

The Open Court

A MONTHLY MAGAZINE

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

Editor: DR. PAUL CARUS.

Associates: } E. C. HEGELER.
 } MARY CARUS.

VOL. XVII. (NO. 12) DECEMBER, 1903.

NO. 571

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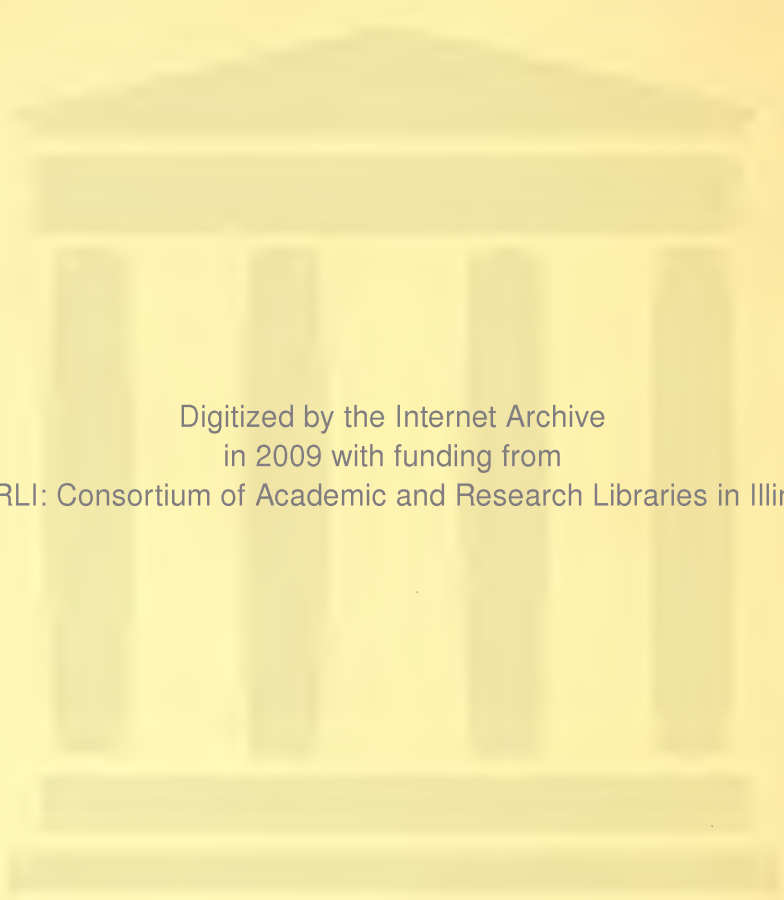
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CHICAGO

The Open Court Publishing Company

LONDON: Kegan Paul, Trench, Trübner & Co., Ltd.

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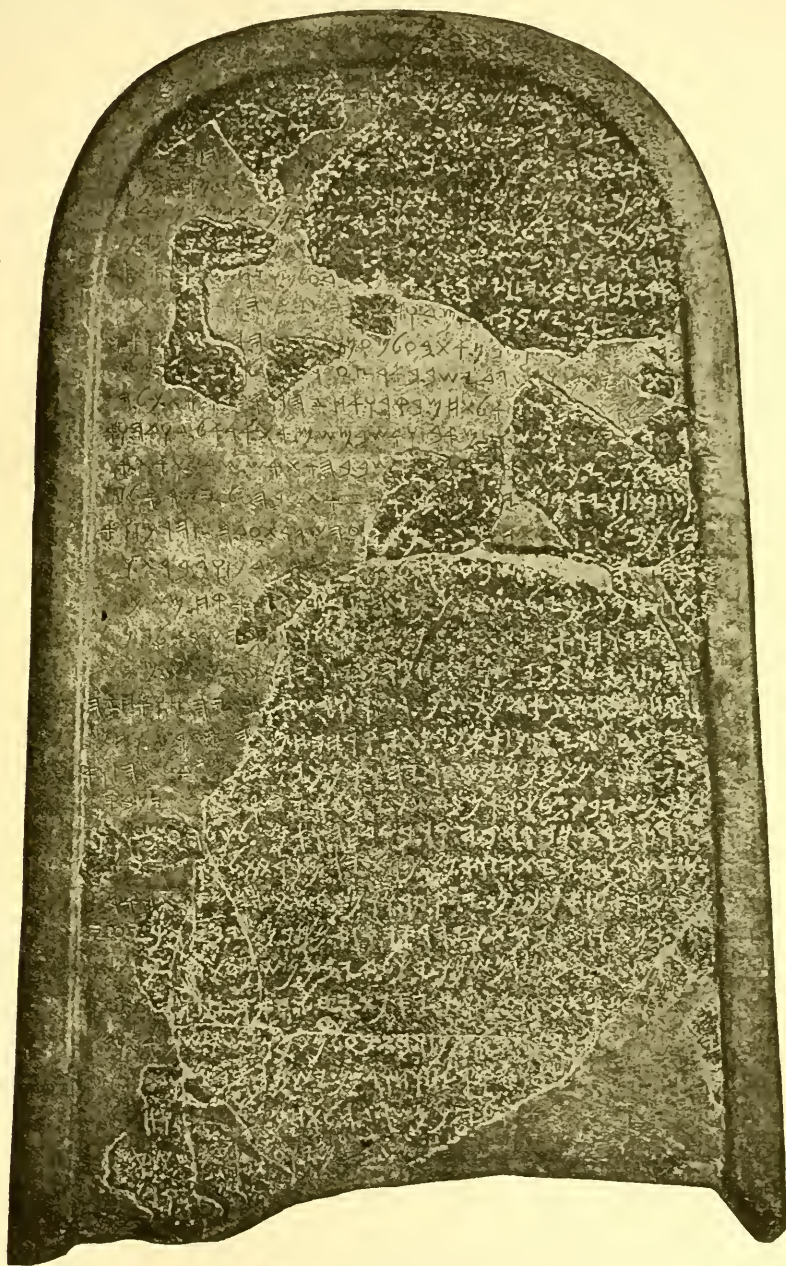
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GATEWAY AT KARNAK.

Representing Pharaoh making offerings to the Gods.

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HAMMURABI AND AMRAPHEL.

BY DR. HUGO RADAU.

[People not familiar with Semitic languages, especially with Hebrew and Babylonian, may very well be puzzled why Hammurabi should be identified with the Biblical Amraphel, and it is quite natural that a correspondent of ours should conceive the ingenious idea of identifying Hammurabi with Abraham. Considering the English transcription alone and neglecting entirely the philology of both Babylonia and Palestine, the identification of Hammurabi and Abraham would be more plausible than that of Hammurabi and Amraphel.

We deemed it wise to submit the question to a specialist, and take pleasure in publishing the answer of Dr. Hugo Radau.—*Editor*,]

HAMMURABI has been identified with the Biblical Amraphel not without good reason. The arguments which are so strong that scarcely any student of Babylonian inscriptions would doubt them are two-fold; first, historical; secondly, linguistic.

Since the writer of the letter submitted to me is concerned only with the linguistic difficulties of this identification, I shall here omit the weighty historical arguments and limit myself to the latter.

The name Hammurabi may be written in Babylonian either
cha-mu ra bi or *cha-am-mu-ra-bi*.

If we transcribe these syllables in Hebrew script, we would get either

חַמְּרַבִּי or חַמְּרַבִּי

The Biblical name is Amraphel or

אַמְרַפֶּל

A comparison shows that only two consonants are common to both names: *mr* = מר.

The difficulties of this identification, then, consist in the equation of the

Babylonian *cham* (חם) = Hebr. *am* (אם) and of the
Babylonian *bi* (ב) = Hebr. *phel* (פל).

I. CHAM = AM.

The name Hammurabi is in Babylonian a *foreign* name, for we have a syllabary in which it is explained by *kimtu rapashtu*, i. e., "the great or extended family." The Babylonian scribes, then, saw in this name two elements, one meaning "family," the other "great." These two elements are *chammu* + *rabi*.

Hammurabi belongs to the kings of the first dynasty of Babylon, which is of Canaanitish origin. The *language of the Canaanites* is, as we know now from the Tell Amarna tablets, identical with the *Hebrew language*. From a comparison of the Canaanitish words to be found in the Amarna tablets with their Babylonian transcription we know that Babylonian *ch* corresponds.

a. Mostly to Canaanitish ע.

Canaanitish שַׁעַר (gate)	=	Babylonian transcription:	<i>shachri</i> (שַׁחַר).
" זרוע (arm)	=	" "	<i>zurûch</i> (זְרוּחַ).
" עיני (my eyes)	=	" "	<i>chinaja</i> (חִינַי).
" על (yoke)	=	" "	<i>chullu</i> (חַל).
" עברי (Hebrews)	=	" "	<i>chabiré</i> (חַבְרִי).

See here also from Assyrian inscriptions:

Hebrew עִיָּה (a city, Gen. x. 19)	=	Assyrian <i>chaziti</i> , <i>chaz(z)atu</i> , etc.
" עִמְרִי (Omri)	=	" <i>chumri</i> .

The syllable *cham* in the name cha-am-mu-ra-bi would correspond therefore to the Canaanitish עַם, which means "people," "tribe," "family."

b. But the Babylonians transcribe the Canaanitish resp. Hebrew ע also by *a*, hence the name עִיָּה occurs in the Babylonian resp. Assyrian inscriptions also as Azzatu! If this be true, then we might expect, if the syllable *cham* be = עַם, that the name Cham-murabi be also written Ammurabi. Indeed, such a writing does occur. In an Assyrian letter, K. 552, 5 ff., our name is written *ammurapi*, which when transcribed in Hebrew would become:

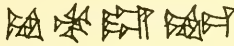
אַמְרַפִּי

This writing proves beyond a shadow of doubt that the syllable *cham* in Chammurabi corresponds to the Canaanitish resp. Hebrew עַם, and means "people" or "family" = *kimtu*. But Gen. xiv. where the name Amraphel occurs is written in *Hebrew*, why should the *Hebrew* rendering of this Hebrew Canaanitish name be written with an א (אם) instead of an ע (עם)?

The answer is: "The writer of Gen. xiv. had a copy or has seen an inscription where the name was written Ammurabi (as above) instead of Chammurabi."

II. BI = PHEL.

How is the syllable *phel* instead of *bi* to be explained? The Babylonian script is a syllabic script, and each syllable or sign is again polyphone, i. e., one sign may be read in several different ways. Now it appears that there is in the Babylonian writing one sign which may be read not only NE but also bi, bil, pil. The writer of Gen. xiv. therefore must have had a copy before him or seen an inscription where this sign was to be found at the end of the name, an inscription where the name was written



AM - MU - RA - PIL,

which he read and which he transcribed in Hebrew by

אמרפל

but which ought to have been read

am-mu-ra-be or *am-mu-ra-pi*,

and transcribed by

אמרבי or אמרפי

The syllable *rab(i)* contains the root רבה or רבב, "to be or become great, extended, numerous," etc., which again is the Canaanitish-Hebrew equivalent of the Babylonian *rapashtu* or *rapaltu*. Chammurabi, then, is = עב רב = *kimtu rapashtu* = the *great family* (*people*).

TOLSTOY'S ANSWER TO THE RIDDLE OF LIFE.

AN AMERICAN ADMIRER OF TOLSTOY.

ERNEST Howard Crosby has been called Tolstoy's leading disciple in America, and truly no one has shown himself a more devoted friend to the venerable Russian reformer whose picture our author places before us in the following words¹:

"A strange figure—this peasant nobleman, this aristocrat, born into the ruling class of an autocracy, who condemns all government and caste, this veteran of two wars who proscribes all bloodshed, this keen sportsman turned vegetarian, this landlord who follows Henry George, this man of wealth who will have nothing to do with money, this famous novelist who thinks that he wasted his time in writing most of his novels, this rigid moralist, one of whose books at least, the *Kreutzer Sonata*, was placed under the ban of the American Post Office. That same dramatic instinct which made him a great novelist, which impelled Sir Henry Irving to rank his two plays among the best of the past century, and which, as we have seen, has so often led him to find lessons in the active world around him, this same instinct has made of this least theatrical and most self-forgetful of men the dramatic prefigurement in his own person of a reunited race, set free by love from the shackles of caste and violence. As it was with the prophets of old, so with him, there is a deeper significance in his life, in the tragedy of himself, than in the burden of his spoken message."

Mr. Crosby's enthusiasm for this prophet of peace and goodwill on earth finds utterance in the following lines²:

"Hail, Tolstoy, bold, archaic shape,
Rude pattern of the man to be,
From 'neath whose rugged traits escape
Hints of a manhood fair and free.

"I read a meaning in your face,
A message wafted from above,
Prophetic of an equal race
Fused into one by robust love.

¹ *Tolstoy and His Message*, by Ernest H. Crosby, pp. 92-93.

² Quoted from *Plain Talk in Psalm and Parable*.

- “ Like some quaint statue long concealed,
 Deep buried in Mycenæ's mart,
 Wherein we clearly see revealed
 The promise of Hellenic art,
- “ So stand you ; while aloof and proud,
 The world that scribbles, prates, and frets
 Seems but a simpering, futile crowd
 Of Dresden china statuettes.
- “ Like John the Baptist, once more scan
 The signs that mark the dawn of day.
 Forerunner of the Perfect Man,
 Make straight His path, prepare the way.
- “ The desert too is your abode,
 Your garb and fare of little worth ;
 Thus ever has the Spirit showed
 The coming reign of heaven on earth.
- “ Not in king's houses may we greet
 The prophets whom the world shall bless,
 To lay my verses at your feet
 I seek you in the wilderness.”

And, indeed, Tolstoy is a remarkable man in spite of much that may be called one-sided and eccentric. Tolstoy, in his rugged originality and with his independence of thought, is and will remain forever a most unique personality. We will here let Tolstoy speak for himself, selecting from Mr. Crosby's books Tolstoy's solution of the problem of life, his view of the soul, and its destiny after death, which is Christian in spirit, explaining the argument of Tolstoy's belief in the doctrine of non-resistance, and at the same time closely resembles the Buddhist conception of Nirvâna.

TOLSTOY'S PHILOSOPHY.¹

“ We should begin our researches with that which we alone know with certitude, and this is the ‘ I ’ within us. Life is what I feel in myself, and this life science cannot define. Nay, it is my idea of life rather which determines what I am to consider as science, and I learn all outside of myself solely by the extension of my knowledge of my own mind and body. We know from within that man lives only for his own happiness, and his aspiration towards it and his pursuit of it constitute his life. At first he is conscious of the life in himself alone, and hence he imagines that the good which he seeks must be his own individual good. His

¹ Quoted from Mr. Crosby's *Tolstoy and His Message*, pp. 36 ff.

own life seems the real life, while he regards the life of others as a mere phantom. He soon finds out that other men take the same view of the world, and that the life in which he shares is composed of a vast number of individuals, each bent on securing its own welfare, and consequently doing all it can to thwart and destroy the others. He sees that in such a struggle it is almost hopeless for him to contend, for all mankind is against him. If, on the other hand, he succeeds by chance in carrying out his plans for happiness, he does not even then enjoy the prize as he anticipated. The older he grows, the rarer become the pleasures; ennui, satiety, trouble and suffering go on increasing; and before him lie old age, infirmity and death. He will go down to the grave, but the world will continue to live.

“The real life, then, is the life outside him, and his own life, which originally appeared to him the one thing of importance, is after all a deception. The good of the individual is an imposture, and if it could be obtained it would cease at death. The life of man as an individuality seeking his own good, in the midst of an infinite host of similar individualities engaged in bringing one another to naught and being themselves annihilated in the end, is an evil and an absurdity. It cannot be the true life.

“Our quandary arises from looking upon our animal life as the real life. Our real life begins with the waking of our consciousness, at the moment when we perceive that life lived for self cannot produce happiness. We feel that there must be some other good. We make an effort to find it, but, failing, we fall back into our old ways. These are the first throes of the birth of the veritable human life. This new life only becomes manifest when the man once for all renounces the welfare of his animal individuality as his aim in life. By so doing he fulfils the law of reason, the law which we all are sensible of within us—the same universal law which governs the nutrition and reproduction of beast and plant.

“Our real life is our willing submission to this law, and not, as science would have us hold, the involuntary subjection of our bodies to the laws of organic existence. Self-renunciation is as natural to man as it is for birds to use their wings instead of their feet; it is not a meritorious or heroic act; it is simply the necessary condition precedent of genuine human life. This new human life exhibits itself in our animal existence just as animal life does in matter. Matter is the instrument of animal life, not an obstacle to it; and so our animal life is the instrument of our higher human life and should conform to its behests.

“Life, then, is the activity of the animal individuality working in submission to the law of reason. Reason shows man that happiness cannot be obtained by a selfish life, and leaves only one outlet open for him, and that is Love. Love is the only legitimate manifestation of life. It is an activity which has for its object the good of others. When it makes its appearance, the meaningless strife of the animal life ceases.

“Real love is not the preference of certain persons whose presence gives one pleasure. This, which is ordinarily called love, is only a wild stock on which true love may be grafted, and true love does not become possible until man has given up the pursuit of his own welfare. Then at last all the juices of his life come to nourish the noble graft, while the trunk of the old tree, the animal individuality, pours into it its entire vigor. Love is the preference which we accord to other beings over ourselves. It is not a burst of passion, obscuring the reason, but on the contrary no other state of the soul is so rational and luminous, so calm and joyous; it is the natural condition of children and the wise.

