

did not necessarily mean purity. Frequently, towards the latter end of a creed's domination, there has been no connection between man's instinctive morality and the things which the high-priests of his inherited creed say are its basic principles. That is true to-day. The knowledge, for instance, of the fact that Christ was born of a virgin, assuming it to be a fact, does not tend to make me more courageous, more just or more merciful. Neither shall Christ's resurrection nor Buddha's various incarnations make us virtuous. Whether true or not true, they are not pertinent. Or if I believed that the bread and wine, being blessed, became actually and physically the blood and body of Christ, as is still taught, that belief (though it should certainly prevent participation in a rite thus made horrible, disgusting, cannibalistic) would not inspire me to attempt to perfect myself.

The God-in-man has always led him to strive for virtues which his belly tells him are ridiculous and unprofitable. These virtues may have a temporary agreement with the tenets of any creed in vogue at any given time, or may not. When the desire for them is quickened in men, when these virtues are pronounced, and actually lived by some Jesus, then, in the sect which immediately springs up, there is apt to be an approximate agreement between the virtues and the creed. Later come the god-makers. Symbols grow up, they become distorted; and the end of it is that we find the priests asking humanity to believe that the virtues which it possesses have come to it through a faith in the manufactured symbols.

There have been many prophets; there will, perhaps, be other Christs; even if there are not other Christs it is certain that the God-in-man will lead humanity onward through the eons.

The dissatisfaction with Christianity and the weakening of faith which religious writers perceive and lament may precede the burgeoning-forth of a new symbolism more in agreement with humanity's real attitude, or it may result in a departure from all symbolism whatsoever for the space of a few centuries. But whatever it portends it is not the retrogression of humanity so far as the virtues are concerned. The same "something" which led man to adopt those virtues, which caused him to build all the temples which he has builded and set in them all the gods he has made, will not desert him. It is conceivable that humanity's torch-bearers may even be able to do without symbols for a space.

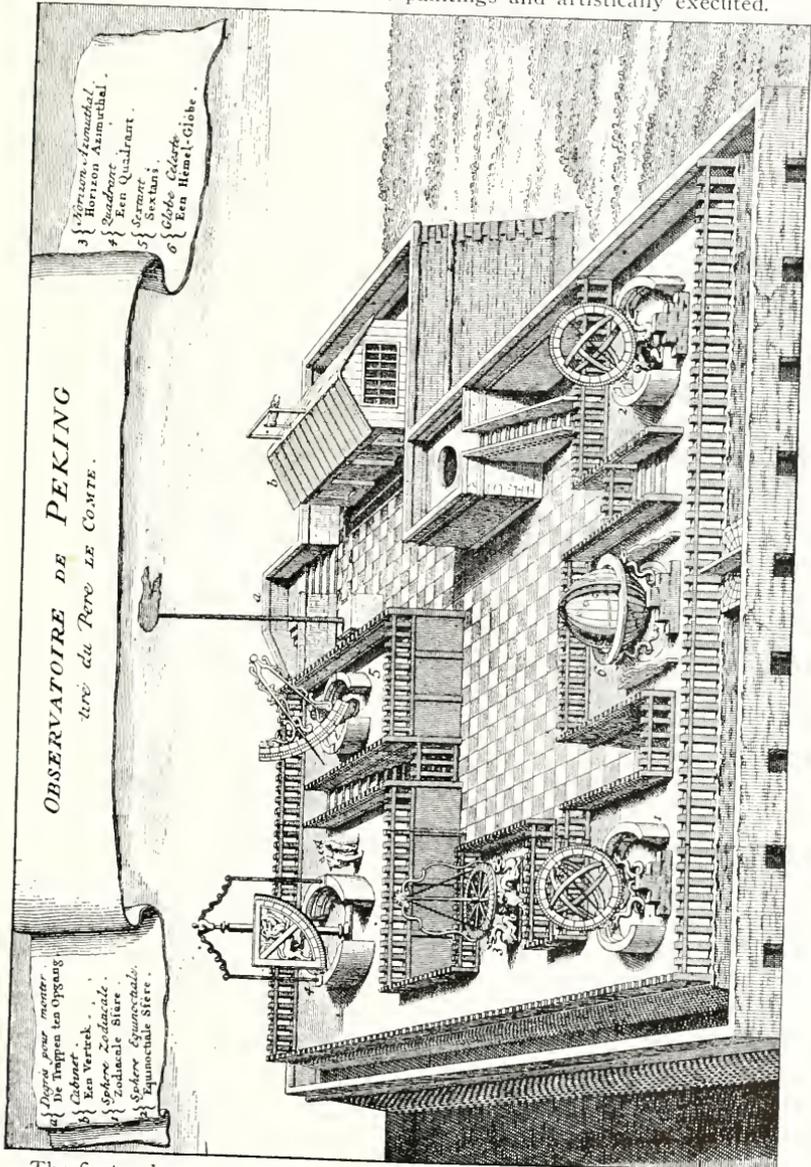
DON MARQUIS.

