

The Flaming Sword

"And He placed at the East of the garden of Eden cherubim and a Flaming Sword, which turned every way to keep the Way of the Tree of Life."

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The Great Louisiana Purchase Exposition.

A General View of the Character of the "City of Knowledge;" the Grandest Opportunity Ever Afforded for the Study of the World and its Progress.

KORESH.

THERE WERE FEATURES of the World's Columbian Exposition of 1893 which will never be duplicated; but that great display, and the Paris, Buffalo, and other Expositions, were object lessons for the construction of the Louisiana Purchase Exposition at St. Louis. With these types of magnificence in architectural wonder, with the artistic, mechanical, and literary genius displayed in these great world Expositions, and with the studies of excellence and points of defect from which to model and improve, the St. Louis Exposition will unquestionably stand monumental as the matchless wonder of the world. St. Louis itself is a magnificent city, beautifully located on the father of waters, near the confluence of the Missouri River. The natural scenery where the site of the Exposition grounds is located is picturesque in the extreme. The city has a population of over 600,000 and affords many attractions. No world's student has completed his education of practical observation in America until a visit to this city has been added to the catalogue of his achievements in mental progress and practical knowledge of the world.

No student of the world's progress can afford to lose this greatest of opportunities for the acquisition of learning. Men may read of the inventions of the age, of the advance of scientific attainment, of the progress made in architectural and mechanical skill, but their knowledge is vague until the mind has made actual contact with the things of art, mechanics, literature, architecture, and agriculture; and the advances which the world is making, exercise but an imperfect and evanescent impress upon the mind until they become a part of the consciousness, through observation of their practical works. No possible opportunity will be lost by those who have this Exposition in charge, with millions of dollars to devote to the entertainments to be inaugurated to make of this great Exposi-

tion the most perfect in its attractions that the world has ever displayed.

There probably never has been the same opportunity for the study of vital Ethnology as will be afforded at the Louisiana Purchase Exposition. Living examples of every nationality under the sun will be represented there, and for the investigation of world-wide human character in racial similitude and contrast, with the varying shades of individual and national characteristics, will present a field for study both extensive and unique. Men may circumnavigate the earth for the purpose of becoming acquainted with the characteristics and habits of peoples, and yet fail to acquire as much knowledge in the line of their pursuit, as when brought face to face with an aggregate population swarming from every part of the world, and brought together in a teeming variety and contrast of differential color, dress, speech, habit, and temperament.

The great exhibitions and dramatic representations of the world will be features of attraction at this most expansive show of modern times. There never has been in the history of man so broad an opening for the study in contrast of the various religions of the world as will be afforded at St. Louis; and never has there been so earnest an endeavor for the propagation of the various phases and creeds of religious distinction as will be actively operative with this great aggregation of peoples and nationalities. It has been the study of those who are conducting this marvelous enterprise, to so classify its every feature as to render it such a source of practical culture as will enable the mind bent on the acquisition of universal knowledge to husband its resources as a permanent educational factor. One of the most difficult and at the same time one of the most essential feats in educational work is the classification of study. This is a special feature of

The Flaming Sword.

the great enterprise at St. Louis, and constitutes one of the features of the Exposition of which its management is proud and may well boast. It will greatly simplify and lessen the work of the student in search of universal knowledge.

The title of the Louisiana Purchase Exposition furnishes more than a suggestion of what this Exposition commemorates. That the great Napoleon figured conspicuously in the transaction between the United States and France, in which the Government of the United States acquired about one-fourth of what constitutes her national possessions, need not be reiterated, for this is a matter of common history; but why, at this time, should there be such a revival of interest throughout the world in the study of this remarkable character, to whose sagacity not only the United States but the world, owes so much? The law of the renaissance of activity is a fact connected with the cycles of events. All things move in cycles, and recurrent periods are marked by a resurrection, so to speak,

of former emotions and impulses, with the added luster of profounder experience. The St. Louis Exposition bids fair to designate one of the greatest chronological transpositions in the history of the world. The impressions to be made in the science of religion, and the

final unification of the religious world upon the basis of the exposition of scientific discoveries which will throw a flood of light upon the history of human origin and destiny, will distinguish St. Louis as the center of mental luminosity for the world, while this great Exposition is in progress. There has never been so much universal interest taken in any Exposition as that now being evinced throughout the world, in the present colossal enterprise; nor has there ever been evinced so active a purpose to place upon exhibition the many wonders of modern discovery and invention. Electro-mechanical inventions and other advancements in mechanical development, many of which will come before the public for the first time, will find practical illustration in this great exhibition of what the present century is accomplishing.

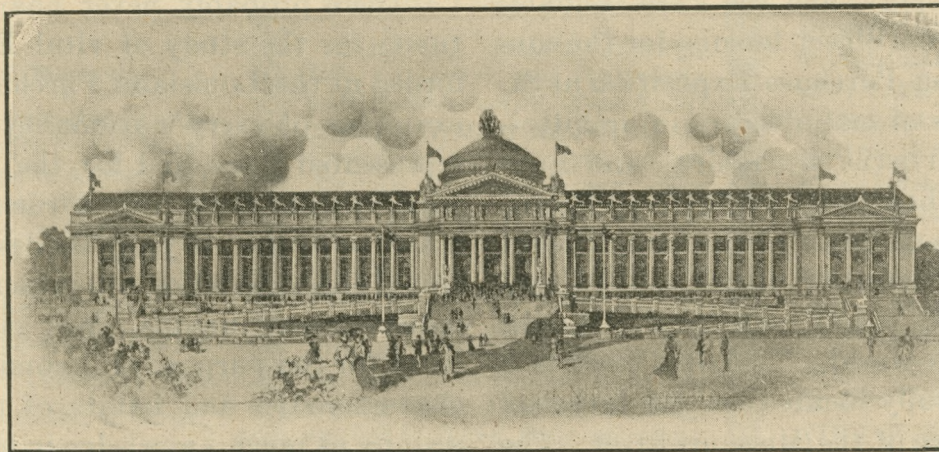
One of the distinguishing components of the St. Louis Exposition is the city of Jerusalem reproduced on an extensive scale, covering many acres of ground, with contour of surface well adapted to a geographical emplacement and a close imitation of the holy City.

There are thousands of people who can visit St. Louis during this Exposition, but who may never behold the city where David and Solomon reigned, where God performed his wonders for that marvelous people, the Hebrew race, the chosen people of God, the people to whose glory can be attributed the matchless honor of infolding for the human race the offspring of Deity, the Son of man; but here they can behold—built upon a magnificent scale—a faithful reproduction of this city of sacred memories. Men and women with imaginations open to the quickening influences of religious emotion, can almost conceive themselves treading the ground where the Saviour of men performed much of his public ministry, and where he consummated that final act in which the Christian world rests its hope of eternal life.

Provisions are being made for the display of electric wonders in the magnificence of brilliancy equalling, if not surpassing, any corresponding display in any of the great world expositions of modern times; and while

it may be impossible to duplicate some of the electric wonders of the Buffalo Exposition, unique attractions will take their place, and many will be led to exclaim: "This surpasses all the others."

