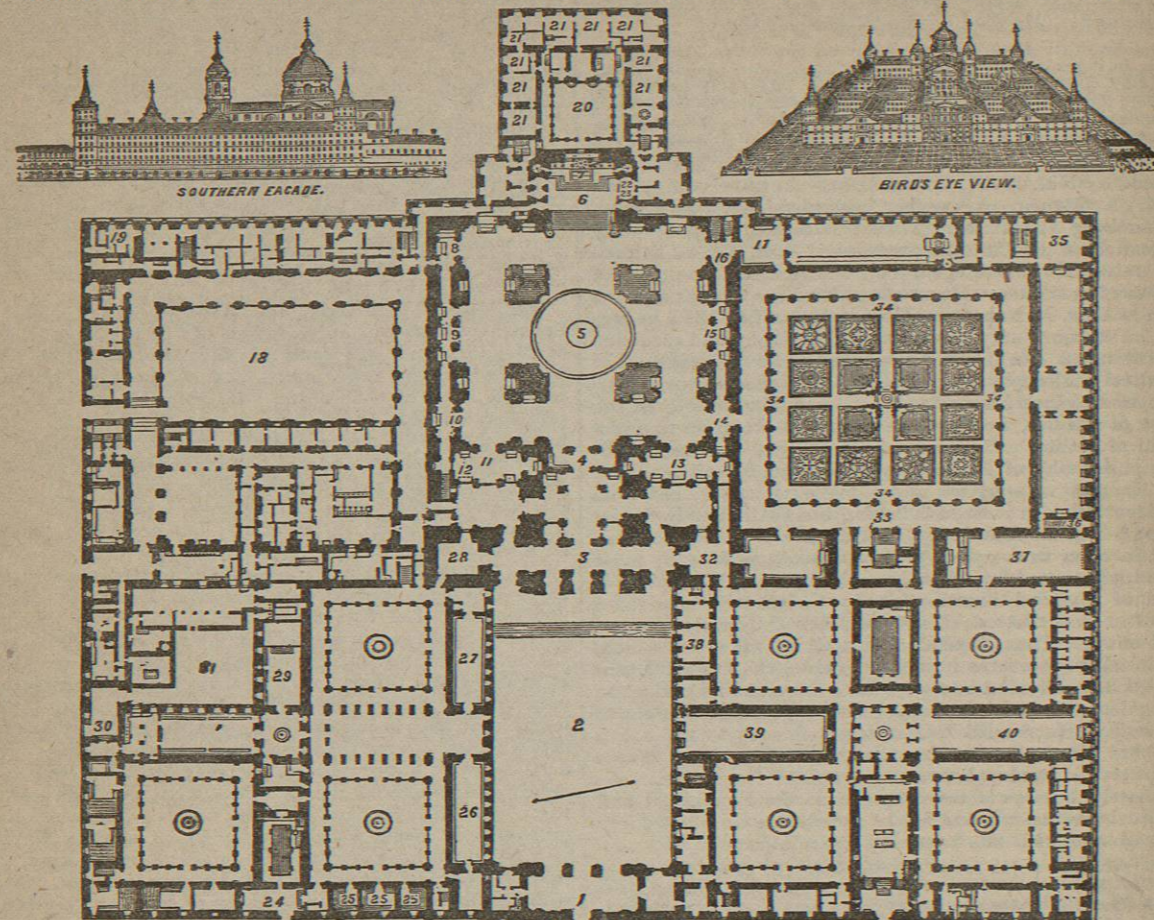


and received the title of *El real Monasterio de San Lorenzo del Escorial*. The last distinctive epithet was derived from the little hamlet in the vicinity which furnished shelter, not only to the workmen, but to the monks of St Jerome who were afterwards to be in possession of the monastery; and the hamlet itself is generally but perhaps erroneously supposed to be indebted for its

name to the *score* or dross of certain old iron mines. The preparation of the plans and the superintendence of the work were entrusted by the king to Juan Bautista de Toledo, a Spanish architect who had received most of his professional education in Italy. The first stone was laid in April 1563; and under the king's personal inspection the work rapidly advanced. Abundant supplies of



