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Petrie, Flinders; Mercer, S. A. B.; Seligman; Murray, M. A.; and Petrie, W. M. F., "Ancient Egypt 1916 Part 2" (1916). *Dr. Kent R. Weeks Book Collection*. 7.

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ANCIENT EGYPT

1916.

PART II.



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EDITOR, PROF. FLINDERS PETRIE, F.R.S., F.B.A.

YEARLY, 7s. POST FREE.

QUARTERLY PART, 2s

MACMILLAN AND CO.,
LONDON AND NEW YORK;
AND
BRITISH SCHOOL OF ARCHAEOLOGY IN EGYPT,
UNIVERSITY COLLEGE, GOWER STREET, LONDON.

ANCIENT EGYPT.

NOTE ON THE GORRINGE COLLECTION.

IN 1879 the arrangements for the transport of the obelisk from Alexandria to New York were undertaken by the government of the United States. For this purpose Lieut.-Commander Henry H. Gorringer was sent out, and after many obstacles he began to move the obelisk on 28th October, 1879. He succeeded in floating it by 1st June, 1880, and it was erected at New York on 23rd February, 1881. During his stay in Egypt his occupation about the obelisk drew his attention to the antiquities, and he formed a collection which he brought home with him. After his death this collection was entirely lost to sight.



TERRA-COTTA FIGURES OF HARPOCRATES.
ROMAN PERIOD. GORRINGE COLLECTION.



FEMALE FIGURES AND BUST OF ISIS.
ROMAN PERIOD. GORRINGE COLLECTION.

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Subscriptions for the four quarterly parts, prepaid, post free, 7s., are received by
Hon. Sec. "Ancient Egypt" (H. Flinders Petrie), University College, Gower
Street, London, W.C.

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Editor of "Ancient Egypt,"

University College, Gower Street, London, W.C.

A notice of my discovery of the Gorringer Collection of Egyptian antiquities, and a short description of the same, appeared in the *Recueil de Travaux relatifs à la Philologie et à l'Archéologie égyptiennes et assyriennes*, Vol. XXXVI. The most

important piece of the Collection, the mortuary stela of Ptaḥmes, was there described, its text having been published in Vol. XXVII of the same Journal by Ahmed Bey Kamal in an article entitled *Sur une stèle aujourd'hui perdue*. The mortuary stela of Ptaḥmes, as an examination of it shows, belongs to the XIXth dynasty, and is in an excellent state of preservation.



BRONZE FIGURES OF EROS, SATYR, HERAKLES WRESTLING, ETC.
ROMAN PERIOD. GORRINGE COLLECTION.



FIGURES OF OSIRIS, SEKHMET, NEITH, AND ISIS.
XXVIth DYNASTY. GORRINGE COLLECTION.

The Collection contains many other valuable and interesting objects. Among them are: Two beautiful sphinxes of limestone, both 21 inches by 12 inches by 8 inches; two limestone Horus birds, both 14½ inches long and 12½ inches high;

a fine mummiform figure, 17 inches high and 13 inches round the shoulders, well preserved and painted in brown, black, and gilt; a late marble statue of Rameses II with the double crown and the *uraeus*, 22½ inches high and 18 inches round the shoulders; eight small terra-cotta figures; many fine bronze statues probably belonging to the Saite age, among them being Sekhet, Tefnut, Osiris, Isis, Tum,



BRONZE FIGURE OF PTOLEMY X LATHYROS.
GORRINGE COLLECTION.
(See p. 95 and end portraits.)

Anubis, Hathor, Rē, and others; about fifty small charms, among them being examples of the *ankh*, the *thet*, the *dad*, and the *uas*, the *hr*, the *ynt*, etc.; terra-cotta rings; many scarabs, some valuable; some pottery; many bronzes; and one of the claws of the New York obelisk.

There is also a fine collection of Oriental coins containing about three hundred pieces, many of which are valuable. Among the Greek objects is an ancient torso of Marsyas, an early copy of the original of Myron of the first half of the fifth century, B.C.

There is a stela of sandstone measuring $21\frac{3}{4}$ inches by $15\frac{1}{4}$ inches by 2 inches. It bears the cartouche of Thutmose IV of the XVIIIth dynasty. Behind the Apis



BRONZE FIGURE OF RA AND AMULET BOX OF OBELISK FORM
DEDICATED TO BASTET.
XXVIth DYNASTY. GORRINGE COLLECTION.

is the name of Amon-Rē, lord of heaven; and before it is the Hor of the upper and lower world. The text contains a series of laudatory titles in four horizontal lines, reading from right to left. There are reasons for believing that the stela is a forgery.

The accompanying figures are a fair representation of the contents of the Collection.

SAMUEL A. B. MERCER.

AN EARLY REPRESENTATION OF TAURT.

THE ivory comb of which a photograph (natural size) is here reproduced was bought from a dealer in Luxor early in 1914. It is of a well-known character, common at the end of the predynastic period or early in the dynastic, but specially interesting in that it portrays the Hippopotamus-goddess Taurt in the highly stylised form and conventional position in which she is habitually represented in later times.



IVORY COMB
WITH FIGURES OF TAURT.

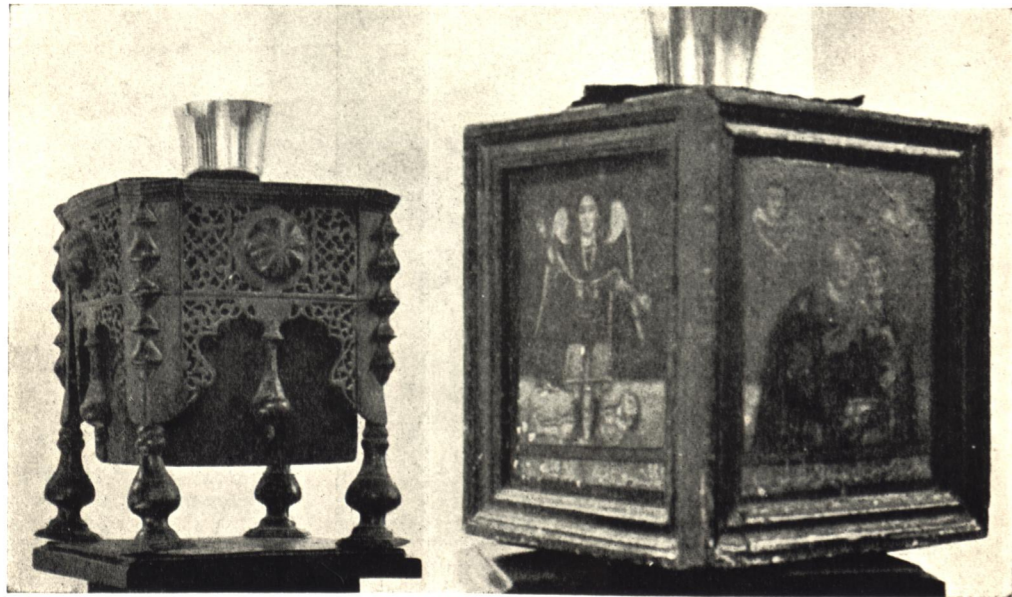
Representations of the deities of prehistoric times are rare; and, although I have not been able to make an exhaustive search through literature, I believe that no such early example of Taurt has been recorded. The fine image in the British Museum cut from a hard breccia may be regarded as archaic rather than archaic. The fact that she is here represented in her conventional form on an object of no ceremonial importance, seems to indicate that even at the early period to which this comb belongs, the cult of the goddess was already fully established.

C. G. SELIGMAN.

THE EGYPTIAN ELEMENTS IN THE GRAIL ROMANCE.

*(Continued.)**Incidents showing an Egyptian Origin.*

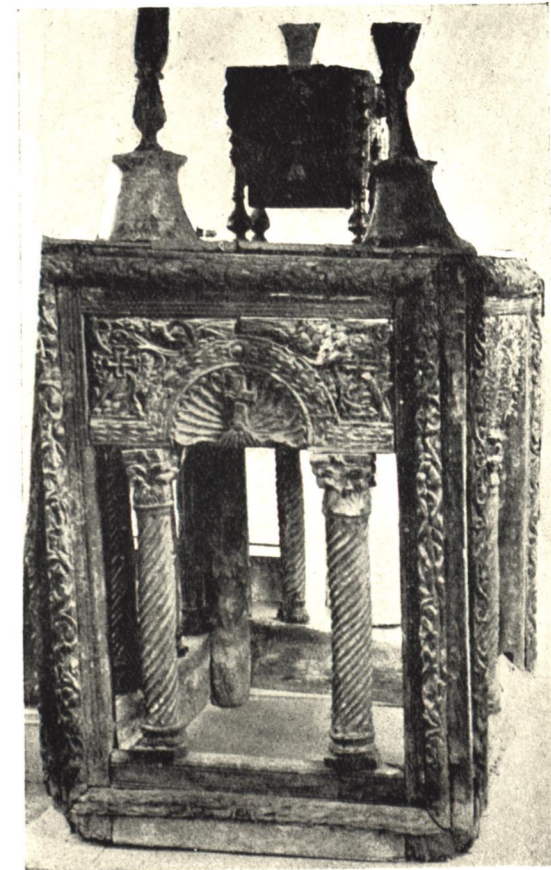
FURTHER proofs of the Egyptian origin of this portion of the Grail Romance are also found in the passages which relate to the Grail itself and to Josephes. At the beginning of the legend, Joseph is told to make a wooden ark ("a luytel whucche," as the alliterative "Lyfe" expresses it). This is to contain the Holy Blood, and various marvellous sights are seen by those who look into it; it is covered with a "plateyne," a word hitherto unexplained. The account of the use of the ark points to a Christian ceremony, but a ceremony not in use in the Western Church. When, however, the Coptic rite is investigated, the wooden ark is found to play



1. SACRAMENTAL ARKS OF ARABIC AND BYZANTINE STYLES. 2.
COPTIC MUSEUM, CAIRO.

a large part in the celebration of the Eucharist. Butler (*Coptic Churches*, Vol. II, pp. 42, 43) says: "Every Coptic altar is furnished with a wooden ark or tabernacle . . . It is a regular instrument in the service of the mass, and at other times lies idle upon the altar. It consists of a cubical box, eight or nine inches high, the top side of which is pierced with a circular opening just large enough to admit the chalice. At the consecration the chalice is placed within the tabernacle, and the rim when it is thus enclosed is about flush with the top, so that the paten rests as much on the tabernacle as on the chalice. The four walls of the tabernacle are covered with sacred paintings—our Lord and St. John being the most frequent

figures." The ark is so important and sacred in the Coptic ritual that there is a special prayer for its consecration: "O Lord our God, who didst command Moses thy servant and prophet, saying: Make me precious vessels and put them in the tabernacle on Mount Sinai, now, O Lord God Almighty, stretch forth thy hand upon this ark, and fill it with the virtue, power, and grace of thy Holy Ghost, that in it may be consecrated the Body and Blood of Thine only begotten Son our Lord."¹ Joseph's wooden ark was then the tabernacle of the Coptic rite. In the actual celebration of the mass according to the Coptic ritual, the priest, after the prayer of oblation, places on the chalice a little flat round mat, made of silk stiffened with some coarser material; this I take to be the "plateyne," or little flat thing, which Nasciens lifted up in order to look inside the chalice.



3. SACRAMENTAL TABLE OF CARVED WOOD.
FIFTH CENTURY, A.D. COPTIC MUSEUM, CAIRO.

Coptic ritual is found again in the consecration of Josephes. The ceremony began with a procession issuing from the ark; two angels came first, sprinkling holy water; they were followed by two others, each carrying a golden bowl and a towel; then three more bearing golden jewel-encrusted censers and boxes of sweet spices. After these came an angel on whose forehead was written "ie sui apieles forche del tres haut signour"; upon his two hands was a cloth, green as an emerald, on which rested the Grail; on his right was an angel carrying a head, the richest ever man saw; on his left, another angel bearing a sword of silver and gold.

¹ Neale, *Eastern Church*, Gen. Introduction, I, p. 186.

Behind them were three angels carrying coloured tapers, and then came Christ, robed in the robes of a celebrant priest. The first angels sprinkled the people, and then went round about the "palace" sprinkling; when they arrived before the ark they bowed to Christ and to the ark. Christ called Josephes, then took him by the right hand and drew him close, making the sign of the cross upon him. There issued from the ark a grey-haired man carrying vestments, and a young man with a white and vermillion crook in one hand, and a mitre in the other. They robed Josephes, the sandals being put on first, and seated him in the richest chair, such as never before was seen. All the angels then came before him, and Christ anointed and consecrated him; the holy oil was deposited in the ark. Christ placed the ring on Josephes' finger, and gave an address on the mystical meanings of the vestments. Josephes then celebrated mass.

The points of coincidence between this and the Coptic rite are best seen by putting the two in parallel columns. The Coptic ritual is taken almost verbatim from Butler's *Coptic Churches*.



4. COPTIC CHURCH OF ABU SERGEH, IKONOSTASIS REMOVED EXCEPT ON LEFT. PHOTOGRAPH BY REV. C. T. CAMPION.

JOSEPHES.

1. The ark becomes a room from which the angels issue.

2. Josephes stands at the door of the ark, two angels holding his arms; one angel bears an ampulla, the other a censer and box.

COPTIC.

1. The sanctuary is closed with a solid wooden screen (Fig. 4), which makes it appear like a box. The procession at a consecration issues from the sanctuary.

2. The patriarch stands below between the altar and the throne, and faces eastward, a priest holding him on either side.

3. Josephes gazes into the ark and sees an altar draped in white, and on it the instruments of the Passion and the Grail covered with red samite.

3. The ordinary covering of a Coptic altar is a tightly fitting case of silk or cotton, sometimes dyed a dim colour. Before a celebration, besides the ordinary covering the altar must have a second vestment, which shrouds the whole fabric. All the vessels must be in readiness upon the altar, and before the commencement of the mass the sacred elements are covered with a veil of white or coloured silk (Fig. 5).



5. VEILED ARK UPON THE ALTAR. COPTIC CHURCH OF ABU SEYFEYN, CAIRO. PHOTOGRAPH BY MRS. BUTCHER.

4. Two angels head the procession sprinkling holy water.

5. Two angels, each carrying a golden bowl and a towel.

5. The cover and basin, for the washing of hands at the mass, are part of the complete furniture of a Coptic altar. In the Latin Church, ewer, basin, and towel were given to the deacon at ordination.

At the consecration of a patriarch, first come deacons bearing uplifted crosses, burning tapers, and flabella (Fig. 6);

6. Three angels carrying golden censers and boxes of sweet spices.

7. Three angels; the middle one bearing the Grail which rests on a green cloth;

8. the angel on the right bears a head;

6. Then a priest swinging a thurible (Fig. 7).

8. It was customary for the patriarch sitting on the throne to hold the head of *St. Mark* [this was on the last day of the consecration festival].

