

# The Open Court

A MONTHLY MAGAZINE

Devoted to the Science of Religion, the Religion of Science, and the  
Extension of the Religious Parliament Idea

Founded by EDWARD C. HEGELER.

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VOL. XXXIII (No. 5)

MAY, 1919

NO. 756

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## The Open Court Publishing Company

122 S. Michigan Ave.

Chicago, Illinois

Per copy, 10 cents (sixpence). Yearly, \$1.00 (in the U.P.U., 5s. 6d.).

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# The Philosophy of B\*trr\*nd R\*ss\*ll

With an Appendix of Leading Passages From Certain Other works.

Edited by Philip E. B. Jourdain.

Price \$1.00.

There is a great deal to be said for any philosophy that can stand a joke. Philosophies are usually too dignified for that; and for dignity Mr. B\*trr\*nd R\*ss\*ll has little reverence (see Chap. XX, "On Dignity"). It is a method of hiding hollow ignorance under a pasteboard covering of pomposity. Laughter would shake down the house of cards.

Now what has given rise to much solemn humbug in philosophy is the vice of system-making. This vice the great contemporary of Mr. B\*trr\*nd R\*ss\*ll—Mr. Bertrand Russell—has avoided by a frank and frequent disavowal of any of his views as soon as later consideration has rendered them untenable without philosophic contortions. But such a characteristic is a little disconcerting to those of his admirers whose loyalty exceeds their powers of criticism. Thus one of them, referring to *The Problems of Philosophy* when it first appeared, wrote: "I feel in Mr. Russell's book the interest that a curate would feel in the publications of an archbishop who made important modifications in Christian doctrine every year."

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THE OPEN COURT PUBLISHING COMPANY  
CHICAGO — — — — — LONDON





MATERIALIZATION OF A DIAKKA.  
(From Photograph.)

*Frontispiece to The Open Court.*

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## SPIRITUALISTIC MATERIALIZATION AND OTHER MEDIUMISTIC PHENOMENA.

BY DAVID P. ABBOTT.

**M**ATERIALIZATION! Can it be that in this advanced age intelligent people believe in such things? you ask. There are those who most certainly do; and they are by no means the ignorant class. A few years ago there were over eighteen million spiritualists in the world. There are to-day, especially in Europe, many of the greatest scientists who are leaders in the investigation of the phenomena of spiritualism. I will not attempt to name more than a few of them.

The published report of Sir William Crookes, on the materialization of the spirit of "Katie King" at his home, is to-day widely circulated and believed. The story is very pretty; and the account of the visits of "Katie" to the Crookes home on many occasions, until her final leave-taking, when she bade them all good-bye and left this world for the last time, makes interesting reading. The scene at her last visit was dramatic and pathetic, for during her many visits they had all learned to love her. She sat in the middle of the room on the floor, with her beautiful hair falling about her, and tearfully bade her friends a last good-bye. All knew it was their last meeting this side of eternity. The reader will remember that this is not a report of some ignorant person, but that of Sir William Crookes, the great scientist, and inventor of the Crookes tube, which invention later led to the discovery of the X-rays. Thus investigations were opened that led to the discovery of radium, the disintegration of matter, and all of the late knowledge of its constitution.



Then there were the materializations at the "Villa Carmen" in Algiers, where Professor Richet of Paris journeyed and spent considerable time in investigating and photographing the spirit "Bien Boa." His book, giving an account of these investigations together with photographs, is quite interesting. But such cases are too numerous for me to attempt to name them all.

People who believe in mediumistic phenomena also believe in Diakka, or evil spirits, not necessarily of human origin, who make all the trouble at seances and who impersonate the spirits of mortals and bring them into disrepute by their conduct. There also is a belief that when a spirit is "grabbed," the spirit substitutes the medium in its place, in order to save the medium's life, etc., etc.

Probably the greatest case of materialization in the world at the present time is in Europe. Just before the war, the Baron von Schrenck-Notzing, of the University of Munich, Bavaria, a hitherto pronounced skeptic, held some experiments with a lady medium and published an account of the same. Many photographs were taken also.

Mme. Juliette Alexandre-Bisson published an account in French which received the endorsement of the above-named gentleman and also of Dr. J. Maxwell, a judge in the higher courts of France. A few extremely brief extracts from a translation of this will be given here.