Views and Plan of the Escorial.<sup>1</sup>

- |  |  |                                       |                               |
|--|--|---------------------------------------|-------------------------------|
| <b>CHURCH.</b>                                       | 10. Chapel of St Maurice.                            | 19. Ladies' tower.                    | 30. Entrance to the college.  |
| 1. Principal entrance and portico.                   | 11. Chapel of the Rosary.                            | 20. Court of the masks.               | 31. College yard.             |
| 2. Court of the kings ( <i>Patio de los reyes</i> ). | 12. Tomb of Louisa Carlota.                          | 21. Apartments of the royal children. |                               |
| 3. Vestibule of the church.                          | 13. Chapel of the <i>Patrocinio</i> .                | 22. Royal oratory.                    | <b>CONVENT</b>                |
| 4. Choir of the seminarists.                         | 14. Chapel of the <i>Cristo de la buena muerte</i> . | 23. Oratory where Philip II. died.    | 32. Clock tower.              |
| 5. Centre of the church and projection of the dome.  | 15. Chapel of the Eleven Thousand Virgins.           |                                       | 33. Principal cloister.       |
| 6. Greater chapel.                                   | 16. Former Chapel of the <i>Patrocinio</i> .         |                                       | 34. Court of the evangelists. |
| 7. High altar.                                       | 17. Sacristy.  | <b>SEMINARY</b>                       | 35. Prior's cell.             |
| 8. Chapel of St John.                                |  | 24. Entrance to seminary.             | 36. Archives.                 |
| 9. Chapel of St Michael.                             |  | 25. Classrooms.                       | 37. Old church.               |
|  | <b>PALACE.</b>                                       | 26. Old philosophical hall.           | 38. Visitors' hall.           |
|  | 18. Principal court of the palace.                   | 27. Old theological hall.             | 39. Manuscript library.       |
|  |  | 28. Chamber of secrets.               | 40. Convent refectory.        |
|  |  | 29. Old refectory.                    |                               |

berroqueña, a granite-like stone, were obtained in the neighbourhood, and for rarer materials the resources of both the Old and the New World were put under contribution. The death of Toledo in 1567 threatened a fatal blow at the satisfactory completion of the enterprise, but a worthy successor was found in Juan Herrera, Toledo's favourite pupil, who adhered in the main to his master's

<sup>1</sup> Reduced from a large plan of the Escorial in the British Museum, "*Monasterio del Escorial*," published at Madrid in 1876.

designs. On September 13, 1584, the last stone of the masonry was laid, and the works were brought to a termination in 1593. Each successive occupant of the Spanish throne has done something, however slight, to the restoration or adornment of Philip's convent-palace, and Ferdinand did so much in this way that he has been called a second founder. In all its principal features, however, the Escorial remains what it was made by the genius of Toledo and Herrera working out the grand, if abnormal desires of their dark-souled master

