INTRODUCTION

John F. Carr

Here, at long last, are the Paratime tales (with the exception of the Lord Kalvan stories*) by H. Beam Piper together in one volume. These stories, first published in *Astounding Science Fiction* during the late forties and early fifties, are the foundation of Piper's reputation as one of the great sf adventure writers. Together they display Piper's lifelong interest in history, reincarnation and alternate worlds, and the time theories of J.W. Dunne.

Interestingly enough, H. Beam Piper's first published story, "Time and Time Again," was a time travel piece: It begins with a soldier on a World War III battlefield who is at the point of death when he is projected back into his childhood persona. The rest of the story deals with his attempts to influence the "future" of his childhood, and later of mankind. The story has an autobiographical feel and Piper does a good job of evoking rural Pennsylvania, where he himself was raised.

Until the late fifties, most of H. Beam Piper's fiction was concerned with time travel and alternate worlds, stories such as "He Walked Around the Horses," "Genesis," "Police Operation," "Flight From Tomorrow," and others. Other

*The first two Lord Kalvan novelettes, "Gunpowder God" and "Down Styphon," were published in *Analog* in the sixties. In 1965 they were collected, together with a third novelette, and published as *Lord Kalvan Of Otherwhen* by Ace Books.

science fiction writers, Philip K. Dick, Robert Silverberg, Keith Laumer, Poul Anderson, etc., have dealt with time travel and paradox, but none—with the possible exception of Richard Meredith—have been so obsessed with it.

There may be an explanation: At a science fiction convention in Seattle in the early sixties, Jerry Pournelle asked Piper whether he believed in reincarnation or not. Beam's answer was yes, and he added that the story "He Walked Around the Horses" was one that had occured in a past life. Well aware of Piper's wry sense of humor, Jerry questioned him further, but could elicite no more information. Jerry left convinced that Piper was serious.

A little over five years ago, I rode an RTD bus into Los Angeles and sat next to a bearded man in his late twenties. It was a long ride and after a while we fell into conversation; the talk turned to reincarnation. This man, a former Vietnam soldier, claimed that he was the reincarnation of a World War II lieutenant who had died somewhere in Normandy. All his life he had been fascinated by war toys and games of war, and had sometimes dreamed of battles and long marches. No one, including himself, had thought his interests unusual as they were quite common among his peers. It wasn't until he joined the Marines that he began to have actual flashbacks of World War Two battlefields and fireflights.

They continued, predominately in dreams, throughout his tour of 'Nam. He had thought they would stop when he returned to the United States, but they didn't. They intensified.

When I talked with him, he was working in a carwash, living at home with his parents, and saving every cent he could towards a pilgrimage to Normandy. His free time was spent in the library researching World War Two and trying to identify that young lieutenant. He was certain that once he found the young officer's name he would be able to lay his ghost to rest, or possibly find his real identity. He wasn't sure. He admitted that with every passing year his own life grew more faint and the young lieutenant's grew stronger. He

was even beginning to relive his youth in the Midwest. I left the bus convinced that he believed every word of what he'd told me, and certain that I wouldn't want to be in his place.

David Chamberlain, a San Diego psychologist who completed a study on birth memories under hypnosis, claims that people can remember their own births in great detail. A large number of his subjects, during hypnotic age regression, remembered their painful birth experiences, complaining bitterly about harsh treatment by their doctors and separation from their mothers. Some of these memories had led to lifelong traumas; psychological maladaption brought on by chance remarks, headaches resulting from rough handling with forceps, digestive problems caused by the mother's refusal to breastfeed, and asthma provoked by the panic of delivery. In nine out of ten cases, Dr. Chamberlain found that these memories were corroborated by the mothers during independent questioning.

In an interview in the *Los Angeles Times*, Dr. Chamberlain said: "The fact that a child's mind is actually working at birth upsets a lot of theories . . . obviously, we're not dealing with the brain at all . . . I don't think that birth memory has anything whatever to do with the brain. What we're dealing with is mind. It's a non-physical aspect of every person. And mind has an all-or-nothing quality. It doesn't develop cell by cell over the years so that it's competent to do something at six years that it can't do at two. It's just not that way." Reincarnation is one possible explanation for the retention of birth memories.

I think H. Beam Piper would have been very interested in Dr. Chamberlain's work. In "Last Enemy" Hadron Dalla is doing research on reincarnation, although she is attempting to communicate with the recent (dead) rather than the newly born.

