impenitent and hypocrites every Ash Wednesday, or Good Friday, or any other day of humiliation and prayer in all the churches." (*Der Lichtbote,* Frankfort-on-the-Main, 1806.)

Albert Knapp, one of the greatest religious poets of Germany, compares the Latin original to a blast from the trump of the resurrection and declares its effect inimitable in any translation (*Evangel. Liederschatz,* 3d ed., p. 1347).

Archbishop Trench, author of one of the best translations of the *Dies Irae,* remarks: "Nor is it hard to account for its popularity. The meter so grandly devised, of which I remember no other example, fitted though it has here shown itself for bringing out some of the noblest powers of the Latin language—the solemn effect of the triple rhyme, which has been likened [by Frederick von Meyer] to blow following blow of the hammer on the anvil—the confidence of the poet in the universal interest of this theme, a confidence which has made him set out his matter with so majestic and unadorned a plainness as at once to be intelligible to all—these merits, with many more, have combined to give the *Dies Irae* a foremost place among the masterpieces of sacred song." (*Sacred Latin Poetry,* 3d ed., p. 302.)

Abraham Coles, the author of thirteen distinct translations of *Dies Irae,* says of it among other things: "Every line weeps. Under-

neath every word and syllable a living heart throbs and pulsates. The very rhythm or that alternate elevation and depression of the voice which prosodists call the *arsis* and the *thesis,* one might almost fancy were synchronous with the contrition and the dilatation of the heart. It is more than dramatic. The horror and the dread are real, are actual, not acted!"

"The *Dies Irae,*" to quote from the celebrated French philosopher V. Cousin, "recited only, produces the most terrible effect. In those fearful words, every blow tells, so to speak; each word contains a distinct sentiment, an idea at once profound and determinate. The intellect advances at each step, and the heart rushes on in its turn." (*Lectures on the True, the Beautiful, and the Good,* p. 177.)

Mrs. Charles says of the *Dies Irae*: "That hymn rose alone in a comparative pause, as if Christendom had been hushed to listen to its deep music, ranging as it does through so many tones of human feeling, from the trembling awe and the low murmurs of confession, to tender, pathetic pleading with One who, though the 'just, avenging Judge,' yet 'sate weary' on the well of Samaria, seeking the lost, trod the mournful way, and died the bitterest death for sinful men. Its supposed author, Thomas of Celano, in the Abruzzo, lived during the fourteenth century, was a Franciscan monk, and a personal friend of St. Francis himself, whose life he wrote. But so much doubt has hung about the authorship, and if Thomas of Celano was the author, so little is known of him—even the date of his birth and death not being ascertained—that we may best think of the *Dies Irae* as a solemn strain sung by an invisible singer. There is a hush in the great choral service of the universal Church, when suddenly, we scarcely know whence, a single voice, low and trembling, breaks the silence; so low and grave that it seems to deepen the stillness, yet so clear and deep that its softest tones and words are heard throughout Christendom, and vibrate throughout every heart—grand and echoing as an organ, yet homely and human as if the words were spoken rather than sung. And through the listening multitudes solemnly that melody flows on, sung not to the multitudes, but 'to the Lord,' and therefore carrying with it the hearts of men, till the singer is no more solitary, but the selfsame tearful strain pours from the lips of the whole Church as if from one voice, and yet each one sings it as if alone, to God." (*The Voice of Christian Life in Song,* N .Y., 1864, p. 170.)

The late Prof. Ph. Schaff in *Christ in Song* (New York, 1870, p. 373) says: "The secret of the irresistible power of the *Dies Irae*

lies in the awful grandeur of the theme, the intense earnestness and pathos of the poet, the simple majesty and solemn music of its language, the stately meter, the triple rhyme, and the vowel assonances chosen in striking adaptation to the sense—all combining to produce an overwhelming effect, as if we heard the final crash of the universe, the commotion of the opening graves, the trumpet of the archangel that summons the quick and the dead, and as if we saw 'the king of tremendous majesty' seated on the throne of justice and mercy, and ready to dispense eternal life and eternal woe."

A PARODY.

In the writings of Leibnitz edited by G. E. Guhrauer (Berlin, 1840, Vol. II, pp. 371-372) is found a Latin parody by some Roman priest, who about the year 1700, gratified his hatred of Protestantism by perverting this hymn into a prophecy of the downfall of the reformed religion in Holland and England, which he hoped from the restoration of the Stuarts and the union of the French and Spanish crowns—the Bourbon family. This "*Naenia Batavorum*" or Dutchman's Ditty has been published by Lisco together with Guhrauer's German translation. The late A. Coles, whose translation we subjoin, remarks: "The skill and dexterity shown by the parodist in his manipulations of the original text are undeniable; but whatever may be thought of him as a poet, subsequent events have made it certain that he was no prophet; while the licentious irreverence amounting to blasphemy, which leads him to put the "Grand Monarque" in the place of Christ the Judge, is quite shocking to all right feeling and good taste. Still, as one of the curiosities of literature it possesses much interest. It is for this reason, and because it possesses an historical value, that we give it here."

The Latin Text.

"Dies irae, dies illa,
Solvet foedus in favilla,
Teste Tago, Scaldi, Scylla.

"Quantus tremor est futurus,
Dum Philippus est venturus,
Has Paludes aggressurus!

"Turba, mirum spargens sonum
Per unita regionum,
Coget omnes ante thronum.

"Mars stupebit et Bellona,
Dum Rex dicet: Redde bona,
Post haec vives sub corona.

"Miles scriptus adducetur,
Cum quo Gallus unietur
Unde leo subjugetur,

"Hic Rex ergo sum sedebit
Vera fides refulgebit,
Nil Calvino remanebit.

"Quid sum miser tunc dicturus
Quem Patronum rogaturus
Cum nec Anglus sit securus?

"Rex invictae pietatis
Depressisti nostros satis.
Si cadendum, cedo fatis.

"Posthac colam Romam pie,
Esse nolo causa viae,
Ne me perdas illa die.

"Pro Leone multa passus,
Ut hic staret eras lassus,
Tantus labor non sit cassus.

"Magne Rector liliorum,
Amor, timor populorum,
Parce terris Batavorum

"Ingemisco tanquam reus,
Culpa rubet vultus meus,
Cadam, nisi juvat Deus.

"Dum Iberim domuisti,
Lusitanum erexisti,
Mihi quoque spem dedisti.

"Preces meae non sunt dignae,
Sed, Rex magne, fac benigne,
Ne bomborum cremer igne.

"Inter Tuos locum praesta
Ut Romana colam festa,
Et ut tua canam gesta.

"Confutatis Calvi brutis,
Patre, nato, restitutis,
Redde mihi spem salutis!

"Oro supplex et acclinis
Calvinismus fiat cinis,
Lacrymarum ut sit finis!"

The Translation.

"That day of wrath, how it shall burn
And shall the league[8] to ashes turn,
From Tagus, Scheldt, and Scylla learn.

"What trembling multitudes afraid,
While Philip shall the land invade,
And through the marshes march and wade!

"The blare of trumpet making known
Through the united countries blown
Shall bring them all before the throne.

"Mars and Bellona dumb shall stand
What time the king shall give command:
'Yield to my scepter, self and land.'

"His levied hosts he forth shall call,
And joined to these shall be the Gaul
Therewith the lion to enthrall.

"Then when this king shall sit and reign,
Lo! the true faith shall shine again,
And nought to Calvin shall remain.

"What shall I say forlorn and poor,
What patron sue then or procure,
When not the Englishman's secure?

"King of unconquered piety!
Vexed hast thou ours[9] sufficiently;
Falling, I yield to destiny.

[8] The League between England and Holland.

[9] Huguenots of France.

"Henceforth at Rome my vows I'll pay,
Will not be cause more of the way,
Lest thou destroy me on that day.

"Thou for the Lion much hast borne,
That he might stand[10] hast been much worn,
Let not such toil of fruit be shorn!

"Great Ruler of the lilies,[11] hear!
The people's love, the people's fear,
Spare thou the Dutchman's lands and gear!

"Like one condemned, I make my plaint,
Remember faults my visage paint—
Unless God aid, I'll fall and faint.

"For that while thou hast conquered Spain,
Hast Portugal upraised again,
I too some hope may entertain.

"My worthless prayers no favor earn,
But be, great King, benign, not stern,
Lest that by blazing bombs I burn!

"Among thine own me reinstate,
That I Rome's feasts may venerate,
And thy achievements celebrate!

"When quelled the Bald-head's[12] stupid horde,
The father[13] and the son restored,
Then hope of safety me afford.

"Do thou, I humbly supplicate,
All Calvinism extirpate,
That so our tears may terminate."

[10] Formerly when France aided the Dutch.

[11] Louis XIV, of France, in allusion to the lilies on his armorial shield.

[12] William, Prince of Orange, who was bald.

[13] James II, of England, and his son, the Prince of Wales, expelled in December, 1688, by Parliament and the Protestant William of Orange.

THE INFLUENCE OF ORIENTAL ART.

BY F. W. FITZPATRICK.

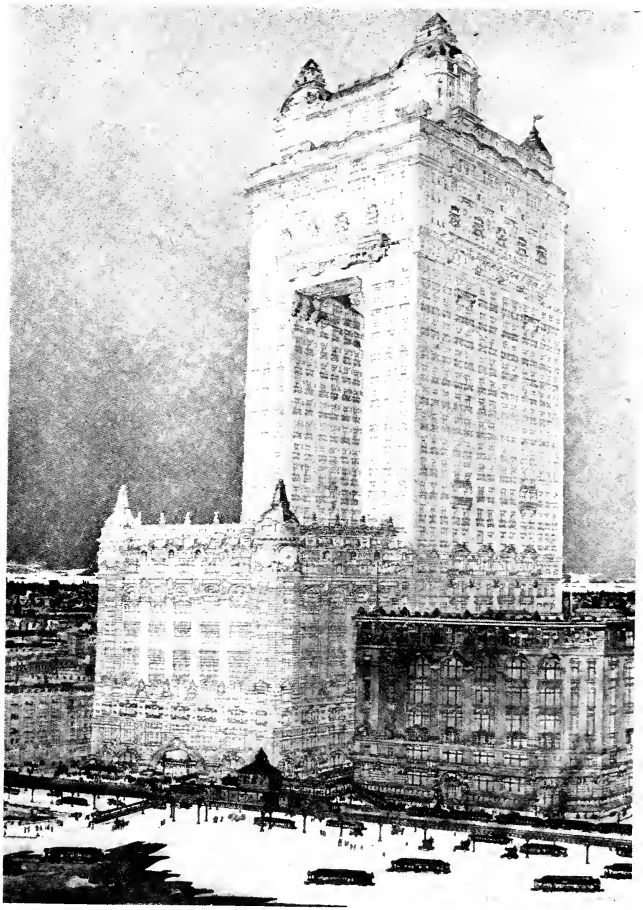
> "....And out of the darkness of the East did ye fetch its arts, its adornments, and fitting these about ye and about your temples did ye become as of the East....and will ye hand down these things to all posterity...."

THE first impression made upon an artist who travels in the Orient is the immobility, the placidity, the unchangeableness, as it were, of its monuments, its aspects, its customs, its very peoples. There is a harmony one finds nowhere else. A civilization that seems as old as man; a land that has been invaded time and again, conquered, but that, unlike other conquered lands, always impressed its civilization, its laws, and its customs upon its invaders, instead of being changed, affected by them.

In the comprehensive term "civilization" is, of course, included art; or rather let us call one but the synonym of the other. And Oriental art has been a most potent influence upon that of all other lands, if, indeed, it may not be termed the *mother* of all art. In the ancient Orient all art centered about the greatest, most useful and finest of human achievements in artistic fields—architecture. All else, painting, sculpture, enameling, pottery, mosaics, textiles, all these agencies were impressed into the service of the great mistress, and their resultant works became—if they had not their origin as—embellishments, ornaments, mere accessories, to enhance her queenly splendor.

