

my? For over forty years the people of Utah have enjoyed popular self-government. Will it not prove a great damage to the Territory to emasculate the bone and sinew of its inhabitants? To deprive a man of the franchise dries up his aspirations; he has little left to excite his ambition; he becomes a political eunuch. Can a State, the majority of whose people are in a relation of serfdom, expect to achieve any brilliant future? All past experience answers no."

During the delivery of his argument Mr. Caine was asked by the chairman, Mr. Struble, if the Mormon Church had not been declared by judicial decision in Utah to be a criminal organization, remarking that it was not because of their religious belief that it was now proposed to disfranchise the Mormons, but because they were members of a criminal organization.

Mr. Caine answered that the time allowed him would not permit him to explain the circumstances which led to that so-called decision. It was charged that while passing through the Mormon endowment ceremonies certain oaths were taken against the United States and disloyalty to the government was inculcated in the endowment ceremonial. He said he had been through the endowment ceremonies and could testify as a man of honor and truth that no such oaths or teachings of the character represented were included in the ceremonial, and that the decision was founded upon a basis of falsehood and rendered for political purposes. He presented the official declaration recently issued by the leading authorities of the Mormon Church from which he read extracts bearing upon the point raised by the chairman. In conclusion he said: "I cannot believe that any gentleman of this committee who is honest and honorable in all the relations of life, who would shrink with horror from a proposition to participate in the robbery of any man's money or property, who would spurn as a dog the man who dared make such a suggestion, I cannot believe that you will condescend to rob a people of that which is far more precious to them than gold or silver—their liberty."

Mr. Caine spoke about an hour and was listened to with marked attention. Even so hide-bound a republican as Mr. Dorsey, of Nebraska, characterized the speech as a strong and able presentation of the case, and added that the proposed bill was far too sweeping in its provisions. The hearing was continued till Saturday, when Judge Wilson will make an argument against the bill.—*Herald*.

IN EGYPT.

From Siout we steamed up the Nile on board the S. S. *Cleopatra*, and were soon in the heart of Upper Egypt, and later at Edfou, which is not far distant from the border of Nubia. The following description will start at Edfou and conclude at Siout, between which points I now am, amid some

of the grandest remains of that ponderous and bold architecture which has justly made the ancient Egyptians renowned in all ages. Even in this day of steam, mechanism and powerful appliances, the foremost engineers, architects and capitalists of the civilized world would be puzzled or non-plussed if called upon to erect edifices like those erected thousands of years ago in the land of the Pharaohs. Imagine blocks of granite or porphyry from sixty to ninety feet or more long, by eight or nine square, a block of granite seventy-eight feet in every direction, or a statue, also of granite, of which I can give only the following dimensions: Twenty-six feet broad between the shoulders, fifty-four feet around the chest, thirteen feet from the shoulder to the elbow. This is the image of Osmendias (Memnon or Sesostris).

A description of Edfou consists in the delineation of an insignificant, dirty Arab village, full of flies and bad odors, in the midst of which, with sweeping majesty, tower two pyramidal prophyls, whose floors are far below the actual level of the soil, and whose truncated summits overlook the adjacent minaret, village and miserable huts perched upon the neighboring broad mound of ruins which still conceal monuments of past ages, which only crop out a little here and there at present. The prophylon which forms the portico of the chief temple is declared to be one of the most imposing monuments extant of Egyptian architecture.

Each of the sides is 100 feet in length and 100 in height. Many of the figures sculptured upon it in bas-relief are 30 feet high, executed in a lively and spirited style. In no part of Egypt are more gigantic sculptures found upon a building than on the walls of the greater Temple of Edfou, where are whole processions of deities, personages, pageants and rows of cartouches or hieroglyphics retain the original lustre of green, red and yellow pigments, placed upon them, like enamel, thousands of years ago. The architecture is vast and bold, the execution precise and neat in the extreme, but no where is anything seen which could induce the thought that the Egyptians of old knew anything of the principle of the arch or key-stone. Had they known how to build an arch, 4000 years ago would have witnessed mammoth bridges spanning the Nile.

In contemplating the ornamentation of this and similar edifices, we gaze with strange curiosity upon those partial and contrasted pictures of real life which we call hieroglyphics, and which are intended to explain the whys and wherefores that come to the mind while scrutinizing a host of priests paying divine honors, or offerings, to the scarabæus or beetle which is upon an altar; or the mystical signification of Typhon the repulsive genius of evil, who often presides here in the vast Temple Columbus.

The grottoes of Eleithias further down the Nile are extremely interesting. In the paintings with which the walls are covered are ex-

tensive illustrations of the habits, pursuits and modes of living, of the ancient Egyptians. In this respect they surpass anything yet found along the Nile, as most monuments of the sort, and those of Thebes even, are confined to the higher ceremonies of the religion and hopes of the next life.

Before explaining the nature of these paintings, I will remark something which applies to all Egyptian pictorial art. Anciently the principles of perspective were unknown by the subjects of the Pharaohs, and as a consequence one who views these paintings (otherwise elegantly executed) must not expect to find anything like modern paintings, almost true to nature, like photographs, but has to accustom his or her eyes to conventionalized pictures, objects or poses. For instance, as tables formerly in Egypt had only one central leg, such a table is uniformly represented in these paintings as the following capital letter, "T," the vertical stroke representing the leg and the horizontal the out of the table board and rim. If, for example, the artist wished to picture a table full of food and bowls of fruit, etc., an enormous "T" is made, and above this, as if in the air, are seen a leg of mutton, dressed ducks, geese, loaves of bread, etc., and to figure bowls they would place small half moons (crescents) or some things like a small capital "U," meaning a pot, in which fruits or liquids are made to appear. After the eye has accustomed itself to this species of pictorial interpretation, we see a whole array of illustrations of Egyptian rustic life. Here a man and wife, richly dressed, preside at a feast of many succulent things vividly rendered. On the floor near them a big monkey regales himself from a basket of beautiful black grapes. A slave in leopard's hide presents various dishes to the guests who are seated in rows. Farther along are musicians; a woman plays a harp not unlike that of our day, and dancing women, like the Almehs of the present Orient, comfort themselves strangely. In another scene the master goes out to visit his fields and laborers. Here we are shown how grain and corn are hoed, plowed, sowed, rolled, reaped, gathered, winnowed, baked, turned out as bread and biscuits, and embarked on Nile boats, which singular enough have square sails; whereas not a single one is now to be seen on the Nile like it. This alone would prove that anciently the Egyptians understood navigation better than their modern representatives. Farther along we see a farmyard full of water buffalos, cows, sheep, goats, asses, etc. Next comes the vintage and the manner of treading the grapes, and the process of wine-making. Fishermen are next observed catching fish with nets and salting the same; water fowl appear also; and further along is a thanksgiving feast, with offerings to certain doubtful gods. The men are painted red and the women yellow, probably because the artists did not know how to use the paints cor-