“Active love is attainable only for him who does not place his happiness in his individual life, and who also gives free play to his feeling of good-will towards others. His well-being depends upon love as that of a plant on light. He does not ask what he should do, but he gives himself up to that love which is within his reach. He who loves in this way alone possesses life. Such self-renunciation lifts him from animal existence in time and space into the regions of life. The limitations of time and space are incompatible with the idea of real life. To attain to it man must trust himself to his wings.

“Man's body changes; his states of consciousness are successive and differ from each other; what then is the ‘I’? Any child can answer when he says, ‘I like this; I don't like that.’ The ‘I’ is that which likes—which loves. It is the exclusive relationship of a man's being with the world, that relation which he brings with him from beyond time and space. It is said that in his extreme old age, St. John the Apostle had the habit of repeating continually the words, ‘Brethren, love one another.’ His animal life was nearly gone, absorbed in a new being for which the flesh was already too narrow. For the man who measures his life by the growth of his relation of love with the world, the disappearance at death of the limitations of time and space is only the mark of a higher degree of light.

“My brother, who is dead, acts upon me now more strongly

than he did in life ; he even penetrates my being and lifts me up towards him. How can I say that he is dead? Men who have renounced their individual happiness never doubt their immortality. Christ knew that He would continue to live after His death because He had already entered into the true life which cannot cease. He lived even then in the rays of that other centre of life toward which He was advancing, and He saw them reflected on those who stood around Him. And this every man who renounces his own good beholds ; he passes in this life into a new relation with the world for which there is no death ; on one side he sees the new light, on the other he witnesses its actions on his fellows after being refracted through himself ; and this experience gives him an immovable faith in the stability, immortality, and eternal growth of life. Faith in immortality cannot be received from another ; you cannot convince yourself of it by argument. To have this faith you must have immortality ; you must have established with the world in the present life the new relation of life, which the world is no longer wide enough to contain."

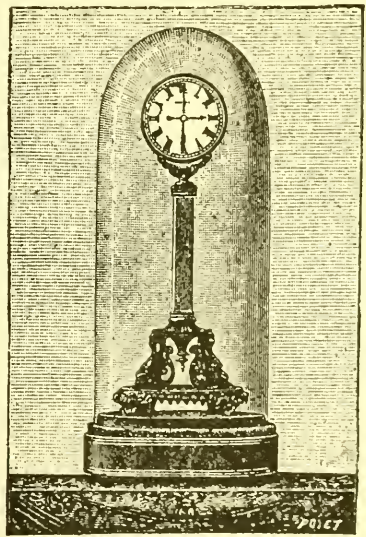
ROBERT-HOUDIN.

CONJUROR, AUTHOR, AND AMBASSADOR.

BY HENRY RIDGELY EVANS.

I.

ON a certain day in the year 1843, the Count de l'Escalopier, a scion of the *old régime* of France, and a great lover of curios, was strolling along an unpretentious street of the Marais Quarter, of Paris. He stopped to look at some mechanical toys displayed in the window of a dark little shop, over the door of which was painted the following modest sign: "M. Robert-Houdin, Pendules de Précision." This sign noted the fact that the proprietor was a watchmaker, and that his wares were distinguished for precise running. What particularly attracted the nobleman's attention was a peculiar looking clock of clearest crystal that ran apparently without works, the invention of M. Robert-Houdin. The Count, who was a great lover of *science amusante*, or science wedded to recreation, purchased the magic clock, and better than that made the acquaintance of the inventor, the obscure watchmaker, who was



HOUDIN'S MAGIC CLOCK.¹

¹ The cut represents the magic clock invented by Robert-Houdin about sixty years ago. This very remarkable time-piece consists of a dial composed of two juxtaposed disks of glass, one of which is stationary and carries the hours, while the other is movable and serves for the motion of the hands. This latter disk is provided with a wheel or rather a toothed ring concealed within the metallic ring forming a dial. The glass column which constitutes the body of

destined to become the greatest of prestidigitateurs, an author and ambassador. The Count became a frequent visitor to Houdin's shop, to watch the construction of various automata. Houdin often showed slight-of-hand tricks for the amusement of his patron, and confessed his desire to become a public performer. The Count urged him continually to abandon the watchmaking and mechanical-toy trade and go on the stage as a prestidigitateur. Finally Houdin confessed his inability to do so, owing to lack of means, whereupon the kind-hearted nobleman exclaimed: "*Mon cher ami*, I have at home, at this very moment, ten thousand francs or so, which I really don't know what to do with. Do me the favor to borrow them for an indefinite period: you will be doing me an actual service."

But Houdin would not accept the offer, for he was loth to risk a friend's money in a theatrical speculation. The Count in a state of pique left the shop and did not return for many days. Then he rushed excitedly into the workroom, sank upon a chair, and exclaimed:

"My dear neighbor, since you are determined not to accept a favor from me, I have now come to beg one of you. This is the state of the case. For the last year my desk has been robbed from time to time of very considerable sums of money. I have adopted all possible safeguards and precautions,—having the place watched, changing the locks, secret fastenings to the door, etc.,—but none of these has foiled the villainous ingenuity of the thief. This very morning I have discovered that a couple of thousand-franc notes have disappeared."

The upshot of it all was that Houdin invented a clever device for apprehending the criminal. It consisted of an apparatus fastened to the inside of the desk in the Count's house. When the desk was unlocked, and the lid raised ever so little, a pistol was discharged; at the same time a clawlike arrangement, attached to a light rod and impelled by a spring, came sharply down on the back of the hand which held the key, inflicting a superficial flesh-

the piece is formed of two tubes which operate according to the principle of the dial, that is to say, one is stationary and the other movable. To each of the extremities of the latter is fixed a wheel. These wheels gear with transmission pinions which communicate, one of them at the top with the movable plate of glass of the dial, and the other at the bottom with the movement placed in the wooden base which supports the glass shade covering the clock. All these concealed transmissions are arranged in a most skilful manner, and complete the illusion. The movable glass of the dial, carried along by the column, actuates a small dial-train mounted in the thickness of the stationary glass, and within an extremely narrow space in the center of the dial. It is covered by the small hand and is consequently invisible. The hands are very easily actuated by it on account of their extreme lightness and perfect equilibrium."—*Scientific American, N. Y.*

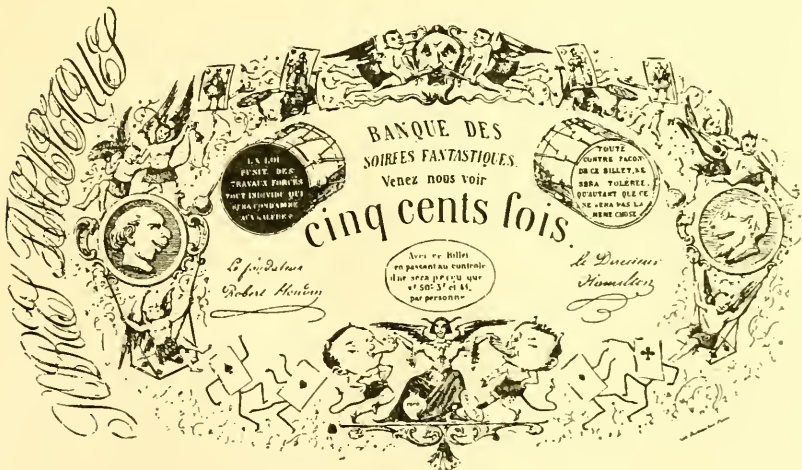
wound. With this clever machine the robber was successfully caught. He proved to be the Count's valet,—a trusted employée. The nobleman forced the thief to disgorge over fifteen thousand francs, which he had invested in government stock.

M. de l'Escalopier took the money thus recovered to Houdin, saying: "Take it, return it to me just when you like, with the understanding that it is to be repaid only out of the profits of your theater."

With this money, Houdin built a little theater in the Palais Royal. One day the following handbill appeared on the theatrical bulletin-boards :

"Aujourd'hui Jeudi, 3 Juillet 1845.
Première Représentation
des
SOIRÉES FANTASTIQUES
de
ROBERT-HOUDAIN."

"On this day," says Houdin, "by a strange coincidence, the Hippodrome and the "Fantastic Soirées" of Robert-Houdin, the



LITHOGRAPHED INVITATION-TICKET DESIGNED BY HOUDIN.

(The signatures are those of Houdin and his son-in-law, Hamilton.)

largest and smallest stage in Paris, were opened to the public. The 3d of July, 1845, saw two bills placarded on the walls of Paris; one enormous belonging to the Hippodrome, while the other, of far more modest proportions, announced my performances. Still,

as in the fable of the reed and the oak, the large theatre, in spite of the skill of the managers, has undergone many changes of fortune; while the smaller one has continually enjoyed the public favor. I have sacredly kept a proof of my first bill, the form and color of which has always remained the same since that date. I copy it word for word here, both to furnish an idea of its simplicity, and to display the programme of the experiments I then offered to the public:

TO-DAY, THURSDAY, JULY 3, 1845.

FIRST REPRESENTATION

OF

THE FANTASTIC SOIRÉES

OF

ROBERT-HOUDIN.

AUTOMATA, SLEIGHT-OF-HAND, MAGIC.

The Performance will be composed of entirely novel Experiments
invented by M. ROBERT-HOUDIN.

AMONG THEM BEING:

THE CABALISTIC CLOCK.

AURIOL AND DEBUREAU.

THE ORANGE-TREE.

THE MYSTERIOUS BOUQUET.

THE HANDKERCHIEF.

PIERROT IN THE EGG.

OBEDIENT CARDS.

THE MIRACULOUS FISH.

THE FASCINATING OWL.

THE PASTRYCOOK OF THE PALAIS
ROYAL.

TO COMMENCE AT EIGHT O'CLOCK.

Box-office open at Half-past Seven.

Price of places: Upper Boxes, 1 fr. 50 c.; Stalls, 3 fr.; Boxes,
4 fr.; Dress Circle, 5 fr.

These fantastic evenings soon became popular. The little theater would only seat two hundred people, but the prices of ad-

mission were rather high. When the Revolution of 1848 ruined the majority of Parisian theater managers, Houdin simply looked the door of his hall, and retired to his little workshop to invent new tricks and automata. His loss was very slight, for he was under no great expense. When order was restored, he resumed the *soirées magique*. The newspapers rallied to his assistance and made playful allusions to his being related to the family of *Robert le Diable*. The leading illustrated journals sent artists to draw pictures of his stage. Houdin found time, amid all his labors, to edit a little paper which he called *Cagliostro*, full of *bon mots* and pleasantries, to say nothing of cartoons. Copies of this *petit journal pour rire* were distributed among the spectators at each performance.

As each theatrical season opened, Houdin had some new marvel to present to his audiences. His maxims were: "It is more difficult to support admiration than to excite it." "The fashion an artist enjoys can only last as long as his talent daily increases." Houdin had but few, if any, rivals in his day. His tricks were all new, or so improved as to appear new. He swept everything before him. When he went to London for a prolonged engagement, Anderson, the "Wizard of the North," who was a great favorite with the public, retired into the Provinces with his antique repertoire. What had the English conjurer to offer alongside of such unique novelties as the *Second Sight*, *Aerial Suspension*, *Inexhaustible Bottle*, *Mysterious Portfolio*, *Crystal Cash Box*, *Shower of Gold*, *Light and Heavy Chest*, *Orange Tree*, *the Crystal Clock*, and the automaton figures *Auriol and Deburcau*, *the Pastry Cook of the Palais Royal*, etc., etc.

II.

Jean-Eugène Robert (Houdin) was born in the quaint old city of Blois, the birth-place of Louis XII. and of Papin, the inventor of the steam engine, on December 6, 1805. Napoleon was at the zenith of his fame, and had just fought the bloody battle of Austerlitz.

Luckily for the subject of this sketch, he was born too late to serve as food for powder. He lived to grow to man's estate and honorable old age, and became the veritable Napoleon of Necromancy. His career makes fascinating reading. Houdin's father was a watchmaker, and from him he inherited his remarkable mechanical genius. At the age of eleven, Jean-Eugène was sent to college at Orleans. On the completion of his studies, he entered

a notary's office at Blois, but spent most of his time inventing little mechanical toys and devices, instead of engrossing dusty parchment, so the notary advised him to abandon the idea of becoming a lawyer and take up a mechanical trade. Houdin joyfully took up his father's occupation of watchmaking, for which he had a decided bent. One evening the young apprentice went to a bookseller's shop in Blois and asked for a work on horology by Berthoud. The shopman by mistake handed him a couple of odd volumes of the *Encyclopédie*, which somewhat resembled Berthoud's book. Jean-Eugène went home to his attic, lit a candle, and prepared to devote an evening to hard study, but judge of his surprise to find that the supposed treatise on watchmaking was a work on natural magic and prestidigitation, under the head of scientific amusements. He was delighted at the revelations contained in the mystic volume, which told how to perform tricks with the cards, to cut off a pigeon's head and restore it again, etc., etc. Here was an introduction to the New Arabian Nights of enchantment. He slept with the book under his pillow, and possibly dreamed of African wizards, genii, and all sorts of incantations. This little incident brought about great changes in Houdin's life. He secretly vowed to become a prestidigitateur,—a rôle for which he was eminently fitted, psychologically and physically. The principles of sleight-of-hand Houdin had to create for himself, for the mystic volume, though it revealed the secrets of the tricks, gave the neophyte no adequate idea of the subtle passes and misdirection required to properly execute them.

Though an ardent devotee of legerdemain, Houdin did not neglect his trade of watchmaker. When his apprenticeship was over, he went to Tours as a journeyman, in the shop of M. Noriet, who afterwards became a noted sculptor. While in the employ of M. Noriet, Houdin was poisoned by eating a ragout cooked in a stew pan in which there chanced to be verdigris. He was very ill, and his life was saved with difficulty. Possessed with the idea that he was soon to die, he escaped one day from his nurse and doctor and set out for Blois to bid adieu to his family before he departed from this sublunary sphere. A most singular adventure befell him, which reads like a romance. Those who believe in Destiny have here a curious example of its strange workings. The jolting of the lumbering old diligence gave Houdin great pain. He was burning with fever and delirious. Without any one knowing it, he opened the door of the rotonde, in which he happened to be the only passenger, and leaped out on the high road, where he lay unconscious.

When he recovered his senses, he found himself lying in a comfortable bed. An unknown man with a phial of medicine in his hand bent over him. By the strangest luck, Houdin had fallen into the hands of a travelling conjurer named Torrini, who went about the country in a sort of house on wheels, which was drawn by a pair of big Norman horses. Torrini early in life had been a physician and was able to tend his patient with intelligence and skill. Finding the young watchmaker a clever mechanician, Torrini gave him some magical automata to repair, and Houdin was introduced for the first time to the little Harlequin that jumps out of a box and performs various feats at the mandate of the conjurer. A delightful friendship began between the watchmaker and the wizard. Torrini, who was an expert with cards, initiated Houdin into the secrets of many clever feats performed with the pasteboards. He also corrected his pupil's numerous mistakes in legerdemain, into which all self-educated amateurs fall. It was a fascinating life led in this conjurer's caravan. Besides Torrini and Houdin there was Antonio, the assistant, and man of all work. Torrini related many amusing adventures to his young pupil, which the latter has recorded in his admirable autobiography. It was he who under the name of the Comte de Grisy performed the famous watch trick before Pius VII. and had so unique revenge upon the Chevalier Pinetti.

Torrini's son was accidentally shot by a spectator in the gun trick during a performance at Strasburgh. A real leaden bullet got among the sham bullets and was loaded into the weapon. Overcome with grief at the loss of his only child and at the subsequent death of his wife, he abandoned the great cities and wandered about the French Provinces attended by his faithful assistant and brother-in-law, Antonio. But to return to Robert-Houdin.

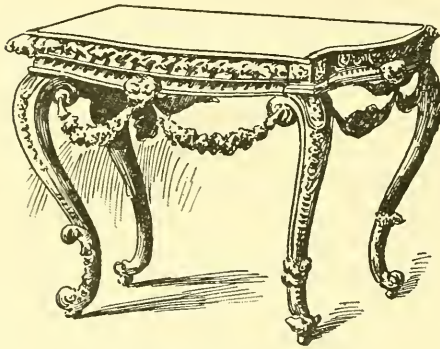
One day at Abusson the conjurer's caravan collided with an enormous hay cart. Houdin and Antonio escaped with light contusions, but the Master had a leg broken and an arm dislocated. The two horses were killed; as for the carriage, only the body remained intact; all the rest was smashed to atoms. During Torrini's illness, Houdin, assisted by Antonio, gave a conjuring performance at the town hall to replete the exchequer. Houdin succeeded very well in his first attempt, with the exception that he ruined a gentleman's chapeau while performing the trick of the omelet in the hat.

Soon after this Houdin bid adieu to Torrini and returned to his parents at Blois. He never saw Torrini again in this life. After following watchmaking at Blois for quite a little while, he

proceeded to Paris, with his wife,—for he had not only taken unto himself a spouse, but had adopted her name, Houdin, as part of his own cognomen. He was now Jean-Eugène Robert-Houdin, master-watchmaker. His *recontre* with the Count de l'Escalopier and the result have already been given.