In Greece it was different. The conditions, climate, exceptional circumstances, permitted an influence to be made upon its arts that was felt nowhere else, and is not apt to make itself felt anywhere again. I refer to the inordinate love of gymnastics. These exercises that developed the human body to its highest perfection gave an impetus to the plastic and drawn representation of the human form that led to the apotheosizing of those two arts, their elevation

far above all the others, and, we may add, led to the corruption of good morals and the final debasement of the Greeks. Christianity



THE TERMINAL OF THE M'ADOO TUNNEL.
Rather Academic in detail, but its unconventional, unusual lines and minarets remind one of the Orient.

and Mohammedanism found it necessary to suppress this voluptuous depicting of the human form, but they could not eradicate the love of perfectly symmetrical and beautiful forms that that influence had created.

Now architecture is the art in which that sentiment finds its highest expression, its most subtle application. Therefore are we, as de Beaumont so aptly puts it, "the more impressed with the civilization that gave us the magnificent perspectives of Thebes, of Memphis, of Babylon and of Nineveh, ages before Milo's nameless sculptor thought of his Venus or Phidias of his bas-reliefs. In the former are not only the perfect harmony of the human form, but the sentiment, the evidences and complex significance of a complete and exalted civilization, a symbolism profounder and far more eloquent than the mere perfection of a representation of however beautiful a human body."

Architecture has attributes so essentially her own, a manner so essentially, we might say, personal, of expressing the beautiful, and has such peculiarly individual tendencies that it is impossible to look upon that art as a mere growth, an evolution, brought into play by the later necessities of man. We are prone to look upon it, and with perfect justice too, as a distinct function of our species, "an instinct *sui generis* that should be classified as one of the faculties of man—the faculty, or instinct, of construction." Many scientists seem to see in the monuments of antiquity but the successive modifications of a common plan, a primitive shelter for man; they think that the "instincts" of proportion, harmony and ornamentation were awakened in, if not given to, man very late in his development. Quatremère for instance, a high authority in archeology, by a very roundabout reasoning, thinks that the peaked-roof hut built upon posts was the original basis of Greek architecture, but that it played no part in that of the Egyptian and Asiatic peoples, the herders and hunters of animals, who lived in caverns or in tents. It has been proven beyond question that Grecian art, instead of being an outgrowth from the hut of their ancestors, such as he describes, was copied in every particular, as well as could be and with the materials at hand, from the Egyptians, who were past-masters in the science of construction ages before the Greeks needed even a hut. That they later modified that art, changed it, adapted it to their particular wants and advanced ideas is incontestable, but to attribute its invention to the Greeks is not a reasonable hypothesis.

If we observe the different ways in which the birds of different species build their nests, the labyrinthine and geometrically ad-

mirable, well-drained and well-ventilated borings of rodents, and the cellular constructions of insects, we will get ourselves in the

THE SINGER TOWER.

The Metropolitan tower, also of New York City, is the only building in the world which exceeds this in height, which is a composite architecturally but undoubtedly Oriental in flavor. Its minaretted form and enlarged top suggest the far East rather than the busy New World.

properly receptive mood to accept the theory that man is a *born* architect. Time has improved that faculty; education and necessity have rendered its work more complex, but we must admit that the instinct *is* inherent in us—an idea that scientists have combated most strenuously until very recent date.

That contention established, it is but a step to the certainty that some one people, favored by climate and other conditions, developed the inborn esthetic instinct to a very high degree, and became the fountain-head of that art, as it was also the source of the highest civilization. Few studies are as interesting, and few present so open and legible a book to study from. Perfectly preserved monuments, or debris of structures from which time has been unable to efface the records they establish, are at every step the student takes—in the right direction. In Egypt, in Arabia, in Assyria, in Phenicia, in Persia, one may trace the gradual growth, the flowering of that original and parent art from the sturdy and ancient trunk, that developed from the seed planted in the virgin soil of Elam eons ago, by primitive man; but man, nevertheless, endowed with the faculty that inspired the planting of the seed.

To follow out all the branches of that tree in their countless sproutings and twigs, to observe the graftings made from it to other and younger trees, grown originally from its slippings planted in strange soils and forced with strange fertilizers, would be interesting indeed, but space permits us no such pleasant rambles. We must hasten on to the influence of Oriental art upon our own era.

Some would have us think that our splendid art of the Middle Ages literally sprang into being, was invented and carried to perfection by some occult dispensation from the law of evolution, a miraculous intervention. On the contrary, it was brought all ready-made from the Orient. Like some exotic plant that, when taken from its native soil, droops and apparently withers, art had a period of decadence just before that time, but when transplanted into congenial soil and carefully nursed it bloomed and clothed itself with such fresh splendor that, seen in its new surroundings of more somber hue than those of its birth, it could hardly be recognized as the plant that in its own country seemed so ordinary, so commonplace. That refinement of art, the culture of the Middle Ages, which we are asked to look upon as a spontaneous growth, was not even the maturing of an imperfect civilization long established, but was a mere continuation of that civilization, and not always of its highest possibilities either, a civilization that had flourished for at least eight centuries and had been in active progression for nearly twelve!

The new faith, Christianity, that had risen from the ruins of pagan antiquity, when once strong enough to stand alone, to rule in its turn, borrowed none of the forms from the customs of the peoples who had oppressed it, nor patterned in any way upon their art. All that pertained to them, or that even reminded the followers of Christ of them, was revolting—at least at first. Was it not for that reason largely that the Christian counsellors of Constantine advised the upbuilding of a new capital far from Rome and its unpleasant memories? He, a warrior, a Christian but in name, a leader of warriors, was fascinated with the charms, the insidious attractions of the Orient, and the capital of the world was transplanted to the Bosphorus. Still, neither he nor his followers were artists, though they saw, appreciated, admired and desired the beauties of all kinds the East set before them.

The time of miracles was almost past; few suppose the wondrous construction and perfect ornamentation of that capital was heaven-given. The inference is that those things were borrowed, assimilated; and whence?

Construction as typified by this so-called *new* art of Byzantium, indicated an advanced knowledge of statics of equilibrium, of complicated mechanism, and acknowledged neither Egypt nor Greece, nor Rome as prototypes. Perfect as were the parts, the construction of the details and the sculptured decorations used in the architecture of these three great teachers of the world, was primitive, infantile, so simple as to be unscientific, a mere superposing of masses, entablatures and roofs upon vertical supports placed close together, structures covering much ground, but rising little above it, a construction one is justified in terming technically "brutal." Egypt piled masses high in the air, it is true; but bulding a mound of stone even mountain-high, though impressive, is not the art of construction. The monuments of India were but excavations in the rock, with elaborately carven surfaces. There was nothing serious about the monuments of ancient China; dainty they were, interesting, but not to be dignified by the name art. No, the artists employed by Constantine, the architects of St. Sophia and of the other strikingly beautiful structures of Byzantium took none of these for their models, nor did they create a style upon some heavenly inspiration; they were influenced, as were their masters, by the examples of Persian art they saw all about them. In fact, most of them were men trained in the Orient, if not indeed Orientals themselves.

Some strange, preservative influence has been at work that permitted that country, in spite of its ups and downs and the mutations

and vicissitudes of time, the Elam of old, the birthplace of art, to retain its place among nations as the highest exponent of the true science of building, of the perfection of form and the correct balance between structure and ornament.

The absence of stone and timber in quantities necessitated the use of bricks and materials of small dimensions, hence their skill in handling such small parts and incorporating them into magnificent masses. When wide openings were required the arch was the only means of spanning them. Such construction forced them into the knowledge of statics and into scientific experimenting and calcula-

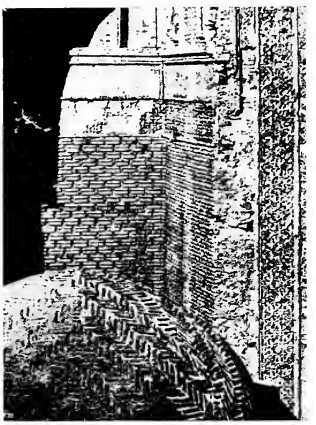
THE MOSQUE OF ST. SOPHIA, CONSTANTINOPLE.

tions. Their inborn love of beauty and color forced them to the use of enamels, dainty pottery, inlays and mosaics. At the time I write of, the art had been brought to a state almost of perfection.

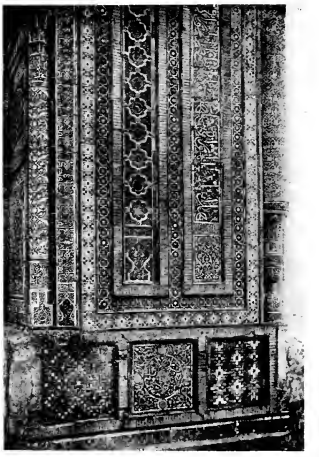
The Romans and other despoilers of the East, admiring these works, had robbed it of much of its portable treasures. The merchants of the West trafficking back and forth—the East was then the great storehouse of the world, the land of gold and of promise, and was in much the same relation to the West as America was regarded by Europe in the seventeenth century—had left stations, settlements all along the great highways from India to Rome, and to

the north, built after the manner of the East, and filled with its productions. All about Constantinople were such stations, such influences; all breathed of Persia and of Arabia, "Araby the blest," and of far-off India.

The founders of the new capital were thus already familiar with Oriental art, and now as they set about building their city, and became subject to the still closer influence of that art, being men not at all of an inventive race anyway, they were most susceptible to the fascination of their surroundings. Therefore it is not at all sur-



ARABIAN BRICK WORK.



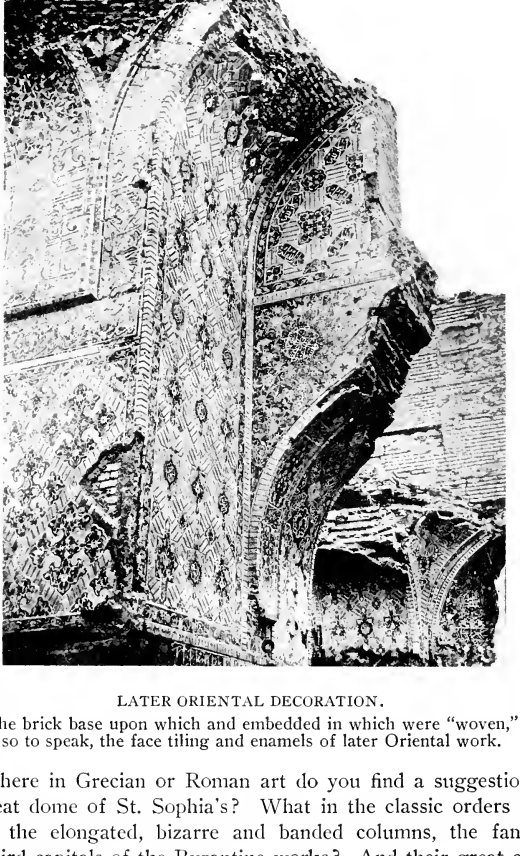
TILE AND ENAMEL WORK OF THE SARACENS.

The more crude structurally ornamented brick work of the Arabians suggested and preceded the almost feminine refinement of the art in Mohammedan hands.

prising that they adopted the delicate, sensuous and graceful art of their new neighborhood rather than that of their fathers, let alone any prejudice they might have had against the latter for the religious reasons I have before mentioned, and notwithstanding that they had the quarries and the forests and the laborers of the world to draw upon for even cyclopean construction had they desired it, rather than the dainty arcades, traceries and mosaics they used.

Some wise men of the West have attempted to trace Grecian influence in the art of the new capital. Grecian influence, forsooth!

Greece was dead, despoiled, forgotten, no longer visited; its civilization, carried to Rome long before, had become debased, deformed and finally replaced entirely by Asiatic influences that held most potent sway over the Romans, a people capable of appreciating beauty, but without initiative in art, invention or any creative powers in that line.