The world cannot afford to let this opportunity pass. It



U. S. Government Building, Louisiana Purchase Exposition, 1904.

contains too much of the practical in educational processes, too much of that kind of culture which makes its impress indelibly upon the mind through the vision, to indifferently regard its amplitude of ecumenical force and contribution to the mind which distinguishes the man as having breadth of character. The broadening influences of this great Exposition cannot well be overestimated. It constitutes the scholastic force of the world, brought together and encompassed in a field of observation within the scope and grasp of an all-embracing prospectus.

Those of moderate circumstances can well afford to make provision in many common sacrifices, putting by a little from time to time, so that when the Exposition is in progress a short vacation can be indulged in, and a modicum of the otherwise misappropriations for mere wasteful gratification may be utilized for this incomparable opportunity for entering at the gate of the world's complexity. The St. Louis Exposition bids fair to distance all others in its educational capacity, and there ought to be engendered an enthusiasm for the appropriation of its advantages.

Beauty Spots of the World's Fair.

A Graphic Description and Picture of the Beauty and Grandeur Massed on an Area of Two Square Miles at the St. Louis Exposition.

WRITTEN FOR THE FLAMING SWORD BY W. C. M'CARTY.

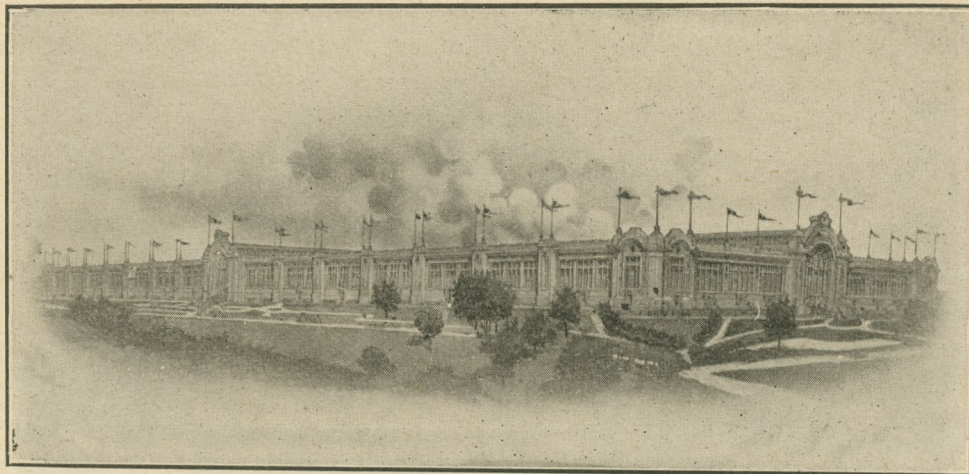
BEAUTY SPOTS GALORE embellish the World's Fair grounds at St. Louis, where the Louisiana Purchase is to be celebrated in 1904. On the two square miles there occupied, are presented more pictures of grandeur and beauty than were ever assembled on any other space of like size in the world's history. "Peace," the gigantic statue that crowns the top of the Louisiana Purchase Monument and towers heavenward seventy-five feet, is privileged to gaze along three vistas, the magnificence of which has never been equalled in the history of expositions. This monument is one of the works that elicits the unstinted admiration from beholders. It stands in the broad boulevard that bisects the main group of Exposition Palaces. The platform on which it is reared is ninety feet across; the base of the shaft is thirty feet in diameter. High on the massive column is a colossal globe supported by four giants representing the forces of the universe. Standing on the globe is the heroic figure of Peace, calling the nations of the world together in friendly competition. The base is ornamented with figures representing East, West, North, and South. Four sphinxes, veritable works of art, occupy places on the platform.

From her proud position on the summit of the monument, Peace gazes along the splendid vistas that stretch their lengths before her. Looking to the south is the majestic Court of Cascades, the grand basin six hundred feet in diameter in the middle. A broad lagoon extends in a southerly direction between the stately ivory-tinted Education and Electricity Palaces. Its banks are lined with double rows of hard maples, and this with the green sward gives a touch of vernal beauty, contrasting with the ivoried palaces and the white asphalt roadways. Looking across the basin are seen the three great Cascades, the largest waterfalls ever designed by man. The great streams of crystal water plunge eighty feet down the steep slope, splashing noisily and emptying with picturesque wantonness 90,000 gallons of water every minute into the great basin. Sloping up on the three sides between the Cascades are the beautiful Cascade Gardens, with their rich green colors resting the eye after it has been dazzled by the shimmer of the water.

The natural amphitheater, of which the grand

basin is the arena, is crowned with the most festal of all the architecture of the Exposition. In the center is the great Festival Hall, with the Colonnade of States reaching out six hundred feet to the east and to the west, terminating in two large ornate pavilions. The Colonnade of States is enriched with statuary symbolizing each of the states and territories acquired by the Louisiana Purchase one hundred years ago. Through the beautiful screen thus formed, glimpses may be had of the Fine Arts Palace and the virgin forest back of it. Gorgeous in the sunlight, the view is sublime and sometimes weird after nightfall. Myriads of electric lights are so arranged in the water and in the architectural members, as to be themselves concealed; and the effect produced is as though the structure and water were themselves of light.

At one time the entire territory may be the color of amethyst crystal; again, the hillsides are an emerald green, and the water may assume a phosphorescent hue; again, the entire Cascade territory appears as a solid incandescent thing, while the waters are of molten silver.



Agriculture Building, Louisiana Purchase Exposition, 1904.

The large central Cascade has a length of two hundred and ninety feet. Its source is a monumental fountain. It is divided into fourteen falls. The water as it tumbles over the topmost ledge flows eleven and a half inches deep over a forty-foot weir. It spreads as it runs, and at the ledge nearest the basin it takes the final plunge over a surface of one hundred and sixty-nine feet, with a volume four and one-half inches deep.

Were Peace, like Adonis, to be suddenly endowed with life, she could turn on her lofty pedestal to the east, and another vista would unfold still further grandeur for her now sightless eyes. The southern facade of the Manufactures Palace and the northern facade of the Education Palace are seen to be on either side of the broad waterway, while beyond, the massive proportions of the Liberal Arts Palace on the north, and the obelisks and the north facade of the ornate Mines and Metallurgy Palace appear in view. Still beyond this, perched on a high hill, stands the United States Government Building, with its huge dome towering far above the largest building that "Uncle Sam" ever built for exhibit purposes. Vision beyond this is lost at the horizon where the blue of the sky meets and

The Flaming Sword.

mingles with the vernal beauty of the magnificent trees of Forest Park. Another scene of surpassing grandeur comes out of the west, and it would be sufficient to entice Peace from her proud perch with the world at her feet, were she gifted with the vision of mortals.

The massive architecture noted on the east is in contrast with that to be seen when glancing down the western vista. Not that the beauty palaces are smaller, but that there is a forest of towers, spires, and minarets, that pierce the sky, while on the east the dome is the favorite architectural theme. The Varied Industries Palace forces itself into view. The southern facade is within range of vision. The dome is there in evidence too, but it does not predominate. There are pointed towers that reach high above them and glisten in the sunlight; and the mighty swinging Colonnade that marks the main entrance, awes one—so grand and massive is it. By many it is reckoned as the most striking architectural feature of the Exposition palaces, as it has the virtue of being entirely original. Ten great Ionic columns rise sixty-five feet to the cornice line, forming a circular screen beneath the dome that reaches one hundred feet farther skyward. These monster columns, the largest ever used in a building, are surmounted with groups of statuary designed by Bruno Louis Zimm. At either end of the curving Colonnade are fountains.