Houdin completely revolutionised the art of conjuring. Prior to his time, the tables used by magicians were little else than huge confederate boxes. Conjuring under such circumstances was child's play, as compared with the difficulties to be encountered with the apparatus of the new school. In addition, Houdin discarded the long, flowing robes of many of his predecessors, and appeared in evening dress. Since his time all first-class prestidigitateurs have followed his example, both as to dress and tables.

Houdin's center-table was a marvel of mechanical skill and ingenuity. Concealed in the body were "vertical rods, each ar-



HOUDIN'S TRICK-TABLE.

anged to rise and fall in a tube, according as it was drawn down by a spiral spring or pulled up by a whip-cord which passed over a pulley at the top of the tube and so down the table-leg to the hiding-place of the confederate." There were "ten of these pistons, and ten cords passing under the floor of the stage, terminated at a key-

board. Various ingenious automata were actuated by this means of transmitting motion."

Houdin's stage was very handsome. It was a replica in miniature of a salon of the Louis XV. period—all in white and gold—illuminated by elegant candelabra and a chandelier. The magic table occupied the center of the room. This piece of furniture was flanked by little *guéridons*. At the sides were consoles, with about five inches of gold fringe hanging from them, and across the back of the apartment ran a broad shelf, upon which was displayed the various apparatus to be used in the *séances*. "The consoles were nothing more than shallow wooden boxes with openings through the side-scenes. The tops of the consoles were perforated with traps. Any object which the wizard desired to work off secretly to his confederate behind the scenes was placed on one of these traps

and covered with a sheet of paper, pasteboard cover or a handkerchief. Touching a spring caused the article to fall noiselessly through the trap upon cotton batting, and roll into the hand of the conjurer's concealed assistant."

Now for a few of the tricks of this classic prestidigitator. His greatest invention was the "light and heavy chest." Speaking of this remarkable experiment he wrote: "I do not think, modesty apart, that I ever invented anything so daringly ingenious." The magician came forward with a little wooden box, to the top of which was attached a metal handle. He addressed the audience as follows: "Ladies and gentlemen, I have a cash-box which possesses some strange properties. It becomes heavy or light at will. I place in it some banknotes for safekeeping and deposit it here on the 'run-down' in sight of all. Will some gentleman test the lightness of the box?"

When the volunteer had satisfied the audience that the box could be lifted with the little finger, Houdin executed some pretended mesmeric passes over it, and bade the gentleman lift it a second time. But try as he might, the volunteer would prove unequal to the task. At a sign from Houdin the box would be restored to its pristine lightness. This trick was performed with a powerful electro-magnet with conducting wires reaching behind the scenes to a battery. At a signal from the performer an operator turned on the electric current, and the box, which had an iron plate let into its bottom, covered with mahogany-colored paper, clung to the magnet with supernatural attraction. In the year 1845, the phenomena of electro-magnetism were unknown to the general public, hence the trick of the spirit cash-box created the most extraordinary sensation. When the subject of electricity became better known, Houdin made an addition to the trick which threw his spectators off the scent. After first having shown the trick on the "run-down," he hooked the box to one end of a cord which passed over a pulley attached to the ceiling of the hall. A spectator was requested to take hold of the other end of the cord and keep the chest suspended.

"Just at present," remarked the conjurer, "the chest is extremely light; but as it is about to become, at my command, very heavy, I must ask five or six other persons to help this gentleman, for fear the chest should lift him off his feet."

"No sooner was this done than the chest came heavily to the ground, dragging along and sometimes lifting off their feet all the spectators who were holding the cord. The explanation is this:

On a casual inspection of the pulley and block everything appears to indicate that, as usual in such cases, the cord passes straight over the pulley, in on one side and out on the other; but such is not really the fact, as will be seen upon tracing the course of the dotted lines (Fig. 1), which, passing through the block and through the ceiling, are attached on either side to a double pulley fixed in the room above. To any one who has the most elementary acquaintance with the laws of mechanics, it will be obvious that the strength of the person who holds the handle of the windlass above is multiplied tenfold, and that he can easily overcome even the combined resistance of five or six spectators."

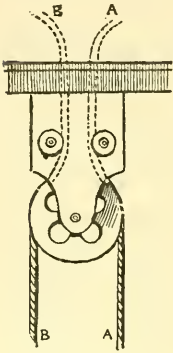


Fig. 1.

The "bust of Socrates" was another favorite experiment with Houdin. In this illusion a living bust with the features of Socrates was suspended in the middle of the stage without visible support. The performer, habited as an Athenian noble, addressed questions to the mutilated philosopher and received

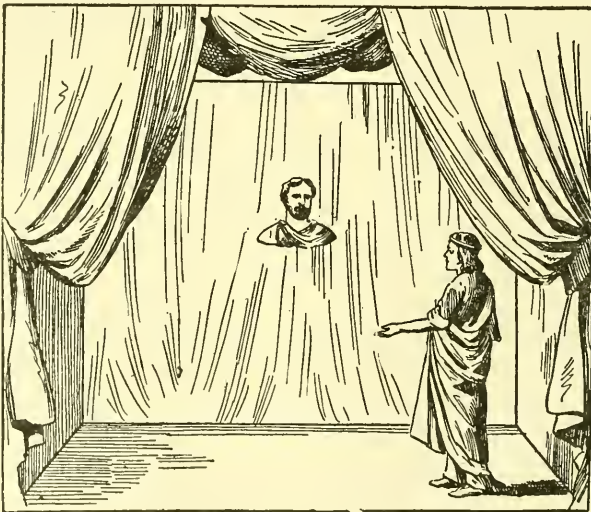


Fig. 2. THE TALKING BUST.

replies in stanzas of elegiac verse. The *mise-en-scène* is represented in Fig. 2. Houdin explains the illusion as follows :

"A, B, C, D, (Fig. 3) represent a section of the stage on which the trick is exhibited. A sheet of silvered glass, G, G, oc-

cupying the whole width of the stage, is placed in a diagonal position, extending from the upper part of the stage at the rear, down to the footlights, so as to form an angle of forty-five degrees with the floor. In the center of the glass is an opening through which the actor passes his head and shoulders, as shown in the figure. It should be further mentioned that the ceiling and the two sides of the stage are hung with wall-paper of the same pattern, and are brilliantly illuminated,

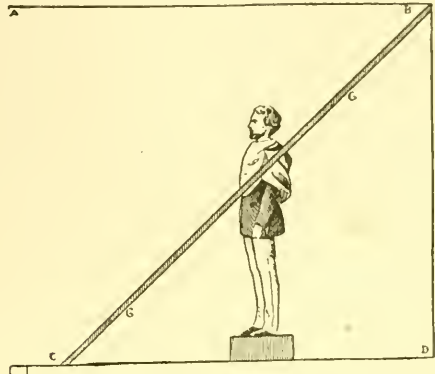


Fig. 3. HOW THE TALKING BUST WAS WORKED.

either by means of footlights at *C*, or by gas-jets placed behind the border *A*. Such being the condition of things, the effect is as follows: The ceiling *A* is reflected in the mirror, and its reflection appears to the spectators to be the paper of the wall *B, D*, which in reality is hidden by the glass.

“By means of this reflection, of which he is of course unaware, the spectator is led to believe that he sees three sides of the stage; and there being nothing to suggest to his mind the presence of the glass, he is led to believe that the bust is suspended in mid-air, and without any support.”

“Aërial Suspension” was one of Houdin’s inventions. It has been a favorite trick since his time. In the original illusion Houdin had one of his young sons, who was dressed as a page, stand on a small stool. The performer then placed a walking-stick under the extended right arm of the boy, near the elbow, and one under the left arm. First the stool was knocked away and the youthful assistant was suspended in the air, held up only by the two frail sticks, which were in themselves inadequate to support such a weight. Then the left stick was removed, but the boy did not fall. To the astonishment of every one, the youth was placed in a horizontal position. He remained in a perfectly rigid attitude with his head leaning on his arm, the top of the cane under his elbow.

This very ingenious trick was suggested to Houdin on reading stories about the alleged levitation of Hindoo fakirs. The walking-stick that supported the right arm of the assistant was of iron, painted to resemble wood. It fitted into a slot in the stage; its

top connected with a bar concealed in the sleeve of the boy. This bar formed part of a strong steel framework worn under the assistant's clothing. Thus was the page suspended in the air.

Houdin's trick of the "orange-tree" was a capital one. The tree blossomed and bore fruit at the command of the conjurer. All the oranges were distributed among the spectators except one on the topmost branch of the tree. In this orange the magician caused a handkerchief to appear, which had been previously borrowed. The handkerchief was made to vanish from the hands of the performer. "Hey, presto!" the orange fell apart in four sections, whereupon two butterflies sprang out and fluttered upward with the handkerchief. The explanation of this beautiful trick is as follows: The tree was a clever piece of mechanism, so closely fashioned to resemble a plant that it was impossible to detect the difference. The blossoms, constructed of white silk, were pushed up through the hollow branches by pistons rising in the table and operating upon similar rods contained in the tree. When these pedals were relaxed the blossoms disappeared, and the fruit was slowly developed. Real oranges were stuck on iron spikes protruding from the branches of the tree, and were concealed from the spectators by hemispherical wire screens painted green. The screens were also partly hidden by the artificial foliage. By means of cords running down through the branches of the tree and off behind the scenes, an assistant caused the screens to make a half-turn, thereby developing the fruit. The borrowed handkerchief was exchanged for a dummy belonging to the conjurer, and passed to an assistant who placed it in the mechanical orange. The tree was now brought forward. After the real fruit had been distributed, the magician called attention to the orange on the top (the mechanical one). By means of sleight-of-hand the handkerchief was made to vanish, to be discovered in the orange. The butterflies, which were fastened by wires to the stalk and fixed on delicate spiral springs, invisible at a little distance, flew out of the orange of their own accord, carrying with them the handkerchief, as soon as the fruit fell apart.

III.

In the year 1846 Houdin was summoned to the Palace of Saint-Cloud to give a performance before Louis Philippe and his Court, whereupon he invented his remarkable trick of the enchanted casket, which created great excitement in the Parisian journals, and gained him no little fame. He had six days to prepare for the

séance magique. Early on the appointed morning a van from the royal stables came to convey him and his son, together with the magic paraphernalia, to the palace of the king. A stage had been erected in one of the handsome salons of St. Cloud, the windows of which opened out on an orangery lined with double rows of orange-trees, "each growing in its square box on wheels. A sentry was placed at the door to see that the conjurer was not disturbed in his preparations. The King himself dropped in once to ask the entertainer if he had everything necessary."

At four o'clock in the afternoon, a brilliant company assembled in the hall to witness the performance. The *pièce-de-resistance* of the séance was Cagliostro's casket, the effect of which is best described in Houdin's own words :

"I borrowed from my noble spectators several handkerchiefs, which I made into a parcel, and laid on the table. Then, at my request, different persons wrote on the cards the names of places whither they desired their handkerchiefs to be invisibly transported.

"When this had been done, I begged the King to take three of the cards at hazard, and choose from them the place he might consider most suitable.

"'Let us see,' Louis Philippe said, 'what this one says: "I desire the handkerchiefs to be found beneath one of the candelabra on the mantelpiece." That is too easy for a sorcerer; so we will pass to the next card: "The handkerchiefs are to be transported to the dome of the Invalides." That would suit me, but it is much too far, not for the handkerchiefs, but for us, Ah, ah!' the King added, looking at the last card, 'I am afraid, Monsieur Robert-Houdin, I am about to embarrass you. Do you know what this card proposes?'

"'Will your majesty deign to inform me?'

"'It is desired that you should send the handkerchiefs into the chest of the last orange-tree on the right of the avenue.'

"'Only that, sir? Deign to order, and I will obey.'

"'Very good, then; I should like to see such a magic act: I, therefore, choose the orange-tree chest.'

"The king gave some orders in a low voice, and I directly saw several persons run to the orange-tree, in order to watch it and prevent any fraud.

"I was delighted at this precaution, which must add to the effect of my experiment, for the trick was already arranged, and the precaution hence too late.

"I had now to send the handkerchiefs on their travels, so I

placed them beneath a bell of opaque glass, and, taking my wand, I ordered my invisible travellers to proceed to the spot the king had chosen.

“I raised the bell; the little parcel was no longer there, and a white turtle-dove had taken its place.

“The King then walked quickly to the door, whence he looked in the direction of the orange-tree, to assure himself that the guards were at their post; when this was done, he began to smile and shrug his shoulders.

“‘Ah! Monsieur Houdin,’ he said, somewhat ironically, ‘I much fear for the virtue of your magic staff.’ Then he added, as he returned to the end of the room, where several servants were standing, ‘Tell William to open immediately the last chest at the end of the avenue, and bring me carefully what he finds there—if he *does* find anything.’

“William soon proceeded to the orange-tree, and though much astonished at the orders given him, he began to carry them out.

“He carefully removed one of the sides of the chest, thrust his hand in, and almost touched the roots of the tree before he found anything. All at once he uttered a cry of surprise, as he drew out a small iron coffer eaten by rust.

“This curious ‘find,’ after having been cleaned from the mould, was brought in and placed on a small ottoman by the king’s side.

“‘Well, Monsier Robert-Houdin,’ Louis Philippe said to me, with a movement of impatient curiosity, ‘here is a box; am I to conclude it contains the handkerchiefs?’

“‘Yes, sire,’ I replied, with assurance, ‘and they have been there, too, for a long period.’

“‘How can that be? the handkerchiefs were lent you scarce a quarter of an hour ago.’

“‘I cannot deny it, sire; but what would my magic powers avail me if I could not perform incomprehensible tricks? Your Majesty will doubtlessly be still more surprised, when I prove to your satisfaction that this coffer, as well as its contents, was deposited in the chest of the orange-tree sixty years ago.’

“‘I should like to believe your statement,’ the King replied, with a smile; ‘but that is impossible, and I must, therefore, ask for proofs of your assertion.’

“‘If Your Majesty will be kind enough to open this casket they will be supplied.’

“‘Certainly; but I shall require a key for that.’

“‘It only depends on yourself, sire, to have one. Deign to remove it from the neck of this turtle-dove, which has just brought it you.’

“Louis Philippe unfastened a ribbon that held a small rusty key, with which he hastened to unlock the coffer.

“The first thing that caught the King’s eye was a parchment, on which he read the following statement :

“‘This day, the 6th June, 1786,

This iron box, containing six handkerchiefs, was placed among the roots of an orange-tree by me, Balsamo, Count of Cagliostro, to serve in performing an act of magic, which will be executed on the same day sixty years hence before Louis Philippe of Orleans and his family.’

“‘There is decidedly witchcraft about this,’ the king said, more and more amazed. ‘Nothing is wanting, for the seal and signature of the celebrated sorcerer are placed at the foot of this statement, which, Heaven pardon me, smells strongly of sulphur.’

“‘At this jest the audience began to laugh.

“‘But,’ the king added, taking out of the box a carefully sealed packet, ‘can the handkerchiefs by possibility be in this?’

“‘Indeed, sire, they are; but, before opening the parcel, I would request your majesty to notice that it also bears the impression of Cagliostro’s seal.’

“This seal once rendered so famous by being placed on the celebrated alchemist’s bottles of elixir and liquid gold, I had obtained from Torrini, who had been an old friend of Cagliostro’s.

“‘It is certainly the same,’ my royal spectator answered, after comparing the two seals. Still, in his impatience to learn the contents of the parcel, the king quickly tore open the envelope and soon displayed before the astonished spectators the six handkerchiefs which, a few moments before, were still on my table.

“This trick gained me lively applause.”

Robert-Houdin never revealed the secret of this remarkable experiment in natural magic, but the acute reader, especially if he be a student of legerdemain, will be able to give a pretty shrewd guess as to the *modus operandi*. The best analysis of this trick has been lately given by Brander Matthews, the noted American literary critic and himself a student of the fascinating art of conjuring. He writes as follows (*Scribner’s Magazine*, May, 1903):

“Nothing more extraordinary was ever performed by any mere conjurer; indeed, this feat is quite as startling as any of those attributed to Cagliostro himself, and it has the advantage of being

accurately and precisely narrated by the inventor. Not only is the thing done a seeming impossibility, but it stands forth the more impressively because of the spectacular circumstances of its performance,—a stately palace, a lovely garden, the assembled courtiers, and the royal family. The magician had to depend on his wits alone, for he was deprived of all the advantages of his own theater and of all possibility of aid from a confederate mingled amid the casual spectators.

“Robert-Houdin was justified in the gentle pride with which he told how he had thus astonished the King of the French. He refrained from any explanation of the means whereby he wrought his mystery, believing that what is unknown is ever the more magnificent. He did no more than drop a hint or two, telling the reader that he had long possessed a cast of Cagliostro’s seal, and suggesting slyly that when the King sent messengers out into the garden to stand guard over the orange-tree the trick was already done and all precautions were then futile.

“Yet, although the inventor chose to keep his secret, any one who has mastered the principles of the art of magic can venture an explanation. Robert-Houdin has set forth the facts honestly; and with the facts solidly established, it is possible to reason out the method employed to accomplish a deed which, at first sight, seems not only impossible but incomprehensible.