First we shall state that the medium, Mlle. Eva C., was always undressed before each seance and then dressed in dancers' tights. These were sewed around the wrists, making it impossible for her to introduce her hands under her clothing. At each seance she sat in a cabinet formed by curtains stretched across the corner of a room. Then, most of the time during the seances, her hands and feet were controlled or held by the investigating scientists. I may also state that she underwent a medical examination before each seance to prove that she had not concealed upon her person appliances of any kind with which to produce phenomena. A subdued light was used, and sometimes a net was stretched about her, separating her from the apparitions. She was generally entranced by hypnotism before each seance. I now quote mere fragments from the translation, selected at intervals without regard to the dates, merely to illustrate the type of phenomena.

*Phenomena of Mlle. Eva C.*

"After waiting perhaps a dozen minutes, a white form appeared and manifested itself several times. It was photographed.



It was a human form with bright eyes and a tall turban-like hat, and a rather clear black spot covering the nose. The form appeared beyond the netting which separated the medium from it."

Again, "After waiting an hour, some white substance appeared over the medium at her right side. Immediately a figure covered by the same substance appeared and disappeared. Some seconds after, the medium appeared to be entirely covered by this matter. This formed into something like a turban on her head and fell down on each side. Baron P. went into the cabinet. When he resumed his place there followed him an apparition which came from the left side of the medium and was immediately reabsorbed in her.

"Baron von Schrenck-Notzing went into the cabinet and sat beside the medium and took one of her hands. The other hand of the medium held the curtain. A mass of substance came from the mouth of the medium and enlarged. It was gray in color and seemed to be living matter. It moved slowly and disappeared behind the curtains. Baron von Schrenck-Notzing resumed his seat without letting go the hand of the medium and Dr. Vi took the other hand. Thus controlled, the medium appeared to be entirely covered by a white substance which fell down to her knees.

"Some substance appeared extending from the medium's chin to her stomach, seeming to flow from the mouth. It detached itself and fell on her knees, leaving the impression of folding itself up. Some seconds later the same phenomenon was repeated and then vanished. Some matter coming from about the cabinet fell on the medium. This matter seemed to be animated by motion. The medium held the curtains, took hold of the hands of Baron von Schrenck-Notzing, let them go a few seconds, and immediately a figure of a woman appeared enveloped in white substance. It disappeared at once.

"Luminous appearances occurred, especially on the stomach and knees of the medium. One of these manifestations consisted of a long ribbon which seemed to issue from the middle of the face and extend to the medium's feet, which supported it. The doctor said in a whisper to Mme. B. that the ribbon, which was undulating, had the appearance of issuing from the mouth of the medium. Immediately the medium took the doctor's hand between her teeth, and he reported that there was nothing in her mouth. Two little white balls appeared and moved about each foot of the medium. One round figure appeared above her. This was an apparition of a man's head.

"We asked for a hand, earnestly. A hand formed on the right and close to the arm of the medium, which was held by Dr. B.

"The apparition advanced toward Mme. B., who called it. As far as it came forward you could see the forearm. The hand and forearm were about five to ten centimeters distant from the body of the medium. The fingers were large and knotted, and moved. It was the right hand whose thumb was on the right side of the medium's body. The color was white like mother-of-pearl and resembled that of other manifestations, and that which was not white took on the yellow color of the chair. The hand reached to touch that of Mme. B., lingered a few moments and then disappeared.

"We took hold of her hands. After some minutes a large mass of white substance appeared which covered the whole of the medium's stomach. Gradually it took the form of a foot and the end of the leg. The toes were slow in forming. The medium drew her hand from the doctor who was holding it. He felt the substance, and it was cold and moist. The apparition then vanished.

"The medium raised herself, and a long train of white substance hung from her head to the floor. Mme. B. (without letting go the hand of the medium) seized this substance and drew it gently outside the curtains. She had the sensation of holding something living. The medium was groaning, and the doctor asserted that the phenomenon so produced was formed from the same stuff as the cloak which covered the arm of the medium. This substance was humid, viscous, heavy, and cold.

"A head immediately appeared by the side of the medium's head, united with it by a rigid cord of substance. Both heads came forward to Mme. B. The face of the apparition was veiled. You could distinguish the features only imperfectly.

"There was then a respite. The medium opened the curtains wider. We could see a head develop some distance from the medium's head. This figure, heavy and solid, fell on Mme. B.'s head. The shock was brutal. The phenomenon disappeared, no one knows how, into the body of the medium.