Opposite, on the south side of the great waterway, with rows of trees on either side, is the Electricity Palace. Immense square towers adorn the corners and mark the entrance to this superb structure. Each tower carries a majestic group of statuary. A wide and ornate bridge spans the lagoon, leading from the Colonnade of the Varied Industries Palace to the main entrance of the Electricity Palace. It is one of the twelve beautiful bridges that cross the lagoons in the main picture. Even more than this may be seen from where Peace holds sway. The northeast corner of the Machinery Palace is within range. And here are more of the beautiful, slender towers—these surmounted with small white domes. Over the main entrance to the Machinery Palace are twin towers upwards of two hundred feet high. Directly opposite is Transportation Palace, the largest of the nine huge buildings comprised in the fan-shaped main picture. Transportation Palace was designed by E. L. Masqueray, as was the Louisiana Purchase Monument. Four Mammoth pylons mark the corners of this immense structure. They tower one hundred and fifty feet high. On the top of

each, supported by a flock of eagles, rests a huge globe. Another distinguishing characteristic of this grand building are the great archways that mark the chief entrances. Facing the east are three massive archways, each sixty-four feet across and fifty-two feet high.

But all of the beauty spots are not confined to the main picture. There is the Washington University group of buildings, costing a million dollars, that constitute the administrative offices of the Exposition. These buildings are the most permanent that wealth and architects can produce. They are of the Tudor Gothic type of architecture, and are built of Missouri pink granite and Bedford (Indiana) sandstone. The carvings on the trimmings are elaborate. Beauty holds court in the grounds surrounding the great Palace of Agriculture on an eminence in the western section of the Exposition buildings. This Palace covers twenty acres, and is the largest exposition building ever erected to contain a single department. Being out of the main picture, the ivory color scheme is departed from, and garlands, wreathes, and festoons of

fruits and flowers are used in the decorative scheme. Green is the predominating color employed, with points of brighter tints. The architectural members, such as the cornice and the piers between the mouldings, are white.

In the front of the Agricultural Palace is the world's greatest Rose Garden, where fifty thousand



Missouri Building, Louisiana Purchase Exposition, 1904.

superb rose trees bear a million blossoms, and where fragrance fills the air. The Rose Garden is intersected with graceful gravel walks, and groups of statuary are stationed at points of vantage; while beautiful fountains play and send forth streams of crystal water that cool the air. The great Floral Clock is embedded in the ground at the north entrance to the Agricultural Palace. Here is the most beautiful timepiece ever conceived, and the most gigantic. Its dial is one hundred feet across. Its hands are giant arms fifty feet long. The hour numerals are fifteen feet in length. Back of the numerals designating the hour are beds of flowers that unfold their blossoms as the giant hand nears the numeral. On an ornate tower opposite the numeral denoting midday or midnight, is placed a huge crystal hourglass, with the receptacles six feet in diameter at the base. When the sand has been emptied, in exactly one hour, the glass bulbs are automatically reversed, and the hour is announced by the proper number of strokes on a bell weighing five thousand pounds. The bell is concealed in the tower. The sweet tones thus created

are sufficiently powerful to penetrate to the uttermost parts of the extensive City of Knowledge.

Still standing on Agricultural Hill one may look across the valley, and on a gentle southern slope on Tesson Hill, see the great Map of the United States, covering an area of six acres. This wonderful map is made up of the growing crops of each state of the union; and cinder walks form the boundary lines for the States. Here may be seen growing every crop that is raised in the United States. The cotton and the sugar-cane of the southland grow in close proximity to the wheat and the corn of the North. One may have an idea of the immensity of the map when it is known that the plot representing Illinois is seventy-five feet long.

There are thousands of other places of entrancing beauty in other parts of the Exposition, which the visitor will find for himself and value perhaps more highly than those here named. Down in the southeast corner are grouped all the State Buildings, costing millions of dollars, and displaying every style of architecture. There is "The Piko," with the splendors of many countries in fantastic display. There are the foreign exhibits with historic and beautiful spots in other lands copied with fidelity. France displays a reproduction of the Grand Trianon and the Gardens of Versailles. Hence it may be said that

the entire spectacle is one of unsurpassing grandeur and impressive beauty. [The following extract from a contribution by Frederick M. Crunden in the *May Review of Reviews*, will be of further interest.—EDITOR:]

"The view from 'The Apotheosis of St. Louis' across the Grand Court along the broad avenue between the Education and Electricity buildings, thence across the Basin and up the Cascades to Festival Hall and the Terrace of the States, will doubtless surpass any spectacle heretofore seen at a world's fair. This is the central physical feature of the Exposition. A crescent-shaped hill crowned by the Colonnade of the States, with the imposing Festival Hall in the center of the crescent; on each extreme of the crescent, 1,900 feet apart, an ornamental restaurant pavilion; a central cascade 290 feet long, with a total fall of 80 feet in twelve leaps ranging from four to fourteen feet, and side cascades 300 feet long, with a total fall of 65 feet. The water will be discharged into a basin 600 feet wide. The two miles of lagoons have their beginning and end in this basin. The abundant supply of water will be

drawn from the city mains, but will be filtered to a crystal clearness. Between the cascades will be gardens. Each of the cascades will be framed in sculpture, consisting of sportive groups of nymphs and naiads and other mythological fancies. The center cascade will be crowned by a group composition showing Liberty lifting the veil of ignorance and protecting Truth and Justice. The east cascade will represent the Atlantic Ocean, and the west cascade the Pacific, the symbolism being that the Purchase has extended liberty from ocean to ocean. Assurance is given that the three cascades will completely eclipse the cascade of the Trocadero at the Paris Exposition, the cascade at St. Cloud, and the Chateau d'Eau at Marseilles.

"Festival Hall is a circular building with a diameter of 192 feet; its dome will have a diameter equal to that of St. Peter's; and standing upon a terrace 60 feet high, it will tower 250 feet above the level of the Grand Court. The seating capacity of the building will be 3,500, besides some hundreds on the stage. The restaurant pavilions are 120 feet in diameter and 150 feet high. They will be plastered and frescoed, and will cost \$169,480. Place for dinners will be supplied on four levels. Back of the Colonnade of States is the rising Art Palace, a brick structure, the main portion of which is to be a permanent addition to the attractions of Forest Park and to the educational re-



Transportation Building, Louisiana Purchase Exposition, 1904.

sources of St. Louis. The Colonnade of States will be 1,000 feet long, consisting of two rows of Ionic columns 65 feet high, supporting a massive entablature. These columns form arcs, in each of which is a pedestal supporting a statue of a seated draped female figure, symbolic of one of the States or Territories formed from the Louisiana Purchase. The statues are twenty feet high; and, designed by different sculptors, they fulfil Poe's definition of the essential character of a poem, 'a variety in uniformity.' The approaches to the cascades will contain portrait statues of aborigines, discoverers, pioneers, and statesmen. * *

"Sculpture will be an interesting and striking feature of the Exposition. The appropriation for this department is \$500,000, of which about \$100,000 is for permanent work. The general scheme is designed to symbolize the history of the Louisiana Territory, representing the four successive occupants of its soil. First, the wild animals; second, the Indians; third, the discoverers and pioneers, the hunters, trappers, and explorers; and fourth, the advanced races, French, Spanish, and American, that have built up its present status of civilization."

New Century Studies and Reviews.

