

**RIVIERE'S**

**TWO GREAT**

**DANIELS**

**A Little Voyage Amid The  
Symbols**

Grouped by the Artist in

**“Daniel”**

and

**“Daniel’s Answer to the King”**

with

**Sequel**

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*by David N. Baxter*

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**By David N. Baxter**

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## INTRODUCTORY

One could easily imagine that to the great artist who grouped so wonderfully, and painted so beautifully, the symbols in the two famous paintings, "Daniel in the Lions' Den," and "Daniel's Answer to the King," it might appear unseemly that a pen so short and obscure should presume to touch things so big, so unique, and evidently intended for the refined. But we are convinced the artist is not only a great artist, but that he is a great man also, even great enough to be pleased with an introduction to some of the "little ones" who are finding the light so signally and impressively symbolized in the results of his master-strokes on canvas. The "little ones" will be delighted to know him, and in this happy thought he will, we are confident, forgive the obscure pen if it shall prove to be not profane.

In looking through an article in the "Art Journal" for 1891 on the artist's work, we found only "Daniel" as a name, or title for the painting popularly known as "Daniel in the Lions' Den," and this name may possibly be a misnomer. We did not verify this in our own thought. However, the group was painted in 1872, and its companion "Daniel's Answer to the King," in 1890, both by Briton Riviere, an English artist born in London, August 14, 1840. From the "History of Modern Painting," by Richard Muther, we quote:

"Briton Riviere is descended from a French family which found its way into England after the revocation of the Edict of Nantes, and he is one of those painters--so frequent in English art--whose nature developed early. When he was fourteen he left school, exhibited in the academy when he was eighteen, painted as a pre-Raphaelite between the ages of eighteen and twenty-two, and graduated at Oxford at seven-and-twenty .... Thus he became a painter of animals, having also an enthusiasm for Greek poets, and he has stood for a generation as an uncontested lord and master on his own peculiar ground."

It would be gratifying to know more definitely the artist's thought regarding his Daniels--how much of the lesson we are now drawing from them was intended by him, and if he were fully aware and expected the world generally would be so greatly enriched by his work. However this may be, it seems there must have been a conscious or unconscious divine touch in the grouping of these great symbols which will no doubt continue to unfold to us just as the Scriptures unfold to the receptive thought, leading into the brighter light of Spiritual attainments which is the great universal need.

With this expectant thought let us look not merely upon, but into the artist's work, honestly desiring to understand the lesson it contains for all who hope to see the reality back of the symbols greeting us on every side.

**NOTE:** Since writing the foregoing we have received from the Great Artist the following kindly and interesting letter with his permission to give it to the "little ones" who love his Daniel pictures.

Flaxley, 82 Finchley Road,  
London, N. W.,

July 28th, 1919.

Dear Sir:

Accept my best thanks for your original and elegant little book, and also for your kind appreciation of my "two Daniels." Let me say to set you right on the question of the name of the first picture: I have always believed that a true picture should be clear to the observer at the first glance, and no subject could answer this demand more readily than this picture. A mere child seeing Daniel back of a mass of lions would mentally grasp the story, and my honor to Daniel would not be distributed among the lions nor wasted on the den. So kindly accept "Daniel" as the picture's name to which I painted it 47 years ago. Of course the second picture needs a few words of explanation which I found in Daniel's fine answer to the King.

It is always a great pleasure to find that one's work has in any way excited the thought and imagination of a beholder, but when I read your interesting and ingenious remarks I was reminded of a saying of the great artist Jos. M. W. Turner. "Ruskin has written a great deal about my art and has revealed many beauties in my pictures, but I must confess that they were quite unknown to me and that when I painted the pictures, I had no idea whatever of expressing the thought Mr. Ruskin has discovered in my paintings." I find myself, therefore, quite incapable of giving you any information on the side of the original idea which you have worked out regarding the symbols of my work. I found the materialistic part of my man and the lions were so difficult that I did not venture beyond them.

