

try. At one colliery on the coast three hundred thousand tons of briquets were shipped. Mines, plantations, and industries are working.

The indigenes are employed everywhere; and a large number of the pick of the natives are troops, police, railway station-masters and employees. In the public offices the natives hold responsible positions. The value of native labor has become enhanced, as well as prices for products; and new productions are being developed. The indigenes are protected from outlaws; life and property are safe, and justice ably administered. In the excursions, we visitors had cause to be satisfied that the French had "Come to stay."

The native head-men came to meet us, and all the denizens of the country side flocked to gaze upon the visitors. Festive flags were displayed by the peasantry and town folk, and we were served with refreshments in the large temples and village assembly halls.

I visited a number of the temples, and the bonzes performed ceremonies and read the Buddhist scriptures. I took with me some of the vestments given me by the Japanese Cathedrals (Dai Hon Zan). Thus there were opportunities for my seeing the natives. Early every morning I went to the markets—of which there are a number—and purchased fruits and flowers. The cafés not being opened until late, I had a morning meal of fruit, bread, and light wine; then took the electric tram and visited the temples, returning in time for the Congress meetings. The exhibits at the Exhibition illustrated what is being done, and the past efforts as well as future projects to exploit the Colonies. It was altogether a delightful trip.

KOBE, JAPAN, Jan. 8, 1903.

C. PFOUNDÉS.

NEW BOOKS ON SHAKESPEARE.

Three important books on the greatest figure of English literature have come to our notice within the last year. They are: (1) *William Shakespeare, Poet, Man, and Dramatist*, by Mr. Hamilton Wright Mabie;¹ (2) *What is Shakespeare? An Introduction to the Great Plays*,² by L. A. Sherman, Professor in the University of Nebraska; and (3) *Shakespeare's Portrayal of the Moral Life*,³ by Frank Chapman Sharp, Assistant Professor of Philosophy in the University of Wisconsin.

The last-named work will receive more detailed consideration in *The Monist*, as it is rather of a scientific than a literary character, laying special emphasis on its treatment of Shakespeare's criminals,—a subject which it presents in the light of modern criminal psychology.

Professor Sherman's work is a practical book written "in order to aid those who would be glad to read Shakespeare and like authors more confidently and completely." And he approaches his task, in our opinion, in the right spirit and with the right method, giving a running analysis of several plays of the type of *Cymbeline* (supposed to accompany the reading of the play) and studying in later chapters more general topics. It is a book for persons taking up Shakespeare with the serious purpose of learning to read his works with enjoyment, and of deriving from them the full intellectual and literary profit which they are capable of imparting. Vast as the sale and distribution of Shakespeare's works are, knowledge

¹ With One Hundred Illustrations, including Nine Photogravures. New York: The Macmillan Co. Pp., 421. Price, \$3.50 net.

² New York: The Macmillan Co. Pp., 414. Price, \$1.50, net.

³ New York: Charles Scribner's Sons. Pp., 232. Price, \$1.25, net.

of him lags, and one of the reasons for this is, in Professor Sherman's opinion, the fact that the great public is not educated to his level or is perhaps largely unconscious of being so educated. To help bring about this consummation is his desire.