The ground plan of the building is said to occupy an area of 396,782 square feet, and the total area of all the stories would form a causeway one metre in breadth and 95 miles in length. There are seven towers, fifteen gateways, and, according to Los Santos, no fewer than 12,000 windows and doors. The general arrangement is shown by the accompanying plan. Entering by the main entrance the visitor finds himself in an atrium, called the Court of the Kings (*Patio de los Reyes*) from the statues of the kings of Judah, by Juan Bautista Monegro, which adorn the façade of the church. The sides of the atrium are unfortunately occupied by plain ungainly buildings five stories in height, awkwardly accommodating themselves to the upward slope of the ground. Of the grandeur of the church itself, however, there can be no question: it is the finest portion of the whole Escorial, and, according to Fergusson, deserves to rank as one of the great Renaissance churches of Europe. It is about 340 feet from east to west by 200 from north to south, and thus occupies an area of about 70,000 square feet. The dome is 60 feet in diameter, and its height at the centre is about 320 feet. In glaring contrast to the bold and simple forms of the architecture, which belongs to the Doric style, were the bronze and marbles and pictures of the high altar, the masterpiece of the Milanese Giacomo Trezzo, almost ruined by the French. Directly under the altar is situated the pantheon or royal mausoleum, a richly decorated octagonal chamber with upwards of twenty niches, occupied by black marble urns or sarcophagi, kept sacred for the dust of kings or mothers of kings. There are the remains of Charles V., of Philip II., and of all their successors on the Spanish throne down to Ferdinand VII., with the exception of Philip V. and Ferdinand VI. Several of the sarcophagi are still empty. For the other members of the royal family there is a separate vault, known as the *Panteon de los Infantes*, or more familiarly by the dreadfully suggestive name of *El Pudridero*. The most interesting room in the palace is Philip II.'s cell, from which through an opening in the wall he could see the celebration of mass while too ill to leave his bed. The library, situated above the principal portico, was at one time one of the richest in Europe, comprising the king's own collection, the extensive bequest of Diego de Mendoza, Philip's ambassador to Rome, the spoils of the emperor of Morocco, Muley Zidan, and various contributions from convents, churches, and cities. It suffered greatly in the fire of 1671, and has since been impoverished by plunder and neglect. Among its curiosities still extant are an ancient Koran, a Virgil of the 10th century, an Apocalypse of the 14th, *El libro de los juegos de Ajedrez*, or "Book of the Games of Chess," by Alphonso the Wise, and the original Alcalá ordinance. Of the Arabic manuscripts which it contained in the 17th century a catalogue was given in Hottinger's *Promptuarium sive Bibliotheca Orientalis*, and another in the 18th, in Casiri's *Bibliotheca Arabico-Hispanica*, 2 vols., Madrid, 1760-70. Of the artistic treasures with which the Escorial was gradually enriched, it is sufficient to mention the frescoes of Peregrin Tibaldi, Carbajal, Bartolome Carducho, and Lucas Jordan, and the pictures of Claudio Coello, Titian, Tintoretto, Van der Weide, and Velasquez. Many of those that are movable have been transferred to Madrid, and many others have perished by fire or sack. The conflagration of 1671, already mentioned, raged for fifteen days, and only the church, a part of the palace, and two towers escaped uninjured. In 1808 the whole building was exposed to the ravages of the French soldiers under Housseye. On the night of the 1st of October 1872, the college and seminary, a part of the palace, and the upper library were devastated by fire; but the damage occasioned by this has in great measure been repaired.

The reader will find a remarkable description of the emotional influence of the Escorial in Quinet's *Vacances en Espagne*; and for historical and architectural details he may consult the following works:—Fray Juan de San Gerónimo, *Memorias sobre la Fundación del Escorial y su Fabrica*, in the Colección de Documentos ineditos para la Historia de España, vol. vii.; Herrera, *Sumario y Breve Declaración de los Diseños y Estampas de la Fab. de S. Lorenzo del Escorial*, Madrid, 1589; José de Sigüenza, *Historia de la Orden de San Gerónimo*, Madrid, 1590, &c.; Cabrera, *Felipe Segundo*, 1619; James Wadsworth, *Further Observations of the English Spanish Pilgrime*, London, 1629, 1630; Ilario Mazzorali de Cremona, *Le reali grandezze del Escoriale*, Bologna, 1648; De los Santos, *Descripcion del real monasterio*, &c., Madrid, 1657; Andres Ximenes, *Descripcion*, &c., Madrid, 1764; Quevedo, *Historia del Real Monasterio*, &c., Madrid, 1849; Rotondo, *Hist. artistica, &c., del monasterio de San Lorenzo*, Madrid, 1856-1861; Prescott, *Life of Philip II.*; Mrs Pitt Byrne, *Cosas de España*, 1866; Fergusson, *History of the Modern Styles of Architecture*, 1873.

ESDRAS, Books of. The books called Esdras third and fourth in the sixth Article of the Church of England (1563) have been more commonly known to English readers since the publication of the Geneva Bible (1560) as Esdras first and second. In the earliest Protestant edition of the German Bible (where for the first time the apocryphal books were sharply separated from the canonical) these two books of Esdras or Ezra stood first in the former class (1530). Though neither of them was included by Luther in his version of the Apocrypha published in 1534, they both reappeared in Coverdale's English Bible (1535) at the head of the list, and this position they have maintained in all subsequent English translations. On the other hand, they do not occur in the Complutensian polyglot (1514-17); they were wholly excluded from the canon by the Council of Trent (1546); nor did they appear in the Sixtine edition of the Vulgate (1590). They were printed, however, in the Clementine edition of 1592, along with the Prayer of Manasseh, though merely as an appendix, and with a preface to explain that they were permitted thus to appear only because they had been occasionally referred to by the fathers, and had found their way into some Latin Bibles both written and printed. Though associated thus closely in the vicissitudes of their later history, they have no such intimate relationship to one another as is suggested by their names. They differ widely in age, origin, theological interest, literary and historical importance, and must accordingly be treated as entirely separate works.