BOOK REVIEWS AND NOTES.

WELTALL UND MENSCHHEIT. Geschichte der Erforschung der Natur und der Verwertung der Naturkräfte im Dienste der Völker. Herausgegeben von *Hans Kraemer* u. a. 5 vols. Berlin: Bong & Co. Edition de luxe. For sale by The Open Court Publishing Co. \$20.00 net, prepaid.

This is one of the best works on the development of life in the universe, the evolution of mankind, and the history of civilization, the sciences and industries. In fact so far as we know it is the very best, the most scientific, most comprehensive, and at the same time the most popular work of its kind. It consists of five stately volumes in royal octavo, each of nearly 500 pages, and written by different leading German scientists. It is profusely illustrated not only with a view of explaining and elucidating the subject-matter treated,

but also and especially for the purpose of presenting historical pictures from the history of the sciences and civilization. In addition to innumerable illustrations in the text, there are a large number of colored plates of every description, reproduced from valuable paintings and artistically executed.



The first volume contains essays on the crust of the earth by Karl Sapper, and on terrestrial physics by Adolf Marcuse.
 The second volume contains a treatment of the several anthropological

problems by Hermann Klaatsch, the development of the flora by H. Potonié, and of the fauna by Louis Beushausen.

In the third volume we find an article on astronomy by W. Foerster; and the first part of one on geography by K. Weule. The latter is continued in the fourth volume which also contains an essay on the ocean by William Marshall; and a treatise on the shape, magnitude and density of the earth by A. Marcuse. The fifth and last volume discusses the use which man makes of his knowledge of nature, the subject being divided into an essay on the beginning of technology by Max von Eyth and Ernst Krause (perhaps better known as Carus Sterne). Prof. A. Neuburger writes on the general utilization of the natural forces in our industries, physics, chemistry, transportation, etc., and also the use of natural forces in private residences.

Three shorter articles on the difficulties of scientific observation, on the influence of civilization upon the health of man, and a conclusion by the editor, Hans Kraemer, close the last volume of the work. The index is exceptionally well done. An English translation would be highly desirable, but considering the enormous expense which it would involve will scarcely be undertaken.

We will add that this great work is attractive not only because its contents are instructive, but also on account of its numerous and well executed illustrations, for which reason it will be welcome even to those who do not read German, and we can recommend it to our readers as an appropriate and valuable Christmas present.

As an instance of the many historical illustrations, we select a reduced reproduction of a copper engraving taken from the *Histoire des voyages, 1747*, which represents the Chinese observatory at Peking built by Emperor Kang Hi. The illustration is drawn by one of the Jesuit fathers who helped to build the observatory. The stairs lead up to *a*; *b* is an astronomical laboratory. The pieces of apparatus, beginning in the left-hand corner, are (1) the sphere of the zodiac, (2) the equinoctial sphere, (3) the horizontal circle, (4) the quadrant, (5) the sextant, and (6) the celestial globe. It is well known that these historical instruments were removed to Germany at the order of Emperor William during the Boxer troubles. (For recent photographs of these instruments previous to their removal see *The Open Court*, XV, 748 ff.)