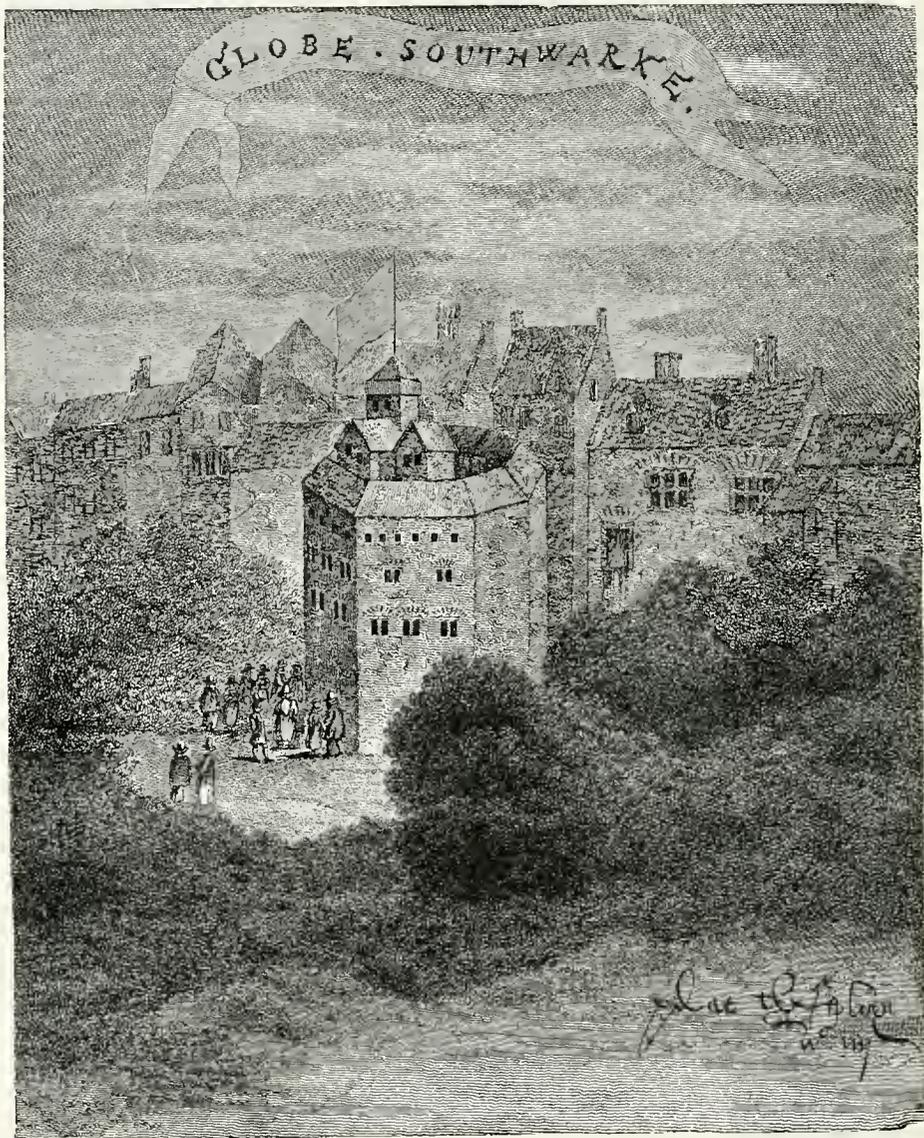


THE "BLACK BUST" OF SHAKESPEARE.

From a plaster cast of the original terra-cotta bust owned by the Garrick Club, London. (Mabie's *Shakespeare*.)

Mr. Mabie's book is one of distinct literary merit, great sympathy with his subject, and wide intellectual compass. It is truly the book for the lover of Shakespeare. It makes his life and times stand out for us with a vividness that could

hardly be rivalled. Shakespeare's moral, literary, and political environment; the England and Europe of his day; his Stratford-on-Avon and his London; his friends and his great contemporaries,—all are portrayed with rare charm and fidelity. The illustrations, which include the delicate photogravures of Shakespeare's home by A. W. Elson & Co. of Boston, are one hundred in number and very complete in scope. Everything pertaining to Shakespeare and the life of the England