9. the angel on the left bears a sword.

10. Angels carrying coloured tapers.

11. Christ in sacramental garments tells Josephes that he is to be the sovereign bishop. Josephes is vested in pontifical robes and seated on the episcopal throne. All the angels come before him, and Christ anoints and consecrates him.

11. The senior bishop lays his right hand upon the head of the patriarch, while the arch-deacon makes a proclamation; again he lays on his hands and recites the invocation. Then the bishop signs the patriarch with a cross upon the head [the language of the rubric here rather suggests the use of chrism, but is not clear upon the point], proclaims him "archbishop in the holy Church of God of the great city of Alexandria," and vests him with the *patrashil* and *chasuble*. After many prayers the chief bishop and all the bishops lay on their hands; and when the patriarch has received the pall and cope, crown and staff, he is led up to the throne and thrice made to sit on it; bishops, clergy, and laity, all salute him.



6. COPTIC DEACON READING THE GOSPEL.
PHOTOGRAPH BY MRS. BUTCHER.

12. Josephes celebrates mass.

13. The bread becomes flesh and the wine blood.

14. Christ tells Josephes to divide the bread into three parts.

15. Josephes sets Leucam to watch the ark day and night.

12. The patriarch, directly after consecration proceeds to celebrate the Eucharist.

13. The doctrine of the Real Presence, of the change of the bread and wine into the very body and blood of our Lord, is held by the Copts in its most physical literalness.

14. The celebrant signs the *oflete* thrice, and breaks it into three portions.

15. In Egypt the practice of reserving the host, which has long been discontinued, once prevailed.

The most striking of these coincidences is the importance of a dissevered head in the ceremony. The Grail legend indicates that it was carried round the church to be seen by all; and, though there is no mention of such a procession in the ritual of the consecration of a patriarch, it is certain that so holy a relic must have been borne in solemn pomp from its resting place to the enthroned patriarch. There is a procession recorded in connection with this sacred head. When the Church of St. Mark at Alexandria was destroyed, a ship's captain stole the head of the saint; the ship miraculously refused to leave the city until the head was restored to the patriarch, Benjamin, "And the Father Patriarch returned to the city, carrying the head in his bosom, and the priests went before him with chanting and singing, as befitted the reception of that sacred and glorious head" (Evetts, *History of the Patriarchs of the Coptic Church*, in *Patrol. Orient.*, I, p. 500). The Grail legend also states emphatically that the head was richly decorated; at the service when the newly consecrated patriarch held the head of St. Mark he placed a new veil or covering upon it. It was this veil evidently which was richly ornamented.



7. COPTIC PRIEST CENSING THE CONGREGATION.
PHOTOGRAPH BY MRS. BUTCHER.

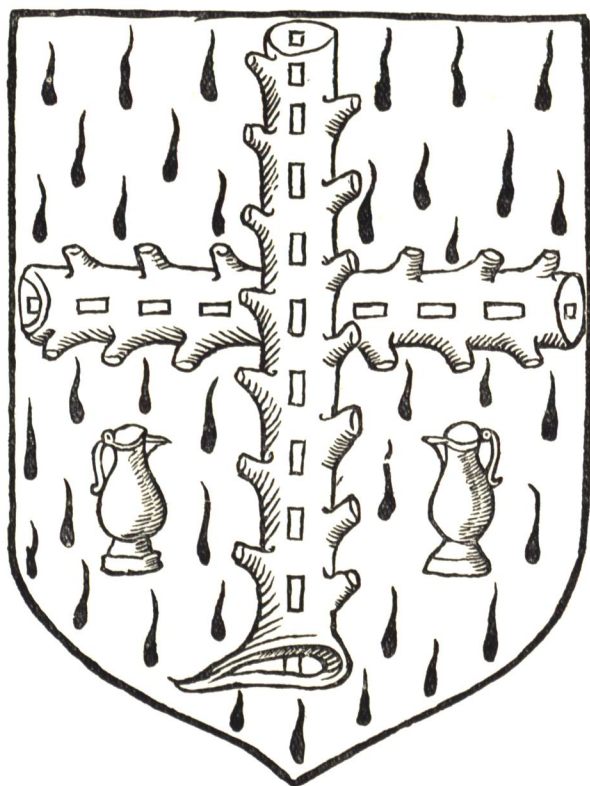
The procession of the Grail appears to be the equivalent of the Great Entrance of the Eastern Church, the solemn bringing in of the sacred elements. This is a purely Eastern rite, which is not found in the Latin Church. In the Coptic Church this ceremony has dwindled down to the carrying of the wafer round the altar by the priest, followed by deacons bearing lighted tapers; in the Melkite Church, however, the procession is conducted with greater splendour.

The vestments with which Josephes was clothed appear to be those in use in the Coptic and Byzantine Churches. Mystical meanings assigned to different vestments first appear in Europe about the middle of the thirteenth century; there is no proof that these meanings were found in the *Book of Melkin* so it is impossible to say that they come, with the rest of the story, from Egypt.

Though many of the points which coincide with the Coptic ritual, will coincide equally well with the Western rite, yet there is a residuum which is not Western;

and of these definitely Eastern practices some—such as the richly decorated head—point with equal certainty to Egypt. Even the fraction of the oflete into three seems to have been peculiar to the Roman, Ambrosian (Milan), and Alexandrian rites. It seems then that we have an account of a ceremony of an Eastern Church, “edited” by someone to whom only the Western ritual was familiar, and who therefore added the parts which he thought had been omitted by the original author.

The Book of Melkin makes a curious and interesting statement in these words: “For Joseph has with him, in the sarcophagus, two little vases, white and silver, filled with the blood and sweat of the prophet Jesus. When his sarcophagus shall be found again, whole and unharmed, it will be seen in the future and will be open



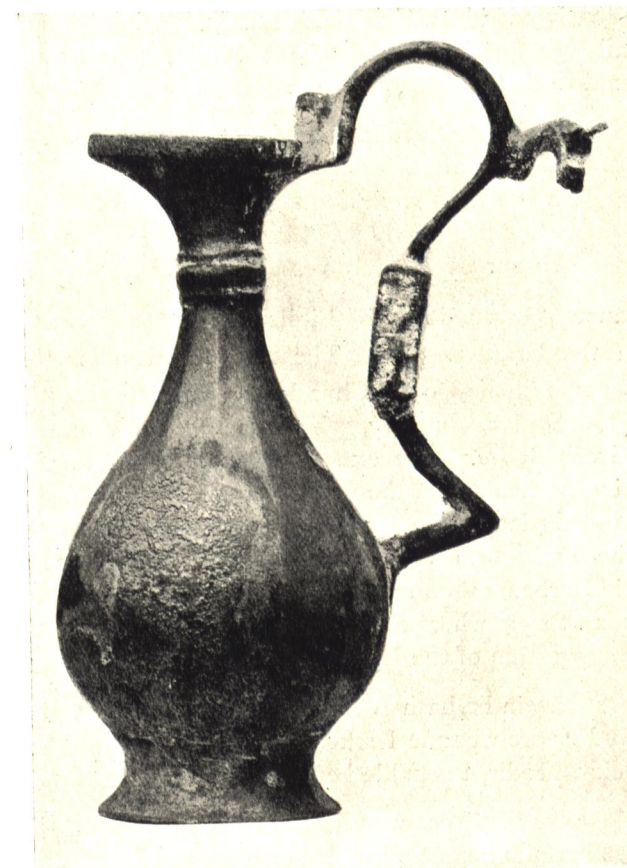
8. THE SHIELD OF JOSEPH WITH THE FLAGONS OR CRUETS.

From the black-letter copy of the *Lyfe of Ioseph of Armathia*, printed by Richard Pynson in 1520.

to the whole world. Then from that time, neither water nor dew of heaven shall ever fail the inhabitants of this noble island” (*John of Glastonbury*, Hearne’s edition, p. 30). The two little vases or fassula are, as Skeat pointed out, evidently the same as the two little cruets represented on the title page of the black letter *Lyfe of Ioseph of Armathia*, printed by Richard Pynson in 1520. The two cruets are part of the altar vessels for the Eucharist in most, if not at all, Christian churches. One cruet is for wine and one for water, which, in the *Book of Melkin*, are symbolised as the “blood and sweat of the prophet Jesus.” Though there is nothing peculiarly Coptic, or even Eastern, in the use of cruets at the Eucharist, there seems to have been some special ritual concerning them in the Coptic Church at some early period. “There is one singular usage of the Copts. . . . In several

of the churches, though not in all, a small glass crewet, filled with unconsecrated wine, may be seen resting in a cup-like wooden crewet-holder, which is nailed on to the haikal-screen *outside*, and usually towards the north. There is no such arrangement in the Cairo Cathedral, nor does the position of the crewet connect at all with any point of the present ceremonial. One can only surmise that it is the relic of some forgotten ritual practice. At Sitt Mariam Dair Abu’s-Sifain there are two such crewet-holders on the screen” (Butler, *Coptic Churches*, II, p. 55). As regards the term “the prophet Jesus” I shall have more to say later.

The sarcophagus of Joseph is mentioned in the *Perceval le Gallois*, where it is the magical coffin which will open only for the Best Knight in the World. Within



9. COPTIC FLAGON. BRITISH MUSEUM.

it were the pincers, still bloody, with which the nails were removed from the hands and feet of The Crucified (Evans, *High History*, I, 9; XV, 23, 24; XVIII, 25).

In every mention of Josephes it is always said that he was consecrated by Christ Himself; though Lovelich’s version gives a detailed account of the consecration and though, as I have shown, it coincides in a remarkable manner with the Coptic ritual, there is nothing in that ritual analogous with the statement that Christ is present in person and actually performs the act of the laying on of hands. But Dr. A. J. Butler has called my attention to the parallels in Coptic history given in Evetts’ *History of the Patriarchs of Alexandria* (*Patrol. Orient.*, t. 1, fasc. 4). “Demetrius” [the 12th patriarch] “had a gift from God, which was that when he had finished the liturgy, before he communicated any one of the people, he

beheld the Lord Christ, giving the Eucharist by his hand" (p. 156). And the celebrated patriarch Benjamin thus relates how he consecrated the church of St. Macarius in the Wady Natrūn, and marked the consecration-crosses upon it. "When I marked the sanctuary with the chrism, I saw the hand of the Lord Christ, the Saviour, upon the walls anointing the sanctuary" (p. 510). He repeats the statement again: "I beheld with my own sinful eyes the holy palm, the sublime hand, of the Lord Jesus Christ, the Saviour, anointing the altar-board of this holy sanctuary" (p. 511). Here it was a church, and not a bishop, that Christ "sacred with his owene hand," but it is a proof that the idea of the hand of the Lord visibly taking part in an act of consecration was known to the Copts.

Another interesting proof of the connection with Egypt, and the derivation both of names and religious ideas from that country, lies in the name of the castle in which the Grail was finally housed. This is given, in Lovelich's version, as Corbenie. It is said to be a Chaldean word:

"This Castel scholde ben Clepid Corbenie,
And in Caldev was this scripture,
whiche Is to vndirstonde As be lettrure,
as this place frely schal be,
Trosour Of the holy vessel ful Sykerle."

The resemblance of Corbenie to the Biblical *Corban* has been noted by many commentators on the Grail Legend. The true derivation is the Arabic *قربان*, *Qurbān*, the usual name in the Coptic Church for the Eucharist. The Arabic itself is adopted from the Syriac *Qurbana*, which is the equivalent, in ecclesiastical language, of the Greek *Θυσία*. The exact meaning of the word is "offering," or more literally "bringing near," and the word-group to which it belongs is found in Hebrew, Arabic, and Syriac. The form Corbenie reproduces exactly the Arabic word *Qurbānī*, the *nisba*-form of the noun, which means "Belonging to the Eucharist." Castle Corbenie then means "The House of the Eucharist."

The little human touch, where Sarracynte as a little girl is frightened of the hermit, is another suggestion of the Egyptian origin of the legend:

"For Certein he hath A long berd, and An hore,
And Euere whanne I lokede vppon his berd,
Sekir, Modir, I scholde ben Aferd."

The cliffs and wadys of Egypt were full of cells and hermits in early Christian times. Most of the hermits neglected their personal appearance, and let both hair and beard grow to a great length, so that the wild appearance of one of these strange solitaries would certainly alarm any child. The reputation for sanctity and for powers of healing, which such men acquired, seems to have been very great, judging from the incidents recounted in the lives of hermit-saints.

A noteworthy fact is that the kingdom of Sarras did not go from father to son. Evalach, a foreigner, was appointed king by his predecessor; on his departure from Sarras (as Mordrayns) he appoints Aganore to succeed him. Evalach is said to have a son, who does not come into the story; there is nothing to show that he is dead, yet he is not Evalach's successor. Later on Galahad and Percival come to Sarras and find King Estourause upon the throne; on his death, Galahad is appointed king. There are two interesting points here, both connected with the names of the foreigners, Evalach and Galahad, who obtain the crown: (1) It is a very suggestive fact that the name Evalach can be derived from Ibn al Ukht,

"the Son of the Sister." Seeing that the right to the throne of Egypt went in the female line, either by inheritance or by marriage, down to as late a period as the Roman Conquest, it is quite possible that the dominion of a small principality like Sarras followed the same custom. Among a people who practise matrilineal descent, brother-and-sister marriage is the common usage; and it is more than likely that in a royal family—which is always more conservative as to ancient customs than families of lower rank—"Sister's Son" might indicate the heir, and be a title, not a name. The great importance of the queen in the narrative points to her being of as high rank as her husband. (2) As regards the reign of Galahad, Maqrizi gives a little information. In speaking of the Goliath (Galūt) whom David killed, he says: "His son Galūt went to Egypt where the kings of Madian were reigning; they installed him in that country as king of the western region, but in the end he went away to the West" (*Bouriant's translation*, M.A.F., XVII, p. 412). The name Goliath, in Hebrew גִּלְיָת, is rendered in Arabic as *جَالُوت* *Gālūt*, in the Koran, *جاليات* *Gilyāt*, in the Synaxarium; the Septuagint has the spelling *ΓΟΜΙΑ* which shows the vocalisation. It is therefore a tri-syllabic name containing the three consonants GLD (or T) and is the Oriental equivalent of the Western form Galaad or Galahad. We have then not only the equation of the name, but the same fact recorded by an Arab historian which is already known to us from European sources, that a foreigner of this name was king of the western side of the Delta. The name Galahad is also connected with Sarras, when Joseph's son Galahad is begotten there. This Galahad was, according to some of the genealogies, the ancestor of Sir Lancelot (whose baptismal name was Galahad) and therefore of the great Sir Galahad, who thus bore a family name.

