

careering in all directions over the keyboard, to try and cover her despair, she suddenly threw up her hands and hid her face in them. "I can't, oh, I can't," she wailed.

"A little ambitious," said a kind even voice. "Do not be discouraged. That is extremely difficult music for a student of your age to play by heart."

Katharine felt she must recover herself, or perish in the attempt. What should she do? Rise from the piano and confess to failure? Never! She could see that Sir Michael was about to bid her leave the keyboard. "I will play you something of my own, an Autumn Reverie," she cried, to the astonished hearers, and, palpitating with alarm, yet conscious that this at least was at her finger-tips, she glided into the opening bars of the composition which had been nurtured by the mists, and delicate half tints and glowing colours of a Swiss autumn.

It was very unusual for a new student to burst into original composition, and Sir Michael was interested as well as amused. He was not deceived by the merits of the little piece, which were, as has been said, not phenomenal, but he caught traces in it of decided talent; it was mystical and sweet, showing signs

of the influence of Grieg. Katharine played it through with no further mishap, and then sat awaiting the verdict with cheeks that burnt and heart that throbbed.

Sir Michael began to catechise her rapidly as to where she had studied, her German master, and so on. He then said—

"I think it will be well for you to have a German master again, and I shall place you with Herr von Drachenfels. Of course you must also study composition and harmony." He named a professor. "It is easy to see that music is a favourite study of yours. I shall look forward with great interest to hearing of your progress from time to time."

Negotiations followed with the gentleman of the large book as to hour and date of lessons, which were both fixed for Saturday morning; then the interview was over, ended by a kindly farewell and smile from the Principal.

Was this all? Katharine felt rather disappointed as she withdrew. She had entertained wild visions of what would ensue! She would have liked Sir Michael to fall into a condition of breathless excitement; to hear him exclaim, "What have we here? This indeed is genius! The National School of Music

will gain lustre by the introduction of this votary."

Why, oh why? had she broken down at the critical point *au beau milieu* of the *Variations Sérieuses*? "I knew it! I knew it quite well!" she cried to the sympathetic ear of her aunt, who sat in the waiting-room ready to escort her back.

She repeated this over and over again on the homeward drive with an accent of such vexation, that Mrs. Lovell, although herself slightly disappointed and surprised at the outcome of her advice, fell to consoling her.

"That you did, my dear! I'll answer for it, for you played it so beautifully to us last night. However, what does it matter? Sir Michael won't take it to heart, don't you fear. He's forgotten all about it by this time. Why, bless you! he's used to hear people break down every day! he won't think anything of it."

This was not quite the strain of comfort Katharine wanted; but she found some relief in reflecting that at least people did not play an original composition every day to the Principal of the National School of Music, and that she would have many opportunities later on of producing an impression upon him.

(To be continued.)

THE RIDDLE OF THE SPHINX AND ITS SOLUTION.

By HARRY HALL, B.A.

PART I.

THE READING OF THE RIDDLE: LANGUAGE AND WRITING OF EGYPT.



THE Riddle of the Sphinx! We all know the old Greek tale of the Sphinx, "the beast with the face and breast of a very fair woman, but the feet and claws of a lion, who was wont to ask a riddle of such as encountered her," a riddle which Œdipus* the Kadmeian alone of men was able to solve; we know Flaxman's drawing of her sitting on her crag, while Œdipus, with spear in hand and petasos hanging on his back, stands in front of her answering her riddle; and to all the great impassive form which rests in the sands of Gizeh, with its mighty background of pyramids, is familiar: we know it, it is the Sphinx. The very word seems to call up in our minds ideas of mystery and gloom; the thing itself, if we have seen it either with our own eyes or with those of the Sun, seems, with its grand impassive face looking through us, over us,

countered her," a riddle which Œdipus* the Kadmeian alone of men was able to solve; we know Flaxman's drawing of her sitting on her crag, while Œdipus, with spear in hand and petasos hanging on his back, stands in front of her answering her riddle; and to all the great impassive form which rests in the sands of Gizeh, with its mighty background of pyramids, is familiar: we know it, it is the Sphinx. The very word seems to call up in our minds ideas of mystery and gloom; the thing itself, if we have seen it either with our own eyes or with those of the Sun, seems, with its grand impassive face looking through us, over us,

* I hope that no reader will pronounce this "Ee-dip-us" or "Ee-dip-us"; it should be pronounced "Oy-dip-oos," and ought to be spelt Oidipous, as the Greek is Οἰδῖμος. Eventually we shall no doubt abandon our absurd habit of spelling Greek names as if they were Latin. It may be remarked here that Egyptian vowels are pronounced as follows—*a* as *a* in *hat*, *e* as *e* in *father*, *i* as *i* in *ball*, *o* as *oo* in *stool*, *u* as *u* in *met*, *r* as *r* in *machine*, *o* usually long, as in *bone*. Note also that *m* is pronounced *em*, *h* very hard, *kh* as the German *ch*; thus, *Horiündkhti* is pronounced something like "Hhoroo-em-akhtie." The ordinary U is used here also to denote a short vowel.

towards the distant horizon, to be, indeed, the incarnation of all mystery, to be eternally asking the question—"Tell Me, what am I?"

The Sphinx of Hellas found her Œdipus—has her Egyptian prototype ever yet found his? Some will shake their heads in doubt, others will boldly tell you "no." Ignorantly, for he (the Egyptian Sphinx was masculine) has, indeed, found his Œdipus, now seventy years ago, and his name was Champollion. He it was who first answered the riddle which many others had essayed to answer and had failed; it is upon the foundation of his work that the modern science of "Egyptology" has been built up.

"Egyptology"! the word seems almost as mysterious as "Sphinx." What does it portend to the average reader? Chiefly mummies, we fear, with hazy ideas of pyramids, two kings, one named "Pharaoh" and the other "Rameses," mysterious hieroglyphics, and bird-headed gods—but, first and foremost, mummies. One is told, also, most confidently that "nobody, of course, can read those absurd hieroglyphics and all that!"

And yet it is all so simple and interesting! Now that Champollion has given us the key, the Riddle of the Sphinx can be so easily read! Yet it was many centuries before this Œdipus arose. Greek tourists and Roman soldiers, Christian fathers, grave Arab historians and curious English travellers of the Middle Ages, all had speculated as to the meaning of the countless inscriptions which covered every ruined temple and tomb in the Nile-valley; all had speculated, but with no result. The Renaissance turned again the thoughts of the learned beyond Rome and Greece to the primeval civilisation of Egypt, the speculator set again to work, and the results of his work,

erroneous, laboured, and *bizarre* though they are, yet were the stepping-stones towards the final unravelling of the mystery by Champollion in 1824.

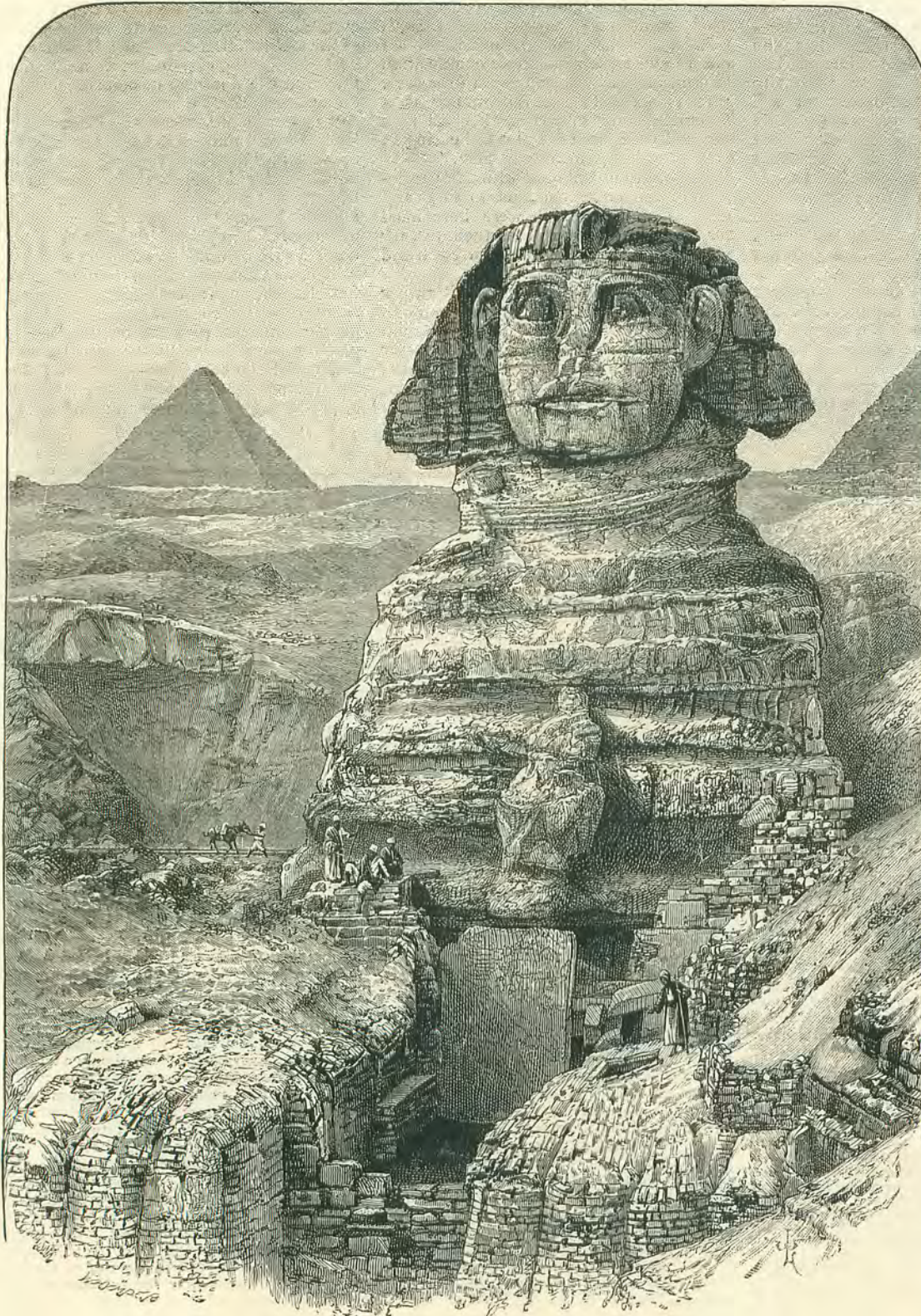
Towards the middle of the seventeenth century there lived a learned Jesuit named Athanasius Kircher. He was learned in all the tongues of the East, but specially was he master of Coptic, the ancient speech of Egypt, which is now extinct, being only used for church services. He rightly reasoned that this must be the language of the Hieroglyphs, and so he set to work to translate them; but he had not the key, he wrongly assumed that every sign he copied was a *symbol* of some abstruse idea, he was still possessed by the ancient idea that behind these birds and beasts and fishes lay an unfathomable mystery of primeval wisdom instead of the ordinary ideas of an ordinary civilised people expressed in the ordinary way. And then, finding he could not really translate the hieroglyphics, he proceeded to something very like imposture; his mighty tomes, which laid claim to the proud title of "Œdipus Aegyptiacus" are simply a farrago of nonsense; as Jablonski said, he "sold smoke." His volumes are curious and amusing, his effrontery amazing.

Zoega, in 1797, was the first to rise above the Kircherian level, and to show that the hieroglyphics were *letters*, not *symbols*, and that the "ovals," or "cartouches," which had puzzled so many inquirers, must contain royal names. But it was the discovery of the famous "Rosetta Stone" which gave the final impulse to the *savants* of Europe, which resulted in the discoveries of Champollion. It stands near the entrance of the Great Egyptian Gallery of the British Museum, this black stone with its trilingual yet bilingual inscription, the Egyptian in the stately

hieroglyphic and the cursive demotic scripts, the Greek in the old familiar characters. It stands, poised obliquely, on its massive granite pedestal, carefully protected by its covering of thick glass. It was this stone that gave us the key to the Riddle of the Sphinx. Like various other monuments in the British Museum, it is one of the trophies of our expedition to Egypt in 1801; but though

captured from the French, it was left to the French Champollion to place the study of these trophies upon a sound and scientific basis, since the happy guess-work of the English doctor Young can hardly be said to have been scientific study. It was by comparing the letters of the royal names in the "cartouches" in the hieroglyphic part of the inscription with the letters of the

corresponding royal names in the Greek portion that Young and Champollion arrived at the values of certain Egyptian signs, some of which evidently represented simple letters, others syllables, while others had, seemingly, no phonetic value, but were simply signs "determinative" of the whole word which had gone before. But beyond this Young could not go far; he never saw that the language



THE SPHINX.

possessed real alphabetic letters, he would obtain the correct syllabic value of two signs, and would then conclude that they formed one syllabic sign instead of being simply two alphabetic letters. Altogether, his results, though important, were haphazard and unscientific; it was Champollion who recognised the existence of ordinary letters in Egyptian, and carried out so far the comparison of the Egyptian words he thus discovered with their Coptic representatives and their Greek equivalents that he was able, first to translate the hieroglyphic inscription of the Rosetta Stone, and finally to publish his epoch-making *Précis du Système Hiéroglyphique des Anciens Egyptiens* at Paris in 1824, the book in which he showed to the world that the master-key had been found, that the Riddle of the Sphinx might now be read by all who chose to study it. It was all clearly, logically, and simply set forth; to the mind free from the "mummy-and-mystery" prejudice the exposition was absolutely convincing, yet there were some, like the German *savants* Klaproth and Seyffarth, who still clung to the old symbolism-idea, and continued to exhibit themselves to the world as still lingering in Kircherian darkness. But nobody listened to Seyffarth, and the knowledge of the Ancient Egyptians, of their works and ways, which had been thrown open to us by the publication of the "Précis" increased by leaps and bounds. Of the elder Egyptologists, the names of Champollion-Figeac, elder brother of the discoverer, of de Rougé,

of Chabas and of Mariette, in France, of Lepsius and Brugsch in Germany, of Leemans in Holland, of Wilkinson, Birch, and Renout in England, all mark successive stages of our knowledge of the Ancient Egyptian language and of the manners and customs of the people who spoke it. At the present time the younger generation of Egyptologists, MM. Maspero in France, Erman in Germany, Pleijte in Holland, and Budge in England, and men still junior to them, MM. Petrie and Griffith in England, Kurt Sethe in Germany, Max Müller junior in America, and de Morgan in Egypt, are opening up before our eyes an Egyptological panorama of which neither Champollion nor Wilkinson could ever have dreamed. We can now live in our minds among the Ancient Egyptians as we can among the Ancient Greeks and Romans. All round us clouds of uncertainty are rolling up and away, our horizon widens as each number of the famous *Zeitschrift für Aegyptische Sprache und Altertumskunde* appears, we are no longer groping in the dark, to paraphrase the opening words of the Egyptian Ritual, or "Book of the Dead," "*Au-ne her per in hrú*" ("We are coming forth into the day)."

And what do we see around us? Let us take the subject of the language first. It is, as we have seen, really what is known to us now as Coptic; this is the latest and most debased form of the language of the hieroglyphs, the progress of which we can trace from its rather crude form under the early dynasties (4000-3000 B.C.), through its Augustan Age at the time of the twelfth dynasty (about 2500 B.C.), through its gradual decadence under the "New Empire" (1700-1000 B.C.) to its final decay. It ceased to be commonly spoken about 1600 A.D.: thus we can trace its history for nearly six thousand years. It was a fine language and a sonorous; its flights of full swift vowels punctuated by harsh guttural consonants may well have made it, as a Greek writer said, resemble the song of birds. It presented a marked contrast to Greek in that, being devoid of case-endings or complicated verbal inflexion, a very large proportion of its words were monosyllabic. It possessed numbers of synonymous words which must have expressed different shades of meaning which we cannot now quite grasp, and many combinations of ideas, some of them rather crude, which are very difficult to comprehend. What can we make, for instance, of the following epithet applied to a scribe:—"*pega hrá*," literally, "he who grasps the face"? It means practically "a man of good comprehension"; there are many such compounds formed with the words "*hrá*," Face, "*teb*," Head, "*á*," Arm, and "*áb*," Heart, in Egyptian, expressing various abstract notions in a rather primitive way. Absolute sureness of translation of certain difficult passages cannot yet be attained; but it may suffice to say that a trained Egyptologist can, armed with Erman's "Grammar"* and Brugsch's "Dictionary," † and provided with a knowledge of Coptic, and a certain amount of intuitive reason or "*voûs*," translate the language of the hieroglyphs at least as easily as he can translate Thucydides; he knows his words and his grammar, the greater part can be translated easily enough, but in some cases the exact sense will baffle him.

We have spoken of the *Hieroglyphic* and *Demotic* scripts; the Ancient Egyptians

also possessed a third script, the *Hieratic*. The *Hieroglyphic* is, as we all know, a picture-writing; but it is a picture-writing so wonderfully developed that it is able to express its meaning as well and as conveniently as our present simplified scripts, and far more obviously and picturesquely—even to redundancy. Things may be expressed in it either simply by their pictures—such signs are called *ideograms*—or we may spell them in the ordinary way, using certain signs which were used to represent *alphabetical letters*; but if we do this we must place an ideogram afterwards as a *determinative* of the word. Thus the word "*thesem*," a Hound, may be written by means of the simple picture of a Hound, or it may be spelt *p-s-m*, with either the Hound following to *determine* the word meant or with a conventional sign, originally representing the skin and tail of an animal, which is used to *determine* an animal or anything to do with animals. These determinatives are really necessary, since, as in Chinese, the same sound may have many meanings; thus the word "*áb*" may mean a Heart, a Kid, to dance, or to be thirsty.* We know which meaning we are to take to a great extent from the determinatives, for "to dance" we have a man dancing, for "to be thirsty" a man touching his mouth with his hand, often supplemented by three wavy lines, the ideogram of water. But the ideogram a man touching his mouth with his hand is used not only to determine thirst, but also words meaning eating and drinking, speaking and thinking; thus "*ámám*," to devour, "*sura*," to drink, "*medút*," a Word, and "*s'khay*," to remember, are all determined in this way. To devise an ideogram of memory would have been difficult.

"*Hieratic*" was a cursive development of the hieroglyphic system. We first find it on papyri of about 3000 B.C.: the hieroglyphics being retained on the monuments, on which they first appear, fully elaborated, about 4200 B.C.; how long before that they took to develop no man can tell, we cannot as yet dig deeper into the centuries than the fifth millennium B.C. The Hieratic script was used for all ordinary purposes till very late in Egyptian history, about 900 B.C., when it was superseded by the *Demotic* script, of which we have spoken, which was more cursive still. By 500 B.C. all real knowledge of the hieroglyphs had died out except among the scribes, while hieratic had passed out of use altogether; thus Herodotus only knew of two, not three, Egyptian scripts, and the Egyptian inscription of Rosetta is cut in hieroglyphic and demotic characters only, not in hieratic. During its life, the extensive use of the hieratic writing and the lessening knowledge of the hieroglyphs caused many hieratic corruptions to creep into the latter, which are very interesting to note. The last known hieroglyphic inscription is one of the Roman Emperor Decius, about 250 A.D. Demotic was superseded by an adaptation of the Greek script somewhat later, and it is with modified Greek letters that Coptic is now written. When one is familiar with the hieroglyphics, hieratic can easily be read; but to read Demotic requires years of special study, and those who have devoted themselves to it deal little with the other branches of Egyptology; the names of Akerblad (a contemporary of Champollion), Revillout and Hess are connected solely with the study of demotic, but Brugsch, a great demotic scholar, was also an all-round Egyptologist. The number of living students of demotic may be counted on one's ten fingers.

