

THE IMMOVABLE EAST.

By PHILIP J. BALDENSPERGER.

*(Continued from Q.S., 1913, p. 132.)**School.*

CHILDREN are brought up by the mother chiefly, as the father is mostly out of doors. When he comes home in the evening, he may perhaps administer a good flogging to a child, if requested, or he may not trouble. In the morning he is often away from home before the others are awake, but generally the children hand him the slippers or the jug for ablutions. Boys are supposed to be sent to school, the *kuttāb* of the Moslems, and the *skola*—from the Italian *scuola*—of the Christians. As the mothers cannot accompany them, they often run about the streets during lesson time and come home when other boys do. They visit school in a perfunctory way. When old enough, or when they have completed the *Kur'ān*, they undergo an examination. The boy who passes, returns home, carrying a *Kur'ān* on a stand which is covered with a thin rose-coloured gauze. He is accompanied to his house by the teacher and by all his comrades. On the way they stop at the door of notabilities and sing praises; the householder, thus honoured, bestows sweets or cakes or small coins on the boys, and the procession moves on. In this manner the boy is solemnly brought back to his family.

The schoolmaster is termed a *Sheikh*, he teaches the boys to read the *Kur'ān*, in a sing-song tone, whilst swaying the upper part of the body to and fro. The boys, when reading, are not easily disturbed by one another. Forty or fifty boys may be seen reading aloud different verses undisturbed by their neighbours. They learn to read, to write and to calculate, but nothing further, except in the higher schools and in the modern institutions. Several of these have been established in Jerusalem and elsewhere under the auspices of the government. The Christian schools are instituted by European missions, and follow the schedules of European schools,

according to their respective nations. The Moslem schools are big rooms with the least possible furniture, a low chair and small desk for the teacher, and mats for the boys to squat on. The pupils sit irregularly, sometimes in circles round the teacher, who chants the lesson together with them. The teacher may be called either *Sheikh* or *mu'allim* (instructor). A pupil is termed *tilmīdh*, or, after finishing his studies, *Kārī*, that is, reader of the *Kur'ān*. Their school books are limited to alphabet and spelling sheets, and to the *Kur'ān*, no extracts of which are permitted. As writing materials, they have inkstands, very often small earthenware pots, and silk-threads as base of the ink. On these water is poured to reproduce the ink when dry. When the boys grow up and advance in knowledge, they receive the *dawāt* or combined inkstand and pencil-box, made of copper and soldered together; this is generally carried in the girdle. The pen, or *kalam*, is made of a thin reed. To sharpen these reeds is quite an art, in which generally the teacher alone, or perhaps some of the more dexterous boys, is an expert. The teacher has a small penknife, called *مِطْوَى*, *mitwa(n)*, for sharpening the reed, the point of which is split on the thumbnail; an oblique cut at the top finishes the operation. Neither paper nor copy-books are generally employed for writing, but wooden boards or tin plates, called *loh*. After use the writing is wiped away, and the board is ready for the next lesson. If boards or tins cannot easily be obtained the shoulder-bones of sheep or camels are employed, they are also called *loh*, the generic name of the scapula. As punishment for naughty boys is the stocks, *falak*. Both feet are put into the stocks and the culprit, lying on his back, with feet upraised receives a given number of stripes. The parents send a small sum monthly to the teacher, varying from a few pence to a shilling or so; in some places he also receives bread or some other comestible from every boy in turn. The government has founded schools and made attendance compulsory in most villages, but they have not been largely successful up to now. It may be safe to say that only about two per cent. really learn enough reading and writing to be of any use in after life.

The Hebrews seem to have followed the same negligent method of schooling. The mass of the people probably never could read. It may be that 2 Kings ii, 3 and 5, refer to special schools at Bethel and at Jericho, where the prophets and Levites were educated.