"Some minutes later, a hand with the forearm appeared moving forward. It was small, thick, and moved the fingers. The fingers were bound together as if webbed. The hands of the medium were on her knees in full light during the whole of the phenomena. A fourth time a hand presented itself, and at the request of Dr. B. it beat his head hard. The medium then gave her hands. Almost immediately a third hand with the forearm appeared on her belly.

The forearm was placed across the arm of the medium. The hand moved, but it seemed soft and imperfectly formed."

Again, "Almost immediately on being entranced, some matter appeared over the medium. The hands which appeared were ill formed, and then the medium appeared to be covered with the substance. On her brow was a bandage which appeared brilliant, and hanging from her mouth was a mass of matter which fell over her. It was photographed.

"Immediately on her knees and then on her head came a form. Near her head there was the profile of a woman which was photographed. Above the light of magnesium there came a face rather flat and imperfectly formed between the curtains near Mme. B.

"On the 5th of August the figure of a man appeared immediately, but it remained but a short time. A woman appeared and was photographed. After the flash of the light for taking the picture the same woman reappeared and was photographed a second time. The face showed itself in a new form, and a third photograph was taken of it. We could then see the mass of material roll over on the medium and then disappear."

I could give many more of the same sort of occurrences, but space forbids. Necessarily I have had greatly to curtail these reports and omit much more than I have given; but the reader can gain a fair idea of the best materializing of the day, and of a case that so far as I know has not yet been rationally explained. Not having witnessed it, I make no attempt to explain it but shall explain some other materializing.

#### *Other Experiments.*

I have never been a medium; but I am a performer of occult mysteries, and for years I have been personally acquainted with many of the best mediums in the land. In most cases they have been willing to trade their secrets for mine. This has enabled me to produce nearly all of their effects, but afterward I always explain to my guests that my performance is simply art. I shall now describe some of the materializing that I have seen, and some that I myself produce, together with other phenomena. I shall further on explain the methods used.

Cabinets are nearly always used for materializing. Subdued light or darkness is always required. Sometimes the medium is searched and given perfect freedom. Sometimes her hands and feet are held or controlled. Sometimes the medium is tied and sometimes other means are employed.

In my case I use a cabinet, and the effect is always in proportion to the thoroughness with which the guests or a committee examine everything. So I let them erect the cabinet for me.

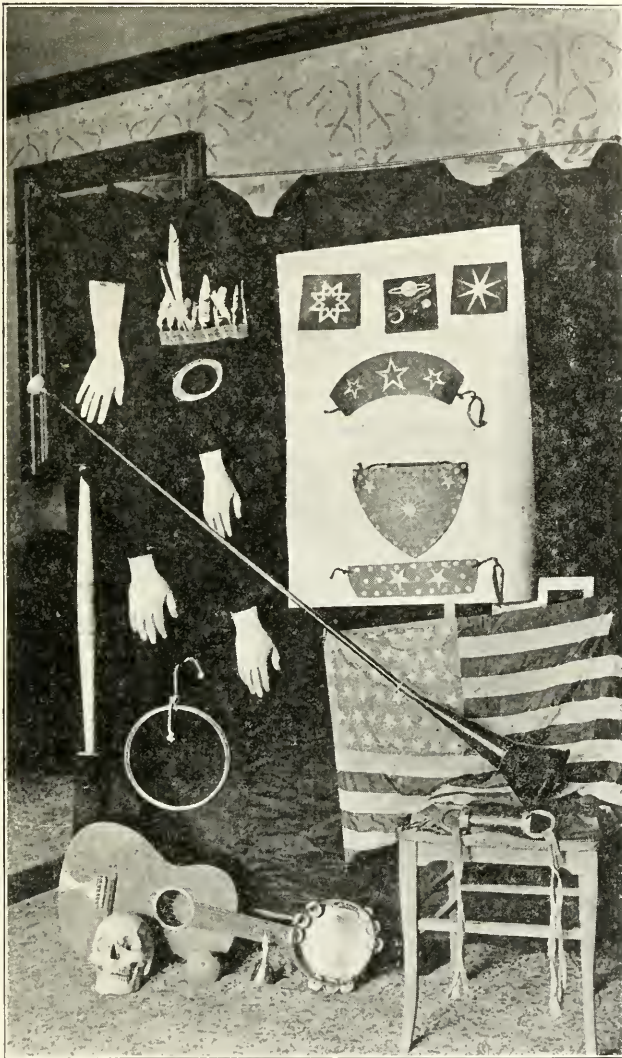


CABINET, PERFORMER, AND APPLIANCES.