LATER ORIENTAL DECORATION.
The brick base upon which and embedded in which were "woven," so to speak, the face tiling and enamels of later Oriental work.

Where in Grecian or Roman art do you find a suggestion for the great dome of St. Sophia's? What in the classic orders could inspire the elongated, bizarre and banded columns, the fantastic and weird capitals of the Byzantine works? And their great gilded

backgrounds to their vividly colored pictorial representations, done in bits of glass and enameled tile; their mosaics, their fabrics, their jewels, their glassware, their furnishings; were they inspired by the severely correct, albeit beautiful, works of Greece? Can there be any connection between the natural poses and true painting of the human figure by the Greeks, and the conventionalized, stiff, almost grotesque figures of Byzantium?

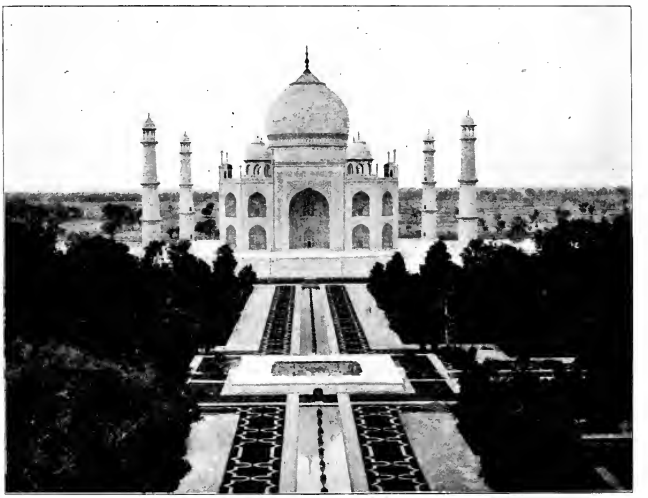
After Alexander's great conquests and their resultant dislocation of the Persian empire, its customs and its arts still held sway, as we have noted, over not only the conquered but the conquerors.

THE SEVEN TOWERS OF CONSTANTINOPLE.

Oriental influence in Byzantium, refining, luxurious, almost effeminate as it made them, did not prevent the Byzantines from building exceedingly strong and forbidding fortifications.

So after the destruction of Nineveh, of Babylon, of Persepolis, those regions preserved the memories of their former greatness. Any building that was erected was along those lines so well remembered. The spirit of those old achievements was dormant, but it took but a man, some mastering genius, or a great cause, to awaken to full life, and refreshed by that rest, all the splendor and grace of old. Such an art was easily resuscitated. The building of Constantinople furnished the occasion, the awakening; the result we have seen all over the world and still feel.

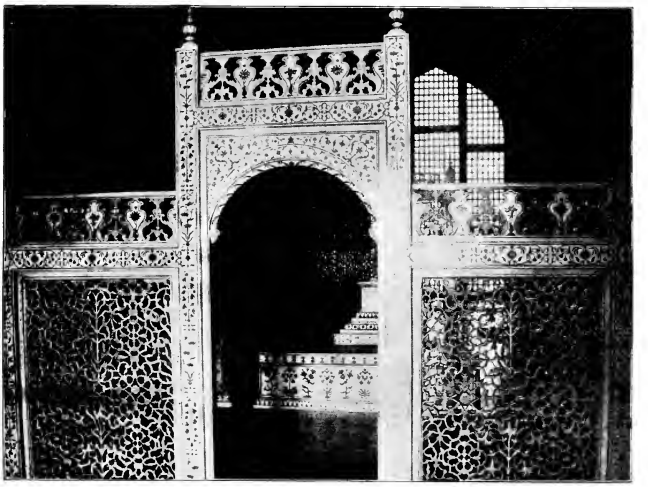
And Byzantium or Constantinople was but the way-station, so to speak, for that grand Oriental art on its way to a world-influence. Persia and its art were too far from, too completely separated from Europe, to affect it at one bound. Constantine was thus the intermediary of that powerful Asiatic influence. He employed Metrodorus to build his church, his palaces. Later Anthemese of Tralles, and Isidorus of Milet rebuilt the church as it has been preserved to us. All three were Orientals, two of them Persians. Even Justinian II employed a Persian architect in beautifying his capital. Other peoples of the Occident came to Constantinople, as visitors, as captives, as



TAJ MAHAL (GEM OF BUILDINGS) AGRA, INDIA.

merchants, and, admiring the grandeur and beauty of its marvelous works, carried the seed back with them, scattering it about in every direction. Byzantium was truly the pivotal point from which that Oriental influence radiated. There was much traveling and visiting those days; that influence spread and bore fruit with astonishing rapidity. You see, as we have before noted, the Orient, or perhaps more properly speaking, India, was the great treasure-house. There was a constant stream of travel toward and from it. Naturally all the lines of travel westward contracted and passed through the new capital, hence the wide range of that astonishing Byzantine influence.

Mentioning Indian trade calls to mind what a lodestone that commerce has ever been to the entire world; a bone of contention, too. Its possession has always been looked upon as absolutely essential to any nation desiring to be a world-power. Egypt and Assyria contended for it, and as each gained it did she become mistress of the world. The rivalry of Nineveh, Thebes and Babylon for that trade gave rise to the wars that immortalized the names of Rameses and of Sesostris. The Argonauts sought to gain that commerce; so did greater Greece. Alexander's objective point was India and its riches. Rome fought for it, too, and in gaining Egypt and both banks of the



INTERIOR DECORATION IN THE TAJ MAHAL.

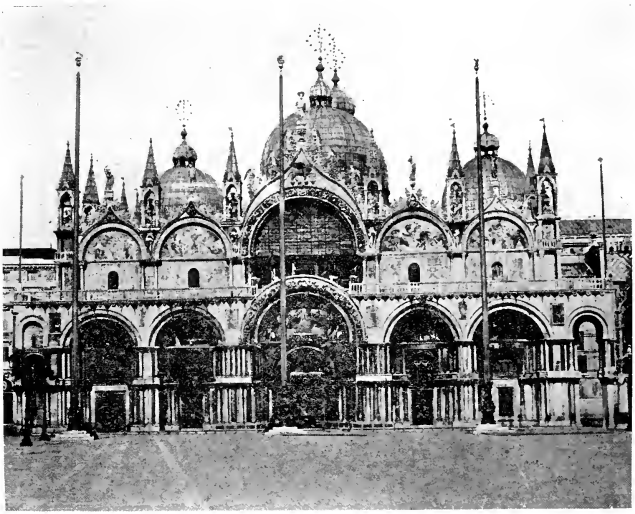
Euphrates controlled the two great highways to that promised land. Then Islamism overthrew all that the emperors had accomplished. It was to avoid the caliph's exactions, and the monopoly of Venice, that the great navigators, Columbus among them, sought a sea route westward to India. Spain, Holland, France, England have contended for its possession. Napoleon in his Egyptian campaign was headed for India; England seems to have a pretty firm grip upon it to-day, but would rest more securely and blissfully did Russia not persist in ever reaching out in that direction.

Is it necessary to repeat here the old arguments claiming a

Greco-Roman influence upon the buildings of Byzantium? Surely not; those old contentions have been disproved years ago. Persian art, as we have before noted, held sway all about; its arcades, aqueducts, vaulted and domed ceilings, its rich ornamentation, its fabrics, its embroidery, all absolutely unlike anything Occidental, particularly Grecian, had reached high perfection. There had been great luxury in their work ever since the founding of the post-biblical cities under the Arsacidian and Sassanidian dynasties. So that the founders of Byzantium found an art already made. Founded by Byzas, the Greek navigator, taken two hundred years afterward by Darius and held by the Persians until the end of the reign of Xerxes, it was really a Persian city, anyway. From the whole world there flocked to the new capital scientists, men skilled in the arts and crafts, as well as great merchants, financiers and the aristocracy of Rome and many other centers. From Alexandria came a colony of experts, we might call them, who, having already been deeply imbued with that Oriental art, and inflamed with the exalting mysticism and purity of the new faith, quickly adapted that art to the forms, the purposes, the soul, I might say, of Christian worship and life. The square plan of the olden pagan temple gave place to the cross-shapen plan of the church; religious zeal and fervor, supplemented with boundless wealth, made all things possible. That style, Byzantine indeed, but of Persian birth withal, grew amazingly. Most extraordinary effects were gotten and wondrous feats in construction performed. Under Emperor Basil did that style reach its apogee. Arcades were superimposed upon arcades, cupolas upon cupolas, arches became more and more stilted, some were pointed, in fact, vast domes were sprung from tiniest supports, color and ornament that in other hands would have been riotous, were blended into splendid harmony. The men of that day and place were profoundly versed in statics, in geometry, in algebra and equilibrium; they thoroughly understood the values of masses and openings, of lights and shadows, and their works were marvels of combined science and art, epoch-marks in the history of the arts, aye in the history of the world.

By the year 440, one hundred and twelve years after the founding of the capital of Byzantium, and just one hundred years after the building of St. Sophia's by Constance, the son of the great Constantine, the so-called Byzantine style had found a firm foothold in Italy. That year they began a great cathedral at Ravenna, patterned in the main after St. Sophia's, though the Italians found it difficult to divorce themselves entirely from classic forms. The acanthus leaf and the Ionic volutes still had charms in their eyes, and they indulged,

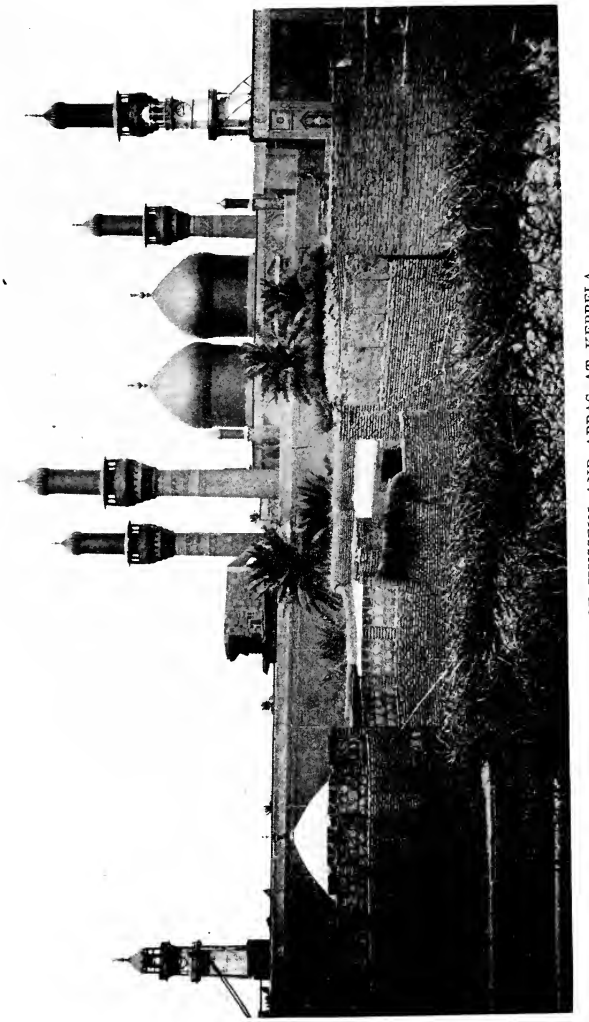
during that transitory time, in some strange medleys of those forms with wild animals, flowers, snakes and what not that were deemed essential parts of Oriental decoration. The fluted columns became thinner and took on lines in the other direction, bands, garlands, lozenges, twistings and turnings. The earlier attempts of the Italians to apply what they had seen in the city of Constantine to their own buildings were certainly crude. The style they evolved, otherwise known as Romanesque, might rather be called a travesty upon the Persian daintiness of Byzantine art. Still, the seed was there.



ST. MARK'S CATHEDRAL AT VENICE.