“The first point to be emphasised is that Robert-Houdin was as dexterous as he was ingenious. He was truly a prestidigitateur, capable of any sleight-of-hand. Nothing was simpler for so accomplished a performer than the substitution of one package for another, right before the eyes of all the spectators. And it is to be remembered that although the palace was the King’s, the apparatus on the extemporised stage was the magician’s. Therefore, when he borrowed six handkerchiefs and went up on the stage and made them up into a package which remained on a table in sight of everybody, we can grant without difficulty that the package which remained in sight did not then contain the borrowed handkerchiefs.

“In fact, we may be sure that the borrowed handkerchiefs had been conveyed somehow to Robert-Houdin’s son who acted as his assistant. When the handkerchiefs were once in the possession of the son out of sight behind the scenery or hangings of the stage, the father would pick up his package of blank visiting-cards and distribute a dozen of them or a score, moving to and fro in very leisurely fashion, perhaps going back to the stage to get pencils which he would also give out as slowly as possible, filling up the

time with playful pleasantry, until he should again catch sight of his son. Then, and not until then, would he feel at liberty to collect the cards and take them over to the King.

“When the son had got possession of the handkerchiefs, he would smooth them swiftly, possibly even ironing them into their folds. Then he would put them into the parchment packet which he would seal twice with Cagliostro’s seal. Laying this packet in the bottom of the rusty iron casket, he would put on top the other parchment which had already been prepared, with its adroit imitation of Cagliostro’s handwriting. Snapping down the lid of the casket, the lad would slip out into the corridor and steal into the garden, going straight to the box of the appointed orange-tree. He could do this unobserved, because no one was then suspecting him and because all the spectators were then engaged in thinking up odd places to which the handkerchiefs might be transported. Already, in the long morning, probably while the royal household was at its midday breakfast, the father or the son had loosened one of the staples in the back of the box in which the designated orange-tree was growing. The lad now removed this staple and thrust the casket into the already prepared hole in the center of the roots of the tree. Then he replaced the staple at the back of the box, feeling certain that whoever should open the box in front would find the soil undisturbed. This most difficult part of the task once accomplished, he returned to the stage, or at least in some way he signified to his father that he had accomplished his share of the wonder, in the performance of which he was not supposed to have any part.

“On seeing his son, or on receiving the signal that his son had returned, Robert-Houdin would feel himself at liberty to collect the cards on which various spectators had written the destinations they proposed for the package of handkerchiefs which was still in full sight. He gathered up the cards he had distributed; but as he went toward the King, he substituted for those written by the spectators others previously prepared by himself,—a feat of sleight-of-hand quite within the reach of any ordinary performer. Of these cards, prepared by himself, he forced three on the sovereign; and the forcing of cards upon a kindly monarch would present little difficulty to a prestidigitateur of Robert-Houdin’s consummate skill.

“When the three cards were once in the King’s hands, the trick was done, for Robert-Houdin knew Louis Philippe to be a shrewd man in small matters. Therefore, it was reasonably certain

that when the King had to make a choice out of three places, one near and easy, a second remote and difficult, and a third both near and difficult, Louis Philippe would surely select the third which was conveniently at hand and which seemed to be at least as impossible as either of the others.

The event proved that the conjurer's analysis of the king's character was accurate: yet one may venture the opinion that the magician had taken every needed precaution to avoid failure even if the monarch had made another selection. Probably Robert-Houdin had one little parchment packet hidden in advance somewhere in the dome of the Invalides and another tucked up out of sight in the base of one of the candelabra on the chimney-piece; and if either of the other destinations had been chosen, the substitute packet would have been produced and the magician would then have offered to transport it also into the box of the orange-tree. And thus the startling climax of the marvel would have been only a little delayed.

“When so strange a wonder can be wrought under such circumstances by means so simple, we cannot but feel the force of Dr. Lodge's warning that an unwavering scepticism ought to be the attitude of all honest investigators toward every one who professes to be able to suspend the operation of a custom of nature. No one of the feats attributed to Home, the celebrated medium who plied his trade in Paris during the Second Empire, was more abnormal than this trick of Robert-Houdin's, and no one of them is so well authenticated. It may be that certain of the customs of nature are not inexorable and that we shall be able to discover exceptions now and again. But the proof of any alleged exception, the evidence in favor of any alleged violation of the custom of nature, ought to be overwhelming.”

IV.

The greatest event of Houdin's life was his embassy to Algeria, “at the special request of the French Government, which desired to lessen the influence of the Marabouts, whose conjuring tricks, accepted as actual magic by the Arabs, gave them too much influence.” He went to play off his tricks against those of Arab priests, or holy men, and, by “greater marvels than they could show, destroy the *prestige* which they had acquired. He so completely succeeded that the Arabs lost all faith in the miracles of the Marabouts, and thus was destroyed an influence very dangerous to the

French Government." His first performance was given at the leading theater of Algiers, before a great assemblage of Arabs, who had been summoned to witness the *soirée magique*, by the mandate of the Marshall-Governor of Algeria. Houdin's "Light and Heavy Chest" literally paralysed the Arabs with astonishment. He altered the *mise-en-scène*, and pretended to be able to make the strongest man so weak that he would be unable to lift a small box from the floor. He says in his memoirs :

"I advanced with my box in my hand, to the center of the 'practicable,' communicating from the stage to the pit; then addressing the Arabs, I said to them :

"'From what you have witnessed, you will attribute a supernatural power to me, and you are right. I will give you a new proof of my marvellous authority, by showing that I can deprive the most powerful man of his strength and restore it at my will. Any one who thinks himself strong enough to try the experiment may draw near me.' (I spoke slowly, in order to give the interpreter time to translate my words.)

"An Arab of middle height, but well built and muscular, like many of the Arabs are, came to my side with sufficient assurance.

"'Are you very strong?' I said to him, measuring him from head to foot.

"'Oh yes!' he replied carelessly.

"'Are you sure you will always remain so?'

"'Quite sure.'

"'You are mistaken, for in an instant I will rob you of your strength, and you shall become like as a little child.'

"The Arab smiled disdainfully, as a sign of his incredulity.

"'Stay,' I continued; 'lift up this box.'

"The Arab stooped, lifted up the box, and said to me, 'Is this all?'

"'Wait ——!' I replied.

"Then with all possible gravity, I made imposing gesture, and solemnly pronounced the words :

"'Behold! you are weaker than a woman; now, try to lift the box.'

"The Hercules, quite cool as to my conjuration, seized the box once again by the handle, and gave it a violent tug, but this time the box resisted, and, spite of his most vigorous attacks, would not budge an inch.

"The Arab vainly expended on this unlucky box a strength which would have raised an enormous weight, until at length ex-

hausted, panting, and red with anger, he stopped, became thoughtful, and began to comprehend the influences of magic.

“He was on the point of withdrawing; but that would be allowing his weakness, and that he, hitherto respected for his vigor, had become as a little child. This thought rendered him almost mad.

“Deriving fresh strength from the encouragements his friends offered him by word and deed, he turned a glance around them, which seemed to say, ‘You will see what a son of the desert can do.’

“He bent once again over the box: his nervous hands twined around the handle, and his legs, placed on either side like two bronze columns, served as a support for the final effort.

“But, wonder of wonders! this Hercules, a moment since so strong and proud, now bows his head; his arms, riveted to the box, undergo a violent muscular contraction: his legs give way, and he falls on his knees with a yell of agony.

“An electric shock, produced by an inductive apparatus, had been passed, on a signal from me, from the further end of the stage into the handle of the box. Hence the contortions of the poor Arab!

“It would have been cruelty to prolong this scene.

“I gave a second signal, and the electric current was immediately intercepted. My athlete, disengaged from his terrible bondage, raised his hands over his head.

“‘Allah! Allah!’ he exclaimed, full of terror; then, wrapping himself up quickly in the folds of his burnous, as if to hide his disgrace, he rushed through the ranks of the spectators and gained the front entrance.

“With the exception of the dignitaries occupying the stage boxes and the privileged spectators, in the body of the house, who seemed to take great pleasure in this great experiment, my audience had become grave and silent, and I heard the words ‘Shaitan!’ ‘Djenoum!’ passing in a murmur round the circle of credulous men, who, while gazing on me, seemed astonished that I possessed none of the physical qualities attributed to the angel of darkness.”

The Marabout priests constantly boasted of their invulnerability. They were reputed to be possessed of powerful talismans which caused loaded weapons to flash in the pan when fired at them. Houdin counteracted these claims by performing his celebrated bullet-catching feat, in which a marked bullet apparently shot from a gun is caught by the magician in a plate or between

his teeth. There are two ways of accomplishing this trick. One is by substituting a bullet of hollow wax for the real leaden bullet. The explosion scatters the wax into minute fragments which fly in all directions and do not come in contact with the person shot at; provided he stands at a respectable distance from the individual who handles the pistol or gun. The second method is to insert into the barrel of the weapon a small tube open at one end. Into this receptacle the bullet falls, and the tube is withdrawn from the gun in the act of ramming it, forming as it were a part of the ramrod. The performer once in possession of the little tube, secretly extracts the marked bullet and produces it at the proper time. Houdin had recourse to both ways of performing this startling trick. Sometimes he filled the wax bullet with blood, extracted from his thumb. When the bullet smashed against a white wall it left a red splash. Houdin, after travelling into the interior of Algeria, visiting many prominent chieftains, returned to France, and settled down at St. Gervais, a suburb of Blois. He relinquished his theater to his brother-in-law, Pierre Chocat (M. Hamilton), and devoted himself to scientific work, and writing his *Confidences* and other works on natural magic. Speaking of the former, Brander Matthews says, "these 'Confidences of a Prestidigitator' are worthy of comparison with all but the very best autobiographies—if not with Cellini's and Franklin's, at least with Cibber's and Goldoni's. Robert-Houdin's life of himself, quite as well as any of the others, would justify Longfellow's assertion that "autobiography is what biography ought to be."

In the humble opinion of the writer, Houdin's autobiography is worthy to be classed with the best, even that of Cellini. It is replete with interesting information of old time necromancers, constructors of automata, good stories of contemporary magicians, exposés of Marabout miracles, and last but not least the fascinating adventures of Houdin himself,—the archmaster of modern magic. It bears the stamp of truth on every page, and should be placed in the hands of all students of psychology and pedagogy. His "Trickeries of the Greeks," an exposé of gambling devices, is also an interesting work and should be read in conjunction with his *Stage Magic* and *Conjuring and Magic*.

Houdin's villa at St. Gervais was a veritable palace of enchantments. Electrical devices played a prominent part at *L'Attrape Abbey*, as his friends jokingly called it—"Catch 'em Abbey." Says William Manning¹:

¹ Author of a charming little brochure, *Houdini*.

“Robert-Houdin’s employment of electricity, not only as a moving power for the performance of his illusions, but for domestic purposes, was long in advance of his time. The electric bell, so common to us now, was in every-day use *for years* in his own house, before its value was recognised by the public.

“He had a favorite horse, named Fanny, for which he entertained great affection, and christened her ‘the friend of the family.’ She was of gentle disposition and was growing old in his service; so he was anxious to allow her every indulgence, especially punctuality at meals and full allowance of fodder.

“Such being the case, it was a matter of great surprise that Fanny grew daily thinner and thinner, till it was discovered that her groom had a great fancy for the art formerly practised by her master and converted her hay into five-franc pieces! So Houdin dismissed the groom and secured a more honest lad, but to provide against further contingencies and neglect of duty he had a clock placed in his study, which with the aid of an electrical wire worked a food supply in the stable, a distance of fifty yards from the house. The distributing apparatus was a square funnel-shaped box which discharged the provender in prearranged quantities. No one could steal the oats from the horse after they had fallen, as the electric trigger could not act unless the stable door was locked. The lock was outside, and if any one entered before the horse had finished eating his oats, a bell would immediately ring in the house.

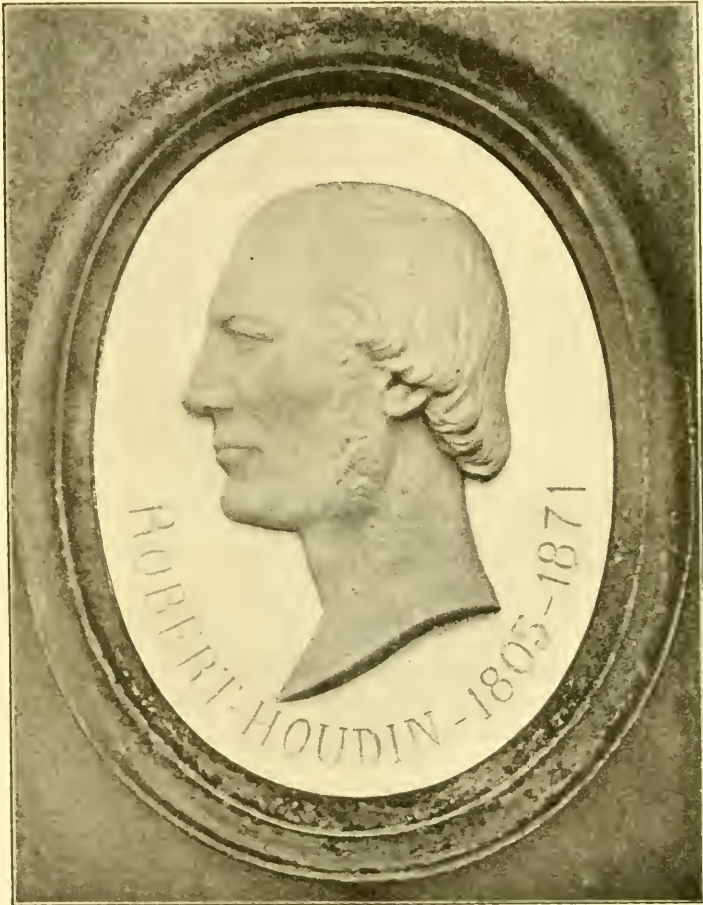
“This same clock in his study also transmitted the time to two large clock-faces, placed one on the top of the house, the other on the gardener’s lodge, the former for the benefit of the villagers.

“In his bell-tower he had a clockwork arrangement of sufficient power to lift the hammer at the proper moment. The daily winding of the clock was performed automatically by communication with a swing-door in his kitchen, and the winding-up apparatus of the clock in the clock-tower was so arranged that the servants in passing backward and forward on their domestic duties unconsciously wound up the striking movement of the clock.”

The “Priory,” as Houdin named it, is now a partial ruin. It has passed out of his family. Houdin died there June 13, 1871, after an illness of ten days. His death was caused by pneumonia. The following is an extract of the notice of his decease, taken from the registers of the civil authorities of St. Gervais:

“June 14, 1871. Notice of the death of Robert-Houdin, Jean-Eugène, died at St. Gervais, June 13, 1871, at 10 P. M., sixty-five years of age. Son of the defunct Prosper Robert and Marie Cathé-

rine Guillon; widower of his first wife Josephé Cecile Eglantine Houdin; married the second time to Françoise Marguerite Olympe Naconnier; Court House of St. Cervais, signed—The Mayor." The signature is illegible.



MEDALLION PORTRAIT OF ROBERT-HOUDIN.

From his tomb at Blois, France. From an original photograph taken by Mr. Harry Houdini, the American conjurer. (Published by permission of David McKay & Co., Philadelphia, Pa.)

His son Eugène was killed at Reichshoffen in the Franco-Prussian War. He was a sub-lieutenant in the French army and a graduate of the military school at St. Cyr. He assisted his father on the stage but abandoned conjuring for a military career. Émile,

the elder son, who distinguished himself in the "Second-Sight Trick," as soon as his father retired from the stage, became a

St. Germain, près Blois, le 6^g 1860

Cher Bourdilliat

Je m'attendais, ces jours derniers, à recevoir de vous un exemplaire de la deuxième édition de mes Confidences; mais, ne voyant rien venir, je me décidai à vous adresser cette question:

Si mon livre a du mérite
Près des lecteurs quelque mérite;
Pourquoi l'Éditeur qui m'édite
Médite-t-il pour m'éditer?

Quoiqu'il en soit, cher Bourdilliat,
recevez les meilleures de mes amitiés et
croyez-moi toujours

très dévoué

Robert Houdin

FACSIMILE OF A LETTER BY HOUDIN, FROM *L'Ilusioniste*, March, 1902.

watchmaker. He published a work on horology to which his father wrote the following preface:

"I have often been asked why my son did not follow the career I had opened for him in prestidigitation, but preferred instead the

study of horology. My answer to the question may be used fitly as a preface to this pamphlet.

“If you believe in hereditary vocations, here is a case for their just application. My son’s maternal great-grandfather, Nicolas Houdin, was a watchmaker of great merit in the last century. J. F. Houdin, his son, has gained, as is well known, a prominent place among the most distinguished watchmakers of his time. A certain modesty, which you will understand, prevents me from praising my father as highly; I shall only say that he was a very skilful and ingenious watchmaker. Before devoting myself to the art of conjuring, based on mechanism, I, too, was for a long time a watchmaker and achieved some success.

“With such genealogy, should one not be predestined to horology? Therefore my son was irresistibly drawn to his vocation, and he took up the art which Berthoud and Bréguet have made famous. It was from the latter of the two celebrated masters that he learned the elements of the profession of his forefathers.”

Émile was subsequently induced to take up the magic wand, and in conjunction with Professor Brannet gave many clever entertainments. During his management the old theater in the Palais Royal was abandoned, and a new theater erected on the Boulevard des Italiens. He held this property until his decease in 1883. The theater was partly destroyed by fire, January 30, 1901, but was rebuilt.