Again thanking you sincerely for the kindness you have shown,

I am very truly yours,

BRITON RIVIERE.



## “DANIEL”

LET us begin with Daniel facing the lions, and as we proceed possibly we may learn to look upon them as fearlessly as did he.

The fact that there are just seven lions, or symbols, in this group, as there are also seven in its companion, "Daniel's Answer to the King," seems of sufficient significance to indicate something of what the group really means. In fact, this number appears to be the key to the vast arena into which the group introduces us, and it will be well to keep this—seven--always near our thought if we are to succeed in discovering the meaning of these unique symbols. This number is a very significant Bible symbol, and some Bible students claim it signifies completeness. If this is true, these seven lions, all characterized by savage faces and attitudes, may appropriately symbolize the devouring elements of the “carnal mind.” In the Bible and in daily experience we find abundant evidence that the "carnal mind" is completely filled with all the sin and meanness these lions, could possibly symbolize. Then if seven symbolizes completeness, may not these seven lions be intended to symbolize fairly and completely all the destructive elements in this carnality, or if you please--materiality? If we were to say the picture stands as a complete symbol of materiality, as opposed to spirituality, that would cover the entire ground without detail. But each of the lions seems to stand as a symbol of some specific sin in human consciousness. Let us see if we can trace them.

Naturally the greatest sin would be symbolized by the largest lion. And what is the greatest sin? The sixth chapter of Daniel gives us an inkling of what this greatest sin is, but if we go back to the early Scripture we get a more comprehensive and impressive answer to this question, which we can trace to Daniel's time, on down to the crucifixion, and even to our own time.

In Gen. 2:16-17 we are told that the Lord God commanded Adam not to eat of a certain tree in the Garden of Eden. A little later a serpent is said to have talked to Eve (Gen. 3:1-6) persuading her to eat of the fruit, which she did and gave to Adam who also ate. "Ye shall not surely die," said the serpent, "ye shall be as gods." This sophistry of the serpent seems to have engendered the fear that God did not give all good to man, that He is a limited Deity and limits His gifts to His children. The admission of this supposition and consequent fear, was, and is, the great sin, because it instantly annulled confidence in every promise God gave or gives, that Deity supplies ALL good to every man. It strangled and continues to strangle faith, murders hope, and today keeps mortals almost constantly in abject terror of some supposed element of evil which they seem unable to overcome or avert.

The big lion in the center of this group may well symbolize this great fear which seems so universal in human consciousness. Fear is back of nearly every wrong human action. It impels to greed, to murder, to pride, ambition, war, in fact is the basis of all sin, because it hides from mortals the infinite good belonging to all the children of "Our Father." It is the lion that is today devouring the health and peace of nearly, if not all, of mankind.

The admission of the suggestion of fear was quickly followed by another sin, almost if not quite coequal with the first, and so we have a huge beast with a meek, repugnant face symbolizing animal magnetism or lust, a supposed basis for the pretended usurping of the creative Deity in the name of love. (Gen. 2:23-24.) This symbol is close to the big one, fear, and is partially hidden by it, which denotes the subtlety of this sin.

Having adroitly lodged these two cardinal sins in the consciousness of Adam and Eve, permanently, as the astute serpent may have supposed, this malicious, dust eating liar seems to have made secure the foundation for all subsequent sin and misery of the ages. All the multitudinous phases of sin, sorrow, sickness and death are the legitimate offspring of the belief in the reality of these fictitious statements.

Adam and Eve were then driven out of the Garden of Eden (Gen. 3:24) until they should awaken from this sense of limitation and false love by which they were made captives. A little later we are told of Cain and Abel, the fruit of this false sense of love; that Cain became jealous of his brother's innocent offering (Gen. 4:1-5). This is the first record of jealousy, and it caused the rupture of the brotherhood of man. Its symbol is the lion seemingly trying to twist his body around the form of Daniel. A jealous thought is a squirming, wriggling thing, always trying to twist itself around its victim, finally binding and forcing him into rage and ruin, if not overcome.