The church of St. Cyriac at Ancona (its capitals are absolute copies of Persepolitan works), that of St. Zeno at Verona, and that of St. Mark at Venice are striking examples of that transitory period, the infancy of Byzantine art in Europe.

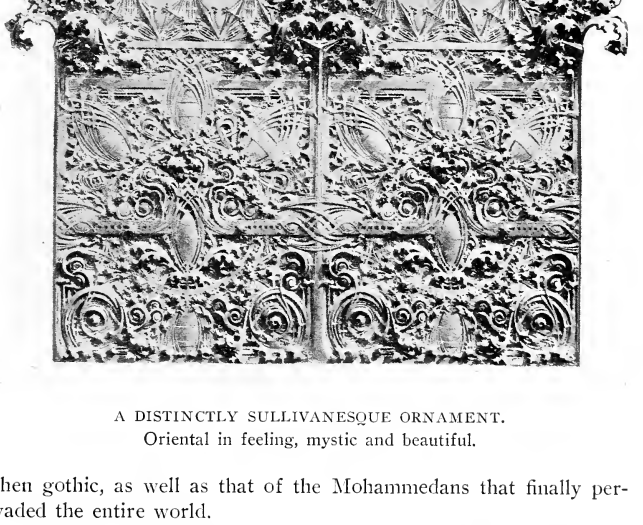
In many of the buildings of the period immediately following, notably the work at Padua and Venice, radical departures were made in the general lines; the style became more flamboyant and daring, but after a little while, they got back to a closer imitation of St. Sophia's in form, in detail and in construction. This church really seems to be the most perfect example of that art. The Turks clung



THE SHRINES OF HUSSEIN AND ABBAS AT KERBELA.

to it, when once they began copying it, more tenaciously than any other people. At Stamboul, for centuries after, every building erected was but a copy of some part of St. Sophia's. The later structures in Egypt, in Persia, in India and in Russia, are all traceable to that magnificent model.

You may follow the old Persian art of Babylon and of Persepolis, down through that of Ecbatana, of Hamadon and of Media—and find that this one example of Byzantine is the hyphen uniting that ancient art to that of Catholic Europe, first called romanesque,



A DISTINCTLY SULLIVANESQUE ORNAMENT.
Oriental in feeling, mystic and beautiful.

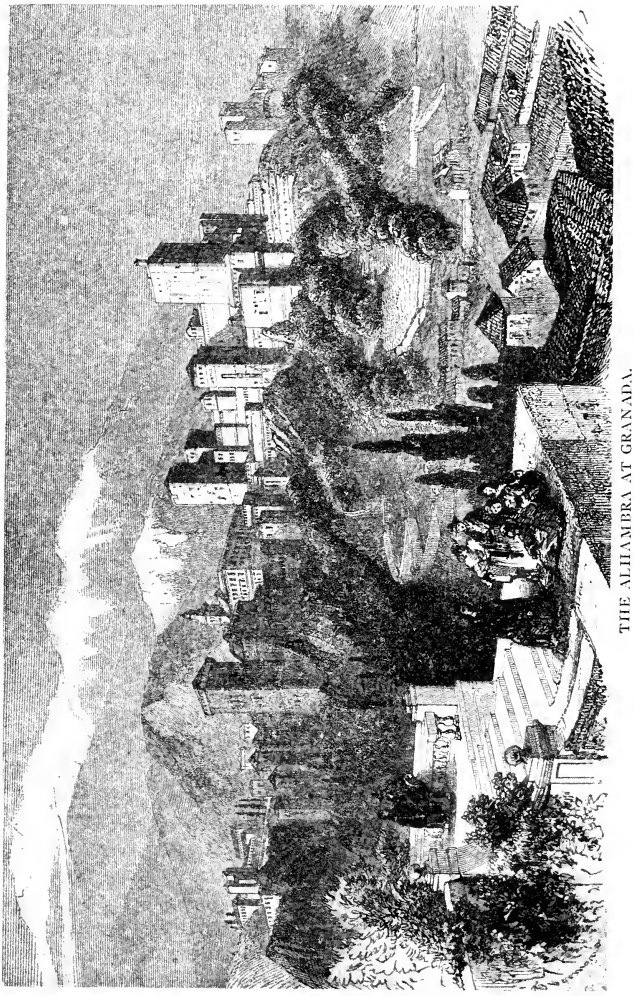
then gothic, as well as that of the Mohammedans that finally pervaded the entire world.

It seems strange to have to thank the fanatic Mohammedan as the most important medium of transmission that art of the Orient ever had. With him, as with the Goth, the Ostrogoth, the German, the Gaul, the Illyrian, and the other wild men who made incursions into civilization with the sole idea of rapine and conquest, he was quickly tamed by the refinement and beauty of his unwonted surroundings. In 637 Mohammedan invasions became the fashion. These hordes of wild Arabs—Arabia had lapsed into a state of almost primal savagery; its monuments buried, its people degenerated

into herders of cattle and roving bands of robbers—fanatical followers of the prophet, at first destroyed all that fell under their hands. Art and its treasures had no significance for them. Soon, however, it began to exert an influence upon them. No man can live with and see art all about him without soon becoming its abject slave. Then, too, these wild men were of good stock; their forefathers had lived in palaces and worshiped in magnificent temples. Constantinople became their headquarters; St. Sophia their chief mosque. Luxury and refinement grew less and less sinful in their eyes; the Oriental within them made itself felt. Persia fell under their sway. With Persian artists in their midst, Constantinople their headquarters, India their storehouse, and fresh art treasures and libraries and masters of crafts falling into their hands every day, they could not long stand the pressure. From brutal barbarity they became protectors, aye, masters of all the arts and sciences. Persian art then became Arabian art—by right of conquest. The followers of Mohammed still carried the sword and ruled by it, but then the highest civilization went along with them. The world never saw greater masters in every line of thought and action than attended the caliphs' bidding in erecting stupendous and beautiful palaces and mosques, in rearing great fortifications, in making splendid roads, in training the young, in making waste places bountifully fruitful, in fine, in civilizing the uncivilized world and vastly improving that part already civilized. Remember that their rule extended over a vast stretch of territory, bounded on the west by the Guadalquiver, on the east by the Ganges! Then you will appreciate the extent of the influence of Mohammedan art—but another name for Persian art, modified, translated, though not enriched by Mohammedan touch.

A building of that period that has had a most extraordinary influence upon European and even American art is the Alhambra in the city of Granada, the home of the ancient Moorish kings of Granada, the "Red Castle," in the Arabic tongue, the *Casa Real* of the Spaniards of our day. Some portions of that grand construction have fallen into decay and other parts have been destroyed by looters, but the Court of the Fish Pond and the Court of the Lions, with their beautiful colonnades and arcades, magnificent specimens of the ceramic arts and of the wondrous work done in intaglio and in inlays and in mosaics by the patient Arab toilers in the marbles brought from Italy and Africa, still stand unmarred by the ravages of time or the vandal hand of man.

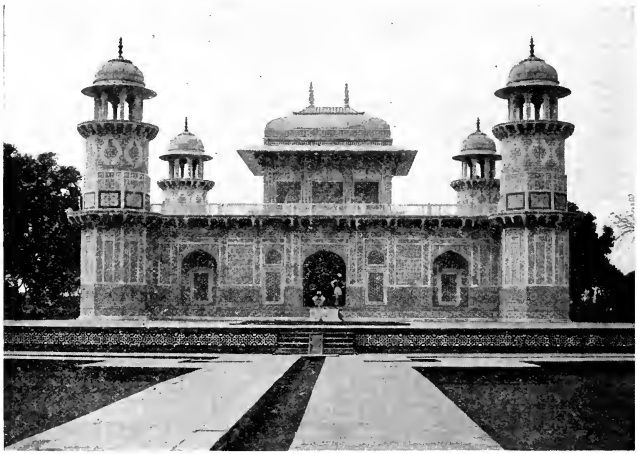
And Persia still remained the fountain-head, the base of supply, the genesis of that exquisite art. Did one want to build a palace



THE ALHAMBRA AT GRANADA.

or mosque of particular splendor, it was a Persian artist who was entrusted with the commission; when Abderam decided to build the Alcazar at Cordova it was to Persia he sent for an architect, and who will claim that even classic Greece gave birth to greater artists, men of more exalted ideals, more poetic inspiration and more skilful in gracefully clothing those ideas in imperishable materials, than were the artists of the Middle Ages who first saw light in Kashan, in Hamadan, or in Geheran?

To the westward that art drifted into what we call "Arabian," and later "Moorish"; to the east, India, perhaps, of all Oriental



INLAID TOMB OF I'TIMADUDAULAH, AGRA, INDIA.

countries, carried it to the highest perfection. That country's climate, the wealth of its princes, all conditions were favorable to its development. The baths, the tombs, the palaces of Delhi, of Lahore, of Agra, are still, despoiled as so many of them are by native greed or foreign vandalism, the wonder and admiration of all western travelers.

After long suffering the peoples of southern Europe threw off the hated yoke of the "true believer." Still all southern Europe was inoculated with the learning, the art of the Mohammedan.

Add this influence to that already noted, the Byzantine, and you will have some idea of the leaning there was toward Orientalism.

Then Christendom, encouraged by its deliverance from the scourge of Islamism, carried its advantage still further, even into the land of the enemy. It became the invader, determined to wrest the Holy Sepulcher from the Saracen—together with whatever portable belongings the latter might not be able to hold onto.

The Crusaders brought back not only plunder, but the habits, the luxuriousness of their old foes. They were captivated by all

PAILOW OF THE GARDEN OF THE HALL OF CLASSICS, PEKING, CHINA.
"Oriental" in strictest sense of the term, coincident with though hardly influenced by the art of India and of Babylon.

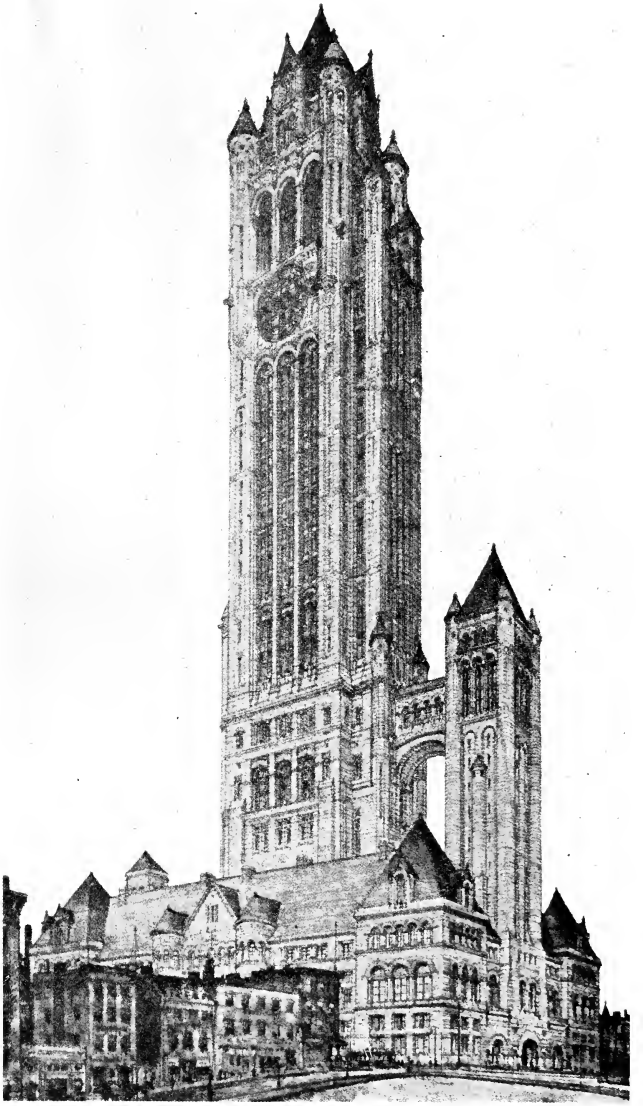
they had seen in the Orient, they employed artists from the East to build their castles, their great public buildings, aye, even their sacred edifices. And thus was added another mesh to the already stout lashings that held the artistic world bounden to the Orient.

