

on from the cross. We have to tread in Christ's steps. He left us an example that we should do so. We have to walk even as He walked. We are to be followers of Him. The way He trod was the way of obedience—the way of submission—the way of well-doing. It was the way of dependence on God and of fellowship with Him. This is the way we must tread in all the circumstances in which we are placed, in all the relationships and callings in which we find ourselves.

How would Christ have acted in our place? How do his precepts require us to act? We may sometimes be perplexed, for though the precepts are plain, their application to particular cases is not always simple. But if guidance be truly sought, the seeker will hear a "voice" behind him saying, "This is the way, walk ye in it." "Unto the upright there ariseth light in darkness."

But the way which leadeth unto life is a narrow way—a way of tribulation. It is the way of crucifixion to the world. Christ says that if any man will follow Him, he must deny himself, and take up his cross daily. You will find evil remaining in your own hearts to the end, and you will meet in the world with temptations which will require, if you are to overcome them, many a hard struggle. But you must not faint or grow weary in the way. Christ will be with you and help you. His grace makes His yoke, which He summons you to take upon you, easy, His burden light, and then the end and reward will be life in the presence of Christ in glory.

Two promises, one spoken by the lips of the Lord Jesus Christ Himself, and the other by His servant and apostle Paul, assure us of this: "If any man serve Me, let him follow Me; and where I am, there shall also My servant be." "God will render to every man according to his deeds; to them who by patient continuation in well-doing seek for glory and honour and immortality, eternal life."—*Friendly Greetings.*

THE EGYPTIAN IDEA OF IMMORTALITY.

The following curious theory of life after death, which influenced the ancient Egyptians in the construction of their tombs, is taken from an illustrated paper on "Oriental and Early Greek Sculpture," by Mrs. Lucy M. Mitchell, in the *January Century*:

In Egypt, from the very earliest time, the tomb was of the greatest significance for sculpture. Of temple ruins on the Nile, from that hoarier past between the First and Eleventh Dynasties, there is scarcely a trace. How vivid the witness borne to the sepulchral art on the plains of Memphis, the capital of oldest Egypt! Along the margin of the desert stretches the vast Necropolis, with a hidden population of statues, sen-

tinelled by those stupendous royal tombs, the Pyramids. Where else have such preparations been made for the final rest of the dead as in this great *campo santo* of the ancient empire?

Though mingled with much that was naive and material, how vivid were the conceptions of that ancient people concerning the future world! They believed this life but an episode in an eternal existence. Death to them was 'the real life, only evil spirits being spoken of as dead. The coffin was called the "chest of the living." But to the ancient Egyptian the immortal part, even after death, was in some mysterious way dependent for its contented existence upon the preservation of the body; hence the importance of embalming, the care taken to keep the body as life-like as possible and secure from harm during the long period of the soul's probation. The "eternal dwellings," hewn in the solid rock, high above the floods, were in strong contrast to the abodes of the living, built within reach of the swelling Nile, and of which scarcely a vestige remains.

The massive chamber of this tomb where lies the mummy is pictureless, and its entrance is closed by solid masonry. From it a shaft leads up, which was at many places thirty metres deep, and was filled with a dense mass of earth and stone, making more inviolate the mummy's rest. Over the concealed entrance of this shaft there rises that other essential part of the tomb, the sacred chapel (*mastaba*), of equally solid construction.

In a dark recess (*worlth*), aside from this chapel, are found many statues walled up. These are usually twenty or more in number, and represent the deceased with great diversity. To what purposes are they here? Singular beliefs, prevalent among the Egyptians and read from the hieroglyphics by Maspero, furnish us the key to this problem.

An immortal second-self, *ka*, somewhat resembling the "eidolon" of the Greeks and the shade of the Romans, was believed to spring into being with every mortal, grow with his growth, and accompany him after death. So close was the relationship of this strange double *ka* to man's proper being, that it was of the greatest importance to provide it with a material and imperishable body which it should occupy after death, sharing with the mummy the security of the "eternal dwelling." It was believed that the shade *ka* could come out of this statue and perambulate among men in true ghostly fashion, returning to it at will. The stony body for the dead man's *ka* was naturally made in his exact likeness, and also bore an inscription stating his name and qualities. But a single statue might perish, and future happiness be thus forfeited. Hence that most unique feature of Egyptian statuary, the multiplication of the portraits of the deceased in his tomb.