When Cain allowed jealousy to enter his consciousness, he made ready for the manifestation of the fourth great sin that afflicts humanity today, namely, hate. Just back of the symbols of lust and jealousy, with vicious teeth exposed, is the symbol of this hate (Gen. 4:8), and surely could we realize ALL it means we would never for one moment admit it into our thought or conscience. Hate, once admitted, instantly proceeds to murder the Christ idea in consciousness, and sometimes impels mortals to murder a brother, just as it impelled Cain to murder his brother.

After Cain slew his brother, he was asked: "Where is Abel, thy brother?" Then the fifth great sin was manifested, for Cain denied knowing, trying to deceive justice and love, saying, "I know not; am I my brother's keeper?" (Gen. 4:9).

Back of his fear and guilt was the impelling impulse to hide from the awful result of his great crime. This fifth sin is symbolized by the cunningly, sneaky-faced lion hiding back of the big symbol; and is designated as deceit hiding behind fear.

This depicts exactly the way the carnal mind tries to operate, and exposes completely its subtlety and falsity.

How true and impressive are those symbols. With one mighty comprehensive sweep they lay bare the curse of all sin, and teach us with imperative earnestness the things we must avoid at all hazards, even though obliged to go up the hill of good with bleeding feet and at the cost of all material comfort and gain. It is not only murder and hate that would keep us in bondage, it may be a look, an incredulous smile, one insincere word, one little act, which may be the beginning of a career of sin that leads to the dungeon and despair.

Afterward Cain was driven out to be a vagabond in the earth. (Gen. 4:11-12.) Did divine Love cause Cain to go into exile? If Love is infinite good, and if God is Love, and He is, it could not have been God or Love that caused him to go out from the presence of all that is desirable, because the Bible declares that God's purpose is to heal and save to the uttermost.

The lion farthest from Daniel, we name Malice, and the one crouching as though to spring we name Revenge; and it must have been these sins in Cain's consciousness that caused him to be driven out. Just as we, when we were children, went out to play and did some naughty little thing, and then felt ashamed and reluctant to tell or have mother know, and perhaps remained out as long as, we dared, dreading to go in and confess. So, Cain, with a consciousness of malice, hate and revenge, could not possibly experience the peace and harmony of the divine order.

Can we not all see the force and reasonableness of this reading of the symbols of Daniel in the Lions' Den, and that it was malice and revenge that drove Cain into exile, not infinite, divine Love? Have we not innumerable Bible assurances that God's only purpose is to heal and save if we will be obedient to His behest to love, and not hate our brother.

Taking the big lion to symbolize the greatest sin, we can read the group consistently as:

*Fear, Lust, Jealousy, Hate, Deceit, Malice, Revenge,*

We are all Daniels in the den in which a depraved carnality would perpetually enslave us, and if we would only realize that every temptation to think or do evil is a lion athwart our path straight to His kingdom, and that goodness alone --the goodness we must make practical in our acts and lives, just as Daniel made it practical in his daily life-- can rescue us from evil, we would soon learn to vanquish them and enjoy the satisfaction of Victory over all lions.

The experience of Daniel in the Lions' Den is but one of many instances in which men governed by goodness, or righteousness, have been put on trial before the lions of hate, malice and revenge, to prove triumphantly that with the right apprehension of Divine good we can calmly face the most malignant and savage attempts to slay or harm, and vanquish the lions always, giving God, God, the praise with joy.



## "DANIEL'S ANSWER TO THE KING"

**T**HE morning after Daniel had overcome the lions in the den, and Darius, the King, called to him while he was yet in the den, asking him if God could save him from the lions, Daniel answered: "O King, live forever. My God hath sent His angels and shut the lions' mouths that they have not hurt me: for as much as before Him innocency was found in me; and before thee, O King, I have done no hurt." (Daniel 6:21-22.)

This word "innocency," it seems, is one of the sweetest and most potent in Scripture. "How long will it be ere they attain to innocency?" cries the prophet in the eighth chapter of Hosea, and we all know the value Christ Jesus gave to it. Does not the word in its true, higher sense, mean Spirituality?