The "company of prophets" at Ramah (1 Sam. xix, 19), was a kind of Darwish assembly. David, who himself had been connected with them previously, appointed certain Levites to be "mentioners," "thankers," and "praisers" of God (1 Chron. xvi, 4). The teacher was called *mēbhān*, and the scholar, *talmīdh* (1 Chron. xxv, 8). According to Deut. xxxi, 10-13, the Levites were to read the Law every seven years before the men, women, and children, that they might learn to fear the Lord. Thus it is clear that a very small percentage of the people could read. In the days of the Patriarchs no one, probably, could read. Possibly Samuel was the great reformer, or founder of schools, as he is the first teacher mentioned (1 Sam. xix, 24), if this is the real meaning of the passage. The Israelites in the wilderness had public writers who wrote the letters of divorce. Joshua sent three men from each of the seven tribes which had not divided their inheritance, and they "wrote down the land by cities, in seven portions, in a book" (Joshua xviii, 9), and he divided the land according to this plan. Habakkuk, the prophet was an expert draftsman; he drew the vision and gave a written description on boards, if this is the correct interpretation of Hab. ii, 2. The book, *sēfer*, was very likely made of papyrus, grown in Egypt, and imported to Palestine. When Egypt suffered from want of water the paper-reeds dried (Isaiah xix, 7); but no doubt the Israelites usually wrote on boards, *'al-luah* (Isaiah xxx, 8), from which the ink could afterwards be wiped, or on rolls of skin, *megillōth* (Jer. xxxvi, 2 and 23). They seem to have had ink and inkstands similar to those of the modern Arabs. Ink, *d'eyō*, is mentioned in Jer. xxxvi, 18. The receptacle, or pot, could be carried in the 'girdle (Ezek. ix, 2) and was called *keseth sōfer*. The reed-pen, *shēbhet sōfer*, was made in the tribe of Zebulun (Judges v, 14), perhaps by the lakes of Tiberias and Merom, which were in their immediate neighbourhood. The reed-pens had to be sharpened by the penknife, *ta'ar ha-sōfer* (Jer. xxxvi, 23). The children had evidently to write their lessons on boards, as is recommended by Solomon to his son: "Forget not my Law" (Prov. iii, 1), "write them (the commandments) on the board (*luah*) of thine heart" (Prov. iii, 3). The stocks, *sadh*, were also employed as a punishment for children very much in the same way as among the modern Arabs. Job remembers the blows he had received as a boy: "Thou puttest my feet in stocks, and settest a print (beating) on the soles of my feet" (Job xiii, 27). The beating was done with the *shēbhet*

(Prov. xiii, 24). Correction given to the children is very often mentioned as *mūsār*; frequently, perhaps, this correction consisted of imprisonment in the stocks (Prov. xxiii, 13; Jer. ii, 30; etc.).

Recreation, etc.

As long as the children are in an innocent age, boys and girls play and run about together, either indoors or in the street; the girls are, however, very soon withdrawn. At the age of ten or at marriage, which may occur even before, they are obliged to put on the veil, though, as a rule, they do not wed before puberty.

The girls generally play quietly, sitting down in some corner of the house. They toss up stones or kernels, or the small ankle-bone of a lamb, *shak*. Stones or kernels are gathered and the girls squat in a circle, ten or twelve stones are thrown down and the first player picks one up: this is tossed into the air, and another taken up before the one in the air is caught. A second time a stone is thrown and two are taken up; then three, and so forth, as long as the desired numbers have not been picked. The turn passes to the next; when the turns are over, two stones are tossed into the air and two gathered and so forth. Then the stone is tossed up and received on the back of the hand, and so on. The ankle-bone has four sides, called sultan, vizier, baker and thief; one is tossed up and the player must guess on which side it falls, and continues to play till she misses the guess.

Games in general are called *lu'ab*. Boys have different out-of-doors games, in which girls cannot therefore easily join: e.g., flying the kite, *tayyāra*. Kites must be flown either from the housetop or from an elevation, if possible outside the town.

Marbles, *kulla*, are played in isolated back streets, so is the *dōsh*, or quoit. Several boys have flat stones with which each in turn has to knock away a small stone from a central mark. The "batsman" counts how many feet he has hit the small stone, and the boy who has reached a fixed number before the others is the winner.

Kōra is played by several boys armed with long sticks, who take away a round stone or ball from a central hole: one of the players tries to prevent the rest from bringing it back. He hits it with the stick as far as he can. Nobody may touch the ball, except with his stick; when the united boys have finally brought the ball home, another "goalkeeper" is chosen.

Ball playing, *tāba*, is something like cricket, excepting that the hand is used instead of a bat; it may be played against a wall as well.

Target-play, *alām*. A number of big stones are put up in a field with a small one on top, the boys now gather smooth stones and try in turn to hit the mark. This exercise is good practice for shooting.