The men of the fifteenth century believed they had forever outgrown that influence, when they again began to copy in season and out of it, and with little skill, the stately models of classic Greece, or the florid creations of imperial Rome; an influence so potent,

however, that even we of far-off America, and in this late generation, still feel its thralldom.

A SAN FRANCISCO BUILDING.
With a distinctly Oriental flavor; a refreshing change from the hackneyed styles.

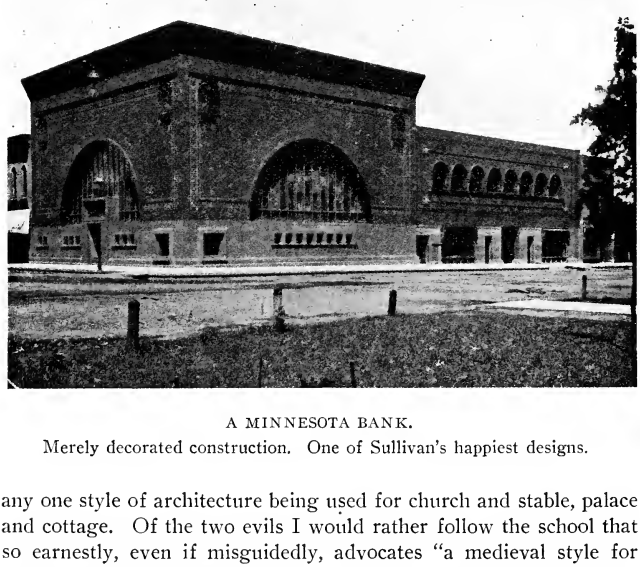
Of the men of our own time who has left a deeper impress upon our architecture than Richardson, and who, if not he, has had such a horde of feeble imitators follow in his wake? And yet the school,



RICHARDSON'S MASTERPIECE, THE PITTSBURG COURTHOUSE.
This drawing shows the proposed addition of a huge tower for additional court space needed, admirably designed in harmony with the main structure by Palmer and Hornbostel.

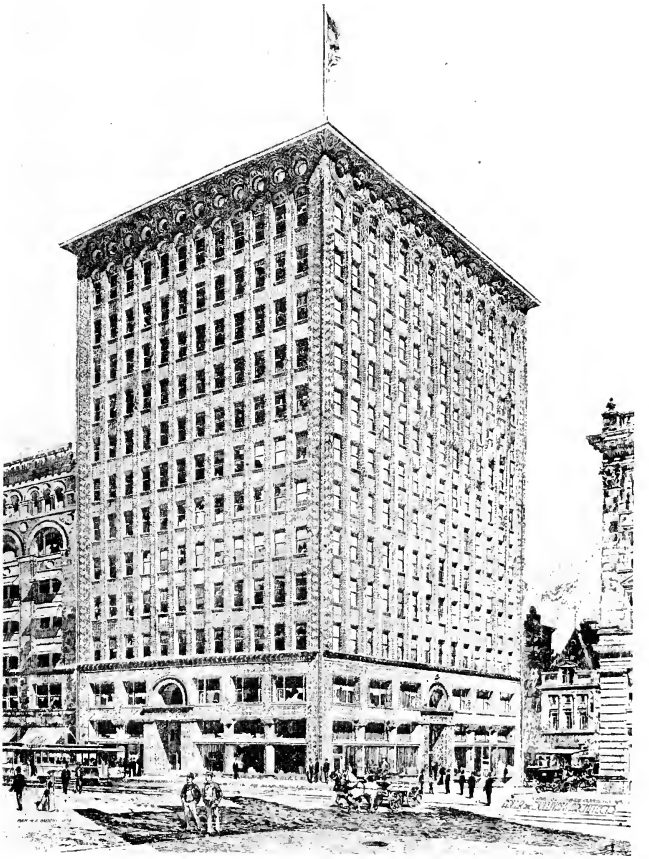
the style he worked in, was not our well-beloved classic, or neo-grec, or French Renaissance, but a very coarse, I may say almost clumsy, order of that Oriental art. His particular fancy was an early Byzantine, with a strong tendency toward the vigorous, virile, Norman influence, and rendered usually in stone, and that of large dimensions and rustic surfaces. Not by any means the insidiously delicate, subtle dreaminess, the idealization of the later Byzantine, and but a faint suggestion of the true Oriental.

An influence, too, I will add as my "lastly," that we do wrong to combat, as we seem to be doing of late. I am not an advocate of



A MINNESOTA BANK.
Merely decorated construction. One of Sullivan's happiest designs.

any one style of architecture being used for church and stable, palace and cottage. Of the two evils I would rather follow the school that so earnestly, even if misguidedly, advocates "a medieval style for colleges, because their teaching is of the dark ages(?); a gothic for Anglican churches, because that church had its beginning in early gothic times; a German renaissance for Lutheran churches; a classic for public buildings, because the perfection of civic government was reached in Greece, etc." But I do believe that in our commercial buildings, where light and lightness both are much to be desired,



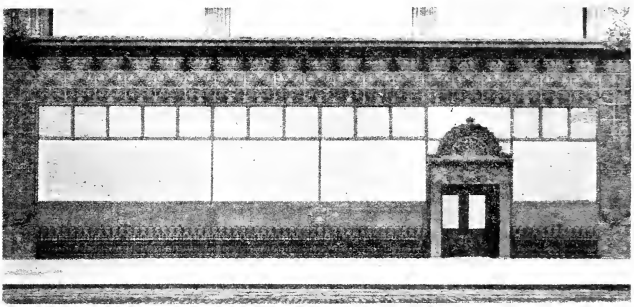
A BUSINESS BLOCK OF BUFFALO, N. Y.

No attempt at classic or other forced style, a highly decorated exterior, but simple and straightforward, eminently suited to our modern commercial wants.

"A CORINTHIAN TEMPLE PERCHED UPON A BASEMENT OF TWENTY STORIES."

their steel members could be covered with dainty brick and tile and terra-cotta, in the pretty blended colors and glazes, and graceful lines we could borrow from the Orient—since we can not invent, but must copy something, or, at least, be "inspired" by something already done—to much better advantage and with far more truth than we do in our classic fad of to-day.

Are you not a trifle tired of seeing a Corinthian temple two stories high, perched upon a "basement" some twenty-odd stories higher, doing duty as an acropolis? And what truth or real art is there in a façade of cyclopean columns and a mighty cornice, every stone of which is tied to and teetered upon a steel girder, or suspended from above as you would hang a bird-cage? And all these feats of equilibrium performed merely to try and make the thing look



ONE OF SULLIVAN'S "PICTURE-FRAME FRONTS."
Sensible, attractive and frank.

like a massive masonry structure, that every one knows perfectly well it is not!

Many of us, most of us, laugh at Sullivan, of Chicago, and his "East Indian picture-frame fronts" of buildings, but is he not, of us all, nearer the solution of the problem presented us by the new conditions, the tall frames we have to clothe, and are too timid to cut into the cloth without the old reliable Butterick patterns of our fathers' solid masonry and classic details being first well-pinned down over that cloth? He, at least, frankly shows us that he is merely using a veneer of brick or other thin plastic material, to conceal and protect the steel skeleton that we all know is there, and then proceeds to decorate and ornament that veneer as effectually and pleasantly, but truthfully, as he can. And he does it, too; but

he did not succeed in doing it until he dipped into the deep well of Oriental art for his inspiration.

A well as broad as it is deep and still filled to o'erflowing, though it has been drawn from, as we have briefly reviewed, by all nations at all times. A well, too, as attractive as it is inexhaustible, but that for some not well-defined reason we have avoided of late. Perhaps we fear its seductions; they have been called enervating, but wrongly, I do protest. Some architects, the over-righteous ones of the craft, may turn from me, when I so earnestly plead for renaissance of Oriental art, fearing there may again be occasion to lament its "baneful" influence, as Jeremiah of old did lament the influence of Babylon, saying: "Babylon hath been a golden cup in the Lord's hand, that made all the earth drunken; the nations have drunken of her wine; therefore the nations are mad."

THE JEWISH EXPECTATION OF GOD'S KINGDOM IN ITS SUCCESSIVE STAGES.

BY A. KAMPMEIER.

ALTHOUGH the older Hebrew prophets, such as Micah and Isaiah, did not use the term "kingdom of God" or "kingdom of heaven" as did the later Jewish writers, they spoke in glowing terms of the coming of a glorious time in the "latter days," when nations would "beat their swords into plowshares, and their spears into pruning hooks," and "not lift up a sword....any more"; when every man should sit "under his vine and under his fig-tree and none make them afraid"; when there would be a ruler upon whom should rest "the spirit of Yahveh....the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of Yahveh," who should judge, "with righteousness the poor and reprove with equity for the meek of the earth," who "shall smite the earth with the rod of his mouth and with the breath of his lips....slay the wicked"; when "the earth shall be full of the knowledge of Yahveh as the waters cover the sea."

Those early prophets had further spoken of a complete and perfect new world-order in the well-known description of a time when the wolf, bear, leopard and lion would dwell and feed together with the lamb, calf and ox, and a young child would put his hand on the cockatrice's den without harm. When speaking of this time they had further represented Jerusalem as the central seat from which would proceed this state of universal righteousness, justice and peace, saying that the nations would flock to the temple of the God of Israel to learn there his "paths and laws"; that such nations who were not hostile to God's people would be mercifully received, and that finally all the scattered tribes of Israel would be reunited. Still these writers did not predict a definite historical time, when all this would come about.

The first writer who used the term "kingdom of God," "king-

dom of heaven" for the glorious time already imagined by those earlier Hebrew prophets and who brought the appearance of this kingdom in connection with a special historical period, who predicted and expected its near coming, was the unknown Jew who wrote the Book of Daniel about 164 B. C.

According to him the world's history was to close with the end of the Macedonian empire founded by Alexander the Great, and the division of this empire among his generals. The Book of Daniel was written as a book of consolation and exhortation in the severe times of persecution and trial, when the Syrian king Antiochus Epiphanes attempted to destroy the Jewish religion and to force Greek religion and customs upon the Jewish people. The purpose of the book is to arouse faithful perseverance in the belief of the fathers, for God will soon erect his kingdom and a personality will appear in the clouds to whom the final everlasting government will be given. Those remaining faithful to the national religion will be partakers of this eternal kingdom while the unfaithful will be destroyed in the final judgment.

The expectation of the nearness of the time when the kingdom of God would come down from heaven, and the assignment of this advent to a special period of the world's history, as appearing for the first time in Daniel, was the natural result of the most terrible trial the Jewish religion had up to that time passed through. Great had been the vicissitudes and trials undergone by the Israelites during the succession of the great Asiatic empires whose dominion lasted to the time of the composition of the book, but the persecution begun by Antiochus, which was the cause of the book, was the worst of all.

The Israelites had lost the prestige of the political rôle they had played in the two kingdoms of Israel and Judah through the successive conquests of Assyria and Babylonia and had come under the dominion of Persia and Macedonia; from where else was help to be expected but from heaven? While the older prophets had continued to hope for a rejuvenation of the old royal stock of David that would produce some scion who would bring back the old glory, the later Jewish writers more and more imagined this personality to be a divine king coming down from heaven directly.

Under all oppressions and vicissitudes since the conquest of Nebuchadnezzar the Jews had remained zealously faithful to their religion and had purged it entirely from idolatry. Would not their faith be rewarded directly by heaven, especially since they considered it as their peculiar calling to be the religious light of the

world amid surrounding darkness? Hence the confident expectation of the writer of Daniel in the middle of the second century B. C. that the kingdom of God was close at hand.