Keeping this in thought and remembering that seven means --completeness-- may we not conclude that this picture stands for the direct opposite of the one we have been trying to understand? In other words, does not this picture stand as a symbol of the --completeness-- of absolute spiritual power over all the



lions the carnal mind seems continually conjuring up for us to face?

The two pictures then, must stand as opposites, one symbolizing all the evil in carnal mind, which is negative, the other symbolizing the -completeness-of the power and perfection of Spirit, which is positive. This would seem to permit us to almost dare to conclude that --Seven-- in its full Spiritual significance is a symbol of, and stands for --INFINITUDE. We have in this study the subdued attitude of the lions as the result of Spiritual power, the entire group changed from ferocity to docility, and Daniel looking away from the beasts to the light and might of Spirit which saved him --completely-- from the lions.

The background to this group seems intended as a bank of darkness, while Daniel stands in a beam of light which floods the center of the cavern. May not this dark background be intended to symbolize the night of carnal mind, the darkness of ignorance in which prowl fear of want, lust of gain, jealous greed, hate, malice, all the evil of earth, and where Daniel, had he entered, would have been devoured? Then should not the light in which Daniel stands symbolize the true light, the light of Spiritual intelligence and understanding, yea, the power and beauty of control Spiritual enlightenment gave to Daniel, to the Prophets, to Jesus, to Paul, and that is given to every man, woman and child, who has learned the meaning of obedience to Spiritual law, and adheres steadfastly thereto, as did Daniel?

One can imagine the lions impatiently striding in the dark night of incongruous suppositions, unaware of any way to satisfy hunger but to devour something or someone, suddenly leaping into the presence of Daniel when he was thrust into the den, only to find when they entered the light, their supposed power to harm immediately taken from them, their expected victim calmly turning his back on them, though physically helpless, and with quiet, holy courage, looking up to the source of light, and sending a song of praise to "Our Father" for the light and calm confidence that enabled him to prove so beautifully, --successfully completely-- that when men bathe in the true light of Spirit they can meet and defeat all the evils of darkness, come how, when, or where they may.

Just here again the thought of seven and --completeness—appeals perhaps a little differently. Our calendar week is made of seven calendar days. Now back of all material things stands the great Spiritual reality these material things

symbolize. We work amid symbols, tread upon and handle them daily, and for the most part are unconscious of the great Spiritual facts back of them waiting for us to recognize and utilize. Our seven calendar days, then, must be but symbols also. Their light is not the light of Spirit. Would it not then, seem more in harmony with the beauty and dignity of Spirit to think of them as symbols of the steps we take in Spiritual understanding and growth, than as mere flashes of time flitting before our material eyes while dwelling in the darkness of materiality?

Every mortal is a prodigal feeding upon husks far from the Father's home. When we awaken to a desire for Spiritual things the journey home begins, and have we not just seven days in which to go home, and perhaps seven big lions to meet on the way, besides numerous little ones, and a fox, or two? But these days are God's days, not our calendar days, and are measured by the strides we make out of the dark background of earth into the light in which Daniel stood, the light of Spiritual intelligence that enabled him to overcome the lions, and will enable every man to overcome, as did he.

In the Seventh-day, or period of advancement, we arrive at the completeness of our overcoming, or, if you please, at the Sabbath of our understanding, rest from our conflict with the lions, our faces in the full effulgence of divine light, the lions of materiality far behind, as symbolized in this group, and we in full possession of the dominion and power God gave to man (Gen. 1:28), and that is always ours the moment we are ready to intelligently claim it.

It seems a lion would more properly symbolize courage and power than fear and defeat. If so, the big lion in the first group named fear, has no business there at all. As a symbol of fear he is out of his element, and when the light is turned on him, as Daniel turned it on, he is transformed for us into his native element of courage, Spiritual power and victory.