A glance at the photograph will show the solid floor, with the solid upright attached by braces, and with curtains on a frame. The reader may also see the hands tied and sewed to the big solid



steel bolt, and the knots are both sewed and sealed with sealing-wax. The end ring of the big bolt is first removed with a wrench



MEDIUMISTIC PARAPHERNALIA.

by the committee, and it is passed through the solid upright; and then the ring is solidly fastened on with the wrench. In the next photograph, the big bolt may be seen on the chair before it is in-

serted. The feet are sewed, tied, and sealed to the big floor rings, and the neck is tied to the screw-eye in the top of the post.

A chair may be seen on the above photograph, on which the committee have placed a guitar, tambourine, bell, ball, small trumpet, glass of water, hoop, and a flag without a staff. That is all.

The committee, after fastening all thoroughly, examine everything and satisfy themselves that for the performer to manipulate or to reach any of the articles is a physical impossibility. Then they take their seats in front, and the assistant draws the curtain. The curtain scarcely reaches the side, when pandemonium breaks loose in the cabinet. The guitar is twanged, the bell rung, the tambourine played, the flag waved above the cabinet, the ball thrown out, and in the midst of this racket I cry "Curtain!" The assistant, who has been standing at some distance, fairly leaps for the curtain and throws it open in a flash. As this is done, the bell goes up over the cabinet, the tambourine falls to the floor; but I am sitting as in the first place, all tied and sealed, and apparently I have not moved. The committee or guests now examine me thoroughly and find everything, including the seals, intact; but upon my arm is the hoop, thus proving that matter has penetrated matter. Also the water is found to be gone from the glass. The articles are replaced, the guests reseated, and the curtain drawn. As before, instantly bedlam begins to reign, and the whole performance is repeated, the bell and tambourine falling over the cabinet curtain as it opens; but I am sitting as before.

Again I am examined very thoroughly; the sewing and seals are all found intact, and the things are replaced. This time I announce that I shall attempt materialization, and that I do not want the curtain closed; but that I must have absolute darkness, and that each guest must continuously hold his neighbor's hand in order to develop magnetism and to give me psychic strength; that no guest must permit his neighbor to withdraw his hand. All of this is deeply impressed on my guests. The room is now examined, the door locked, and the guests seated. *My assistant is seated among them, and his hands held, so that no living being in the room is at liberty*, and there is no chance to produce phenomena by ordinary physical means.

#### *The Phenomena.*

Soon a faintly luminous spot is seen on the floor. It moves about slowly and then vanishes. Again it is seen in the air in front of the guests but entirely out of the cabinet. Now it floats about, first here, then there, like a firefly. It looks like something white;

but as it comes nearer the eyes it is seen to be a beautiful star. It floats up to the ceiling and then vanishes.

What is that white thing over there in the corner on the floor? All look. It seems to move up the wall, then it comes floating toward the guests. It is seen to be the hand of a lady, a very beautiful hand and forearm, with bright, shining jewels on the bracelet which it wears. It passes the guests and it seems that it will touch them. Then it floats up to the ceiling and vanishes.

Next, a ribbon of white substance creeps along the floor, up the wall, and then moves out through the air, undulating. Then it falls to the floor, folding itself into a ball of something white. Again it elongates, and moving toward me, is absorbed by my organism.

Now a ball, faintly seen, is perceptible. It floats from me toward the guests. Soon a face may be seen. It is the head and face of a beautiful girl, with faintly shining hair. It moves in front of the guests and gazes at them sadly, and a faint sigh comes from it. I may be heard at the same time, in the cabinet, moving restlessly and moaning faintly. Then it floats back to me and is reabsorbed into my body. Then there is a wait, and the trumpet may be dimly seen floating in the air over the guests' heads. It seems to be visible by spiritual light, and lo, from out of it a whispering voice issues and talks softly to the guests! There is no mistake. The trumpet is over their heads and goes up to the ceiling with the voice still in it. While this takes place I may again be heard in the cabinet, as I move restlessly. The guests each assert that no one is loose, and my assistant is still tightly held by them.