The only surviving members of the family are Madame Émile Robert-Houdin, widow of the elder son, and a daughter who is married to M. Lemaitre Robert-Houdin, a municipal officer of Blois, who has adopted the name of Houdin. Robert-Houdin is interred in the cemetery of Blois. A handsome monument marks his grave.

At the Paris Exhibition of 1844, Houdin was awarded a medal for the ingenious construction of automata; at the Exhibition of 1855 he received a gold medal for his scientific application of electricity to clocks. He invented an ophthalmoscope to enable the operator to examine the interior of his own eye. From important papers in the possession of M. Lemaitre it seems more than probable that Houdin had worked out the secret of the modern telephone before it had been made known to the world at large.

CROSS OR CRESCENT IN INDIA?

BY FREDERIC AUSTIN OGG.

TO those well-meaning folks who pay twenty-five cents, or some such conscience-soothing sum, a year into a missionary fund for the conversion of "the heathen" in India, it may seem little short of irreligion even so much as to raise the question which our title suggests. Yet the writer of these lines, a Christian and a member of the Methodist Church, has arrived at a different conclusion. Most of his friends think that *of course* India will be Christianised and that right speedily. In view of all the toil and sacrifice, the money and thought expended, and in a cause so eminently worthy, what possible chance can there be of failure? Do we not hear of the natives literally flocking to the missionaries to be baptised? And have we not often been assured that India would be Christian already were it not for the mere physical impossibility that the seven hundred or more missionaries in the peninsula come into touch with the nearly three hundred million natives?

And yet it is just possible that there are few whose condition approaches that of the old Scotch merchant of whom a recent writer has told a characteristic story. Being asked one day for a subscription for the support of the Society for the Conversion of the Jews, he with little hesitation acceded. Three months later he was asked for money for the same cause, and this time he gave rather more reluctantly. The third time he was approached on the subject, he could restrain himself no longer. "D—— it," he exclaimed, "are the Jews no' a' convertit yet?" and gave nothing. There are doubtless some who consider that it is high time the word should go forth that India is "a' convertit." But if there are any who feel so, it is only because they are utterly ignorant of the magnitude of the undertaking. To such it might be rather disconcerting to know that as a result of all the missionary effort that has thus far been put forth, only about two and a half millions out of

the nearly three hundred millions of natives are even nominal Christians,—a proportion equal to about that of a city of 64,000 inhabitants to the total population of the United States.

The present writer believes in the eventual triumph of Christianity in India. But he also believes several other things relative to the matter,—among them the following: (1) that many centuries of time will be necessary to accomplish the result; (2) that in the meantime the religion rapidly becoming dominant in the Orient, i. e., Mohammedanism, will have to be defeated on its own ground; (3) that this will necessitate the employment of very different means from those now in use; and (4) that when India shall be Christianised it will not be de-Orientalised and the Christianity that it takes will probably not accord at all with what is considered orthodox in the West.

To some such conclusions, it is believed, practically all who have knowledge at first hand regarding India and Indian affairs have arrived. They may not be altogether such as we could wish, but if they represent the facts, it cannot but be wholesome to face them squarely.

A word as to the religious status of India, numerically considered, at the present time. The latest available statistics, published in the *Statesman's Year Book* for 1902, are based on the census for 1891, and hence are not as recent as we should like. However, there is no reason to believe that the proportionate strength of the various religions has undergone great change since the time mentioned. A census in the United States is soon out of date, but one in the Orient remains approximately true for many generations. The table on page 740 shows the distribution of the population of India, according to religion, at the census of 1891:

A little examination of the table reveals several facts of interest. It shows, for instance, that the Hindoos constitute about 72 per cent. of the entire population, the Mohammedans about 20 per cent., the Buddhists about 2.5 per cent., and the Christians about .8 per cent. The vast majority of the Mohammedans are in Bengal, even as the vast majority of the Buddhists are in Burma and the Christians in Madras. Adherents of animistic faiths are more numerous even than the Buddhists, and the Christians do not greatly outnumber the relatively insignificant Sikhs and Jains. In no province do the Christians outnumber the Mohammedans, falling short by almost half in the most Christianised province of Madras. In no other considerable province, except Burma, do the Christians count a fourth of the adherents of Mohammedanism. In

Assam, Punjab, Bengal, Bombay, Kashmir, and the North-West Provinces, the Mohammedans vastly outnumber the Christians,

PRESIDENCIES, PROVINCES, AND STATES	HINDUS	SIKHS	JAINS	BUD- DHISTS	PARSIS	MOHAM- MEDANS	CHRIS- TIANS	JEWS	ANTI- MISTIC	OTHERS	TOTAL
Ajmere.....	437,988	213	26,939	.....	198	74,265	2,683	71	.....	1	542,358
Assam.....	2,997,072	83	1,368	7,697	.....	1,483,974	16,844	5	969,765	25	5,476,833
Bengal.....	47,824,014	417	7,270	194,717	179	23,658,347	192,484	1,447	2,753,061	11,430	74,643,366
Berit.....	2,531,791	177	18,952	4	412	207,681	1,359	2	137,108	5	2,897,491
Bombay.....	21,440,991	912	555,209	698	76,774	4,390,995	170,009	13,547	311,259	27	26,960,421
Burma.....	171,577	3,164	.....	6,888,075	96	253,031	120,768	351	168,449	49	7,605,560
Central Provinces.....	10,489,620	173	49,212	325	781	309,479	13,368	176	2,081,721	10	12,944,805
Coor.....	156,845	.....	114	.....	39	12,665	3,392	.....	.....	.....	173,055
Madras.....	34,757,520	128	27,435	1,036	247	2,475,864	1,580,179	1,309	472,868	14,536	39,331,062
North-West Provinces.....	40,951,803	11,348	84,803	1,494	342	6,589,183	58,518	60	.....	25	47,697,576
Punjab.....	10,237,700	1,870,481	45,683	6,236	412	12,915,643	53,909	33	.....	30	25,130,127
Sueta, etc.....	11,699	1,129	.....	.....	39	11,368	3,008	23	.....	4	27,270
Andamans.....	9,433	390	3	1,290	.....	3,980	483	.....	24	1	15,609
Haridardid.....	10,237,249	4,637	27,845	.....	1,058	1,138,666	20,429	26	29,130	.....	11,537,040
Baroda.....	2,437,568	11	59,332	1	8,206	188,740	646	36	29,804	2	2,445,396
Mysore.....	4,639,127	29	13,278	5	35	252,973	38,135	21	.....	1	4,943,604
Kashmir.....	691,800	11,399	593	29,608	9	1,793,710	218	.....	.....	16,615	2,543,952
Rajputana.....	10,192,829	1,116	417,618	.....	238	991,351	1,855	15	411,078	2	12,016,102
Central India.....	7,735,246	1,825	89,984	.....	837	568,640	5,999	72	1,916,209	.....	10,318,812
Shah States.....	1,855	196	.....	175	2	609	154	.....	1	.....	2,992
Total.....	207,731,727	1,907,833	1,416,638	7,131,361	89,904	57,321,164	2,284,380	17,194	9,280,467	42,763	287,223,431

and it may be said that throughout the entire peninsula the numerical strength of Mohammedanism bears a much more steady pro-

portion to the total population than in the case of any other religion, not excepting Hindooism.

The exact manner in which Mohammedanism was brought into India is a matter of controversy. It was long supposed that invaders from the north, probably from Arabia, forced it upon the Hindoos at the point of the sword. The well-known character of early Mohammedan missionary enterprise made this supposition entirely reasonable. Nevertheless, there are certain considerations which go to disprove its validity. In the first place, if such had been the manner of its establishment, Mohammedanism would be the religion of all India to-day instead of that of but a fifth of the people. Or, if it be urged that the conquest was left incomplete, then it would seem that Islam would be localised in the districts subdued. Instead of this, as we have just observed, the Mohammedans are scattered quite proportionally throughout the whole empire.

Nor is the number of Mohammedans in India due, as some have supposed, to peaceful immigration. It has been estimated that less than ten per cent. of the fifty-one millions even claim to be descended from foreign peoples.

The conclusion is that Mohammedanism was propagated in India by preaching and persuasion, and that it was accepted by so large a proportion of the people because of conviction rather than compulsion. This fact is of real significance as indicating the fixed and permanent character of the religion in the peninsula.

The advance of Mohammedanism among the people of India has certainly not been rapid. The creed has been known in the country probably as much as nine hundred years, and yet only one-fifth of the population have embraced it. From this it might seem that there is no danger of Mohammedanism gaining the ascendancy in India. Of course, there *is* no immediate danger. But time in the Orient is counted not by days and years as with us, but by centuries and ages. When one considers the conservatism and inertia of the peoples of the East, it becomes apparent that after all Mohammedanism has made progress about as rapid as could be expected of any imported cult. And the rate of progress seems to be increasing. The magnitude of the conflict now on between Mohammedanism and Christianity in Asia, Africa, and the islands of the Eastern seas, is by no means realised by the majority of Western people. On all its boundaries Islam is steadily advancing. Moreover, as a recent writer has pointed out, it is constantly developing an internal cohesion which may in time bring the Moslems

in all the vast region from the Niger to the Ganges into a conscious unity of purpose. When this is accomplished, the world may look for some interesting developments. It is estimated that Islam's gains in India alone counterbalance its losses in all other parts of the world. In Bengal where a third of the population are already Mohammedans, the converts are numbered by the thousands annually. Conditions in India are so peculiar, that comparisons and contrasts with the spread of various religions elsewhere can be of but very slight value. That, for instance, it required only one-third as long to Christianise the Roman Empire as it has taken to make Mohammedans of one-fifth of the Indian people was due rather more to the broken-down condition of the Roman religion and the consequent readiness of the people to turn to something new than to the zeal and interest with which the faith was propagated by its adherents.

The truth is that none of the great religions has ever been spread with the enthusiasm that has marked the Mohammedan advance from its very beginning. And this enthusiasm has been not merely of the militant type. In fact, it is fervor of speech rather than the power of the sword that is now winning the African and Asiatic peoples so rapidly to the Mohammedan fold. Even the Saracen found that force is not the strongest of arguments, or at any rate the most permanently effective. Every believer in Islam is a missionary in the sense that we frequently hear Christians exhorted to be but in which we know they but rarely are. That is, every Mussulman is constantly watching an opportunity to make a convert. He makes use of his trade relations, his social intercourse, his travels, in fact his entire round of experiences, to win men to his faith, in a manner very similar to that employed by the Jesuits in the sixteenth and seventeenth centuries. It cannot be said that his motives are purely religious. While by gaining converts he by so much increases his own chance of paradise, he thereby also adds to his faction, his tribe, his army, his nation, and increases the power to conquer and rule which is the pride of nearly all Oriental peoples and which the Mohammedan regards as his divine right. "All the emotions," says Mr. Meredith Townsend in his *Asia and Europe*, "which impel a Christian to proselytise are in a Mussulman strengthened by all the motives which impel a political leader and all the motives which sway a recruiting sergeant, until proselytism has become a passion which, whenever success seems practicable and especially success on a large scale, develops in the quietest Mussulman a fury of ardor which induces him to

break down every obstacle, his own strongest prejudices included, rather than stand for an instant in a neophyte's way."

The result of this is that there are few people in India who do not at least have an opportunity to hear the tenets of Islam proclaimed. And of course the greater the number of Mohammedans in a given district, the more rapidly are converts made. In Bengal, containing 74,713,020 inhabitants, a third of whom are Mohammedans and only two-tenths of one per cent. of whom are Christians, the greatest progress in proselytism is under way. Mohammedanism is not advancing in India with the rapidity which characterises Western religious movements. But considering the rigid conservatism to be overcome and the exclusively peaceful means employed, the results must be quite satisfactory to men of the Asiatic turn of mind.

It is not difficult to assign reasons for the progress of Islam among the Indian people. In the first place, it should be remembered that religion fills a greater part in the life and thought of the Oriental than of the Westerner. Nowhere in the world is more attention given to the problems of the unseen than in India. The land is the home of philosophy and abstract thought. The mysteries and perplexities of life and death, of the soul and the hereafter, have long been the commonplaces of speculation and research. It is right at this point that so many people utterly fail to comprehend the situation in India. They persist in thinking of the inhabitants as mere "heathen." Just because they are not Christians, they are thrown indiscriminately into a general class of the unredeemed along with the Hottentots and South Sea Islanders to whom the term "heathen" may perhaps quite properly be applied. That India is a vast empire made up of a congeries of races and peoples having ancient and highly respectable civilisations, with laws, governments, literatures, religions, art, and a finely elaborated social system, is generally quite ignored. The people of India are not aborigines without a history. They are, for the most part, descendents of races whose civilisations far antedate anything Christian,—even anything European. And they not merely have this great past; they glory in it. They are therefore disposed to deliberate long and well before breaking with it in any important particular.

And yet the Hindu can never quite be satisfied with the religion he has inherited. When its message has been completely delivered, life and death and eternity are still left great question marks. All is vagueness and uncertainty,—wild, indeterminate

longings with only the most equivocal promises for the future. Nothing goes so far toward reducing chaos to order in philosophy and religion as the monotheistic conception of deity. All phenomena, all the orderings of human experience, can be explained by referring them to the one Supreme Being. Mohammedanism is of course monotheistic, and it was through its adherents that the Hindoos, groping blindly after the light, first felt the comforting and illuminating force of belief in a single God. This fact in itself is sufficient to explain the grasp which Islam has acquired in India. The Koran adds the quality of certainty and finality to the questionings and falterings of the Hindoo belief.

But it may be asked, why does not Christianity, also a monotheistic religion, meet with the same ready response? The reasons are numerous. In the first place, it may be supposed that owing to the priority and greater universality of Mohammedan propaganda in the peninsula those of the people who were most susceptible to the monotheistic argument were reached first by the bearers of the crescent. Another consideration of much weight is that Mohammedanism was brought to the Hindoos by Asiatics like themselves, not by Europeans or other Westerners, as was Christianity. Explain it as we may, there is an intellectual and spiritual barrier between the Asiatic and the European which no amount of effort has ever yet been able to break down. Due to the ignorance of the Westerners and the self-sufficiency of the Orientals, this barrier is rather raised to loftier heights whenever the two peoples come in contact with each other. Until Christianity shall be preached widely by natives rather than by foreigners, its hold upon India will continue but feeble.

Moreover the rule of life prescribed by Mohammedanism is essentially Asiatic, while that of Christianity is not at all so. This is manifest particularly in reference to the caste system upon which the whole social order of India is built. While Christianity proclaims the natural rights and equality of men, and by so doing strikes a death-blow at the caste system, Mohammedanism merely asks the Hindoo to change caste by entering the great brotherhood of the faithful. No caste in India is more exclusive or more sacredly regarded by its members than is the fold of Islam. Thus the aristocratic concept at the bottom of the caste system is fostered by the Mohammedan Church, and the people to whom caste is everything are on this account the more readily won over.

It is easy enough to say that the caste system is an evil and ought to be eradicated. Few people realise the beneficent restraints

which it imposes upon society. A man's caste is his safeguard. If he can rarely raise his estate, he can just as rarely fall from it. The whole system belongs to an order of things far from modern, but it is at least one method by which a society devoid of modern political appliances can protect itself against its own internal destroyers. To become a Christian in India to-day means to break caste; and to break caste means ostracism, failure in business, and life-long ignomy. Until the whole system shall be uprooted—and this will be in the no wise immediate future—the breaking away from it in individual cases must always be attended by many hardships and sacrifices.

Among numerous other reasons for the slow advance of Christianity in India the following are of chief importance: (1) The ease with which Hindoos accept and believe things deemed by Western people quite contradictory. "A Hindoo," says Mr. Townsend, "will state with perfect honesty that Christianity is true, that Mohammedanism is true, and that his own special variety of Brahmanism is true, and that he believes them all three implicitly." Thus Christianity gains many "converts" who cannot properly be called Christians. It is almost inconceivably difficult to deal with a people whose metaphysical subtleties enable them to believe all that the missionaries tell them and yet with quite as much sincerity believe things exactly the opposite. (2) The life and character of Christ do not appeal to the Hindoos as to most other peoples. His earthly career and quasi human character render him if anything too tangible and not sufficiently mysterious to please the fancy of the Hindoo lovers of the occult. His gentleness and humility are accounted to him for weakness. Why the Son of God should not have availed himself of all the glories and powers of the universe is quite incomprehensible. It is the majestic—the outwardly and visibly majestic—that appeals to the Hindoo. Therefore he is more impressed with the Mohammedan motives of sovereignty and conquest than with the Christian ideals of meekness and social helpfulness. (3) The method of proselytism by the Christian missionaries needs to undergo modification. In the first place, the conscious effort to "civilise" the natives should cease. If it is necessary to make Europeans or Americans of them before, or even while, making Christians of them, not another dollar should be spent or another missionary be sent out. In the second place, and along the same line, just as large a proportion of the preachers and teachers should be native Hindoos as possible. Only in this way can the past mistake of approaching the people as if they were

barbarians of the most primitive type be remedied. Christian proselytism, if it is to be permanently successful, must leave the people Asiatics still, just as does Mohammedan proselytism.

