

of Faust first occupied his mind (1770-73), he read Welling's *Opus Mago-Cabbalisticum*, Paracelsus, Valentinus, the *Aurca Catena Homeri*, and even the Latin poet Manilius.

"Mr. Blackie, in his Notes, quotes a description of the macrocosm from a Latin work of Robert Fludd, published at Oppenheim in 1619; but the theory had already been given in the *Heptaplus* of Pico di Mirandola (about 1490). The universe, according to him, consists of three worlds, the earthly, the heavenly, and the super-heavenly. The first includes our planet and its enveloping space, as far as the orbit of the moon; the second, the sun and stars; the third, the governing divine influences. The same phenomena belong to each, but have different grades of manifestation. Thus the physical element of fire exists in the earthly sphere, the warmth of the sun in the heavenly, and a seraphic, spiritual fire in the empyrean; the first burns, the second quickens, the third loves. 'In addition to these three worlds (the macrocosm),' says Pico, 'there is a fourth (the microcosm), containing all embraced within them. This is man, in whom are included a body formed of the elements, a heavenly spirit, reason, an angelic soul, and a resemblance to God.'

"The work of Cornelius Agrippa, *De Occulta Philosophia*, which was also known to Goethe, contains many references to these three divisions of the macrocosm, and their reciprocal influences. The latter are described in the passage commencing: 'How each the Whole its substance gives!'

"Hayward quotes, as explanatory of these lines, the following sentence from Herder's *Ideen zur Philosophie der Geschichte der Menschheit*: 'When, therefore, I open the great book of Heaven, and see before me this measureless palace, which alone, and everywhere, the Godhead only has power to fill, I conclude, as undistractedly as I can, from the whole to the particular, and from the particular to the whole.'

"The four lines which Faust apparently quotes ('What says the sage, now first I recognize') are not from Nostradamus. They may possibly have been suggested by something in Jacob Boehme's first work, 'Aurora, or the Rising Dawn,' but it is not at all necessary that they should be an actual quotation."

P. C.

THE ART INSTITUTE OF CHICAGO.

The Art Institute of Chicago has recently been extended and several galleries have been added. The center is now a very artistic and monumental stairway. The empty walls are still waiting for fresco decorations. The proper subject would be the representation of the Religious Parliament which met in this very building nineteen years ago. Through this unique event in the development of religion the Art Institute of Chicago has become historical; and no better, no nobler, nor more appropriate subject could be chosen as a mural decoration for this handsome stairway hall.

P. C.

DR. PAUL TOPINARD.—OBITUARY NOTE.

We learn with deep regret that Dr. Paul Topinard died at his residence in Paris on December 20, 1911, at the age of eighty-one. He was a scholar of considerable prominence, and his ideas as set forth for instance in his *Science and Faith* (Chicago, Open Court Publishing Co., 1899) are worthy