I have not attempted to discuss the history of Joseph of Arimathaea before his appearance in Egypt, but I cannot help quoting here a story extant in Coptic literature which may account for the mention of St. Philip as the Apostle who taught and baptised Joseph. There was an Egyptian silversmith, named Philip, a Christian, who had a friend named Theodosius, a Jewish priest and a man of high rank in Jerusalem. Philip tried for some time to convert Theodosius, and at last, on one of his journeys in Syria he met Theodosius, who had heard the Virgin Mary herself relate the story of the virgin birth, and had therefore embraced Christianity. "And I, Philip, had great joy with Theodosius the neophyte. And when many of the Jews saw this, knowing that he was one of the teachers of the Law among them, and that he was a ruler over them, and had acquired great honours among them, and then had abandoned all that, and become a Christian, many of them believed and were baptised" (Evetts, *History of the Patriarchs of Alexandria*, in *Patrol. Orient.*, I, p. 134). The account of the virgin birth, as given by Theodosius, is very similar to the dogmatic portions of the Grail legend; and the description of Theodosius himself, and the effect of his conversion upon his friends is practically the same as the account of Joseph of Arimathaea, the parallel being made closer by the name of the Christian teacher.

Indications of Date.

The story by the time it reaches us has obtained many additions and accretions. The latest part is probably the statement of dogma given in the consecration of Josephes, in the dreams and their interpretations, and other doctrinal portions. Of the first of these Mr. Henry Jenner says:

“When Josephes goes into the ark to consecrate, ‘il n’i dist ke ches paroles seulement ke ihesus crist dist a ses disciples en la chaine,’ and ‘si devint tantost li pains chars and li vins sans,’ etc. Now this deliberately takes the Western side in what was then a very fierce controversy—whether the consecration was effected by the recitation of the Words of Institution (*Hoc est enim Corpus meum* and *Hic est Calix Sanguinis mei*) or by the subsequent ἐπίκλησις or Invocation of the Holy Spirit, which is found clearly expressed in all Eastern rites, sometimes more or less clearly in the variable ‘Post Pridie’ prayers in the Hispano-Gallican rites, and vaguely, if at all, in the Roman. It was not until about the twelfth century that men began to inquire about the moment at which the Consecration took place. Until that time they were content to know that when the Priest began ‘*Hanc igitur oblationem*’ bread and wine were on the altar, and when he came to the end of the prayer before the *Paternoster* they had become the Body and Blood of Christ, and that the consecration was effected by the prayer of the Church. The Great Elevation, with the direction ‘*genuflexus adorat*’ and ‘*ostendit populo*,’ after each of Our Lord’s words, was introduced about the year 1200, to mark the exact moment, which had been left vague by the Lesser Elevation (which is still made) at the end of the whole prayer. The rather materialistic sequel, ‘et lor vit iosephes apiertement ke il tenoit un enfant,’ etc., is no doubt directed towards the controversy on transubstantiation raised in the eleventh century by Berengarius of Tours, and not finally settled till the Fourth Lateran Council in 1215.”

This part then is European, and therefore lies outside the scope of this inquiry, as it would have been added after the story arrived in England.

The form of the story, and many of the names, are Arabic, the most important name being that of the manuscript, in which apparently occurs the earliest mention of Joseph of Arimathaea, and from which probably the whole legend was derived, namely, the *Book of Melkin*. This shows that the date must be later than the Arab Conquest in 641. The only method of arriving at the date, which can after all only be approximate, is to discover at what period the Arabic manuscript, or a Latin version of it, may have been brought to England. The legend itself is said to have been written by Christ :

“For ther Neuere was Creature so hardy
that dorste with-sein this holy story,
Whiche Crist him self with his Owne hond
It wrot vs forto don to vndirstond
For we ne Radden neuere In non storye
that Crist him Self wrot Sekerly
to forn his passiown In Ony stede
but In two, As we don Rede,
Whanne to Moises he wrot the lawe
the Secund was whanne the Jewes certainly
a womman hadden take In Avowtry.”

The French version says that the first writing of Christ was the Lord’s Prayer which he wrote on stone. In this story we have again that same idea, which appears to be Coptic, of the hand of Christ visibly engaged in some physical action.

Other versions, however, state that the whole account was revealed by God to a hermit. Even Lovelich, in spite of the statement quoted above, that Christ was the actual writer, says, in another place, that it was a hermit who recorded the story [the blank in the second line of the quotation occurs in Furnival’s edition]:

“This storye
. . . that myn sire Robert Borron here
From latyn Into frensch translated this Matere,
Next After that holy Ermyt
that god him Self hadde taken it.”

The *Perceval le Gallois* and the *Merlin* are very definite. “‘Sir,’ saith the priest, ‘this Castle is the Castle of Inquest, for nought you shall ask whereof it shall not tell you the meaning, by the witness of Joseph, the good clerk and good hermit through whom we have it, and he knoweth it by annunciation of the Holy Ghost’” (*High History*, VI, 11). In the *Merlin* the hermit had once been a knight, he was sister’s son to Joseph of Arimathaea, and was called Nascien after Duke Nascien: “and this same knyght was after ravished be the holy goste into the thridde heuene, where he saugh a-pertely the fader, sone, and holy goste. This knyght hadde after the storie in his kepunge, and wrote with his owne hande by comaundement of the grete maister” (xx f., 114 b, ed. Wheatley).

I take this to mean that the manuscript was, traditionally, in the possession of some hermit. The idea of its divine origin may mean that its provenance was lost though there remained a tradition of its antiquity, and of its coming from some country in the East, where Christ had lived; but it is more likely that, like the account of the sacrificing of Josephes, and the consecration of the church by Benjamin, the divine origin is an integral part of the story, and derives from a Coptic original.

The personality of the hermit may perhaps throw a little light on the origin of the legend. In the *Perceval le Gallois* he is said to have been Josephes: “This high history witnesseth us and recorded that Joseph, who maketh remembrance thereof, was the first priest that sacrificed the body of Our Lord, and forsomuch ought one to believe the words that come of him” (*High History*, IX, 8). Here the hermit was the son, in the *Merlin* he was the nephew, of Joseph of Arimathaea; in other words he was one of the band of Eastern Christians who brought Christianity to the Western shores of Britain.

Leland’s opinion about Joseph of Arimathaea is perhaps worth noting in this connection: “I cannot easily believe that Joseph, a disciple of the ever-blessed Christ, was buried at Glastonbury. Yet I might have believed that some very holy hermit of the same name was buried there, and that so this error arose” (*Commentarii Scriptoribus Britannicis*, ed. Hall, pp. 41-42).

The Church of Egypt dates back traditionally to St. Mark, *i.e.*, to the period of the Apostles; and Egypt, always interested in religion, rapidly became a Christian country. From Egypt monasticism and asceticism were introduced into the Western churches: the monastery of St. Antony, the hermits of the Thebaïd, were models which were copied throughout Europe. Christianity was spread by Eastern missionaries, and the British Church claims to have sprung from such a source, whose doctrine had been brought direct from the East without passing through Europe. That there were connections between Egyptian and British Christianity is evidenced by certain definite statements. Eucherius, Bishop of Lyons (died 450), says that Egyptian monks settled in Gaul; other Egyptian monks are known to have settled in Ireland, where they died and were buried. St. Congar of Congresbury, whose staff also miraculously became a tree, was “the son of a Constantinopolitan Prince”; he went to the West of England, and King Ina “bestowed on him that portion of Land, call’d afterward by his name; and withall built for him a Mansion and Oratory there” (Cressy, *Church History*, p. 63,

ed. 1668). This was in "the year of our Lord seven hundred and eleaven." In Glastonbury the settlement of "hermits" at the foot of the Tor dates from a very early period, and seems from the account to have been conducted on the same system as the Egyptian *laura*. St. Patrick disapproved of the system, and reformed the hermits, bringing them under monastic rule and forming them into a monastery. "And afterwards coming to Glastonbury in A.D. 449, he gathered together twelve brethren, whom he found there living as anchorites. And taking upon himself, although unwillingly, the office of Abbot by the wishes and votes of all, he showed these same brethren how to live the life of the cloister. For it was owing to him that the order of monks at Glastonbury had its origin: of monks ordering their life after the manner of the Egyptians. For that golden star, St. Benedict, had not yet arisen, who should illumine the whole earth with his doctrine and by his example" (Ussher, *Britannicarum ecclesiarum antiquitates*, p. 110, ed. 1639). Here then, I think, we can see a possible way by which the legend, perhaps in the form of the *Book of Melkin*, might come to England. Though it is customary to look upon the Egyptian Christians as bigoted and ignorant, it is very certain that this was not true of all. Learning still flourished in Alexandria, and manuscripts of that early time are still extant, which prove that scholarship and the ability to write large volumes were not uncommon. Such a manuscript as the *Book of Melkin* might well have been brought over by the Egyptian missionaries, and there is no reason why it should not have been in the form of a Latin translation. It undoubtedly belonged to Glastonbury, for John of Glastonbury quotes from it, and Leland actually saw the manuscript, or rather the fragment which still survived, when he visited the Abbey before the Dissolution. This fragment seems to have been treated with very little care, for Leland found it when ransacking the library for ancient books. From the little which he says, it would appear to have contained little, if any, more than the few lines quoted by John of Glastonbury. Leland however states, apparently on the authority of the manuscript, a few biographical details concerning Melkin, whom he takes to have been a real person, born in Wales and trained as a bard. But it is quite possible that the early translator of the Kitabu 'l-Melkiyyin took the latter word to be a personal name, equating it, as John Harding did, with Mewinus. But earlier than either Leland or John of Glastonbury there is mention of a manuscript at Glastonbury which contained the Grail legend. This comes down to us as the *Perceval le Gallois*, which ends with the words: "The Latin from whence this history was drawn into Romance was taken in the Isle of Avalon, in a holy house of religion that standeth at the head of the Moors Adventurous" [*i.e.*, the moors round Glastonbury], "there where King Arthur and Queen Guenevra lie, according to the witness of the good men religious that are therein, that have the whole history thereof, true from the beginning even to the end." This version, as will be seen below, contains indications of an Arabic origin.

As regards the date, or dates, of the story itself, the legend implies that the action takes place in the second half of the first century, about A.D. 75. This is taking the date of the Crucifixion at A.D. 33 and adding to it the forty-two years of Joseph's imprisonment. This accords fairly well with the portions referring to the Christianising of Egypt, which may have begun in the latter part of the first century; but the history of Egypt under Vespasian and Titus shows that the country was at peace, therefore the war between Evalach and Tholome cannot belong to the same stratum. It is a very noticeable fact in the long history of Egypt that whenever there was no central government, or when that government was weak, the country

tended to split up into small states, all more or less at war with one another. When a powerful ruler arose in one of these small principalities and succeeded in conquering his neighbours and annexing their kingdoms, Egypt became a united whole, only to sink again into petty princedoms when the strong hand was relaxed. The war between Evalach and Tholome is evidently one of such internecine wars, following hard upon a similar war in which Evalach had taken part in his youth, when he had been rewarded by obtaining the kingdom of Sarras. From this part of the story, though evidently historical, we can obtain, then, no indication of date, for even the weapons and methods of fighting might belong to any period. The name Tholome also shows only that the form in which the story was told was later than the Ptolemaic era, for a king of a reigning house would not be made into the villain of the piece, but it is no proof that the story itself was so late. As it stands, the description of the campaign might belong to any period of Egyptian history; even the white knight is not necessarily Christian, but might be Horus, whose attributes were taken over by St. George.

The second part offers a piece of negative evidence in the fact that Josephes at his consecration stands free except for the angels holding his arms; whereas from the ninth century onwards, the patriarch was brought in chains to his consecration. Therefore, this part of the story, at any rate, dates before the ninth century.

In the third part of the tale, there are perhaps the clearest indications of date. An account of Pompey's war upon, and destruction of, the Cilician pirates is brought into the chapter concerning Mordrayns' Rock in which the defeat and ghastly fate of the pirate Fowcairs is detailed at length. A fairly sure date, however, is given by the mention of the Persians. These come into the story twice: first, where two ships containing the Persian king and his soldiers, on their way to a campaign in Syria, are driven by stress of weather to take refuge at Celidoine's Island; second, where the messengers find at Alexandria the king of Persia's daughter in a ship full of dead Persian soldiers. There were two Persian wars in the Eastern Mediterranean in the early centuries of the Christian era. In the first, the Persians invaded the Delta at the end of the fifth century; in the second, the Persians under Chosroes II held Egypt for ten years, about 616 to 626. Before invading Egypt Chosroes II had conquered Syria, and it is said that he was there converted to Christianity. In the legend King Labell is on his way to fight in Syria, and he also becomes a Christian. We shall not then be far wrong in putting the third part of the legend at some period after the first quarter of the seventh century.

There is also another point which may help to fix the date, if, as I suppose, the *Book of Melkin* was the origin of this legend. In this Book Christ is spoken of as "the prophet Jesus." In the *Perceval le Gallois* the same expression occurs also: "All these" [*i.e.*, Alain li Gros and his brothers] "died in arms in the service of the Holy Prophet that had renewed the Law by his death" (Evans, *High History*, I, 1). And when King Arthur has had the vision of the Real Presence, the hermit says to him, "God grant you may amend your life in such sort that you may help to do away the evil Law and to exalt the Law that is made new by the crucifixion of the Holy Prophet" (*id. ib.* I, 8). This is not the epithet that a Christian would apply to Christ, but it is precisely the name by which a Mussulman would speak of him. In the Koran, "Jesus, the son of Mary," is mentioned several times as one of the chief prophets of the world, to whom signs and wonders were vouchsafed, but his divinity is explicitly denied as the following quotations will show: "To Jesus, son of Mary, gave we clear proof of his mission, and strengthened him by the Holy Spirit" (*Sura II*), "In the footsteps of the prophets caused we

Jesus, the son of Mary, to follow, confirming the law, which was before him" (*Sura V*), "Jesus is no more than a servant whom we favoured, and proposed as an instance of divine power to the children of Israel" (*Sura LXI*). This, then, seems to show that the *Book of Melkin* dates after the Arab Conquest in 641. The phrase "the prophet Jesus" occurs in *John of Glastonbury* in the story of the Soldan and the captive crusader: "At last he asked, among other things, if he had knowledge of a certain island, situated between two mountains, where rests Joseph ab Arimathia, the noble decurion, who took down the prophet Jesus from the cross." Here the epithet is quite rightly put into the mouth of a Mahomedan, and shows that in the previous quotations the epithet has been derived, possibly with the rest of the story, from an original in which Mahomedan influence occurs.