Thus the battle is on. How it will result, no one can foretell. One thing is sure,—India will be neither Mohammedan nor Christian for many centuries to come. But even the early stages of the contest with which we are contemporary are by no means lacking in interest and importance. All history would go to indicate that the prosperity, and even the very life, of India hangs on the outcome. Mohammedanism has thus far invariably ended in stagnation and death. Christianity, we fondly believe, is fraught with the elements of life and growth. Unlimited patience and discriminating effort may secure to India the heritage of the cross. But if so, it may not unlikely prove to be because the Christian went to school to the Mohammedan and learned of him the avenue of approach to the Hindoo mind and heart.

P'A-LEK.

BY THE EDITOR.

[CONCLUDED.]

THE beautiful buildings of Philæ which add so much to the natural charm of this sequestered spot are all of comparatively late origin. The pylons of the temple of Isis bear the name of Nektanebos, but other portions of the sacred building were erected under the Ptolemies.

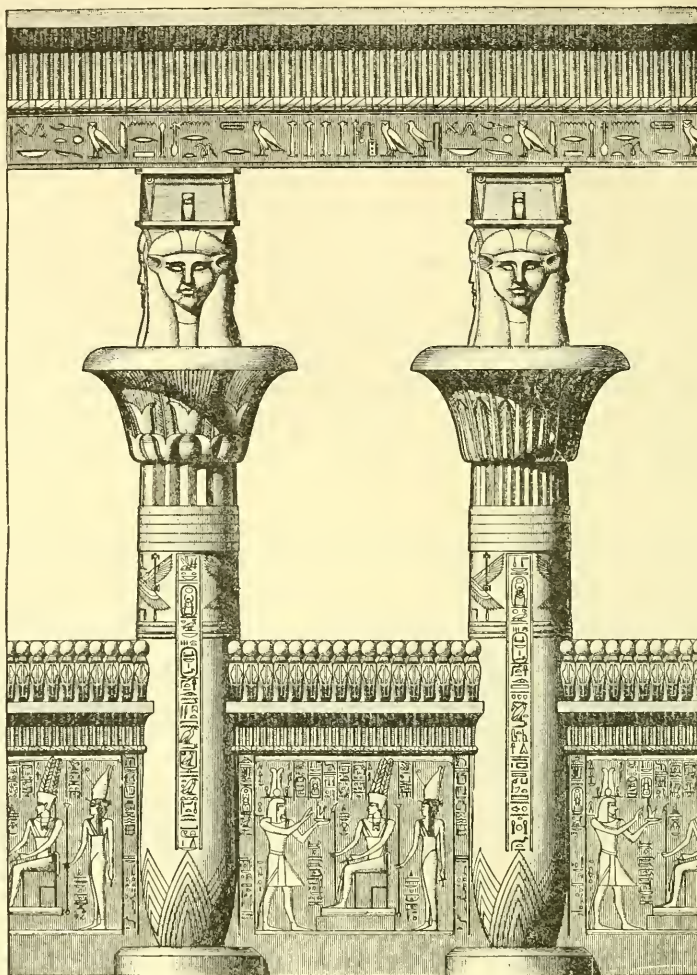


LANDSCAPE OF THE NILE.

None of the buildings are older than 350 B. C., yet all of them have preserved a truly Egyptian character, even the latest additions of the Roman emperors, with the sole exception of the Coptic ruins of later date and also of the triumphal arch of Diocletian on the north-east (XI), who was the last pagan emperor to visit the island.

Processions of pilgrims and embassies that visited the island were obliged to approach it down stream from the south, where stood a special building (I) for their reception, bearing the name of Nektanebos. On landing, the visitors were welcomed by some

of the priests, and were accompanied through a courtyard (II) between two colonades, the one toward the west (*a—b*)¹ built by



COLUMNS OF THE PAVILLION OF NEKTANEBOS.

(Reproduced from Prisse d'Avennes.)

The vestibule of Nektanebos, originally served as the entrance to a temple. It is dedicated by Nektanebos to his "Mother Isis, revered at Abaton, Mistress of Philæ, and to Hathor of Senmet."

the Roman Emperors, Tiberius, Caligula, Claudius, and Nero, the other toward the east (*c—d*) of later date and still unfinished.

¹A subterranean stairway here leads down to a Nilometer.

The pylons, or entrance towers (III), which adorn all Egyptian temples, are ornamented with battle scenes glorifying the victories of Ptolomy Philometor. On entering through the portal between

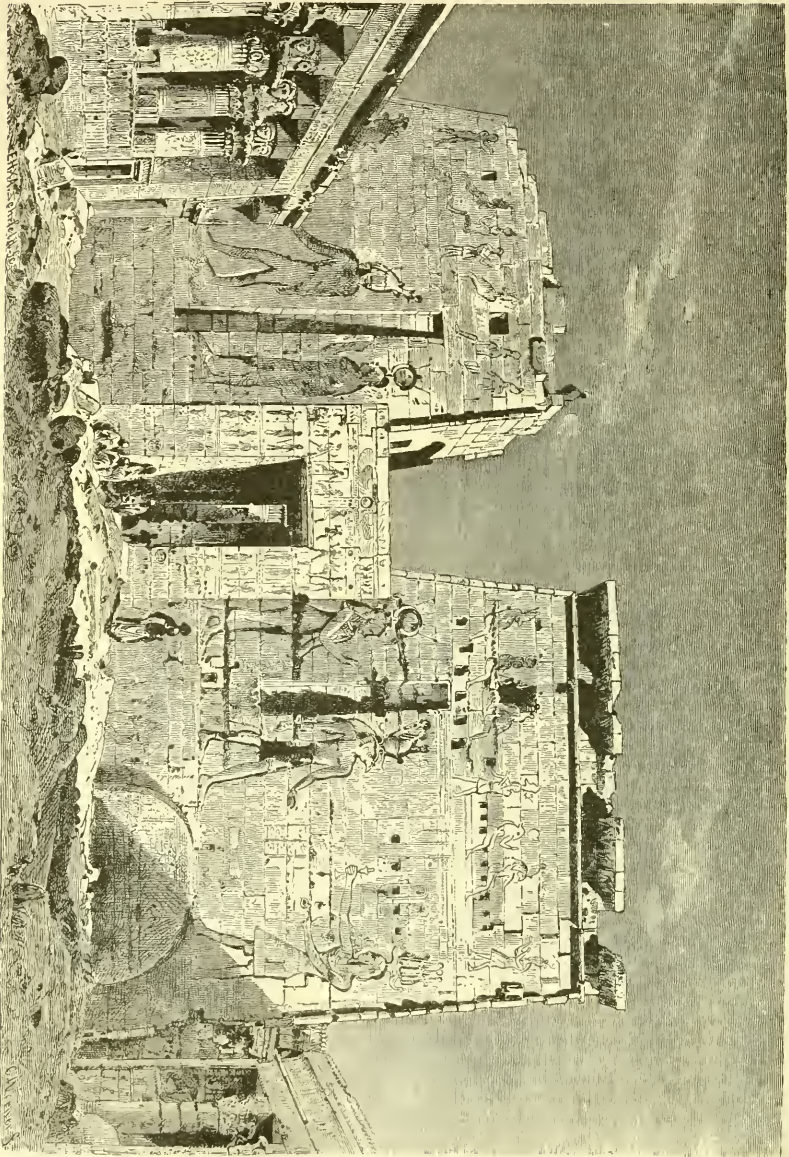


MAP OF PHILÆ.

the pylons one stands in the first courtyard (IV), of the temple surrounded by a solemn peristyle.

Here a detachment of French soldiers was encamped in 1799 and left the inscription in French, "An sept de la République,"

and underneath the name of their leader "Bonaparte." The words "République" and "Bonaparte" were erased but afterwards re-



FIRST TEMPLE COURT.

stored with the comment: "Une page d'histoire ne doit pas être salie."

The building toward the east, called the Mamisi or house of birth (V) is a temple which must have harbored the image of Isis giving suck to Hor. It is called the House of Birth, because the walls of the cella, the third room, exhibit scenes of the life of the god-child Hor, his birth in the marshes and his education. One fresco represents Hathor laying her hand in blessing on the head of the Horus child.

Hathor plays an important part in the events of Hor's childhood. She appears as a sisterly friend of the divine mother, and performs the offices of godmother, nurse, and teacher. The word



COLUMNS OF HATHOR.
Southern part of the Mamisi.

“Hathor” means “the House of Hor,” signifying “the dawn of day.” She is said to assist at the sun’s birth, and we have reason to believe that originally the goddess was only another form of “Isis,” for in some local shrines she was worshipped as the mother of Hor. Her face, surmounted by a crown in the shape of a house, is carved on the columns of the colonade surrounding the Mamisi, a design that is frequently repeated in late Egyptian art, e. g., in Dendereh and in the Nectanebos pavillion.

The bas-reliefs in the colonades surrounding the Mamisi represent among other scenes Buto, the goddess of the North playing

the harp to Hor and Isis, and also a chapel in which Isis is seen nursing Harpocrates (Hor the child), the door of the chapel being opened by an Egyptian king, as if he intended to show the goddess to the spectator and point out the good example she was setting to human mothers. On the upper part of the wall we find two inscriptions of which one, referring to Ptolomy Neos Dionysios has become illegible, while the other is a duplicate of the hieroglyphic text of the Rosetta stone.

The smaller building toward the east (VI) contains several rooms. The first one on the south was the apartment¹ of the door-keeper whose duties concerning the admission of strangers are specified on the walls. Another room served as a library. It contained according to its hieroglyphic inscriptions the documents of donations, the archives of the temple, and a number of valuable manuscripts. We are also informed that the goddess of history, Safekh, presided here. A niche in the north wall with a cynoskephalos underneath and a squatting Ibis of Thot above was destined to receive the most sacred papyri. Next we enter the chamber of purification in which visitors underwent the ceremony of cleansing themselves before they were admitted to the temple of Isis.

Passing on through the second gate between two other pylons one enters a most magnificent hypostyle. The sunlight which is admitted freely through a large opening in the roof could be dimmed by veils. The color effect of the wall paintings is cheerful and soothing at once, so bright are the pictures and so majestic are the columns.

The hypostyle leads to the inner temple with the Holy of Holies, the sanctuary of Isis (VIII), surrounded by several small treasury rooms. The inscriptions speak of the munificence of Ptolomy Philadelphus and Euergetes I., who erected this part of the temple and endowed it richly with presents.

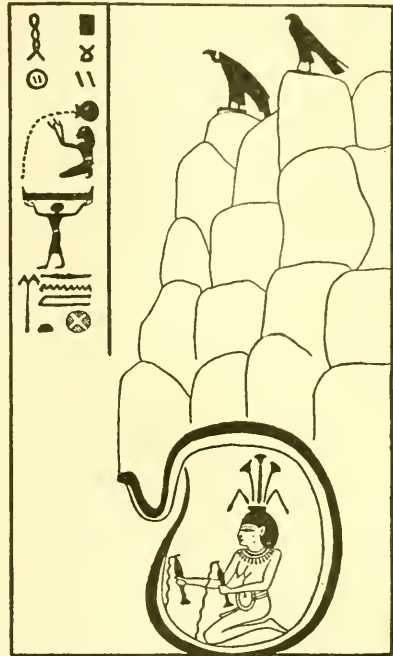
On top of the sanctuary are several rooms all of them embellished with pictures representing events that took place after the death of Osiris. In the largest room called "the Chamber of Osiris" we find the following scenes, beginning at the left with the upper row: (1) Isis and Nephthys by the bier of Osiris; (2) two goddesses beside the dead Osiris, whose head is wanting; further away the tomb before which lies a lion; (3) four demons carrying the hawk-headed mummy. In the lower row we find: (1) the frog-headed Heket, and the hawk-headed Harsiesis by the bier of Osiris, beneath which stand the jars for the entrails; (2) the corpse

¹A staircase in the antechamber here leads to the roof of the first pylon.

of Osiris among marsh plants, the priest pouring the consecrated water; (3) the jackal-headed Anubis by the bier of Osiris beside which kneel Isis and Nephthys.

Outside the temple of Isis there are a few more buildings, among which the picturesque Kiosk, popularly called "the Bed of Pharaoh," is most characteristic of Philæ. It was built under Tiberius, but left unfinished. The architect infused here into the somber forms of Egyptian art the soaring spirit of Greece, so dainty, so exquisite, so lofty is this little shrine and at the same time so airy as if it were an unrealisable fancy, a mere dream, the petrified orison of a religion of mystery and joy.

Turning toward the west, we reach a kind of vestibule, called "the gateway of Hadrian," which commanded a beautiful view on the island of Bigét, another sacred spot covered with ruins of an ancient temple. The walls on either side are decorated with curious pictures, among which two are of special interest: one represents Osiris in mummy-form crossing the Nile on the back of a crocodile (Isis expecting him on the shore, illustrating the Egyptian prototype of the story of two lovers separated by a river); the other shows Hapi, the god of the Nile, sitting in a snake-encircled cave and pouring water from a vase.



HAPI, THE GOD OF THE NILE, IN HIS CAVE AT PHILÆ.¹

West of the sanctuary of Isis and north of Hadrian's gateway are the walls of a temple of Harendotes (viz.; Hor, the avenger of his father), built by Emperor Claudius, and east of the second pylon directly north of the Kiosk lie the ruins of the temple of Hathor. The sanctuary of the latter is utterly destroyed and only

¹The god is pouring forth from a libation vase the water of the river. On the top of the rock are perched the hawk of the north and the vulture of the south. The god's head is decked with water-plants and his cave is concealed by a serpent.

the front colonade, restored in modern times, is left. Directly north of the temple of Isis stands a Coptic church, and further north on the hill, the ruins of a temple of Augustus.

The banks of the island were well protected from the annual Nile inundations by substantial walls.

Soon after the suppression of the last vestiges of paganism on the island, the Christian Copts took possession of the temple of Isis and changed the hypostyle to a church. This happened in the year 577 A. D. The beautiful wall paintings were covered with Nile mud, so as not to offend the eyes of Christians by idolatrous representations, and the Virgin Mary was now worshipped in place of the Egyptian goddess. The name and to some extent also the character of the divinity that presided over this sacred place was changed. Instead of the gay and joyous music of the harp, the songs sung to the lute, and the ring of the sistrum, monotonous psalms were intoned and the wickedness of human nature was taught, yet after all the Virgin Mary remained as before the "mother of the Saviour," and was addressed with similar and sometimes the same titles as "Our Lady" and "Queen of Heaven." In spite of the radical changes, the religious sentiment, reverence for a divine mystery, respect for the ideal of maternity, and the pious submission of the devotees to the higher powers of life continued the same as of yore.

Scarcely a century passed when new changes came over Egypt. Islam spread rapidly over the Orient, and Mohammedan conquerors took possession of Egypt. The armies of Arabian fanatics swept over the Nile valley, and now the sacred building of Philæ was turned into the mansion of an Arabaic Sheik.

The island was not inhabited in later years but served as a resort for travellers who like the pilgrims of yore reached here the end of their journey. Natives living on the neighboring islands served as ferrymen or guides, and many travellers of Egypt that visited this remarkable spot will long be haunted by the memories which the beautiful island left in their minds.

The latest change of the island is a most dreadful cataclysm. On December 10, 1902, the great dam at Assuan was completed, and with the closing of the gates all the islands with their many ruins, and among them the most beautiful of all, Philæ, were doomed. Since the inundation has set in, most of the islands of the Nile above Assuan have disappeared.

Sic transit gloria mundi!

THE WANDERING JEW.

A BUDDHIST PARALLEL.

BY ALBERT J. EDMUNDS.

IN 1899, a Japanese scholar, Kumagusu Minakata, then sojourning in London, propounded, in *Notes and Queries*, a Buddhist analogue to the legend of the Wandering Jew. It is found in the Chinese version of the Samyuktâgama, one of the canonical collections of Buddha's Dialogues. I have not, however, been able to find it in the Pâli Samyutta Nikâya (or Classified Collection) which is a different sectarian recension of the same or a similar collection to the Chinese one. On the other hand, the story is in the Sanskrit of the Divyâvadâna, a collection of extracts from the Buddhist Canon, together with later additions, compiled sometime between the second century B. C. and perhaps the sixth century A. D. The Chinese translation of the Classified Collection dates from the fifth century A. D., while the Sanskrit or Prâkrit original is lost.

The story is that Pindola, one of Buddha's disciples, being challenged by unbelievers to work a miracle, flew up into the air and brought down an alms-bowl which had been fixed on a pole. Buddha reproved him for this, and forbade his disciples to work miracles for display. Thus far the story is in the Pâli Canon, in the Book of Discipline, and may be found in English at page 79 of *Sacred Books of the East*, Vol. XX. But the two later sources add the statement that Buddha told Pindola :

“Na tâvat te parinirvâtavyam yâvad Dharmo nântarhita iti.”

“Thou shalt not attain Nirvâna (i. e., die) until the Dharma (i. e., Buddhist Gospel) disappears.”

The expression “attain Nirvâna” is applied to the death of an Arahat, for, like other Asiatics, the Hindûs have different verbs “to die,” according to the rank of the departed. Buddha therefore said: “You shall not die while my religion lasts.” As the

Buddhists believe in a coming Buddha who will be greater than Gotama was, this also means: "You shall not die until the next Buddha comes to earth."

Curiously enough the passage was translated by Burnouf in 1844 in his great Introduction to (later) Buddhism. (*Introduction à l'Histoire du Bouddhisme indien*, second edition, 1876, p. 355.) But scholars appear to have overlooked the parallel to the Christian legend until the Japanese savant pointed it out.