Do human beings doubt their ability and right to attain this Spiritual understanding and wield it triumphantly, as did Daniel? Is not the Bible ablaze with assurances that every child not only can, but **MUST**, do this very thing if we honor and glorify "Our Father" completely? When we come to understand that what Daniel did is but a practical illustration of what God has patiently waited all

the ages to show His children how to do if we will but put away our distrust, cease believing the snake lie, go to Him trustfully, gladly confident, just as little children should go to Father to learn how, then we shall begin to understand and do these things, At that hour we shall have turned from the darkness to enter the "light which lighteth every man that cometh into the world." (John 1:9.)

As we come to believe with a little confidence that this wonderful light does really shine for us all, right now, that it has never ceased to flood the universe, being hidden from us only by unbelief and a wrong concept of the light God created for all men, and this understanding begins to awaken us to the everlasting fact that it is not only beautiful, but eminently practical, even Omnipotence shining through divine Love, able to annul for us every earthly evil, we shall begin to know what the Sabbath, the Seventh-day, really means, begin to keep it holy, and walk in secure confidence with "Our Father."

Even a little understanding of this great light will enable us to face the lions calmly and fearlessly, no matter how dire or desperate the condition may appear to be, no matter how terrifying the howling of the lions may seem; we can triumphantly exclaim, as did the Psalmist, "Yea, though I walk through the valley of the shadow of death, I will fear no evil, for Thou art with me." (Psalms 23:4.)

As the vastness and sublimity of this awe-inspiring vista unfolds to our thought, it will be for us "the ever lasting arms" bearing us over every difficulty, up, and on, until our research, our progress, "the race" as Paul calls it, culminates in the completeness of our understanding of the beautiful, immaculate, spotless, omnipotent, divine, everpresent Light.

But the "carnal mind" cannot see or know this light because carnal mind is "the old man" Paul tells us so imperatively to put off, and exactly in the degree we really and truly DO this, the light will appear. As we hew away the "old man" and he grows less and less in evidence, the light will grow brighter and brighter unto the Sabbath and the sublime harmony of infinitude will be ours. It is ours now, for the beloved disciple declared, "Now are we the sons of God," and it comes into our experience just in the degree that we change our thoughts and deeds and make them spiritual.

The glory of the light beckons us on. Love is ever near to comfort, sustain and guide us, and no matter how long the way may seem, how difficult, how

weary, we can never fail utterly because God can never fail in one iota of His beneficent plan for us, nor in His purpose to govern His universe harmoniously, and with tender, unfailing love.

# SEQUEL

## LIGHT AND DARKNESS

"And the light shineth in darkness:  
And the darkness comprehended it not,"  
-John 1:5

What a companionable little way we have come, dear reader, and how gladsome have been our efforts to unriddle the mystery seeming to envelop the great symbols we ventured together to investigate. How big they have grown. How marvelous to our inexperienced eyes, as we forced gradually aside the stubborn curtain of darkness, gaining successive glimpses of things before unseen. How good it seems to have ventured even this little distance from the commonplace, and how much better we appreciate the lesson after having delved, and wrestled, and-won.

Do we not, even with this little success, limited as it seems, enjoy at least some of the satisfaction experienced by the great discoverers? Do we not, too, feel, though it may be but faintly, somewhat of that indefinable something which, amid discouragement, glaciers of cruel opposition, and even bitter persecution, sustained and comforted. urging them on even when in agony, until triumph relieved and crowned them?

But forgive me. We may not follow them at this time, and there is another thought I would share with you if I may. I am interested to know if you have found anything of special import in the letter given us in the early part of this little volume, and written by the great artist who gave us the symbols we find so entertaining and instructive.

My first reading of this letter ended with the exclamation: What a simple statement of fact! A sense, of disappointment came over me. I had hoped the artist would tell us he was aware of some of the things we have found in his great work and purposely included them on his canvas.

