

I am not flesh, nor yet fu' wraith;—
 I'm twaxt twa lives, whaur love's too rathe
 A fashion noo';—though I hae faith
 O' love at last too strang for scathe.

Not altogether purified,
 I keep the shape whaurin I died,
 The smack of sin, the reek of pride,
 The vanity o' God denied.

Yon outer wards twaxt world and world,
 Whaur God the sinnin' angels hurled,
 Wax red wi' flags o' flame unfurled
 Whaurin dead souls like leaves are swirled;

I skirt the brink o' that fell place,
 Too fair for Hell, too foul for grace;
 I yearn to meet God face to face,
 Yet scarcely dare to plead my case.

Thairfur, the trooble and the doot;
 Thairfur, the ghaist that dangs about,
 Strang braced wi' faith, and yet wi'oot
 The heart to face the matter oot!

SANDERS McIVOR.

BOOK REVIEWS AND NOTES.

HOW TO TALK WITH GOD. By a Veteran Pastor. Philadelphia: Sunday School Times Company. Pp. 99.

Under the veil of anonymous utterance the author is able to give more of his personality to his readers than an unavoidable self-consciousness might otherwise permit. Himself a minister of forty years' service, and the son of a minister, he has had intimate knowledge of the importance of carefully worded petitions in their influence on the minds of their hearers. With the utmost humility of spirit and modesty of expression the Veteran Pastor follows a "Personal Explanation" with a short essay "How to Talk with God," which gives seventeen informal rules for beginning and growth in the power of prayer, based on the principle that "the method and the conditions of true prayer are largely indicated by the habits of the normal child in the normal home." The book concludes with many instances of "A Veteran Pastor's Prayers," which are beautiful examples of the principles the author has endeavored to inculcate. To no one else, it is certain, will they appeal as "lamentably stiff, formal and artificial," or weighted with "the clumsiness of self-consciousness" which "signifies a defective piety."

AT THE DOOR. By Katherine M. Yates. Chicago: K. M. Yates & Co., 1908.
 Price 50 cts. Leather \$1.00.

This is a dainty little allegory written as is stated on the title page to be read "both on the lines and between." The heroine Marjorie is led by the

Little Brown Dream to Folkstown, where she sees beautiful white mansions, and learns that each proprietor must guard the door of his house, granting or refusing entrance to each new comer according to his own will. The house represents the mind and the guests are thoughts, either good or evil, and by herself taking the place of porter at the door of one of these mansions Marjorie learned by some sad experiences that she was able to act as porter at the door of thought, but that she had to watch every minute of the time, and must learn to be on good terms with "Love," "Understanding," "Endeavor," and all other good thoughts. In teaching Marjorie that bad thoughts are only the absence of good, that hate is the absence of love but in itself is nothing, Mrs. Yates commits the fallacy of teaching the unreality of sin.

CHÂNAKYA'S ARTHASASTRA, or Science of Politics. Translated by *R. Shamastry, B. A.* Mysore: G. T. A. Press, 1908. Pp. 186.

This is the first English translation of an important and well-known Sanskrit work of political science believed to have been current in India before the Christian era. The date of Chanakya is disputed but he lived about the 4th century B. C.

GAVAM AYANA, THE VEDIC ERA. By *R. Shamastry, B. A.* Mysore: Wesleyan Mission Press, 1908. Pp. 155.

The author is librarian of the Mysore Government Oriental Library and in trying to find a solution to the remarkable statements with regard to time made by the poets of the Vedas, has become greatly interested in the comparative study of calendar systems. These ancient Hindu poets frequently used expressions which to-day have no sense at all in their literal meaning. "The Vedic poets, for example, now and then speak of the failure of Speech to bring the moon, of the loss of a feather or nail sustained by the bird-like Gayatri, a verse of twenty-four syllables, in bringing the moon, and of cows sitting at a sacrificial session extending over a number of days. The commentators attribute these and other exploits narrated in the Vedas and Brahmanas to the tutelary gods or goddesses of speech, of meter, and of cows, while modern European critics regard these stories as mythological legends, having their origin in the wild imaginations of the poets. . . . My attempt is to unveil the mystery in which the sacrificial calendar of the Vedic poets is enshrouded, to recover that lost and forgotten era which the poets themselves had invented and continued from 3101 B. C. to about 1260 B. C., and to secure thereby a key to explain a number of theological or mythological stories of the pattern mentioned above."

One of the most common units of time is the *gavam ayana*, or "Cow's Walk," and the author has come to the conclusion from his study of the early folklore and mythology that "cow" refers to the intercalary day on which originally a cow was doubtless sacrificed. "A cow, therefore, means a set of four years, and Cow's Walk of two days, a set of eight years. Similarly a Cow's Walk of one month or thirty days signifies one hundred and twenty years, and that of ten months, one thousand and two hundred years. Accordingly, the two kinds of Cow's Walk, one of ten months and the other of twelve months, so vividly described in the Yajurveda and the Brahmanas, must necessarily mean two periods, the one of 1200 years and the other of 1440 years, corresponding to the 300 and 360 intercalary days, respectively."