The first appearance in Europe of the legend of the Wandering Jew is in the Chronicle of Roger of Wendover, where we read that the story was told at the monastery of St. Alban's in the year 1228, by an Armenian archbishop then visiting England. It appears to have been known already in that country, for the English monks begin by asking their visitor about the mysterious wanderer. The archbishop says that he has himself conversed with him, for he roams about the Orient, passing his time among bishops.

Now we know that Persia and Armenia were buffer-states between India and the hither East, and that Hindû legends, like that of Barlaam and Joasaph, passed through those lands on their way to us. Unless we can find a Christian original for the story of the Wanderer earlier than the fifth century, when the Chinese Classified Collection was translated, we must give the Buddhist story the priority, and strongly suspect that, like the Holy Grail, it probably gave rise to the Christian one.

Until the vast literature preserved in China has been translated, we shall have few facts to judge from. Fâ Hien heard the Buddhist Holy Grail story preached from a Ceylon pulpit in the fifth century, and there was great religious and literary activity in China and Chinese Turkestan from his time onward. Christianity and Buddhism met; their legends were interchanged and at times confused, as in the case of St. Joasaph; until at last a Chinese emperor forbade the intermixture and decreed that the Syrian Messiah and the Indian Buddha should be kept distinct.

MISCELLANEOUS.

FREDERICK DOUGLASS ON TOUSSAINT L'OUVERTURE AND VICTOR SCHOELCHER.

POSTHUMOUS PUBLICATION COMMUNICATED BY THEODORE STANTON.

[The following pages, here published for the first time, were written by the late Frederick Douglass, when he was United States Minister to Haiti. They were intended to form the Preface of an American edition, which was never issued, of a Life of Toussaint L'Ouverture, by the late Victor Schoelcher, of the French Senate, the liberator of the slaves in the French Colonies.—*Theodore Stanton*. Paris, May, 1903.]

The lesson taught by Toussaint L'Ouverture should not be lost on the oppressors and persecutors of the negroes of the Gulf States of our Union to-day. There may arise other men of that race not less brave or less fertile in resources than this hero of Santo Domingo. In the language of Thomas Jefferson it should be remembered "That the Almighty has no attribute that will take sides with the oppressor in such a contest." The world to-day is more sympathetic with those who rise against oppressors than when this man led the revolt against slavery in Haiti. The whole Christian world was at that time against him. England, France, Spain, Portugal, the United States, and Holland were all slaveholding. They could only look with horror upon a great negro leading his class in rebellion for its freedom. There was neither sympathy nor justice for the black insurgents. The moral weight of the world was against them.

The countrymen of Toussaint do not always stop to consider that his errors, if errors they were, should be regarded but as dust in the balance compared to the great services he rendered and the lustre he shed upon the character of their race. His high character, his valor, his wisdom, and his unflinching fidelity to the cause of liberty are an inheritance of which his people should be proud. His lot, however, is not singular. Men are often loved least by those they have served best.

The mountain sin of slavery has disappeared from the nations and in every land the negro has now his friends and advocates. An uprising against oppressors and murderers would not in this age be viewed as it was viewed a hundred years ago. Tyrants and oppressors may well take this change of the world's thought into account. There may be a revolt against the spirit of slavery as well as against slavery itself. That deadly spirit is at bottom of the persecution of the freedmen of our Southern states and men are often amazed that this possible resistance has not already been by it developed.

I have spoken of some difficulties in the way of giving a fair account of the

life and works of Toussaint L'Ouverture. These have all been well surmounted, I think, by the author of this book on Toussaint, who has well observed the injunction of Cromwell, "Paint me as I am," and faithfully portrayed the black patriot, soldier, and statesman. He has given us the most complete and trustworthy account of Toussaint yet placed before the public. He has neither made his hero too great to obtain belief nor so small as to excite contempt. The age is rational and things must be reasonable to gain acceptance. Beyond the measure of the simple truth there is nothing even sensational in this volume. Neither is there any straining after effect. The character of the author made the appearance of this weakness impossible. It is the work of a venerable statesman, a member of the French Senate, one far removed from vain ambition and whose life is already crowned with honors that place him beyond the range of temptations before which other men might fall.

Mr. Schoelcher is not only aged and venerable but he has behind him a long line of valuable services to his country, and to mankind. It has been given to him as it has been given to few reformers to see some of his most radical and deeply cherished ideas accepted by his countrymen and organised into law. Such a man is not likely to give us fiction in place of historic truth.

The present volume may be fairly taken, as I have no doubt it was intended to be taken, as the crowning work of the life of its author. To my simple view he could have performed no service more valuable to the African race or to mankind than the one here completed of refreshing the world's memory of a great man whose example is still needed by the oppressed people with whom he was identified. The world has had at best only glimpses of Toussaint. In this volume it will get a full and fair view of him.

No man of to-day was better qualified for this work than M. Schoelcher. His career began when the memory of the life and deeds of Toussaint were fresh. He read and heard all that was said concerning him and has well remembered what he read and heard. His young heart was doubtless early touched and his sympathies excited by the misfortunes of the black soldier and statesman, and he naturally enough was eager to know all that could be known about him. His work before us may well enough be taken as the labor of love and truth.

While, however, he has spoken well of his hero and of the African race, he has not flattered the vanity of the negro by attributing to his hero higher qualities than he was known to possess;—and yet he has withheld no fact in his career, which sheds lustre on his memory, and honor upon his race. In a word we have here an honest biography of an honest man.

As a philanthropist M. Schoelcher is to France what Wilberforce and Clarkson were to England and what Lincoln and Sumner were to the United States. The position of France on the subject of negro slavery is honorable to her high civilisation, and for this position she is indebted to no man more than to Victor Schoelcher. To him more than to any other statesman of his time is due the act that freed France from the shame and guilt of negro slavery. He had the wisdom to see what should be done, how it should be done, and the time at which it should be done. Many a golden opportunity is lost on some low ground of fancied expediency or lack of manly courage. In the case of M. Schoelcher, neither of these hindrances came between him and manifest duty. In him the hour and the man were well met. The story of his agency in the abolition of slavery in the French Colonies will be better told by his biographer. I will only add that when every throne in Europe was shaking and Louis Phillippe found it necessary to flee from

France, amid the tumult of that stormy period M. Schoelcher found time to urge upon the Provisional Government of France the abolition of slavery in all her colonies. Nor did he urge this measure in vain, for his hand was the hand permitted to open the decree by which slavery ceased to exist in every part of the dominions of France.

It was my good fortune, for so I certainly esteem it, while in Paris four years ago, to have had several memorable interviews with the author of this book. I was first introduced to him in the Chamber of the French Senate by Mr. Theodore Stanton and on several occasions afterward met him at his own house. To say that I was very much impressed by his appearance and interested in his conversation is to say almost nothing of what I really experienced. I look back to my calls upon him as among the most interesting of the many interesting ones it has been my good fortune to make upon public men. At the time I met him M. Schoelcher was already eighty years of age, yet the real living active man was there, and fully abreast with the demands of his time and country. Had he been in middle life, he could not have been more truly alive than he was to passing events at home and abroad. Like many other European statesmen he was deterred from labor neither by declining health nor weight of years, nor seemed to have any more idea of ceasing work than if forty years rather than eighty had been his actual age. It was here that I learned his purpose to write the life of Toussaint, and heard his announcement with some amazement considering the many demands upon his time and considering his advanced age; but he, better than I, knew the amount of work he could yet accomplish. I then ventured to promise that in case his biography of Toussaint should be published in the United States, I would write an introduction to the work, but with little expectation that I should ever be called upon to perform this grateful service.

Much that I then learned of the life and works of our author must be left to his biographer, but I may mention the surprise I felt in finding in Paris such a house as his. The room in which I found myself seated and where M. Schoelcher keeps his busy hand and brain at work was largely decorated with the emblems of slavery. There were old slave whips, which had been used on the backs of slaves in the French Colonies. On the walls were handcuffs, broken chains, fetters, and iron collars with sharp prongs which had galled the necks and limbs of despairing bondmen, but which now gall them no more. These barbarous implements of a past condition were sent to M. Schoelcher by negroes from the Colonies in grateful recognition of his instrumentality in setting them free. One could easily see that the venerable liberator looked upon these iron testimonials with a sense of relief and satisfaction. There were not wanting other and more valuable tokens of negro gratitude to this noble philanthropist, grateful evidences that he had not lived in vain. In these, Martinique and Guadeloupe were well represented. Better these than all the laurels gained on the field of battle and blood. They tell of those victories more renowned in peace than in war, and to which man may look without any heart-piercing thoughts of slaughter and the ten thousand horrors of war.

Several colored members of the Chamber of Deputies called upon Senator Schoelcher on the mornings of my visits. I was pleased to observe that his manner towards them had in it no show of patronage. He received them as one gentleman should receive another, with dignified cordiality. They came, I believe, to consult their venerable benefactor in respect to measures then pending in the Assembly of which they were members. Their manners plainly told that they had the fullest confidence in the wisdom of their adviser.

HAMMURABI AND ABRAHAM.¹

To the Editor of The Open Court:

Why should Hamu-Rabi be confused with the Biblical Amraphel? Each name has four consonants, yet only two in common. It seems to me that it would be easier to identify Hamu-Rabi with Abraham, since their four consonants are the same. Ibra-Hamu is a paranomasism that is not difficult.

Indeed, Khamor-Abi is Arabic for "Moon-father," and Abraham's father is said to have come out of Hur or Ur, which was the best known name of the Moon or Moon-god in Babylonia: as in Egypt the Moon-god Tachut or Decade was like Khamor-Abi, the law-giver, and Bath-Tachuti appears with Jehoah at Sinai and proclaims him, for she is Azab-ea or Sibyl, not "finger," that wrote the ten commandments, since A-Zab and Sebel both mean laborer in the sense of contortion as was the case with the classic Sibyls. But it is a long story.

Our Hebrew writings often show such examples. Thus, Noach or "Noah" is said to have found cHen or "grace"; but the two consonants which we make into Noach are N—ch, and when reversed we have cH—N, which in Egyptian is "prophet," as Khn is prophet in Ethiopic; hence the Hebrew word Cohen or "priest." So Jakob or A-Keb means in Hebrew a "wine-vat," and when read backwards we have Bak-ai, which we have in Greek as Bacch-us; hence in the wrestling at Ja-Bock (Bak-ai) he acquires the name I-Sara-El, for he is coming toward Egypt where O-Sar-is first planted the vine; and so the first thing Jacob does when he has supplanted Esau is to build Succ-oth, and Succ-oth was "Tabernacles" or the grape harvest; the Athenian O-Socha-phoria, when there were songs to Bacchus and Ari-Adan-e.

There is more important play on the name of Mosheh, our Grecised "Moses." His name is composed of the three consonants M—Sh—H, which, when reversed, may be rendered into ha—Sh—m or "the Shem," which means "the Name." On pain of death Jews were not to blaspheme "the Name," but it seems that only Mosheh may be meant, for the ancients appear to have concealed their name of Deity from their own populace, and hence these could not blaspheme it by the use of the sacred name.

HAYNEVILLE, ALA., May 16, 1903.

CONSTANTINE GRETHENBACH.

MR. AND MRS. H. L. GREEN, OBITUARY.

With deep regret even in pain and sorrow, we notice in the daily papers the news of Mr. and Mrs. H. L. Green's sudden death.

The old Mr. Green was a Freethinker of the old, honest, and robust type, perhaps a little narrow but always straightforward and truth-loving, fighting the good fight, as he conceived it, always standing up for honesty and truth in religion.

For many years he was editor of *Freethought*, and he had acquired in Free-thought circles the reputation of being the most decent and the ablest freethought editor in the United States. He was respected by his adversaries, and so far as we know had no personal enemies. But the cause of Freethought is not popular. Men who have positive religious convictions are willing to make sacrifices for the cause, but those whose conviction consists mainly in the negation of the religion of others

¹ For an answer to this letter see the article "Hammurabi and Amraphel" on p. 705 of the present number.

are loth to support the champions of their views, and so Freethought in spite of its loud clamors for recognition makes a poor show in the world, for its devotees lack the earnestness usually found in religious circles. Certainly, Mr. Green had a hard time to make both ends meet, and his only son, a young man of business ability and full of enthusiasm for the cause, the business agent for the *Freethought Magazine* of his father who had made it a financial success, had died a premature death about a year ago. When Mr. and Mrs. Green found themselves confronted with a deficit and the prospect of a failure in their publishing business, they felt that at their advanced age they were unable to carry the burden any longer and decided in a gloomy hour to give up the fight and quit a life which for them, after the loss of their son, had no longer any attraction. Their bodies were found in a room in which they had turned on the gas.

Their fate is sad and we have no doubt that even those who did not agree with their aims and ideals will honor their good intention, the honesty of their conviction and the love of truth which they manifested in their life-time.

Peace be with them and an honorable memory to their endeavor.

ZODIACAL MITHRAIC TABLETS.

To the Editor of The Open Court:

Are not the well-known Mithraic tablets entirely zodiacal? At least I have come to that conclusion after examining and comparing the several specimens of the British Museum, the Louvre, the Vatican, the Naples Museum, and the large Mithraic Monument of the Municipal Museum at Metz. The same conclusion follows when we examine the engravings of Mithraic tablets in such works as Monfaucon, Drummond, Maurice, Calmet, etc. The specimen in the British Museum practically ranks with the tablets, being identical with the more usual *alto-rilievo* bas-reliefs, in design and meaning. The same remark applies to the Mithraic sculpture in the Kircher Museum, Rome. Some writers have recognised one or more zodiacal signs on these tablets, as the Scorpion, Crab, etc. But I refer to their being entirely zodiacal, and thus affording a clue (though perhaps a slight one) to their origin and meaning.

It appears to me that writers on the tablets have missed or passed over this conclusion, because they omitted to examine the tablets in connection with the 36 Decans, as well as with the 12 great familiar signs.

But the evidence available all tends to show that the 36 inferior signs are of similar antiquity and equal authority to the 12 great signs. This being so, it is as reasonable to conceive that the former as well as the latter were made use of in the mystic Mithraic symbolism.

I of course refer not to any modern post-Christian constellations, but to the original ancient 25 signs, as handed down by Hipparchus, Ptolemy, *et al.*, and as are to be found on the great Denderah, Isaic planisphere in the Bibliotheque Nationale, Paris. Taking these as our guide, we find each figure accounted for in the tablets as being one of the ancient original 48 zodiacal constellations.

Undoubtedly additions to the tablets have been made by local priests to local Mithraic temples or worship. Thus the Metz tablet has a series of small tablets as a border, depicting mythologic scenes of initiation, etc. But it seems possible to eliminate these later and local accretions from the original zodiacal tauroctonus Mithra.

The zodiacal origin of the Mithraic figures will be seen by comparing those

on existing tablets with the ancient Planisphere. In the Vatican Museum, in the Sala degli Animali, No. 1412 is a Mithraic group entitled "Sagrifizio di Mitra." This consists of the following figures to each of which I will attach the technical Latin name of the sign to which it refers: (1) Bull (*Taurus*), (2) Scorpion (*Scorpio*), (3) Dog (*Sirius*), (4) Serpent (*Hydra*), (5) Phrygian (*Perseus*). This being in the round, there are fewer figures, as usual, than are found on the tablets. But every figure there is, is manifestly zodiacal; two are signs, three are decans. It illustrates the former observation, viz., that unless the 36 decans are referred to, as well as the 12 signs, the tablets cannot be explained.

The tablets preserve exactly the central idea of the Mithraic cult in every example; but at the same time the secondary symbols vary. This instead of weakening confirms the conclusion that these mystic tablets are entirely zodiacal.

Thus the British Museum Mithraic group shows this. It is engraved in *The Open Court* (No. 560, p. 2) and appears in *The Mysteries of Mithra* on p. 39. We have here, besides the above five, the two Phrygian youths so common on these tablets. One has the torch up (life), the other down (death). We here have Pollux and Castor, the twins in Gemini: for one was immortal, the other mortal. A more recondite symbol is seen in the blood issuing from the bull. The sculptor has made it to exactly imitate a threefold corn-ear. This is really Spica held by Virgo. We here therefore have obtained seven signs from these two tablets.

The Aquilied Tablet (No. 560, p. 3) gives similar evidence. On it are found the above seven. Spica, however, is on the end of the bull's tail. Besides these is (8) a Goat (*Capricornus*). Sol and Luna are in their chariots. These may be late additions from Roman mythology; but if not, both are intimately connected with the original zodiacal system. (Barrett, *Enquiry Into the Origin of the Constellations*, Dublin, 1800.)

The Borghese Tablet gives us five signs, and seven, Spica on the tail, besides Sol in a quadriga, and Luna in a biga, each with a symbolic herald; but no fresh sign.

In one of the tablets, engraved by Drummond (*Edipus Judaicus*), is found a Crab (*Cancer*) instead of a scorpion, thus making nine signs.

In the Mayence bas-relief (No. 559, p. 726) Mithra is with a bow, probably here personifying Sagittarius.