But not so. Instead, he tells us, "I found the materialistic part of my man and the lions were so difficult I did not venture beyond them." I reread the letter. Still unsatisfied, I began the third reading. With less haste I went down the lines and over these words: "A mere child seeing Daniel back of a mass of lions would mentally grasp the story and my honor to Daniel would not be distributed among the lions nor wasted on the den,"

Thought was arrested. The words seemed standing out with greater emphasis, clothed with deeper significance as though appealing for a fuller apprehension of their import, especially of the words, "*distributed*" and "*wasted*."

Then came vividly these words: "He that honoreth the son honoreth the father likewise." It seemed they were Scriptural words, but they have not been found anywhere in the Bible. John 13:20 seems about the same in substance, but is unlike them.

While considering this thought and when about to let it rest, came, in all its matchless beauty of appeal; that tenderly winsome message given us in Matt. 25:37 to 40: "Then shall the righteous answer him, saying, Lord, when saw we thee an hungered and fed thee? or thirsty, and gave thee drink? When saw we thee a stranger and took thee in? or naked and clothed thee? Or when saw we thee sick or in prison and came unto thee? And the King shall answer and say unto them, Verily I say unto you, Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me."

Then followed, as though to clinch every statement in bands of steel and make them absolute and final, that remarkable Scripture, Heb. 4:12: "For the word of God is quick, and powerful, and sharper than any two-edged sword, piercing even to the dividing asunder of soul and spirit, and is a discerner of the thoughts and intents of the heart." For a definition of this "word of God" which is of such great power, and can *discern* the *thoughts* and *intents* of the heart, let us turn to John 1:1,4,5, which reads: "In the beginning was the Word, and the Word was with God, and the Word was God. In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not."

It seems an actual fact that this great artist set about doing a great thing entirely unaware of what he was really about to accomplish. He was so impressed with the difficulty of making his man and the lions artistically fine, that the spiritual import of the symbols he was about to work out so carefully seems not to have occurred to him at all. He had no time to meddle with his

neighbor's problem, not even to criticize. He seemed so delightfully intent on his man and the grouping of the lions that he evaded entirely all temptation of pretending to know more about his neighbor's problem than the neighbor knew of his own, or to belittle, judge and condemn, on the basis of egotism those who were, it may be, devoting their heart-throbs to problems which seemed as difficult if not as great as, his own. This surely was much. But still, over and above this concentration on his material task was the great, overshadowing and compelling desire to honor Daniel. His honor to Daniel must not be "*distributed*" and "*wasted*." He desired his honor to Daniel be made so sure, so very simple and obvious that "a mere child seeing Daniel back of a mass of lions would mentally grasp the story" and honor Daniel as did he.

Just here, if we may borrow three little words, which span a great chasm in Christendom, we may be enabled to get a clearer glimpse of the "light that shineth in darkness and the darkness comprehended it not." The --three little words-- are enshrined in a sentence on page one of "Science and Health with Key to the Scriptures," by Mary Baker Eddy. The words are these: "Desire is prayer."

Do you not think, dear reader, that these --three little words-- can companion beautifully with the earnest "desire" of our brother, the artist, to honor the great prophet Daniel? Surely it is not irreverent to keep in memory the thought of so sweet and practical a companionship.

We find the artist afire with a great desire to do a great thing, in a great way, but the darkness causes him to believe the material part of the work is so difficult he does not consciously venture beyond that part.

Apparently unaware of the great spiritual fact that his earnest desire to "honor Daniel" is a mighty prayer, acceptable to the "word of God" which is "quick and powerful and is a discerner of the thoughts and intents of the heart," he proceeds with his materialistic concept of the work, unconscious that the "light that shineth in darkness and the darkness comprehended it not" has already entered the problem, and his brush, under the influence of the "unconscious divine touch" (see last paragraph on page two) gives color to his canvas, blending shade and line. Tirelessly he works. Slowly, patiently, accurately and surely he proceeds in accordance with his highest, most refined artistic concept until the last touch is given his canvas, and the great work stands a thing of matchless beauty, rich in significance, far, far beyond anything of which the artist thought or even dreamed.