LUCIE PAGE BORDEN.

THE LOUISIANA PURCHASE.

The Great Epoch in American History to be Celebrated at St. Louis in 1904.

THE LOUISIANA PURCHASE marks a definite epoch in the development of this nation. Prior to this event, the most optimistic of her councillors would hardly have foretold the career of splendid achievement and unexampled prosperity opening before her. It was written by the finger of Deity, that great power guiding and controlling in human affairs, that this republic should rival the most puissant monarchies of the old world. It was written also that she should, after a period of one hundred years, meet to celebrate this purchase in one of the richest and most beautiful cities of the extensive tract covered by that cession.

At the time when President Jefferson authorized the purchase of this territory from the French, there were few settlers throughout that vast region; but these men were hearts of oak. They were pioneers bent upon improving the country and rendering her resources available. All honor to the first pioneers whose thrift and intelligence furnish a noble example to their descendants! These men were not working for themselves alone. Their courage and enterprise prepared the way for unborn generations; and if theirs was the task to hew and build throughout the trackless forest, they were, none the less, harbingers of a time to come when giant cities should spring up and occupy the region where they toiled. All honor, then, and praise to the pioneers of the Mississippi valley!

It was primarily through the wise forethought of President Jefferson that the purchase was made which launched the United States upon her present policy of expansion. In the beginning of his administration there was a strong feeling that such a policy would involve the young country in insuperable difficulties. The anti-expansionists loudly denounced the President, and he himself said that he had stretched his authority "till it cracked." President Jefferson was firm, however; and it is to his wise decision that we owe the acquisition, at the nominal price of two and a half cents per acre, of the rich and most fertile section now comprising some of the greatest harvest fields of the world.

It was at the instance of President Jefferson that the two commissioners were empowered to treat with France; but the purchase had to be ratified by the civil government, and it was done, thus impressing European powers with the spectacle of a nation endorsing the act of its chief. There were many who had said that his act would dissolve civil unity. To the integrity and forethought of Thomas Jefferson is due the initiation of this country into a course destined to give it a thousand-fold greater prosperity than it has yet enjoyed. Let the people think that in celebrating the

Louisiana Purchase they are celebrating the success of the expansion policy.

It is proposed to make this celebration worthy of the country and of the event which is to be commemorated. The necessity for welding together all the parts of the federated commonwealth calls for a special effort in behalf of the success of the Exposition. The site chosen at St. Louis is in some respects better than the Fair grounds either in Chicago or Buffalo. A remarkable unanimity of sentiment prevails throughout the country that the Louisiana Purchase Exposition ought to surpass anything of the kind which the world has seen. It is intended to be a national fete where the products of the region included in this purchase shall be made especially prominent. By this means the people may realize what has accrued in wealth and influence through the settlement of the once despised tract which the old geographies called the Great American Desert. It may give an impetus to the scheme for colonizing the Sahara.

The key-note of the World's Fair in Buffalo was electricity. That of the Fair in St. Louis is to be science. Thus it becomes a fitting index to the march of time. Not one department, but every department of knowledge is to receive special consideration. Science is the watchword of the new century, and it is meet that the first great exhibition of human progress should follow the course of the mind in its effort to guess the riddle of the Sphinx.

Significance of the Fall of the Bastille.

ON THE FOURTEENTH day of July, 1789, the French mob sacked and razed the old fortress used for so many years as a prison of state by the French monarchy. Here political offenders were incarcerated and forgotten. Within its mouldy walls many a man (and woman too) whose only crime lay in his act of birth was doomed to linger in a living tomb. Here the famous man in the iron mask, one of the mysterious characters of history, whose identity has never been disclosed, passed a large share of his miserable existence. Here, too, were prisoners who spent long years trying vainly to conjecture what their offense might be,—men who had been seized and hurried to the dungeon with no word of explanation. Underneath those massive beams and behind those iron bars languished many of the noblest names in France. Over that grim portal might have been inscribed the words which Dante saw in his dream crowning the gateway of hades, so hopeless seemed the case of any soul held fast in La Bastille. It was not customary to go through the farce of trying the accused in those days. A little influence, what in these days would be called "a pull" with some minister of state, and he obtained from the king a *lettre de cachet* giving the one who held a grudge

unlimited power over his victim, who soon disappeared.

The Bastille was a living tomb, but this grave had to give up its dead. The fall of the Bastille was the death blow of the old monarchial system under which no man was safe. When the people of Paris battered down the doors they found a man making shoes, and they saw that he had lost his mind. Long imprisonment had made him hopelessly mad. He was a fitting type of the whole nation. Cowed and trembling it had lain in the dust at the feet of the nobility for ages, till at last the slave, the vassal, had gone mad with grief. In his insanity the French peasant became a terrible being. His only wish was to burn and slay. "Vengeance is mine and I will repay," saith the Lord; but the French mob tried to play the *role* of divine Providence. In its fury it became an avenging monster animated by one mind, one purpose: "Death to the monarchy! Liberty, equality, and fraternity forever."

The fall of the Bastille was the first act in a long series of historical events destined to be felt in America as well as in Europe. It prepared the way for the foundation of a new empire not only in France but in America. Napoleon arose out of the chaos of conflicting forces. He tried to found a universal empire, and it was to aid himself in this purpose that he submitted to the United States, through his ministers, the text of a treaty by which France turned over to this country more than six hundred million acres in the very heart of the continent—a noble acquisition.

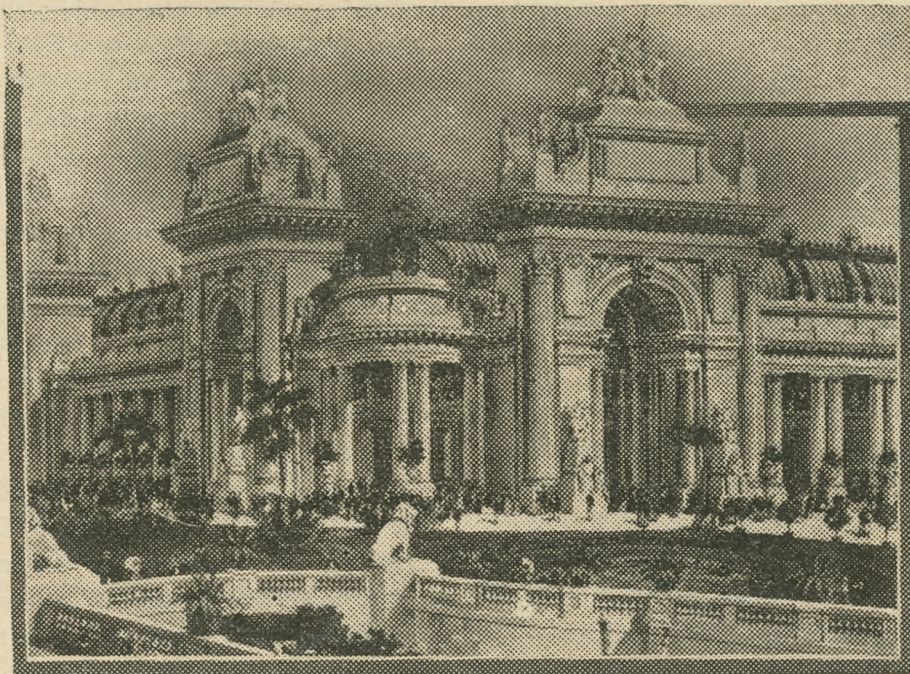
Napoleon was not the despot which he has been called. He wanted to make France mistress of the world. He aspired to found a new dynasty whose rulers should devise certain measures to relieve humanity. He thought that he was destined by Almighty God to end the terrible oppression of the Russian serfs. His plans were wide and far-reaching, but he never thought the center of relief would be fixed in a new world, under a different flag, in a country where all men are to be finally united under the beneficent sway of universal truth. The plans of Napoleon were far-reaching but his sight was limited. He did not see what the world sees today—the beginning of a vast imperialism whose bounds are to be wide as the habitable earth. Napoleon was an instrument in the hand of God to prepare for the establishment of a localized temporal kingdom in the natural earth. He did not live to see the results of American enterprise, nor has America seen

the fruition of her hopes. The future holds surprises.