And what is the *literature* of this language? it will be asked. The students of the old-

established tongues of Greece and Rome may laugh at the claims of newly-discovered Egyptian to possess a literature; but that is because they know nought of it, and still remain with their heads in the sand. The ancient Egyptians, like all other civilised nations, had a great and varied literature; great official inscriptions relating to war, commerce, and religion; private inscriptions in the tombs relating to daily life, the ceremonies of death, and the life beyond the grave; religious books like the monumental *Book of the Dead*, the *Book of Breathings*, and the *Lamentations of Isis and Nephthys*: lofty hymns to Rá, the sun-god, or to Aten his brilliant disk; prayers to all the gods; moral treatises like the *Precepts* of the authors Kagemná and Ptahhotep; epics like the *Ramesiad* of Pentaür; wonder stories like the *Tales of the Magicians*; old folk-tales like the *Story of the Importunate Peasant*; novels like *The Doomed Prince* (there was a great Egyptian novelist named A'ena, about 1200 B.C.); witty letters like that of the secretary of the royal stud to that great traveller, Nekhtotep, the secretary for war; and odes, sonnets, letters, essays, political brochures and caricatures, commercial documents, contracts, wills, etc., innumerable.

Some specimens of Egyptian literature we will give later; at present we must leave it. The discussion of the Egyptian language and its antiquity leads up to the vast subject of Egyptian history. A vast subject indeed! The known history of the Egyptians extends over a period of about four millennia before the Persian conquest in 525 B.C., and it must be remembered that the Roman Emperors were reckoned as the XXXIVth dynasty of Kings of Egypt, and that the Emperor Decius (250 A.D.) figures in Dr. Budge's list* as the 296th King of Egypt. But few dynasties, also, ever reigned contemporaneously in different parts of the country, and one, the XIIIth, reigned for nearly 500 years over all Egypt. The early Egyptologists were terrified at the vast extent of the new corridor of time of which they had unlocked the door, as previously they had never gone beyond the first Olympiad (776 B.C.). Some never got over their terror, but remained near the door, resolutely refusing to move a step further, and, in the teeth of all evidence, continued till the end of their days to refuse to go beyond 2000 B.C. The result is, that whenever Sir Gardner Wilkinson, Mr. Samuel Sharpe, or Mr. Reginald Stuart Poole, touch early Egyptian history in their works, they are often misleading, and should not be followed; Sharpe's *History of Egypt*, † published in 1870, is, indeed, as far as the Pharaonic period is concerned, a farrago of the veriest nonsense, and his "translations" of historical inscriptions are worthy to rank with the absurdities of Father Kircher or the eccentric Egyptologist Lauth. The work of Mr. Piazza Smyth on the Pyramids, and his speculations as to their date, have also no historical worth whatever; they merely set forth the opinions of an astronomical student who was absolutely ignorant of Egyptology. Nowadays no living Egyptologist is dominated by this irrational desire to falsify history in order to reduce alarming dates. For, indeed, *causa finita est*: Egyptology is now an exact science.

(To be continued.)

* In *The Mummy*, p. 107, many unimportant names are omitted (Dr. E. A. Wallis Budge, *The Mummy*, Cambridge University Press, 1893, 12s. 6d.).

† *The Manners and Customs of the Ancient Egyptians*—Sir J. Gardner Wilkinson's great work—however, is (except Chapters I. and II., pp. 1-143 of vol. I. of the 1878 edition, which should not be read as they are full of historical errors) still of the greatest value. The best edition of it is that edited and partly improved by Dr. Birch, published in three vols. by John Murray, London, 1878.

* *Egyptian Grammar, with Table of Signs, Bibliography, Exercises for Reading, and Glossary*, by Prof. A. Erman, in *Porta Linguarum* Series, London, Williams and Norgate, 1894, 15s. Dr. Budge's *First Steps in Egyptian*, lately published by Kegan Paul, Trench, Trübner, would be more useful to a beginner.

† *Hieroglyphische Wörterbuch*, 7 vols., by Prof. H. Brugsch, Berlin, 1867-81.

* It also has other meanings, but these four are sufficient for our purpose.

the establishment so far as the business side of things went, but there remained one other department which we should consider very important, and that was the large, very comfortable eating-room nicely painted, and furnished with long tables and, I think, chairs not benches, but am not quite sure now which, for the use of those girls who live at a distance and bring their dinners with them. There is a nice hot-water oven where they can have the food warmed. At one end of this room is the well-furnished library, but I fear the girls do not use this so much as they ought. On Mondays they have entertainments in the room, and I believe a kind of club is held for the girls. A mission has been working quietly in the vicinity for their benefit, but of this I will speak presently. As we quitted the eating-room and came once more into the stone-paved yard, I caught sight of the engine-house, and to my very real pleasure, had the privilege of viewing that spotless place which reflected the greatest credit upon the engineer. His machinery was the very pink of order and brightness. Here we beheld the source of power which kept all those manifold machines we had been watching, smoothly fulfilling their allotted tasks.

Before I said good-bye to my kind friends, I was shown a collection of photographs of workers which I enjoyed looking at and wish very much I could show you, for then you would see the different faces and degrees of neatness as I saw them in the originals. I asked Mr. — if he thought the jute-workers as a class had not greatly improved of late years, and he so far coincided with me as to say the tendency was undoubtedly upward, as a result of better education, and the loving patient efforts of those who for many years have tried to lead our dear girl-toilers to higher levels of life.

After a thorough brush down, a most requisite process, I took my leave of the spinning mills, just as the whistle sounded the hour for dinner, and preceded by a minute or so the stream of workers which thronged out into the roadway, and then diverged swiftly down bye-streets where very many of them live. I should like to take you there, too, and show you the home-life and surroundings of our jute workers, which vary, of course, considerably—some being fairly comfortable, some the reverse, but all are more or less marked by the signs of struggle and privation. The houses thereabouts are chiefly little five or

six-roomed cottages with a tiny yard at the back, and a small strip in the front, perhaps. Two families at least is the average in each house, and frequently a single lodger in addition; so you see Cinderella's quarters are not very luxurious. The plensishing is not remarkable for quality or quantity in the majority of cases, although a good minority try to keep a decent little home. But it is a struggle; what with narrow quarters, uncertain work when times are bad, and the inevitable difficulty of a crowded household. Unfortunately the lack of what has been called French thrift helps to keep our friends from getting the most they can out of their earnings. Cinderella sadly needs the fairy godmother to come to her aid and teach her how to use the magic charm of forethought. Poor girls! we must not judge them too severely. I remember, some years ago, when as a very young girl just emancipated from lesson-books, I visited a woman of this class to inquire about her daughters whose absence from the night-school had sent me after the truants. She—the mother—was a gaunt, hungry-looking woman, clad in ragged skirt without a bodice, and in lieu of that a small shawl was pinned across her thin shoulders. The half-defiant, half-pathetic look in her hollow eyes haunted me for weeks. "I know'd how 'twould be, miss," she said shortly, "my girls are wild—I ain't sure who's to blame for that; but can you blame 'em for havin' their spree at nights, when they've bin up at five to get to work by six, and just moiled on till evenin'." It ain't nateral to expect as they'll keep indoors or go to quiet classes like young ladies who've all the comforts and playthings to amuse 'em."

I ventured to suggest that home was a safer place than the streets, but she caught me up sharply.

"An' it's beggin' your pardon, miss, but would you keer to stop in a hole like this evenin's after you'd bin shut in a noisy factory all day. I'm thinkin'," she added with a grim humour in her tone, "your 'ome and ourn are different places, miss. We keep body an' soul together, but 'ome—the likes o' us ain't used to 'omes."

Poor woman. Her words were true enough, as I have since found, but they did not quite cover the point. If the working women—I am speaking in a general sense—did not visit the publican so often, they would be more frequently found in the grocer's and butcher's, and if—ah, that little momentous word—if

they would only study to become home-makers and teach the little ones to love home, however shabby or humble it might be, then we should find no longer the wild intractability, the mad passion for street life, which are the most formidable obstacles in the path of poor little Cinderella towards better things. I press this point with some emphasis, for I am convinced that the true source of the roughness, the low ideals, the corresponding carelessness of the average factory girl is, not the fact of being a match-maker or a jute-hand, but the wild, untrained childhood which knows little or no parental restraint, and certainly, in the majority of instances, anything but beneficent parental example.

To remedy this deficiency is no easy task, but the institutions which exist for Cinderella's benefit attempt to do it with marked success. The endeavour to awaken the dormant love for domestic pursuits which is inherent in most girlish natures, meets with many, if hardly-obtained, victories. Among the very jute-girls I saw at their toil, a noble work has been quietly going on for something like eighteen or twenty years past. Beginning as most good things do in a very small way, the Factory Girl's Mission as it is called, has now a pretty little church of its own, beside the schoolrooms where classes of all kinds are carried on under the devoted superintendence of Mr. J. Dowding Sansom, who has all through those years laboured faithfully for the good of the girls in every possible way, assisted by his wife until her delicate health necessitated the relinquishing of the work she loved so well. I spent a very profitable evening among the girls some time ago, and it was easy to see the difference between those who had only lately joined the classes, etc., and the girls who were "at home." The one thing that I noticed most was the great difficulty experienced in winning them to exercise a little self-control; and steadily persevere with the work in hand. Yet the lassies wanted to learn, it was evident, only they lacked the requisite amount of patience. We must not judge them too hardly. Think how great the mere effort to settle down to a quiet evening at needlework or reading or even games must be to them, used only to hurry-scurry and the unchecked freedom of the streets. The very attempt to do anything different is a hopeful sign of Cinderella's ultimate success in attaining the royal heritage of a pure and honoured womanhood.

LLOYD LESTER.

THE RIDDLE OF THE SPHINX

AND ITS SOLUTION.

By HARRY HALL, B.A.

PART II. HISTORY.

THE first king of all Egypt was, so we are told by the Egyptians themselves, Menâ ("firm").* The earliest king of whom we have any nearly contemporary monuments is King Sendâ ("terrible") of the Third dynasty, who reigned over Egypt two thousand years before Abraham and Sarai came to the court of "Pharaoh." The mention of this monarch of old occurs in an inscription of Shêrà ("little one"), a priest of the king's deified spirit, about a century after his death; the block of stone with the in-

scription and the basrelief of Shêrà seated with the lady Khenttek opposite to him is the greatest treasure of the Ashmolean Museum at Oxford. The first kings of whom we have actual contemporary monuments are Zôser ("holy") of the Third, and S'nêfêrû ("he who makes good") of the Fourth dynasty. S'nêfêrû conquered the tribes of Sinai, and his immediate successor was Khûfû, whose name is better known to us in its Greek form Χεῶψ (Khêôps). He built the Great Pyramid at Gîzeh, and reigned over all Egypt from the Mediterranean to Aswân about 3950 B.C. Napoleon said to his soldiers in Egypt, "Four hundred centuries look down upon you from the pyramids"; he ought to have said six hundred, for the three pyramids of Gîzeh,

so well known to us, are indeed nearly six thousand years old. It is almost awe-inspiring to think that these mighty works of man's hand have seen eighteen thousand generations of men come and go at their feet. And yet what are six thousand years compared with the long ages during which anthropology tells us that man has existed upon the earth; and what are these ages themselves compared with the immeasurable æons of geological time? And the Sphinx, who seems to keep watch and ward at their gates, did he see the Pyramids built? Perhaps; for no one knows who fashioned him, or when. Khûfû was the builder of the Great Pyramid, and he built it for his tomb, his "eternal home," as the Egyptians called it. It is simply a gigantic tomb and nothing

* The words in brackets are the meanings of the Egyptian names.

else whatever; it is as well to at once dismiss from one's mind all ideas about its having been intended for an astronomical observatory or for any more mysterious purpose;* astronomers utterly ignorant of Egyptology have been pleased with certain coincidences, and have proceeded to draw from these, in the most unscientific way, conclusions which unluckily happen to be totally at variance with the known facts of history. So also the "second" Pyramid of Gîzeh is the tomb of Khûfû's successor Khâfrâ (Gk. Χεφρην, Khéphrên, "The Sun is his appearing"), whose beautiful statues are the greatest treasures of the museum at Gîzeh; and the "third" pyramid, the smallest of the three, was built by King Menkaûrâ (Gk. Μυκεριως Μῦκερίνος, "The Sun makes stable his doubles"), part of whose inscribed coffin (perhaps reworked in later times) is in the British Museum, with what may be the remains of his skeleton. The three "Great Pyramids" and the three kings who built them were the subjects of innumerable legends among the later Egyptians; they were said to be the dens of three great sorcerers, or they were built by three wicked and tyrannical kings, or they were the folds in which a mythical shepherd kept his sheep, while on the small pyramid of Menkaûrâ were centred the Cinderella-like legends of the slipper of the beautiful Greek lady Rhôdôpis. Hêrôdôtôs, "The Father of History," tells us many of these stories as they were current in his day, while others we know from Egyptian manuscripts themselves.

Two great kings of the name of Pëpy next arrest our attention; they reigned, the first Pëpy Mëryrâ from about 3467 to 3447 B.C.; the other Pëpy Neferkarâ,† from about 3443 to 3348 B.C.; tradition tells us indeed that he reigned the full hundred years; he was but a little child when he "put on the double crown and ascended the throne of Horus," as the Egyptian phrase has it. Between them reigned the son of the one and the elder brother of the other, Merûrâ Mehtîmsaf, who died at the age of sixteen, and whose mummy is in Gîzeh Museum. Under these two last kings lived the great nobles Ûnâ and Hêrkhûf, who have left us their biographies on the walls of their tombs. Hêrkhûf's is especially interesting; he was constantly being sent to explore the Sûdân, where he acted as peace-maker between the different tribes and made treaties with them in the name of his master the Pharaoh, while he brought back their tribute of ivory, ebony, gold and precious woods to Egypt. One thing he brought back to his little lord King Pëpy II., who was then about six years old, was something which, says the copy of the royal letter to him, which is inscribed on the walls of his tomb, "pleased His Majesty more than anything else." This was a specimen of a "donga," a little dwarf who danced in the services of the gods, who had been brought back from Central Africa by the indefatigable explorer Hêrkhûf "safe, sound, and well." So delighted was Hêrkhûf with the royal appreciation of his efforts to "sweeten the heart of His Majesty" that he caused the words of the royal rescript acknowledging the receipt of the donga to be inscribed upon the walls of his tomb, not forgetting to add that his donga was a much better specimen than one which had been brought to Egypt

by a certain Baûrdad some time before. Ûnâ, besides being a royal judge "in camerâ" and an Administrator of the South, was also a general; the way in which he describes on the walls of his tomb his conduct of an expedition against the Hêrû-shâ ("They who are on the sand"), the inhabitants of the deserts and mountains to the east of the Delta, is almost terrifying in its pitiless, almost sarcastic, swing of words—

"Came this army in peace, it broke up the land of the Hêrû-shâ. Came this army in peace, it beat down the land of the Hêrû-shâ. Came this army in peace, it besieged its stockades. Came this army in peace, it cut down its fig-trees and its vines. Came this army in peace, it set fire to the dwellings of all its inhabitants. Came this army in peace, it slaughtered its warriors by myriads."

Egypt in the days of Merûrâ Mehtîmsaf was by no means a broken reed.*

To a rather earlier date than this belongs the tomb of Thy at Sakkarah, which is so well-known to all visitors to Cairo.

Probably most of us have been reading in the newspapers lately something about a "New Race," lately discovered in Egypt by Professor Flinders Petrie. With his usual good fortune in digging, Professor Petrie has discovered the remains of a town inhabited by a non-Egyptian race, who used no writing of any kind, and in many respects, especially in their mode of making pottery, resembled the modern Kabyles of Algeria. This race intruded themselves into part of the Nile-valley, driving out the Egyptian inhabitants of that part, and lived there, to judge from the gradual evolution of their ceramic style, for two or three centuries at least. During this time they appear to have had no relations whatever with the native Egyptians, and no Egyptian traces are found in their houses or tombs. Some misconceptions, it may be remarked, have been rife lately as to this mysterious folk, which it may be as well to remove. The impression that they were a prehistoric race is entirely erroneous, for they were not even, as one journalist with much daring has dubbed them, "pre-pyramidal"; they were probably post-pyramidal by about five hundred years. For they seem to have come into Egypt from the west, via the Oases, during the long period of anarchy and confusion with which the "Ancient Empire" or "Old Kingdom" closed, about 3000 B.C. What became of them we know not.

At this time lived the half-legendary queen Nitâqrit ("victorious Neith," † better known to us in the Greek form Νητάκρις, Nitôkris), who was said to have drowned the murderers of her brother by letting in the waters of the Nile upon them, as they sat at a banquet to which she had invited them.

The next period of Egyptian history is that known as the "Middle Empire," which included the XIth.-XIVth. dynasties, and lasted from about 3000 B.C. till about 1950 B.C. It was at this time that the Egyptian official capital was shifted from Memphis (near Cairo) to Thettawi (probably near Beni Hasan), in Middle Egypt, while the metropolitan life of the country migrated further south to Thebes, in Upper Egypt. It was also at this time that the "classical" period of the Egyptian language began. The most famous of these dynasties was the XIIth., consisting of seven kings of the names of Amenmât and Ûser-tésên, and one queen named Sôbknefêrûrâ. The first of these names means "Amen, † at the head," the third means "Sôbk, § the

beauties of the sun." Under these kings Nubia as far as Wady Halfa was first definitely conquered by the Egyptians. The civilisation of this period, though neither so simple as that of the early time nor so rich and ostentatious as that of a thousand years later, was yet at a very high pitch of development; the sculpture of the time is wonderfully delicate and pure, and we have every trace of a healthy state of peaceful progress. For specimens of Egyptian handicraft of this period, we need only remind our readers of the beautiful jewellery discovered by M. de Morgan at Dahshûr, in Middle Egypt, last year. Some of these wonderful jewels belonged to a royal princess named Sat-Het-Horû ("daughter of Hathor"*) who was probably a sister of King Ûsertesen III., who reigned about 2660-2622 B.C. Among them we may mention a "pectoral" † of gold, richly inlaid with minute work in cornelian and light and dark blue stone, or paste; in the centre of the design is the "cartouche" with the king's name, surmounted by the words *nêthârû hôtep*, "may the gods grant luck!" On each side is a crowned hawk, the emblem of the god Horus, standing on the hieroglyph for "gold" (*nûb*), while by the side of each hawk is a cornelian sun with depending from it a royal snake in enamel and gold, from the neck of which hangs the sign for "life" (*ankh*). The whole is enclosed within a border of gold, cornelian and blue enamel. Besides this and other pectorals, bracelets, necklaces of gold cowries, pendants of lions and lions' claws in gold, and strings of golden beads, amethysts, and emeralds make up this splendid equipment of an Egyptian princess. ‡

The "Middle Empire" came to an end when Egypt was conquered and held by a foreign, apparently Mongolian, race, known as the "Shepherds" or Hyksôs (Gk. Ἰκκυόες, from the Eg. *Haqû-Shasu*, "Chiefs of the Nomads"), whose kings are ranked as dynasties XV. and XVI. Egypt, however, rebelled against their domination, drove them out, and under the XVIIth and XIXth dynasties (B.C. 1630-1200), entered into a career of foreign conquest which gave her a wide empire. Under Thothmes III. § (B.C. 1503-1449) and Amen-hotep III. || (B.C. 1435-1395), two well-known Pharaohs, the Egyptian Empire outside Egypt comprised Nubia and part of the Sudan, the Libyan coastland, all Palestine, Phœnicia, and Mesopotamia, while Assyria, Babylon, and the islands of the Mediterranean paid tribute. A famous poem, known as the "Song of Amen," gives some hint of the extent of Egyptian dominion at this time it will be quoted later. ¶

A member of this, the XVIIIth., dynasty was the great Queen Hâtshepsû, who equipped a great naval expedition to go to Pûnt (Southern Arabia) to bring back gold, myrrh, and rare trees, just as Solomon's ships did from Ophir. Pûnt may, in fact, very possibly be the Hebrew "Ophir," to which the apes and peacocks may have been brought from India, with which land we know there existed trade at this period. Another monarch of this time was a certain Akhnâten, who was a heretic in every possible way—in religion, in art, in manners and customs generally. He was a monotheist, worshipping the sun alone; and because he found he could not convert his people to his views, he withdrew to his palace at what is now Tell-el-Amarna, where

* A goddess, usually represented as cow-headed; see articles iii. and iv.