Reviewing the whole question of dating, it is very clear that we have here a collection of stories and legends of various periods; of which some, such as the story of Pompey and the pirate, date to before the beginning of the Christian era; some, as the account of the Persian king's conversion, to the seventh century. The form in which the story is cast is, in its discursiveness and piety, closely allied to Arabic literature; many of the names are Arabic; and if, as seems possible, the name of the whole collection of stories was the *Book of Melkin*, then they must have been originally written in Arabic, the Arabic name being retained when the manuscript was translated into Latin, though its meaning was lost by later copyists. This would mean that the date must be after the rise of Mahomedan power in the seventh century, but a limit to a late date is set by the mention of Melkin in Asser's *Life of Alfred*. Therefore the date of the *Book of Melkin* lies between the latter half of the seventh century and the earlier half of the ninth. This would bring it to the eighth century, a very likely date in view of the fact that, according to Wolfram, there was an Arabic original for his version of the legend. The Moorish conquest of Spain took place early in the eighth century, after which Arabic manuscripts must have come into Europe. If then there were, besides, a tradition, or possibly even a record, of early Eastern connections at Glastonbury, the Arabic manuscript there would naturally be supposed to refer to, and to be a legacy from, the early period. But that the early part of the eighth century was the date at which the Grail legend, in its connection with Joseph of Arimathaea, began to be current is shown by a statement in Helinand's *Chronicle* under the year 720. "At this time a certain marvellous vision was revealed to a certain hermit in Britain concerning St. Joseph, the decurion who took down from the cross the body of our Lord, as well as the dish in which our Lord supped with his disciples, whereof the history was written out by the said hermit and is called *Of the Graal*." The eighth century is also given as the date of the hermit's vision in de Borron's *Joseph*. "Il auint apres la passion ihesu crist . vij. cens & . xvij. ans ke ie, li plus pechieres des autres pecheours, me gisoie en . j . petit habitacle endroit ichele eure ki est apielee la tierche vigile de la nuit" (Lovelich, *Hist. of Holy Grail*, Early Eng. Text Soc., XX, p. 4). This is also very nearly the date "of 'seaven hundred and eleaven' when the Constantinopolitan Prince" Congar came to Congresbury in Somersetshire, and there planted his staff, which grew into a tree.

In the eleventh century much of the dogmatic portions must have been added; but whether the additions were made in the Latin or were the work of the French translator there is nothing to show.

I am well aware that in the foregoing essay there are many debatable points which require more study; but, in spite of these I think I have proved the point

which I set out to prove, namely, that that portion of the Grail Romance, which relates to Joseph of Arimathaea, is Egyptian in origin.

APPENDIX.—The quotation from the *Book of Melkin* which is given by *John of Glastonbury*, ed. Hearne, 1726:

"Insula Avallonis avida funere paganorum, prae ceteris in orbe ad sepulturam eorum omnium sperulis prophetae vaticinantibus decorata, et in futurum ornata erit altissimum laudantibus. Abbadare, potens in Saphat, paganorum nobilissimus, cum centum quatuor milibus dormicionem ibi accepit. Inter quos Joseph de marmore, ab Arimathia nomine, cepit sompnium perpetuum; et jacet in linea bifurcata, juxta meridianum angulum oratorii, cratibus praeparatis, super potentem adorandum virginem, supradictis sperulatis (or *speculatis*) locum habitantibus tredecim. Habet enim secum Joseph in sarcophago duo fassula alba et argentea, cruore prophetae Ihesu et sudore perimpta. Cum reperietur ejus sarcophagum integrum illibatum, in futuris videbitur, et erit apertum toto orbi terrarum. Ex tunc nec aqua, nec ros coeli, insulam nobilissimam habitantibus poterit deficere. Per multum tempus ante diem judicalem in Josaphat erunt aperta haec, et viventibus declarata. Huc usque Melkinus."

This statement occurs twice. On p. 30 it is preceded by: "Unde quidem Britonum vates, nomine Melkinus, ita exorsus est"; and on p. 55 by: "Ista scriptura invenitur in libro Melkini, qui fuit ante Merlinum."

M. A. MURRAY.

THE QUEENLY TITLE, XXIIND DYNASTY.

THERE has been much confusion between various princesses and queens of the XXIInd dynasty, owing to a close similarity of their names. As it is very unlikely that half a dozen different queens should all have the same name, the repetition suggests that this is rather an epithet, or title, than a name.

The various forms are:—

Sheshenq I, wife, M.S., XXXI	
Usarken I, wife, L.A., XV; A.B., XIII		
Takerat I, wife, L.D., 256-7, P.R., 39 ...		
A.Z., XXXIV, iii ...		
Usarken II, wife, N.B., 52; Scarab		
Rec., XXII, 131		
Usarken II, daughter, N.B., 52 ...		
Takerat II, daughter, L.K., 606 ...	†	
Unplaced ... L.D., 256, b, c ...		
L.D., 256, f, g ...		
L.D., 256, h ...		
A.S., IV, 183-6...		

At that age was sounded as *ri* or *riya*, hence the word here spelt out was Karimat or Karimot.

Thus the regular title of a princess or queen of the Shishaks was the same as the Arabic for a princess, كريمة, *kerimat*. Originally meaning the "generous," and hence the "noble" or "gracious one," from *kerim*, it is the epithet for a princess, still maintained in Turkish use, and has now become the usual polite word for a daughter in Egypt.

How a Semitic epithet should come into regular use in an Egyptian dynasty, is obvious when we recognise the origin of the name Sheshenq. Shushanqu, "the man of Susa," coming from Semitic Babylonia, naturally kept a familiar title of his home for the princesses of the family.

W. M. F. PETRIE.

PERIODICALS.

Zeitschrift für Aegyptische Sprache, LII, 1915.

SCHÄFER, H.—*Einiges ueber Entstehung und Art der Aegyptischen Kunst*. Prof. Schäfer has written a long and sympathetic article on Egyptian art. He shows that the prehistoric reliefs,—which are so unlike anything that comes later as to have been set down as foreign by even trained observers,—are really the first examples of Egyptian art from which the later characteristics develop. He instances the Paris slate-palette with the bull as the principal example of the early art, and compares it with the palette of Narmer, later in date, and combining the characteristics of archaic art with some of the forms of the "typical" Egyptian art. He then proceeds to argue that true Egyptian art really comes into being about the Ind or IIIrd dynasty; and that from that period down to the Ptolemaic era, all works of pure Egyptian art have something in common which differentiates them from the work of other nations, so much so that anyone, with only a small amount of expert knowledge, could identify a piece of Egyptian sculpture even though found in the heart of Babylonia. Yet the early Egyptian reliefs are not unlike those of ancient Babylonia and Assyria. Thus in Egypt, on a slate palette, there is a scene of a battlefield, full of vivid and ghastly detail, like the vulture-stela of Babylonia and the Assyrian representations. But when the art is fully developed there is no resemblance. In the battle-scenes of the Assyro-Babylonian sculpture we can almost hear the rumbling of the heavy wagons and the thunder of the hoofs: we feel with the soldiers the toil and labour of their profession. In the Egyptian representations, the light chariot of the son of the god flies over the field of battle, while he casts down in great swathes the enemy who fly like sparrows before a hawk: it is the very poetry of the battlefield. Thus the Assyrian excelled in the expression of force, which is apt to give the impression of gloom and ferocity, while the Egyptian art developed a symmetry and humanity, an expression of an inward greatness, to which the Assyrian never attained. In all art there is a continual battle between the creative and the imitative, and the problem is to combine two forces so utterly opposed. No artist, no period, can offer a solution which will avail for other artists and other periods, but the Egyptian obtained a solution of a kind. Taken altogether it is not too much to say that in all antiquity there are no other people, except the Greeks, who so deserve the name of artists as the Egyptians. Prof. Schäfer sets the highest point of development in the XVIIIth dynasty, for there we have the most varied material, and art is so much a principle of the life of the entire nation that it penetrates everywhere, and in the hands of the artist everything takes on an artistic form, down to the implements of daily life. The foundation of the character of Egyptian art was laid in the Ind and IIIrd dynasties, and it is advisable to glance at the extraordinary creative power of the new forces then brought into play. The Paris slate-palette shows, particularly by the treatment of the muscles of the head and legs, that the archaic art was on the way to becoming fossilised. We see the remains of it in the reliefs on the throne of the Khafra statue, which cannot be reconciled with the rest of that statue if one is ignorant of archaic work. The new art then was a return to nature and

simplicity. And it is at this time also that the sublimely simple architectural form, the four-sided pyramid, originated. We have been told that this form is primitive and naturalistic, because theoretically so simple, and that it was derived from the shape of a heap of stones; but, on the contrary, it was the result of centuries of experiment on closely allied forms. Prof. Schäfer contends that the priesthood had little or no influence on art, except where it pertained to the temples only. Even the reaction after the death of Akhenaten was due, not to the priests, but to the natural reaction of artists from an art which was degenerating into caricature. Far greater than the influence of the priests was that of the king. Under a strong ruler, prosperity, and with it all the arts of life, flourished in Egypt; and seeing what an extraordinary concentration of power was in the king's hands, it is not wonderful that his likes and dislikes can be observed in the art. It is not for nothing that the Egyptian architects and artists say, in their own biographical inscriptions, that they had been educated by the king, or had received their instruction from him. Therefore we may speak of a style of Thothmes or of Rameses, just as we speak of a style of Louis XIV. One very remarkable example of the personal relation of the king with art is found at certain times, as under Amenhotep III and IV, when the lineaments of the king are blended with those of his subjects. Although Egyptian history covers a long period of time, the art follows a normal course of development. First, a long period in which there is hardly any art worth the name; then a period of archaic art, which has often great charm. At the end of this archaic period, a few generations of artists, favoured by circumstances, reach a height, which is never surpassed later. Their works establish, at one stroke, the rank of that nation in the artistic history of mankind. That nation has found its artistic speech. All later art is then merely the consolidation of the ground thus taken by assault. The artist refines his mediums more and more, he learns to use them more quickly, and discovers new methods of applying them, but the works of the great creators maintain their place beside these late performances. When at last all new ways have been tried and the creative power of a people nears its end, the artist turns to the imitation of the early works and reproduces them, till by degrees the power is utterly extinguished, and, in the end, even technical dexterity is lost. Three other high points can be distinguished in the art-history of Egypt: the Middle Kingdom, the New Kingdom, and the Late Period. Three times, therefore, the art, with unexampled tenacity, raised itself from decay, for it is not true that the history of Egyptian art shows only a gradual decay from the Old Kingdom onwards. If, then, the theory is accepted that certain definite personalities were the creators of Egyptian art, the question arises as to where these artists worked. Our material is still too scanty to give a definite answer, but one may conjecture that it was Memphis, whose god Ptah was very early looked upon both as the artist of the gods, and as the patron of artists. Who those early artists were it is impossible to say. In Egypt art has always been successfully separated from the individuality of the artist; hardly any work of art is ever signed, for the artist looked upon himself, not always to the advantage of his art, more as a member of a great corporation than as an individual personality. It is, however, worth noting that in the Late period, there was good historical knowledge of the works of Imhetep, the architect of King Zoser of the IIIrd dynasty. In Egypt, as elsewhere, genius could express itself in spite of all hindrance, and mediocrity could only work according to well-tested rule and line, which thus develop into rigid laws. Mediocrity can always be raised by good teaching to a high level, and this was especially the case in Egypt. It is these mediocre works

which flood our Museums, and it is the duty of all scholars to raise the great works of art out of the mass. The history of art should not be a history of mediocrity. The real history of a living art runs always in a narrow line, for it has to do only with the best performances of every period.





KLEBS, LUISE.—*Die Tiefendimension in der Zeichnung des alten Reiches.* (14 illustrations in the text). Miss Klebs has written an extraordinarily interesting paper on the methods used by the Egyptians to represent depth in their drawing. Of perspective, in our sense, they had none; conceptions such as the point of sight, vanishing points, and station point, were entirely foreign to them. All the objects they drew were in silhouette, and they represented, for example, two oxen walking side by side, as a silhouette with a double contour on one side, and with all the feet on the same level. In all drawing the difficulty is to represent an object of three dimensions on a surface of two dimensions; and without perspective the ground, whether landscape or building, is taken out of its horizontal position and set up on end like a wall. The Egyptian drew in this manner, arranging his scenes in registers, the nearest objects being in the lowest register, the farthest away in the highest. The first great step in advance as regards perspective is to represent the apparent diminution of objects in the background, and there is plenty of evidence to show that the Egyptians had made this step. Miss Klebs' paper points out the working of the Egyptian idea of perspective on these two lines: 1. the high horizon with distant objects at the top of the picture and near objects at the bottom; and 2. the diminution of objects at a distance. Thus a whole wall may represent a complete landscape; in the foreground is the Nile with boats; in the next register, *i.e.*, farther away, is a swamp with clap-nets for birds; in a still higher register, is the firm ground where boats are built and fish are dried; in the top register, showing the greatest distance, is the edge of the desert with hunters following game. It is possible to find many examples of such scenes, in which all the registers belong to one another and make a complete picture. The difficulty of representing the deceased in the foreground as a spectator of the scenes which are primarily for his delectation, is overcome by the fact that everything is drawn in profile, so that by placing him at the side of the picture, he faces the other figures. Remembering that the position of an object, either high up or low down on a wall, represents its position in space, it is easy to see why harvest scenes are often represented in two registers, one above the other, rather than in a row along one register. The felled tree and the wine-press scenes are well explained by Miss Klebs. She goes on to show that the Egyptians understood the apparent diminution in the size of figures at a distance from the spectator. Thus, in a desert-hunt gazelles in the background are represented smaller than those in the foreground, and in the wine-pressing scene the fifth man, who is the farthest away and therefore drawn higher up on the wall than the others, is also smaller in size. In the same way the registers decrease in size, the narrowest being at the top; and as the figures are drawn in proportion the larger figures are at the bottom, the smaller at the top. In scenes where the deceased views his flocks and herds, the small creatures, such as birds, are placed in the lowest register, and are drawn large, as being nearest to the spectator; while oxen and other large animals are placed in a higher register, and are proportionately smaller in size. A knowledge of perspective or foreshortening is also often seen in representations of the human figure. The usual method of drawing the figure was a profile aspect of head and face, the upper part of the body in front view, the lower part of the body in a position half-way between


the front view of the trunk and the profile aspect of the legs. It is amazing what variety of movement the draughtsman managed to express in spite of these limitations. Yet there are many examples of the profile aspect of the body, where the line of the shoulders is shortened and the line of the back is seen. Single limbs are sometimes shown of diminished size, as when a man sits with the leg which is farthest from the spectator, drawn up against his body; though here the Egyptian artist succeeded better with animals than with the human figure. The Egyptian, however, though he had rightly observed the apparent diminution of objects in the depth of a scene, did not venture to apply the rule to a stiff inanimate object, which is the same size along its whole length. The palpable reality of the size of such an object was to them an evidence against the truth of its apparent diminution; thus a tree or a pole was of certain height from top to bottom, a height which could not be diminished, even though the object lay on the ground and went inwards into the picture. "It was different with things which could move, with animals and human beings, who can stoop and squeeze themselves together, stretch out a leg or bend an arm. These the artist dared to draw as he saw them. He possessed a sure feeling for, and an empirical knowledge of, perspective, but had drawn no conclusion from his use of the diminution of objects, and had adduced no law of perspective."