On the Akor-Neb time-line where Dalla is doing her research, we have a culture where reincarnation is an accepted scientific truth, while death is considered no more than a

somewhat disruptive event—more an inconvenience than anything else. When Dalla establishes communication with recently dead who have not yet picked a new incarnation, she starts a political crisis between the Volitionalists (the party that believes you return in the body of your choice) and the Statisticalists (who believe that one is reincarnated in the first available human host). Not only does she undermine the belief in statistical reincarnation, but she opens up a literal Pandora's Box over inheritance laws and guilt over crimes in past lives.

If H. Beam Piper did believe in volitional reincarnation, it goes a long way to explain his own suicide. While an inconvenience, death does clean the slate of debts and financial obligations, and Piper at the time of his death felt weighed down by both. I hope for his sake he was right.

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The idea of parallel worlds is an old one in human mythology and folk tales, with roots in mythical fairylands and astral planes. Edgar Rice Burroughs, A. Merritt, and Henry Kuttner were some of the first writers to use this theme in science fiction. A major treatment of the parallel worlds theme has been to create a series of alternate worlds as part of a continuum of increasing social and historical variation from a template world—usually a present or future version of our own civilization. These variations are based on alternate historical branchings at some time in the past; for example, Carthage winning the Punic Wars with Rome or Germany defeating the Allies in World War II. The farther in the past these historical branchings take place, the more bizarre the alternate world appears to the travelers from the template world.

Piper's template world, the Home Time-Line, is an advanced civilization based on Martian colonization of the earth some seventy-five to one hundred thousand years in the past. The Home Line Paratimers use the Ghaldron-Hesthor

Transposition Field to travel between the ten-to-the-hundred-thousandth time-lines. Piper created the Paratime Police to primarially guard the secret of the transpositional field and to enforce the laws of the Paratime Commission and Home Line society. As for the Home Time-Line and what it uses the transposition travel for: "For over twelve millennia, the people of her race . . . had been existing as parasites on all the innumerable other worlds of alternate probability on the lateral dimension of time. Smart parasites never injure their hosts, and try never to reveal their existence."

Like with many writers, Piper freely used autobiographical incidents in his work. In MURDER IN THE GUN-ROOM, a mystery-novel, Piper gives us a clue as to the basis for his Ghaldron-Hesthor Transposition Field, when he has one of the characters—a pulp science fiction writer—give the following answer as to what he is writing:

> "Science fiction. I do a lot of stories for the pulps . . . *Space Trails*, and *Other Worlds*, and *Wonder Stories;* mags like that. Most of it's standardized formula-stuff; what known in the trade as space-operas. My best stuff goes to *Astonishing*. Parenthetically, you mustn't judge any of these magazines by their names. It seems to be a convention to use hyperbolic names for science-fiction magazines; a heritage from what might be called an earlier and ruder day. What I do for *Astonishing* is really hard work, and I enjoy it. I'm working now on one of them, based on J.W. Dunne's time theories . . ."

After noticing a strange mixture of past and future events in his dreams, J.W. Dunne began to systematically study his dreams and noted that there was a fifty-fifty split in them between the future and the past. This precognative element of dreams led him to speculate that there must exist a second-level "supertime" which measures the rate at which time passes. This of course implies the existence of other super-

times, which lead him to the idea of serial time, an infinate series of different "times." Dunne went on to create the supermind to explain how we could survive in an infinite number of "times."

Piper took Dunne's supermind and called it the extraphysical ego component. The Ghaldron-Hesthor Transposition Field was a collaboration between Ghaldron (who was working to develop a spacewarp drive) and Hesthor (who was working on the possibility of linear time travel, that is to get back to the past) and Rhogom (who was studying precognition). Rhogom's Doctrine—which is based directly on J.W. Dunne's time theories—states: "We exist perpetually at all moments within our life-span; our extraphysical ego component passes from the ego existing at one moment to the ego existing at the next. During unconsciousness, the EPC (extraphysical ego component) is 'time-free'; it may detach, and connect at some other moment, with the ego existing at that time-point. That's how we precog. We take an autohypno and recover memories brought back from the future moment and buried in the subconscious mind."