The *ṣināya* of the *madanī* and *zrūfa* of the fellahin is a game for grown-up people. Ten inverted cups, *zrūfa* (pl. of *zarf*), are placed on a tray (*ṣināya*, lit. Chinese porcelain) and two parties of equal numbers form sides. A ring is hidden by one side, and the other has to guess where it is. The appointed person touches every cup which he supposes to be empty, saying *bōshe*, but tinkles the cup under which he supposes the ring to be concealed. If he has guessed correctly, he takes the tray, but the game continues till a hundred wins are secured by one party, which gains the tray. The losers have to bring edibles—sweets, figs, etc.—or a sum of money previously specified as forfeits, otherwise they have to submit “to be abused.” This “abusing,” *maskha*, is sometimes very vulgar, e.g., blackening the face, binding a shoe on the head, or degrading the men to perform menial female work, or even immorality, etc.

Draughts, termed *dāma* in towns, and *rub'a* in villages. Forty-nine squares are marked on the ground, and these are occupied by forty-two stones, twenty-one from each side, leaving seven empty squares. The fellahin lie down on the ground, their heads only overlooking the “board.”

Nine Men's Morris (Germ. Mühle), *ṣija*, is also played on the ground by fellahin. It is a game for two men, each having nine stones (counters), or “dogs.” Three squares are marked out, one within the other. The corner and centre of every line is marked as a station. The game begins, everyone in turn putting down a dog on a station. When a player has filled a line of three stations (a position which is called *darīs*), and has gained a *derse*, he may remove one of his adversary's dogs. The captured piece is put into the central field, the *maidān*. The game proceeds till no more dogs are left.

Khuweitima, as its name implies, is another game with a ring, played by the fellahin. The players divide into two groups, one of which has to guess in whose hand a ring is to be found. The others squat with their hands behind them. One player turns and drops the ring into the hand of another. Thereupon the other side send a

representative who, by inspection, tries to guess the holder of the ring. If he guesses wrongly, the empty hand is ordered "to be drunk." A specified number of correct answers entitles the winner to sweets, which are eaten by all the players.

The fellahin are very fond of *bsisa*, a kind of gruel with honey and flour, or dried figs and oil.

Bakara is a very complicated game, reserved for winter evenings. Twelve small pits, *dūr*, are made in a circle. Belonging to three players, in the middle of a circle, are three pits, *dsūt*. Every player has six pairs of counters, eleven of which he throws, from left to right, into each *dūr*, except the first, or *bakara*. At the second turn, when he arrives at his *bakara* he puts in a stone thus gaining a *bakara*, which he puts in the *dist*. He now leaves this *bakara* and continues from the next house (*dār*). The second player then plays backwards but must pass over the *bakara* till his second turn. He then drops in his stone, and takes one out. This continues until all the stones have found their right places.

Fizlo, فزلة, "Go for him." The boys all sit in a circle facing one another. One player goes round, outside the circle, with a twisted handkerchief saying "Go for him, go for him." He drops the handkerchief behind a boy, who has to rise, take it, and then run after the boy who dropped it. The latter tries to take the place of the runner; if he can sit down before being touched the new boy must be "he" in his turn, until he can catch someone else.

Except marbles, no toys are sold, the children mostly making for themselves such toys as kites, tops, fiddles, bows and arrows, and the like. Dolls and animal figures are almost unknown, in fact there is no name for a doll, sometimes designated 'arūsa, a bride, or the Arabised French word *bābiya*, from "poupée."

They sometimes make mud figures of birds, or cats, or other animals. There is a tradition among the Greek Christians that when Jesus was a boy He amused himself by making birds of clay, and when they were finished, He, wishing the birds to fly, clapped His hands. The birds flew away, and this was His first miracle (see Longfellow's *Golden Legend*, "The Nativity," VII).

Families sometimes go out for walks, or picnics, *nezha*, or *shutha*. The food for the day is carried out, a big kettle with *mahshī* (rolled vine leaves with meat and rice), and a bag of coals. A long rope with which to hang a swing from an olive tree is as necessary for the picnic as the food. As soon as the cord is fixed the girls, women,

and boys swing all day long. The women sing the four-line songs and end with the ululation, or *zaghrüt*. In Moslem picnics coffee is served after dinner. The Christian picnics have wine and arak, and the people are often somewhat drunk on the way home. When Job's well ('Ēn Rogēl), near Jerusalem, overflows in spring, after several rainy days, many people go down with their families and picnic on the banks of the stream; flowing water is a sight in the mountains of Judah, especially in the waterless environs of Jerusalem. For many days or weeks, in fact as long as the water continues to flow, coffee or sweetstuff stalls are established there. The surrounding olive trees receive their swings and the whole valley, *Wady er-Rabābeh*, or Fiddle Valley, resounds with songs and echoes of the merry multitude. Perhaps the name of Fiddle Valley originates from these spring feasts. Simple walks, *sham el-howā*, i.e., "to smell the wind," are taken on afternoons along the roads out of town. On the main road one can often see women sit down and gaze at the passers by, whilst they eat cracknels, *nakal*; the cemetery is also a favourite spot.

