

ology of Scripture: "The sun of righteousness shall rise with healing in his wings," especially as it is gracefully poised aloft on a blue ground as if in the azure sky.

The centuries which have elapsed have scarcely affected the magnificence of this beautiful Temple. We descend a short flight of stairs, as the floor of the Temple is below the present level of the surrounding country, and enter the portico, forty-two feet high. Here we are in the midst of twenty-four columns in three rows, each column above twenty-two feet in circumference, upon which are carved hieroglyphics. However, when one has circumscribed ten or a dozen columns, an impression is formed that these "holy carvings" represent a ritual, confession of faith, or litany. After having listened to frequent Catholic litanies, the manifold repetitions of "Kyrie Eleison" of the Greeks and the "Allah Akbar" (God is created), which I have heard fifty and even one hundred Arabs repeat two hundred and three hundred times in an hour, bowing each time or vociferating, "God is God and Mohammed is the Apostle of God," and noticing now in this temple the emblems of Isis and Osiris, alternating with cartouches, snakes, the emblems of wisdom, and Egyptian vultures, emblems of motherly love and protection, one feels like interpreting the characters about thus, "The God's are Eternal," Osiris is Wise, his Spirit will Guide our Souls," "O Isis, Show Mercy, have Compassion upon us," and so on, scores of times on each column, and there are twenty-four of such. The top of each column is surrounded by the sculptured face of Isis, each column having four faces, one to each cardinal point, which design is called technically Isis Quadrifrons.

On the ceiling of the portico is a zodiac to which I will refer later. The Sekos or inner court of the temple has many rooms or apartments, the walls of which are adorned with figures relating to religion and astronomy. These rooms are lighted by small perpendicular holes cut through the immense flags, of which the flat roof is constructed. Straight ahead is the sanctuary, or holy of holies, to which there is only one entrance, across which probably once hung a costly curtain or veil, richly embroidered with representations of idols. Many of the arrangements remind one of the Bible description of the Tabernacle and Temple of Jerusalem.

Through a small apartment, a corridor, we ascend a flight of a hundred or more low, broad, comfortable steps. We are now in a shaft of small inclination, as if in the solid rock, as the joints are very neat. Here, I imagine, the High Priest, after exacting a covenant from the worshippers, slowly mounts the stairs, followed by shaven-headed priests, who chant monotonously to the tune of cymbals and harps, carrying offerings of globes encircled with snakes, or cows horns, lotus flowers, little boats,

graduated sticks, mitred cobras, etc. At least I gather this idea from the representations on the walls of this noble stair gallery. Next I see them on the roof, under the open heaven, dedicating unto the gods their labors and the offerings they are about to make by fire, waving perfume or sprinkling. The rest of the tale we read in small chambers on the roof where males and females allow themselves to be blessed, bound, and, have knives driven into their foreheads, shoulders, breasts, bowels and thighs. Animals, too, are butchered and piled upon altars. Then I presume the offerings were offered to the deities after being burned, roasted or sodden, and the vegetables sprinkled. On another corner of the roof is a miniature temple, twenty feet square. The architraves are supported by columns surmounted by Isis Quadrifrons. This small Temple, it has been suggested, was the repository of books, astronomical instruments and was also the observatory. This defective description I am making after my second visit to the temple, during which the feast of Hassau and Hussein was being celebrated some miles away. There was no guide or guardian to annoy me with his many bombastic explanations, and so I examined the grand ruins thoroughly, spending also some hours in small, narrow, mysterious underground passages. Was I in the "secret chambers" to which the New Testament refers? Were these the laboratories where sacred crocodiles, bulls and ibis were embalmed, or like the *oubliettes* of the Bastille, were these perhaps dungeons where victims of priestly rage, after being coaxed into the temple, were thrown, to be forgotten forever? In the upper walls also small galleries, three feet square by ten to fifteen long, have been reserved in the walls, concealed skilfully by stones sliding in grooves, and ornamented like the others, and, moreover, cut in such shape that it seems a marvel the modern explorers ever discovered the entrances, as the lock or key-stones when adjusted hardly admit a knitting needle in the joints. I looked upon these smaller galleries as places in which to store the sacred and precious things of the temple.

In one of the upper rooms was a circular zodiac, which has since been carried to Paris, and is supposed to be a masterpiece of pictorial astronomy; but I suppose that if the French could have taken away the immense zodiac on the ceiling of the portico, this would have obtained a much greater reputation than the one at Paris. I have seen both.

The roof of the portico has to the west ten slabs or flags about sixteen feet long by two and a half broad, to the east likewise. In the centre are twenty similar flags in two rows, ornamented with various emblems having no direct connection with the zodiac. Now, as to the zodiac, some readers of the News will be rather surprised to learn that those strange little figures—let us say in Ayer's almanac, indicating the constellations through

which the moon sails in the heavens—should have originated in Egypt thousands of years ago—yes, even to the human figure against the various parts of whose body and limbs are disposed the twelve—not pictures—but truly Egyptian hieroglyphics. Beginning at the eastern side of the temple, we have a large male figure bending around three sides of the ceiling panel; in front of him are two rows of figures; the row nearest to him contains a hieroglyphical or zodiacal representation of the constellations of the Boreal or northern heavenly hemisphere. Beginning at his chin, we see Aquarius, a man pouring out water. Next Pisces, a pair of nice fishes. The third figure instead of being the orthodox Aries is a beautiful antelope or gazelle in a natural pose. Taurus in this zodiac is a roaring bull, pawing the earth, bending his head down and tossing the moon along on her monthly rounds. Next, instead of gemini, naked twins, we see the god Ra and his companion and scribe Toth, with a pen or feather on his head; they walk hand in hand like twins. Cancer, or the crab, I cannot see on this zodiac, but I did not copy amiss. There is instead of the crab a boal, with persons in it doing something I cannot make out as the ceiling here is full of soot. Capricornus, Scorpio, Libra and Leo are made precisely as we represent them now a days. Sagittarius, which I skipped, is, instead of a common bow-man or archer, represented by a beautiful winged centaur. From Egypt the Greeks got the idea of their wingless centaur, I suppose, and when I say I suppose, I ought to say I contend, for there are shallow and superficial books on mythology which state that the centaur is a conception of Greek mythology. This I think is entirely wrong; for, 1st, When as yet the Greeks did not exist, the Egyptians and Chinese had made much progress in astronomy, and had recorded many cycles, eclipses and periodical comets. 2nd, When the Greeks were mere barbarians, living on roasted acorns and wild olives, having as yet arranged no mythology, neither understanding agriculture even to the extent of planting wheat, etc., the Egyptians were a polished nation, having legions of soldiers armed with bow and arrow, and that, too, when the Babylonians, Assyrians, and Persians used short spears, swords and javelins. 3rd, At this same time the Egyptians had already many colossal sphinxes and androsphinxes, and anyone who has seen Egyptian hieroglyphics will have noticed that nothing is more natural to the Egyptian genius than the compounding of figures of animals and human beings, such as the centaur, a horse with wings—being a heavenly horse, having the torso of a man, that is, the upper half of a man's body. I should not be surprised, after all, if some savant archaeologist should declare that this is the Egyptian god Mars.

The eleventh figure of this zodiac corresponds to the Virgin (Virgo), but instead of a virgin we find a