REISNER, G. A.—*Excavations at Kerma (Dongola Province)*. 6 plates. I. The first report gives an account of the excavations of 1912–13. The description of the site is given thus: "The basin falls naturally into two parts—eastern and western—each marked by a large mud-brick structure, called locally the 'Upper Defûfa' (the eastern one) and the 'Lower Defûfa' (the western one). We began with the lower or western Defûfa." The objects discovered around the Defûfa showed "a dated occupation of the site lasting from the Vth to the XVIth dynasties . . . the site of a considerable town, the seat of a garrison, a manufacturing and trading centre, and possibly a smelting place for the Um-en-Abadi gold mines." On the eastern side of the basin are a great number of stone enclosures noticed by Lepsius in 1844. Two of these enclosures were excavated, one measured 84 metres in diameter and contained 66 graves. These were all multiple burials, the chief body being that of a male; the subsidiary bodies were so arranged as to indicate human sacrifice, and their positions suggested that the victims had been buried alive. The other enclosure was rectangular and contained a small building of brick and stone, perhaps a temple. The walls inside were painted with figures of animals. The eastern Defûfa was much like this temple in character; just outside the front door was found an inscription on stone giving the date of the 33rd year of Amenemhat III. The objects found in the graves and in the small temple are of the same period, the time of the Hyksos. Though the scarabs, alabaster vases, and coffins are Egyptian, the great mass of objects are not Egyptian. Prof. Elliot Smith adds a note on the skull of a man.

II. The second report is on the excavations of 1913–14. The low mounds to the east of the eastern Defûfa were excavated; these were all burial tumuli of three main types. The most important find was the fragment of a life-sized statue of that Hepzefa, whose contracts with the priests of the temple of Siût are so well known. His tomb was one of those which contained sacrificed human beings. The cemetery ranges in date from the early XIIth dynasty to the Hyksos period; and the objects found were of Egyptian as well as of local manufacture. The eastern Defûfa proved to be a temple, the western Defûfa a fort. (See the summary of the full report on p. 86.)

NAVILLE, E.—*Le grand réservoir d'Abydos et la tombe d'Osiris*. 3 plates. The excavation of one of the most mysterious buildings in Egypt is shortly described. The plan shows a rectangular hall divided by two rows of granite columns; round the sides is a tank for water, so that the inner part of the hall is an island; in the walls are small cells, originally closed by two-leaved doors working on pivots. The centre cell, at the end nearest the temple, is pierced to form a door into an inner hall, into which there was no other entrance. Prof. Naville's conclusion is that the great main hall, built of enormous blocks, is of very early date, as early as the "temple of the Sphinx," or even earlier; but that the reliefs and inscriptions were sculptured in the XIXth dynasty on walls which up to then had been undecorated. The inner hall, however, he thinks was built by the king whose name it bears, Sety I. He considers the great hall to be Strabo's Well, though noting that Prof. Petrie had previously suggested this identification. He also accepts the identification of the building with the cult of Osiris, but prefers to call that portion excavated by the Egyptian Research Account the Menephtheum rather than the Osireion.




SETHE, K.—*Zur Erklärung einiger Denkmäler aus der Frühzeit der ägyptischen Kultur*. 3 illustrations. Prof. Sethe here explains some obscure points on two of the sculptured slate palettes. The first of these palettes has on one side a representation of six fortresses or fortified towns being destroyed by animals armed with the  hoe. These fortresses are arranged in two rows: in the upper, the destroying animal is a hawk over the first fortress, the other two are obliterated; in the lower row, from right to left, are a lion, a scorpion, and two hawks together. Prof. Sethe argues that these creatures represent the king; thus the hawk, which heads the first row, is the earliest title of the king, and always stands first in the titulary, therefore here it is the first of the animals; the double hawk is a common title of the king in the Ist dynasty, perhaps as the embodiment of the two Horuses of Hierakonpolis and Buto. The lion, which heads the second row, is probably a representation, not a title, of the king, who in later times is often represented as a sphinx and is frequently called "Lion of the Battlefield" and "Fierce Lion." The creature, which attacks the middle fortress of the lower row, is a scorpion. There is a Scorpion-king known at the beginning of the Ist dynasty, a predecessor of Narmer and Aha, who is identical with King Ka, for the sign formerly read  is now found to be the cursive writing of the scorpion. (This is impossible, as the sealing and the incised jars certainly read *ka*.) Prof. Sethe therefore sees in this palette a commemoration of a victory obtained by the Scorpion-king. The Reverse side of the palette shows three registers of walking animals, and below them a number of trees and shrubs; Legge has recognised in these the booty of a victorious king. On the right of the trees is a bent staff, , stuck into a pile of earth. This is really the ancient name of Libya, which, in the Old Kingdom is written  and reads *Lhww*. The conclusion is that one side shows the destruction of the Libyan fortresses, and the other side the booty brought from that country. (This was pointed out by Prof. Newberry, in *ANCIENT EGYPT*, 1915, p. 98.) The second palette is the one which represents a battlefield with birds of prey devouring the dead. In the middle a gigantic lion tears an enemy to pieces. In this lion Prof. Sethe sees the representation of the king. Above, and to the right, are the lower parts of two figures, a prisoner with bound arms being driven forward

by a personage in a long garment, perhaps a goddess. In front of the captive is a peculiar object, which Prof. Sethe explains as the name of a country. The lower part of the object is a pile of earth, precisely like the pile of earth in which } stands in the other palette, and therefore equivalent to the  of the later hieroglyphs. The upper part of the object appears to be a bundle of reeds, but what sign it represents it is impossible to say owing to its present broken condition.

KEES, H.—*Nachlese zum Opfertanz des aegyptischen Königs*. 2 plates and 3 illustrations. This paper, as its name implies, gives some additional examples of the sacred dances. The *Bird-running*.—At Karnak there is a further example of the bird-running of Thothmes III, where Bast is the goddess; and another of Rameses II, with the lion-headed Urt-hekau as the goddess. In the Late Period there is a bird-running of Shabaka usurped by Nectanebo II, and there is one of the Ptolemaic era at Edfu. The text of the last named is interesting as supplementing the text at Denderah, hitherto the only one known. The parallelism of “image” and “ka” shows how nearly allied these conceptions were among the Egyptians. The bird is not a common offering like the goose, but is a special offering “in order to open the way.” The new text makes it clear that the bird was the “image” of the divinity, who was originally Hathor. The *Vase-running* and the *Oar-running*.—There are numerous examples of the period of Sety I and Rameses II, in which one sees the origin of the faults and misunderstandings of later times. The *Sedheb-running*.—An important example is the representation of Thothmes III at Karnak, for it shows not only the two runnings, one for Lower Egypt and one for Upper Egypt, but also the return in the midst of priests, and the enthronement. The throne scene evidently occurs after the running; the king resumes the festival robes which he laid aside for the running, and is enthroned while sacrifices are offered to the god, to whom the running is made, Upuaut, Lord of the Two Lands. We meet here the same idea that is found in the coronation, the *Sed*-festival, and other ceremonies. The god, here according to ancient custom Upuaut, leads the king to the throne, gives him dominion, for which he receives sacrifices as a thank-offering from the king through the *sem*-priest.

SCHAEFER, H.—*Kunstwerke aus der Zeit Amenophis IV*. 26 illustrations. Prof. Schaefer divides this paper into two parts; in the first he deals with the examples of Tell el-Amarna sculpture now in the Berlin Museum; in the second with the sculpture found in a Tell el-Amarna sculptor's studio during the recent excavations. As an admirer of Akhenaten Prof. Schaefer looks upon that king not only as a great reformer, but also as a great artist, and instances the Hymn to the Aten to prove the point. He thinks also that Akhenaten, or Amenophis IV as he prefers to call him, “manifestly possessed a lively and cultivated aesthetic sense and he appears to have found soon a master-sculptor whose works and ideas were congenial to his lord.” The well-known wooden head of a queen is definitely stated by Prof. Schaefer to be a portrait of Queen Tyi; the long chin and the haughty mouth being quite recognisable. The beautiful head of a child princess is well known as one of the best pieces of the period. The chief interest of the paper lies in the examples from the studio of the sculptor Thothmes. When the town was deserted after the death of the king and the downfall of his reformation, the works of art—which, more than anything else, bore the impress of Akhenaten's personality—were abandoned as utterly useless, and the sculptor's workshop was

left full of pieces of the greatest interest. Of these by far the finest is the limestone statuette of the queen. The exquisite face with the pathetic childlike mouth shows how appropriate was her name Nefert-ythi, *Beauty comes*. The statuette ranks as one of the masterpieces of Egyptian art. Other fine pieces are the head of Akhenaten in limestone, part of the figure of a princess in sandstone, and a head of another princess. A great number of plaster casts were also found. Prof. Schaefer shows that plaster-casting had a great effect on the art, and that it was not a new thing at this period, but had probably been in use since the Middle Kingdom at least.

MORET, A.—*Serdab et maison du Ka*. M. Moret states a theory founded on an inscription  discovered in the serdab of a IVth dynasty tomb near the Great Pyramid. The reading of the inscription should be “The two eyes of the ka-house of Ra-ur.” He rejects the idea  can mean, like the French *regard*, both *glance* and *window*, and that therefore the inscription refers to the opening from the serdab into the tomb chapel, the serdab being then designated House of the Ka. He considers that  means the serdab itself. Thus the two eyes are represented over the false doors of the Old Kingdom, and in the Middle Kingdom on the left side of coffins and sarcophagi at the height of the eyes of the mummy inside the coffin. In both cases the eyes show the place where the eyes of the dead open to look upon the world of the living; the mummy in the sarcophagus, the statue in the serdab behind the false door.

ERMAN, A.—*Saitische Kopien aus Deir el-Bahri*. Ever since N. de G. Davies pointed out that the scenes in the Theban tomb of Aba were copied from the ancient tomb of Aba at Deir el-Gebrawi, similar cases of copying by Saitic artists have been sought for. There is one very clear case which has not been noticed, though the original and the copy are both well known and are situated close together. This is the tomb of Ment-em-hat, in which the scenes of sacrifice have been borrowed from the temple of Deir el-Bahri. In the hall of sacrifice, on the south side of the upper terrace of the temple, there are nine scenes of sacrifice arranged in three rows on each side of the door (Plate CVII of Naville's publication). The copyist could not use them in this order owing to exigencies of space, as he had room for only eight scenes; so he has left out both times the third scene of the middle row. He has so re-arranged the scenes that the lowest row of his original is placed first, the highest last, showing that he viewed the pictures from below upwards. But these alterations are obviously due only to considerations of space; otherwise he has copied the scenes with such slavish fidelity that the representations and scenes of the original can be accurately reproduced. It is therefore quite reasonable to suppose that other scenes in this tomb may have been copied from those parts of the temple which are now destroyed. It is also worth noting that the inscription over the offering bearers in the tomb of Ment-em-hat are practically the same as in the tomb of Aba; even the orthography is the same. Such a coincidence can hardly be accidental; the sculptors of both tombs must have copied from the same original, for we find that the artist of Aba's tomb has borrowed from Deir el-Bahri when his original at Deir el-Gebawi failed him. Copying from an ancient original is found throughout Egyptian history; the scenes of offering bearers are copied from earlier scenes: even the great text of the generation and

exaltation of Hatshepsut are recognisable, by the language and spelling, as coming from a much earlier time. We have part of a similar inscription (*Urkunden*, IV, 258) which, though dating to the XIIth dynasty, cannot have been even then the original source.

SCHAEFER, H.—*Die Vokellosigkeit des "phoenizischen" Alphabets*. Professor Schaefer argues that picture writing among a Semitic speaking people develops into a vowelless script. A non-Semitic language does not produce a writing without vowels. As no picture writing is known as the immediate precursor of the Phoenician alphabet, he suggests that we shall find the most influential factor in the development of the Phoenician script in some of the neighbouring countries. He rules out the Cretan and Hittite, for, from what we know of them, vowels played a great part in those languages. In Babylonia-Assyria a picture-language is developed into a script by the Sumerians, a non-Semitic people; therefore, though used later by a Semitic people, it retains the use of vowels. The Egyptian then is the only language which has the necessary qualifications to influence what Prof. Schaefer calls the "inner form" of the Phoenician alphabet; for, as he points out, there is historical evidence to show that the inner and outer forms of a script can derive from different sources.

SCHAEFER, H.—*Koenig Huni*. The point which Prof. Schaefer wishes to make is that in writing this name the scribes of the Prisse Papyrus, the Turin Papyrus, and the Sakkara List of Kings, knew what they were about. He calls attention to the fact that the verb *hwy* has another form *hwny*. Therefore the king's name may be written rightly with either form.

SCHAEFER, H.—*Zwei Heldentaten des Ahmase, des Sohnes des Ebene aus Elkab*. This interesting commentary is on two points in the warlike deeds of Aahmes, the son of Abana. The first deed is thus translated by Breasted: "One fought in this Egypt, south of this city. Then I brought away a living captive, a man; I descended into the water. Behold, he was brought as a seizure upon the road of this city (although) I crossed with him over the water. It was announced to the royal herald. Then one presented me with gold in double measure." It was evidently considered something unusual as the capture is given in detail. Prof. Schaefer takes "this city" to refer to Avaris, and then points out that , which Breasted translates *Road* has also the meaning *Side*; the translation would then run: "I brought in a living captive, a man. I went into the water; he was seized (by me) beside the city, I went (back) with him across the water. It was reported to the royal herald." It appears then that the city lay on one side of the river, the Egyptian legions either on the other side or in boats on the stream. Aahmes courageously swam to the enemy's shore, seized one of the hostile warriors, and dragged him, in the face of the foe, through the water back amongst the Egyptian forces. The king obviously recognised the valour of the deed by presenting a double reward. The second heroic act was in the naval action against the rebel and was of the same character as the first. "I brought two warriors, captured from the ship of Aata." Here again he carried off his captives out of the midst of the enemy, and the reward was again unusual.

Prof. Schaefer adds another interesting interpretation of this inscription. The narrative portion begins with . One would naturally expect here a sentence like: "I was born in the town of El Kab," and that this is the actual meaning is almost proved by the sentence which follows immediately: "While my father was an officer of King Seqenen-Ra." In fact, "I made my forms" is merely a high-flown way of saying "I was born," for *m rmt* "as a man" is to be understood. In this connection the superscriptions of certain passages in the Book of the Dead are made clearer. Here the expression is translated "To make transformation into." Although this translation is quite possible, it must be remembered that a word does not always have the same meaning on every occasion. We see that in the Aahmes inscription it can mean, "To be born," and in the Book of the Dead it may well bear the same meaning. This is perhaps the true explanation of the famous remark of Herodotus concerning the transmigration of souls.





GRAPOW, H.—*Zwei Fragmente einer Handschrift des Nilhymnus in Turin*. These two fragments found in the Turin Museum are supplementary to the already well-known texts of the Hymn to the Nile, and will be of interest to scholars.