*“And the light shineth in darkness:  
And the darkness comprehended it not.”*

How transcendent the light obtained from the --three little words-- we borrow, two of which are imbedded in the solid rock of the walls on either side of the gulf between answered and unanswered prayer, the third stretching between, forming a beautiful passageway for our faith and hope, into the delectable country where the citizens learn how to "pray without ceasing" and practically understand that "Blessed are the pure in heart for they shall see God." (Matthew 5:8.)

Two of these --three little words-- "desire" and "prayer" have been shunted about on the sidetracks of religious literature for ages, similarly as worn freight cars, fit only for short hauls are shunted on obscure sidings of a great railway, until Mary Baker Eddy rescued them from incapacity, set them side by side with the momentous little "is" between. Behold the result: not dilapidated freights about ready for the scrap heaps of doubt, agnosticism, derision and scorn, but pleasant day coaches upholstered in Love, cushioned with Truth, draped exquisitely with loving Service, walls of polished mirror reflecting continually the divine "image and likeness" and affording to His passengers, companionship joyous and unafraid.

It may be well to remark at this time, it is not our province to write of, or for Christian Science. That it is desired in this connection only to bring out clearly how practical, how beautiful and good it is to know that "The word of God --IS-- quick and powerful and sharper than any two-edged sword ... and a discerner of the thoughts and intents of the heart." That this same "word of God" with its keen blade of Truth fashions our "desires," when they are earnest, honest, pure and right into answered prayers with blessings untold, as it seems to us is so wonderfully proven in this instance of the great artist who so diligently and selflessly desired his honor to the great prophet Daniel should not be "distributed or wasted."

Is it not cheering to know that when our desires are entirely with good, then God is entirely with our desires? We can then paint pictures, write books, build houses, shovel coal, dig ditches, or proceed with whatever it is our duty to do, and the victory over the lions of evil is as surely ours as the sunshine is surely ours: and that too, without ceasing our task to kneel in sackcloth and ashes with words of supplication to a far away God, while perchance at the same time in

doubt if God can or ever will hear our prayer.

How buoyant our hope as we each day realize more and more that our desires are really and truly a live wire cable connecting us directly and continuously with the throne of grace, and that our cablegrams are never censored before submission to "Our Father" for approval. But it is requisite that our desires become qualified, and this makes it necessary and but fair that we consider the entire sentence from which we borrow the three precious little words. It reads "Desire is prayer; and no loss can occur from trusting God with our desires, that they may be moulded and exalted before they take form in words and in deeds."

The eternal goodness of God is all about us: it is omnipresent, fathomless, expansive: available practically in every moment of all our lives; and just in the degree our desires and acts become imbued with good, will they be transformed into the miracle--answered prayer.

We are all Daniels in the den of "darkness" where the lions of carnality roar and prowl; so, too, are we all artists with brush in hand, the canvas of life spread wide for the colors. Well, then, just as we gather the all prevailing good into our desires and activities will our cables be linked with omnipotence, the howling of the lions cease, and our canvas become beautiful with symbols that will charm, not merely ourselves, but many weary hearts that need the comfort obtainable only from "the light that shineth in darkness, and the darkness comprehended it not."

There is no mystery in this light; even the children recognize and revel in it and would be governed by good continuously did not we grown-ups set them bad examples. Good expressed is the light and beauty of perpetual harmony and peace, a positive, perfect antidote or all strife and fear. The mystery, the marvel, is that the governments of earth have so long remained, to all appearance, in stubborn ignorance of the power of good to heal all their woes, their silly pride, satanic greed, childish diplomacy, black hate, unnecessary strife, war, pestilence and famine. All would disappear under the rule of good.

Dear Light divine, may that happy day speedily come when the children of earth will more fully recognize the liberty and sweet peace bestowed by Good, which is universal, infinite, gentle, easily available and absolutely practical in the daily activities of men and nations, here, now, always, invincible, omnipotent, unrivaled, without a peer among men, or the angels who unceasingly magnify and glorify and forever exalt His holy name. For Good is Love, and Love is "the Light that shineth in darkness: and the darkness comprehended it not."



