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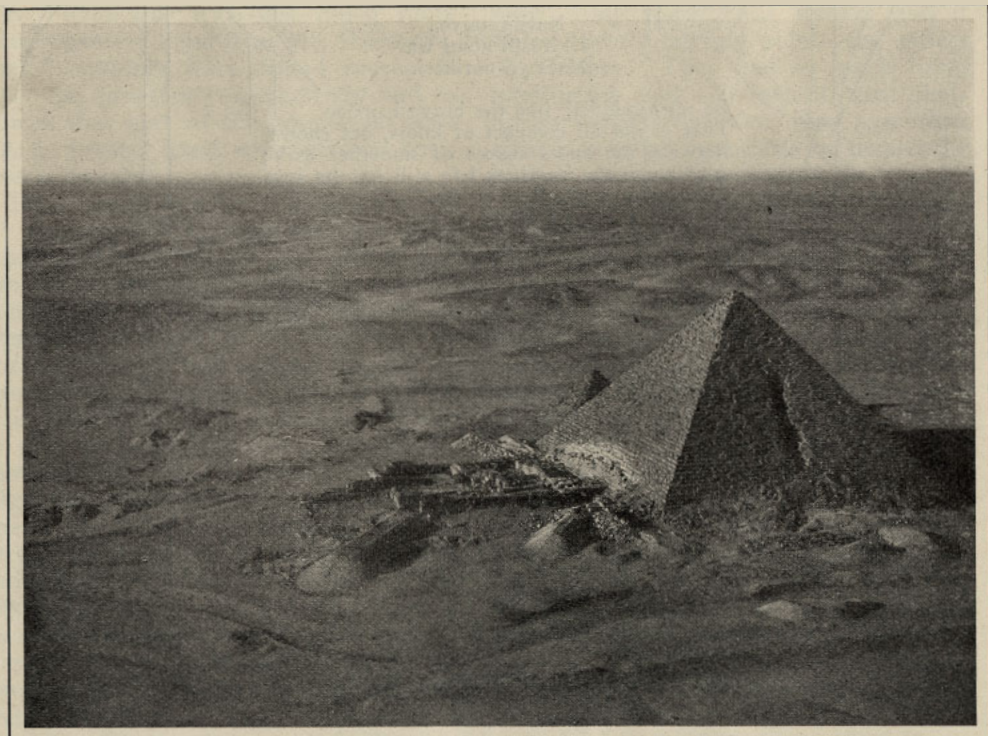
Recent Explorations in Egypt

BY DR. GEORGE A. REISNER

[Dr. Reisner is one of the leading American Egyptologists, and has spent over ten years of active work in the field. He is now assistant professor of Semitic languages at Harvard University and associated with the Boston Museum of Fine Arts.—EDITOR.]

IN 1907 and 1908 the Egyptian expedition of Harvard University and the Boston Museum of Fine Arts made the first great addition to the known masterpieces of Egyptian art of the fourth dynasty since the days of Mariette. The ruling family of the Fourth Dynasty (2900 to 2700 B. C.) caused the Pyramids of Giza to be built, and the Sphinx to be carved out of the solid rock of the desert plateau. For milleniums, these monuments have stood for Egypt itself in the mind of the world, and while our knowledge now reckons with thousands of years before and after the pyramids, they still mark the fourth dynasty as the most remarkable in the history of that country. The researches of the last century, conducted by Caviglia, Vyse, Lepsius, Mariette, Petrie and Bor-

chardt, have taught us the manner in which the pyramids were built, and their place in the history of Egyptian architecture. The excavations of the last ten years have shown that these great monuments were the culmination of a period of national prosperity and political union, the foundation of which was laid far back in the prehistoric age by the invention of copper weapons and copper implements. The great period of political, industrial, technical and artistic development in Egypt was the first five dynasties, and the greatest of these was the fourth. After the sixth dynasty the Egyptian learned practically no new art except that of glass-making; and the elements of glass-making were already contained in the glazed paste manufactures of the earlier period. The greatness of the