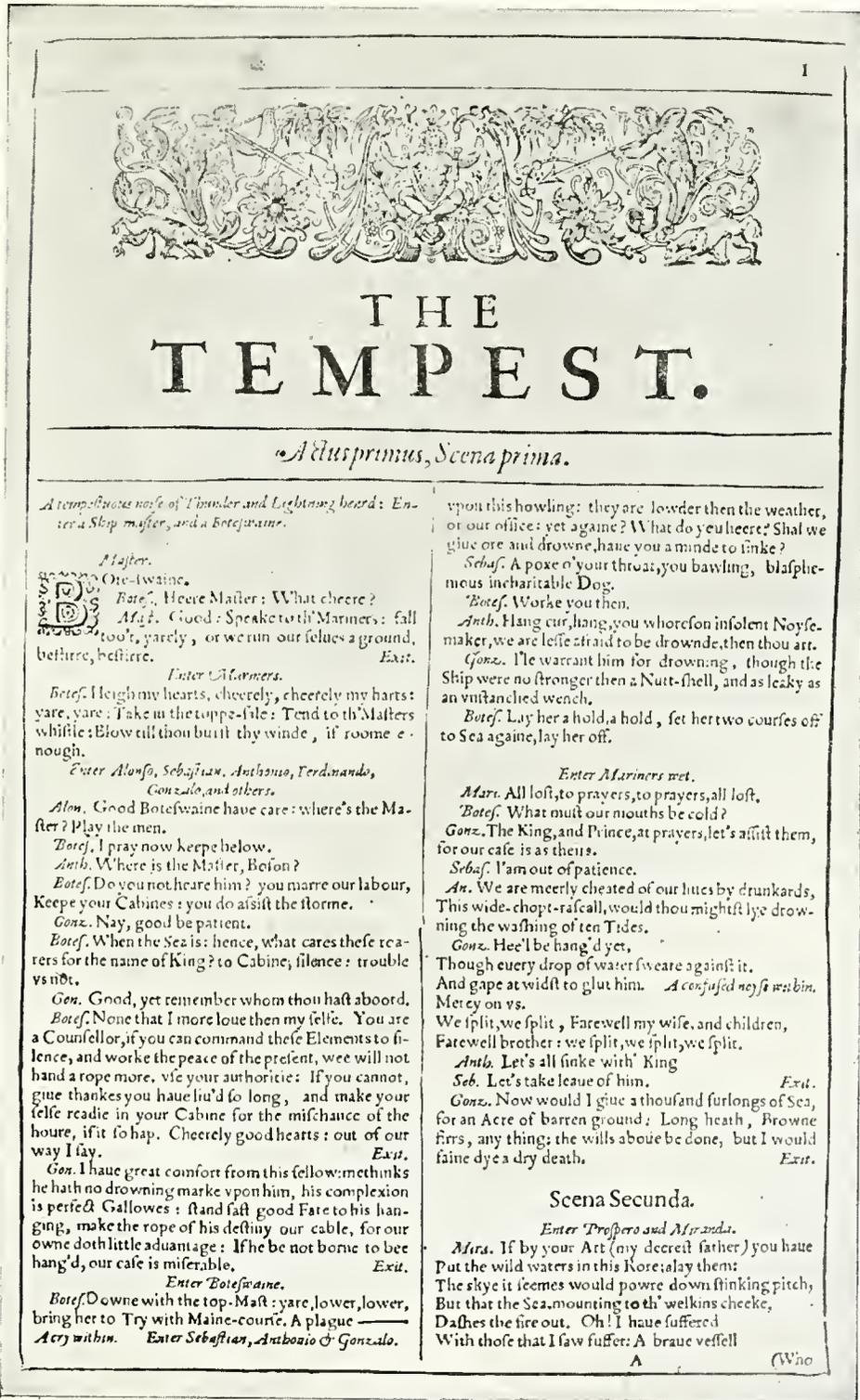


THE GLOBE THEATRE, SOUTHWARK. THE SCENE OF SHAKESPEARE'S
GREATEST TRIUMPHS.

From a drawing in the illustrated edition of *Pennant's London*,
in the British Museum (Mabie's *Shakespeare*).

of his time is represented, making this feature of the volume a rare possession in itself; three of these illustrations we are able by the courtesy of the publishers to reproduce. But the pictorial and descriptive side of Mr. Mabie's performance is not its sole merit. He has also furnished us with much that is valuable in criticism and appreciation, thus rendering admirers of the bard of Avon doubly indebted to him.

The precise nature of Mr. Mabie's work is best characterised in his own words. It was prepared, he says, "with the hope that it may bring the greatest



FACSIMILE OF THE TITLE-PAGE OF THE FIRST FOLIO EDITION OF SHAKESPEARE'S "TEMPEST." (Mabie's *Shakespeare.*)

of English poets more distinctly before the minds of some of his readers, and widen the interest in a body of poetry rich beyond most literature in the qualities

which not only give deep and fresh interest to life, but which make for the liberation and enrichment of the human spirit. As the Spokesman of a race to which has fallen a large share of the government of the modern world, and as the chief exponent in literature of the fundamental conception of life held by the Western world at a time when the thought of the East and the West are being brought into searching comparison, Shakespeare must be studied in the near future with a deeper recognition of the significance of his work and its value as a source of spiritual culture. In these chapters the endeavor has been made to present the man as he is disclosed by the results of the long and loving study of a group of scholars, chiefly English, German, and American, who have searched the whole field of contemporary literature, records, and history with infinite patience and with keen intelligence, by the history of his time, and by a study of his work. The plays have been presented in those aspects which throw light on the dramatist's life, thought, and art; the many and interesting questions which have been discussed with great ingenuity and at great length by Shakespearian scholars have been touched upon only as they directly affect the history, thought, or art of the poet." μ.

A POMPEIIAN MOSAIC.

THE OLDEST RELIC OF THE ORIGINAL CHRIST-MYSTERIES.

To the Editor of The Open Court:

This mosaic which many years ago was found in "the tanner's house" in Pompeii is now in the Museo Nazionale at Naples, under the name of *Cranio Umato* (No. 109982); accordingly, it dates back *nearly to the time of Christ*—Pompeii was destroyed in the year 79 of our era. The ideas that may be expressed by the figures of this mosaic are, consequently, also from the time of Christ—which must be considered interesting at all events. (See accompanying cut.)

The central and dominating figure of the mosaic is a skull in which two peculiarities are noticeable: a large left ear, and indications of eyes in the dark eye-holes. To the right of the skull are a ragged mantle, a staff and scrip; to the left there are a knight's mantle, a lance and scarp. Above the skull is a level and under it a butterfly above the wheel of time (an Egyptian symbol).

These figures appear to be a "key of life," since they give a clear description of the way to the goal of early life (which goal is called, incorrectly, "salvation"),—a true statement of the development that alone can carry man to the next step of the ladder of evolution. Here let us consider some of the ideas that can be found in our mosaic.

The *wander* symbols say: If man is to reach the goal of life, then he must turn away from the animal, sensual life, leaving the ways of the low life. The symbol of *Death*: during this wandering the low attributes of his nature—the animal remnants—will lose life. The *knight's* symbols: as, by and by, the animal nature disappears, so a new nature, that of the "God-Man," will appear; and as a "knight"—i. e., as a ruler of the animal!—this man will, aided by divine powers, conquer "the land of the fathers," i. e., *realise the union with God*. The *building* symbol indicates that this development is a slow process, as the placing of stone upon stone when a house is erected. The symbol of *new life* (the butterfly) means that this process is a natural process, as natural as the resurrection of the butterfly in its "fullness of time." Finally, the symbol of *time* is interpreted to