† A "pectoral" was an amulet, usually worked in cloisonné enamel, which was placed on the breast of the mummy.

‡ J. De Morgan, "*Fouilles de Dahchour*," Vienna, 1895.

§ "Child of Thoth."

|| "Peace of Amen."

¶ In article vi.

* E.g. MM. Piazza Smyth and Proctor. Some foolish people have even asserted that the Great Pyramid was especially created by God (!), and is symbolical of the Bible, while a Mr. Marsham Adams has lately informed us that it is a kind of stone edition of the Book of the Dead—particulars, reasons, and proofs are things which he does not apparently consider it necessary to give us.

† The meaning of these names is "Pëpy beloved of the sun," and "Pëpy sun beautiful of double."

* The inscription of Ûnâ is translated by M. Maspero in the second vol. of the second series of *Records of The Past*, edited by Prof. Sayce.

† The war-goddess of Lower Egypt.

‡ Ammon, chief god of Thebes.

§ Or Sêbêk, crocodile god of the "Fayûm," for which the map of Egypt should be consulted.

he built a town, and surrounded it and the adjacent territory with inscribed boundary-stones, beyond which he solemnly swore never to set his foot. Nor did he; he remained in his palace, where he devoted himself to founding a new and renaissance school of Egyptian art, the really beautiful products of which may now be seen in the Ashmolean Museum at Oxford. He was undoubtedly a genius, and is one of the most interesting figures in the whole range of ancient history.* But meanwhile his country and his empire went to wrack and ruin: the Canaanites and Amorites revolted, and a Hittite invasion of Palestine took place; we have in the British Museum innumerable letters and despatches of the time, written on clay tablets in the cuneiform characters of the Semitic diplomatic and court language of the period, which contain complaint after complaint of the dilatoriness of the king, reports of Hittite victories in northern Palestine, etc., etc. The following is a specimen of one of these letters. It is from Abdkhîba, King of Jerusalem, and dates to about 1380 B.C. :—

"To the King my Lord speak thus: I, Abdkhîba thy servant, at the feet of the king my lord seven times seven times do I bow. The king knoweth the deed which they have done, even Ilmalik and Shuyardatum, against the country of the King my lord, in bribing the warriors of the city of Gezer, the forces of the city of Gath, and the warriors of the city of Keilah. They have occupied the country of the city of Rabbah, and the country of the King hath gone over to the confederated tribes. And now at this moment a city of the territory of Jerusalem, the name of which is 'House of Ninib,' † a city of the king, hath separated from the country of the people of Keilah. May the King listen to Abdkhîba thy servant, and mayest thou despatch troops that he may restore the country of the King to the King. But if no troops arrive, the country of the King is gone over unto the men, even the confederated tribes. This deed is the deed of Shuyardatum and Ilmalik."

At the edge of the tablet is the distressful postscript, "And may the King send help to his land!" †

But the King never moved; he was deaf to all entreaties, as the following despatch, from Rib-Adda, Governor of Byblos in Phœnicia, shows :—

"Thus saith Rib-Adda to the Lord and King of the World, the Great King, the King of the Universe: 'May the Lady of Byblos give strength to the King my Lord! Seven times and seven

times do I prostrate myself before the feet of my Lord and my Sun. The city of Byblos, which from time immemorial hath been the faithful handmaiden of the King of Egypt and of his ancestors, is now utterly lost, because the king hath taken no thought for its safety. Would that he would protect that which belongeth to his father's house! The inhabitants of Byblos are not faithful, and therefore are not fit to be the King's servants; moreover, the enmity of the rebels is great, and the gods have suffered our sons and our daughters to be led astray, and they have departed to the land of Yarithûta . . . Abd-Ashîra hath sent to the soldiers in 'The House of Ninib,' saying 'Gather yourselves together, and let us go up against Byblos, and let us occupy the lands through which we pass, and let us appoint our rulers over them!' Thus all the lands have rebelled, and there is no one faithful left in them; our sons and our daughters have submitted to abide under the rule of the rebels . . . The rebels have made a league among themselves, and there is no one who will deliver thy servant out of their hands, for being shut up in the King's territory in Byblos, thy servant is like unto a bird shut up in a cage. Why doth the King continue to be careless about his land? I have told the King everything, but he hath not minded my words. If he doubts . . . let him ask of Amanappa, who both knoweth of it and hath seen it. Would that the King would listen to the words of his servant and save his life, for then could he protect his loyal city! . . . The King my Lord is merciful, and I pray every night to remain under his rule: if not, what will become of me?'"

But Rib-Adda's prayers had no effect; eventually Byblos fell, and Palestine was lost.

The empire was restored by two royal soldiers, Râmeses I. and Séty I., the founders of the XIXth. dynasty, while the son of the last-named, Râmeses II., is perhaps the one Pharaoh of whom we have all heard. He reigned sixty-seven years, and his mummy is in the Gizeh Museum. He defeated the Hittites in the great Battle of Kadesh (about 1300 B.C.), and Pentaur, the poet, wrote a great ode in honour of the event. After this he concluded a treaty of commerce and extradition with the Hittite king, and married his daughter. He is commonly supposed to have been the Pharaoh of the Oppression, while his fourteenth son and successor, Merhptah, is thought to have been the Pharaoh of the Exodus; from Egyptian sources we have no proof either for or against this supposition. Prof. Petrie thinks he has discovered a mention of the Israelites on a monument just lately discovered at Thebes, but his "Yisraël" were more probably the Jezreelites. The reigns of Merhptah and Râmeses III., the first king of the XXth dynasty (1135 B.C.), were, however, remarkable for two great invasions of Egypt by piratical tribes of the Mediterranean islands and coasts, which were repulsed. Among these tribes the Achaian Greeks have been supposed to figure, with the Eastern Tyrrhenians, of whom Hérodotos speaks, the Sardinians, and the Philistines. The mention of the Achaians is doubtful, but that of the Tyrrhenians (*Tuirsha*), Sardinians (*Shardana*),

and Philistines (*Pulistha*),* is certain; and Egypt was undoubtedly invaded by these tribes in the 12th century B.C., just about the time when the great Mykênaiian civilization of Greece was declining to its fall.

From this time onwards, when the "New Empire" closes, Egyptian history loses much of its interest; the nation becomes debased, the kings are either *fainéants*, like the later Ramessids, usurping priests, like Herhorû and his successors, or successful foreign mercenaries, like Shishanq (the Biblical Shishak); the country is conquered by Ethiopians, Assyrians, Babylonians, and Persians; "hundred-gated Thebes," proud "No-Amon, situate in the midst of the waters," is destroyed; and, except for a few flickers of life under Psâméthik I. (Psammetichos), Áâhmes II. (Amasis), and later kings, the nation is rapidly going down hill, when the strong hand of Alexander the Great arrests it, and by Hellenizing it braces it up for a further lease of life.

But with Hellenistic Egypt our interest is dead, and it is a relief to turn back from the contemplation of Egypt as the "Broken Reed" to the days of her power and greatness. And a great and powerful people the Egyptians certainly were; we owe much more of our present civilisation to them than we think. † And here another question strikes us as being as yet herein unanswered:—Who were the Egyptians? whence did they come? Where are we to seek the cradle of the Sphinx?

(To be continued.)

* The Philistines, from whom Palestine took its name, seem to have come originally from Crete (Kaphtor), and were thus probably of Greek, or at least Pelasgic, blood.

† It may be as well here to give a brief list of the best and most trustworthy works in English upon the several branches of Egyptology:—History: *Egypt under the Pharaohs*, by Dr. Brugsch, 2 vols. (London, John Murray, 1879); *A History of Egypt from the Earliest Times till the XVIIth. Dynasty*, by Prof. Petrie (London, Methuen, 1894). A second vol. of this work will shortly appear. General Archaeology: Sir J. Gardner Wilkinson, *The Manners and Customs of the Ancient Egyptians* (London, Murray, 1837); Prof. Erman, *Ancient Egypt* (London, Macmillan, 1894); Prof. Maspero, *The Dawn of Civilization* (London, S. P. C. K., 1894); Dr. Budge, *The Dwellers by the Nile* (London, R. T. S., 1885); and *The Mummy* (Cambridge University Press, 1893); the various publications of the Egypt Exploration Fund, edited by MM. Naville and F. L. Griffith, 1883-1895; and the various publications of Prof. Petrie, 1881-1895. Language and Literature: Prof. Erman, *Egyptian Grammar*, with Table of Signs, Bibliography, Exercises for Reading, and Glossary, in the "Porta Linguarum" Series (London, Williams and Norgate, 1894); Dr. Budge, *Egyptian Reading Book*, in hieroglyphic type (London, D. Nutt, 1888); and *First Steps in Egyptian* (London, Kegan Paul, 1895); the two series of *Records of the Past*, published under the sanction of the Society for Biblical Archaeology (the 2nd series edited by Prof. Sayce), London, S. Bagster; and Prof. Petrie, *Egyptian Tales*, 2 vols. (London, Methuen, 1895). To those who can read French and German a far greater range of profitable reading is open.

* The best and latest account of him is that of Prof. Petrie, in his *Tell el Amarna*, lately published. † *Bit NINIB*. "Ninib" was a Babylonian god whose functions and name are doubtful.

‡ This translation is modified from that of Dr. Zimmern, in the *Zeitschrift für Assyriologie*, vol. vi., p. 263. The best edition of these tablets published in English is that edited by Drs. Budge and Bezold, and lately published by the Trustees of the British Museum. The translation of the ensuing letter is modified from that of Dr. Bezold on p. xliv. of this work.

§ *I.e.* the goddess Ishtar (Ashtaroth).

VARIETIES.

NEVER DESPAIR.

"Every day is a fresh beginning
Every day is the world made new:
You who are weary of sorrow and sinning
Here is a beautiful hope for you—
A hope for me and a hope for you."
Susan Coolidge.

A VALUABLE POSSESSION.—There is more real good in a cheerful disposition than in a pedigree running back to the Norman Conquest.

AN OPPORTUNITY.—When an opportunity knocks at your door don't stop to ask why it is there or it will be gone.

NOT A NATURAL DEATH.

A novel historical fact was brought to light at a fashionable boarding-school at Brighton during a recent examination. The question was put, "Did Martin Luther die a natural death?" "No," replied a young lady; "he was communicated by a bull."

IN TROUBLE AND SORROW.—We are wise if we learn never to waste a moment in worrying over what no human power can give us again. This is true even in sorrow. Sadness only unfits us for duty! We need all our strength, in order to be faithful in our more lonely condition.

WHAT IS HER AGE?

How old is she? She is not old,
This statement's always true;
The years that number woman's growth,
Stop short at twenty-two.

AN EASY ART.—"The art of spoiling," says George Eliot, "is within the reach of the dullest faculty. The coarsest clown, with a hammer in his hand, might chip the nose of every statue and bust in the Vatican, and stand grinning at the effect of his work."

HOW TO BE LOVED.—If you would be loved as a companion, avoid unnecessary criticism upon those with whom you live.

had Miss Garth taken the trouble to search out the "character" Morag had originally offered her, there would have been no ground for suspicion. But so many people find it much easier to be suspicious than to be painstaking and cautious.

Morag was destined to have another *rencontre* in that hall. It was the night of "an entertainment." The Misses Garth were the presiding powers, and they had invited helpers of all ages and both sexes, who were to play, sing, recite, perform charades, and mingle freely with the girls "to keep the fun going." All the girls were there, looking their smartest, innocent, foolish little serving-girls, excited and giggling—cool, rather brazen, factory-hands, and a small sprinkling of pretty, rather lady-like shop-women, driven in, like Morag herself, for sheer change and shelter.

The Misses Garth were in high feather. Their invited guests overloaded them with compliments as to the good work they were doing, and the immense boon they were conferring on these "poor girls," by "brightening their dull lives" and letting them have a little pleasure and excitement, safe from "the evil surroundings and bad company appertaining to such enjoyments as they could get for themselves."

Something of this sort was actually said to the company at large by an over-dressed, puffy lady who, by Miss Garth's request, presided at the place of honour at the table.

Morag said to herself that surely Christina had taught her to be cynical, for she could not help thinking that the "entertainment" was arranged rather with a view to the effect to be produced by the helpers on each other, than to

the enjoyment of the audience. But as Morag's next neighbour (a factory-girl, with a fringe) remarked, they "inched" along through the programme, and were about its midst, when Miss Griselda announced the next performer as a gentleman of great genius, which he was so good as to willingly devote to the delight of his poorer fellow-creatures, though they might scarcely be able to appreciate the privilege of hearing so noble a performance. She would introduce to them Mr. Algernon Fisher, of Sunnington Park.

A tall, elegant young man with a violin came forward from the alcove which had been arranged for the helpers.

To Morag's amazement and horror, he was no other than the man who had insulted and terrified her in the Princes Street Garden.

Morag sat like one bewitched. Exquisite music floated round her, reminding her of the stories of old unhallowed spells of witch or fiend. To her enlightened eyes the pale, handsome face (over whose "poetry" and "spirituality" the lady-helpers were gushing in whispers), flickered into all sorts of Mephistophelian expression—sneering, triumphing, loathing, hating!

She longed to rise and go away. But she was in her usual seat, the farthest possible from the door, and she wished to do nothing to call attention to herself. She did not think he saw her. It was not likely he would remember her. As soon as his performance was over she would go, and so escape all chance of encountering him at closer quarters.

It was over. The audience civilly accepting the cue of the Misses Garth and the other enthusiastic ladies, gave round after round of applause. Mr. Algernon

Fisher heard as though he heard it not, his soul seemingly rapt too high in the flight of his genius. When he descended to common earth, it was to exchange a few words with Griselda Garth, the applause still going on tumultuously.

In the noise and the general movement Morag made her escape, thankfully believing herself to be unnoticed.

She would have known she had little ground for this belief could she have heard what it was that he said to Miss Garth.

"Who is that very pretty girl in the grey dress, seated to our far right?"

"Very pretty girl!" echoed Miss Garth rather coldly, looking in the other direction. "I don't see a grey dress."

"The other way!" cried Algernon Fisher almost impatiently. "She's sitting under the farthest Scripture picture, the Prodigal Son I think it is. There, she has got up and is walking down the room. You must see her now!"

"Oh, that one!" said Miss Griselda with a disdainful drawl. "Oh, that girl is our parlourmaid. I don't know how she comes to be here without her cap."

"Don't you allow the poor wretches to leave off their livery even on these festive occasions?" asked the young man.

"Not our own servants, of course," said Miss Griselda. "It would not be seemly. With others, of course, it does not matter so much."

Algernon Fisher lounged about for awhile, watching the door. But as Morag did not return he presently rose, and, bowing excuses to Miss Griselda, left the hall, actually while Miss Henrietta was in the midst of performing her most elaborate symphony!

(To be continued.)

THE RIDDLE OF THE SPHINX

AND ITS SOLUTION.

By HARRY HALL, B.A.

PART III.

ORIGINS—FETISHES AND TOTEMS—ANIMAL-WORSHIP.



HERE shall we seek the cradle of the Sphinx? The question is well-nigh unanswerable. The Egyptians considered themselves to be autochthonous, and since nowadays we have left

off believing in big migrations, and are inclining towards the belief that the mass of every nation has always lived where it now lives, no matter what language it may talk, it is possible that the Egyptians had reason. Anyhow, the modern Egyptian fellahin, though they are good Mussulmans and talk Arabic, are very obviously the same race as the old Egyptian peasants of six thousand years ago. And if we must have an original migration from somewhere, it is difficult to find a starting-point. Some will have it that Egyptian civilisation came across the Isthmus of Suez into the Delta, others

that it came across the Straits of Babel-Mandeb and through Abyssinia, bringing forward in support of this theory the facts that the Egyptians called this quarter *Tanetâr*, "the divine land," and regarded the inhabitants of Pûnt (S. Arabia) with affectionate patronising interest, they being, in fact, poor relations of the Egyptians. There also existed a legend of a journey of the goddess Hathor and the company of gods northwards from "the divine land" to Egypt. Professor Flinders Petrie has unhappily set his imprimatur, in the lately published Part I. of his *History of Egypt*, on a theory which is more than doubtful; he proposes to jumble up Egyptians, Pûnites, and Phœnicians, in one race, and entirely discredit the ordinary account of the foundation of Carthage from old Phœnicia, on the sole authority of a hypothetical connection between the words *Φωκίς*, *Penus*, and *Pint*. This is indeed a castle on a quicksand!

Now the Egyptian language appears to be mainly proto-Semitic in character, while the mass of the people were not in the least Semitic, but probably belonged to the Iberian family of mankind, that great race which ex-

tended, and still extends, from Ireland through Spain to Northern Africa, which comprises the Irish descendants of the ancient Tuatha-Danaan and the modern Berbers, and to which, in all probability, the Etruscans also belonged.*

Obviously then the Semitic elements of the language must have been brought to Egypt by a Semitic ruling race. Now it is an interesting fact that Professor Petrie has lately discovered at Medûm in Middle Egypt, in tombs of the early age of King S'neferû, of whom we spoke in the last article, two different modes of burial. In some cases the mummy was stretched out in a long coffin in the ordinary way, in others it was doubled up in a squatting position and placed inside a big box. Here, Professor Petrie thinks, we have evidence of the existence of two different races in Egypt, the one ruling, the other subject. Certainly on monuments of this period two distinct ethnic types are clearly distinguishable. Now who were these ruling people? It has been suggested that they came from

* It must be remembered that this is a theory, not a categorical statement of fact. Whether it is fact or not remains to be proved.