We do not know anything about the games of the Hebrew children, but the streets of Jerusalem were the general playground in that town before the Captivity; for the prophet Zechariah speaks of "the return of boys and girls to play in the streets of Jerusalem." (Zech. viii, 5) after the dispersion and desolation of the land. Play is generally called *S^hok*, cf. the Arabic *dahaka*, "to laugh," which is also employed for jesting and, in some instances, for dancing. The prophet Isaiah, who has so many minute descriptions of contemporary manners and customs, may perhaps, in chap. xxii, 18, be referring to the previously described game of *kōra*—"He will surely violently toss thee like a ball into a wide space."

Early marriages are the rule. At the age of puberty, from 12 to 14 years of age, a bride is chosen for the son from the next-of-kin, if possible, or else from some acquaintances. This serious step in life is not of great consequence among Muslims, as it is rather a question of money with them; the knot can easily be loosed without much trouble. The youngster who, up to this event, has worn a plain tarbūsh, is now received into the community of believers, by winding round it the turban, called *laffe*, from *laffa*, to wind round, or 'emām, "being received into the nation," for the turban is "the outward and visible sign" of reception into the body of believers. As a consequence, it is very much respected and considered as holy; it may not be interfered with in a frivolous or

negligent way. The betrothal of the young couple is feasted with more or less splendour. A supper is given to the nearest relatives, and here the conditions of the marriage are put down. The money, which the father of the bridegroom has to pay, is to be spent in jewellery for the bride; a description of these ornaments has been given in the chapter on the Goldsmith. The wedding ceremonies begin seven days beforehand. Not only relatives and acquaintances, but all the people of the neighbourhood come in and out, especially if the parents be wealthy. (For a full description see *Quarterly Statement*, April, 1899, pp. 140-144.) Damascus and Egyptian singers are brought to give a more aristocratic tone as they are very expensive.¹ They certainly have good voices. They render with different instruments playing, in a certain measure, the wailing love-songs. These are sometimes gay, now languishing, now sad and drawn out, now voluptuous. The female dancers and musicians, 'almā and 'elmā, are accompanied by the musicians, 'alātī. They produce all kinds of distortions of the body in their dances. The index fingers and thumbs fitted with the castanets, *fukīshāt*, while the time is beaten on the *nukeira*, a tambourine ornamented with metal discs, which tinkle as the knocking is repeated. The instruments used are:—The *tabīl*, or drum, the body being made of earthenware over which the skin of the broad tail of a sheep is stretched. The *darabuka*, an elevated drum, with the lower part tapering into a small opening. The *daf* is a simple tambourine without copper ornaments; it is played or knocked with the knuckles of one hand, whilst the other lifts it to the height of the face; it is used in processions in the street. The *kūs* are cymbals of brass, which are knocked against each other. The *kamanja* is a two-stringed fiddle (the one-stringed fiddle, *rabābeh*, is a fellah instrument). The *ranūn* is the horizontal harp.

In the towns they have no wind instruments, if we except the *shabbaba*, a fife, which is only played in the streets, and rarely in the house at feasts. The fellahin, on the contrary, have several wind instruments.

The instruments of the Hebrews very much resembled, no doubt, those of the Arabs, but music was probably a little more elaborate in the days of David. This king, himself a musician, encouraged music and trained musical bands in Jerusalem. Music

¹ The song is a *ghinā*, a chant, or *dōra*, couplets. *Tartil* is a church song, and *mowāl*, a romance.