1. ESDRAS, the *Liber tertius Esdræ* of the Vulgate and the thirty-nine Articles, is entitled in the Codex Vaticanus and in modern editions of the LXX. "Εσδρας α", but in the Codex Alexandrinus simply ε τερεως. With the exception of chaps. iii., iv., and v. 1-6, it is a mere compilation from the canonical work Chronicles-Ezra-Nehemiah. Chap. i., which gives an account of the celebration of the passover under Josiah, and then continues the history to the destruction of Jerusalem in 588 B.C., follows verse by verse the narrative of 2 Ch. xxxv. 1-xxxvi. 21. There are, indeed, numerous verbal discrepancies, which show that the writer had before him a Hebrew text somewhat different from that which we now possess, or else that he made use of a Greek version other than the Alexandrian. Sometimes, too, he may seem to have deliberately abridged or expanded the text that lay before him; but the fact that on the whole he depended on the Chronicler must be abundantly manifest to any reader, and needs not be demonstrated here. The whole of the canonical book of Ezra is next incorporated, but with an interpolation and a dislocation. Chap. ii. 1-14, telling of the edict of Cyrus and the return of the Jews under "Samanassar" or "Sanabassar," closely follows Ezra i. In like manner, chap. ii. 15-25, telling how the works at Jerusalem were interrupted by the interdict of Artaxerxes, though introduced at an earlier stage in the narrative, is entirely derived from Ezra iv. 7-24. Chap. iii. 1-7, 6.

relating how the young Zerubbabel gained the ear of Darius, and successfully reminded him of a forgotten vow to rebuild Jerusalem and the temple, and to restore the holy vessels and permit the return of the citizens to their places, is, as has already been indicated, either an original contribution or one derived from some source which is no longer accessible to us. Chap. v. 7-70, containing the list of those who returned with Zerubbabel under "Darius," with an account of the progress of the temple under "Cyrus," and of the subsequent interruption "for the space of two years," until the reign of "Darius," is derived from Ezra ii. 1-iv. 5. Chaps. vi. and vii., corresponding to Ezra v. and vi., relate how the work was resumed under Darius, and completed in the sixth year of his reign. Chap. viii. 1-ix. 36 repeats the narrative of Ezra vii.-x., and chap. ix. 37-55 that of Neh. vii. 73-viii. 13.

The abruptness which characterizes the book as we now have it, both in its beginning and at its close, suggests the idea that possibly it may be merely a fragment of some larger compilation to which reference is perhaps made in 2 Macc. ii. 13. In its present form it has little to distinguish it as a composition from the work of the Chronicler, of which it is virtually an incomplete abridgment. The special object which the compiler may have had in view is indeed not easily conjectured. Some writers think they can discover a twofold purpose,—to give prominence to the new story about Zerubbabel, and to remove chronological difficulties which are raised by the canonical book of Ezra. If the latter was indeed part of his aim, he has been singularly unsuccessful. Far from obviating any of the difficulty caused by the Chronicler's having apparently introduced Artaxerxes Longimanus and Xerxes between Cyrus and Darius Hystaspis, he has landed himself in new and glaring inconsistencies (comp., e.g., ii. 10, 14, with iv. 44). A more likely hypothesis is that his design was to give to the public something more readable than the bald and literal Alexandrian translation. Critics are not unanimous upon the question whether he took his work directly from the Hebrew or from the present LXX. version. The majority are in favour of the former view; but Keil has the influential support of Schürer (in Herzog's *Encyclopädie*, i. 497, 1877) in the latter opinion. It is uncertain where he wrote. Egypt and Palestine have both been suggested, but without adequate data for a definite conclusion. Whoever he was he had a good command of Greek, nor was he ignorant of Hebrew. As for the date of the work, all we know is that it was already in existence and in repute in the time of Josephus. That historian has unfortunately followed its order of events in preference to that of the canonical Chronicler, and so has brought his narrative into inextricable confusion in all that relates to the Persian period.