Though the expectation of the writer was not fulfilled, the Book of Daniel at least accomplished its purpose. The attempt of the Syrian king Antiochus to destroy the Jewish religion was thwarted by the successful insurrection of the Jews under their leaders the Maccabees, after which the Jews again for some time had rulers of their own nationality. One of these Maccabees or Asmomeans even extended the limits of his realm to the former boundaries of the Davidian kingdom.

While the Book of Daniel was written in Palestine under religious persecution, we find about thirty years later an unknown Jew of Alexandria writing an oracle which prophesies that the kingdom of God would come under the reign of Ptolemy VII of Egypt who reigned from 146-117 B. C. This statement occurs in the Sibylline oracles, a collection of writings in Greek hexameter, which as we now have them are but a chaos and conglomerate of different fragments belonging to different times strung together in the most arbitrary order.

Ptolemy VII was called by his subjects *Physcon,* "Big belly," on account of his extreme corpulence, and instead of *Euergetes,* "Benefactor," the surname he had assumed at his accession, they dubbed him *Kakoergetes,* "Malefactor," for he was one of the most infamous rulers that ever sat on a throne in spite of the fact that he had inherited a taste for learning, was a patron of learned men and something of an author himself. From beginning to end his reign was sullied by his private vices and debaucheries as well as by a number of single and even wholesale butcheries. This monster once sent to his divorced wife, who was at the same time his sister, the head and hands of their son as a birthday gift. Josephus further relates that he once caught all the Jews he could get in Alexandria and had them exposed with their wives and children in an enclosed space to be trodden upon by his elephants, which he had previously made drunk for that purpose. The event, however, ended differently, for the elephants turned upon their masters instead, and the Jews afterwards celebrated this miraculous escape of their people.

Under this king the unknown Jew predicted the end of Egypt, the final great judgment to be ushered in by terrific omens of nature, the acceptance by all men of the law of the one and only God. "The people of the great God will be strong again and the leaders of life to all." (Sibyll., III, 97 etc.)

We shall not criticize the unknown Alexandrian Jew if in describing the new world soon to come he falls into lengthy glowing descriptions partly borrowed from Isaiah and other early prophets, speaking of the wolf and the lamb, the lion and ox dwelling together, etc. Under such infamous monsters as Ptolemy VII and many other oppressors and despots of that time, the intense hope that a terrible final judgment would bring retribution on all such evil doers, and the expectation that the old world-order would change into another in which all injustice, wrong and imperfection would be done away, was the only thing which made bearable the miserable conditions of the oppressed.

While the writer of Daniel and the Alexandrian Jew wrote their oracles under the immediate pressure of foreign persecution, we find a little later in history another Jewish work of similar character written under rather more specific and peculiar internal Jewish conditions.

This work, fictitiously attributed by its writer to the antediluvian Enoch, seems according to its contents to have been written under the influence of the victories and final success of the Maccabees against the Syrian oppressors, but also under the influence of the party dissensions which had rent the Jewish people. In consequence of the Hellenization of Asia through the empire of Alexander the Great, many Jews had a leaning towards Greek habits and ideas, while others held firmly to the national Jewish customs and laws. Moreover even the Maccabees had entered into political intriguing and scheming and had contracted alliances with foreign rulers in order to gain advantages for the Jewish people—all of which practices were discountenanced by those Jews who held that the only correct policy was a faithful and rigid adherence to Jewish customs and laws and the religion of the fathers without any compromise with foreign ideas and politics.

These strict Jews believed in a theocracy pure and simple, in a reign of God alone as they conceived it to take place through the ordinances of the traditional religion. For this reason they looked with great disfavor upon the innovation of the Maccabees, who were of priestly but not highpriestly descent, in trying to combine with their political rulership over the Jewish people the high-priesthood as well. In this time fell the beginnings of those Jewish sects, the Pharisees and Essenes, who more than any other Jewish parties fostered the religious life and the study of the sacred writings, and whose hopes lay more in the expectation of a future ideal and perfect state to be brought about miraculously by God than in any worldly,

temporal, realistic politics undertaken for the advantage of the Jewish people. In consequence of their views they were peculiarly adapted to keep alive the idea of the coming kingdom of God. We see therefore in the Book of Enoch this thought playing a dominant part.

Among many other things the book gives a history of the perversion of mankind through the fall of the angels in marrying human women and teaching mankind all kinds of arts and knowledge such as working metals, making swords and armor, jewelry, etc., as well as the secrets of astrology and magic; a history of the Israelitish nation in a symbolical representation up to the time of the writer showing its backslidings and misfortunes; the description of a journey through heaven and hell accompanied with a representation of the "elect one" or the "Son of Man" dwelling with the "Ancient of days," both of the Daniel type. After this it gives many exhortations to live righteously and faithfully as the judgment and final consummation draws near.

Though giving no special historical date when the end will come, the book divides the world's history into ten periods ("weeks" as it calls them). According to the description of what has already passed in these weeks of the world's history the last two weeks are at hand. Of these last two the book says: "And then in the ninth week the just judgment of the whole world will be revealed and all works of the wicked will disappear from the earth; and the world will be written up for destruction and all mankind will look for the way of righteousness. And then in the tenth week in the seventh part will take place the great eternal judgment in which he will give retribution to the angels [of course the wicked ones who play such a great part in the book through their perversion of mankind]. And the first heaven will pass by and a new one appear, and all powers of the heavens will flash out sevenfold in eternity. And then there will be many weeks without number till in eternity in goodness and righteousness, and sin will from then on not be mentioned any more eternally" (Enoch 91).

Following history down to about the forties of the first century B. C. we meet with a book which does not give revelations and oracles about the future as those touched upon so far, but which nevertheless shows how intense the hope for the kingdom of God continued to be. This book is the so-called Psalms of Solomon, written in the same style as the Psalms of the Old Testament. These psalms deal plainly (1) with the desecration of the Jewish temple by Pompey the Great, who was the first pagan to enter the Holy

of Holies B. C. 63 and whose assassination on the shores of Egypt in B. C. 48, is (2) looked upon as a direct punishment for entering the temple; (3) the psalms speak of the crimes and atrocities of the native Asmonean house.

In consequence of all this the writer expresses the hope that God will soon send his Messiah and purge Jerusalem and the nation from all oppression and degradation coming from both the foreign tyrants and the native rulers. The expected king is described similarly to his portrayal by the older prophets, a ruler who will destroy all wickedness by the breath of his mouth; who will at the same time be a king of peace and not of war, not putting his trust in horse and rider and bow, but filled with the spirit of wisdom, justice, righteousness and mercy; who will be undefiled by sin. Not only will all the scattered tribes of Israel be united under his reign but all the nations will submit to his rule. One of the psalms which glorifies the coming of the final kingdom of God through his Messiah, ends with the words: "Blessed are they that shall be born in those days. May God hasten his mercy towards Israel, may he deliver us from the abomination of unhallowed adversaries. The Lord, he is our king from henceforth and even for evermore." (xvii. 51). These words and the tone of those psalms which deal with the Messiah's kingdom though they do not mention a definite time when it is to appear, nevertheless breathe an intense desire that it may come soon.

Another point which distinguishes these psalms from such apocalyptic writings as Daniel, Enoch and the Sibylline oracles, is that while the other writings do not speak of the ruler of the kingdom of God as a descendant of David, these psalms return to the phraseology of the old prophets, calling him a son of David "whom God will raise up in the time which he knows." Still in spite of this phraseology, because he is described as "pure of sin," these psalms also seem to consider him rather more as a divine personality.

Somewhat later than the composition of the Solomonic psalms is a Sibylline oracle in book III of that collection (vv. 36-92) which tells of the second triumvirate, that of Octavian, Antony and Lepidus B. C. 43, who proscribed so many Roman citizens and committed so many atrocities, and which further speaks of Cleopatra the Egyptian queen playing her noted political rôle in relation to Cæsar, Antony and Octavian. The Sibylline passage is so interesting, giving a good example of these Jewish oracular utterings and its ideas, that we will translate most of this passage in prose:

"But when Rome, then in power, will be king of Egypt, then

will the great kingdom of the immortal king appear unto men. A holy ruler will come holding the scepter of the whole earth for all the eternities of time. And then will be the inexorable wrath of the Latins. Three will utterly destroy Rome with lamentable fate. All men will be destroyed in their own homes when the fiery cataract will rush down from heaven. Ah me, when will that day come and the judgment of the divine king? Now truly all you cities are built and adorned with temples and race courses and forums and golden and silver and stone images, in order that you may come to the bitter day. For it will come, when the breath of the divine one will go out among all men.

"But from the *Sebastenoi* [*i.* e., the "august ones," the surname used for the Roman emperors] will come Beliar [the incarnate Evil One]; he will do many signs with respect to mountains and sea and sun and moon and the dead. But they will be only deceit. He will deceive many men, faithful and chosen Hebrews, the unjust and other men, who do not obey the word of God. But when the threatenings of the great God will draw near and the burning might will come billowing upon earth, he will also burn Beliar and all proud men who put faith in him. And then the whole world will be in the hands of a woman governed and obeying in everything. Then when a widow will govern the whole world and throw gold and silver into the great sea and copper and iron of ephemeral men, then will all its elements be wanting to the world, when God dwelling in the ether will roll up the heaven as a scroll. And the whole many-shaped universe will fall down upon the earth and the sea. A cataract of destroying, untiring fire will rush forth and burn the earth and the sea and the heavenly pole; day and night and the whole creation will he melt and choose out for cleansing. And there will not be the joyous spheres of the stars, nor night, nor morning nor many days of care, nor spring, nor winter, nor summer, nor fall. And then the judgment of the great God will come into the midst of great time when all this will happen."

A point to be noticed in this passage is the view already expressed here, which recurs in the New Testament writings, that in the last days the incarnate power of evil will do great signs and wonders by which it will deceive many even almost believers. Especially in Rev. xiii this thought returns with full force where the Roman empire is described as the powerful and deceitful incarnation of the Evil One.

At the time when this Sibylline oracle was written which tells of the scheming Egyptian queen Cleopatra we meet with another

noted political schemer, Herod I, called in history "the Great." This man of Idumean nobility and related by marriage through his wife Mariamne with the native Jewish Asmonean house, like Cleopatra had first espoused the cause of Antony. After the death of the latter he was more lucky than Cleopatra in winning the favor of Octavian and was by him confirmed king of Judea. The hatred of the Jews against this Idumean reign under Roman supremacy had long been smoldering during its duration of thirty-seven years. Finally, not long before Herod's death, B. C. 4, a band of forty young men, disciples of the rabbis Judas and Mathias who were the founders of that fanatical wing of the Pharisees called the Zealots, who taught that the Jews ought not to obey any other king but God, had one day climbed up to the golden eagle, the sign of Roman sovereignty which Herod had placed over the entrance of the temple, and had cut it down with their axes. For this deed they with their teachers were burnt alive by Herod.

At the death of Herod the Jews broke out in open rebellion against his son Archelaus and against the Romans. After some successes on the side of the Jews the revolt was finally quelled by the governor of Syria, Varus, who crucified two thousand of the ringleaders. During this revolt a part of the temple was burned and the sacred treasury plundered of over $500,000 by one of the lieutenants of Varus, Sabinus. This revolt, called by the Jews "the war of Varus," is mentioned in the writing called "The Taking up of Moses," under which name some Jewish zealot represents Moses revealing to Joshua the varying fortunes of Hebrews from the time he is taken up to God until the end of history and the coming of "the eternal kingdom of God." There is doubt about the date of this apocalypse, many scholars assigning it to the first century of our era and others to the first quarter of the second century. The question is difficult to solve because of the extremely mutilated condition of some of the passages in the manuscript found in the middle of the last century. Still, whatever may be the right solution regarding its date of composition, the fact remains that the writer of this apocalypse clearly and extensively describes and condemns the crimes and degradations of the later Asmoneans, who desecrate the "altar of God" and enter into alliances with foreign gods; the teachers of the law who accept bribes; the rise of Herod "godless, and exterminating the best of the people with the sword during thirty-four years"; the short reigns of Herod's successors, by which he must mean the co-regents Antipater and Archelaus; the taking of Jerusalem by the Roman forces,

the burning of a part of the temple and crucifixion of Jews and the so-called "War of Varus" mentioned above. "Shortly after this," the writer continues, "time will come to an end." Then follows the extremely mutilated passage which caused the dispute about the date of composition.