was neglected under his successors, though a little revived by Hezekiah and Josiah. The troubled times which followed were not suited to the development of the art, and music fell into decay once more. After the Captivity Ezra instituted 200 singing men and women, who probably may be regarded as the type, if not as the founders, of the modern Egyptian *'almi* (Ezra ii, 65). At all events they were not held in such high repute as in the days of David. Ezra puts them after the servants, whilst in the Psalmist's days they were Levites and so esteemed (1 Chron. xvi, 4, 5). David himself not only wrote psalms, but is said to have improved the musical instruments, at least the stringed instruments of which he was particularly fond. In Hezekiah's days David's instruments were yet known (2 Chron. xxix, 26, 27): they disappeared again later. The *stringed instruments* which now exist and which may possibly be compared with those of the Hebrews are:—

- The *kanûn* = *Kinnôr*, the harp (Gen. xxxi, 27; 1 Sam. xvi, 23); *gittith* (Ps. viii, lxxxix and lxxxiv), may have been another form of the *kinnôr*.
- Kamanjat*, the violin; *Rabāba*, = *Neginôth* (Isaiah iv, 1, and Isaiah vi, 1), more or less modified forms of "stringed instruments."

The *instruments of percussion* :—

- Tabla*, a drum = *Mena'anîm* (2 Sam. vi, 5).
- Darabuka*, a high drum with tapering base.
- Daf*, a hand-drum (tambourine) = *Tôf*, the timbrel of Miriam (Exod. xv, 20), of Jephtah's daughter (Judges xi, 34), and of the women before Saul and David (1 Sam. xviii, 6): an instrument always used by women, then as now.
- Râsa* or *Kûs*, cymbals = *Zilêlê-therû'â*, or noisy cymbals (Ps. cl, 5).

F'elcishāt, castanets = *Zilz'elē-shēma'*, the cymbals of hearing (only just heard).

Nōba, a big drum on pottery, used by Dervishes.

Bāz, a small pottery drum, used by Dervishes.

The *wind instruments* are :—

Nāyī, a double-reed instrument = *Nēbhel* (Ps. xcii, 3), 'alē 'āsōr wa'alē *Nēbhel*. "Upon an instrument of ten strings, upon the psaltery" (this might be "upon the ten-holed instrument").

Yarghāl, a double-reed instrument = 'Ūghābh (Gen. iv, 21), invented by Jubal. It is also mentioned among the instruments of the psalmists (Ps. cl, 4). It has been rendered "organ."

Shabbābat, a wooden pipe, also = *Shōfār*, called trumpets or horns, used by the priests before Jericho (Joshua vi, 4, *keren* verse 5), and blown on different occasions—Gideon and his men (Judges vii, 8), on accessions of kings, as Jehu, (2 Kings ix, 13).

Būk is a trumpet, also called *karn*, = *Keren* (Joshua vi, 5) may be a different kind of *shōfār*, probably first made from a horn, perhaps only a modified form of the *h^azōz'erōth*, the trumpet invented by Moses (Num. x, 2) and used by the musicians of David (1 Chron. xiii, 8, and 2 Chron. xxix, 27).

The *nāyī* is also called *zammāra* : = *Hālīl* (1 Sam. x, 5) was very more especially the act of playing on this flute is called *tazmīr*, "to play on the flute." The Psalmist says (xxxiii, 2) : *B^enēbhel* 'āsōr *zamm^erū lō*, trans. "sing unto him with the psaltery and a ten-stringed instrument." The same phrase is used in Psalms xcvi, 5. An Arab will say "play to him on the flute," *زمر له على الناي*, *Zamru-lou 'alla-n-nāyī* popular: used by the prophets of Gibeā, by the people to be merry (Isaiah v, 12) in drinking, and again in solemn, or rather in troubled, times (Jer. xlviii, 36); and also for joy, at the accession of King Solomon (1 Kings 1, 40). Most probably this is only another name for the *nēbhel*, mentioned above, and was played at the rounds, or mutual answering dances—as of Miriam and the women—called *m^ehōlōth* (Ex. xv, 20) cf. Psalms liii.

Women.

The Arab and Hebrew family life and household implements are, as has been seen, very much alike; the townspeople differed then as much from the countryside as they do now. The rich people and princes had many wives, e.g., David and Solomon, and the women lived very much the same harem life as now. The wealthy classes had one or two wives, e.g., Elkanah, the father of Samuel. Such wives regarded each other as adversaries; they had one preoccupation, to have each one more children than the other, and thus to gain the favour of the husband; they enjoyed the name of *zārā* (adversary); cf. the Arabic *durra* for the rival wife (1 Sam. i, 6).