Our frontispiece of the present number is a reproduction of a large colored plate (*W. u. M.*, Vol. I, between pp. 360 and 361) made after a painting by W. Kranz under the direction of Professor Klaatsch.

The manager of the The Open Court Publishing Company was so pleased with the solidity of the contents as well as the attractive appearance of the book, that he desired to make it accessible to American readers and has made arrangements to that purpose with the German publishers.

WALT WHITMAN AND LEAVES OF GRASS. By *W. H. Trimble*. London: Watts, 1905. Pp. 100.

These sympathetic chapters on Whitman were compiled from a series of lectures given by the author in Dunedin, New Zealand, in the winter of 1903, illustrating with what vigor the fame of the "Good Grey Poet" has extended to the uttermost parts of the earth. Mr. Trimble will be remembered by readers of *The Open Court* as Whitman's staunch defender in reply to some editorial criticism a few years ago, while our judgment has not changed materially in the intervening years.

In its present form the book supplies a very suitable introduction to the study of Whitman's works. It begins with a short account of the poet's early life, giving some idea of his personal eccentricities and relations with his daily associates, and then devotes a chapter to a discussion of the complete collection of *Leaves of Grass*, which the author divides for consideration into six divisions, explaining particularly Walt Whitman's own attitude towards his work, and what he meant it to stand for. The poet does not claim literary excellence for his writing, because he says, "No one will get at my verses who insists upon viewing them as a literary performance, or as aiming mainly toward art, or estheticism." What he attempts is "to put a human being freely, fully and truly on record," as he has found no similar record in current literature that he considers satisfactory. But he wants his literary form to express himself in his originality and speaks of putting his *Leaves of Grass* to press for the first time "after many manuscript doings and undoings (I had great trouble in leaving out the stock 'poetical' touches, but succeeded at last)." In the eyes of many Whitman has verily succeeded in this but Mr. Trimble speaks of the rhythm that he used as "the rhythm of nature, the sighing of the wind, the rustling of trees, the beating and restlessness of waves upon the shore."

His greatest aim was to give his fellow men a helping hand in the direction of purity, and although his method may not have been successful it seemed to him adequate, for after serious consideration he wrote in regard to the passages which have been considered questionable:

"I take occasion now to confirm those lines with the settled convictions and deliberate renewals of thirty years, and to hereby prohibit, so far as word of mine can do so, any elision of them."

Mr. Trimble thinks that Walt Whitman was more unfortunate in the titles of his poems than in any other respect. In many instances the names he gave his songs were their first words. Mr. W. M. Rossetti, who was the first English editor of a selection from *Leaves of Grass*, gave names of his own choosing to many of the poems, "fortunately for British readers," Mr. Trimble thinks. But we do not agree with him that this change is always, or even generally, an improvement, for the very quaintness of the wording adds greatly to the inviting aspect of the poem. Does "Assimilations" as a title allure as "There Was a Child Went Forth"? or "Nearing Departure," as "For the Time Draws Nigh"? Does "The Poet" indicate the originality of a Whitman as plainly as his own title "Song of the Answerer"? and is not "The Water" less forceful than "The World Below the Brine"? Even "A March in the Ranks Hard Prest," though too plainly a first line of the poem itself, promises better for what follows than "The Wounded," and Mr. Rossetti's substituted "Whosoever," though poetical and effective, loses, in our opinion, in contrast to Whitman's own direct "To You."

Mr. Trimble is so convinced, however, of the advantage it would be to have Mr. Rossetti's titles perpetuated that he prints the entire collection in an appendix side by side with the original ones. In a second appendix he gives a catalogue of his own collection of Whitman literature, which seems to be very complete. The present book is published in a very inexpensive paper edition and ought to be widely known among Whitman readers.

