

Finally I wish to remind you of Psalms xvi. 4, where we read:

זָכַר אֱשָׁא אֶת שְׁמוֹתֵיכֶם עַל שִׁבְתִּי

Thus our verse will read:

לֹא תִשָּׂא (עַל שִׁבְתִּיךָ) אֶת שֵׁם (נֶפֶשׁ) יי אֱלֹהֶיךָ בְּשֵׂא

קָרָא נֶפֶשׁ denotes "to appoint somebody out of many, e. g.,

רָאָה הָרְאָהוּ נֶפֶשׁ בְּעִזְאֵלִי

(Exodus xxxi. 2.)

We grant that preaching was not instituted in the days of Abraham, but in the days of the narrator admonishing, teaching and preaching and pointing to the Great Name was not uncommon, and therefore the narrator tells us:

אִז הוֹבֵר לְקָרָא נֶפֶשׁ יי

(Gen. iv. 26.)

At that period the calling out of the name of JHVH came into fashion; in the days of Enosh yet. And that Abraham built an altar,

בִּנְקָא נֶפֶשׁ יי

Further that Abraham proclaimed the name of JHVH, seventeen generations later is not so strange. What else would one expect of a man regarding whom the Lord says:

כִּי רָבִיעֵהוּ הָמִצֵּן אֲשֶׁר יִצְמָח אֶת בְּנֵי וְאֵת בְּרִיתוֹ בְּחִבּוֹ וְשָׁמְרוּ חֶסֶד יי בְּגִשְׁתֵּי עֲדָקָה

וּמִשְׁפָּחָה.

(Gen. xviii. 19.)

What more does a modern preacher say?

That preaching the Zedakah and the Mispat commenced much later, must have been known to the narrator of Genesis, and so he uses the expression current in his time. Luther's translation is therefore quite commendable.

M. GELDZAELEK.

TORONTO, ONT.

KAPPAMANAVAPUCCHA.

(From the Sutta-Nipata; put into verse by E. P. BUFFET.)

"Where the spreading floods are surging,"

Venerable Kappa saith,

"All the race of men submerging—

Deluge of decay and death—

Tell me, Sage, of some lone highland

Still above the rising main;

Tell me, tell me of an island,

Refuge from return of pain."

"Where the spreading floods are surging,

Kappa," saith the Blessed One,

"All the race of men submerging,

By decay and death undone,

I will name an isle of saving;

Those who find it find the best;

Nothing holding, nothing craving,

They have reached the perfect rest.

"This the Island of Nibbana;
 Here decay and death expire.
 Happy that serene Samana,
 Lit by Truth's illuming fire.
 He hath triumphed o'er samsara,
 Calm and thoughtful are his days.
 Broken is the power of Mara,
 Unfrequented are his ways."

CHURCH AND STATE IN FRANCE.

We publish in the present number an article on "France and the Vatican" by Yves Guyot, and we wish to state that the author is one of the leading public men of France. He spent three months in this country and is generally known for his sober judgment and wide political experience. It is natural for a Frenchman who is well acquainted with European institutions, to think that the Church will lose its power as soon as it becomes a private institution; but if he had devoted some attention to the development in the United States, he would probably change his opinion. Religion fulfils a definite need of the people, and in the measure that the different churches minister to this need they will prosper. We believe that the Roman Church, in spite of its many shortcomings, is well adapted to the conditions of a large number of the inhabitants of France, and so it is not impossible that it will be only more powerful after its separation from the State. Separation may mean independence and freedom. Whether or not the Church will lose its hold on the people, will depend entirely upon the Church government. It is true that the separation is forced upon the Vatican, but it stands entirely with the leaders of the Church whether the separation will be a triumph or a defeat.

EDITOR.

CREED OR CONVICTION.

Our frontispiece is from the painting by C. Goldsborough Anderson, an English portrait painter of considerable reputation though not yet forty years of age. He studied art at the London Academy schools, and has had exhibited at several prominent exhibitions besides the Royal Academy where his paintings appear regularly. He has painted about fifteen hundred portraits including large numbers of the English nobility, and presentation pictures of Cardinals Manning and Vaughan and the late Lord Salisbury.

The picture, *Creed or Conviction?* which we reproduce in the present number, appeared in the Doré Gallery in London, where it met with conspicuous success. The artist has painted the dying man similar to Darwin in type, to help to express the idea of intellect and breadth of view as opposed to the type of the High Church parson or Roman Catholic priest. The question is raised whether at the last awful moment the convictions of the scientist's life-time will be strong enough to oppose the priestly exhortations, and thus refuse his family the consolation that would make his last act one of hypocrisy. The figures are powerfully painted, and the conflicting emotions in the three faces that are visible are shown with rare artistic skill, and with a delicate perception of the finer shades of human feeling.