Chaldea, that in fact Egyptian civilization was of Chaldean origin. Certainly Chaldean civilization appears to have been older than that of Egypt, and now that the labours of Lacouperie, Ball, and Hommel have shown us that the present civilization of the Chinese is probably of Chaldean origin, we need not be surprised that Egyptian civilization has been claimed as also being Chaldean. When King S'heferû ruled over Egypt, about 4000 B.C., the Mongolian Chaldeans were already governed by a dominant Semitic race, who found a high civilization of Turanian type already existing in the Euphrates valley when they first reached it. The result was a mixture of Turanian and Semitic civilization, while the civilization of Egypt appears to have been Iberian, of Libyan type, with a very early Semitic veneer. The Semite eventually semitized Chaldæa; in Egypt he must eventually have become entirely Iberized and absorbed by the true Egyptians. So that, while there are certain resemblances between the two civilizations, the differences between them are so many and so marked as to prohibit us from accepting the theory that the Egyptian ruling people were Chaldean Semito-Mongolians. From the chronological point of view, also, this theory is impossible.

The question is often asked—Have no prehistoric antiquities ever been found in Egypt? Certainly: the inhabitants of the Nile-valley passed through the usual stages of progressive civilization. In the Quaternary Period, when the Nile rolled down a turbid flood of enormous volume, which filled up the whole modern valley, to the great estuary where now is the Delta, palæolithic man lived on the banks, the modern "Libyan" and "Arabian" ranges, and left his rude implements where we find them now, embrowned to a chocolate-hue by the passing of unknown millennia; in later days, when the Nile had shrunk almost to its present level, the implements of neolithic man show us that he pursued his more peaceful way in the new valley, and gradually arrived at the Bronze Age some time prior to 4000 B.C., stone implements being retained to the latest times for ceremonial purposes. And monuments which are seemingly prehistoric have also been discovered by Professor Petrie at Koptos, in Upper Egypt, in a position underneath the earliest "stratum" of a temple, which leaves us no option but to conclude that they are, as they seem to be, prehistoric. At Koptos the god Min* was worshipped; the monuments in question are three rough statues of Min, entirely wrought by stone tools, with hammer-work and scraping. On them are cut, or rather scratched, "sculptures" which remind us of the primitive artistic efforts of the palæolithic cave-savages of Cro-Magnon. The figures are isolated, not grouped in any order, and present a great contrast to the products of the fully-developed civilization of Egypt. We have a most primitive elephant, a flying bird, a huge bear, and an ox, all represented as walking over peaked mountains. We have also marine animals of the Red Sea, shells and sawfish, and the head of a deer with protruding tongue; also the totem-standard of the god Min, a wreath of flowers upon a staff, surmounted by an ostrich-feather. Besides these statues there were also found a roughly sculptured bird which reminds us of the sculptured birds found at Zimbabye in Mashonaland, and three lions, found on the basal clay of the temple-area, which are extremely like early Chaldean sculptures. Nor does this exhaust the catalogue of this important find; for fragments of red-faced incised pottery, which must also be prehistoric,

were also discovered, some of which present early forms of Egyptian types, while others do not. The great age of these antiquities may be left to our readers to imagine, for the gulf which separates them from the Egyptian art of 4000 B.C. is enormous. They were found, as has been said, at Koptos, whence an ancient trade-route leaves the Nile for the Red Sea Coast; they present various points of resemblance to early Arabian remains; we have legends of the early connection of Egypt with Punt or Southern Arabia.* So we are brought to the conclusion that the Egyptian ruling race originally came, before 5000 B.C., via the Red Sea and the Koptos-route from Southern Arabia, where there existed in very early times the ancient civilization of the Semitic Minaeans. This civilization had various points of contact with that of Chaldæa, which may explain some of the resemblances between Egypt and Chaldæa, if the Minaean civilization can be carried so far back.

But we cannot yet say that we have certainly discovered the cradle of the Sphinx! Let us now turn to the people themselves, and their ways.

The religion of Ancient Egypt has always been a dark mystery to the other nations; it was so to the Greeks and Romans, it is so to us. Nor do I deny that the Egyptian religion was one of the most complex and remarkable religious systems which has ever been elaborated by the mind of man. But I am not going to dissipate the mystery by jumping at the conclusion that, after all, behind the serried ranks of jackal-headed and bird-headed deities there was the great monotheistic idea, the conception of the One God of whom all these deities were but the deified attributes. The evidence is not sufficient. The Egyptians appear to have been cheerful polytheists like the ancient Greeks or the modern Solomon Islanders. Neither Egyptians, Greeks, nor Solomon Islanders, ever, except in a few cases, reached the highest religious plane. It is true that at first sight certain Egyptian hymns appear to have a monotheistic sound; but this is due to the fact that in these hymns the attention of the worshipper is not directed towards the One God, but is for the time focussed upon the one particular deity to whom the hymn is addressed, to whom for the time every godlike function is assigned. Whether it is Khnumû, Amen, Râ, or Ptah who is addressed, he is always for the time the primary demiurge, the creator of men, the benefactor of mankind; the same worshipper might have prayed to Khnumû as the all-creator one morning and to Ptah as the all-creator the next. Certainly in later times many of the gods were fused, as Amen-Râ, Ptah-Sokri-Osiris, etc., but in this I see no priestly attempt to fuse all the gods into one, but rather an evidence of the growing unity of the nation, which naturally tended to identify different local gods of identical character and to confuse gods which differed but slightly from one another. Amen-Râ, the confusion of Amen the god of the civil metropolis Thebes, and Râ the god of the priestly metropolis Heliopolis, was the great official god of the later period. But although he appears universally on all official monuments, there is no proof that he was universally worshipped by the mass of the people. The only god whose worship was really in universal vogue throughout Egypt, from Adhû, the marshes of the Delta, to Abû, the Ethiopian frontier, was Osiris, the supreme god of the dead, to whom we shall return later. Juvenal said that the Egyptians grew their gods in

their back-gardens; they were certainly more inclined to worship an onion than the One God, because they never knew Him. The word *nethâr* "god," "divine," etc., the hieroglyph for which is an Axe, is used as a substantive "a god," as an adjective "divine," or to express the abstract idea of "divinity," "the divine nature." But it cannot mean "God," the "Deity" or "Godhead" in our sense; and when the phrase "God," without the definite article, is met with in translations of Egyptian texts, it must be borne in mind that this represents a merely temporary hypertheosis of some particular god or jumble of gods whom the hymner at the time wishes to praise; it does not mean that the Egyptians had conceived the ideas either of a single personal God or of a philosophical impersonal first cause. The Egyptians knew at least three different first causes or creators, contradiction in terms though this be; in fact their various kosmogonies got so muddled up during the course of the long life of their religion that they themselves found it hopeless to try to understand them; and if it was hopeless for them, still more is it hopeless for us. Wherefore let us theorize at our own good pleasure.

Why did the Egyptians represent so many of their gods with the heads of animals? This question has exercised the minds of inquirers for ages; it would seem to be really nothing more than a relic of Totemism, that ancient custom of barbarous races. The various Egyptian gods seem all to have been originally of local origin, and each one had been at some time the particular totem of some tribe or family of its locality, for the predominant characteristic of Ancient Egypt was its particularism, its tendency to resolve itself into a mere collection of clans, each living in its own "nome," or local division, which we often find officially designated by the name of some animal, plant, or inanimate thing, which had probably been its totem. Thus the Ibis nome (Hermopolis Minor; Nome XV of Lower Egypt) had the ibis-headed god Thoth, the god of knowledge, for its local deity; here evidently the god was ibis-headed because the ibis was the particular totem of the nome in which he was worshipped, not because he was, metaphorically speaking, the early bird who picked up the worm of knowledge. And Nome XVII of Upper Egypt, the Nome of the Jackal, had the jackal-headed god Anubis for its deity; obviously here the jackal was the local totem. But the official nome-god does not always correspond to the local totem-god; for instance in Nome XV of Upper Egypt, the Nome of the Hare (Hermopolis Major), the before-mentioned ibis-headed Thoth was the local god. Thus we see the same totem-god appearing in two nomes whose totem-designations were different, and in many cases the local god of a nome was not a totem-god at all, for not all the Egyptian gods had been actual totems, though nearly all seem to have been connected with totemism in some way. Thus Nome IV of Upper Egypt, that of the Sceptre, had as its local deity the god Amen. Also many of the nomes were not called by a totem-name, as, for instance, the Nome of "The White Wall" I. of Lower Egypt, whose local deity was Ptah; in this case all trace of the original totem, if there ever was one, has disappeared. In early times the number of nomes was much less than in later times; indeed, many nome-designations are only found on very late monuments. In these late-formed nomes the totem-system probably never properly existed; so we see that whereas in many parts of the Nile-valley the old totem-system was ceremonially kept up, in some it had fallen partially out of use, while in others it had never existed at all. Where they were retained, both the totem-signs of the name and of the god were placed upon standards, which were carried in

* Or Minû. His name used to be misread "Khem" and "Amsu," neither of which are correct. The god "Ams" or "Amsu" appears to be distinct from Min.

* Between Punt and Phœnicia, however, there can be nothing in common but the fancied resemblance of name, and it must be remembered that the Phœnicians called themselves "Canaanites," not "Phœnicians."

procession, and where the totem of the nome had been forgotten or a new nome had been formed, the hieroglyphs of the name were placed upon the standard. Lower Egypt was divided into XX nomes, Upper Egypt into XXII. This was the number in later times.

The following deities would appear to be connected with totemism. Zahûti (Thôth), ibis-headed god of learning, patron of art and science; Anpû (Anubis), jackal-headed, a god of the underworld; Ûpûaût ("Opener of the Ways"), also jackal-headed, local god of Siût; Khnûmî ("The Potter"), ram-headed, the creator who fashioned men from clay, local god of Elephantine; Het-Horû (Hathor), cow-headed; Sôkhmit,* lioness-headed, a form of Hathor; Bastit,† cat-headed, a form of Isis confused with Hathor, local goddess of Bubastis; Horû (Horus), hawk-headed, the rising-sun; Mentû, also hawk-headed, the war-god of the Thebaid; Sôbk,‡ crocodile-headed god of the Nile; and many others, to some of which we shall refer again later. In each name a living specimen of the totem was kept in the temples as an actual incarnation of the god. To this animal, therefore, was paid much of the reverence of the worshippers of the god, and in his nome he was sacred. Outside it, however, he was no longer sacred, and if a noxious animal, was likely to be killed without ceremony. To quote the funny passage from Juvenal's 15th Satire—

" Qvis nescit, Volvsi Bithynice, qvalia demens
Aegyptvs portenta colat? Crocodilon
adorat
Pars haec, illa pavet satvram serpentibus
ibin.

* Often spelt "Sekhet."

† Often spelt "Pasht."

‡ Often spelt "Sebek."

Effigies sacri nitet avrea cercopitheci,
Dimidio magicae resonant vbi Memnone
chordae
Atqve vetvs Thebe centvm iacet obrvta
portis.
Illic aelvros, hic piscem flyminis, illic
Oppida tota canem venerantvr, nemo
Dianam.
Porrvm et cepe nefas violare et frangere
morsv :
O sanctas gentes, qvibvs haec nascvntvr
in hortis
Nvmina! Lanatis animalibvs abstinet
omnis
Mensa, nefas illic fetvm igvflare
capellae :
Carnibvs hmanis vesci licet.
. Accipe nostro
Dira qvod exemplvm feritas prodvxit
aevo.
Inter finitimos vetvs atqve antiqva
simvltas,
Immortale odivm et nvnqvam sanabile
vlnvs
Ardet adhvc, Ombos et Tentyra. Svmmvs
vtrimqve
Inde frivro vvlgo, qvod nvmina vicinorvm
Odit vterqve locvs, qvvm solos credat
habendos
Esse Deos, qvos ipse colit."

But, O Juvenal, the Egyptians were not cannibals, nor did they worship dogs! It must be remembered that Anubis was jackal-headed, not dog-headed; there was no dog-god, though the Egyptians were great dog-lovers, and possessed various breeds of hounds, turnspits, and terriers. Juvenal's charge of cannibalism against the Egyptians can be refuted, though Prof. Petrie's "New Race" of Libyans appear to have kept up a kind of ceremonial cannibalism; but that the Egyptians

occasionally practised human sacrifice is now conclusively proved. At the burial of a great man a slave was tied up in an ox-skin and dragged on a sledge in the funeral procession. He was apparently killed at the tomb, and his body burnt with other goods and chattels of his dead master. The word for such a victim was *teknu*. In the representation of this rite on the walls of the tomb of Paheri at El-Kab the *teknu* has these words painted above him :

"To the West, to the West, the land pleasant for life, to the place in which thou art, behold! I come."*

Doubtless a pleasant reflection for the poor *teknu*. It is the old idea of the slave following his master to the next world.

The famous bulls *Âpis* and *Mnêuis* were sacred animals; only a bull possessing certain peculiar marks could be inducted into his temple as *Âpis*, and at his death would be magnificently embalmed and buried. *Âpis* was the supposed incarnation of Ptaḥ-Sokr-Osiris, the god of Memphis; *Mneuis* was the incarnation of Râ, the sun-god of On or Heliopolis. All the sacred animals were mummified at death, like human beings. The little bronze or faience images of animals, which are so common in museums, are all those of these much venerated sacred beasts, who belonged not only to totemic deities, but also to those which were not primarily totemic, as the ram to *Amen*, the ichneumon to *Khûyt*,† etc.

The non-totemic deities must next claim our attention.

(To be continued.)

* See *Ahnas and Paheri*, by MM. Naville and Griffith, pl. V. and pp. 20, 21 (second part) (Egypt Exploration Fund, 1894); "The West" (*Amenti*) was the next world of the Egyptians.
† A form of Isis.

A CHILD OF GENIUS.

By LILY WATSON, Author of "The Hill of Angels," "In the Days of Mozart," etc.

CHAPTER XVI.



It was a peculiar attribute of the Clevedon Hill High School that it caused its pupils to fail in the conventional rejoicing when holidays came. The life was so delightful, the *esprit de corps* so exhilarating, the daily routine so enjoyable, that there was a feeling of disappointment and "flatness" when all had to be laid aside, even for a time. Katharine and Nora protested against any suggestion of their leaving, and Mr. Lovell sensibly recognised the fact that, as Katharine's early education had been so one-sided and desultory, it was wise for her to study at least a year longer.

It was a trial to bid a temporary fare-

well to the National College of Music also; here Katharine was doing excellent work. Herr von Drachenfels exulted in his pupil, gave her "extra time," and commended her before other students in a way not calculated to increase her popularity. She was making good progress in musical composition, and near the end of the term was greatly excited by a suggestion of Miss Seymour's.

Before the Christmas holidays there were to be great festivities at the High School, under very illustrious patronage. A series of tableaux, illustrating the life of Dante, were in prospect, and Miss Seymour, who visited the Lovells and of course knew all about Katharine's musical talent, suggested that she should compose some incidental music for the piano, to be played between the scenes.

The idea fired the girl's ambition. She told Herr von Drachenfels, who was enchanted.

"Incidental music! Yes, yes, of course you can compose it. Now mind! to scenes from the life and work of Dante there must not be anything light, merry, jocular, trivial! It must be pathetic, chastened, romantic if you will! Look upon his face! Think of his writing! Let it inspire you with the true spirit for your music!"

In such wise did he discourse to his

pupil; for Herr von Drachenfels was a cultured man, a member of the Arts Club and knew a great deal about the "Divine Comedy," and many other things besides.

Katharine seized with ardour upon this as a theme for meditation in the summer holidays.

It must not be supposed that her mother had been pushed altogether out of mind, and her visit indefinitely deferred. Madame Duvigny could not come to England as soon as had been originally proposed; the little Duvignys passed the spring in a series of measles and other light infantile ailments which prevented their stepmother from leaving Belle-Rive. Katharine grew quite exasperated, "I really believe the children do it on purpose!" she frequently exclaimed, to the mild scandal of her aunt. But just before the close of the summer term a sudden message came that Madame Duvigny was free from family and other cares; a sister of her husband's would come and keep home for the professor, and she would come over to England on a visit.

Katharine prepared to greet her mother with a curious mixture of remorse, wistful tenderness, joy and shame. When Madame Duvigny really arrived, these feelings were intensified. The poor mother; she looked

THE RIDDLE OF THE SPHINX AND ITS SOLUTION.

By HARRY HALL, B.A.

PART IV.

RELIGION; THE LIFE AFTER DEATH; THE "BOOK OF THE DEAD."



the last article we considered the totemic aspect of the Egyptian religion; we have now to turn our attention to those deities and those observances which were not primarily of totemic origin.

Among all nations the sun and moon have been objects of reverence; in Egypt both were gods, and neither seem to have been of totemic character, except perhaps Rá, the sun-god, to whom the far-seeing hawk was sacred. Ááh, the moon-god, was of little importance; his lunar functions indeed were shared by Thoth and by Khonsú, a local Theban god of whom we shall speak later. But the sun, either as Rá or in some other form, was worshipped throughout Egypt. The headquarters of his cult were early established at the great priestly centre of Ánnú or On (Heliopolis), which may have had some early connection with Mesopotamia. Rá was worshipped in three manifestations, (1) as Ḥorú-mákhthi (Harmachis), "Horus on the Two Horizons," the Rising Sun, (2) as Khēpra, "He who is," "He who comes into being," the Sun of To-day, and (3) as Tmū, "He who is not," the Setting Sun, the sun in his nightly passage beneath the earth from west to east. Ḥorú-mákhthi was originally not a sun-god; he was at first simply Ḥorú, "He who is above," the sky-god, whose right eye was the sun. But as the cult of the sky-god was superseded by that of the sun-god, Ḥorú was usually worshiped as Ḥorú-mákhthi, the rising sun, or less frequently as Ḥorúhúdit, the winged sun. Like Rá, he was represented as a hawk-headed man, but he usually has not the sun-disk on his head; Rá always has. This Horus must be carefully distinguished from Ḥorúsaisit (Arsiesis), "Horus son of Isis" and Osiris, of whom we will speak later. They were frequently confounded in ancient times, and to distinguish them the sky-god was frequently called Ḥorú-úr (Aroeris), "the great Horus." Besides him, other gods, as Anḥúr, the war-god, and Shú, the air-god, were also identified with the sun. Later also Rá was identified with the royal god Amen of Thebes; Ámen-Rá, of whom we shall speak later, is one of the Egyptian gods of whom we have all heard. The heresy of King Ákhátén, of which we spoke in the second of these articles, was probably of Heliopolitan origin; it consisted in the elevation of the sun-disk Áten to the position of the one god Áten-Rá. But the heresy died with the king. The theologians of Heliopolis arranged the chief gods in three *paú*, groups of nine, or "Enneads," at the head of which was Rá, or rather Tmú-Rá, who was more especially regarded as the true Heliopolitan form of the sun-god. With him were his son Shú, the latter's wife Tafnú, and the deities Geb,* Nút, Osiris, Isis, Ḥorú-mákhthi, and Set; the second commenced with

Ḥorúsaisit, and included Thoth, Úpuát and Ḥorúhúdit; the third included Anubis and the four "funerary genii," the children of Ḥorú; Ámsthá, Ḥápi, Duatmáútf, and Qebhsennúf. Some of these gods we know already; but who are the rest with their terrible names? We must refer to the Egyptian creation-myths.