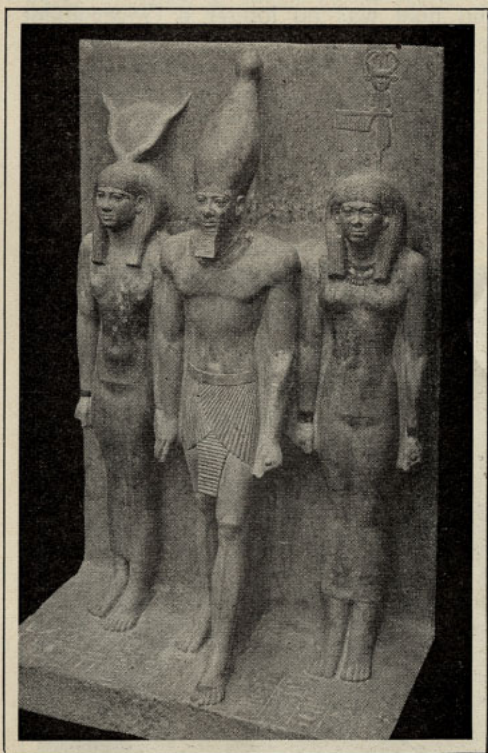
THE UPPER TEMPLE OF THE THIRD PYRAMID AFTER EXCAVATION.

Middle and the New Empire lay rather in foreign conquest, and most of the *new* artistic motives of later times came from outside, possibly even the realistic tendency of art in the eighteenth dynasty. But it must not be forgotten that in spite of all that seemed to be new or foreign, the forms and technique of Egyptian art were never entirely freed from the canons of the Old Empire, and in the renaissance of the Saite period it was the art of the Old Empire which the Egyptians themselves selected as their ideal of the best their fathers had produced. Thus it is not without cause that the monuments of the fourth dynasty have stood for Egypt thru so many ages: and the great finds of the last two years at the Third Pyramid serve to make clearer our knowledge of the greatness of the Egyptians of that period—the men who brought to its climax the architecture and the art which were to dominate Egypt for a period of nearly three thousand years.

Fifty years ago Mariette, excavating in the Granite Temple near the Sphinx, found the great diorite portrait-statue of Chephren, the builder of the Second Pyramid, which has stood since then as almost the greatest masterpiece of Egyptian art. The statue had been made to stand forever in the funerary chapel as a royal image of Chephren, receiving from day to day and year to year the offerings which were to feed the spirit of the king in another world. Fifty years this statue has been in the Cairo Museum, while the even greater statues of his son or nephew, Mykerinos, lay unsuspected under the sand.

The royal sites in Egypt were the ones first examined by the great French scholars who served the Khedivial Government during the middle of last century. For years these sites have been maintained as government reservations where only the officials of the Egyptian Department of Antiquities were allowed to dig. Popularly, the great royal cemetery of the fourth dynasty (2900-2750 B. C.) at the pyramids was supposed to be exhausted; but a number of archeologists who had dug in sites supposed to be exhausted knew the imperfections of the old methods of excavation, and believed that a great deal of scientific and

artistic material might still be found at the pyramids. No one, however, ventured to apply for a concession in a Government reservation. In the meantime, the natives of Kafr-el-Haram, the pyramid village, were carrying on an almost systematic series of illicit excavations in



SLATE TRIAD IN THE BOSTON MUSEUM OF FINE ARTS.

the great cemetery: and every year a number of reliefs, offering-stones and private statues from the tombs found their way to European museums. In 1902 a gentleman who came to Egypt desirous of adding to his private collection, found that the only way he could get genuine antiquities was to dig for them. He was informed, I believe, by Kafr-el-Haram natives that many antiquities were still to be found at the pyramids. Possibly he did not know that the place was a museum reservation. At any rate he applied for a concession, and received it. M. Maspéro, the Director-General of the Department of Antiquities, was convinced of the futility of attempting to guard the site, and gave it

to the first who applied. The concessionaire dug in the old fashion, making a hole here and there, and looking simply for antiquities, and, as so often happens in a rich field, he found a dozen or more private statues and stelæ.