Unmistakable references to the work as authoritative are to be met with in Clement of Alexandria, in Cyprian, in Athanasius, and in Augustine (*De Civ. Dei*, xviii. 36). Jerome, on the other hand, in his preface to Ezra and Nehemiah (which is to be found in all modern editions of the Vulgate), has condemned both books of Esdras as "somnia" and "procul abjicienda." It does not occur in any list either of canonical or of "ecclesiastical" writings.<sup>1</sup> Nor does its place in the Alexandrian canon seem to have been altogether undisputed. For it does not occur in all Latin Bibles presumably derived from the LXX.; and towards the beginning of the 16th century it was believed not to exist at all in Greek, so rare had it become.

<sup>1</sup> Unless by *ὁ ποιητής* or Pastor of Athanasius (*Epistola festalis*), Hugo a S. Caro, and others this book is meant. But it is more probable that the "Shepherd" of Hermas is intended. See De Wette-Schrader, *Bibl.* sec. 31, note d. By Augustine's "Esdras libri duo" (*De Doctr. Chr.* ii. 8) we are probably to understand our Ezra and Nehemiah; but compare *De Civ. Dei*, l.c.

2 ESDRAS, the *liber quartus Esdræ* of the Vulgate\* (Ezra, Nehemiah, and 1 Esdras being the other three), was originally written in Greek,<sup>2</sup> and probably entitled *ἀποκάλυψις Ἐσδρά* (so Fritzsche; but Hilgenfeld argues for *Ἐσδράς ὁ προφήτης*). With the exception of inconsiderable fragments, the original (Greek) text has been lost; but numerous ancient translations still testify to the wide-spread popularity which the work enjoyed during the earlier centuries of the Christian era. Five distinct versions are now known to scholars,—the Latin, Syriac, Ethiopic, Arabic, and Armenian. Of these the Latin is the oldest and the best. In most of its MSS., and in all the eastern versions, the first two and the last two chapters of the received Vulgate text are omitted; and eighty-three verses are inserted between vii. 35 and vii. 36. The genuineness of these verses cannot be doubted: they were known to Ambrose, Vigilantius, and Jerome, and in 1875 were rediscovered by Bensly in a MS. of the 9th century. The four chapters just mentioned Fritzsche proposes to call the fifth book of Ezra. They are certainly distinct from the original 2 Esdras, and are by general consent assigned to a Christian authorship of or near the 3d century.

The apocalyptic character of 2 Esdras has already been indicated (vol. ii. p. 175-6). Its seven visions all have reference to the future of Jerusalem, the central question being whether and when the city is to be restored and its enemies punished. The fifth vision (xi. 1-xii. 51) is of chief importance to the critic; his conclusions upon the date and origin of the book must depend almost entirely upon his interpretation of the symbolical eagle, the wings, the feathers, and the heads there described. According to Laurence, C. J. van der Vlis, and Lücke (2d edition), the vision is to be explained as having reference to the whole course of Roman history from Romulus to Julius Cæsar. The three heads are Sulla, Pompey, and Cæsar; and the work was composed about the time of the assassination of the last-named. Hilgenfeld, in his earlier interpretation of the vision (1857), referred it to the Ptolemies; but in 1867 he substituted the Seleucidæ, while adhering to his original opinion that the three heads are Cæsar, Antony, and Octavian, and that the work was written immediately after the death of Antony. The majority of modern critics believe that Rome under the empire is intended; but there are numerous differences as to the details of this interpretation. Gutschmid and some others identify the three heads with Septimius Severus, Caracalla, and Geta, thus placing the date of the composition of this part of the work as late as the year 218 A.D.<sup>4</sup> But the more general opinion since Corrodi (1781) has been that the three Flavian emperors, Vespasian, Titus, and Domitian, are intended by that symbol. Corrodi himself and Ewald assign the book to the reign of Titus; Volkmar, Langen, and Renan to that of Nerva; and Gfrörer, Dillmann, Wieseler, and Schürer to that of Domitian. On the whole, it may be said that there is a growing consensus of opinion in favour of a date somewhere between 81 and 97 A.D.

