



FELIX ADLER, the leader of the Society of Ethical Culture in New York City, has put forth a new book, called "The Religion of Duty." In which he expresses more definitely than has been published before his belief about the most solemn concerns of human life.

agnotic could find in it a lead to enlightenment; and even a Haecel might listen to the poetry of the suggestion that for aught we know spirits may be petrified in the crystal, sleeping in the flower, awakening in the animal and in the man, so nearly alive that in himself he finds the evidence that God is. In the pleasure of view I am trying to present.

While considering this collection of essays, it may be interesting to recall some items about this Ethical Society movement. At its recent tenth convention the Philadelphia Society was hostess and at the same time celebrated its twentieth birthday.

If we cannot go the happy steps beyond agnosticism, that is, certainly good for us to go with him in his step beyond agnosticism. That is, provided we can believe that as we follow him we get closer to the truth, for the modern doctrine of the obligation of intellectual honesty if consistently extended would teach that if truth led to the deepest hell, we should follow it to the bottom of the stairs where he stands now, and then to wish that we and all others could go higher and find truth still giving us a lead.

not Shakespeare say, "Let not the rustling of skirts betray thy poor heart to woman!" However, in this, our hero's case, it was not betrayal but salvation, for the skirt he saw expressed the very soul of kindness, and he, at the time with head bowed down with the humiliation of defeat and poverty, though he could not lift his eyes to the wearer's eyes, yet knew that it was worn by a thoroughbred—one more superlatively so than any of the women who thronged by him.

Now, just before you picture to yourself the skirt, imagine the condition of the mind which idealized its wearer. It was a mind hearty enough in hope, but all deserted by the realities that encourage to look up. Disaster even to living on three almonds a day had come. It was one of those things when destiny mocked and experience was passing through a desert way.

"The edge of that beautiful gray pongee skirt came over the rim of my lowered eyelid like a cool shadow over hot sand—the mellow glow of gold was all across the gray skirt." It was so different from all other skirts that had shown themselves to me those sad days. . . . This, so unlike those which had passed, presented at once the qualifications of its superiority, had been constructed by an artist, and it was worn by a lady. It did not pine, it did not droop; there was no more an atom of hanging too much than there was a portion inflated by flamboyancy; it did not tempt itself, it bore notice without seeking it. Plain, but exquisite, it was that great rarity—goodness made charming.

Agitated by an emotion of pity, the woman dropped her parasol. Then he saw her hand. "The gray-gloved hand of the lady, and never had I seen such a hand—the hand of an angel in a suede glove, as the gray skirt was the mantle of a saint made by Doucet. I had never seen a hand so well-dressed, so looking person, seated at the Cafe de la Paix with his head painted for advertising purposes, thus, "Theatre Folle-Rouge."

The author of "Monsieur Beaucaire" romances to bring the skirts of gray, beautifully down to light away that dark, ugly fact of misfortune, and in this storiette of laughter, pathos and champagne-like Parisian gaiety, make a world that appertains to a lovely woman, he has artistically given us the fair thought he found. Bravo, Booth Tarkington! (McClure, Phillips & Co., New York.)

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