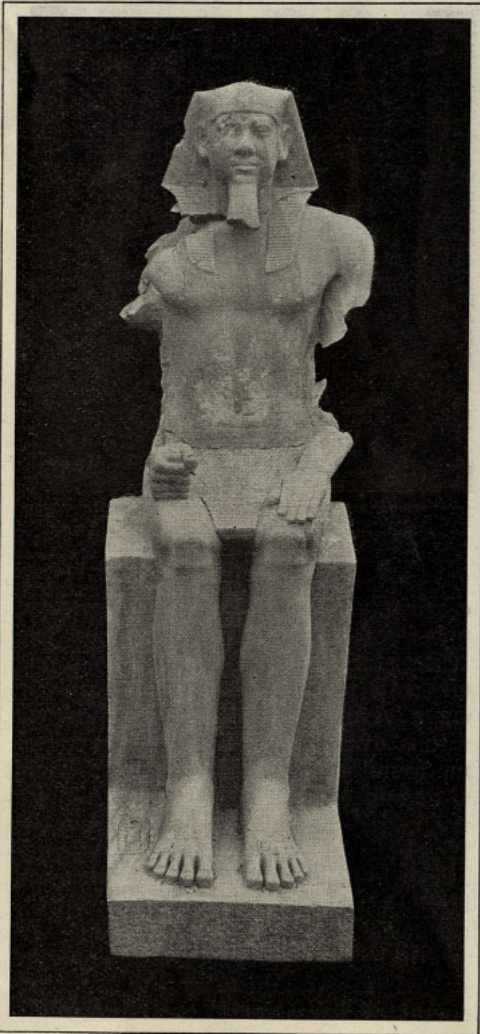
Thus notice was given that the pyramid field was no longer a Government reservation, and in 1902 three different archeologists made application for the site: Professor Schiaparelli, Director of the Turin Museum; Professor Steindorff, of Leipzig, and myself, at that time Director of the Hearst Egyptian Expedition. All three applications were

granted in principle, and we were asked to divide the territory amicably among ourselves. Each one had made a private examination of the ground, and on January 27 Professor Schiaparelli, Dr. Borchardt, acting for Professor Steindorff, and I, met on the veranda of the Mena House Hotel with a large map of the district to make the division.

As a result of that division, I received the northern third of the great cemetery west of the First Pyramid, where I afterward found the royal cemetery of Cheops, a part of the field in front of the First Pyramid, and all of the Third Pyramid. The Hearst Expedition worked for two full seasons on the great cemetery, when the work was taken up by the Egyptian Expedition of Harvard University and the Boston Museum of Fine Arts, and carried on for a third year.

Having thus cleared the greater part of our concession there, I transferred the work in 1906 to the Third Pyramid. The work at the cemetery field had been very important scientifically and had enriched greatly the collections of Old Empire antiquities at the University of California and at the Boston Museum of Fine Arts. But it is the work at the Third Pyramid which has enriched the world's collection of Old Empire masterpieces, and has made the Boston collection one of the two greatest of that period.

The Upper Temple of the Third Pyramid, excavated in 1906-7, was found in an unfinished condition. The plan of casing the walls of the temple with black granites had been abandoned, and the casing was built of mud-brick, covering the granite casing-blocks already in position. The walls of the inner rooms of the temple, the storerooms around the inner sanctuary, had been built of huge rough limestone blocks, and two of them had been dressed; but the others were left unfinished. On the south of this part of the temple, an inclined plane built of limestone boulders, was found in place, just as it was left by the masons after dragging up it the roofing stones of the inner rooms. On all sides were the evidences of hasty completion. Mykerinos had died unexpectedly, and left the work to his successor. The fragments of a stela found in the great court of the temple, dated "in the year of the first cattle



STATUE OF MYKERINOS IN THE CAIRO MUSEUM.



THE HEAD OF THE CROWN PRINCE—
PROBABLY THE ILL-FATED SHEPSES-KAF.

census of the King of Upper and Lower Egypt, Shepses-kaf, the Horus Shepsesykhet," relates that Shepses-kaf "had made it a monument for the King of Upper and Lower Egypt Menkaura." It is clear that Shepses-kaf was the successor and probably the son of Mykerinos. But he, too, had a short reign—far shorter than Mykerinos—ending in violence. Thus the temple was finished in haste, leaving on all sides the most valuable of historical evidences as to the manner in which the Egyptian architects build their temples.