In the further course of the book the author speaks of the coming final and most fearful persecution of the Jews, in connection with which he utters these words significant of a Jewish zealot: "Let us rather die than transgress the laws of the Lord of Lords, the God of our fathers! For if we do this and die, our blood will be avenged before the Lord." Following this exhortation come the words: "And then his kingdom will appear in his whole world. Then will the devil have an end and sorrow will be gone with him." Upon this follows a description of God rising from his throne to destroy pagan idolatry and to avenge his people, accompanied by a representation of the vanishing of the old earth and heaven, similar to that we have given from the Sibyllines. "Then wilt thou be happy, Israel," jubilantly cries the writer, "and will rise above the necks and wings of the eagle and soar in the starry heavens." It reads "necks" in the text, resembling the description of the Roman power as an eagle with several heads and several pairs of wings in a later Jewish apocalypse, as we shall see. These words significantly picture the spirit and fervor of the Jewish zealots who cut down the Roman eagle over the entrance of the temple. "Two hundred and fifty periods" after the ascension of Moses, the end will come, says the book. Nothing definite as to the time the writer intended to indicate can be gained for us from this expression, since the chronology from the death of Moses up to our era differs in the Old Testament, Josephus and other chronologies. Whichever we accept, the apocalyptic term "250 periods," denoting surely each a certain number of years (as in Daniel, who speaks of year-weeks, i. e., weeks of seven years each), the expression would land us somewhere in the first century of our era.

We are now at the threshold of Christianity. During the boyhood of John the Baptist and Jesus happened the exciting times of the revolt of the Jews, the war of Varus.

Every one knows that both John the Baptist and Jesus began to preach with the words: "Repent, for the kingdom of heaven is at hand," meaning thereby the near visible coming of a kingdom from heaven, the end of the world and the judgment as the Jewish apocalyptical writers had meant it before them. This is proved by different sayings attributed to Jesus in the gospels. Jesus says that

his disciples would not finish their preaching in the cities of Israel before the end would come (Matt. x. 23); that some were standing about him who would not see death before the kingdom would come with power (Mark ix. 1), and that immediately after the destruction of the city the end would come (Matt. xxiv. 29[1]); Paul expected to live to see the end (1 Thess. iv. 17; 1 Cor. xvi. 52); the whole New Testament expresses throughout the expectation of the approaching end, especially the Revelation of John. That the Roman empire was to be the last empire was the established opinion among the Jews of Christ's time according to the false interpretation of the Book of Daniel in vogue at that time which explained the image seen in the dream by Nebuchadnezzar as symbolizing the Babylonian, the Medo-Persian, Macedonian and Roman empires, instead, as originally meant, the Babylonian, the Mede, the Persian and Macedonian empires. Even the Jewish historian Josephus expresses this opinion in his Antiquities written for Gentiles, cautiously omitting to mention the Roman empire by name and adding that he did not think it proper to relate the meaning of the stone that smashed the image (X. 10, 4).

From the oracles of Daniel down through the apocalyptic literature to the times of Jesus, the Jews considered themselves to be the bearers of the only true, pure religion and the revealed law of God, in opposition to the idolatry of paganism and the many immoral and lax practices connected with it. They looked for the final downfall of idolatry and the victory of Jewish monotheism. They zealously denounced and ridiculed polytheism and idolatry. This denunciation and ridicule is even a more distinctive feature of the apocryphal apocalyptic Jewish literature than of that of the Old Testament.

At the same time these writers denounce the political and social oppression of the great pagan world-powers, especially their persecution of the Jewish religion and its adherents. In the Jewish oracles concerning the coming of God's kingdom there is much intense and fierce crying to God for retribution for this oppression and persecution. At the same time there is also much denunciation of the laxity and unfaithfulness towards God and his law among the Jewish people. Much of this denunciation may have been directed against lax outward observance of the Jewish law. But this denunciation does not stop here. It goes deeper. It condemns also the

[1] Compare also Matt. xxiv. 34; Mark xiii. 30; Luke xxi. 32, stating that the generation living at his time would not pass away before the end would come.

unfaithful observance of the deeper ethical demands of the law. It would be a great mistake to think that the zealous Jewish apocalyptical writers when demanding and preaching faithfulness towards the Jewish religion only preached outward ceremonial righteousness and did not think of a deeper righteousness consisting in a just and brotherly behavior towards one's fellowmen. And in this respect the preaching of the Baptist and Jesus and the preaching of the apocalyptics touched one another.

Nevertheless, we must not overlook the fact that the Baptist and Jesus, though preaching the nearness of the kindom of God and the final judgment as did the preceding Jewish apocalyptics, directed themselves more specifically and distinctly to the individuals in their own nation, bidding them repent of all evil and unrighteous action and be truly righteous in heart and not only outwardly. The apocalyptical writers had mainly in mind the more general distinction between the Jews as the proclaimers of monotheism and the followers of polytheism and idolatry. It was in the preaching of John and Jesus that the words rang out most clearly to their people: "Do not think we have Abraham for our father. The ax has been placed at the root of the tree. Every tree not bringing forth good fruit will be cut down and thrown into the fire," that is to say, no outward belonging to God's people, but only a true change of heart and life, saves in the day of judgment and makes acceptable in the coming kingdom.

The preceding Jewish prophets of God's kingdom touched more upon the political, social and religious oppression coming from their pagan adversaries and world-powers and emphasized the importance of the chosen race and its possession of the only right religion; while John and Jesus laid no stress whatever on these outward things but aimed to lead each individual in their nation to the conviction that the greatest bondage is not political bondage but the bondage of individual sin and passion, that the only genuine religion and liberty is to free oneself from this bondage. The true preparation for the kingdom to come, wherein would be perfect peace, righteousness and justice, would be to begin here to root out individually all selfishness and to practice benevolence, righteousness, forgiveness, mercy and love towards one's fellowmen. No one could be expected to be a partaker of God's kingdom unless he had at heart a disposition for it.

John the Baptist, Jesus and their followers were as much deceived in their expectation that the kingdom of God would come down suddenly and visibly from heaven as were the previous apo-

calyptical writers. But their teachings laid stress on a radical, individual personal change of heart and mind, leaving out the dangerous apocalyptical national element of belonging to God's people and of having monopolized the true religion and law of God, and thus they were better fitted to open the path for a universal religion in which the idea of a kingdom of God received a higher meaning. This new conception was an idea to be realized not by a sudden overturning of the whole existing physical world-order but gradually by each individual bringing himself into accord with the supreme mind and will, the true, the good and the beautiful; so that governed by one Law, all may develop into a humanity of which each member will serve the rest unselfishly in as complete harmony as the many parts of the universe blend together.

After this digression on the teaching of Jesus in connection with the idea of the kingdom of God we will turn to the last historical stages in the Jewish expectation of that kingdom.

This expectation entered a peculiar stage with the death of Nero, 68 A. D. Shortly afterward the legend arose among the people, as the Roman historians Tacitus and Suetonius testify, that Nero was still living and had fled to the Parthians from whence he would return again. This legend is taken up in the Sibyllines (Book IV) and there woven together with other things. The flight of Nero to the Parthians is mentioned, the contention for the succession to the imperial throne, the destruction of Jerusalem and the temple, the terrible eruption of Vesuvius as a warning to Rome to acknowledge the wrath of God for having destroyed "the guiltless race of the godly." Nero will come back across the Euphrates with "myriads" in his train, Rome will be punished and will give back doubly to Asia the great wealth it has plundered there. The whole world will be shaken. With all this is joined the exhortation to acknowledge God and repent, for the judgment is approaching.

Towards the end of the first century and the first part of the second we have the Jewish apocalypses of Ezra and Baruch, fictitious revelations attributed to the scribe Ezra of the Old Testament (on the ruins of the city, as the book anachronistically says) and Baruch, the friend of the prophet Jeremiah, at the taking of the city of Nebuchadnezzar.

In the first is related a vision of an eagle with three heads, twelve large and eight small wings, rising from the sea and spreading himself over the whole earth. A roaring lion from a forest foretells his destruction as the last of the symbolical animal-monsters reigning over the earth, of which Daniel set the first type. At the

words of the lion the eagle-monster instantly disappears. The eagle is interpreted in the book as an empire reigned over by twelve main rulers, eight pretenders and three final reigns, the most impious of all. The lion is "the anointed of the Most High" reserved by him to bring judgment on the eagle and salvation for his people.

Another vision is given in the book. A man rising from the sea carried by the clouds of heaven takes his place on a high mountain. Great multitudes make an attack upon him, but are consumed by a stream of fire issuing from his mouth. This vision is interpreted as the destruction of the enemies of God by his anointed standing on Mount Zion. The book predicts besides the gathering of all Israel that also of the ten tribes. It further states that the world's history is divided into twelve periods of which ten have passed by and half of the eleventh part. Almost all commentators are agreed that the vision of the eagle refers to the Roman empire up to the time of Domitian, 81-96. With the beginning of the reign of the three Flavians, Vespasian, Titus and Domitian, the three heads of the eagle, came the most fatal time for the Jews, the destruction of the city and the temple.

In close connection with the twelve periods of the Ezra apocalypse is the division given by the writer of the Baruch revelation, who sees a great cloud rising from the sea covering the whole earth, full of black and light colored waters, which succeed each other twelve times. The last waters are the darkest of all. Upon this a great flash of lightning appears lighting up the whole earth. The book interprets the vision as meaning the duration of the world and the history of Israel. The light colored waters designate the happy times of Israel when they were faithful, the dark waters its evil times. The last, the darkest waters of all, represent the end of all things; the great flash of lightning is the coming of the Messiah and the salvation of his people. Besides this the apocalypse says that God will prepare different peoples who will rise up in war against the last rulers of the last empire. This representation of revolts and great dissensions in the last empire is a feature which occurs in most Jewish apocalypses and oracles and is looked upon by them as a mark of the last days. Noted commentators consider the first quarter of the second century as the date of the composition of Baruch and that of the expected end.

With the last-mentioned work we have reached the last stage of the Jewish literary products on the subject treated. All expectations of the Jews in respect to the coming of God's kingdom had come to nought. The Roman empire continued to live while the

Jewish state had lost its existence after the destruction of the city and the unsuccessful final revolt under Bar-Cochab during the reign of Hadrian. After the destruction of the Jewish state the dispersed Jews for the time despaired of being able to foretell the definite period of God's kingdom as they understood it and resigned themselves to their fate.

But rising Christianity, the daughter of Judaism, took up the heritage of the Jewish apocalypses. The more the Roman government learned to distinguish between the Jewish religion and Christianity and the more aggressive the latter began to be in its fight with paganism, the more of that persecution came to be directed against the new faith which formerly had been aimed at the hated peculiar Jew.

The earliest Christian apocalypse, the Revelation of John, runs entirely along the lines of previous Jewish apocalypses. Rome is the last empire; from it will rise the Antichrist, the personification of the Evil One; Nero will return;[2] revolts against Rome will take place and the great city will fall and the end come through the coming of Christ and his victory over the Antichrist and his forces. The whole background of this apocalypse is so thoroughly in accord, as regards its spirit and detail, with other Jewish apocalypses, that it may be almost counted with these. Even the fantastic materialistic description of the new world-order with its abundance of fruit, its gigantic bunches of grapes, its manna, its aromatics, etc., are transferred verbally from the Baruch apocalypse by such early Christian writers as Papias of Hierapolis.