In the inevitable march of progress toward the crown and summit of human attainment there are mile-stones on the way. Such a mile-stone is the wonderful exhibit of the products of culture and industry soon to be made ready for the public in a beautiful metropolis of the middle west. Here in the name of the American people will be summoned all nations. Those who are pleased to respond to the invitation will find waiting to greet them some astonishing evidences of scientific advancement.

Nothing that can be said, however, will give more delight than the important scientific discoveries covering the field of research which Koreshan Universology presents and corroborates by the clearest proofs. The Bastille had to fall that the spirits in prison might be delivered. Every fortress of ignorance must fall for the same reason. The belief in an erroneous system teaching an infinity of worlds and founded upon conjectures

has imprisoned the human intellect. The universe must be a fitting expression of its cause. If it be limitless and incomprehensible, then it is useless to try to understand this cause. If, on the other hand, the cosmos has definite bounds and is a unit, its Creator may be understood. The mind is set free to explore all knowledge. It is not tantalized by the thought that it must strive forever without the possibility of attainment—an hypothesis which mocks the reason. Let the



An Entrance at Corner of Liberal Arts Building.

Bastille fall in America in order that the enslaved intellect may freely grasp the wonderful truths of being, exploring every domain of the universe of mind and matter.

Atonement Through Divine Reproduction.

THE PROPITIATORY sacrifice of the Lord Jesus was not consummated upon the cross. He did not die for the sins of the world because the Father demanded a sacrifice. What He gave up was his whole personality, the outer man which was dissolved in his translation. This constituted him the Redeemer of the race, because he planted in it the germs of a higher life destined in the fulness of time to spring up and bear fruit like himself, the manifestation of the Arch-natural genus. He was the Seed of the universe. The seed saves by insuring the perpetuity of its own genus. Thus did the Lord Jesus save humanity and Divinity by sowing himself in the human will.



In The Editorial Perspective.

THE EDITOR.



THE CITY OF KNOWLEDGE is the name given to that magnificent cluster of buildings, the ornate product of genius, palaces of art and industry, in which will be placed the exhibits of the Louisiana Purchase Exposition to be held next year for the purpose of celebrating the acquisition of 600,000,000 acres lying west of the Mississippi river. We are living in an age of expositions; science and invention have made them possible; transportation has reached that scale of importance and usefulness which enables all nations to exchange the goods of commerce, and to ship them to a single city for exhibition; and not only the goods of commerce, but the wonderful inventions which have multiplied so rapidly during the past fifty years. Every great exposition marks an epoch in the history of nations, in the development of industry and commerce, and in the progress of the world. The gathering together of millions of people to view all the wonders of the age is a stimulus to activity; an exposition is a source of encouragement and inspiration; it is a spur to greater endeavor, an index to the status of the industrial arts. In a World's Fair, naught but benefit can result from a study of the products of all nations; from the exhibits we learn in a most practical manner the great resources of wealth; trade is stimulated, the avenues of commerce are widened, and the cause of human progress promoted. When the messengers returned to the camp of Israel bearing great clusters of grapes and other products of Canaan, they made a practical demonstration of the possibility of development and use of the Promised Land; it was a source of encouragement—and there arose in the country east of the Mediterranean, that system of government and economy that reached its climax of glory under the peaceful reign of Solomon. The industrial army of the world is much greater now than then; we have manifold greater resources and facilities, and the possibilities of marvelous achievement are almost limitless. A great exposition is a record of the past and a prophecy of the future. In the great aggregation of wonders in the City of Knowledge we may behold, through the eye of promise and prescience, the glorious destiny of America, as we may perceive the form of the real from the shape of the shadow cast before. The City of Knowledge at St. Louis exists but for a year and becomes a thing of the memory, like the White City at Chicago, and the Rainbow City at Buffalo. But it will serve its purpose, as do all great climaxes. It is possible to build a city which shall endure through the centuries; it is possible to display from its center to circumference, that munificence of the new order, which shall make its every building more ornate by far than any one of the Exposition Palaces at Chicago, Paris, Buffalo, or St. Louis. The glory of America is to reach its climax in the most magnificent city ever inhabited by man; it will stand unique in the plan of its construction—with its temples and domes, its arcades and colonnades; its propylæa and triumphal bridges; its plazas and crystal seas, its art galleries and palaces of education and industry, its sculptured symbols and its homes of peace and happiness. Its

grandeur and beauty will surpass anything at present conceived. It will be the great Capitol of the world, the great center of learning, the focus of human activity, the genuine and lasting City of Knowledge, the habitation of a superior race of men whose coming will soon startle the world.

A writer who seems to make some pretension to a knowledge of the Latin language, presumes (in *The Public*, of Chicago,) to criticise our editorial on the significance of the word event. Among other things he says: "The Editor of THE FLAMING SWORD, for example, has a remarkable production in his issue of July 3. He learnedly mixes up three Latin words that sound somewhat alike, but have absolutely no connection with one another; and besides, he entirely mistakes the meaning of one of his own words. For the amusement of Latin students it may be said that his words are *venio*, *ventus*, and *venter*." Perhaps our critic knows more about the subject than authorities on philology—but perhaps he does not. It does not follow because a man has attained a superficial knowledge of Latin, that he is able to set aside the principles and laws of the relation of words; a text-book knowledge of a language by no means guarantees ability to perceive that words of like form are in some way related in meaning, nor that all the words of all languages have their origin in ten primary universal roots; and these, in turn, originate in one Word which is divine. Now, we not only reaffirm the statements made in our editorial, but we will add a few more related words which may cause our critic to open his eyes wider—and see less, perhaps, if he is not disposed to go deeper than the surface. A critic should show some basis for his statements, especially when attacking productions of Koreshanity! According to etymologists the word *ventus* means event or issue; and according to the same authorities, it also means wind, air, or spirit. A ventricle is a cavity in the body, as the ventricles of the heart, the belly, etc. The word *evenire* means to come out. To give vent to a thought is to speak words, to emit breath or air. Now, how is a thing to come out from that which contains it, without passing through a vent? A word related to *venio* or *ventum* is *vena*, vein. *Venor* means to hunt, to go forth in search of animals; and originally the flesh of that which was hunted was called *venison*. *Vendo*, to sell, is a related word; a vender is one who has found an opening for his business, a vent for his wares. That which is yielded by the soil for food, or that which is sold for food, is called *provender*. Related to *ventus* is our word fan, which is from a root allied to *vannus*, a seed-hopper or van; the word winnow is also traceable to *vannus*. Vanity means emptiness; a window is a wind-door, a vent through which air passes to ventilate a room. A ventricle or venter vents its contents: funnel is from the Welsh *fynel*, an air-hole; a birth is an advent into the external world, a coming forth; and from the conception that *ventus* means air, *venustus* means personal airs—amiableness, gracefulness, etc. We might multiply instances of such relation of words derived from the three roots in question; but we have presented

more than enough to confirm our conclusions, and to show that there are a few things about language which a superficial study does not disclose. The object of our former editorial was to show that events and issues originate in the atmosphere of the mind, and pass into the external through natural vents or avenues of expression, funnels of down-flow, or channels of communication.