ERMAN, A.—*Die Bedeutung der Adjectiva auf-j*. This is an important paper grammatically. It deals with the adjectives derived from prepositions, and points out that this form can often be translated as a relative. This which means "List of names," is literally "That in which his name is"; "He in whom are eyes"; which is the abbreviated form of "He in whom is the mouth," i.e., he who speaks and commands. The form "Belonging to" can be translated in the same way: "I who belong to Ra."

PEET, T. E.—*Can $\overline{\text{sdmtf}}$ be used to negative sdmtf ?* In this paper Mr. Peet points out that the sdmtf form is not "a mere variant for the infinitive to be used when there is a change of subject," and he therefore argues that Blackman's view of the use of $\overline{\text{sdmtf}}$ with sdmtf is not tenable.








SETHE, K.—*Das perfektische Hilfsverbum $\overline{\text{wsh}}$ in Demotischen und Koptischen*. This is a discussion on the origin of the form $\overline{\text{wsh}}$ which is found in relative sentences in Akhmimic, $\overline{\text{wsh}}$, "who heard."

CALICE, GRAF F.—*Das Wort $\overline{\text{wsh}}$* . This word is generally translated "Infantry officer," but it could be translated "Foot soldier." It may well be the *Nomen unitatis* of the collective "Troop." The root meaning of is not only "To inherit," but "To be rewarded, to be enfeoffed," so that a soldier is "he who is rewarded a liege man," . Though this translation






holds good in many texts, it must be remembered that   often appears as a parallel with  , when *sny* means "Officer of the chariotry." But *sny* is more probably the chariot soldier, and not the officer. The conclusion is that the word means "Soldier," used of all grades in the same way that we ourselves use it.

HOEHNE, G.—*Drei Koptisch-saidische Texte aus der Koeniglichen Bibliothek zu Berlin*. These three fragments are: 1, a biography of Pachom of Tabenese; 2, a sermon; 3, speeches of Jesus to his mother. The first gives the story of the crocodile which surprised Pachom and his brother Iohannes on the banks of the Nile; the second is a denunciation of a heretic; the third is a fragment of an adoration of the Virgin.





MISCELLANEOUS.

SETHE, K.—The dating of the inscriptions of  , son of    , the chieftain of Hermonthis, can be accurately fixed by the example now in London, in which occurs the group . This can only be the throne name of Mentuhetep III written without the cartouche.

SETHE, K.—This is a short discussion on the derivation of the Greek *Bíos* ἀπρόσκορος from the Egyptian   or  , with the meaning "Immortal life."

CALICE, GRAF F.—The word for "bed" or "angareb" is     , and it is found in an inventory of a peasant or artizan's house, showing that, like the *angareb* in Nubia, it was an indispensable piece or household furniture.

WIESMANN, H.—The combination of *peq-* with the qualitative is very rare, but in addition to *peqicoort* and its dialectical variants only two other examples are known, *peqbny*, and the one now brought forward *peqxn*.

WIESMANN, H.—This, an interesting note on the origin of the word *adobe*, which means an unburnt brick dried in the sun. It derives from the Egyptian   or  , which becomes in Coptic *τῶβε*, in Arabic *طوب*. From Arabic it passed into Spanish, thence it was carried to Mexico, and finally was adopted, still keeping its ancient meaning, into the modern speech of America.

REVIEWS.

Early Egyptian Records of Travel.—By DAVID PATON. Vol. I, 4to, 90 pp. 32s. 6d. 1915. (Princeton University Press, Oxford University Press.)

This is one of the carefully detailed books of reference, which we begin to expect from American scholarship.

The first volume covers the whole of the period from the beginning of the 1st dynasty to the end of the XVIIth. It aims at being exhaustive by giving a reference to every mention of a foreign country in any text of that early period. The texts are not all given in full, but in every case sufficient is quoted to make the quotation perfectly intelligible.

The book is not printed, but typed, and the typed sheets photographed; on looking at the elaborate tables the reader fully endorses the appreciation, which the author bestows on Mr. George Vincent Welter, who did this work.

The tables are arranged in vertical columns, and are carried across two pages. Thus, counting from right to left, the first column contains the geographical names mentioned in the text; the second, the translation of the text, the chief variant translations being also given; the third, the transliteration with occasional grammatical notes. The fourth column contains an elaborate transliteration, in which every sign, other than alphabetic, is numbered according to the numeration of the Table of Signs in Erman's Egyptian Grammar; it is thus possible to reconstruct the original reading of any word when the original itself is not at hand. In the fifth column, or series of columns, on the extreme left, are the references to every line of the quotation in the principal publications of the text. Every text is preceded by a short introduction, giving as far as possible all that is known and all that has been published on that inscription or papyrus.

The book is consequently of great value to all students of early geography and early history as well as to Egyptologists. To the last it is invaluable on account of the mass of accurate detail which it contains.

There are, however, a few arrangements which might well be amended in a second volume. Each text is comprised in a table, and each table is numbered; but beyond this, there is no system by which reference can be made to the pages; there are no page headings and no page numbers. The tale of Sanehat, for instance, covers twenty double pages, with introduction and text; but there is no means of distinguishing at a glance those pages from one another, or from the pages devoted to other texts. A book of reference should be essentially a book to which it is easy to refer, and the want of some method to make reference easy is a serious defect. The references to publications, given in the introductions, would be better in alphabetical order. The plan of the Palermo Stone has been placed sideways on the page without any reason; it would have been better to have placed it vertically.

As regards the transliteration and translation, there are a few emendations to be suggested. Amongst others, *št* the name of the first season of the year, is now read *šht*; *hrrw-š* is probably more correct than *hrrw-š*; three out of the four Hebrew equivalents given are wrong letters; and the deity of wisdom, Seshat, is a goddess, not a god.

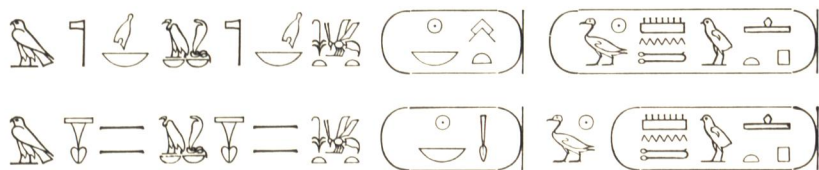
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* *The Theban Necropolis in the Middle Kingdom.*—H. E. WINLOCK. (From the American Journal of Semitic Languages and Literature, Oct., 1915.)

It is unfortunate that important papers are so often scattered in unlikely places. The present subject is neither Semitic, nor Language, nor Literature, but an important study in archaeology. The main new idea is that the large courts, with colonnades and tombs cut in their sides, in the Antef cemetery north of the Valley of the Kings, were the tombs of the earlier Antefs; also that the Mentuhetep temple of Deir el-Bahri, and another begun to the south of that, were enlargements of the same idea. A map of the Theban cemetery in the Middle Kingdom clears up the view, without the complication of the great mass of later remains.

The whole form of the XIth dynasty as discussed by previous writers is reviewed in detail, an excellent study of a complex subject. The whole of the monuments are considered, and this is a review of facts rather than mere opinions. One of the main questions is the history of the Deir el-Bahri temple. There two separate royal title-groups are found, and from their relation Mr. Winlock concludes that they truly represent two different kings, as follows:—



The first of these kings consolidated the Theban kingdom by the conquest of Herakleopolis, and ruled all Egypt energetically.

The second of these kings, in a reign of nearly half a century, strengthened the kingdom, and rose beyond all trace of barbarism in his work. He remodelled the Deir el-Bahri temple, so that the original form is obscured. Nebtauira Mentuhetep was his son and co-regent; Sonkhkara was the last of the dynasty.

Thus the whole dynasty is reconstructed as follows:—

1. Nomarch of Thebes, Antef.
 2. Prince Antef, son of Akua,
 3. Prince Antef, of Karnak list,
 4. Prince of Upper Egypt, Antef,
- } possibly one person.
5. Horus Uah-onkh, Antef-oă I.
 6. Horus Nekht Neb-tes-nefer, Antef II.
 7. Horus Sonkh-ab-taui, Mentuhetep I.
 8. Neb-hapt-ra, Mentuhetep II.
 9. Neb-hept-ra, Mentuhetep III.
 10. Neb-taui-ra, Mentuhetep IV.
 11. Sonkh-kara, Mentuhetep V.

This reckoning does not account for Neb-hetep *să ra* Mentuhetep, whose Falcon and Nebti names are the same as those of No. 8. It also assumes the late date of Nub-kheper-ra Antef, which is flatly contradicted by the style of his scarabs, closely like those of Senusert I. Nor does it include Qa-ka-ra Antef. Also the king's son Antef of Shut er-Rigaleh is put down as a vassal of Neb-hept-ra, No. 9, although he has a cartouche and the epithet *onkh setta*. A vassal of such importance between Thebes and Silsileh is very unlikely. There seems no reason for this Antef not having succeeded Neb-hept-ra. Thus we are by no means at the end of the difficulties about this dynasty.

A useful clearance of an error is made regarding the Antef pyramids. The common idea is proved to be entirely mistaken of a mud-brick pyramid, published by Prisse, belonging to an Antef; that being a Saite building at the mouth of the Assasif. Further, the brick pyramids on Draĥ abu 'l-Naga are of the XVIIIth and XIXth dynasties. The only known locality of Antef monuments is shown to be the Antef cemetery, north of the King's Valley. Three great sunken courts, with tombs opening off the sides of them, are attributed to Antef I (by his stele), Antef II, and Mentuhetep I, by the relative positions on the ground.

From this view of the great tomb courts, with the king buried at the head, and the courtiers along the sides, Mr. Winlock passes to a resemblance in the temple of Mentuhetep II and III, with a long approach flanked by tombs of courtiers. Further, the plan and views are given of a great unfinished cutting and banking which ran up to a very similar position behind Sheykh Abd el-Qurneh, which suggests that Neb-taui-ra or Sonkh-kara was preparing a similar tomb in that region. The tombs of courtiers flank the causeway, one being that very prominent colonnade on the top of Abd el-Qurneh hill; it is disappointingly blank owing to its being of the XIth and not of the XVIIIth dynasty. It is supposed that this royal tomb was not yet finished when the capital was transferred by Amenemhot I to Lisht. If this were so, then the unfinished tomb would be of Sonkhkara, and that of Neb-taui-ra is yet unplaced. There is a possibility, not yet suggested, that Hatshepsut used the site of an earlier temple, and reconstructed it; this might account for the temple and tomb of Nebtauira. Otherwise it might be worth searching in the valleys below the northern peak which is covered by Sonkhkara's *sed heb* temple, in case his tomb was placed below his temple.

This paper is the first well-reasoned view of the early Theban cemetery, and it suggests a whole system of researches on a scientific basis. The Government could not do better than put all Western Thebes under the direction of Mr. Winlock, with complete control of all excavations that may be undertaken there, so as to co-ordinate the entire work of different nationalities into a systematic whole, and solve the many historical questions that might be thus settled.

Bulletin of the Metropolitan Museum of Art. 10 cents, monthly. New York. June, September, October, November, December, 1915, February, 1916.

These recent numbers have special interest for Egyptian students. Last June there is an account, with photographs, of the heart scarab of Queen Amenardas. It was presented, with a group of small Egyptian objects, by a lady, apparently the result of tourist gleaning in Egypt about 1906. Happily it is safe now in the Museum. The body is thin and flat, like late heart scarabs; it is said to be of green porphyry; the cutting is very clear, though the forms are poor; the inscription is the usual chapter of the heart. The various *ushabtis* of this queen, cut in dark brown serpentine, have been known for many years; this heart scarab confirms the opening of the tomb in modern times, though its position is quite unknown to historians.

Another paper is on a group of gold pendants, between the XXth and XXVth dynasties. The seventeen rams' heads suggest the Ethiopian dynasty; there are also fifteen gold flies and six of the aegis of Bast or Sekhmet. With this journal is also a supplement on jewellery in the Museum, issued to encourage jewellers to study it. A fine complete bead collar of the XIIth dynasty is shown; but all the other jewellery is Greek, Cypriote, Etruscan, Roman, Byzantine, or later.

The September number gives an account of the educational value of the Museum. "All of the museums have been energetically spreading the news of their willingness to co-operate with the public schools, to help designers, and to assist members to a better understanding of their own institutions." There follows a list of forty lectures on various subjects, from two to six in a course. School handbooks on Ancient and European history are also being prepared. We may add that similarly Prof. Breasted, at Chicago, has been concentrating on preparing school manuals on history, and almost suspended his Egyptian studies in consequence. The United States will soon no longer look on the Old World as something detached and apart, but will have a keener sense of history than we have. An English scholar might condemn the popular style of some of the lectures announced at New York; but it is just because that education of the public has been despised here, that now the public cannot understand research, and will not further it, but sleepily agree to close our museums.

Other branches of museum activity are the lending of sets of photographs fully labelled, along with books on the subject of the set, to the Public Library, to spread general knowledge of them. Such sets, changed from time to time, will open many minds to regions entirely unknown before. Co-operation with High School classes is also actively worked.

Models of the most important buildings in the world, to a large scale of one-twentieth, serve to give reality to what would otherwise be only a bookish impression. Such a scale enables the minute detail of decoration to be shown, so that real study is promoted. There is a large demand for loans of lantern slides, 379 borrowers in the year. The most wanted were sets of pictures, next architecture, then ancient and modern life in different countries; while less required were sculpture, furniture, tapestry, etc. This is the way to reach a million people, from whom will come a thousand students, who may in turn produce ten men to seriously advance our general knowledge. Without such education of the public the position is almost hopeless.

The Egyptian section has advanced, with study rooms provided for the material and records required by students, keeping the open galleries for the education of the public.

The Museum staffs are the true educators of the public, and they understand their function at New York. Not only do they help the specialist, who knows exactly what he wants, but they help the vacuously minded to feed the smallest intellectual hunger, in order that the mind may grow by what it feeds upon. Let us always remember from what unpromising beginnings many of our greatest workers have come. A Murchison, a Faraday, a Rayleigh, a George Smith, have all been due to fresh impulses in their lives, which might have been expected to take quite different shapes.

The October number states the effect of the war in suspending American work in Egypt on excavation at Lisht, while the work at Thebes and copying of the Theban tombs under Mr. Davies was continued as before. A statement is made as to the artistic property of Mr. Theodore M. Davis, which he bequeathed entirely to the Metropolitan Museum of New York. This gathering was not only artistic in general but contained some of the duplicates from the discoveries of the Tombs of the Kings. It is an important addition to the public treasures of America.

The November *Bulletin* has on the front of it all that will ever be seen of the funeral figure of Nekht, whose tomb is so well known at Thebes. This figure had lain safe and perfect in the pit of the tomb until excavated last year. Despatched

on the "Arabic," with much else, it was sunk off Ireland by a German submarine. Since then nothing more is to be shipped to the New York Museum until the war and its perils are finished.