THE PIPE OF DESIRE AND OTHER PLAYS. By *George Edward Barton*. Boston: Old Corner Book Store. 1905. Pp. 81.

The first of these plays, which gives its title to the book, is already too well known to require much comment. Set to music by Mr. Frederick S. Converse it stands for a praiseworthy attempt at producing a type of American music drama, and as a piece of literature is exceedingly poetic, original and thoughtful. The peasant lover, proud of what he has accomplished by his own hand and the power of his youth and will, is willing to wager his strength and love against any magic pipe or power; but when contrary to divine commands and heedless of warning he snatches the pipe of desire from the hand of its keeper and plays on it himself, he finds that in gaining his desire he loses it. In reply to the anathemas to which he gives utterance in his despair, the Old-One declares:

"There is a God whose laws unchanging
No man may hope to disobey.
Upon His Pipe you blew your own desire,
Forced your own will upon the ordained way.
Man has his will,
Man pays the penalty."

The three other selections contained in the small volume are of very different character. "The Sewing Machine" depicts a pathetic tragedy whose setting is in a sweat shop to the accompaniment of one or more sewing machines, and whose leading character is an immigrant, a dying consumptive, and a murderer.

"The Image of God" is not in dialogue form but tells in Biblical phraseology of the prosperous man of fifty who in gratitude for his success wishes to make a new image for the object of his devotions to replace the small rough stone idol he had fashioned years before. Every stone he considers is larger and more suitable than the preceding one, but he casts all aside as unworthy to embody the greatness of his God, though he grew footsore and hungry in his search over the world. By a vision he is finally led to see that no image can be great enough to contain all the creation that should be included in the verisimilitude of deity, and so he "took the old image and smote it upon the rock; with the hands that made it did he break the image and cast it from him. And Klan fell upon his face, and prayed before the God which is God."

"The Thing to be Done" is an intense yet didactic drama in romantic mediæval setting, but although the artifices of its astrology pretend too much reality, they are not nearly so convincing as the beneficent sprites and their stern leader who figure so artistically in "The Pipe of Desire."

VISION. By *Frank Cranc*. Worcester, Mass.: Davis Press, 1906. Pp. 55.

This attractive little book is truly a collection of fugitive verse which the author beautifully dedicates to his wife,

"To her who accompanies my life,
As perfect music makes poor words worth while."

No excuse is made for the minglings of light and shade, grave and gay; the sequence by which "A Figurefive Tale" is followed by "Secret Woe" and "The Temple of Unbelief," or the flippant version of the vampire theme,

"The Little Green Snake," by "The Unchosen Cross"; for the prelude says that

"What is written in the book
Is all as inconsistent as life is."

The last four pages are filled with epigrams on equally varied themes. "Perfect faith is courteous; intolerance is a sign of a subtle disbelief in the power of truth." "Few rich men are worthy of riches; but for that matter few poor men appreciate or deserve the privileges of poverty." One of these terse sayings, to the spirit of which the author would not expect *The Open Court* to subscribe, is as follows: "Accuracy is far from being truth. What is true is often vague"; also "To put heart into one's work it is better to believe than to know; the man of faith works heartier than a man of experience." One of the rather daring tenets of the popular pulpit of to-day is epitomized in the following, "There is no such thing as sin, just as there is no such thing as cold; cold is the absence of heat, and sin is the absence of control over the forces from within us."

WHO'S WHO, 1906. An Annual Biographical Dictionary of Living Celebrities. Chiefly English and American. London: Black. New York: Macmillan. Pp. 1878. Price, \$2.00 net.

Nothing more can be said to express appreciation of the annual appearance of this biographical dictionary of our contemporaries than what we have already said repeatedly, and what all reviewers continue to unite in saying. Particularly in libraries, publishing houses and editorial offices it has become almost as much a part of the office furniture as, for instance, "Webster's Unabridged" was perhaps twenty years ago.

FUNERAL SERVICES WITHOUT THEOLOGY. By *F. J. Gould*. London: Watts, 1906. Pp. 60. Price, 1s. net.