In "Police Operation," the first Paratime story, Piper postulates a near infinity of First Level Time-Lines with a Verkan Vall varient in each one. This and the extraphysical ego component are glossed over in later stories; probably because of the paradox that if there is more than one Home Time-Line there is no transpositional time secret. It is doubtful—there is no existing evidence either way—that Piper ever realized that first story would ever become the basis of a popular series, and, as Asimov did with his Foundation series, he found himself with some elements he had to either modify or ignore.

Using Dunne's time-theories, Piper explains the concept of time-lines in this manner: "*All* time-lines are totally present, in perpetual co-existance. The theory is that the EPC (extraphysical ego component) passes from one moment, on one time-line, to the next moment on the next time line, so that the true passage of the EPC from moment to moment is a

two-dimensional diagonal . . . Now, what we do, in paratime transposition, is to build up a hypertemporal field to include the time-line we want to reach, and then shift over to it. Some point in the plenum; same point in primary time—plus primary time elapsed during mechanical and electronic lag in the relays—but a different line of secondary time."

He explains the operation of the Ghaldron-Hesthor field generator thus: "The Ghaldron-Hesthor field generator is like every other mechanism; it can operate only in the area of primary time in which it exists. It can transpose to any other time-line, and carry with it anything inside its field, but it can't go outside its own temporal area of existence, any more than a bullet from that rifle can hit the target a week before it's fired . . . Anything inside the field is supposed to be unaffected by anything outside. *Supposed to be* is the way to put it; it doesn't always work. Once in a while, something pretty nasty gets picked up in transit."

The transpositional field is impenetrable except when two Paratime conveyors, going in opposite "directions", interpenetrate. When this occurs, far more often than the Paratime Police like because of the volume of conveyors traveling between time lines, the field weakens and material objects and life forms can enter the field. *Lord Kalvan Of Otherwhen* is about what happens to a police officer from our own time-line who gets picked up by a paratemporal field and dropped off on a primitive time-line.

Travel between time-lines is measured in parayears, which consist of ten thousand time-lines. The transposition from one line to another takes half an hour, which is the time required to build up and collapse the transpositional field. It is impossible therefore to make transtemporal jumps of less than ten parayears, or a hundred thousand time-lines. This creates some real difficulties in "Time Crime" where the Paratime cops have to chase down a large band of First Level time slavers who have bases on several levels and sectors.

Piper divided the Paratime alternate worlds into levels,

sectors, and belts. There are five primary levels all based on the different outcomes of the Martians' attempt to colonize Terra over seventy-five to a hundred thousand years ago. Areas on different time levels that show common cultural origins and characteristics are called sectors. Sectors are then somewhat arbitrarily divided into sub-sectors which are further broken into belts—areas within sub-sectors that share common conditions resulting from recent probabilities.

After having depleted their own planet of resources, the Martians attempted to colonize Terra. The five primary levels are indicative of the success or failure of that colonization. On the First Level the colony was a complete success and begin to repeat the mistakes that devastated the planet Mars. Verkan Vall, special assistant to the Chief of the Paratime Police, gives this overview of First Level history in "Police Operation": "We've been paratiming for the past ten thousand years. When the Ghaldron-Hesthor transtemporal field was discovered, our ancestors had pretty well exhausted the resources of this planet (Terra). We had a world population of half a billion, and it was all they could do to keep alive. After we began paratime transportation our population climbed to ten billion, and there it stayed for the last eight thousand years . . . We've tapped the resources of those other worlds on other time-lines, a little here, a little there, and not enough to really hurt anybody. We've left our mark in a few places—the Dakota Badlands, and the Gobi, on the Fourth Level, for instance . . ."

The First Level civilization is the ultimate parasite culture, drawing secretly on the resources and populations of other time-lines. No wonder the Paratime secret is so well guarded by the Paratime Police, who have only one inflexible law regarding outtime ventures: "The secret of paratime transposition must be kept inviolate, and any activity tending to endanger it is prohibited."

First Level society is a rational one, based on the fundamental laws and rules of science. They have, in Piper's words, "forgotten all the taboos and terminologies of

naturalistic religion and sex inhibition." The government appears to be loosely patterned on the British parlimentary system, without the monarchy. They have an Executive Council which passes laws and is powerful enough to censure the Paratime Police. There is also a hereditary nobility which commands some respect, although Piper never makes it clear whether or not they have any governing function.