Mr. Davies gives an account of the interesting work that he has been doing on the Theban tombs. The great tomb of Surer was finally cleared; and this chamberlain of Amenhetep III is now seen to have provided for himself one of the finest of private tombs. After the front court is a hall with ten columns across it, and ten behind these. Then a hall seventy-four feet long with an avenue of ten



FIGURE OF NEKHT HOLDING STELE OF ADORATION TO RA.
FOUND IN HIS TOMB. SUNK IN THE "ARABIC."

columns on either hand. Behind that a hall with twenty-four columns; and finally a chamber with six columns containing the burial pits. The remaining sculptures are of the finest work of the XVIIIth dynasty; but unfortunately Surer had clung to the Amen party, and hence his tomb was mainly wrecked by the Aten party, and most of its decoration and furniture destroyed.

The well-known tomb of Puamra, with figures of the two obelisks and the architects, was cleared. The difficulties showed the extraordinary condition of

underground Qurneh. The rock is so honeycombed with passages, and these have been so often broken through from one to another, that when one is cleared the filling of the others runs down at all the breaks, and the whole neighbourhood begins to subside in patches like a salt mine district. The native dwellings crowded among the tombs soon felt the effects, and the subsiding occupants protested against such unseen dangers. The chambers in one part were three stories deep. The burial of Puamra was reached by a well in the courtyard, a sloping passage, two stairways and two intermediate chambers; the body had of course been long ago destroyed. The tombs of Userhat and Tehutiemhet were also cleared.

The bright and fresh little tomb of Nekht is one of the most popular of the Theban cemetery. This was cleared and the statue was found, whose loss we have above mentioned. The main work of Mr. Davies himself has been in copying, with assistants, part or the whole of seven of the painted tombs.

In the December number is an account of the excavations at Thebes on the site of the palace of Amenhetep III. The building uncovered has much the same arrangement as that for the king's own use, and it is supposed to have been for a queen or prince, perhaps part of a general quarter for the royal children. Much else still remains to be cleared in this region.

In the February number is an account of the moving of one of the mastabas of the Old Kingdom from Saqqareh to New York Museum. Not only there, but to several other countries whole mastabas have been removed; Berlin and Brussels show such examples. England—in charge of Egypt—has not a single specimen of a construction on such a scale.

Museum of Fine Arts Bulletin. Boston. December, 1915.

This number is occupied with a considerable account of the important excavations in Nubia by Dr. Reisner. This is in continuation of the work at Kerma, which we summarised in *ANCIENT EGYPT*, 1914, p. 138. The further examination of the skeletons has shown that the chieftains who were found lying on couches in the graves were Egyptians, and the people buried with them were Nubians. Further work on the purely Nubian graves has produced burials of Nubian chiefs, in large circular pits with one to three women and from five to thirty goats. The Egyptian rulers extended this custom to having from ten to thirty human sacrifices. These burials were covered by tumuli of earth.

Three great tumuli far exceeded the others: these were found to be the burials of Egyptian governors of the Sudan during the Middle Kingdom. The greatest surprise was when one of these burials proved to be that of Hepzefa, whose immense rock tomb is so well known at Siut under Senusert I. In that tomb—now called the Stabl Antar—there are long contracts regarding the supply of offerings to his statues in the tomb. We now know that the magnificent sepulchre which he had provided for himself as chief of the nome, served only for his statues and *ka* offerings. He really died in his distant governorship, more than five hundred miles away, and was buried with all the regal barbaric pomp of the Sudan.

The tomb was an immense mound, three hundred feet across, outlined by a low wall. Across the circle, from side to side, ran a brick-walled corridor seven or eight feet wide. At the middle of this opened on one side the brick-vaulted burial chamber. After the funeral some three hundred Nubians, men, women and children were strangled and laid out along the corridor, which was, in fact, the antechamber of slaves before the tomb. With these sacrificed Nubians were

personal ornaments, sometimes pottery and, rarely, weapons. Over the whole mound was laid a coating of mud bricks; on the top a great pyramidion of quartzite, and probably a chapel for offerings, in which stood the statues of Hepzefa and his wife Sennu, which were found fallen down into pits dug by plunderers. The figure of Hepzefa had been much broken, only a stump of throne remaining: that of the wife was perfect. At the funeral feast over a thousand oxen were sacrificed, and their skulls buried around the great mound on its southern side.

Some time after the great burial, it was the custom to dig into the mound and line pits with loose bricks to serve as graves. In these were bodies lying on wooden couches with offerings. The whole mound, when it became weathered, was outlined with a band of dark stone chips, and sprinkled over with white pebbles.

In another of the great mounds was a statue of Khu-tai-ra, the first king of the XIIIth dynasty. Some fifteen or twenty large mounds, not quite of the vice-regal size, are probably the graves of other high officials and chiefs.

The objects found in these burials are of two classes, Egyptian and Sudani. The statues, the alabaster vases, the copper mirrors and knives, and some of the scarabs and pottery, are pure Egyptian. The bulk of the pottery—293 different forms—part of the scarabs, and the glazed pottery, was of local manufacture. The forms of the alabaster vases are what we know well to belong to the XIIth dynasty: large globular vases, drop-shaped vases, and trumpet-mouthed kohl-pots. One squat form has not been dated before. The copper mirrors are mostly of the type with two hawks below the disc, a head of Hathor between them, and a handle of plaited or braided wire pattern. The copper knives are, some, of the straight back style of the XIIth dynasty; but others are curved backward, and two have gazelle leg handles. If these are certainly of the Middle Kingdom they will give a useful date, as such forms have been attributed to the New Kingdom. The daggers are all of the type with a large flat ivory handle, as Gardner Wilkinson, fig. 46. This form is rare in Egypt, and we may now gather that it is Sudani of the Middle Kingdom. No tools whatever were found, only daggers and personal implements.

The most surprising local product is the glazed pottery. As all over the site are the half-glazed pebbles used in the furnace floors, there can be no doubt as to the work being local. Many pieces of wasters of glazed ware also showed this. There is not only blue-glazed pottery, but also quartzite and quartz crystal with blue or green glazing. There were "bowls, pear-shaped and globular pots, cylindrical cups, jugs, rilled beakers, and covers, and kohl-pots; mace-heads, imitation shells, hippopotami, lions, scorpions, amulets, plaques, models of boats, figures of boatmen, inlay pieces, and tiles of many types. The inlays were used to decorate ivory boxes and sandstone ceiling slabs. The tiles were used to decorate walls and large pottery vessels. Parts of several lions in relief were found which had apparently been fastened on the walls of the temple in Mound II. The decorations on all forms of faience were in black line drawing on a blue ground." This latter reminds us of the hundreds of pieces of blue plaques and objects with black drawings found in the temple of Serabit of the XVIIIth dynasty.

The native pottery has some affinity with the prehistoric forms of Egypt, though no one piece could be mistaken as being of that family. Bird-shaped vases and spouted vases are like the older types. A tall beaker with wide spiral groove around it, and fluted below, seems evidently a copy of metal work, probably in gold. We are assured that the black pottery is polished with blacklead; as

the lustrous magnetite is extremely like blacklead, the evidences as to the material should be put beyond question by a chemist. Other little jugs, with incised patterns, are of the family so well known in the Delta graves of the Hyksos, and were probably carried to Nubia.

The seals of ivory with geometrical designs "are undoubtedly of local origin. The patterns are combinations of crossed lines, such as do not occur in Egypt." The whole of these certainly need careful study and comparison.

We greatly hope that Dr. Reisner will thoroughly publish all of this material, separating each group of objects which are certainly contemporary, such as those with the three hundred Nubian burials of one date. There will be thus a large extent of material by which to standardise our dating of the smaller arts. This discovery is of great value for purely Egyptian dating, as well as for the relations of Egypt and the Sudan, and the high and strange civilisation shown by the Sudani glazed ware and pottery.

The Rock Tombs of Meir. Part III.—AYLWARD M. BLACKMAN. 36 pp., 39 plates, 4to. 25s. 1915. (Egypt Exploration Fund.)

The continuation of this series is on the same complete plan as the previous parts; unfortunately, the diversity of scales is continued, the outline sheets alone being $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$, or $\frac{1}{7}$, while the five coloured plates are to four different scales. This needless disregard of scale is a serious hindrance of understanding the relation of parts in their positions and their sizes; it is hardly ever needful to change scales in one series, as see the copies of *Medum* and *Deshasheh*, each uniform.

The volume is entirely occupied by one tomb, that of Ukh-hetep, son of Ukh-hetep and Mersa, in the reign of Amenemhat II. The outline plates give all the subjects complete, but a key sheet is somewhat needed. Five coloured plates show the more interesting details, and the seven plates of photographs give general views and the better preserved scenes. The subjects of the scenes are not of the same importance as in the previous volumes, being all parallel to those in well-known tombs. The two new points of value are, (1) A charming piece of decoration, well given in colour, most nearly like a pattern in Prisse, *Art*, but simpler, and here well dated; and (2) The list of previous nomarchs.

The list of nomarchs is the first document, outside of the lists of kings, which carries through from the XIIth back to the Vth dynasty. It is, therefore, of value as historical evidence of the periods involved. In order to accommodate it to the arbitrary dating of Berlin, the average of rule of a nomarch is assumed by Mr. Blackman at 15 years, which is absurd for any such series. Though sometimes brothers succeeded one another in office, yet at other times sons died before their fathers and grandsons succeeded. The average of the Jewish kings is 23 years each, of the XVIIIth dynasty from Aahmes to Akhenaten 24 years each, of the English kings from the Conquest, 23 years. Such must therefore be accepted for a family succession of rulers, with an average of irregularities of all sorts. Accepting this general value, the fixed points in the series of nomarchs, and according to the chronology given by the Egyptians, is:—

	REIGN.	B.C.	BY KINGS' LISTS.
No. 1.	Senusert I	3515	= 3515.
No. 21.	IX-Xth dynasty. . .	3815	= 3600-3900.
No. 36.	Pepy II	4320	= 4185.
No. 39.	Nefer-khou.	4415	= 4405.

The last is the best fixed point, as the falcon name of king Nefer-ra (V, 5) is not in the least likely to be adopted later. Here we see that the list shows the general scale of the history to have been correctly given by the Egyptians themselves, and is one more impossibility in the arbitrary fancies of Berlin dating. The last two registers of the list appear to be of additional names, probably of rulers who were appointed outside of the family succession. No. 48 being probably of the XIth dynasty, and 58 of about the same time. Mr. Blackman is to be congratulated on having saved so much of what Egypt has done its worst to destroy in the last fifty years.

The Manchester Museum. Report for 1914-15.

A Museum Report is usually of individual rather than general interest. Here, however, is described an experiment which may well spread in this country. Many schools in Manchester were requisitioned for military purposes, and the scholars had to share half time in other schools. There were thus many children displaced for half their time. These have now been kept in hand by a system of elementary science and history teaching in the Museum. "Eight classes—of one hour's duration—are held daily, four by each teacher; two in the morning and two in the afternoon. Each lesson consists of from thirty to forty minutes' instruction in the class room, followed by a tour of the cases in the Museum dealing with the particular subject taught." Manchester Museum is particularly well fitted for such teaching, as there is a fine series of all the orders and principal species of animals, a fine series of fossils and minerals, and an unusually interesting and complete collection of Egyptian history and daily life. This is the true way to bring Museum knowledge into the common fund of information, instead of the "moral bankruptcy" of closing museums, for which we deserve the Continental despite.

Journal of the Manchester Egyptian and Oriental Society, 1914-15. 8vo, 63 pp. 1915. 5s.

Beside the current business and short reports of papers, this Journal contains some longer articles, especially pp. 27-48, by Mr. Peet, on "The Early Relations of Egypt and Asia." In prehistoric days the lazuli is doubted by Mr. Peet as coming from Persia, on the ground that it might be in the Eastern desert. As, however, it would be very unlikely that obsidian should be obtained nearer than the Aegean Islands, it must be granted that there was an extent of trade which makes the Persian route quite likely. The plaque of Den bears a figure which appears to be called an eastern. In Sinai, Semerkhet is shown smiting a Sinaitic chief. The Ist dynasty ends with the figure labelled with the place-name Setet. This name, however, may be either Asiatic or from the Cataract region; as the head is distinctly like the Libyan, it is more likely to be from the Cataract, where the early population had Libyan characteristics. Thus Den and Semerkhet show fighting over the Eastern frontier, but whether as far as Palestine, is not at all settled.

In the Old Kingdom Khufu records at Sinai the "Smiting the Anu," but the Anu seems to be a generic term for barbarians. Sahura in the Vth dynasty smites "the Mentu and all countries"; Ne-user-ra states the same. On his temple of Abusir are excellent typical figures of Libyans, Puntites and Asiatics. The same figures appear among the prisoners of Sahura, also two other types of bearded Asiatics. In the VIth dynasty Una records the defeat of the "Aamu who are upon the sand," meaning the desert between Egypt and Palestine, showing that the

Egyptian was not yet holding any of Palestine. These same Aamu extended down the Red Sea shore, as they were defeated when the Egyptians were building a boat to go to Punt.

During the VIIth to Xth dynasties an Asiatic invasion of Egypt can be discovered. Amenemhat I is described as ejecting the Aamu, and building the wall across the Wady Tumilat to exclude them. In a papyrus of admonitions to King Merykara of the IXth dynasty, his father describes defeating the Aamu. A later papyrus, of Leiden, was probably copied from one about the XIIth dynasty, and it describes the foreigners in the Delta, and civil war throughout Egypt. All of this agrees with the archaeological evidence not touched by Mr. Peet. The abundant button seals begin in the VIth dynasty, and were mostly about the VIIth and VIIIth; their designs are always foreign, though often copied from Egyptian figures; and similar patterns have been found at Aleppo and Bismiyeh in Mesopotamia.

The Middle Kingdom knew much more of Palestine. Neb-hetep Mentuhetep figures captives of Nubia, Libya, and Asiatics; but whether the latter were still in the Delta, or farther out, is not stated. Neb-hept-ra Mentuhetep mentions fighting Aamu and Mentu Asiatics; this might yet be in the Delta. Under . . . there is the inscription of Sebek-khu naming a war at Sekmem and the land of Retenu, where he fought with Aamu. This shows penetration into Palestine, though how far is not clear. A few other references to Asiatics do not take us any farther. The mention of Aam as a class of temple servants strongly suggests the taking captive of many of the Aamu; as in later times, Pakharu, "the Syrian," was a common personal name, like Mr. French in England. This paper makes us see how very uncertain is still our early geographical knowledge.