The title of this little book sufficiently characterizes its content and purpose. It is a series of addresses adapted to various occasions issued for the Rationalist Press Association and contains also an appendix consisting of examples of method of treating personal recollections besides some poetical quotations. The addresses are drawn from Mr. Gould's own experience when officiating at funeral services. The view of death which is embodied substantially in this collection though not in set formulæ is that of Positivism. Occasional expressions suggest dissent from current thought, and the exclusion of theology is complete; but even the orthodox would find themselves in sympathy with the main tenor of the sentiments expressed.

SUNDAY LABOR. By *Thorleif*. Mt. Morris, Ill., Kable Bros., 1906. Pp. 229. Price, \$1.00. For sale by John Veiby, 427 Mosely St., Elgin, Ill.

This is not a dissertation on the observance of Sunday, from either a dogmatic or industrial standpoint, as might be inferred from the title. Instead it is the result obtained by putting into use the hours of the day of rest, and consists of essays and sketches on most topics of general interest, social, political, religious, from what the author is pleased to consider the point of view of the proletariat. The style is direct and the thought is often remarkably original.

THE EVOLUTION OF KNOWLEDGE. A Review of Philosophy. By *Raymond St. James Perrin*. New York: Baker & Taylor, 1905. Pp. xiii, 308.

Mr. Perrin's thesis is that the most general terms of existence, space, time, matter, and force can be resolved into motion, and in the work before us he compares the chief systems of ancient and modern thought, measuring the approach of each system to the ultimate goal of philosophy, the demonstration of this unity of all things. He divides the history of philosophy into two main divisions, "The Pre-Evolutionary Period," and "The Evolutionary Philosophy." This first division he treats from the dawn of philosophy represented by the thinkers from Thales to Pythagoras, through the Greek periods, pre-Socratic, Platonic, and the time of Aristotle and the Cynics, Stoics and the Academy, followed by the Alexandrian school and Scholasticism down to the Revival of Learning and Francis Bacon. Then comes modern philosophy represented by Descartes, Spinoza, Locke, Leibnitz, Berkeley, Hume, with a special chapter each on German philosophy and France and the Scotch school.

"The Evolutionary Philosophy" is represented only by Herbert Spencer and George Henry Lewes, and three or four chapters are devoted to the doctrines of each. Mr. Perrin concludes as follows:

"If formal creeds no longer inspire us, it is because they have ceased to represent nature. Theology has always been the best explanation of the universe that the Church could offer. What we need is a readjustment of spiritual teaching to the advance of knowledge. This most important of reforms will be achieved when our poets and artists, as well as our men of science, contribute, as of old, to the ceremonies of religion, for genius alone can guide us to the true and to the good through the beautiful."

THE DEWDROP'S SOUL. By *R. Hume Smith*. J. V. Dealy Co., Houston, Texas. 1906. Pp. 196.

R. Hume Smith, a teacher of Physiography in the High School at Houston, Texas, has published a book entitled *The Dewdrop's Soul*, which proves that the author is an enthusiastic teacher who appreciates the poetry of science, a subject to which an introduction of 53 pages is devoted. The book itself is a poem telling the story of evolution in the experiences of a dewdrop. The poetical part of the book consists of 141 stanzas written in different meters accompanied by explanatory comments and arguments. There is perhaps too much reflection and comment of the author's intentions, and we feel at once that it is his first effort. A critical reader will bear in mind the difficulty of the undertaking to create poetry of science, and considering all in all, we can appreciate the author's noble ambition and his good intentions. If the poem is not quite a success, it is certainly a promise.

Prof. Ernst Haeckel's friends have banded together to constitute a society called the "Monistic Alliance." They publish a periodical, the first number of which is out, under the direction of Dr. Heinrich Schmidt, Jena, Moltke Street 1, who will act as general secretary. Professor Haeckel is honorary president, and among the men who have entered the movement there are not only a number of prominent lay men but also some clergymen, the city of Bremen being strongly represented by four of its best-known pastors.