We find that perfect memories are common among the First Level Population and Piper often alludes to their superiority to the other outtime peoples. There is also a high degree of social and mental stability due to the efforts of the Bureau of Pyschological Hygiene. Piper uses this advanced civilization in the early stories to satirize some of our own political and social conventions. For a man who believed that *Homo sapiens* was more or less ungovernable, Piper's First Level civilization comes as close to a utopia as any science fiction society he ever created.

However, by the mid-fifties when he wrote "Time Crime," First Level civilization was beginning to show some warts. Utopias are inherently dull—if the human condition is perfected, there's not much for conflict—and don't make for good stories. And Piper was first and foremost a good storyteller. Furthermore, Piper—as reflected in his letters and fiction—was growing increasingly cynical about the nature of the human beast and the future of democratic institutions.

In "Time Crime" we learn about the steel fist behind the velvet glove of Psycho-rehabilitation, which is described as "a year of unremitting agony, physical and mental, worse than a Khiftan torture rack," leaving the victim a new personality. Yet despite the Bureau of Psychological Hygiene's testing and hypno-conditioning, it has been infiltrated and compromised by a criminal conspiracy. We also learn that there is a large subject population of indentured servants, who appear little more than slaves. "As far as that goes, what's the difference between that (what the slave dealers are doing) and the way we drag those Fourth Level Primitive

Sector-Complex people off to Fifth Level Service Sector to work for us?'' The First Level rationale is: ''We need a certain amount of human labor, for tasks requiring original thought and decision that are beyond the ability of robots, and most of it is work our Citizens simply wouldn't perform.''

There's a good deal of prejudice against these Fourth Level servants and it takes many generations before they can earn First Level citizenship. The Proles have their own subculture and live in ghettos. Guard units are needed to prevent Prole insurrections. By the end of ''Time Crime'' First Level society, far from being a utopia, look like a funhouse mirror image of our own society.

Second Level civilization is almost as well established as First Level; although there have been several dark-age interludes. As on the First Level, there is contact on most sectors with Venus and Mars. On some of the sectors, with the exception of paratime transposition, technology is advanced over that of the First Level—on a few time-lines they are working on a space drive.

The Third Level probability is the result of an abortive attempt to colonize Terra by a few survivors. The colonists lose all traces of Martian civilization and culture, even the memory of their mother world, while on Mars civilization falls apart and withers away. Civilization here is more recent, and has taken some different directions, than on the first two levels.

On the Fourth Level we find our own time-line: the Europo-American Sector. Here some disaster occured to the original colonists and all civilization and technology were lost. Most Fourth Level time-lines believe they are an indigenous race with a long history of savagery. Fourth Level is the big one; the maximum probability. On most of the sectors civilization began in the valleys of the Nile and Tigris-Euphrates, or on the Indus and Yangtze. Civilization on the Fourth Level ranges from pikes and matchlocks to thermonuclear weapons.

Some of the sectors that Piper mentions are: the Alexandrian-Roman Sector, the Alexandrian-Punic Sector, the Sino-Hindic Sector, the Indo-Turanian Sector, and the Aryan sectors—Aryan-Oriental, Proto-Aryan, and Aryan-Transpacific. Piper mentions enough exotic combinations of cultures to tantalize any history buff and keep him anxious for more stories. With ten to the hundred thousandth possible time-lines, Piper could justify about any historical possibility imaginable, as in the Aryan-Transpacific Sector where he turned the Aryan migrations around, provided the Aryans with ships, and sent them to the coast of North America where they slaughtered the American Indians and began a civilization that was not to change for thousands of years. Considering the breadth of Piper's Terrohuman Future History and his interest in history it's surprising Piper didn't write more stories on Fourth Level sectors.

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Like many other writers of the late forties and early fifties, Leigh Brackett, Ray Bradbury, and others, Piper seemed fascinated by the red world and its Lost Civilizations. Besides the Paratime stories, there are mentions of the Old Martians in several of his Terro-Human Future History yarns, including ''Omnilingual,'' where an archaeological expedition to Mars attempts to decipher some ancient Martian writing. Some Piper researchers, such as John F. Costello in his ''H. Beam Piper: An Infinity of Worlds,'' have used the Martians to link the Paratime series to Piper's Terro-Human Future History. As further proof they mention that both series share certain advanced technologies—contragravity and collapsium.

