

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 In this connection the notice will be welcome that among unpublished writings of Philip Melanchthon a description of this picture has just been published.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 Philip Melanchthon's* (Program of the Clausthal 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.

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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

less popular in Germany than in France, nominally a country much more Roman Catholic; the prejudice against horseflesh seems to be entirely of theological origin, the horse being the most fastidious feeder among our farm animals and thus having flesh the least unclean. But horseflesh and its eaters are said to have been declared unclean by Pope Gregory III (731-41), who issued a bull evidently to discourage a then prevalent yearning 'for the flesh-pots of Egypt.' The horse, as a symbol of the sun, had long been a sacred animal whose flesh, after sacrifice, was divided among the heathen worshipers. The sacrifices of (and to) horses, and the controverted connection with sundry great 'white horses' cut in the turf of English hillsides, unluckily cannot be discussed here within the space available. The prohibition against horseflesh, like many others governing our daily life, has descended in full practical force to us, though the reason therefor has generally been forgotten ages ago.

ROCKINGHAM.

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#### BOOK REVIEWS AND NOTES.

THE SANCTUARY: MAHA-VIRA. By *William W. Hicks*. Boston: Sanctuary Publishing Co., 1911. Pp. 186. Price, \$1.25.

The Sanctuary Publishing Company (43 West Newton Street, Boston, Mass.) has published in its series "The Sanctuary" a monograph on *Maha-Vira*, who was the founder of the Jaina sect, a contemporary of Buddha and worshiped as the last incarnation of the Jain by a sect of about one million souls still existing in India. The representative of this religion during the Religious Parliament of Chicago in 1903 was V. R. Gandhi. *Maha-Vira* is the rival of Buddha and the followers of both attribute to their leaders the same titles, such as Kaina, the conqueror; Tathagata, the perfect one; Buddha, the enlightened one; Samanara, the saint; Arhat, the holy one; but in the course of time Siddhartha Gautama was called the Buddha, while *Maha-Vira's* title was Tirthakari or Jina. The difference between the sects consists mainly in their underlying philosophies. Jainism believes in the purification through asceticism while Buddhism rejects mortification of the body as useless. Otherwise the two systems agree pretty closely in morality, charity, and benevolence; but above all both are opposed to the ancient Brahmanist sacrifices, and neither the Buddhists nor the Jainas submit to the authority of the Vedas.

The book is written with enthusiasm for the subject which it treats and this may be considered an advantage by many, especially those who are interested in the New Thought movement; but on the other hand it will be felt as a disturbing factor which does not present the subject matter with scientific objectivity, but strongly colors it with the sentiment of the author's own interpretation. Considering the fact that Buddhism has received the lion's share of interest, this little book will be welcome to all students of religion.

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Dr. phil. K. Langen, who in company with his wife, Mrs. Marta Langen, *nee* Countess Strachwitz, keeps a boarding school for English and American youths at Eisenach in Germany, has published a pamphlet on "Esthetic Valuation" under the title *Der ästhetische Wert* in which he analyses the significance of beauty in literature and art. Dr. Langen is a disciple of Professor Encken of Jena.