The atheist may look upon the career of a great humanitarian and say that his work is not lost because he leaves a record of his achievements, an impression of his work. We may look back nineteen hundred years and see that noble Personality who has exerted a greater influence upon the world than any other man; and we may ask if his influence resides merely in the records of his life as written by his Disciples and others. The word influence means a flowing-in. If Jesus the Christ exerted an influence over the world, there must have been something that *flowed into* the hearts and minds of the people; substance must have radiated from the mentality and personality of him who declared that he possessed all power in heaven and in earth. The Koreshan view of mind and life comports with the facts of existence. The atheistic or agnostic view is not sufficient to explain the impulses of human aspiration. If the laws of the universe do not provide a goal of aspiration, then Nature is deceptive and untrue to the impulses, however strong and noble, which she plants in the human soul. A man does not cease to be when he terminates his career in the natural world. He may project his mentality through instruction; he may project his life through propagation; and finally he may, through mental attraction, pass into the mental sphere which is most congenial to his individual tastes and desires—and from thence return to the external world through natural channels. Every embodiment is a school of experience; the basis of development of character is not one embodiment merely, but many. The atom progresses through activity and transformation; its experience is not lost when it is destroyed as an atom, for its substance immediately conjoins with matter of another quality or kind. The star of the great Corsican, which rose in the political firmament of Europe and startled the nations, has yet a destiny greater and grander than that of which he dreamed. He aspired to establish an empire for the benefit of humanity, and he will achieve it; he aspired to a position of universal power, and he will attain it—not in some distant spiritual sphere of the imagination, but in this natural, tangible world. Stars rise and set to rise again. The demand for Napoleonic literature is significant from the Koreshan point of view; it should not be surprising to the world if the spirit of Napoleon has to do with the shaping of the ultimate destiny of America. David was a great warrior; the promise to him was that he should become the firstborn, higher than the kings of earth; he reached that status in the resurrection in Jesus the Christ. The destiny of Napoleon is no less glorious than that of the shepherd boy and warrior king of Israel.

A lesson that may be learned from the successful execution of the plans of the great Louisiana Purchase Exposition, is that of order and the necessity of government. Indeed, the same lesson may be learned from observation

of the conduct of all great enterprises, the government of a nation, the government of the cosmos; but here is a great object lesson in the form of an Exposition soon to be visited by millions of people. It took general form in the minds of its originators; the plans were communicated to others, and men were employed to construct and arrange from available materials, the magnificent palaces and forms of beauty displayed on the grounds; the work is being executed by thousands of men, and the buildings must be filled with exhibits, and these exhibits must conform generally and specifically to certain laws of relations and proportions. The conceptions of the few are being executed by the many. Without conforming to the rules, which are the laws of the Exposition, nothing but incongruity could result from the gigantic undertaking. The Exposition is a little government in itself; it applies and enforces its regulations. There is an end to be attained, and that end is desirable; the promoters and patrons must alike conform to the rules; their interests are mutual, and the rules and regulations, the principles of government of the concern, constitute the basis of understanding between the president, heads of departments, subordinates, exhibitors, and visitors. Every one is free to perform his work, or to inspect the fruits of genius; but every one is restrained from personal license, injury to the exhibits, and conduct out of keeping with the dignity of the Exposition. Such restraint is necessary; and the rules governing the Exposition would have no meaning if no punishment were meted out to offenders. Anarchistic and social chimeras fade into insignificance in contemplation of the great things possible to be achieved through the application and enforcement of the principles and laws of order.

Koreshans have greater reason to rejoice over the success of the coming Exposition than any other people in the earth; favored with a knowledge of the laws and principles of being and existence, the science of human relations—religious, intellectual, moral, and industrial, we are in better position to comprehend the meaning of the present acceleration of mental force as manifest in the multiplication of modern wonders. Nothing is more certain than the fact that we are living in a most wonderful period of the world's history; it is no less certain that progress will continue. The spirit of the Exposition will become more and more general; it is essentially co-operative, and its effect is international and universal. In the Exposition we behold the solidarity of human interests. Every nation contributes its quota of wealth for exhibition—and the time is not far distant when the great lesson will be learned that a nation may best serve itself by contributing to the welfare of the whole—by contributing its quota of wealth, its influence, and its support to a great universal empire which shall make humanity one in the bonds of religious, intellectual, moral, social, industrial, commercial, and political fellowship.

The Louisiana Territory was purchased from France in 1803 for \$15,000,000; the Louisiana Purchase Exposition will cost more than three times this amount. The property of the States included in the original purchase is now estimated at \$8,000,000,000; while the land itself constitutes an inexhaustible resource of wealth for ages to come.

The Scope of the Universal Exposition.

A View of the St. Louis World's Fair Buildings; Unique Classification of Products From all Parts of the World; a Focus of the World's Great Industries.

THE EDITOR.

ON MAY THIRD, 1901, the Congress of the United States passed an act authorizing the celebration of the one hundredth anniversary of the purchase of the Louisiana territory; and consequently, an international exhibition of arts, industries, manufactures, and the products of the soil, mine, forest, and sea, will be held in St. Louis next year; and to this end Congress appropriated \$5,000,000 to help defray expenses of the Exposition. Since the passage of the act, a probable total of \$50,000,000 has been placed at the disposal of the Exposition Company; the work of construction of the buildings is well under way, and bids fair to be in readiness at the time appointed for its opening, April 30, 1904. Formal dedication of the site was held April 30, 1903.

The St. Louis World's Fair has a broader and more liberal financial basis than any exposition ever before held in the world; it will stand unique in the history of great international *fetes*. The object of the Exposition is such as to call forth the greatest display of human genius; and the managers of this great undertaking are materializing a city of unparalleled grandeur and beauty. The first World's Fair was held in London in 1851, at which only 21 acres were under cover; at the Centennial Exposition at Philadelphia, in 1876, the area covered was 56 acres; at Chicago in 1893, the buildings of the Columbian Exposition covered 200 acres. The definite amount of space actually under cover at the Louisiana Purchase Exposition is 250 acres, and the area included in the grounds is nearly 1,200 acres, embracing 600 acres of Forest Park. Some of the single buildings on the grounds will cover as much space as the total area of the London Exposition in 1851.

In another department of this issue appears a graphic description of the numerous beauty spots of the Universal Exposition, together with half-tones of several of the principal Palaces. The object of this article is to present to the reader a view of the Ex-

position in general, including description of the buildings illustrated, and some special features; also to give a general idea of the classification of the exhibits, and to show why we are interested in this magnificent display of the products of human industry. It is called the City of Knowledge; science is the dominant theme, and the styles of architecture originated and selected and the symbols chosen are in keeping with the conception that genius has been given a free hand during the past century in the great Western world. The architects, sculptors, designers, landscape, and other artists who have planned and arranged the forms of magnificence and beauty in the City of Knowledge, have acquired practical experience in connection with other great recent Expositions in America and Europe; and many of the managers of departments have occupied similar positions at the Columbian, Pan-American, and other World's Fairs.

