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, he 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 drowned.
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 DÜRER'S MELANCHOLY.

BY EBEBRAHID 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 In this connection the notice will be welcome that among unpublished writings of Philip Melanchnthon a description of this picture has just been published. See Dr. Wrampelmeyer's Ungedruckte Schriften Philipp Melanchnthon's (Program of the Clausthal Gymnasium, 1911, No. 412). Melanchnthon was in Nurember in 1525 and again in May, 1526, in which time Dürer's well-known picture of Melanchnthon may have been made. The greater interest therefore attaches to his description of Dürer's picture. It runs thus:

Pictura melancholicae.


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