In the beginning was chaos, the dark waters of Nū. Into this primitive matter each of the various local creator-deities infused form and energy; the goddess Nit (Nēth) of Saís in the Delta was a weaver who made the world of warp and woof; Khnúmú, the Nile-god of the cataracts, gathered up the mud of his waters and therewith moulded his creatures upon a potter's table; Ptaḥ of Memphis was the smith who forged the universe. A more complicated myth made Shú, the air-god, separate Nút, the sky-goddess, from Geb, the prostrate Earth-god, and lift her up with his arms, so that she overarched Geb, with her feet touching his feet, and her hands touching his hands. Geb struggled with Shú, but was immovably fixed as he twisted himself, so that his body is to this day contorted into mountains and valleys. The star-clad body of Nút formed the firmament. Shú is usually represented kneeling on one knee and holding up the sun with his hands. Even these gods had some connection with totemism, for the sign for Geb (sometimes called "Seb") is a goose, and for Shú an ostrich-feather, an emblem which is also shared by Máat, the goddess of truth, and forms part of the totem standard of Min, the god of fertility.

Another myth made Ásári (Osiris) and Set children of Geb and Nút; the first typified primarily the Nile, the second the "howling" red desert. They were also regarded as typifying the one the beneficent, the other the destroying, aspects of the sun. Osiris was called also Únnēfer, "Good Being" *par excellence*; he and his wife Ásit (Isis) and their son Ḥorúsaisit (also called Ḥorúpakhrúdi Harpokratēs), "Horus the child," were perhaps the most universally-venerated deities of Egypt. The original seat of the worship of Osiris was Busiris ("Town of Osiris") in the Delta; its greatest home was Mendes, also in the Delta, where a curious fetish called the *Dad*, which means "firm" or "stable," was venerated as a form of Osiris. This fetish is often found as an earthenware amulet; it possibly represents a pillar with four superimposed capitals. Also the sacred ram (not the goat), token of Mendes, was regarded at Mendes as an incarnation of Osiris.

We find a curious instance of Greek misrepresentation with regard to Ḥorúpakhrúdi. He is usually represented as a crowned child, sitting with his hand to his mouth. Struck by this attitude, the Greeks jumped to the conclusion that he must be a god of *silence*, and transferred him in this *rôle* to the Greek pantheon, under the name of Harpokratēs. In reality the position of his hand merely signified his childhood; he was only sucking his thumb! He is often represented seated in the lap of Isis, in precisely the attitude of the Child in the lap of the Madonna. The goddess Ḥet-Ḥorú (Hathor, "House of Horus"), was said to have been his nurse.

Set, meanwhile, married Nebt-Ḥet (Nephtys, "Lady of the House"), a shadowy sister of Isis. He is always represented as having

the head of an unknown animal, with a long, curved muzzle and blunt erect ears; his hieroglyph is this animal sitting or lying down with its forked-tail erect. He was undoubtedly the nearest approach to a devil which the Egyptians possessed. The evil old serpent, Apap, gave place when Set came to be regarded more and more as the principle of evil opposed to Osiris-Únnefer, the principle of good. Finally, the legend tells us, Set murdered his brother Osiris, cast his body into a chest, and threw it into the sea. Isis found it, but Set discovered this, and cut up the body into little pieces. The weeping Isis then wandered up and down the world seeking his fragments, which she finally collected and buried at Abydos, in Upper Egypt, whence Osiris was always called "Lord of Abydos." But Set was not punished till her son Horus (Ḥorúsaisit, Ḥorúpakhrúdi) grew up and banished him to his deserts. Evil had triumphed temporarily over good, but good was victorious in the end.

It may surprise our readers, this idea of the gods being born, living, and dying, even by violence, like men, but this was quite an old Egyptian idea; we have a text, dating to about 3520 B.C., which represents the dead king Únás as hunting the gods in company with djinns, as netting them, boiling them, and eating them for his supper. Here is part of this text:—

"Únás is he who eateth mankind, who liveth on gods. . . . He who cutteth off the beginning of the hair, who is in the fields, netteth them for Únás; Zoserterpf ("Holy is his Head") hath approved them; he driveth them. The cord-master hath bound them; Khonsú the slayer of lords, hath cut their throats for Únás; he hath drawn them. . . . Shesem hath cut them up for Únás; he hath boiled their pieces in his cauldrons in the evening. Únás is he who eateth their magic, who swalloweth their demons. The elder gods are his food in the morning, the middle-aged gods are for his evening-meal, the younger gods are his food at night; the old gods and goddesses are fuel for his furnace."

Poor gods and goddesses! Now this may be deeply mystical; but it will suffice our purpose to note, (1) that a god could be killed, (2) that a dead person was regarded as a very active being, armed with great magical powers, awing even the gods. But if a dead man could be thus powerful, much more could a dead god; so we find the dead Osiris and the dead sun twice more powerful gods after their death than before. Osiris, being dead, was always represented as a swathed mummy, crowned, and holding flail and sceptre, symbols of sovereignty, for he was King of the Underworld, the *Khrintár* or tomb, which was in the West, and was thus always known as *Ámentí*, "the West." Here, as Osiris-Khontámentí, he ruled the dead wisely and well.

And now we come to the beliefs of the Egyptians with regard to the life after death. The whole men consisted of seven parts; (1) the physical *khat* or body; (2) the *sahú* or astral form; (3) the *sókhm* or "power"; (4) the *khaibit* or shadow; (5) the *ka* or "double"; (6) the *ba* or soul proper; (7) the *ákh* or "glory." Of these the *sahú* was a kind of ghostly mummy, the *khaibit* was the actual shadow; of the nature of the *sókhm* and *ákh* little is said by the Egyptians. It was in the *ka* and *ba* that the life after death was chiefly centred. The word *ka* is usually translated "double" (*doppelgänger*); it was an etherealised body, the inner body, so to

* Please don't pronounce this as "Jebb."

speak, of the man which lived in the tomb with the dead and mummified outer body, when the *ba*, or soul was in the skies. It needed to be fed with offerings of food and drink, and the continued existence of the body was necessary for its continued life. For this reason the body was mummified. However, if the mummy were destroyed, the *ka* might still live in the statues of the dead men, which were often sealed up in the walls of the tomb, or might, as a last resort, take refuge in one of the little pottery or wooden figures, which were placed in large numbers in each tomb, armed with hoe and seed-bag, to do the agricultural work of the deceased in the celestial "Fields of Aarû."* These figures were called *ushabtîu* or "answers," because they answered to the soul, saying, "Here am I," whenever they were called to their work. They have been found in great numbers, and usually bear either a short hieroglyphic formula containing the name of the deceased, or are inscribed with the 6th chapter of the *Book of the Dead*, which we shall quote later. If the *ka* were deprived of this last refuge in the *ushabtîu*, it must die. The *ba* was conceived as leaving both body and *ka* for a better existence than that of the tomb, though it often, in the form of a human-headed bird, revisited the silent chamber where the *ka* kept watch over the mummy through the long centuries. Helped by Osiris and Anubis "above his mountain," to whom he prayed, the soul "came and went in and out of his tomb as he willed," he "made his comings into being as he willed among the followers of Ünnefer," he "came forth a living soul," and then he set forth to seek the fields of Aarû. The way was long and arduous, beset with perils from demons and monsters, but the soul, who was armed at all points with the sacred formulæ and amulets with which his mummy had been provided, and who, above all, was "true-voiced" (*maa-khrôû*), would pass unscathed through the deserts of the demons, and be ferried across the lake Kha to the mysterious "Hall of Double Truth," where Osiris awaited him, seated in funeral majesty, behind him Isis and Nephthys, to right and left the forty-two judges of the dead. The soul now made his "Negative Confession," enumerating the sins which he had not committed; then his heart was weighed by Thoth in the balance against Truth, and, if found light of offence, it was restored to him, and he spent his future time either in tilling the fields of Aarû with the assistance of his *ushabtîu*, or in following in the train of glorified spirits (*âkhu*), which accompanied the boat of the sun in its daily journeys across the sky; while, if found heavy with sin, he was either delivered over to the tender mercies of "the Devourer," a terrible crocodile-like monster, "who liveth upon the entrails of the great on that day of great judgment," or was turned into a pig and driven into arid wastes by hideous dog-headed apes, the minions of Thoth, or even "died a second time." It has been supposed that the Egyptians had some idea of a resurrection in which all the parts of the man would be reunited at some future time, but the evidence is conflicting, and it is impossible to absolutely decide whether this was so or not. Of "metempsychosis" or transmigration of souls the Egyptians had no idea whatever.

Before passing to the consideration of the magical texts and incantations which ensured to the soul a safe passage to Amentî, and which, collected, form the *Book of the Dead*, we must briefly notice a few more gods which demand our attention.

We have all probably heard of the great gods Ptah and Amen. The former the Greeks identified with their Hêphaistos. He

was the chief local god of Memphis, and was usually represented as a dead god, mummified, and wearing a skull-cap. But really it was only in his form Ptah-Sokri that he could be considered as dead, and then he was identified with Osiris, and the form Ptah-Sokri-Asari, to whom the bull Apis was sacred,* became common. The gloomy Sokri is usually represented as a deformed dwarf, wearing a skull-cap.† Another Memphite god was Imhotep, who was said to be the son of Ptah, and Sokhmit, daughter of Râ. He was a god of science and medicine, and is represented as a young man, also wearing a skull-cap, sitting, and reading a papyrus roll—an Egyptian book.

Amen ("The Hidden One") was a god of a different order. Originally he, with the lunar Khonsû and the solar Mentû, were three local gods of the Uasit-Nome, the Thebaid. Mentû was the chief of the three, while Amen and Khonsû were regarded by the early theologians of Heliopolis as merely good genii, who assisted the soul in the next world. But in the early days of the "Middle Empire" (about 3000 B.C.), as Thebes rose into prominence, so Amen eclipsed Mentû, and finally rose to the position of chief official god of the empire, having Khonsû for his son and Mât ("The mother") for his wife. He was now identified with Râ as Amen-râ sū-netârî (Amonrasonthêr) "Amon-Ra King of Gods." After the destruction of Thebes by the Assyrians, however, his worship declined, though as Zêus Ammôn he was venerated by Greeks as well as Egyptians. The curved-horned ram was sacred to him, but he was never depicted by the Egyptians with rams' horns, as the twisted-horned Khntûmû was. He was conceived as a great king, seated on his throne, crowned, and wearing two tall feathers upon his head. To Mât the vulture was sacred.

Min, one of the most ancient Egyptian gods, was worshipped at Koptos, perhaps the oldest seat of Egyptian civilization.‡ He was the god of fertility, and was in later times connected with Amen. It may be as well to note that his name has been read "Khem" and "Amsu," but "Min" appears to be the more correct form.

The great Nile god was Hâpimôû ("Hâpi of the waters"), a human-headed god represented crowned with reeds and pouring water. Sôbk, crocodile-god of the Fayum, was a Nile-god, while Khntûmû was god of the First Cataract.

We must now speak of the *Book of the Dead*. As we have seen, it was a collection of the magical texts and formulæ which, rightly recited at critical points on the way, ensured to the soul a safe passage to the realm of Osiris. Of the earliest of these texts we have already given a specimen, from the pyramid of King Ünäs (of the Vth Dynasty, about 3520 B.C.), which relates to the doings of the king after death. These "Pyramid Texts," as they are called, of the kings Ünäs, Têtâ, Pêpy, Meryâ, and Merrâ Mêhtûmsaf, appear in modified forms in the later book; but the earliest specimens of the collected book as we have it now date to the beginning of the "Middle Empire," about 3000 B.C. With every Egyptian were buried as many copies of chapters of the book as he could afford to buy, written on papyrus, and embellished with vignettes illustrating each chapter. The wealthiest were buried with magnificent papyri, containing most of the 186 chapters of the Book; such a papyrus is that of Ani, a great official of the time of the XIXth Dynasty (1300 B.C.), which is now in the British Museum, and has lately been

* Serâpis was a Bithynian god introduced into Egypt by the Ptolemies, and identified with Asâr-Hâpi (Osiris-Apis).

† His name, *Sokri*, means "The Coffined," literally.

‡ See Article III.

edited by Dr. Budge, and published by the trustees. A facsimile of it is exhibited in the galleries of the museum. The following is a translation of part of one of the most famous chapters of the Book, the 64th, entitled "Chapter whereby one cometh forth into the day from the Khrintêr," with part of the interesting rubric at the end. The soul says—

"I am Yesterday, Today, and Tomorrow, for I am born again and again; mine is the Secret Soul which maketh the gods and giveth food-offerings to the Duât of the West of Heaven.

"I am the rudder of the East, the Lord of Two Faces who seeth his rays, the Lord of Arisings, who cometh forth from the darkness, whose comings into being are in the House of Death.

"O Two Hawks who are over the servants, who take heed of the matters relating thereto, who accompany the bier to the secret place, who conduct Râ, who follow from the Upper Place of the Shrine which is above the heaven,—the Lord the Shrine, which standeth in the exact centre of the earth, he is I, and I am he; and mine is the golden radiance of Ptah upon his firmament.

"Smile, O Râ! may thy heart be pleasant in thy perfect order of this day! as thou enterest into the west and as thou comest forth from the east may the Eldest and those who are in thy presence acclaim thee!

"Make pleasant for me thy ways, make broad for me thy roads, when I cross the earth to the expanses of heaven!

"Shine thou upon me, gracious Soul, when I am approaching the god who speaketh in my ears in the Duat! deliver thou me, protect thou me from 'Him who Closeth his Eyes in Twilight and Bringeth to an End in Darkness!'"

"To be said on coming forth into the day, that one may not be kept back on the path of the Duat, whether on entering in or on coming forth, for taking all the forms which one desireth, and that the soul of a man die not a second time.

"If one knoweth this chapter he is made true of voice upon earth and in the *Khrintêr*, and he doeth all things that are done by a man upon earth.

"One found this chapter in Khmennû* upon a slab of alabaster, inscribed in real ultramarine, under the feet of this god. It was found in the days of King Menkarâ, the true-voiced, and given to the king's son Horûddâd when he was journeying to make inspection of the temples."

The sixth chapter, which we have mentioned before as inscribed upon the little *Ushabtî* figures, is as follows:—

"Chapter of causing the *Ushabtî* to do work for a man in the *Khrintêr*:—

"O thou *Ushabtî*, if one calleth thee, if one detaileth thee to do all the labours which are done in the *Khrintêr*, behold! do thou strike down obstacles there for a man beneath him! One detaileth thee for a man at every moment to make the fields to increase, to fill the canals with water, to bring the sand of the East and of the West."

(*The Ushabtî answers.*) "Here am I, when thou callest there!"

Many of the chapters of the *Book of the Dead* are couched in such mystic phrases that we may be allowed to doubt whether they were intelligible to the scribes who copied them. The text of such chapters soon became corrupt, and this process may be traced in the different codices. Even in the earliest times, many of the mystical texts had already become unintelligible, and to us they seem pure nonsense; what, for instance, can be made out of the following "Incantation against Serpents," from the pyramid of Ünäs?

"Say:—the Nâu-serpent coileth, it is the serpent who coileth round the Calf. O Hippopotamus who comest forth from the home of the earth, thou hast eaten what cometh forth from thee. Descend, rest, return! When Honpseit falleth into the water, this serpent is turned over, and thou seest Râ.

"Say:—cut the head of the serpent Kaûrhannâ. These say to thee:—Râ is holy as a protection.

... Say:—these are the talons of Tmu, of Lady Bind-Bracelets, of Nebhâka. ... The Two Weepers stand closing thy mouth ... the lynx biteth the crocodile who is the serpent. O Râ, Ünäs biteth the earth, Ünäs biteth Geb. ... The serpent biteth! the serpent biteth the serpent; the serpent envelopeth the heaven, envelopeth the earth, envelopeth from the beginning!"

A pretty coil indeed! I leave the reader to

* The *Aarû* were plants; M. Maspero translates "reeds."

* Hermopolis Major.

find the way along its windings! The identity of Honpsezit, of Kaurhannù, and of "Lady Bind-Bracelets" (*Iferyt-thes-begsu*) is doubtful; but Rá, Tmù, and Geb we know already. Nehbúkaù was a serpent-headed god, and "the Two Weepers" are Isis and Nephthys,

who close the mouth of Osiris, and weep by his bier. Here it must be noted that every dead man was in a sense apotheosed, he "became Osiris." He was addressed as "O Osiris Amenhotep," "O Osiris Pinehasi," or whatever else his name may have been, and

was worshipped as being Osiris. A woman or a small boy also became Osiris, not Isis or Horúsaisit; for distinctions of sex do not appear to have been kept up in the next world, among the souls of mankind at least.

(To be continued.)

CORSIKAN MAIDENS, MANNERS, AND MYSTERIES.

A FRENCH TEACHER'S MEMORIES.

PART III.

"WELL," said Madame Dralla, "if I am to tell you what I saw of a vendetta, I must begin with a school examination day! Does that not sound like a mingling of 'incompatibles'?"

"It was an entrance examination, and scholarships were to be competed for. Very many girls came in for the competitive examination. All the written papers had been examined. On their evidence we were to select a certain number of the girls—more than the number of scholarships—and we were to put these to the further test of spending a week in the school, so that we could not only conduct the oral examination on our own lines, but could get acquainted with the girls themselves, and form some opinion on their character, capacity, and general promise.

"Among the girls who had come up for examination was one who seemed to be the object of keen and kindly interest on the part of the mayor of the town and other well-known and influential people. We received many letters concerning her, the tune of them all being, 'Take her. She may not be already well read, but she is very intelligent, and so good and willing! For pity's sake, do not turn her back. Though she may know very little now, and most probably is not up to the mark you demand from prospective pupils, yet receive her. She will work to the best of her ability, and may do much if she get an opportunity.'

"True enough, her written papers showed that she knew nothing! The utmost we could do for her was to invite her among those who were to come up to the school. There was not the faintest hope that she would be among those finally selected, but we yielded to her friend's pleas so far as to give her the pleasure of spending a few days among us.

"Unlike most of Corsican race, she was tall, very slender, and naturally graceful. She had teeth like little pearls, dark hair and eyes which gazed forth intently as if she would fain absorb all at once the knowledge which would permit her to become one of us. She was gentle, sweet, and lovable. But we noticed that she shrank from the other girls, who did not seem attracted to her; and whenever she was not with us, she became awfully sad. We would watch her walking to and fro in our large garden, and sometimes she seemed to forget where she was, and joined her hands as if in fervent and well-nigh despairing prayer.

"Of course, our interest was aroused. We tried to gain her confidence, but she seemed so sensitive and shrinking that we feared to press her for the secret of her unhappiness. Once, indeed, a discussion seemed to arise between her and one of the other girls, and we heard her say, in her sweet pathetic voice—

"True, I am the last of them; they sleep in the *magnis*. God alone knows how soon I may follow them.'

"Unfortunately at that time none of the teaching staff had lived long enough in Corsica to understand the full significance of those

words, nor of the awful issues depending on our decision. Saturday came—the day when the names of the scholarship winners would be publicly announced.