The Main Exposition Picture.

Twelve massive structures constitute the principal buildings on the grounds; they are arranged in the form of a semi-circle, the radii of which are the avenues and great water-ways extending from the Cascades in front of the Palace of Fine Arts. The twelve principal Palaces are: The United States Government Building; Palace of Liberal Arts; Mines and Metallurgy Building; the Manufactures Building; the Education Building; Palace of Varied Industries; Palace of Electricity; the Transportation Building; the Machinery Building; the Agricultural Palace; the Horticultural Building; and the Palace of Fine Arts. Beside these are the State Buildings, the Foreign Buildings, and numerous other buildings of special designs and uses.

The United States Government Building is situated on high ground to the southeast of the Mines and Metallurgy Building, at the head of Grand avenue. The approaches are of monumental character in keeping with the building itself. Leading to the central

pavilion is a great flight of steps 100 feet wide, adorned with statues. The slope of the hill toward the Exposition will be covered and laid out in formal beds of herbaceous flowers, clipped hedges, and trimmed trees. The building is 850 by 200 feet, and is constructed at a cost of \$450,000. The general style of the building is pseudo-classic, somewhat less festive than the other Exposition buildings; but by its breadth of treatment and purity of detail it will admirably express its function—that of representing the Government. The material used is staff; its color is white, with strong color treatment on the interior walls, pavilions, and colonnades. In this building all the departments of the Government will have exhibits—postal, military, naval, meteorological, geodetic, hydrographic, etc.

The Agriculture Building stands on a hill about a half mile south of the Administration Building. Its dimensions are 500 by 1,600 feet, covering 20 acres, and costing \$800,000. Its long facade is broken up into bays, and accentuated by piers. The ornamentation is concentrated in the main entrances, of which there are five. The openings of these entrances are 52 feet wide and 74 feet high. A massive arch, flanked by heavy pylons that rise only a short distance above the cornice, make up the entrance composition. The building has little ornamentation; and although the largest building on the grounds, it will cost less than some of the buildings in the main architectural picture of the Fair. In this building will be exhibited all kinds of agricultural implements and products and live stock which the world produces.

The Missouri State Building is described by the architect as being "Roman architecture with American feeling." This building fittingly represents the State in which the Exposition is to be held. Winged Victory adorns the gilded dome, which is a perfect hemisphere unembellished by a single rib or moulding. Eight seated figures occupy places at the base of the cupola;

four groups of figures are on the pylons flanking the dome; and two beautiful figures—Love and Strength—are at the right and left of the main entrance.

The Transportation Building, 525 by 1,300 feet, covering 15 acres, stands at the northeast corner of Forest Park. The great distinguishing feature is the massing of the three entrance ways so that they will form an arcade; and this feature is repeated along the four sides of the structure. The facades show a most pleasing adaptation of the French Renaissance. The building combines the feeling of the American Exposition building and of the high-class European railroad depot. Through the archways 14 permanent railroad tracks will be laid from one end of the building to the other. 16 groups of statuary will illustrate transportation in all its phases, as well as the progress made in this science in America and other civilized countries. There is little sculpture in this building; dependence is made on massing effects and the grouping of masses. The building will contain four miles of standard-gauge railroad tracks, besides 270,000 square feet of exhibit space free of the rail. In this building will be exhibited all the kinds of inventions and appliances used in transportation throughout the civilized world.

The Liberal Arts Palace, 525 by 750 feet, costs \$460,000. Although following the prevailing style of architecture of the Exposition—the Renaissance, it adheres closely to classic lines. The long facade, especially, shows a magnificent entrance, almost pure Corinthian. The endeavor of the architect has been to depend largely on sculpture in the decoration of the building, refraining from the overuse of stereotyped architectural ornamentation. Three pavilions form elegant entrances to the building. In the loggias of the building will be mural frescoes of old gold background, which will add subdued color to the picture. The plan is conspicuous for the perfect simplicity of its arrangement and the practicability of its exhibit spaces. In this building will be exhibits of various printing processes, photography, books and publications, maps and astronomical apparatus, geodetic apparatus, all kinds of engineering, models, theatri-

cal appliances and equipments, and all liberal arts. It is in this building that the Koreshan interest centers, from the fact that the Guiding Star Publishing House and the Koreshan Unity are now negotiating for exhibit spaces for display of our products—industrial, astronomical, and inventive. A description of our exhibits will be given in a future number of THE FLAMING SWORD.

Classification of the Exhibits.

In the classification and arrangement of the exhibits, the Universal Exposition stands as distinguished from all other expositions. Certain principles of order and harmony are followed; every exhibitor is required to describe his exhibits in detail as to character, size, and colors employed. The idea is to produce beautiful and harmonious effects by proper arrangement. This shows taste, foresight, and originality, so that the exhibits will, as to order and arrangement, constitute an instructive index to the great Book of Humanity and of Nature. All of the departments of human activity will be represented; and under this unique arrangement it will not be difficult to find any given class of exhibits of which one may desire to make special study.

There will be 15 general departments, comprised of 144 groups and 807 classes. The departments are Education, Art, Liberal Arts, Manufactures, Machinery, Electricity, Transportation Exhibits, Agriculture, Horticulture, Forestry, Mines and Metallurgy, Fish and Game, Anthropology, Social Economy, and Physical Culture. The departments occupy separate buildings, and in each building the groups are placed by themselves, being comprised of many classes, and each class will consist of numerous exhibits; so that the sum total of the number of things placed on exhibition will run up to hundreds of thousands.

In the Education Department, universities, colleges, technical schools, kindergarten schools, industrial and trade schools, business colleges, institutions for the blind, deaf and dumb, and feeble-minded; schools of special education in fine arts, agriculture and commerce, and industry will be represented. The Art Department is open to both American and foreign artists,

and will embrace paintings and drawings, architecture, loan collections, and all original objects of art workmanship. The Liberal Arts Department will embrace all kinds of apparatus for scientific work—astronomical, chemical, medical, musical, engineering, typographical, etc.

All that can be imagined in the line of manufactures come under the head of the Manufactures Department. This constitutes an important department, including as it perhaps does, a greater number of groups, classes, and objects than any other department of the Exposition. In the Machinery department all kinds of machines, engines, and tools will be on exhibition; while all kinds of electrical appliances and inventions will be in the Electricity Building. Transportation and Agriculture departments will be important and interesting, as well as Horticulture and Forestry. Mines and Metallurgy include the working of mines and ore-beds of all kinds, stone quarries, the working of metals of every description, as well as exhibits of equipment and processes. Fish and Game include hunting equipments and the products of hunting, as well as fish culture. An important feature for the student of Koreshanity will be Anthropology, with its four groups and numerous classes. The ethnological group will contain illustrations and exhibits of the growth of culture, the development of the arts, ceremonies and religious rites, social and domestic manners and customs, and languages and the origin of writing.

The Department of Social Economy will be of special interest also, as it is devoted to the study and investigation of social and economic conditions, the various organizations of industry and labor, co-operative institutions, charities, public health, and municipal improvement. And lastly, the Physical Culture Department is devoted to the theory and practice of the physical training of children and adults; games and sports, and equipments for same.