Prof. Rhys Davids discusses "The Beginnings of Religion." This deals with the broad question of whether we are to take the beliefs and practices of the less civilised races as typical of ancient thought, or whether we should take the study of an ancient religion as a basis. Prof. Davids begins by begging the question. "It is comparatively easy to decide which of these two methods is to be preferred," choosing himself the latter course, in opposition to the whole of the Tylor-Lang-Frazer school. The difficulty of realising the sentiments of modern peoples is taken as an argument against supposing that we can understand the barbaric and savage peoples of the present. But it is a far stronger argument against assuming that we can understand the development of any people of the past. The work of Foucart in favour of adopting our knowledge of Egyptian beliefs as typical, rather than any ideas of modern peoples, is upheld as the best type for such studies.

Now all this is part of a system of thought which has been far too prevalent recently, whether in economics, politics, history, religion, or many other departments. It is a habit of looking at the difficulties of one side of a subject, and deciding that it is impossible to accept it, and that therefore the opposite view must be true. It is a very specious method for those who do not know all the facts, and leads to a comforting self-assurance, which waives aside everything else that may be said. The only real road to a conclusion on any subject is to balance evidence. One side may be clearly improbable; but if the only alternative is still more improbable, or impossible, we must for the present accept the least improbable view.

In the study of comparative religion, whatever difficulty we have in entering into the thoughts of a modern man of another race, the difficulty is far greater if we try to understand an ancient man's thoughts. The modern can be watched in his

actions, he is not only known by some scanty remains; he can be studied over and over again, the evidences about him are not limited to a few discoveries or writings; above all he can be interrogated indefinitely to clear up questions, and often the more enlightened men will describe their own beliefs and practices in detail, whereas the ancient is dumb and can only be understood by what has chanced to survive to our time.

To take the documents that remain to us about any ancient religion, and ignore all the living parallels which explain them, would be like studying only the bones of fossil animals, and ignoring the parallels of living animals which show how the bones were worked by muscles, covered by tissues, and co-operated in the constant maintenance of the health and abilities of the animal. From a single bone much may be restored to view, of the construction and place in nature of the living structure now perished; but this can only be done by strictly comparative method, and utilising every analogy with present structures. So in the history of religious thought the one or two fossil fragments that we may have, about some class of ideas, can only be interpreted by the fullest comparison with similar thought still surviving, which can be analysed at leisure and cross-questioned in detail. It must be the modern examples which alone can restore to some similitude of life the ancient specimens.

Our knowledge of Egyptian practices is considerable; but we are yet very ignorant of the ideas and motives which lay behind those practices. How far the idea has perished while the practice continued, how far fresh ideas had arisen as false interpretations of the practices, whether we have ever yet grasped the idea at any period,—all this is yet quite vague to us. Take the most obvious matters, and see how blind we still are as to the meanings which must have been familiar to every Egyptian, about the *ka*, transmigration, intercession (on which an entirely new light has arisen, see our last number, p. 35), prayer, and influence of the gods. On any of these points five minutes' talk with an educated ancient would be worth more than all we now know. How can such fossil fragments compare in value with the full study that is made of any modern beliefs?

Thus the objection that the modern beliefs may not be correct interpreters for ancient times is a trivial difficulty compared with the obscurity of our knowledge of the past. The only logical course is to gather all we possibly can of the fossil practices, and then clothe them with a living structure of ideas by means of the nearest parallels in modern thought.

Prof. Elliot Smith states the supposed parallels between Egypt and other lands of "Oriental Tombs and Temples"; this is a statement of resemblances which does not carry conviction to most minds. When we read of a "temporary spiral causeway made for constructional purposes" round a pyramid, it is as well to warn readers that such statements have no accepted ground.

An encomium of the late Prof. Cheyne by Prof. Canney ends the number. Unfortunately his wild disregard of known history must react upon any consideration of the amount of reliance to be placed upon Prof. Cheyne's affirmations.

The Theosophical Path. Jan., 1916.

This Californian journal, with which we are regularly favoured, does not usually give scope for scientific criticism. We are the more bound, therefore, to notice some of the just and forcible remarks in a paper on *The Gift of Antiquity to Art*, by Grace Knoche. "When we consider that an evening might be spent with

profit upon a single nation of antiquity, a single period in that nation, or even upon a single statue, the topic assigned . . . seems broad in scope. The best that can be done, therefore, is to take a running glance at some of the great monuments of antiquity and remind ourselves of our supreme indebtedness to it—indebtedness for form as well as contents, for technic as well as *motif*. For modern art depends upon ancient art as one link hangs down from another in a chain.

“Examine whatever special branch you will, there, behind the modern effort stands the great art of the past, ‘as one in eternal waiting.’ And yet, although we copy and appropriate, there is always something that eludes us, and we have not gone beyond nor even reached the limits set ages upon ages ago

“We have never attained Egyptian understanding, nor Greek forbearance, in the juxtaposition of plain and decorated spaces. We have nothing in ornamental detail that yet can make superfluous the lotus, the acanthus, or the honeysuckle *motif*. We have never devised anything in continuous pattern that can improve upon the simple egg and dart, the simple astragal, the guilloche, the bead and fillet, the rosette and spiral patterns from the Beni-Hasan tombs.”

Referring to the Persian tile-work frieze of lions: “Note the continuous pattern both above and below the lions, which we have appropriated without so much as a ‘thank you,’ and without improving upon it in the least. And this is but one of almost numberless examples, for, truth to tell, there is not a corner of the entire field of modern art that antiquity does not already hold in fee simple, the while we calmly appropriate and fix over for our own use—often a very commercial use—what we seldom acknowledge and frequently misunderstand. Go into any art school of standing and you will find ancient sculptures, not modern ones, set before students who are learning to model or draw. What have we added to this heritage of beautiful forms? Nothing; while in the effort to be very original—having lost the true canons of proportion and knowledge of the old life and its laws—we have generated, in addition, a bedlam of bric-a-brac that posterity will only sweep away.”

These are reflections which we hardly ever find applied as a counterpoise to modern vanity. We tacitly accept this position without venturing to put it into honest expression. All honour therefore to a writer who will say so explicitly what is the barrenness of modern productions.

The Athenaeum Subject Index to Periodicals, 1915.—Theology and Philosophy. 33 pp., 4to. 1s. 6d.

This is a sample of the various classes of subject indices undertaken by the *Athenaeum*. The issue of an annual index to papers in periodicals may be useful in some kinds of works; but it raises the question how far the world has time to turn back upon old weeklies and monthlies, most of the writing of which is ephemeral in its character. To the literary man who delights in personal detail as to the history of ideas in the present time, this index will be invaluable. As a curious feature it may be noticed that the Church at Rome (here called “Catholic Church”) has seven times as much space as the Church of England, and half the papers referred to about the English Church are by Roman Catholic writers. A study in tendencies seems suggested by this omission of all the Church of England weekly and monthly papers, and the elaborate cataloguing of the “Catholic Church” under thirty-five different headings.

Notice sur la vie et les travaux de M. Georges Perrot.—GASTON MASPERO. Address to the Institut de France. 41 pp. 1915.

This biography of the late perpetual secretary to the Institut is a tribute from his successor to the memory of one of the principal archaeological writers of the last century. He was born in 1832, and brought up by his widowed mother and grandmother, in the quiet of home life, nourished on the Bible and the best of French classics, and learning English from reading Scott. His grandmother must have retained some of the spirit of France of the *ancien régime*, and thus contributed to the historical sense of the future writer. This was the surrounding to produce a scholar and an antiquary. After a brilliant schooling, he ransacked France in walking trips, and began his University training at the start of the Second Empire. The Ultramontanes then in power determined to reject him as a Protestant, and it was only by a friendly intervention with Napoleon that this intolerance was stopped. At twenty-three he succeeded in gaining a place at the School of Athens, after showing his ability in handling ancient inscriptions and modern Greek. In his new field he made a careful study of the inscriptions and history of Thasos; after which he returned to the career of University work in France. Three years there were cut short by employment in the researches upon the history of Caesar for Napoleon III. In that his great work was the complete copying of the testament of Augustus from the monument at Ancyra, smothered in Turkish houses. He further copied or took squeezes of five hundred Greek inscriptions, and for the first time photographed the Hittite monuments, then scarcely known. When these delightful days had to give place to routine teaching in France, he gave the classics a new life to his students by his vivid knowledge of the sites; he also opened the interest of archaeology to the public by popular writing in journals. The blow of 1870 fell upon him in Paris, where he remained in his position. His spread of the interest in his work resulted in 1877 in a new professorship of Archaeology at the Sorbonne. Soon after he met an architectural enthusiast in Chipiez, and from 1878 to 1901 they collaborated in the well-known series of volumes on the archaeology of many lands. These works have no doubt done much to put material before the public, and served as text books for students. This is not the place for criticism, but we may regret that the illustrations gave so incorrect an idea of ancient art—especially in Egypt—and were mixed with so much restoration which was unfounded. Fresh work came upon him as director of the *École Normale*, as editor of the *Revue Archéologique*, of the *Monuments Piot*, and as a general writer on archaeology. He finally retired from his mass of professional work in 1903, to occupy the high dignity of perpetual secretary of the Académie. In 1914, at the age of eighty-two, he travelled in Italy with his grandchildren, and was looking forward to his golden wedding that summer, when mercifully a sudden death, amid his papers in his study, removed him on 30th June before the horrors of that autumn were even anticipated.

NOTES AND NEWS.

OUR English friends will be glad to hear that the American Branch has now been fully organised, under the Presidency of Prof. Breasted, who has long been recognised as the principal Egyptologist of the other hemisphere. The energetic management of Dr. Winslow has promoted the organisation, which includes seven vice-presidents, who are heads of Universities, Colleges, the Carnegie Museum, and the Archaeological Institute. In the large vitality shown lately in American research, it is well that our Research Account has thus taken a position which may lead to solid co-operation in the future.

A few months ago a paragraph appeared in the papers relating to the discovery of palaeolithic man in a cave in Egypt. Now there is nothing unlikely in such a discovery; it is a thing to hope for and to expect. Enquiries were therefore made of Dr. Ferguson, who was stated to have examined the skull. His reply is that the skull was found in one of the large quarry caverns in the Mokattam hill; and Dr. Ferguson found in the same place part of another skull with a small fragment of iron or steel bedded in it. The position in an artificial quarry, fixes the date to be after the IInd dynasty, when quarrying first began. Probably both skulls are of Roman age, or later.

In the paper in the last number on "The End of the Hittites," a slip has been kindly pointed out by Mr. Hugh Seebohm. In the discourse of Odysseus to Alkinous, he was recounting his previous tale to Achilles, concerning Neoptolemos the son of Achilles. It was therefore the son of Telephos, the king of Mysia, who had the Ketean companions, which is likely enough on the borders of Hittite power. The previous wounding of Telephos by Achilles was what gave point to the tale about Neoptolemos son of Achilles slaying Eurypylos the son of Telephos.

The safe return of Dr. Derry to England for a short time, from his Mediterranean hospital work, has much gratified his numerous friends.

Lieut. Engelbach, R.E., who left Suvla Bay on the evacuation, has been for some weeks in Egypt; he has since come to England, and after some needful rest is now stationed at Newhaven.

Second Lieut. Thompson, of the North Staffordshire, is now in Cairo, at the School of Instruction, Zeytun.

Second Lieut. North is also in Cairo.

Second Lieut. Lawrence is on the Intelligence Staff, Cairo.

Mr. J. E. Quibell, Curator of the Cairo Museum, a former student of the Research Account, is in the local defence corps in Egypt.

Mrs. Quibell—known in the Research volumes as Miss Pirie—is active in the Cairo canteen work.

Mr. Eric Peet is in service at Salonika, near Prof. Ernest Gardner.

THE PORTRAITS.

THANKS to Dr. Mercer, we have some illustrations from the Gorringer Collection, and perhaps the most interesting of these is the bronze portrait statuette of a Ptolemaic king on page 51. That it is a king is evident from the elephant's skin headdress of royal form, which was represented upon some of the Ptolemaic coins. That it is of the late Greek period is clear from the work. As such a figure is a new example of portraiture, Dr. Mercer kindly had a profile view of it taken, which is here given as one of our portraits.

Which Ptolemy this represents is not easy to settle. The earlier kings of that dynasty are fairly portrayed and recognised, but about the later ones there is a maze of uncertain suppositions, in which no two authorities find enough ground to agree. Most of the later coins only repeat the head of the founder, Soter, and portraits are rarely given.

The age of this king is a main guide: the sinking round the cheek-bone, the drawn lines of the face, the flabbiness round the eye, the pinched chin and nose, all show an elderly man, certainly over fifty, probably about sixty. The history is somewhat difficult to unravel, but from direct and indirect detail, it seems to have been thus:—

	BORN. B.C.	REIGNED. B.C.	DIED. B.C.	AGE. B.C.
I. Soter	367	325	283	84
II. Philadelphos	308	285	246	62
III. Euergetes I	284	246	221	63
IV. Philopator	243	221	204	39
V. Epiphanes	209	204	181	28
VI. Eupator I	190?	182	181	9?
VII. Philometor	188	181	146	42
VIII. Eupator II	162	146	145	17
IX. Euergetes II	171	146	116	55 Physkon.
X. Soter II	142	116	81	61 Lathyros.
XI. Alexander I	130?	106	88	42?
XII. Alexander II	110?	81	81	29?
XIII. Neos Dionysos	110?	81	51	59 Auletes.

Thus the choice of attribution is much limited by the age. As the portrait is clearly not Ptolemy I, II, III or IV, by the coin portraits, the age limits the attribution to IX, X or XIII, as all the others died a good deal younger. Of these three the IXth, Physkon, was—as his nickname shows—marked by his gross size, and fatness as shown on the coins, whereas this king is spare and strong. The conditions of the Xth, Lathyros, agree much more with the type we see here. Exiled to Cyprus by a usurper, after ten years of reign, he kept up his energy, and eighteen years later, at the age of fifty-four, he forced his way back to the throne of Egypt, and reigned there seven years till his death. He has the character for patience and amenity along with good fighting capacity; and that would agree

well to the type we see here. The age of XIII, Auletes, would place him in the running; but a man whose luxury and voluptuous life gave him the nickname of "flute-player," and the official title of Neos Dionysos, would scarcely frame to the spare, firm, determined old man we see here. Not much doubt then rests on attributing this bronze statuette to Ptolemy X Lathyros.

Mr. Hill has kindly allowed casts from the British Museum to supply here the best portraits of Ptolemy I Soter, and Ptolemy IV. The Soter head is the youngest type, and is given to compare with a head on onyx in University College, which has a bust of a Graeco-Egyptian king, which might be intended for Soter. From the Greek work, but purely Egyptian headdress, it is most likely to be of his time. The head of Philopator is given for comparison with a finger-ring of gilt bronze, in University College, which is certainly of the same king.



GOLD COIN.



ONYX.

PTOLEMY I., SOTER.



GOLD COIN.



BRONZE RING.

PTOLEMY IV., PHILOPATOR.



PTOLEMY X., LATHYROS.

BRONZE FIGURE.

GORRINGE COLLECTION.



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