

compositions of great beauty, but foreign to the older forms, were being incorporated in it. With the rise of the order to such positions of power, that in 1100 B.C. the "first prophet of Amen," named Her Hreu, son of Amen, seized the throne and proclaimed himself King of Egypt and founder of the XXIst Dynasty, still further changes were made in the ritual.

To this period belong the hieratic papyri of the "Royal Mother Netchemet and the temple singer Anhai." They are both short papyri, measuring respectively 13 and 14 feet long, and considerable carelessness is shown in the compilation of the text. The vignettes are most curious, being taken, not from the Book of the Dead, but from a curious ritual, entitled "The Book of Knowing What is Done in the Under World." The scene represents the Passage of the Sun Through the Tunnels of the Under World, and also a most curious vignette representing the gods of the Under World, each in a curious cartouche painted to represent sand. The "Gods of the Sand" was the name given by the Egyptians to the Typhonic gods, the followers of Seti. There is a curious procession of the wicked represented as headless. There are several chapters in the ritual specially powerful to prevent the deceased from being beheaded. In the papyrus of Anhai there is a curious scene representing the creation of the world. A similar scene occurs on the sarcophagus of Seti I. in the Sloan Museum. This is apparently taken from a work dedicated to Thoth, as Lord of Hermopolis.

The last of the illustrated papyri is a very curious and interesting work, written in a very late form of Hieratic, and dating about 100 B.C. In the Sub-Roman times in Egypt, the Book of the Dead had become so corrupt and so obscure that very few could understand it, and in place of it a shorter form of service was compiled. There were several such works, such as the Festive Songs of Isis and Naphtys, besides many others. Such a work is here published, called the *Sait-en-Sensen*, or *Book of Breathings*. This work was a service to be recited by the Kherheb, or reader, over the body of the deceased, and was written for a man named Kerasher, son of Tashenatit. Like most esoteric works, it was attributed to the scribe-god Thoth, as we read:

"Thoth, the most mighty god, the lord of Khemennu (Hermopolis), commits to thee, and he writeth for thee in the Book of Breathings with his own fingers; then thy soul shall breathe for ever and ever, and thy form is made anew upon earth."

There is a short reference to the judgment in the Hall of Truth; and seven clauses of the Expiatory Litany, known as the Negative Confession, are quoted, but only very general moral maxims:

"He hath not committed sin, or done deeds of violence, or robbed the dead, or stirred up revolt. The deceased was justified by his works. He has given food to the hungry, water to the thirsty, clothes to the naked."

The most remarkable feature of the book is the teaching of the doctrine of the resurrection of the corruptible body:

"Thy soul shall live, and thy material body shall burst forth by the word of Ra—thou shalt be like unto Ra for ever and ever. Let his soul live upon earth for ever and ever."

If this was the doctrine in Egypt a century before the Christian era, it is not wonderful that the preaching of St. Mark (in 65 A.D.) was so readily accepted. Space will not permit us to deal with the valuable text of the papyrus of Nu, which Dr. Budge prints in full. And we can only say that the work confers great credit on the author and the Museum authorities, who thereby show that publications of this kind are not confined to the Continent.—*London Daily News*.