As upon the question of date, so upon the question of authorship, critics are now more nearly agreed than formerly in the belief that the book belongs to the Jewish cycle of apocalyptic literature, and that its author was probably a Pharisee, and possibly one who may have fought on the walls of Jerusalem in the final struggle. It is, indeed,

<sup>2</sup> Though it begins there with the words "Liber Esdræ prophete secundus." In the Syriac, Arabic, and Ethiopic versions it is styled the first of Ezra. In the Armenian it is the third.

<sup>3</sup> Ewald is almost alone in claiming for it a Hebrew original (*Gesch.* vii. 69). See also Derenbourg, *Revue critique* for 1876, p. 132.

<sup>4</sup> Gutschmid agrees with Hilgenfeld as to the date of the rest of the work.

strongly, even fiercely, Jewish in its sympathies; and it is not a little remarkable that it should have made so little impression upon the Jewish mind, while by the Christians, on the other hand, it was received with great respect, and was indebted to them for its preservation. It has not passed through their hands without alteration. The insertion of the word "Jesus" in chap. vii. 28 may be mentioned as an instance of the changes it has undergone.

By the author of the epistle of Barnabas (chap. xii.), by Clement of Alexandria (*Strom.* iii. 16), by Tertullian (*De hab. mil.*, 3), and by Ambrose (*De Bono Mortis*, chap. x.-xii.), 2 Esdras is referred to as prophetic scripture. The unfavourable judgment of Jerome upon both books of Esdras is on the other hand repeated with special emphasis with regard to this in his treatise against Vigilantius. The work was never included in any list of canonical or "ecclesiastical" writings, nor did it generally appear in MS. Latin bibles. It was printed, however, in Pfister's Bamberg Latin Bible (1460), and frequently thereafter. To this circumstance, doubtless, it owes its somewhat too high position, both in the Protestant and in the Romish Apocrypha. It may be interesting to notice that Columbus drew from chap. vi. 42 one of the arguments by which he supported his cause in the conference of Salamanca in 1487 (Navarrete, *Coleccion*, ii. 261).

It cannot be doubted that 2 Esdras has exercised considerable influence on the course of Christian thought, especially on eschatological subjects; but in cases of real coincidence between its teaching and that of Paul, the honour of priority is now very generally conceded to the canonical writer. The work is of great authority in some Oriental churches; and it has been a special favourite with many Western mystics, such as Schwenkfeld and the once famous Antoinette Bourignon.

Tischendorf, in his *Apocalypses Apocrypha*, prints a Greek Apocalypse of Esdras, which is to be distinguished from 2 Esdras. It seems to date from the 3d century of the Christian era, and to belong originally to the Christian cycle (see vol. ii. p. 179).

The best commentary on 1 Esdras is that of G. F. Fritzsche in the *Exegetisches Handbuch* (Leipzig, 1851). See also his critical edition of the text (*Libri apocryphi Veteris Testamenti græce cum commentario critico* (Leipzig, 1871); De Wette-Schrader, *Einleitung*, sects. 363-4 (1869); Schurer in Herzog's *Encyclopædie*, i. 496 (1877).—There have been several critical editions of the Latin text of 2 Esdras, the earliest having been those of Fabricius (1741) and Sabatier (1751). Laurence was the first editor of the Ethiopic version (Oxford, 1820), Ewald of the Arabic (Göttingen, 1863), and Ceriani of the Syriac (Milan, 1868). The Vatican codex of the Arabic has now for the first time been edited by Gildemeister (Bonn, 1877). The Armenian is to be found in the Armenian Bible (Venice, 1805). The latest editions of the Latin are those of Hilgenfeld (1869) and of O. F. Fritzsche (*Libri Apocryphi*, as above). A good account of the work, with an almost exhaustive catalogue of the modern literature of the subject, is given by Schürer in his *Neutestamentliche Zeitgeschichte* (Leipzig, 1874). In 1875 Bensly published the results of an examination of the Amiens MS., which dates from the 9th century. The missing fragment has also been found in a Spanish MS. (see *Cambridge Journal of Philology*, 1877). See also Renan, *Les Évangiles* (Paris, 1877), and Drummond, *The Jewish Messiah*, (London, 1878).