In the Konjiga bas-relief is a Raven (*Corvus*). That this refers to the sign Corvus is confirmed by a raven being found, among the other signs, on some tablets (No. 558, p. 675). This banquet is undoubtedly mystical, and to be interpreted in accord with the mystic tablets. Accordingly we here see a lion (*Leo*) as on some tablets; and a tripod-altar (*Ara*), and sacred cakes, each marked with a cross (*Crux Australis*). Prominence is given to a cup of wine (*Crater*), held by the chief person. As this sacrament is highly symbolical, it would seem that Gemini is here adumbrated no less than four times. The two seated, the two on the right, the two on the left, and the two costly mystic pillars. There appears to be the head of a Goat (*Capricornus*), also. Another figure is the soldier (*Perseus*). The two mystic pillars may be compared with Jachin and Boaz, and the two still found in esoteric Masonry. We have here then five fresh signs, or sixteen in all.

On some Mithraic tablets I have seen a fish (*Pisces*); and on the Metz monument is a large urn (*Aquarius*). In some ancient zodiacs this sign is merely an urn; so that the 12 signs and many of the 36 decans are found on the tablets.

That this is not accidental, the number seems to show; but the example (No. 560, p. 9, No. 558, p. 672) confirms this conclusion in a convincing manner; for

here we have Mithra, surrounded by the 12 signs, in order, no longer disguised, but in the usual form. Further confirmation may be gathered from the central figure itself, which combines various signs in union; thus: Man (*Aquarius*), Lion (*Leo*), Bull Feet (*Taurus*), Wings (*Aquila*), Arrowfulmen (*Sagittarius*), Vase (*Crater*), besides Sol and Luna.

Augustine's remark (No. 558, p. 671) confirms the zodiacal origin, for he says that they imitated birds (*Aquila, Corvus, Columba*), crows, lions (*Leo*). Professor Cumont also informs us that pagan theologians asserted that the masks the initiated wore had "allusion to the signs of the zodiac: a circumstance which these theologians would presumably be thoroughly conversant with. The celebrated Mithra cave-temple in Capri had a fine Mithraic tablet, now in the Naples Museum. Romanelli (*Isola di Capri*) has an engraving and full description of this, and he identifies all the figures with zodiacal signs.

ROME, Italy.

A. B. GRIMALDI, M. A.

EDUARD KOENIG'S BIBLE AND BABEL.¹

When Professor Delitzsch's lecture created a stir among the religious circles of Germany, a flood of criticisms appeared, and among them a pamphlet which in contrast to Delitzsch's *Babel and Bible* was called *Bible and Babel*. It was written by Eduard Koenig, Professor of Theology in the University of Bonn, and the inversion of the title indicated that Bible should take precedence before Babel, and that while Babel may have been the brains of Western Asia, the Bible was after all the product of divine revelation.

Koenig's lecture *Bible and Babel* has reached nine editions, and it was finally translated by Charles E. Hay, D. D., and published by the German Literary Board of Burlington, Iowa. The translator deeming the term "Babel" inappropriate, replaced it by Babylon, and so the book lies before us under the title *The Bible and Babylon*. The change is by no means an improvement.

The translator explains the purpose of Koenig's lectures as follows:

"A thrilling interest attaches to the excavations of recent years in the vicinity of Babylon. They afford us a vivid picture of civilisations antedating that of God's ancient people and thus furnish what has hitherto been lacking—a clearly-defined background for the narratives and revelations of the Bible.

"It is not surprising that in the imagination of some enthusiastic students the central picture should be absorbed in the background—lost sight of as they painfully decipher the dim lines of the ancient past so long shrouded in darkness. When, however, sweeping conclusions drawn from the most meagre and uncertain premises are boldly proclaimed as undoubted facts and used to discredit the inspired records, it is incumbent upon Christian scholarship to display the fallacies of these hasty deductions and indicate the true relation of the new knowledge to the old familiar truth.

"As a contribution to this end, the little pamphlet of Dr. Koenig, here placed within the reach of English readers, cannot but prove welcome to many who are not in position to follow the discussion in all its details. It is well that the most extreme positions have been distinctively stated by so zealous and competent a scholar as Delitzsch. His lectures have challenged attention and focused interest

¹ *The Bible and Babylon*. A Brief Study in the History of Ancient Civilisation, by Eduard Koenig, Doctor of Philosophy and Theology and Professor in Ordinary in the University at Bonn. Translated from the German by Charles E. Hay, D. D. German Literary Board, Burlington, Iowa, 1903. Price, \$1.40. Pages, 64.

upon the central questions at issue. While some features of the controversy are but temporary, the results of the agitation will be permanent in a clearer idea of the real extent of divine revelation and a higher estimate than ever of the unique Biblical records."

Delitzsch's lecture served as a great advertisement for Assyriology, because it was delivered before the Emperor, and thus the reading public became for the first time acquainted with the existence of Babylonian literature and its influence upon the Bible. Things which for some time had been known among the initiated were thereby proclaimed from the house-tops. Many people became incidentally acquainted with the fact that the Old Testament can no longer be regarded as religious revelation in the narrow sense of the word. It was plainly brought home to the people that the Hebrew writings could not have been dictated by the Holy Ghost; but the truth is that the doctrine of a literal inspiration has been abandoned by theologians for more than half a century, and the light which Babylonian excavations throw on it, is closely considered only an incidental verification of their changed attitude. Professor Koenig's criticism represents an antiquated position which is no longer maintained by any scientific theologian. Even if he were right in his arguments against Delitzsch how will he explain those passages in the Old Testament which plainly indicate that the Monotheistic God-conception was after all narrow and still on a lower plane of morality. In the interest of religion it is better to concede the truth than to defend theft, the spoiling of the Egyptians, the slaughter of captives, the wholesale execution of Baal priests together with their wives and children, when unsuccessful in a rain-making contest, on the pretext that the nations on whom these crimes were perpetrated were degraded and incorrigible unbelievers. Our views of morality have changed and at present our theologians look upon the Bible as the historical documents and a record of God's progressive revelation.

Delitzsch's lecture is not free from mistakes and they have been pointed out by Halévy, Cornill, and other critics, but the counter-suggestions which Professor Koenig makes are not less unreliable and some of them betray a lack of information, especially in the field of Assyriology.

Professor Koenig's lecture, however, is interesting to see what the old school of theologians have to answer and how they try to defend the old view of a direct and miracle-working divine revelation. It is no exaggeration to say that it is the best that has come forward from the ranks of dogmatism.

BOOK REVIEWS AND NOTES.

THE POLITICAL IDEAS OF MODERN JAPAN. By *Karl Kiyoshi Kawakami, A. M.*
Iowa City, Iowa: The University Press. 1903. Pages, vii, 208.

Our interest in Japan is constantly increasing, yet our sources of information are limited. The present volume, accordingly, will be hailed with great satisfaction by all lovers of Japan, the more so as the book is written with great ability, and keeps in mind such points as will be of special interest to American readers.

The first chapter is devoted to the origin of the Japanese nation, its primitive races, the pigmies, the Ainos, the Mongolians, and the Aryans. The pigmies disappeared; the Ainos have been crowded out to remote colonies in the north, and the Mongolians and the Aryans are now in possession of the country. The Aryan admixture is a hypothesis of our author which, however, deserves a more careful

investigation, but even he concedes that the basic stock of Japan is ultimately Mongolian.

In the second chapter the Japanese nation is characterised, and we learn here that chivalry is not an exclusive production of the European Middle Ages. It is paralleled in the history of Japan.

The physical conditions of the country, the flora, the fauna, the topography of the country, the isolation of the islands, its maritime surroundings, its volcanic character left their traces upon the inhabitants, which have developed into a nation impulsive and intelligent with a wholesome tendency towards democracy.

The fourth and fifth chapters contain a brief survey of the political history before the present restoration, a description of the old government, its religion and the decline of its institutions. The restoration is not due to the interference of foreigners but to the following four causes: the decline of the central power; the growing influence of scholarship; the growth of an industrial class; and the innovations wrought by the appearance of foreigners. The restoration led to the reinstatement of the emperor as the real head of the nation and the establishment of a centralised government.

Great as the influence of foreign civilisation on Japan may be, it cannot maintain itself without changing its own character. The author tells us in the sixth chapter how China's culture lowered the position of woman and China's political ideas prevented progress. He rejects Confucianism, but credits it with giving birth to the democratic idea. He grants that a natural love exists between the Emperor and his subjects, but he criticises loyalty as a weakness.

Chapter seven is devoted to the influence of religion upon the political ideals of Japan. He criticises Shintoism as absurd and Buddhism as antiquated. Neither is deemed favorable for the future development of his country, while the religion of the foreigner seems to him more promising. He concludes the chapter with these words: "The white harvest-field is laid open before the Christian workers, whose indefatigable toil will no doubt influence the whole range of Japanese civilisation."

In the further chapters we have discussions of the influences of western ideas upon the political notions of the Japanese, the growth of the idea of freedom, the establishment of political parties with notions patterned after the French, English, and American, the ideas of progress tending more and more to a realisation of self-government by the political program of the constitutional and the imperial party. He recapitulates the various methods of drafting the constitution, Marquis Ito's journey to the West and his interview with Bismarck, the inauguration of the new government with an imperial oath based upon the religious conception of Shintoism and the principle of loyalty toward the emperor, painted here as absurd on account of the peaceful adoption of the constitution and the causes which led to it.

The three last chapters contain more especially the individual opinions of our author, who freely criticises the constitution of his country and sets forth the growth of democratic ideas. In his concluding remarks he mentions that the modernisation is not exclusively due to the interference of foreigners, but thinks that the Japanese themselves were the main factor. He trusts that the agitation of the social democratic movement will exercise a considerable influence upon its future development. "This one thing," he says, "seems undeniable, namely, that the social democracy will very materially assist in the destruction of the survivals of feudalism and the superstitious notion relative to the divine descent of the sovereign."

MOSES UND HAMMURABI. Von Dr. Johannes Jeremias, Pfarrer in Gottleuba Sachsen. Zweite vermehrte und verbesserte Auflage. Leipzig: J. C. Hinrichs'sche Buchhandlung. 1903. Pages, 63. Price, M. 1.50.

The Open Court published some time ago in No. 564, page 274, an article on Hammurabi incorporating quotations from the pamphlet *Moses und Hammurabi* by Dr. Johannes Jeremias. The similarities between the quotations of Moses and the quotations of Hammurabi are indeed remarkable and are increased in the present edition by parallels between the Talmud and the Code of Hammurabi. Dr. Jeremias has read his Hammurabi carefully and ransacks the stories of Hebrew literature to point out the many relations that obtain between the two, but in spite of the fact that the Hebrew legislator is even in many details dependent on the ancient Babylonian law-giver, and further, in spite of the fact that in some respects Hammurabi is more human than Moses, while in others Moses is more advanced, Dr. Jeremias sees in the law of Moses a special revelation of God, while Hammurabi is to him a mere secular and indeed a mere pagan piece of literature.

HOMOPHONIC CONVERSATIONS IN ENGLISH, GERMAN, FRENCH, AND ITALIAN. Being a Natural Aid to the Memory in Learning Those Languages. By C. B. and C. V. Waite. Chicago: C. V. Waite & Co. 1903. Pages, 137. Price, \$1.00.

Judge Waite of Chicago is a learned man and a great traveller. He has condensed his experience of learning foreign languages in a little handbook of conversations, arranged in four parallel columns, which if diligently learned by heart will help others to acquire German, French, and Italian. Mr. Waite based his method upon a study of homophones, i. e., the words that have a like sound and a like meaning in different languages.

AN EASTERN EXPOSITION OF THE GOSPEL OF JESUS ACCORDING TO ST. JOHN. By Sri Paránanda, by the light of Jnána Yoga. Edited by R. L. Harrison. London: William Hutchinson & Co. 1902. Pages, ix, 311.

Christian missionaries in India may learn a good deal from Sri Paránanda's exposition of the Gospel of Jesus, for it bears the typical Hindu conception and is at the same time truly Christian. The author does not throw new light on the text nor will his exegesis be considered of any importance by theologians, but one may learn how an Oriental will express himself after he has made Christianity his own.

TAT UND WAHRHEIT. Eine Grundfrage der Geisteswissenschaft. Von Hans von Lüpke. Leipzig: Dürr'sche Buchhandlung. 1903. Pages, 35. Price, 50 Pf

Herder has found a new prophet in Eugene Kühneman, at present the Principal at the Academy at Posen. The Rev. Hans von Lüpke calls attention to the significance of this revival of Herder's ideal in a man who promises to have an influence on the religious development of Germany.

The last number of *The Open Court* contains a review of *Buddhism*, a new quarterly magazine edited by Ananda Maitriya. We are sorry to say that the place of publication of the new periodical was not mentioned in our review and is missing even in the magazine. In reply to a number of inquiries we state that the editor's address is 1 Pagoda Road, Rangoon, Burma.

How shall we deal with blackmail? This is a practical question of which we are able to present to our readers a practical example.

Blackmail should be met with rigorous and fearless publicity, and that is exactly what we here intend to do.

For some time the Editor of *The Open Court* was the object of a few spiteful and vulgar attacks, which appeared anonymously in some local papers of the immediate vicinity of his home, at La Salle, Illinois. The secret of their authorship and intention is at last solved, and we see now the face of our foe.

The Editor has received a letter from a former employee, a German compositor, who claims that we owe him part of his wages for some special work done seven years ago—a fact which he had never mentioned during the time he worked for The Open Court Publishing Co. Referring now to the "samples of his English style," which he says "have so far been quite harmless," he suggests that they should teach us to treat him with more consideration. He states that he is hard up for money and has the intention to utilise to best advantage loose leaves torn from old books, being copy of a Kant translation, revised by the Editor of *The Open Court* for the purpose of a new edition of the *Prolegomena*.

For years this man has been spying about in our office and was even found haunting the editorial room at lunch time, when it is usually deserted; and he filched some worthless printers' copy which, he hopes, he can turn to his profit.

The Editor of *The Open Court* published about a year ago a book on Kant, containing a translation of Kant's *Prolegomena*, based mainly upon Mahaffy's and Bernard's versions, which, however, were so much changed that the revised text could no longer pass under their names. The fact was stated in the Preface as follows: "The present translation is practically new, but it goes without saying that the Editor utilised the labors of his predecessors, among whom Prof. John P. Mahaffy and John Bernard deserve special credit." When the book appeared, copy was sent to Professor Mahaffy, but we have failed to hear that he complained about the treatment received at our hands.

We may add for special consideration of the present case, that in our new edition of Kant's *Prolegomena* the republication of the text in a revised version is only part of the book—an important part, but important only as the basis for a critique of Kant's system. The latter alone, the Editor's essay on Kant, (and this appears even on a superficial inspection of the book) is intended as an original and new contribution.

The compositor who set the type deemed the use made of Mahaffy's translation illegitimate. At the time, he did not know that due credit would be given, and it seems probable that he never read the Preface. But even if he did, he still thinks that the usage of former translations (like a schoolboy's pony used as *pons asinina*) indicates laziness and incapacity. May he and his ilk think as they please. It is no empty bragging if the Editor of *The Open Court* says that he is as hard-working a man as any one that is, or ever has been, in his employ. As to his ability of understanding and translating Kant, he does not fear to face the severest criticism of whatever authority, either at home or abroad.

Everything is done openly in our office, and the methods of our work can stand the light of day. We have no business secrets.

The law is severe on blackmail; but the punishment of an offender does not remove the suspicion that his charge may be well founded, and there is only one remedy in a case like this, which is publicity.

IMMORTALITY.

(Giordano Bruno, 1548-1600).

BY EDMUND NOBLE.

I shall leave the place that knew me,—
 Soon shall mount beyond the fire
 To the sky where hunger ceases,
 To the heaven of dead desire.

From the fanes where I have lingered,—
 From the books I held so dear,—
 From the friends with whom I suffered,—
 I shall pass without a tear.

Ye shall seek me, seek me vainly,
 In the sounding city street,
 'Mid the cries of joy and anguish,
 Through the rush of hurrying feet.

In the lanes a blossom gathered ;
 From the fields a dew-drop gone ;
 On the shore a wave-worn footstep ;
 O'er the sea a sail that's flown !

In the winter and the summer,
 Like the sunbeam and the frost,
 I shall be a vanished presence,—
 Never seized, yet never lost !

High on cloud or low in billow ;
 In the breeze and on the wing ;
 Soaring with the lark at sunrise,—
 With the leaf down fluttering !

Each new season shall repeat me,—
 Countless hours my soul prolong,
 In the perfume of the floweret,—
 In the music of each song !

Day shall wake my name from slumber ;
 Night shall hold me in its ken,—
 I shall live within the starlight,—
 I shall haunt the thoughts of men !

THE OPEN COURT

A MONTHLY MAGAZINE

VOLUME XVII

CHICAGO
THE OPEN COURT PUBLISHING COMPANY

LONDON AGENTS:
KEGAN PAUL, TRENCH, TRÜBNER & Co., LTD.

1903

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THE OPEN COURT PUBLISHING CO.
JANUARY, FEBRUARY, MARCH NUMBERS, 1902.
APRIL TO DECEMBER NUMBERS, 1903.

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The Soul of Man

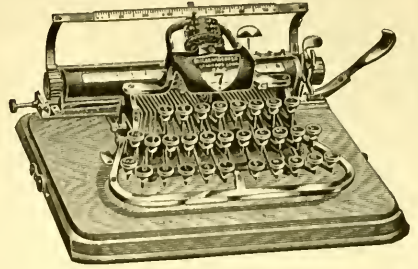
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