After the trumpet-talking, the trumpet floats back into the cabinet. Soon on the floor may be seen a luminous patch of light which moves about and advances in front of the cabinet, when lo, what is it doing? Surely it is slowly growing upward and assuming human form. It may now be seen that it is a beautiful girl. Her dress is beautifully embroidered and her garments are somewhat shining, as is also her face; but she moves in front of the guests and seems to breathe and be alive, as her face comes near them. They actually feel her breath on their faces and hear her sigh; then she floats upward to the ceiling and then down to the floor, and then settles down, into a formless thing, and disappears.

My assistant now asks for some one to come fresh from the grave. The guests usually insist. Then there is a repetition of the gradual appearance of the luminous thing on the floor, and its growing upward until it is seen to be a hideous skeleton. It floats



about and up and down, settles into a shapeless mass of white substance, and vanishes into my body.

The philosophy of the Diakka being understood by the guests, I am asked to summon one of these beings from the unseen realm. Soon again a shapeless thing appears which rises into a very giant; but oh, such a hideous face and mouth and such awful eyes! It approaches each face as closely as the guests will permit, and seems to breathe and be alive; but as they usually scream, it rises up, and its awful, shining beard and terrible visage may be seen; then it, too, vanishes like the rest.

Then there is some twanging of the guitar in the cabinet and some restless moving about; and as I am very weak, I ask for lights. The lights are turned on. I am sitting as in the beginning, all tied and sealed, and there is nothing in the cabinet but what was left on the chair in the beginning. The guests break the seals, untie me, rip the stitches, and I am free. Everything is examined, but nothing suspicious can be found.

I am going to explain the secret of how I accomplish all of this in every detail; but before going into the explanation I shall first describe some materializing done by a professional medium which is passed for reality.

#### *Professional Materialization.*

In this seance, subdued light is used and soft strains of music are furnished by a phonograph or music-box. First the committee stretch a curtain across the corner of the room, enclosing the corner in a kind of closet or cabinet. The room is perfectly bare except for plain chairs for the guests and the medium, and its one door is locked and guarded by the guests. The curtain extends from the ceiling of the room entirely to the floor; and the space enclosed, which is about ten feet wide and five deep, is perfectly empty and is bounded by solid walls of the building, which may be of brick, with no window or opening.

Sometimes the medium sits in the cabinet while the guests hold each other's hands securely. Spirits come out of the cabinet in the very dim light, and approach and even whisper to the guests. Frequently they are recognized by some tearful guest as a dead relative.

It is at such times that spirits of little ones, completely formed and beautiful, come out on the floor in front of the guests; sometimes fragments of bodies appear. Even the Diakka are materialized, which are usually small sprites or demons. I reproduce some

photographs I made of these. The one forming the frontispiece of this number of *The Open Court* is from the same collection.



PHOTOGRAPH OF A DIAKKA.

They look very weird and grotesque when moving and whining and talking. They are no larger than a big doll, and with one is shown a human hand to give an idea of its size.

Sometimes ancient personages are materialized. One of these was the materialization of the Witch of Endor. I here reproduce



PHOTOGRAPH OF A DIAKKA.

some of her poses; but the pictures give only the faintest idea of the awful feeling that comes over all when this hideous specter is seen to be alive, to move, to moan, and to whine, as it talks.

The awful death-like pallor in the subdued light produces an effect on the weak-nerved that is not for their good. I have seen women



MATERIALIZATION OF AN ANCIENT WITCH.

and children almost thrown into hysteria and even men badly frightened when this hideous living thing was right against them.

Necessarily, using light strong enough to photograph this crea-

ture, brings it into light of day, showing every detail distinctly which, in subdued light, is left largely to the imagination. This,



THE SAME WITCH.

Other Pose.

with the dim light and surroundings, produces an effect that can hardly be imagined when viewing the photographs in full light.

In this seance, before it finishes, the medium comes among the



guests and they hold his hands. At the same time a number of living spirits emerge from the cabinet and move about the room.



THE SAME WITCH, OTHER POSE.

*"Where is my golden hair?  
It's all moldering away."*

Upon retiring to the cabinet the lights are raised and the room is searched. Not a thing suspicious is found. Nothing living but the

guests and the medium are in the room. The door has never been disturbed.



THE BOLT EXPLAINED.

