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divinities to stars, temples to divinities, and dates of foundation to temples. The results, as they stand, are not always satisfying to the Egyptologist, but we are grateful for a work that points out what may prove a very interesting and profitable line of research.

Count H. Schack-Schackenburg has written an interesting essay on the star-tables in the tombs of Rameses VI. and Rameses IX.[22] He refers to Champollion, Rougé, Biot, Lepsius, and Gensler—Egyptologists and astronomers who have misled each other, on the one hand connecting the tables with astrology, on the other seeing in them records of risings. Count Schack recognizes the fact that they are records of culminations, but this he might have learnt from a very able paper written nearly thirty years ago by Mr. Renouf,[23] and strangely neglected by subsequent writers, including Brugsch. The new essay, however, pursues the subject a good deal farther. The form of the instrument used, and the distance between the seven meridian lines ($\frac{1}{4}$ stellar hour) are made out with great probability.

With regard to weights and measures, Dr. Spiegelberg has given his reasons for the new reading *deben* of the important weight-name that used to be read *uten*. M. I. Levi, a débutant, has written a very full, but still undecisive article, on the value of the *atru* and the *schoenus* (*the* outstanding question in the whole subject), and M. Loret has quoted a first-rate example of the *khet-en-nuḫ* of 100 cubits. The value of the last was already known from a late inscription at Denderah, but it is satisfactory to have an irrefragable proof of Ramesside date.[24]

ARTS, CRAFTS, &c.

Mr. Petrie's memoir on the excavations at Tell el Amarna is of no small importance for the history of Art. The painted floors and walls of palaces, and the columns inlaid with mosaics are entirely new to science; and the whole collection, as being datable to one century, and consisting largely of fragments of the finest workmanship for royalty itself, is of unique importance. The wonderful series of fragments of variegated glass, accompanied by instructive remnants from a glass factory, has been presented by Mr. Martyn Kennard to the British Museum, where it will be exhibited in the Glass Department. The glazed tile-work has not yet been thoroughly published, but Borchardt has written an interesting article, with illustrations from Petrie's collection, in a German journal.[25] Schäfer has described a box-cover of stamped and painted leather in the Berlin Museum.[26]

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