"Before doing this, the whole staff of the school being convened, we sent for the girls who had failed, that we might break the blow to them in comparative privacy. As Maria entered the room, she read the expression of our faces, and clasping her hands, cried passionately—

"Oh, no, no—you will not send me away!"

"Dear Maria," said the head mistress, "we find it is not our duty to accept you. We are bound by our regulations to accept only the most promising candidates, and the Government who pays and appoints us has a right to control our decisions and to make us accountable for them. If we receive you, we shall not be just, and twenty other candidates whom we have received will protest—and it will be right to do so—in the public papers. But is there not anything else we can do for you? We shall be rejoiced to help you if we can."

"What can you do for me?" wailed the unhappy girl. "Can you prevent me from being killed—murdered? Can you plough the land around my father's cottage, so that I may reap some corn or gather some fruit? Can you go and speak to the Archbishop, and bid him bring the woe of my family to an end? I have now only one cousin left. He has taken my beloved father's place. Any moment may put an end to his life—and to mine! Could the Holy Virgin, to whom I owed my life, to whom I gave up my hair* two years ago, have pity on me!"

"Maria, my dear girl," said the head mistress, "we do not understand you."

"I will tell you all, and you may judge," she cried, throwing herself into a chair. As we gathered round her, she related her strange story.

"My father was a steady, honest farmer, fearing God and the Holy Virgin, after whom he named me Maria. He was clever. He never drank. Our land was the most productive in the district of B—. My mother was full of goodness and spirit; she loved us dearly; we were all so happy!

"Opposite our house was a cottage whose inmates were not quiet folk as we were. The husband did not care to work. The wife was seen more often chattering with the women of the village than mending the clothes of her children. They ran wild, in tatters, and my parents did not like to see my brothers associate with them. For me, as only daughter and youngest child, I was always at my dear mother's side, learning something from her as she worked.

"One day, just as the evening was freshening, my brothers joined in a game of 'pins' with our young neighbours. Do you know how it is played? With a piece of chalk the

children trace a circle on the ground. In that circle they put about fifty pins, heaped at random. Then they send an elastic ball on the heap and they catch the ball as it rebounds. Of course the pins, when struck, jump over the chalk line, and are claimed by the child who hurled the ball and caught it back. The game is very easy at the beginning, but the last pins are difficult to dislodge from their place. For a time," narrated poor Maria, "the game went on nicely, the boys all seemed friendly and to be enjoying it. Suddenly we heard dispute arise. My mother ran out, the other mother did the same, but my mother seeing that her neighbour was excited, returned to the door of our abode and called my brothers. But our neighbour caught one of my brothers by the arm, slapped his face and called him "liar." That roused my poor mother, who advanced and asked the woman what she meant, endeavouring to release my brother from her grasp. At that moment, the neighbour's husband came out, and without a word of inquiry, began to abuse my mother, who all unused to anger and dispute, stood pale, trembling and voiceless.

"Then behold, my father came up returning from the field with his scythe and spade. When he heard the abusive language which was being used to my mother, he got angry, and the quarrel passed on to the two men—who did not even know how it arose.

"Then a vendetta was opened by our neighbours. It was to begin, as is the rule, twenty-four hours after warning given. We came into our house, bewildered. We kissed our father over and over again. He put in order certain of his papers, examined his gun, which was old and out of order, sent us children to bed, and when all was quietness and darkness he blessed us, kissed our mother, and went into the *magnis*. My father was a man of peace, not used to fight, and he was killed in the first encounter with his enemy.

"We were left to the care of my mother. It became my eldest brother's turn to take up the vendetta. He fought and killed and was killed. My uncle was called upon to pursue the vendetta, and he was slain, and now I am alone, for sorrow killed my mother, and neglect and misery my younger brother. What will become of me?"

"We looked at one another. Our first idea was to send Maria to some orphanage in France. We suggested the idea to her, but she refused it sadly, saying—

"My cousin has now taken up the vendetta. It would not be right for me to go so far away and desert him. Oh, could I only speak to the Archbishop of Corsica!"

"We might manage that for you, Maria," we said. "But suppose we do, what can he do for you?"

"It is in his power," said Maria, "to call into his presence the heads of each family involved in a vendetta, and by pleading and reasoning with them, he can sometimes bring them to make peace. Because, you see, our Archbishop is a true Corsican; he keeps our laws of honour, and would not wound our patriotic feeling; hence he knows how to

* Girls give up their hair to the Madonna when they have any special petition to offer. It is made into ornaments for the church.

says Winifred, "will you and Mr. Dellingham come? Of course it is only a very tiny at-home, as our house does not allow of our having many people, and I do hate a crowd."

"We shall be very glad," says May. "It has not been to one of your parties."

"It is only lately I have given any; but Eric likes it, and it is quite possible to see one's friends, I find, without very great expense, though I own it is rather a trouble."

"Don't you find it better in all ways to mix a little with people?" says May. "I know I do, though I never had your temptation to shut myself up—perhaps, had I children it would be different."

"No, it would not, May. You are more sensible—wiser than I am in many ways," says Winifred, humbly. "I remember I used to try and teach you when we were girls together."

"And I learnt a great deal," says May. "How well I remember our comparing our wardrobes. Many of your hints have been of use to myself, and I have passed lots of them on to others. I quite taught one girl we met in Florence how to trim her own hats. But now confess, Winnie, is not life fuller and more full of interest when we have to do with our fellow-creatures?"

"Yes, it is," says Winifred. "I am learning that now, and that what I thought was

unworldliness and being a good mother was really selfishness and laziness. I hated the trouble of going out a little, and that and other things were all wrong. It was what the French call *égoïsme à deux ou à trois* not unselfishness. Oh, yes, May, now I know more people I find so many opportunities of helping others, and it reconciles me to not doing much active work amongst the poor. I had always wished to do it as a girl, and mother would not let me do much, and then when I married and children came I could not manage it. But now I find I can do lots of little things for others who are in their way poor, and knowing people, too, gives me a chance of trying to get them to help the poor and suffering."

"Yes, one finds means of work everywhere," says May. "And I know, Winifred, that you are like me in wanting to do all one can for our Lord. And very often do I find there is mission work to be done among people in our own class and which perhaps we can be allowed to do—influence you know, Winifred, and just being courageous in not countenancing what is opposed to the laws of God, whether in society, talk, books—all kind of things. But you understand—don't you?"

"I do," says Winifred. "And I know that worldliness does not consist in outward

things but in the use we make of them. Indeed, everything that is not sin can be made to help to keep us in spiritual touch with the unseen world."

"Yes, as long as we keep that well before us, all things to the greater glory of God, we need not fear," says May.

Winifred must now be taken leave of, and as we do so it is with confidence that the good work begun in her, tried in the fire of suffering and dearly-bought experience, may be perfected by Him whose Holy Spirit began it.

In the "daily round, the common task," whether found in the sphere of a simple home such as Winifred's, or the obligations of a rich woman like May moving in the world and society are the means by which the road may be trodden which draws each nearer to her God. Our Great Example lived among men, and His children who live in the world can do so in His Spirit, keeping unspotted, shedding a true light of good influence and finding in the stream of life many means for conquering self and advancing in holiness. But the opportunities must be looked for, the spirit of worldliness watched against, the temptations of the world kept at bay. This may be difficult, but it can be done in the grace promised, which is sufficient for each and all who seek and obtain it.

THE RIDDLE OF THE SPHINX AND ITS SOLUTION.

By H. R. HALL, B.A.

PART V.

MUMMIES, TOMBS, TEMPLES, PRIESTS, AND KINGS.



WE have seen that the continued preservation of the body was necessary to the welfare of the other six parts of the man, and that this end was attained by the mummification of the body; a custom which we find under

the earliest dynasties, and which continued till Christian times. The oldest mummy in the world is probably that of Ránefer, a contemporary of King S'neferu's, discovered in his tomb at Medám, by Professor Petrie. He lived 6000 years ago. In the British Museum are the remains of what was once probably King Menkafúr (Mycerinus), who lived about 3850 B.C. Rather later in date is the mummy of King Merhár Mehtímsaf, whom we have mentioned before, discovered in his pyramid by Professor Maspero, and now in the Gízeh Museum. This king was only sixteen years old when he died, about 3445 B.C.; his mummy is still in good preservation, even his hair, plaited in the long tress which Egyptian boys wore hanging over the right ear, is still on his head. Other famous mummies at Gízeh are those of the Kings S'qenenrá Taa of the XVIIth Dynasty; of Thothmes I., Thothmes II., and Thothmes III., of the XVIIIth; of Sety I. and Rámeses II. of the XIXth; of Rámeses III. of the XXth; of Pinozm II. of the XXIst dynasties; and also those of the royal priest Masakhirta, the Queen Isímkeh, and other personages. The body of S'qenenrá we have as he died in battle with the Hyksos, killed with terrible blows of axe and spear. The great conqueror Thothmes III. was a little man, like Napoleon; Rámeses the Great, "the Louis XIV. of Egyptian history," was tall and

gaunt, with a tremendous hooked nose, and has a look on his face even now of such imperial majesty as only an Egyptian Pharaoh could have. Of these mummies, S'qenenrá died about 1700 B.C., Masakhirta some 700 years later. They were all discovered together by M. Maspero in 1881. Many, no doubt, have heard of how, when the Khedive's steamer was bearing them down the Nile from Thebes to Cairo, all the inhabitants of the villages thronged the banks, the men firing guns and beating drums, the women wailing and pouring dust upon their heads, to pay the last honours to their ancient Pharaohs.

While on the subject of mummies, I may as well warn the reader against a pretentious female mummy in the British Museum. She has labelled herself simply "Cleopatra," and obviously wishes to delude the visitor into believing that she was once that "daughter of dark Nile," the charmer of Antony; but in reality this mummied Lady Cleopatra had nothing whatever to do with the great queen, and really has no right to advertise herself in this ambiguous way.

Hérodotos gives a very good description of the method of embalming,* which the following is a paraphrase:—

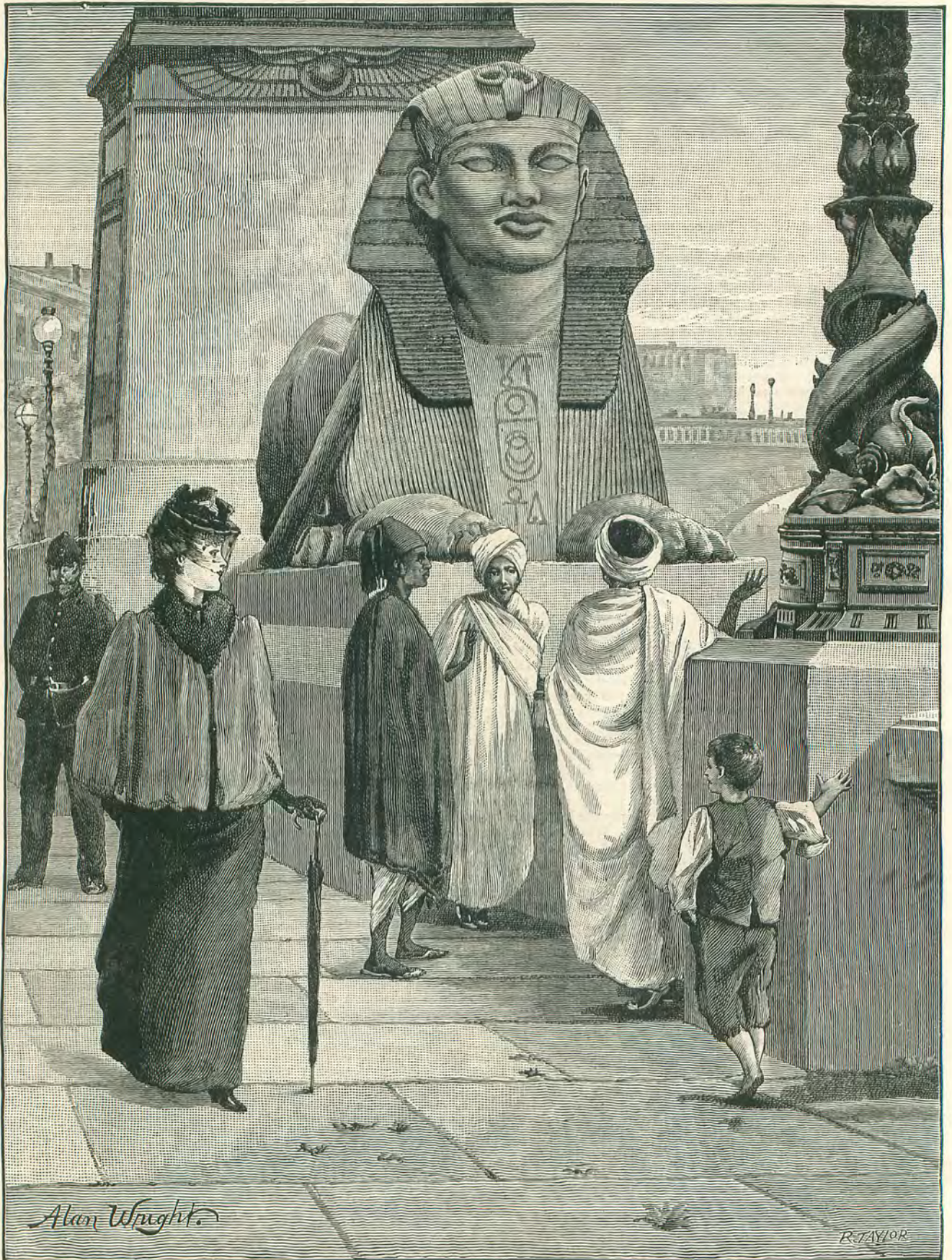
"When in a family a man of any consideration dies, all the women of that family besmear their heads and faces with mud, and then, leaving the body in the house, they wander about the city, beating themselves, and all their relations with them. And the men do likewise. Then they carry out the body to be embalmed. There are regular embalmers; they, when the body is brought to them, show to the bearers wooden models of corpses made exactly like by painting. And they show that which they say is the most expensive manner of embalming, the name of which I do not think it right to mention on such an occasion; they then show the second, which is inferior and less expensive; and then the third, which is the cheapest. And the relations, when they have agreed upon the price, depart; then the embalmers thus proceed to embalm in the most expensive manner. First they draw out the brains through the nostrils with an iron hook,

then with a sharp Ethiopian stone they make an incision in the side, and take out all the bowels; and, having cleansed the abdomen and rinsed it with palm-wine, they next sprinkle it with pounded perfumes. Then, having filled the abdomen with pure myrrh pounded, and cassia, and other perfumes, frankincense excepted, they sew it up again; and when they have done this, they steep it in natron, leaving it for seventy days, at the expiration of which they wrap it in bandages of flax cloth, smearing it with gum.* After this the relations, having taken the body back again, make a wooden case in the shape of a man, and enclose the body in it; this, having fastened it up, they place in a sepulchral chamber, setting it upright against the wall. This is the most expensive way; those, however, who, avoiding great expense, desire the middle way, they prepare in the following manner. When they have charged their syringes with oil of cedar, they fill the abdomen of the corpse without making any incision or taking out the bowels; they then steep the body in natron for the prescribed number of days, and on the last day they let out from the abdomen the oil of cedar, which brings away the intestines and vitals in a state of dissolution; the natron dissolves the flesh, and nothing of the body remains but skin and bones. By the third method of embalming, which is used only for the poor, the abdomen is thoroughly rinsed with syrmaea, and then simply steeped in natron for the prescribed seventy days."

An interesting detail is added by Diodóros (i. 91): when the *paraschistés* ("ripper up") had made the first incision in the body with an "Ethiopian stone," he fled away in haste, pursued by the embalmers, who stoned and cursed him. Thus, obviously, the *paraschistés* was ceremonially defiled by his duty. Note, also, that the consecrated frankincense, which the Egyptians called *s'mutri*, "that which is made divine," could not be used in embalming.

When embalmed, the mummy was set upright in its coffin in the house, and was hailed as Osiris by the relations and friends;

* The word "gum" is of Egyptian origin, *kommi*; it passed unchanged into Greek and thence to the west. The words "ivory" and "ebony" were also originally Egyptian; also the word "adobe," for dried brick, passed from Egyptian to Arabic, thence to Spanish, and now is English.



Alan Wright.

R. TAYLOR

THE THAMES EMBANKMENT AS IT APPEARED SOON AFTER THE ERECTION OF CLEOPATRA'S NEEDLE.

then, with its train of mourners, it was solemnly ferried in a funeral-bark across the river to the western bank, where the nekropolis were always situated, and was buried in the tomb which the dead man had already prepared for himself when alive. Here in the tomb-chamber, a great carved stone sarcophagus, the sides of which were inscribed with texts from *The Book of the Dead*, and the lid of which was carved in human shape, awaited the wooden coffin, also carved in human shape, and ornamented with religious texts and scenes, which contained the *cartonnage* covering beneath which lay the mummy, thickly swathed in its yellow wrappings. In the offering-chamber was the *stela* of stone on which we read the names and titles of the deceased. The inscription usually commences as follows:—

"A royal offering given to Osiris lord of Daddû, lord of Abydos; an offering given to Úpuatî, lord of Taxoser; and to all the gods who are in Abydos! May they give offerings in the house of the true-voiced, bread, flesh, and fowl, with thousands of vestments, frankincense, and ointment, and everything good and pure on which the god there* lives, for him who is devoted to his lord, the scribe N or M."†

Of these *stelae*, the Egyptian gravestones, there are numbers in every museum. With the *stela* was the sacrificial table, on which the nearest male relation of the deceased, *ex-officio* priest of his tomb, made the offerings. Upon the walls were bas-reliefs depicting the daily life of the deceased.

Under the ancient empire, the tomb was usually of the form as the *mastaba*, from its shape resembling a bench, which in Arabic is *mastaba*. These tombs were the original form of the pyramid; in the nekropolis of Sakkarah, near Cairo, the development may be traced. In them the offering-chamber was above ground, the tomb-chamber itself at the bottom of a deep pit or well. In the walls were the *serdabs* or cavities which contained the *ka*-statues, which we have mentioned before. Under the Middle Empire great tombs were often hewn in the rocky hillside, such as those at Beni Hasan and El Bersheh, whose walls are covered with scenes and inscriptions, which have lately been republished in full by the committee of the Egypt Exploration Fund,‡ which has lately been endeavouring to carry out a complete archaeological survey of Egypt. Under the New Empire, the tomb was usually a low building with a deep cornice and tall pyramidal roof; it was often built against the hillside, so that the tomb-chamber was reached, not by a vertically-descending well, but by a passage gradually descending into the bowels of the rock. The famous tomb of King Sety I., in the valley of the tombs of the kings (Bibanel-Molûk) in Western Thebes, is a case in point. Some of the great tombs contained innumerable passages and chambers, which were meant to baffle treasure-hunters. Such a tomb is that of Padûamenâp, who lived under the XVIIIth Dynasty, at Thebes, which well merits the name of "grave-palace" which has been given to it. And precautions against marauders were indeed necessary, for no less than the modern fellah, from whom Islam has taken away all religious scruples on the subject, was the ancient Egyptian a despoiler of the tombs of his ancestors. The pyramids of Gîzeh seem to have been entered and plundered even under the Ancient Empire, and, coming to later times, we possess the official *procès-verbal* of a great inquisition which was held into the state of the royal

tombs at Thebes in the reign of Rameses IX. (B.C. 1070) by—

"The Examiners of the Great Nekropolis, the Scribe of the Vizier and the Scribe of the Minister of the Treasury of Pharaoh (life, wealth, and health to him!)"