*The Explanation of the Mysteries.*

First, as to my own performances, I must have free use of my hands to do these things, and the bolt is a trick affair of very fine

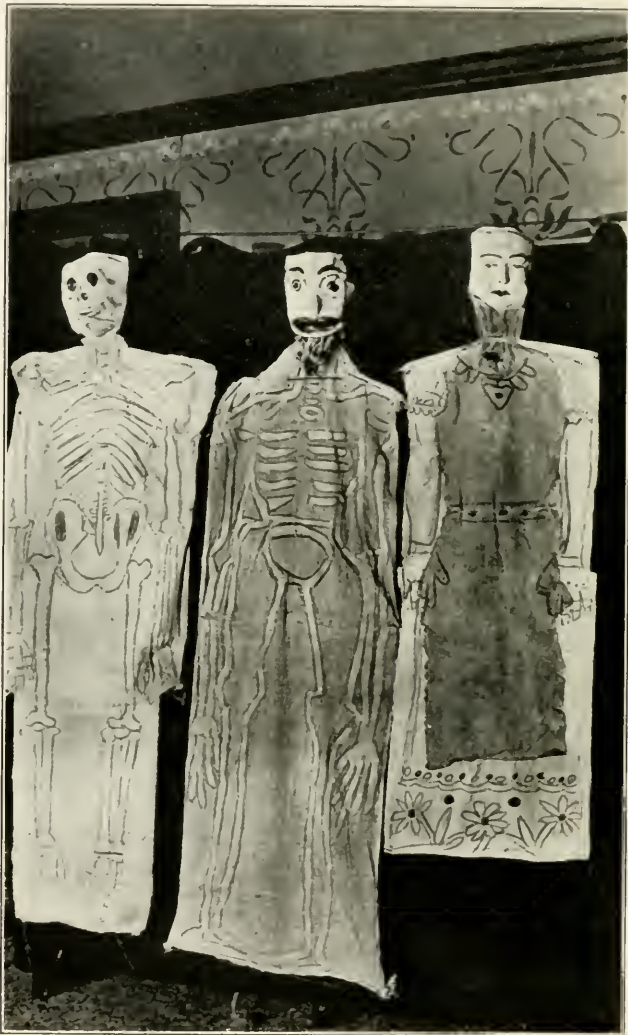


workmanship. It seems solid, even under a jeweler's eye-glass; but upon twisting it very hard, the reverse from the way you unscrew a nut from a bolt, it separates in the center and is seen to be held by reverse threads on the projecting portion. The lathe work is extremely accurate, and the joint is further obscured by twisting the bolt when joined, in the hands, one holding and encircling it with a piece of emery-cloth. This entirely obliterates the faintest sign of the joint. I also have rubber bands in my cuffs, under which to tuck the dangling ends of tapes while I work.

In the first part of the act, after producing the noisy manifestations, and when nearly through, I keep up the noises and get the bell in one hand and the tambourine in the other. Keeping up the sounds, I insert the bolt and give it a reverse twist, relocking it in position. I now rattle the tambourine and ring the bell and at the same time cry "curtain." As my assistant leaps, I drop the tambourine and throw the bell over the cabinet. Of course I drink the water and place the hoop on my arm before doing this. I can untie my neck, as it is not sealed, and stand up to wave the flag above the cabinet. I can upset the rear chair and do all kinds of things which pass for manifestations.

But now you will ask about the materializations. Where do I get the spirits? Simply from within the guitar. It is specially made, and by twisting the button on the end, and pressing at the same time, the end piece separates and comes off. A cavity is disclosed in which the luminous things are packed, also a piece of black cloth with which to cover them when out and not in use, and a reaching-tube which is nothing but the leg of a kodak tripod with the plug removed from the big end and the solid rod from the small end. This tube, as most know, is telescoping. I insert a mouthpiece in the small end and then place the trumpet, which has a small amount of luminous paint on it, on the big end. In the darkness I can now reach it out over the heads of the guests and talk softly into the mouthpiece and produce all the effects as described. This trumpet and tube, partly extended, may be seen in the photograph "Mediumistic Paraphernalia." The first head and also the hand and forearm are painted on flat, tough, tan-colored press-board, with luminous paint made by mixing luminous calcium sulphide in dammar varnish. They are blackened on the reverse side. They have a small tube attached, into which I push the small end of the reaching-tube. I can then float them out in the darkness; and by giving the tube a half turn, the black side faces the guests, and the apparition becomes invisible and seems to vanish. It can

again appear elsewhere by giving another half turn to the tube. The luminous star and other figures are floated and vanished the



FIGURES OF SKELETON, GIANT DIAKKA, AND LADY.

same way, and this tube is used for a staff when waving the flag. It collapses and is packed secretly in the guitar when not in use.