It is my opinion that both series are separate. If Piper had meant to bridge the two series, he would have done so in a more obvious manner—mentioning their common origin or having the Paratimers appear in his future history. While Piper does mention a time-line where they are working on a

spacewarp, this is a Second Level world rather than a Fourth Level Europo-American time-line—as is Piper's Terro-Human Future History world, since it clearly doesn't begin to differ from our own time-line until the seventies. This of course is more a problem of time catching up to the series rather than Piper trying to create an "alternate" time-line. Furthermore, in "When in the Course . . ." (a Terro-Human Future History story reprinted in *Federation* by H. Beam Piper, Ace Books), when it was expanded and modified into *Lord Kalvan Of Otherwhen* all references to the Federation and Piper's Terro-Human Future History were dropped and its background became pure Paratime.

Nor does the argument that Piper's use of common concepts in both series proves they are linked stand up when one scrutinizes Piper's entire body of work. A number of early stories, such as "Genesis," "Flight From Tomorrow," "Mercenary," "Hunter Patrol," and "Day of the Moron," clearly do not belong to either series, yet they too share common concepts and themes.

But what did H. Beam Piper have to say on the subject? In a letter dated June 14, 1964, to Charlie and Marcia Brown, Piper states: "Paratime stories to date:

"Police Operation"

"Last Enemy"

"Temple Trouble"

"Time Crime"

"Campbell has just bought another Paratime story, "Gunpowder God," and since then I have finished another which is still unreported ("Down Styphon"), and am working on a third at present." (These are the three stories that make up the novel *Lord Kalvan Of Otherwhen*.) It is apparent from this letter that Piper saw the Paratime stories as distinct from those of his Terro-Human Future History. Unless some new evidence is uncovered, I suspect this should end the unnatural mating of these two series.

Introduction to "He Walked Around the Horses"

"He Walked Around the Horses" is an alternate worlds story based on a true incident, the disappearance of Benjamin Bathurst outside an inn in Prussia. He was never seen again. Piper offers a most interesting explanation; one he claimed was autobiographical in a talk with Jerry Pournelle!

While this is not a Paratime story—there is no mention of the Paratime Police—it is based on the same idea and was published just a month before the first Paratime story in Astounding.

Introduction to "Police Operation"

"Police Operation" is the first Paratime Police story and the only story that gives a detailed explanation of lateral time travel. In this story we are introduced to the Chief of Paratime Police, Tortha Karf, and his special assistant Verkan Vall, whose career is almost brought to an untimely end before it really begins.

Police Operation

" . . . there may be something in the nature of an occult police force, which operates to divert human suspicions, and to supply explanations that are good enough for whatever, somewhat in the nature of minds, human beings have–or that, if there be occult mischief makers and occult ravagers, they may be of a world also of other beings that are acting to check them, and to explain them, not benevolently, but to divert suspicion from themselves, because they, too, may be exploiting life upon this earth, but in ways more subtle, and in orderly, or organized, fashion."

Charles Fort: "LO!"

John Strawmyer stood, an irate figure in faded overalls and sweat-whitened black shirt, apart from the others, his back to the weathered farm-buildings and the line of yellowing woods and the cirrus-streaked blue October sky. He thrust out a work-gnarled hand accusingly.

"That there heifer was worth two hund'rd, two hund'rd an' fifty dollars!" he clamored. "An' that there dog was just like one uh the fam'ly; An' now look at 'm! I don't like t' use profane language, but you'ns gotta *do* some'n about this!"

Steve Parker, the district game protector, aimed his Leica at the carcass of the dog and snapped the shutter. "We're doing something about it," he said shortly. Then he stepped ten feet to the left and edged around the mangled heifer, choosing an angle for his camera shot.

The two men in the gray whipcords of the State police,

Introduction to "Last Enemy"

In "Last Enemy," the only Paratime story set on the Second Level, Piper introduces us to the fascinating Akor-Neb civilization and the Society of Assassins. While reincarnation is an accepted scientific fact on this time-line, no one is prepared for the consequences of communication with the unreincarnated dead–reverberations of which reach even to the First Level and threaten the Paratime secret.

"Last Enemy" has my own personal nomination as the best Paratime story in this volume.

Last Enemy

Along the U-shaped table, the subdued clatter of dinnerware and the buzz of conversation was dying out; the soft music that drifted down from the overhead sound outlets seemed louder as the competing noises diminished. The feast was drawing to a close, and Dallona of Hadron fidgeted nervously with the stem of her wineglass as last-moment doubts assailed her.

