

him a position among the poets of his period. He was killed in a tavern brawl, in the year 1593, at the early age of twenty-nine.

Marlowe was always outspoken and fearless. His Freethought opinions attracted attention from the time when he wrote of that Atheist, Tamburlaine. Only a few days before his death, Richard Banne, an informer, sent a note to the authorities concerning Marlowe's "damnable opinions and judgement of religion and scorn of God's worde." Only the poet's death prevented a trial for blasphemy.

As it was, Puritan pamphleteers, overflowing with Christian love, which thinks evil of all men, did not scruple to see in Marlowe's death an awful example of God's judgment. But the snarling of Christian hyenas, disappointed of their prey, did not prevent Marlowe's friends from testifying to his genius and defending his character.

Rare Ben Jonson celebrated his "mighty line"; Drayton described his raptures as "all fire and air"; and Chapman, with a yet clearer perception of Marlowe's self-committal to the Muse, said that—

"He stood
Up to the chin in the Perian flood."

An anonymous critic refers to him as "Kynde Kit Marlowe." A still higher tribute to his eminence comes from Shakespeare himself, who, in "As You Like It" quotes with approval a line from Marlowe's "Hero and Leander"—the only instance in which Shakespeare has publicly recognized the genius of an Elizabethan writer.

Marlowe was killed in a tavern quarrel at Deptford, near London. The dead poet was buried in an unknown spot. Thus ended the life of this stormy, irregular genius, strange compound of Alsatian adventurer and Arcadian singer. His sudden death, in the height of his glory and his pride, seemed to threaten the Elizabethan drama with irreparable loss. But he was to be succeeded by the greatest Englishman, the greatest author that ever made literature his medium of communication with the world. Greater than Homer, more than Dante, the full blaze of the sun of his glory was heralded by the morning-star of Kit Marlowe.

—Freethinker.

"Pictures" of "Christian Truths."

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THE scientific or "materialistic" objections to the "Spiritual" hypothesis have no weight with the firm Spiritual believer, just as we find that the rationalistic objections to Bible inspiration have no weight with the ordinary Christian believer. Such people, notwithstanding all modern evolutionary expositions, are still firmly bound by the old dualistic notions, and can see no incongruity in believing at once in the immutability of natural law, and in the existence of a supreme being or power whose only chance of manifestation would be in some reversal of that natural law. In order to maintain a show of consistency in such contradictory beliefs, both Spiritualists and Christians are compelled to put forward

and maintain fallacies that schoolchildren should be able to expose. A good sample of this sort was lately received by a friend in answer to some questions he put to a clerical gentleman, to whom he had sent a copy of the *Open Court* with a request for his opinions on a certain article. Here is the rev. gentleman's answer:

"My Dear Sir:—I thank you for the copy of the *Open Court* which you sent me. I was much interested in the article on 'Eschatology in Christian Art.' In reply to your questions on the accompanying slip, I would say:

"1. No, the truths of the Christian Religion cannot be represented by a few pictures.

"2. The Universe of God will not 'wind up'—that is end—at all. The New Testament references to 'the end of the world' mean simply the end of that age, as a correct translation shows. The physical universe is constantly changing, and world systems may dissolve into their elements and form other systems. But all who are not gross materialists believe that back of this changing physical universe there is a spiritual unchanging universe, and that man belongs to the latter as well as to the former.

"3. Yes, I suppose that Paul told the truth as he understood it about the matters of which he wrote. But the truth which he gives us is no doubt colored by his own ideas and those of his age, which of course in a later age would need to be modified.

"Yes, Christ told the truth about his second coming, but it was very imperfectly understood by those of his time, and is often misinterpreted now. To me it is clear that he taught that his second coming would be a spiritual manifestation to believers and not to the world, and that it occurred shortly after the withdrawal of his bodily presence."

Now, there is not a bigger fallacy in existence than the statement that the "truths of the Christian Religion cannot be represented by a few pictures," unless the rev. gentleman means that a great many pictures would be necessary to adequately represent them. Let us ask, What are the "truths" referred to? Chiefly, we have the Fall, the Atonement, the Crucifixion, the Resurrection, the Ascension, the Second Coming, the Judgment Day, the Millennium, Heaven, Hell, etc. Will the reverend gentleman tell us, if these "truths" are really truths, why they cannot be pictorially represented? Was it a fact, that Adam and Eve offended God and were turned out of Eden? If so, surely such an occurrence could be as accurately painted as the signing of Magna Charta. If not, will the rev. gentleman tell us where the Christian religion can be found? Are the "Plains of Heaven," with the Great White Throne and its occupant, so beautifully painted by Haydon, only a myth? If the streets of the New Jerusalem are paved with gold, if its walls are of jasper and its gates of pearls, why cannot they be painted on canvas as readily as by the words of men like Talmage or Sam Jones? If they are only figures of speech, having no tangible meaning, or simply meaning, as some say, that "the kingdom of heaven is within you," why not honestly say so, and cease talking about "the truths of the Christian religion?" If there is to be a Judgment Day, will there be any men and women there to be judged? If so,