

The treasures of Chi Chu arrayed,
 Full many a generation here,
 And toil of many a toilsome year,
 To this grim pile consigned at last
 From those who owned them in the past.
 Through halls agleam with jewelled rays,
 The Chin men pass, but scorn to gaze.

III.

And yet, be one man's heart surveyed,
 Behold the hearts of all displayed.
 The Chins love luxury. True; but all
 The joys of home how oft recall.
 Then why should Chin these homes despoil,
 To scatter wanton o'er the soil?
 And why should palace more contain
 Of pillars than the fields have men?
 Of crossbeams than in robe you find
 The threads by weaver's hand entwined?
 Of lattice work should it have more
 Than city walls the empire o'er?
 And sounds of mirth that reach the town
 The voices in the market drown.
 Protest the people dared not, though
 They dared to led their anger grow.
 But he, the Solitary One,
 Increased in pride from sun to sun.

IV.

The kingdoms six themselves destroyed,
 Not Chin, though Chin's the arm employed.
 And who in turn caused Chin to fall?
 'Twas Chin. The people? Not at all.
 Oh! Had the Six the people loved,
 In vain had Chin against them moved.
 Had Chin the peoples' voice but heard,
 It had not perished in its third,
 But countless kings had borne its name,
 And none could rise to blast its fame.
 No pity, bent to milder ways,
 Had Chin, though its decay may raise
 Pity for it in after days.
 And later generations too
 Still miss the lesson old and true,
 And they are pitied by the new.

 MELANCHTHON ON DUERER'S MELANCHOLY.

BY EBERHARD NESTLE.

In the July number of *The Open Court* there is an interesting paper on "Albrecht Dürer and the Freemasons," together with a reproduction and long

description of Dürer's much discussed "Melancholy." In this connection the notice will be welcome that among unpublished writings of Philip Melanchthon a description of this picture has just been published. See Dr. Wrampelmeyer's *Ungedruckte Schriften Philipps Melanchthons* (Program of the Claus-thal Gymnasium, 1911, No. 412). Melanchthon was in Nuremberg in 1525 and again in May, 1526, in which time Dürer's well-known picture of Melanchthon may have been made. The greater interest therefore attaches to his description of Dürer's picture. It runs thus:

Pictura melancholiae.

Albertus Durerus artificiosissimus pictor melancholiae picturans ita expressit. Mulier sedet demisso capite, manuque cubito nisea, quam genu fulcit, illud sustinet, et vultu severo, qui in magna consideratione nusquam aspicit, sed palpebris deiectis humum intuetur. Omnia autem sunt circa illam obscura. Ipsa claves habet appensas lateri, capillo est neglectiore et diffuso. Iuxta enim [eam?] conspiciuntur artium instrumenta: libri, regulae, circini, normae, etiam ferramenta et lignea quaedam opera. Ut autem indicaret, nihil non talibus ab ingeniis comprehendere solere, et quam saepe eadem in absurdum deferantur, ante illam scalas in nubem deduxit per quarum gradus quadratum saxum veluti ascensionem moliri fecit. Tacet autem prope hanc ad pedes ipsius contracta corporis parte etiam porrecta, canis cuius modi solet illa bestia in fastidio esse, languida et somniculosa et perturbari in quiete. Cernere etiam est quaedam ad fenestram aranearum tela et venatio harum inter alia huius naturae indicia a pictore tenuissimis lineis expressa.

There are curious differences between Melanchthon's description and the representation on page 423. Where for instance is the spider's web over a certain window mentioned by Melanchthon? And the chief figure, the woman, does not look on the ground as Melanchthon says but stares off in the distance. Was there another representation of the subject which Melanchthon saw? This solution may be suggested by the figure 1 after the word "Melancholia" on Dürer's engraving. But I must leave this to the expert.

THE TABU OF HORSEFLESH.

In a recent *Open Court* (March 1911) the editor made a comment on the use of horseflesh and stated that the abhorrence shown in Germany, England and other Teutonic countries is due to the tabu imposed upon it as a sacrificial animal of pagan times. We now receive the following slip published in the Boston *Evening Transcript*, of June 19, 1909, in which our correspondent under the name of "Rockingham" makes the same statement which reads as follows:

"The monotonous French diet' is a surprising phrase even as to the humble, but hot and nutritious. *pot-au-feu*; this last, in the inquirer's view, is inferior to cold dainties for meeting the needs of a laborer in the fields.

"A recent report of the British Board of Trade was cited in the *Transcript* for May 29 last, where the extract begins: 'In regard to food, the meat dietary of the French working-class family shows a much greater variety than of either the English or German family of the same class. Horseflesh appears to be more largely consumed—chiefly for reasons of taste—in France than in Germany.'

"To follow up this last statement, it is curious that horseflesh should be