When spirit forms are being floated in front of the guests, I simply have slipped the end of the tube into a short tube in the

back of the figure's head and can then move it about as desired. It shines faintly from the luminous paint on it, and is visible in a kind of spectral light. By blowing my breath into the tube, it passes out upon the guests, and is felt as the breath of the spirit. I can sigh faintly, also, with success. The hair on the cardboard head and the other figures of a lady consist of a long piece of very fine silk gauze which is saturated with a weak solution of the luminous preparation. I pin it on the head before floating it out. It thus looks like a vapor, it is so thin, gauzy, and ghostly. When the luminous figures approach near one, and he can hear sighs, feel the warm breath, and even hear faint words, the effect is pronounced.

All of the more prominent parts that are most distinct, such as the jewels, embroidery, flowers, etc., are painted with pure paint applied thickly; while the body of dresses, skirts, etc., have only a weak solution on them. They are thus quite dim and vapory.

I use luminous calcium sulphide, which comes in ounce bottles, for the chief ingredient of my luminous paints or mixtures. For a powerful luminosity, I mix the powder in ordinary banana oil, or in Lowe Brothers' preparation of dammar varnish. It does not smell. This dries so that the cloth is flexible. The amount of sulphide determines the degree of luminosity. For the fine silk gauze I prefer to mix the sulphide in some starch or sizing, such as is used on new silk, and thus fasten the powder into the goods. Enough will be retained to make it faintly luminous, but it will not stand washing. The sulphide is made in Germany but can be supplied by most any big drug supply house.

A short time before the performance I burn a piece of magnesium wire (seen in a bundle on the curtain in the photograph of "Mediumistic Paraphernalia") in front of the luminous objects. After this they will retain the light and emit it slowly for a half hour or so. They must be exposed to an intense light if kept for any time before using.

Only the faintest idea of how the figures look in darkness, by the spectral light of the sulphide, can be gained from the pictures, which show parts which in darkness are entirely invisible. In darkness only the painted figures can be seen, surrounded by the faint spectral glow which dimly illuminates the beard or other details. If the object is beautiful, such as a child or lady with flowers, the effect in darkness is just as beautiful as that of the grotesque figures is hideous. In the last picture is seen a giant Diakka.

These can be vanished at any time by covering with a piece of

black cloth. Then all is packed back into the guitar and the end locked on. Nothing can be seen from the sound-hole but darkness.

The secret of the professional materializing described, I mentioned in *The Open Court* once before; it lies in a secret trap-door over the cabinet in the ceiling of the seance room. The ceiling is papered in designs, and certain lines hide the cuts of this secret door, which is on hinges and hooked up from the room above. When the music starts, the assistants above, all "made up" for the occasion, descend on a padded ladder which they slip down into the cabinet. It cannot be seen in the room for the curtains. They retire up this ladder, drawing it up and locking the trap from above, at the end of the seance. Nothing can be learned or found by an examination of the ceiling from below, as the work on the trap is extra well done.

The witch "make-up" is done by spreading over the face a layer of ordinary flour dough, freshly rolled out, and soft. Holes are torn for eyes, mouth, and nostrils. As it dries it forms the hideous cracks. I have known a lady to use this "dough-face" at parties with disastrous results. It is not safe without first warning the guests that they must control their nerves.

The Diakka pictures were not taken during a seance, neither were those of the witch; but I had them specially posed at a different time. The former are made by the human hand draped with fur. Two burnt matches are used for eyes, and the thumb makes the tongue, which protrudes and moves about as the mouth widely opens. This with ventriloquial talking effects, certainly produces a sensation in a dim and uncertain light. I am indebted to Mrs. May Wheeler for posing these figures specially for me.

## POEMS OF FINITUDE AND INFINITUDE.

BY CALE YOUNG RICE.

### NAQUITA.

"**N**AQUITA," he said, "Naquita,  
 But one thing do I ask:  
 Bear my dust to the wide plains  
 And scatter it to the four winds,  
 That it may ride the mesas,