Children are vowed to a saint—either to join the order or to wear the distinctive clothing. The *nadhīr*, or vow, is relatively easy. The child has no special observances, but to attend the assemblies, when the Dervishes assemble and sing praises, and he may join in the cries. The Christians vow the children to St. Francis, or St. Nicholas; in this case the child wears the monk's garb of the patron saint till the number of years has expired. Hannah vowed her son Samuel for life. Maronites vow them generally to St. Maron, the patron saint of the Lebanon. The majority of the people have only one wife, just as the Hebrews. The woman is respected in the first

place as a *waliyya*, that is "primitive being," created in the beginning, therefore holy; then as the weaker sex; and last, but not least, as "the mother of the children." Their one aim in life is to have children. The Hebrews do not differ at all in this point. But the woman is esteemed, honoured, and left to her own ways "in the house" only, and is never talked about in society in the familiar Occidental way, though she may be included indirectly in the question about the '*Eyāl*, "children or family."

When the tribes of Israel had almost exterminated the tribe of Benjamin (Judges xx), and had sworn not to give them daughters of Israel to wife, they brought women from Jabesh-Gilead (Judges xxi, 12) and gave them to the Benjamites, but as the four hundred young women were not enough, they made a feast in Shiloh and invited the daughters of the town to come and dance in the field, where the Benjamites could carry them away (Judges xxi, 23). These feasts, or suppers, were very much like Mohammedan feasts. The guests seem mostly to have been men, for it is said "they returned to their families" (verse 24) after this, and "every man did that which was right in his own eyes." There are exceptional women, known in the town as well as in the country, not only in commerce but also as dignitaries, or rulers, of a part of the people. Deborah was a judge and a prophetess. *Bint-Bari* of the Moslems is the same and very much venerated. Several conspicuous women are venerated by all the three religions, as Rachael, the mother of Joseph, or only by Christians and Moslems, as Mary, the mother of Jesus. (For further details see *Quarterly Statement*, January, April, and July, 1901, "Leading Women.")

The houses are, in most cases, built against each other without intervening gardens so that the next courtyard can easily be overlooked by neighbours, yet the offence is so great that it is not done. It is considered such an outrage that it is rare for anybody to try, and the women feel quite at home and guaranteed against onlookers in their own courts. The upper rooms are generally left open and swallows very often nestle inside, whilst the turtle-doves coo for hours on the deserted roofs, and sometimes have a nest in a corner. Sparrows live and nestle in the hollow tiles, their cooing, *kol*, was sweet to the ears of Solomon (Cant. ii, 14), and was the same then as now.

The flowers are altogether under the care of the women; they have generally geraniums, pinks, jasmine, basilicum (called *rihānā* in

Palestine ; in Syria the myrtle is called *rīhāne*), peppermint (*na'na'*), and similar odoriferous plants. Flowers without any odour are not appreciated. The author of Canticles points to flowers of an odoriferous character, and calls them "*thy plants*," speaking of his spouse (Cant. iv, 14). After enumerating the *nard*, the *karkōm*, the *kāneh*, and *kinnāmōn*, he says "trees of *lebhōnāh*," or odours (v. 14).

A flower on a shrub or small plant is *hanūn*, blossoms of trees are *zahr* ; but when they ornament themselves with a flower in the hair generally, it is called a *shukla*, "nosegay." The flower-pots are very often built into the low inner wall of the terrace, looking into the home courtyard, or are placed along the outer wall, on an elevation above the terrace.

The terraces and courts are open ; it might be expected that they would be very dirty. But in quiet towns, where industries are far away from habitations, no soot or dust falls, and the houses are tolerably clean. People who have been busy outside leave their shoes and slippers at the entrance, thus mud is not easily carried in ; women are more in than out of doors. A broom, *miknasa*, or *mikashsha*, is also kept for the cleanliness of the terrace and court, but is only used occasionally. The Hebrew broom was called *ma'atē*' (Isaiah xiv, 23). The privy, very poetically called "place of repose," *mestarāh*, is away in a corner of the terrace, as in the case of Ehud (Judges iii, 24), or near the entrance gate, below the stairs.

(To be continued.)

THE ROUTE OF THE EXODUS: FROM PITHOM TO MARAH.

By Lieut. VICTOR L. TRUMPER, R.N.R.

In 1864 Dean Stanley, writing on the above subject in his book *Sinai and Palestine*, says: "the localities, both on the march and before the passage (of the Red Sea), are described with a precision which indicates that at the time when the narrative was written