The old man at whose right she sat noticed, and reached out to lay his hand on hers.

"My dear, you're worried," he said softly. "You, of all people, shouldn't be, you know."

"The theory isn't complete," she replied. "And I could wish for more positive verification. I'd hate to think I'd got you into this—"

Garnon of Roxor laughed. "No, no!" he assured her. "I'd decided upon this long before you announced the results of your experiments. Ask Girzon; he'll bear me out."

"That's true," the young man who sat at Garnon's left said, leaning forward. "Father has meant to take this step for a long time. He was waiting until after the election, and then he decided to do it now, to give you an opportunity to make experimental use of it."

The man on Dallona's right added his voice. Like the others at the table, he was of medium stature, brown-skinned and dark-eyed, with a wide mouth, prominent cheekbones and a short, square jaw. Unlike the others, he was armed, with a knife and pistol on his belt, and on the breast of his black tunic he wore a scarlet oval patch on which a pair of

Introduction to "Time Crime"

"Time Crime" was Piper's longest Paratime story until the Lord Kalvan series of a decade later. In this short novel we find the Paratime Police at their best. Of all the Paratime stories, "Time Crime" comes closest to being a police procedural, possibly because of the two mysteries Piper had written several years earlier (MURDER IN THE GUNROOM and its sequel).

"Time Crime" gives us the most complete picture of First Level civilization of all the Paratime stories; here we learn that there are serpents even in the garden of a scientific society.

TIME CRIME

Part One

Kiro Soran, the guard captain, stood in the shadow of the veranda roof, his white cloak thrown back to display the scarlet lining. He rubbed his palm reflectively on the checkered butt of his revolver and watched the four men at the table.

"And ten tens are a hundred," one of the clerks in blue jackets said, adding another stack to the pile of gold coins.

"Nineteen hundreds," one of the pair in dirty striped robes agreed, taking a stone from the box in front of him and throwing it away. Only one stone remained. "One more hundred to pay."

One of the blue-jacketed plantation clerks made a tally mark; his companion counted out coins, ten and ten and ten.

Dosu Golan, the plantation manager, tapped impatiently on his polished boot leg with a thin riding whip.

"I don't like this," he said, in another and entirely different language. "I know, chattel slavery's an established custom on this sector, and we have to conform to local usages, but it sickens me to have to haggle with these swine over the price of human beings. On the Zarkantha Sector, we used nothing but free wage-labor."

"Migratory workers," the guard captain said. "Humanitarian considerations aside, I can think of a lot better ways of meeting the labor problem on a fruit plantation than by buying slaves you need for three months a year and

Introduction to "Temple Trouble"

In "Temple Trouble" we get an insiders' view of paratime commercial exploitation, and see that sometimes not even a good thing is good enough.

Temple Trouble

Through a haze of incense and altar smoke, Yat-Zar looked down from his golden throne at the end of the dusky, many-pillared temple. Yat-Zar was an idol, of gigantic size and extraordinarily good workmanship; he had three eyes, made of turquoises as big as doorknobs, and six arms. In his three right hands, from top to bottom, he held a sword with a flame-shaped blade, a jeweled object of vaguely phallic appearance, and, by the ears, a rabbit. In his left hands were a bronze torch with burnished copper flames, a big goblet, and a pair of scales with an egg in one pan balanced against a skull in the other. He had a long bifurcate beard made of gold wire, feet like a bird's, and other rather startling anatomical features. His throne was set upon a stone plinth about twenty feet high, into the front of which a doorway opened; behind him was a wooden screen, elaborately gilded and painted.

Directly in front of the idol, Ghullam the high priest knelt on a big blue and gold cushion. He wore a gold-fringed robe of dark blue, and a tall conical gold miter, and a bright blue false beard, forked like the idol's golden one; he was intoning a prayer, and holding up, in both hands, for divine inspection and approval, a long curved knife. Behind him, about thirty feet away, stood a square stone altar, around which four of the lesser priests, in light blue robes with less gold fringe and dark-blue false beards, were busy with the preliminaries to the sacrifice. At considerable distance, about halfway down the length of the temple, some two hundred worshipers—a few substantial citizens in gold-fringed tunics, artisans in