In the debris of the temple we found the fragments of about a dozen statues of diorite, alabaster, basalt, slate, granite and copper: and the fragments of the great alabaster statue of Mykerinos, the beauty of which exceeds that of the famous Chephren statue. The knees and some other fragments of the statue were in the magazines on the north of the temple, and the head and one shoulder lay just under the modern surface outside the north wall. The head was so near the surface that it might have been reached at any time by a cane or a para-

sol in the hands of a casual traveler. In the summer of 1908 a successful effort was made to find and excavate the Valley Temple of the Pyramid. The causeway leading to the valley from the entrance to the upper temple was traced down to the edge of the rock plateau, where it disappeared under the sand. After clearing a space about 70 x 30 meters in area, it was clear that the temple was larger than expected, and that it would be necessary to take out the debris of the part already cleared of sand before going further with the sand clearing. The debris consisted, for the greater part, of decayed mud-brick, drift-sand and ashes. As it was cut out, the mud-brick walls of the temple came into view, and revealed a central offering chamber with an anteroom containing the bases of four columns and the lower parts of four statues. In the debris were hundreds of fragments of statues. On the floor lay the body of the northermost alabaster statue, its head, the head of another statue with a royal headdress like that of the Sphinx, and the head of the Crown Prince. The two heads of the king were portraits of Mykerinos, while the head of the Crown Prince is apparently a portrait of his son—the ill-fated Shepses-kaf, the last of the dynasty. On each side of this were the storerooms. In the storerooms to the north were found about three hundred stone vessels, many of them, however, in fragments. To the south there were found the four slate triads and a number of small unfinished statuettes.

The unfinished statuettes show every stage in the making of statues—the rough form rudely hammered out of a block, five stages in the shaping of the features and members by rubbing the unpolished statue, with the details indicated on the rough surface, and finally the finished figure.

Thus the excavations at the Third Pyramid have added to the world's collection of Egyptian masterpieces the four royal portrait heads and four slate triads. These triads are unique in their way, showing Mykerinos as King of Upper Egypt, the goddess Hathor and one of the nomes of Upper Egypt as a divinity. Each one of the four is different from

the other. Now there were twenty Upper Egyptian and twenty-two Lower Egyptian nomes. It appears, therefore, that there were originally twenty of these slate triads for the twenty Upper Egyptian nomes and twenty-two similar triads for the Lower Egyptian nomes, making a total of forty-two triads. Originally, like all Egyptian statues, of whatever material they may be, these exquisitely modeled figures were painted in conventional colors. Fortunately for our taste, the colors have been

almost entirely removed by damp, except the necklaces, bracelets, the girdle with the king's name on it and similar parts. The head of the nearly complete statue

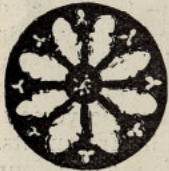
from the lower temple was never entirely finished and so differs slightly from the other portraits. The great head, with its exquisite modeling, reproduces for us the face of Mykerinos with heavy, bulging eyes, sensual lips and a cynical half smile—but without doubt a king, the builder of a pyramid. The head of the crown prince shows a curious similarity to the features of the great head, but softened by youth. There is wanting only the



THE HEAD OF THE GREAT ALABASTER STATUE OF MYKERINOS.

to complete the family group; and the valley temple still lies but half excavated, permitting us to hope for this and perhaps for the triads of Lower Egypt.

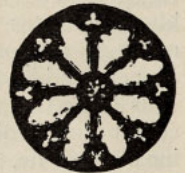
CAIRO, EGYPT.



The Cost of Dying

BY REV. CHARLES M. SHELDON

AUTHOR OF "IN HIS STEPS," ETC.



IN the first place, he was probably to blame for getting married when he did. But that has nothing to do with the purpose of this story. As a matter of fact, he did get married, for reasons which concern him more than anybody else, and when this story begins he had two beautiful children, a girl of eight and a boy of five.

He was an average country school teacher in the grades, with a salary of \$56 a month. Teaching eight months in the year, and having an unusually good manager in his wife, he actually lived on the salary, and sometimes put \$5 a month into the savings bank.

It should be said at this point that he was thirty-five years old, and the savings had reached the sum of \$85 so far.

One night the little girl was suddenly

taken ill. A doctor was called the next day. He called ten times, and then advised taking the child to the hospital for an operation.

She was accordingly taken there, and, after five days, was operated upon, apparently recovered from the operation, but died seven days later.

The father went to the undertaker to buy a casket. The cheapest casket in the place was \$25. The next in price was \$40. The father took that because the \$25 article looked cheap.

A lot in the cemetery was next purchased, at 50 cents a foot. Just ground enough for one grave, 8 by 5 feet, cost \$20. After the man and his wife had recovered from the heart shock, and could count up the total in cold figures, this is what they found it to be—that is,