Special Features of the Exposition.

Aside from the fact that this is to be the most magnificent and imposing Exposition ever held, it has many other features than size and expenditure, architecture, and classification to recommend it. The undulations of the

ground tend to produce the most picturesque effects, such as were impossible in the case of Expositions located on flat plots. Sculpture will constitute an interesting feature; the appropriations for this purpose amount to \$500,000. The Cascades will be most attractive. A distinguishing feature or characteristic of the Exposition will be activity—"life, color, motion." Process, not product, is the central motive. There will be full exhibits of the manufacture of articles from raw material—and this applies to many departments.

The Government's great Aquarium attains a scale never before reached; and associated with it will be a magnificent Aviary—a colossal bird-cage 235 feet long, 92 feet in width, and 50 feet in height. As trees and shrubs will be planted in the cage, the various kinds of birds will appear much as they do in their native haunts of freedom. Fuel and refrigeration will receive due attention, and many interesting exhibits of heat and force-producing fuel will afford a field of study. The aeronautic competition promises to open an epoch in aerial navigation; and exhibits of wireless telegraphy will show progress in the development of means of communication. Fine arts and music will be most attractive to persons of culture, taste, and refinement. Exhibits from the Philippines, Porto Rico, Guam, Hawaii, and Alaska will remind millions of people of the great American possessions on the American continent and in the Atlantic and Pacific; while a reproduction of the City of Jerusalem will constitute an attractive and instructive feature for all students of the Sacred Writings.

In the center of the United States of America there will be in the year 1904 a great vortex of human activity; it will be a veritable focus of human industry. The Exposition will be a world involved and embodied in a giant cluster of magnificence, attractive and dazzling, instructive and inspiring, beautiful and full of promise and prophecy.

The World's Fair in Brief.

Congress, with the approval of the President of the United States, has provided that the World's Fair at St. Louis, in celebration of the Centennial of the Louisiana Purchase, shall be held in 1904.—D. R. FRANCIS, President.

Formal dedication of grounds and buildings, April 30, 1903. Exposition to open one year later. Approximate cost of the exposition, \$40,000,000; amount raised by citizens of St. Louis, \$5,000,000; proceeds from St. Louis city bonds, \$5,000,000; appropriated by United States Government, \$5,010,000; appropriated by the State of Missouri, \$1,000,000; appropriated for United States Government

building, \$450,000; appropriated for United States Government exhibits, \$848,000; appropriation for the Philippine exhibit, \$250,000. Leading governments of the world to participate; all states and territories of the United States to take part; exhibits arranged in fifteen great departments.

Education and Social Economy building, 400x600 feet. Palace of Arts, 836x422 feet, fire-proof; cost, \$945,000. Electricity building, 525x750 feet; cost \$399,940. Textiles building, 525x750 feet; cost, \$319,399. Liberal Arts building, 525x750 feet; cost, \$460,000. Manufactures building, covers fourteen acres; cost, \$845,000. Varied Industries building, fourteen acres; cost, \$604,000. Machinery building covers twelve acres; cost, \$600,000. Transportation building, covers fifteen acres; cost, \$700,000. Agriculture building covers twenty acres; cost, \$800,000. Twenty-five acres devoted to Live Stock exhibits. Horticulture building, 300x1,000 feet; cost, \$200,000. Forestry and Fisheries building, 400x600 feet. Mining and Metallurgy

Lectures by Koresh.

On Sunday evening, July 26, Koresh will lecture on the Science of Healing, at the Corinthian Hall, 17th floor, Masonic Temple, Chicago. The doors open at 7:30; the lecture begins at 7:45.

Subsequent lectures, until further notice, will be given in Kimball Hall, Wabash avenue and Jackson boulevard. Hall more commodious and acoustics better. Opportunity given for criticisms and questions after lectures. The public is cordially invited.

building, 525x750 feet; cost, \$500,000. Government Building, 850x200 feet; to cost \$450,000. Special buildings for Anthropology and Ethnology. Building and Athletic grounds for Physical Culture. Acreage of World's Fair site, 1,200; value, \$15,000,000. Washington University buildings used by World's Fair; cost, \$1,500,000.

Exposition will show processes as well as products. Missouri building (permanent); cost, \$300,000. Fraternal Orders building, eighty rooms; cost, \$200,000. Magnificent landscape effects are planned. Beautiful fountains, flowers, shrubs, and trees. Hundreds of groups of costly original statuary. Wonderful electrical effects on grounds and buildings. Over 20,000 horsepower for Exposition uses. Tournament of airships; prizes amount to \$200,000. Inter-mural Railway to all parts of the grounds.

St. Louis is situated on the west bank of the Mississippi River, near the Missouri. It is midway between New York and San Francisco, the Gulf of Mexico and the Great Lakes. It has 600,000 population, being the fourth city in size in the United States. It has an area of 62½ square miles, and twenty miles of river frontage; contains 8,000 factories,

being the fourth manufacturing city of the world. Twenty-four railroads center there. Ample accommodations at reasonable rates for millions of visitors in hotels and the homes of citizens. Address, BUREAU OF PUBLICITY, Louisiana Purchase Exposition, St. Louis, Mo., for detailed information.

The Cellular Universe.

Comments on the Koreshan Cosmogony by a Writer in "Modern Astrology."

I am very much struck with Heinrich Daath's late article on the Macrocosmic Cell and its Reflection in the Physical Unit, and am not amazed that he should confess to some attraction for the Koreshan theory of the Cellular Universe. But if I understand KORESH rightly, he declares the earth to be a sphere containing the solar system within it, a sphere of terrific dimensions necessarily, unless we are deceived in the distances of the various bodies composing the system.

But before we thus imprison ourselves along with our conceptions of the universe, it would be well to remember that Plato and Pythagoras both advocated the spherical concept of the universe, the crystalline spheres or cells of the cosmos within which the whole empyrean was contained, and to this great cell they gave the name of Ouranos. "The great white wall" of the *Secret Doctrine*, as the boundary between one universe and another, is described by Swedenborg in his *Earths in the Universe*.

But whether this is only a psychological apperception corresponding to and determined by mental concepts already dominating the thought, or whether it is an actual fact in Nature, is not shown by the mere statement. The cellular idea, however, is there, and along with it we have our astronomical proofs of the solidarity of the solar system as distinguished from the relations of that system to the other countless denizens of space. As things stand at the present moment, I would prefer to retain my notions of the solar system as presented by modern astronomy, and take in along with it the Pythagorean idea of the crystalline spheres.

How do we know that there are not great electrical sworls or whirlpools in the universe which carry the planetary bodies round in their respective orbits, the vortex of those sworls being the sun? We do not know: but for all that the phenomena of electricity as we do know it seems to make the notion highly probable. In such case, KORESH will be right in principle and wrong in application of that principle. Like Heinrich Daath, I await independent scientific testimony.—SEPHARIEL, in *Modern Astrology*, London, Eng.

Summary of the World's News.

AMANDA T. POTTER.

July 15.—Ex-President Cleveland addresses Chicago Commercial Club in October.—Elgin, Ill., butter leads world in high-grade product; close inspection safeguards consumer.—India's British government appealing to Secretary Wilson to solve food problem, is advised to mix peas and beans with rice, now sole food.—Trouble with Chicago freight handlers