The spirit of the first Christian apocalypse which saw in pagan Rome the incarnation of the Evil One because of its persecution of Christianity for which it would soon be punished and destroyed, is continued in later Christian writers of the second and third centuries. In the Christian Sibyllines and other Christian writings, such as in chapters xv and xvi of the Ezra apocalypse which are Christian additions, invectives are hurled against Rome either openly under this name or under the name of Babylon, in which the wrath of God is threatened and predicted for the shedding of the innocent blood of the believers in the new faith, all this in a tone imitating the old Hebrew prophets.

[2] The return of Nero is hinted at in Rev. xvii. 11 "the beast that was, and is not, even he is the eighth, and is of the seven"; xiii. 3, "his deadly wound was healed"; xiii. 18, "the number of the beast," the number 666 according to the most plausible explanation referring to *Neron Caesar* in Hebrew numerals; and xvi. 12, which speaks of the drying up of the Euphrates to make a way for the kings of the Orient (probably Parthia) who are to destroy Rome (led by Nero).

But as this is beyond the purpose of our article we will not enter any further into this kind of literature. Suffice it to say, that the Christian apocalyptical writers as well as their Jewish forerunners were disappointed in their predictions and expectations of the kingdom of God in the literal sense of the word. Rome did not fall in the sense these writers expected, nor did an Antichrist arise from it who was destroyed with his forces by the second appearance of Christ. The idea of a kingdom of God on earth therefore underwent a transformation. Augustine (*De civ. Dei*, XX, 7, 9) and other Christian writers taught that the victory of the Christian church over paganism marked the advent of Christ's reign of a thousand years upon earth with the martyred saints and "those who had not adored the beast" (Rev. xx. 4). Since the times of the Reformation the idea of the kingdom of God has become a more spiritual, moral and even social idea, and the idea of a visible kingdom coming down from heaven has become more and more empty and meaningless in spite of the belief in it continued in the different confessions of the churches.

RIVERS OF LIVING WATER.

BY THE EDITOR.

THERE is a remarkable passage in the New Testament, the strangeness of which seems still unexplained. We refer to John vii. 38: "He that believeth on me, as the scripture hath said, out of his belly shall flow rivers of living water." Mr. Albert J. Edmunds calls attention to a parallel passage in the Buddhist canon where the same miracle is attributed to the Tathagato.[1] The mooted passage is found in the canonical work known as "The Way to Supernal Knowledge," (I, 53) and reads as follows in the translation of Edmunds: "What is the Tathagato's knowledge of the twin miracle? In this case, the Tathagato works a twin miracle unrivalled by disciples; from his upper body proceeds a flame of fire and from his lower body proceeds a torrent of water. Again, from his lower body proceeds a flame of fire, and from his upper body a torrent of water." This is not an isolated conception in Buddhism, for we find in the Book of Avadanas as quoted by Mr. Edmunds the following passage (*loc. cit.*, p. 260):

> "From half of his body the water did rain,
> From half did the fire of sacrifice blaze."

The strange agreement of the same perplexing simile whose significance we can no longer understand seems to indicate that there must be some historical connection between the two, that is to say, that the Buddhist passage in some way found its way into the New Testament. The statement, however, must have meant something to the writer and may incorporate an old religious conception based upon prehistoric mysticism, of which the explanation has been lost. This view is supported by a number of old illustrations found on

[1] Buddhist Texts Quoted in the Fourth Gospel," *Open Court*, May, 1911. The opinion of Prof. R. Garbe of Tübingen on this passage will be found in his article "Contributions of Buddhism to Christianity," in *The Monist* for this month.

Greek vases which show certain deities the lower part of whose body consists of running water. One of these represents the Great Mother Goddess of the universe. We may call her Astarte, or a primitive Diana who appears in this form as the great nature goddess. Her hands are wings and the lower body consists of streams of running water, the living character of which is indicated by the presence of a fish. At either shoulder hovers a bird and on both sides on the ground we see two wild animals which as we know from other similar pictures are meant for lions. Swastikas and crosses cover the available empty spaces.

Schliemann, in his *Excavations,* publishes fragments of vases found at Tiryns which show a remarkable resemblance to the god-

THE MOTHER GODDESS ARTEMIS.
Boetian amphora, now in the Museum at Athens.

dess whose lower body consists of streams of living water. We quote his comments literally:

"Many fragments of Dipylon vases have been found in Tiryns, a sign that the citadel continued to be inhabited for a considerable length of time after the decline of the Mycenaean period.

"Figure 130 shows women carrying bunches of flowers and holding one another by the hand. Only two women have been preserved on the fragment, but the remnants of another figure on the right, where the breakage occurs, shows that several were represented, and we probably have the picture of a round dance or *choros.* Fig. 131 gives as a contrast to this feminine pastime the more earnest occupation of the men. A man is walking in front of a

horse which he is probably leading by the bridle. His waist is even more tightened in than that of the women, and his chest forms a complete triangle. A sword is sticking out from his girdle. Under the horse, simply to fill up the space, a fish is painted, and by the side of the man as well as above and below him all kinds of ornaments have been introduced for the same purpose, a meander, a swastika, or hooked cross, and several lozenges with a dot in the middle."

We would deny that any of the symbols painted on the vase are inserted merely "to fill up the space." All ornaments originally

FRAGMENT OF VASE FOUND IN TIRYNS.
Schliemann, Fig. 130.

possess a magic significance, although in the course of time it is easily forgotten. We have no doubt that the fish, the dotted lozenges, the meander, the swastika, have been put in with intention, and the chorus of women on the vase may be dancers who imitate in their dress the goddess of the flowing water. The wave lines too seem to indicate the waters above the firmament and the rain coming down from the clouds. The zigzag lines are a not uncommon representation of lightning.

It is not safe to make positive assertions, but we may be sure that the figures and symbols on these vases are not purely ornamental but had a definite meaning.

We cannot doubt that the idea of a divine body consisting partly of flames (or perhaps more correctly of light) and partly of water inhabited by creatures of earth, air and water, was not isolated, and the question arises whether this view does not come

FRAGMENT OF VASE SHOWING MAN AND HORSE.
Schliemann, Fig. 131.

down to us from a primeval age and so would naturally be common to all mankind. This conception of divinity may have acquired a definite meaning in some mystic rite indicative of the attainment of the highest degree of perfection.

BOOK REVIEWS AND NOTES.

THE PRIEST. A Tale of Modernism in New England. By the author of "Letters to His Holiness Pope Pius X." Boston: Sherman, French, 1911. Pp. 269. Price $1.25 net.

To one who has been interested in the Modernist's presentation of his cause in his *Letters,* the fact that he has undertaken to deliver his message in the form of fiction comes with something of a shock. The public, surfeited with the sensationalism of yellow journals, jumps to the utterly unfounded conclusion that here the real motive of a disgruntled priest will be laid bare, and at once they cry, *Cherchez la femme.* But whoever takes up the book with the expectation of finding such an excuse for criticism or such an opportunity for the enjoyment of cheap sensation will be disappointed. Two young women play a part in the priest's life. One is a Catholic saint of the medieval type, the other is a strong cultured modern woman with high ideals and efforts for the good of humanity. She is the agent through whom influence is exerted at the last which leads the persecuted priest to turn his back on the punishment meted out to him, though it means banishment from the church he has loved and served. But this influence is really the life and argument of the Unitarian clergyman who has just died as a martyr to blind prejudice, and not the influence of a woman's personality in any sense.

What the author has undertaken to give us is "a chapter of contemporary life that is little known because essentially solitary, and a picture of present-day reality that gives few outward signs because it lies in that province of experience about which men are most sensitive and most reticent."

With regard to his sources and method he says in his preface:

"The author's deepest feeling all through the book is for what may be called, in a large sense, religion rather than art. . . . Having had an opportunity to observe very close at hand many of the interior experiences and some even of the external events herein written down, it has been primary with him to transcribe these experiences and events with what vividness they possess in his own mind, and with what emotion they evoke in his own heart."

The tone of the book is one of sincerity and conviction, and in order to recognize the evils attendant upon the system of Rome it is not necessary to assume that all bishops are as cruel and blind as Bishop Shyrne or all successful priests as revengeful and hypocritical as Dooran . It is well known that the Roman church centuries ago set its seal on dogma and the interpretation of scripture and that all the later developments of archeological and Biblical research can add no further illumination for it. Still we are not quite prepared for the revelation of the Modernist with regard to the positive ignorance of the very heads of Catholic theological schools upon matters pertaining even to the history and dogma of their own church. ρ

The object of a little book entitled *A Common-Sense View of the Mind Cure* by Laura M. Westall (New York, Funk & Wagnalls, 1908) seems to be to explain the physiological and psychological foundation for the success of mental therapeutics. It not only cannot be considered a contribution to the specific literature of Christian Science but explains its efficacy as due to the exertion of will-power which Christian Scientists strenuously deny. ρ

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This is approximately the point of view adopted by the latest historians."

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On the Inheritance of Acquired Characters

TRANSLATOR'S PREFACE

"RIGNANO is a student of Biology who has also the training of an engineer and physicist. He has studied biological problems thoroughly from that standpoint. He offers in this book an explanation on a physical basis of assimilation, growth, cell division and differentiation, ontogeny and the biogenetic law of recapitulation, and he suggests a mechanism whereby the inheritance of acquired characters may be effected.

Such a study of the most fundamental and difficult of biological problems could not fail to be of the greatest interest to all students of science. To discover the essential nature of living matter Biology needs the help of Physics and Chemistry. Therefore the translator has gladly consented to prepare for publication this translation first made for his own satisfaction. It has been revised by the author.

University of Chicago, 1911.

BASIL HARVEY.

"Some deny flatly the possibility of ever arriving at an understanding of the nature of life. But if we ask ourselves in what this understanding of the nature of life could consist, from the point of view of positive philosophy, we have no difficulty in recognizing that such an understanding must be reduced to comparing vital phenomena with some physico-chemical model already known, suitably modified by the particular special conditions imposed upon it so that just these special conditions shall determine the differences which exist between this vital phenomenon and the phenomenon of the inorganic world most closely related to it. If this be so, it is then the duty of science emphatically to reject such a denial of scientific thought as would be constituted by the renunciation of the quest of this understanding. Whether one clearly recognizes it or not, it is just this search for the nature of the vital principle which properly constitutes the principal object and the final goal of all biologic study in general."—*E. Rignano, in "Acquired Characters," p. 334.*

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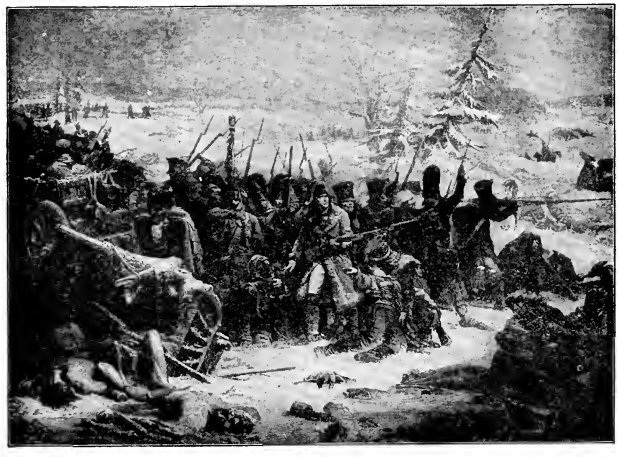

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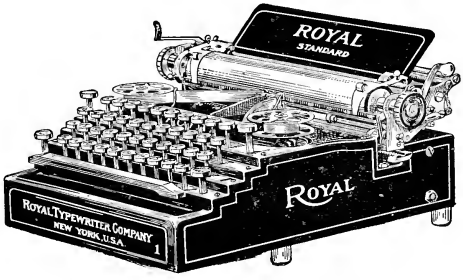

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