

JAPANESE CALLIGRAPHY.

Calligraphy is an art in Japan, and specimens of beautiful handwriting upon silk are as much used for wall decorations as pictures. The main value of orna-

ments of this kind consists, of course, in the sentiments expressed, which must be couched in epigrammatic brevity. The verses are usually only four lines in length. These literary productions that greet the eye of the visitor to Japanese households are not limited to one subject, but touch upon all the various interests of life, and it is natural that words of moral advice and religious comfort should predominate. They remind us of a similar custom which in former generations more than at present prevailed in Christian countries, of having Scripture verses on the walls or over the doors.

As an instance of this kind of Japanese literature, we present to our readers the reproduction of a poem by the Rt. Rev. Shaku Soyen, a Buddhist abbot of Kamakura, Japan, one of the delegates to the Parliament of Religions in 1893, whose contributions to *The Open Court* and *The Monist* will be remembered by our readers.

The outline drawing represents Buddha, the omnipresent law of love and righteousness, as a father cherishing the animate creation like a child, in paternal affection, and bears a certain resemblance to the Roman Catholic representation of St. Joseph with the Christ child.

The illustration is made by Shaku Sokwatsu, one of the

Rev. Shaku Soyen's disciples. The whole card is, both in its calligraphic style and



DZIZO-SON.

Buddha as omnipresent, fatherly love. Picture by Shaku Sokwatsu, with calligraphic writing by the Rev. Shaku Soyen, of Kamakura.

its sentiment characteristic of Japanese religious poetry. The following lines translate the Rev. Shaku Soyen's verse almost literally :

Throughout the three worlds I am everywhere,
 All creatures as my loved children I cherish.
 And though e'en time and space may perish,
 I shall ne'er cease to embrace them in prayer.

SOME DREYFUS LITERATURE.

The long, cruel, and complicated trial and punishment of Alfred Dreyfus, with all its many attending circumstances of suicides, law suits, debates in the Chamber and Senate, duels, etc., have naturally produced a large mass of books, pamphlets, and leaflets which touch on every phase of this historic affair and offer biographical sketches more or less complete of all the principal actors on the scene. I propose calling the attention of your readers to some of the more notable of these publications, all of which, I may add, are issued by Mr. P. V. Stock, who has made a specialty of Dreyfus literature, Galerie du Théâtre Français, Palais Royal, Paris.

One of the earliest, if not the earliest, French publicists to declare in print that Dreyfus was innocent and that a judicial error had been committed was M. Bernard Lazare, who brought out a very thorough examination of the whole case under the title "L'Affaire Dreyfus." A second brochure followed a year later. The two together form an exceedingly strong argument which has been confirmed in almost every point by the new facts made public during the past year. M. Lazare devotes himself especially to the task to prove, what we now know to be quite true, that the *bordereau* was not at all the work of Dreyfus.

But perhaps the most valuable contribution to this collection are the two volumes *Le Procès Zola*, which together fill a thousand pages and give the stenographic report *in extenso* of the celebrated Zola trial, extending from February to April, 1898. The first volume opens with the famous letter "J'accuse," addressed to President Faure. It was this letter and the trial which followed which finally forced public opinion to take sides and eventually brought about the revulsion of sentiment which will soon give Dreyfus his liberty.

Another somewhat similar volume forms an important volume in this series. I refer to *La Révision du Procès Dreyfus*, the stenographic report of the three days' discussion last October before the Supreme Court, when the question of a retrial of Dreyfus came up for consideration. Of all the books concerning this case, this one is perhaps the most convincing of the innocence of Dreyfus, due, in large measure, to the fact that we have here an examination of the case, as far as the facts were then known, by a body of cool, trained lawyers and judges.

Captain Paul Marin has probably written more than any other one man on this subject. His volume *L'Histoire Populaire de l'Affaire Dreyfus* is perhaps the best short account of the whole case down to the moment it was placed in the hands of the Supreme Court. Four other volumes by the same author are devoted to Picquart, Du Paty de Clam, Captain Lebrun-Renault, to whom Dreyfus is said both to have confessed and not to have confessed his guilt, and Esterhazy.

Some of the ablest writers and best known men of France appear in this collection. Here belong such names as M. Francis de Pressensé, the brilliant foreign