ESHER, a village and parish in the county of Surrey, England, is situated about 15 miles S.W. of London. Near it is Claremont Palace (built by the great Lord Clive), formerly the residence of the Princess Charlotte, and more recently of Louis Philippe and his family. Of the mansion house of Esher, in which Cardinal Wolsey resided for three or four weeks after his sudden fall from power in 1529, only the gatehouse now remains. A new mansion was erected in 1803. Esher church contains some fine memorials, and one of its three bells is said to have been brought from San Domingo by Sir Francis Drake. The population of the parish in 1871 was 1815.

ESHREF, or ASHREF, a town of Persia in the province of Mazanderan, about 50 miles west of Astrabad, and 5 miles inland from the Caspian Sea. It lies in a hollow of the mountains richly embowered with cypress, orange, and melon trees. The inhabitants, who number about 5000 or 6000, comprise, according to Napier, the descendants of a Georgian colony introduced by Shah Abbas Sefawi, some families of Talish and Tats (the former a Turkish, the second a Persian tribe), and a number of Godars, a peculiar pariah race, possibly of Indian origin. Foreign trade, especially with Constantinople and Astrakhan, is carried on by means of the port of Mashhad-i-Sar, about 50 miles to the N.W., the exports being cotton, sugar, and cutlery, and the imports iron vessels and crockery. The principal buildings are the two dilapidated royal palaces. They were built in a style of great magnificence by Shah Abbas, and after a conflagration were restored by Shah Nadir, the conqueror of Delhi. The third palace of Sefabad, situated on an eminence above the town, has been replaced by a modern building in the European style.

For details see *Erinnerungen aus dem Leben des K. Russischen Gen.-Lieut. Johann von Blaraberg*, 1874, quoted in Petermann's *Mittheil.*, 1875; and Napier's "Diary of a Tour in Khorassan," in *Journ. of Roy. Geog. Soc.*, 1876.

ESKI-DJUMA, or ESKI-DJUMUA, a town of Bulgaria, in the sanjak of Rustchuk, about 22 miles west of Shumla, on the northern slopes of the Binar-dagh. It has several mosques and baths, and derives great local importance from its fairs, of which the greatest, in May, is attended by a vast concourse of merchants from north and south, and displays a variety of German, French, Swiss, and Russian goods.

See Hilberg, *Nach Eski Djumua, mit Bericht über die Messe von Eski Djumua im Mai 1876 von s. Exc. Gr. Edmund Zechy*, Vienna, 1876.

ESKILSTUNA, a town of Sweden in the government of Södermanland, and district of Nyköping, on the Hjelmars-Aa, which unites Lake Hjelmars with Lake Malar. It is the principal centre of Swedish manufacturing industry, possessing a royal musket-factory, engineering works, cutlery establishments, needle factories, dye-works, and tanneries. The place is mentioned in the 13th century, and is said to derive its name from an English missionary called Eskil who suffered martyrdom and was buried on the spot. It rose into importance in the reign of Charles X., who bestowed on it considerable privileges and gave the first impulse to its manufacturing activity. Population 6130.

ESKIMO, ESKIMOS, or ESQUIMAUX, the name applied by European ethnologists to a large number of cognate but widely separated tribes, which are scattered along the coasts of the arctic regions of America and Asia. The Danish form of the word has recently supplanted the older French form. The name is a corruption of the Abenaki Indian *Eskimat-sic* or the Ojiba *Askimeg*, both terms meaning "those who eat raw flesh." The native name is *Innuït*—a word signifying, as names of savage tribes frequently do, "The people." The Eskimo constitute a very homogeneous race, and are the widest spread aboriginal people in the world. They are entirely unknown in Europe, being confined to the arctic coast of America, and a small portion of the Asiatic shore of Behring Strait. On the American shores they are found, in broken tribes, from East Greenland to the western shores of Alaska,—never far off the coast, or south of the region where the winter ice allows seals to congregate in large numbers. They thus stretch for 3200 miles from S.E. to S.W.; and though in all likelihood they have little intercourse with each other, yet, judging from the traditions, the separate tribes must have maintained their present characteristic language and mode of life for at least 1000 years. Most probably, like the rest of the aborigines of the New World, they came from Asia at some very