Who were deputed by

"The Governor of the City and Vizier Khâmasit, the King's Sealer Nasiâmon the scribe of Pharaoh (life, wealth, and health to him!), the Major-domo of the house of Her who (life, wealth, and health to her!) praiseth the god Amen-Râ, King of Gods, and the King's Sealer Neferkarâmpêrâmon, the 'Herald' of Pharaoh (life, wealth, and health to him!), to report upon what the thieves had done in the western quarter of the city, which Pâatûâa the Chief Inspector of the Police of 'the Great and August Nekropolis' of Pharaoh (life, wealth, and health to him!), which is in the west of Usit, had reported to the Vizier, the Nobles, and Sealers of Pharaoh (life, wealth, and health to him!)"

They discovered that though most of the royal tombs were intact, yet three had been attacked, and from one of these the bodies of King Râsokhmâshedawî Sebekmâsauf, of the XIIIth Dynasty, and his queen Nûbkhâs had been stolen. But tomb-robbery did not end with this inquiry, and a century later King Pinozm II. transported all the chief royal mummies into one place, where M. Maspero discovered them, as we have said above, in 1881.

From the tombs, which were temples of Osiris, we must now pass to the temples of Egypt. To repair the "Houses" of the gods and to build new ones was regarded as the duty of the king. Râmeses the Great gained a great reputation as a temple-builder, but most of his temples are built with the stones of earlier shrines which he had pulled down for the purpose! The great temple at Abû-Simbel, with its four huge colossi carved in the rock, is perhaps the best-known of his temple-works; it is entirely excavated in the solid rock. The great temples of Karnak and Luxor at Thebes were dedicated to the Theban god Amen. The first was begun under the XIIIth Dynasty as a small temple complete in itself, enclosed in a great *Temenos*. At the beginning of the New Empire various kings added to it, especially Thothmes III., who left it only second to the great temple of Ptah at Memphis, of which Herodotos speaks so admiringly, but which no longer exists. Sety I. added the tremendous "Hypostyle Hall" in front of the *pylons* (entrance-towers) of Thothmes III., which is the greatest glory of Karnak. Professor Rawlinson remarks that "this hall alone covers more space than the Dom of Cologne, the greatest of all the cathedrals of the North." Its roof was supported by 164 huge, yet graceful, stone columns; those of the nave being each 66 feet high by 33 feet in circumference, those of the aisles 41 feet high by 27 feet in circumference. They are carved in the shape of the papyrus-plant, those of the nave having the opened flower, those of the aisles the closed flower or bud, for capital; each was ornamented with scenes and inscriptions of religious import.* This mighty hall was finished by Râmeses II. The temple was added to in later times, and at the present day the whole temple-area is nearly a mile long and half-a-mile broad, the circumference of the walls being about two miles and a half. This is indeed, as Fergusson, the historian of architecture, says, "the noblest effort of architectural magnificence ever produced by the hand of man." The temple of Luxor, which was connected with that of Karnak by an avenue of sphinxes, was begun by Amen-hotep III. and completed by Sety I.; it is considerably smaller than its great rival. Of another temple, on the opposite bank of the

river, built by Amen-hotep III., nothing remains except the two enormous colossi which stood in front of the entrance-pylons. These are the "Colossi of Memnon," one of which, by some natural means, used to emit a noise like the note of a harp when the rays of the rising sun struck it. The noise ceased when the statue was repaired by the Roman Emperor Septimius Severus. The architect of the temple and sculptor of the colossi was Amen-hotep-Hûy, son of Hâpû; he was revered in later times as a sage. His tomb has been found, and an inscription in which he refers to the erection of the colossi. Two other famous Egyptian temples are those of the cat-goddess Bastit, at Bubastis, mentioned by Herodotos, and that of Isis at Philæ, near Assuân. The latter, however, is of very late date, having been built when Greek kings ruled over Egypt.

The main plan of an Egyptian temple resembled that of a Greek temple, only the Egyptian temple was not built all at once in its entirety, but successive coats were added to the original sanctuary, like the successive coats of an onion round its heart. The only temple which varies from the regular type is that built by Queen Hâtshepsû (about B.C. 1510), at Dêrel-Bahri, near Thebes, to commemorate her expedition to Pûnt,* which resembles a Chaldæan temple. It was no doubt constructed in imitation of those of Pûnt; Hâtshepsû had original ideas. The best account of the architecture of Egyptian temples is that given by MM. Perrot and Chipiez, in their *History of Art in Ancient Egypt*.† It may be remarked that Egyptian temples were not oriented; they point in any direction.

It would be expected that such vast temples would need a large staff of priests. Such was the case. The high-priest, or "Chief of the Servants of the god," was a very important personage; the High-Priests of Amen at Thebes, of Râ at Heliopolis, and of Ptah at Memphis, formed a triad of popes, who exercised tremendous influence over the nation. He of Thebes, indeed, rose to such a pitch of power that he finally made himself king: the XX1st Dynasty was one of priest-kings. Under the high-priest‡ were the other *Honû-netâr*, "Servants of the God," and under them the junior priests or *Uabû*, "the purified." Other orders of priests were the *Khrûâ-heb* or "Cantors," the *Semû* and *Údebû*, who appear to have been connected with the ritual of the dead, the *Honû-ka*, "Servants of the *Ka*," or Tomb-priests, and the *Khorpû-shenzât* or "Vestment-keepers." The *Herrû-s' shetaâ*, "Those who are Over the Secrets," the Wise Men of Egypt, were usually priests. Under the early dynasties every head of a family was a priest, and all the great nobles were priests of some god or other, nor did they wear any peculiar vestments when officiating as priests. As, however, the priests grew more powerful, they tended to separate themselves from the rest of the people, so that under the New Empire distinctions of rank were no longer recognised among them, and a gardener's son could become High-Priest of Amen. At the same time they retained the old simple white lay dress of the Ancient Empire as a sacred vestment, over which various other ornaments, such as panther-skins, chains, etc., were worn by the various orders of priests. An Egyptian priest was not necessarily celibate. He had to be constantly washing himself all day, in order to be ceremonially pure, and might not

* See Article II.

† English translation published by Chapman and Hall, 1883.

‡ The high-priest of each god had a title symbolical of the functions of his god; thus the high-priest of the Craftsman of the World, Ptah, was called *Or-khorp-hem*, "The Great Tool-Wielder;" and the high-priest of the all-seeing sun-god, Râ, was called *Ôr-maa*, "The Great Seer."

* *Le.*, the dead man in the tomb, now Osiris.

† Whatever the name may be.

‡ *Beni Hasan*, by Percy Newberry, edited by F. L. Griffith. Pt. I., 1893. Pt. II., 1894; 255. *El Bersheh*, by the same author and editor; Pt. I., 1894. Pt. II., 1895, 258.

* Two such columns, of smaller size, may be seen in the Great Egyptian Gallery of the British Museum.

eat pork or fish or wear woollen garments, which were considered unclean. A mistaken idea prevails that the Egyptian priests formed a "caste," like the Indian Brahmins, but the caste-system in the Indian sense did not exist in Egypt; Hêrodotos' chapter on this subject is full of absurd errors, and has, besides, been wrongly interpreted. The great order of Scribes was almost entirely priestly in character; the embalmers also and all persons connected with the service of the gods down to the lowest bottle-washers of a temple were priests. Undoubtedly the Egyptians were a priest-ridden nation, but then they were a nation of priests. The official head of the priesthood was the king, who was both priest and layman. At his accession, he became *ex-officio* the highest High-priest; he who was an earthly god was the human being best fitted to address the heavenly gods in their holy of holies. In his priestly capacity he was usually spoken of as *Netâr nefer*, "the Good God," as "The Son of Nût," "The Image of his Father Amen," etc.; in his lay capacity he was *Hon-f*, "His Majesty;" *Per-wiâa*, "Pharaoh," a title which means literally "The Two Great Houses," or *Neb-tawî*, "Lord of the Two Lands," i.e. the two banks of the Nile. Sometimes we find him simply designated as *Sûten*, "king." Whatever he be called, his name is invariably followed by the words *ânkh, âza, sonb!* "Life, wealth, and health to him!" He possessed three

names, his own proper name, his "throne-name," which he assumed at his accession, and his "*Ka*-name," the name which was bestowed on his *ka*.* He is often represented standing with a little figure of his *ka* behind him. Above him are his proper name and "throne-name," both enclosed in the "cartouche" or "royal oval," accompanied by various titles, "Son of the Sun," "Lord of the Two Lands," "Lord of Appearings," and invariably preceded by the two signs, a plant and a bee, which read *Sûten Bâti*, and perhaps mean "King of Upper and Lower Egypt;" above his *ka* is the "*ka*-standard," surmounted by the crowned hawk (emblem of the king as "The Golden," or "The Living" Horus), upon which is inscribed his "*ka*-name." Thus we have a bas-relief of King Thothmes II.; above him is his proper name (Tahutimes Neferkhâû), Thothmes Beautiful of Appearings, and his "throne-name" (*Âakheperhâ*), Great One coming into being through Râ; above his *ka* is his *ka*-name (Kankhiti Userpehti), Mighty Bull, Strong in Power.† Various other titles, such as *Dûânkh*, "Giver of Life," *Netârâa*, "Great God," are also inscribed upon this bas-relief.

* See Article III.

† This bas-relief is figured on p. 26 of M. Maspero's lately-published work, *The Dawn of Civilization*, S. P. C. K., 1894.

The queen was always known as the *Himt-sûten*, "King's Wife;" her name is usually written in a cartouche. She was either a foreign princess or the daughter of some great noble.

The royal children were called the *Saû* or *Saût-sûten*, "Sons" or "Daughters" of the King; the eldest son was also usually designated in later times as the *Sar-Kash*, "Prince of Ethiopia." The king's sons, after spending their childhood in the harem and their boyhood with other juvenile companions under the care of a tutor, usually a priest or general, went to a great priestly university, such as Heliopolis (On), where they became "learned in all the wisdom of the Egyptians." Then they accompanied their father the king on his warlike expeditions, and, finally, those who did not succeed to the crown settled down as high-priests, generals, provincial governors, or superintendents of public works. The king's daughters remained in the harem till they were married to great subjects or foreign princes, or, if they were strong-minded, they assisted their father in the government of the empire, as Bintresht, daughter of Râmeses II., did. As women could succeed to the throne, we have in Egyptian history several great queens reigning in their own right, such as Nitâqrit, Sebekneferûrâ, and Hâtshesû, who, though she lived so long ago, was essentially a "new woman," for she always wore men's dress, and was spoken of as "king."

(To be concluded.)

OTHER PEOPLE'S STAIRS.

By ISABELLA FVIE MAYO, Author of "Her Object in Life," "A King's Daughter," "By Still Waters," etc.

CHAPTER XXIV.

FROM TALBOT ROAD TO MARTHA PLACE.



NO letter came for Morag for nearly a fortnight, and then one arrived from Aunt Rebecca herself, with oh, such poor, broken handwriting, and so many signs of worn and shaken nerve, in words written in wrongly; and sometimes two words run into one, which made no word at all.

Nevertheless, the significance of the letter was but too plain. The Hendersons were ruined! They had nothing whatever left—save a cottage in the country, "which had never been mentioned to that blackguard, Lumsden," wrote Aunt Rebecca. "If we'd only had enough to go and live there, I'd have been satisfied; but we haven't a penny. So we've had to sell it, and there's such a quantity of property in the market, through these wretches, and nobody with any money to buy—through the same—that it sold as badly as it could, though people say we were fortunate. And the only way to make such a sum of money worth anything, was to buy an annuity for me. At my age, they give one about fifty pounds a year for five hundred pounds; and I hope the insurance company is safe. But I don't trust anything nowadays; only the Government wouldn't give as large an annuity. So we've got to live on a pound a week, and as I tell Gladys

there's many a working man and wife bring up a family on that, and so we ought to be thankful. But she says that's quite different, and asks what's to become of her when I die? And I say if it hadn't been for her worrying I'd be a well-to-do woman to-day, since she said it was all for her sake that I ought to do whatever that blackguard advised. But surely something will turn up for Gladys, poor dear, and she such a pretty bright girl till that man's behaviour soured her."

Morag felt that those last sentences unconsciously set forth the whole moral atmosphere in which her aunt and cousin would henceforth live.

"Of course we are leaving this house," Mrs. Henderson went on, "and then one finds out that one has to be honest with other people, however much one may have been cheated oneself. We've got to pay the landlord and all the taxes till the place gets another tenant, and there are bills to pay, and the best furniture and the nice carpets will have to be sold at a ruinous loss. We shall have to go into unfurnished rooms somewhere, wherever we can get them cheap enough. We are thinking of Stonehouse Street or Martha Place. For we must have something cheap, and those are at least clean and quiet. You ought to be thankful, Morag, that you know from the beginning what cloth you have to cut your coat from. They that are down need fear no fall, and those who have nothing can't lose. My advice to you is, save every penny you can and trust nobody."

Under such counsels, for what would one be living? thought Morag. If works of love are to cease, and the heart of faith to grow cold, where can hope take root and thrive?

"Poor woman!" sighed kindly Elspeth Vass, when she heard this melancholy history. "It will come hardly to her. I should say she was one of those who would spread a pound far on finery, but would not know how to bring comfort out of each one of twenty shillings. She did seem to me to be a poor shallow creature, when she came to fetch you from the Kyle, Morag. And I remember the Kyle folk all wondered how your father's brother could have married such a woman. But brothers are not always made on the same pattern, whatever."

Presently she went on. "Don't you think, Morag, you might let me write and tell Hamish that you bid him call on your aunt and see if he can help her with any of her business. Hamish is sensible and shrewd, though he is but young, and anyhow, a man-body is a grand stand-by at a moving. He can lift things, and he can knock in nails that are sometimes too much for women," said this comfortable soul, always intent on the mission of making the rough places plain, and the crooked straight.

"But the winter term is beginning, and Mr. Vass will have his own work at college," protested Morag. She could not but remember Gladys' account of the cold reception he had got in the Talbot Road.

Elspeth smiled, wagging her head

SONG.

I SOMETIMES wish the thrushes would not sing
Exactly as they sang a year ago!
I loved their music, in that strange sweet Spring;
But now—it hurts me so!

My heart aches, now the trees begin to wear
Their delicate and dainty April dress
In all its spring-time freshness—yet last year
I loved their loveliness.

Last year I loved the lark's sweet, far-off song.
I do not want to hear the lark again!
This sunny streamlet as it glides along
Fills all my soul with pain.

The dainty flowers which almond-buds unfold,
The dear dog-violets, on a bank apart,
The yellow daffodils, the gorse's gold—
All stab me to the heart.

I can be brave, I know, where City street
And City sounds shut out the fair spring day;
But in these lanes where budding hedgerows meet
My courage ebbs away. L. G. MOBERLY.

THE RIDDLE OF THE SPHINX AND ITS SOLUTION.

By H. R. HALL, B.A.

PART VI.

MINISTERS AND CLERKS—THE PEOPLE AND THEIR HOMES—ART AND LITERATURE—CONCLUSION.

FROM the Pharaohs we pass to their ministers. In early days the country was administered by the great feudal nobles, descendants of the ancient local princes (*Haqû*), who ruled in their nomes as the vicégereants of Pharaoh; these chiefs were known as *ḥpâû ḥâû*, "hereditary princes," their official title was *ḥrû-ṭep aâyû nû ḥsapû*, literally "the Great men who are on top of the Nomes." Very frequently they united various nomes under their rule; Ameny, Neherâ, and Khnûmûhotep, for instance, the great XIIIth Dynasty chiefs of the *Mâhes* or Oryx-Nome in Middle Egypt, who were buried in the great tombs at Beni Hasan, united several other nomes under their rule by fortunate marriages. Such chiefs were powerful subjects, and the king appears to have usually loaded them with offices, mostly honorary, in order to secure their fidelity; such offices or distinctions were those of *S'mer wâtî*, "Friend who has sole access," *Rekh sîten*, "Acquaintance of the king," *Sâhû bâti*, "Royal Treasurer," etc. Ameny bore no less than thirty-two titles, most of which were purely honorary. Rather exhausting for the poor *âhêmâ* (herald) if he had to proclaim all these titles before his lord wherever he went! German titles would have been nothing to these pomp-loving old Egyptians, and in this connection it is curious to note that Egyptian titles were often distinguished as "Real;" the distinction between the "Acquaintance of the King" and the "Real Acquaintance of the King" was exactly the German distinction between the simple "Geheimrath" and the "Wirklicher Geheimrath."

Length of time, however, and the Hyksos wars, gradually reduced the number of the old feudal families, till under the New Empire we find a new phenomenon in the body-politic, a highly-developed bureaucracy, a "Beamterschaft," as German in its characteristics as the old "Adelschaft." A body of royal officials, dependent solely on the king, had succeeded the old feudal chiefs in the government of the land. They were organised in a regular hierarchy; next to the king stood "the Chief Mouth," or chancellor, and next to him the Vizier (*Zât*), under whom were the various governors of the towns and the prefects of the *Mazâyû* or military police. Besides the "Chief Mouth" and the "Vizier," the other chief officials were the ministers of the household, of cattle, of

granaries, and of the "House of Silver," i.e. the Treasury. Under this last were ministers-adjoint and a host of scribes, clerks, and treasury-officials. Here is a specimen of a correspondence, dating to about 1200 B.C., between Anenâ the novelist, who was a second-class clerk in the treasury, and his superior the first class clerk Qagabu, who had received an order from the Minister P'râmheb to inspect the vineyard of the temple of Amen in the treasure-city of Ramses and to deliver up the wine that was pressed. Anenâ performed the duty, and this is his report to Qagabu* :—

"When I came to the city of Râmses, which is on the Pter-canal, with the transport-barge of my lord, and with the two-span of oxen of the house of King Sety II. in the temple of Amen which endureth for millions of years, I then appointed the number of gardeners for the gardens of the house of King Sety II. in the temple of Amen which endureth for millions of years, I found :—

Gardeners :—Men	7
Youths	4
Lads	4
Boys	6
Total	21 persons.

List of the wine which I found sealed by the head-gardener Zazery :—

Wine :—Jars	1500
<i>Shekh</i>	50
<i>Paûr</i>	50
Pomegranates	Baskets 50
Grapes : Bunches.	50
	Packages 60

"I loaded the two ox-wagons of the house of King Sety II. in the temple of Amen which endureth for millions of years and I drove southwards to the city Per-Râmses of the Great Image of Horâmâkhti. I there delivered them into the hands of the official in charge of the house of King Sety II. in the temple of Amen which endureth for millions of years, and I now write this report to my master."

Such was an Egyptian official report, straight and to the point, yet "full of big words," as the Egyptians themselves said. A minor Egyptian official was never happy unless he was writing reports of some kind upon something; the consumption of ink in Egypt must have been enormous!

It will be thought that the whole nations must have been either priests or officials, but there were also the soldiers, and the great mass of the people, the artisans of the towns and the *fellâhin*.

The army was in early days a mere local levy, but in later times the native troops were divided into regular regiments, called by certain names, often those of gods, while

bodies of foreign mercenaries, Libyans and Europeans, were also employed. Just as they do at the present day, the Sûdanese negroes then formed a considerable part of the Egyptian army. The strength of Egypt lay, however, not so much in her footmen as in her chariots, the *ûverûit*; the chariot-troops were called *ûthetrâû*, literally "horsemen," though true cavalry was unknown in Egypt. Horses were seemingly introduced into Egypt by the Hyksos, about 2000 B.C.

The navy was also from the earliest times important in a land in which a great river formed the chief road and which had two seas on its borders. We are often told that the Egyptians were no sailors; this is totally untrue, they fought best of all the Persian host at Salamis, and we know that they navigated the waters of the Red Sea and of the "Great Green," as they called the Mediterranean, from the earliest times. Under the VIth dynasty, B.C. 3500, we find mention of *ûmashâû*, "men-of-war," and *uaûû nû âkhen-nûti*, "government yachts;" and we have records of voyages to Pûnt and Sinai made by royal officials. Also there is a very old tale of the adventures of a sailor who was wrecked on the enchanted "Isle of Serpents," and was hospitably received by the djinns who inhabited it. In later times the sole instance of Queen Hatshepsû's great naval expedition to Pûnt would be sufficient to vindicate the seamanship of the Egyptians.

Of the people, the artisans (*hemtiû*) were sharply distinguished from the peasants (*sekh-tiû*), and there was no love lost between them; a very early story "The Story of the Impertunate Peasant," tells us of the wrongs and indignities which a *sekh-tiû* of the Fayûm suffered from an over-bearing *hemtiû*, of how he complained to the high-steward Merûtensâ, how the king prompted the nobles to wait and see how many times he would make complaint, and how finally he so charmed them with his impertunate eloquence that the *hemtiû*, after many times of asking, finally got his deserts. The lot of these *sekh-tiû*, who were the ancestors of the modern *fellâhin*, was hard. They were mostly freemen, but they rarely moved from village to village, and were practically tied to the land, most of which, under the New Empire, belonged either to the king or to the great priestly corporations. Their great concern was with the proper irrigation of the fertile land by the canals and dykes, with the regulation of the waters of the yearly inundation, when, in summer, the Nile pours down the melted snows of the

* This translation is that of Dr. Erman, considerably modified. *Ægypten*, p. 101.

Abyssinian and Equatorial mountains in a turbid flood which brings life to parched Egypt. The yearly obliteration of landmarks caused by this was the cause of the early development of surveying and geometry among the Egyptians; with them our familiar "Euclid" originated.

Slavery did not originally exist in Egypt; in later times it did, but the only slaves were foreign prisoners of war, some of whom, however, attained positions of great power and influence, recalling that of the Roman freedmen under Claudius. But slavery was never really acclimated in Egypt; it is the glory of the Egyptians that they never enslaved their own countrymen, as the Greeks did. But then the true national feeling was more developed among the Egyptians than among the Hellenes.

The Egyptian Household was entirely ruled by the *Nebt-het*, or "Lady of the House," the wife-mother, whose position in Egypt was very high. The line of descent was usually traced through the mother, except in the case of the royal house. Altogether, the position of women was higher than in Greece, at Rome, or among any modern oriental nation. Egyptian ladies did not change their fashions about three times a year, but they did change them occasionally, contrary to the usual opinion. They were very fond of using kohl, which they called *mesdemüt*, to darken their eyes, and also used a green salve (*uazyt*). The hair was usually worn confined by a broad band; the usual head-dress was a simple flower. Queens sometimes wore a close-fitting cap made like the body of a vulture, the bird of Mâüt, the mother-goddess. Men's dress altered considerably from time to time, but its main motive, a long white apron, remained constant. They shaved their heads, thinking their hair a nuisance in a hot climate, and wore great wigs, one of which is still preserved in the British Museum. Boys, however, until about the age of eighteen, wore their hair long and plaited in a thick pigtail which hung over the right ear. Royal princes always wore this *coiffure*, no matter how old they might be.*

The Egyptian house somewhat resembled that of the Greeks and Romans; it possessed a hall, on to which other rooms opened, corresponding to the *atrium*. But it was designed to keep out the heat more than to admit the light; so that open colonnades were rare, and the walls were thick and solid, built of brick. The roofs, moreover, were flat, and being surmounted with awnings, served as a cool sleeping-place during the summer nights, and also, in the towns, served as gardens. The palaces of the nobles and the king were enlarged editions of the ordinary house; each stood in the midst of spacious gardens and vineyards, for Egypt was the original home of the vine. In every house were pets, a cat or an ibis, and whenever such sacred animals died, all the family had to shave their eyebrows in token of mourning. The dog, though not sacred, was greatly prized, and all kinds existed in Egypt, from the homely turnspit to the huge hunting-hound who could tackle a lion. King Rameses II. had, by the way, a pet lion, named S'mamkheftâuf, "slayer of his enemies," who accompanied him to war.

Whole towns have been laid bare, preserved in the sand of Egypt with all their contents, even down to the rag dolls and little go-carts with which the children played.

The walls of the better houses were painted, like those of the "Eternal Houses," the tombs, with scenes of domestic life, of hunting, or of war. The ceilings were usually decorated with beautiful ornamental designs, many of which were adopted by the Greeks, and have been passed on from them to us: nearly all the so-called "Greek" designs of spirals, meanders,

etc., are really Egyptian.* The Egyptian artists excelled in the representation of animal and vegetable life, but they never mastered the most elementary rules of perspective, and, when human beings were portrayed, the most important person of a group was always drawn several sizes larger than the rest. An interesting comparison may be made between their art and that of the Japanese. We are accustomed to depreciate their sculpture as compared with that of the Greeks; in this branch, however, we are as inferior to the Greeks as the Egyptians were, only we are degenerate, while the Egyptians had not reached the Greek level. It is curious that the earliest Egyptian statues were the best; as time went on the Egyptian sculptors became fixed in a certain "manner," in certain conventions, for which they never, except for a brief moment under the inspiration of the remarkable heretic-king Akhhâten,† extricated themselves. So their statues became heavy and ponderous, all as if made on one model; but if we look at them more closely, we see that they are conventional, triumphs of conventionalization, of the power of grasping all the salient points of the man or animal represented, and forming them as it were with one *coup* of the chisel, without any unnecessary detail. Very different indeed are they from the weak and laboured works of archaic Greek art, with which they are often unthinkingly compared. Great attention was always paid to the portrait, the rest is summarized as simply as possible. Our art students might do well to devote some portion of their time to the study of the masterpieces of old Egypt.

Nor is the literature of Ancient Egypt less interesting than her art. We have already reviewed its chief points, and given our readers some idea of its range;‡ we will now proceed to consider it more in detail, and then conclude this account of the answer to the Riddle of the Sphinx. We have already mentioned Anenâ, the novelist, who was a junior clerk of the treasury in the reign of King Sety II. of the XIXth Dynasty, about 1200 B.C. He was the author of the famous *Tale of the Two Brothers*, of which we possess the king's autograph copy. The story of the two brothers, Anpu and Bataû, of the wrongs of the latter, of his flight to the "Valley of the Cedar," of his transformations into a bull and a tree, of how he becomes his own son, and of how he punishes the wicked wife of his elder brother—is well-known; the story was translated by Mr. Budge in *The Graphic* a short time ago, and will be found in the second series of Prof. Petrie's *Egyptian Tales*. Other stories of the same period are *The Tale of the Possessed Princess of Bekhten*, which is an elaborate advertisement of the sovereign efficacy of the god Khonsû for the cure of fits, and *The Tale of the Doomed Prince*, of which the following is a much-compressed summary—

"Once upon a time there lived a King who had an only son, at whose birth the Seven Hathors had prophesied with one voice that he would die by a crocodile, a snake, or a dog. Accordingly he had been kept away from these animals, but one day he saw a man with a dog, and thenceforth never rested till a puppy was given him. Then he went forth with his dog to seek his fortune in the land of Canaan, and eventually arrived at the court of the King of Mesopotamia. Now the King of Mesopotamia had a daughter, whom he kept at the top of a high tower, and there were at his court many suitors for her hand, but to all of them he said 'Whoever shall climb to the window of my daughter shall marry her.' And not one of them could do it, so, when the Egyptian prince arrived, describing himself as the son of an Egyptian officer, they told him of it. And when he also tried to climb the tower, he succeeded. The old King was terribly angry, and vowed that he would give his daughter to no Egyptian fugitive; but directly his daughter made it clear that she was going to be refractory if he didn't, he gave way, the marriage was celebrated, but

they didn't live happily ever after. The Doom of the Hathors still hung over the young prince, and, though he escaped from the snake and the crocodile, he was finally killed accidentally by his faithful dog."

Such is the substance of this ancient tale. A later story is *The Tale of Setnaû*, which is of the sensational order; the scene in which the living man Setnaû plays a game of draughts with a mummy in a tomb for the possession of a magical book, loses the game, and is buried up to his neck by the triumphant mummy, is positively blood-curdling. Earlier stories are *The Tales of the Magicians*, histories which purported to have been recited to King Khûfû; one mentions a sorcerer named Dedi, who, says the reciter, "is a young man of 110 years old, who eats 500 loaves and a joint of beef, and drinks 100 jugs of beer a day." This juvenile old gentleman could join a goose's head on to its body. Middle Empire tales of a different order are *The History of Sanâhat*, an Egyptian exile who became a prince in Edom before the time of Abraham, and the funny *Story of the Impertunate Peasant*, to which we have already referred. Passing from fiction and biography to "heavy" literature, we have various volumes of *Precepts*, such as those of Ptahhotep, in which the following ungallant passage occurs—

"Feed thy wife well, clothe her well, and give her some recipes for pomade, and she will become devoted to thee."

Poetry we have both religious and secular; the following is an example of a naïve lovesong, addressed by a girl to her lover: *—

- (1) "'Tis the cry of the goose that waileth,
She is caught by the bait; but I tremble
Because of my love for thee.
I cannot loose the snare, I must carry my
net away:
When I come back to my mother,
What will she say?
Every day have I returned with the spoils of
my net,
But to-day have I set no snare because of
my love for thee.
- (2) "'Tis the voice of the dove that speaketh,
She saith 'Tis dawn i' the world!
See it begin!
Thou, thou bird, dost entice me,
And I find my love at his home,
My heart is joyful.
Ne'er will I turn from thee, my love,
My hand shall remain in thine; when I go out
With thee shall I be in all most beautiful
places."

This reminds one very much of modern Arab poetry. The following ode or chant, called the "Song of the House of Antef," is probably that spoken of by Herodotus as "The Song of Manerôs," which was sung when the figure of Osiris was carried round at the feast to remind the revellers of death. It is typically Egyptian.

- (1) "All hail to the prince, the good man,
Whose body must pass away,
While his children remain for aye!
- (2) "The gods of old rest in their tombs,
And the mummies of men long dead;
The same for both rich and poor.
- (3) "The words of Imhotep I hear,
The words of Hordâdâf, which say:—
'What is prosperity? tell!'
- (4) "Their fences and walls are destroyed,
Their houses exist no more;
And no man cometh again from the tomb
To tell of what passeth below.
- (5) "Ye go to the place of the mourners,
To the bourne whence none return,
Strengthen your hearts to forget your joys,
Yet fulfil your desires while ye live.
- (6) "Anoint yourselves, clothe yourselves well,
Use the gifts which the gods bestow,
Fulfil your desires upon earth,
- (7) "For the day will come to ye all
When ye hear not the voices of friends,
When weeping avails ye no more.
- (8) "So feast in tranquillity now,
For none taketh his goods below to the tomb,
And none cometh thence back again!"

* In the same way Spanish princes and princesses are always called "Infants" and "Infantas," no matter how old they may be.

* See Prof. Petrie's *Egyptian Decorative Art*.

† See Parts II. and IV.

‡ Part I.

* The translation is M. Maspero's, considerably modified. See his *Études Égyptiennes*: i. 244 ff.

The following lines are from the "Song of Amon," an ode in which the god Amon is conceived as addressing Thothmes III.—

- (1) "I am come, I give thee to smite the princes of Zab,^{*}
I throw them beneath thy feet; I cause them to see thy Majesty
As a lord of sunbeams who shineth on their faces as my image.
- (4) "I am come, I give thee to smite the lands of the West
Kafa† and Asy‡ are in fear of thee, I cause them to see thy Majesty
As a young bull, firm of heart, with pointed horns, whom none can resist.
- (5) "I am come, I give thee to smite those who are with their chiefs;
The Lands of Mathen§ tremble in fear of thee; I cause them to see thy Majesty
As the crocodile terrible lord of the waters whom none dare approach.
- (6) "I am come, I give thee to smite the Men of the Isles of the Great Sea
With thy roarings; I cause them to see thy Majesty
As the slaughterer who risest on the back of his victim.
- (8) "I am come, I give thee to smite the ends of the waters,
The circuit of the Great Sea is grasped in thy fist; I cause them to see thy Majesty
As a swooping hawk who spyeth whatsoever he willetth."

This refers to the great Asiatic conquests of

* Canaan. † Phœnicia.
‡ Cyprus. § Cilicia.

Thothmes III. The next specimen is a hymn to the God Amon—

- (1) "I cry, the Beginning of Wisdom is the way of Amon,
The Rudder of Truth.
He giveth bread to him who has none,
He sustaineth his servant,
Let no prince be my defender in trouble,
Let no man consider my petition,
For My Lord is my trust,
I know his power, he is a Strong Defender,
There is none mighty except him alone.
- (2) "Strong is Amon, knowing how to answer,
Fulfilling the desire of him who cries to him.
He is the Sun, King of the Gods,
He is the Strong Bull, loving his power."

The last specimen of Egyptian poetry which we give is a little folk-song, which was very common in Egypt; it is called "The Song of the Oxen," and is a typical song of the *sekhitiu*.

"Thresh out for yourselves, thresh out for yourselves, ye oxen!
The straw for yourselves, the grain for your masters.
Rest not, 'tis cool to-day. O oxen!
Thresh out for yourselves!"

With this we must conclude our account of Egyptian literature; we have seen that it is by no means devoid of interest. The folk-songs of the peasants were simple and pretty, the religious hymns fine and lofty in tone. The religious texts, however, early became obscure, and the more mystic of them appear to us the merest jumble of unintelligible words, in which we often come upon startling indications

of primitive savagery.* The semi-religious odes and chants were usually grand, though with a tendency towards super-magniloquence; the idea of death, which was constantly in the minds of the Egyptians, is often alluded to with deep feeling. The folk tale were very like those of other nations, and are far more western and European in character than one would have expected, though oriental traits constantly crop up. The official inscriptions were always magniloquent, their sober prose is constantly interrupted by poetical flights. The same is noticeable in official reports to a minister, in which a junior clerk sometimes bursts into poetry. Wills and other documents were interminably lengthy and abundant; sixteen witnesses had to sign their names to all legal instruments.

With the literature of old Egypt we must conclude our summary of the Solution of the Riddle of the Sphinx, which, we trust, has interested many of our readers, who can now say that Egypt is no longer to them a "land of mummies and mysteries," but the home of a mighty civilisation, which has passed its message to us through Greece and Rome.

To conclude in orthodox Egyptian fashion—*spû nefer in hotepit*, "It is well finished in peace."

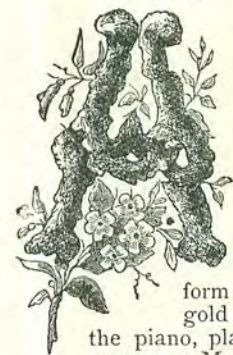
[THE END.]

* See the passage from the Pyramid Text of Unâs, quoted in Article IV.

A CHILD OF GENIUS.

By LILY WATSON, Author of "The Hill of Angels," "In the Days of Mozart," etc.

CHAPTER XXIII.



LARGE concert-hall filled to the doors, with an audience consisting of young and old; in the front seats an august row of professors; on the platform a "concert-grand" and a girlish

form crowned with red gold hair, seated at

the piano, playing; this is the scene one May afternoon. The pupils of Herr von Drachenfels are giving a pianoforte recital before their friends and the staff of the National School of Music. It is a great occasion, for Herr von Drachenfels is known as the most exacting and brilliant of masters; if anyone can strike the spark of genius from the dull metal, it is he. But the performer on this occasion is pre-eminent even among the aristocracy of the German professor's pupils. She is playing Liszt.

"What is her playing like?"

'Tis like the wind in wintry northern valleys;

A dream-pause; then it rallies

And once more bends the pine-tops, shatters

The ice-crags, whitely scatters

The spray along the paths of avalanches,

Startles the blood, and every visage blanches."

To play Liszt really well is a test of

artistic power; and Katharine Lovell is playing well. She is absorbed in her music; no agonising nervousness, no terrors of a *débutante* are disturbing her, for she has succeeded in losing self-consciousness in her art. Sir Michael Harrington is enjoying a somewhat rare emotion;—real satisfaction in the performance of one of the pupils under his sway. Herr von Drachenfels is calmly triumphant; calm, that is, in outward seeming, though the gleam in his eye and the gesture with which he tosses back his long hair, speak of exultation.

The audience cannot all feel the wonderful meaning of the music, or rather, cannot all enter into the emotion that it should produce, but there is no one who does not perceive that this is no ordinary performer. Mr. and Mrs. Lovell are delighted and proud. Mr. Lovell appreciates the artistic power; Mrs. Lovell does not, but is nevertheless triumphant to observe the success of her niece. Nora is smiling and sedate by her mother's side; they cannot help hearing the inquiries behind and around them, as soon as the performer has ceased amidst a tumult of applause.

"Who is that?"

"Oh, it is Miss Lovell. She is sure of the gold medal."

"Is she going to enter the profession?"

"I believe so."

"No she is not. She has a very rich uncle, and he will not allow it."

"What a pity!"

"Oh, but she *is* going to be professional, for I heard"—buzz, buzz, buzz.

"Herr von Drachenfels says she is his best pupil."

"Sir Michael says——" and so on, and so on.

A strife was raging in Mr. Lovell's mind. It was nearly a year since Katharine had begged him to allow her to devote her life to music, and enter "the profession." Mrs. Lovell had been horrified, and Nora also. Mr. Lovell had a juster sense of the state of the case and could appreciate modern tendencies; yet he could not make up his mind. He had so far yielded, that he allowed Katharine to make her music a serious pursuit; and thus he temporised. Nothing was permitted to disturb her during the hours sacred to practising or composition. Mrs. Lovell lamented bitterly, when she found her niece could not be carried off at a moment's notice on all sorts of pleasure expeditions. "What on earth is the use of working the poor child to death at that eternal piano?" she would say. "She don't need to earn her living, Richard. I call it too bad."

To all his wife's complaints Mr. Lovell had but one answer. "It's the girl's own wish. I don't say she shall make it her profession, but she shall acquire excellence; and we shall see!"

Needless to state, Katharine was intensely happy. She was not allowed to overstrain her nerves or to overwork in any sense. There are really a great many hours in the day; and she had abundant opportunity for exercise and enjoyment of the social life that fell to her share.

Nora did not understand how her cousin could like such constant application. Her tastes were different, and