

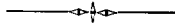
line of argument in proof of what I have reckoned to be the ancient conclusion, without any wish to be unduly positive, but with the humble intention of weighing, gratefully as well as carefully, any thoughtful reasoning which may be rendered in reply. The best searchers after truth now see only "in a mirror darkly." To dogmatize on a mysterious topic would be as far from my purpose as it would be unbecoming.

But let none of us forget that our Bible was intended to awaken a *definite* expectation;¹ that the correct hope in Christ, whatsoever be its real nature, is a hope which invariably purifies;² and that when *the end* for which Christ Jesus has apprehended us³ shall at length arrive, the enriched receivers of it will have a heartfelt conviction that in the Book, written long before for their learning, it had been *already foreshadowed*.

If, like the Queen of Sheba, when she *knew* the courts of the monarch whom she had diligently sought for, they shall rapturously own to Christ Jesus, visible in His Kingdom, "the half was not told," "Thy wisdom and prosperity exceedeth the fame," will they not also have occasion to say, with one of old who beheld (1 Kings viii. 56) a completed type of Christ's Church in glory, "Blessed be the Lord, Who has given rest to His people *There hath not failed one word* of all His *good promise*?"

DAVID DALE STEWART.

COULSDON RECTORY, near CATERHAM
4th November, 1887.



ART. III.—THE SAIDA DISCOVERIES.

A NUMBER of splendid marble sarcophagi have just been deposited in the Imperial Museum at Constantinople. These were brought to light in some rock-cut tombs lately discovered in Saida, and are likely to prove of considerable value to Biblical students and savants of Oriental literature. The present *find* reminds us of the celebrated discovery of royal mummies in a desecrated tomb at Western Thebes, made in 1881; while the Phœnician inscription on a royal sar-

who cannot *always* assent to its arguments), "It appears to be the lesson of Scripture that the glory of her (the Church's) hope shall be associated with that manifestation of her Lord, for which she waits and longs. *Amidst what scenes her glory shall be realized is a point of subordinate importance, and one which he has not attempted to discuss.*"

¹ Rom. xv. 4.

² 1 John iii. 3.

³ Phil. iii. 13.

cophagus is likely to turn out to be the most important lapidary epigraph that has been found in Phœnicia since the discovery of the well-known inscription on the sarcophagus of Eshmunazar in 1855.

The coffin of King Eshmunazar was found in a tomb excavated in the limestone rock which formed the necropolis of ancient Sidon. The sarcophagus is made of a solid block of bluish-black basalt, beautifully polished, and displays in bold relief, after the mode of mummy coffins in Egypt, the figure of the deceased person. A long inscription, consisting of twenty-two lines, is cut on the surface, and the letters display both boldness and precision in cutting. This splendid monument was purchased by the Duc de Luynes for £400, and presented to the Louvre Museum, where it now lies. The noble donor published in 1856 the first translation in a work entitled "*Mémoire sur le sarcophage et l'inscription funéraire d'Esmunazar roi de Sidon.*" Since that date about fifty scholars have deciphered the inscription; but, for the English-speaking people, the best translation is that by Dr. Julius Oppert, in "*Records of the Past,*" vol. ix. It is as follows:

In the month of Bul, in the fourteenth year of the royalty of King Esmunazar, king of the two Sidons, son of King Tabnit, king of the two Sidons, King Esmunazar, king of the two Sidons, said as follows:—
"I am carried away, the time of my non-existence has come, my spirit has disappeared like the day, from whence I am silent, since which I became mute. And I am lying in this coffin and in this tomb in the place which I have built. O thou reader, remember this. May no royal race, and no man open my funeral couch, and may they not seek after treasures, for no one has hidden treasures here; nor move the coffin out of my funeral couch, nor molest me in this funeral bed, by putting another tomb over it. Whatever a man may tell thee, do not listen to him. For the punishment of the (violators) shall be—Every royal race and every man who shall open the covering of this couch, or who shall carry away the coffin where I repose, or who shall molest me in this couch: they shall have no funeral couch with the Rephaïm (the dead), nor shall be buried in graves, nor shall there be any son or offspring to succeed to them; and the sacred Gods shall inflict extirpation on them. And whosoever thou art who wilt be king (hereafter), inspire those over whom thou wilt reign, that they may exterminate the members of the royal race, like those men who will open the covering of this couch, or who will take away this coffin, and (exterminate) also the offspring of this royal race, or of those men of the crowd. There shall be to them no root below nor fruit above, nor living form under the sun. For graced by the Gods I am carried away, the time of my non-existence has come, my spirit has disappeared like the day, from whence I am silent, since which I became mute. For I, Esmunazar, king of the two Sidons, son of King Tabnit, king of the two Sidons (who was) the grandson of King Esmunazar, king of the two Sidons, and my mother Amastarte, the priestess of Astarte, our mistress the Queen, the daughter of King Esmunazar, king of the two Sidons. It is we who have built the temple of the Gods, and the temple of Ashtaroth on the seaside Sidon, and have placed there the image of Ashtaroth, as we are sanctified (of the Gods). And it is we who have built the temple of Esmun and the sanctuary of

the Purple-shells River on the mountain, and have placed his image, as we are sanctifiers of the Gods. And it is we who have built the temples of the Gods of the two Sidons, on the seaside Sidon, the temple of Baal-Sidon, and the temple of Astarte, who bears the name of this Baal. May in future the Lords of the Kings give us Dora and Japhia, the fertile corn-lands which are in the plain of Saron, and may they annex it to the boundary of the land, that it may belong to the two Sidons for ever. O thou, remember this : may no royal race and no man open my covering, nor deface (the inscription of my) covering, nor molest me in this funeral bed, nor carry away the coffin where I repose. Otherwise, the sacred Gods shall inflict extirpation on them, and shall exterminate this royal race and this man of the crowd and his offspring for ever."

With regard to this inscription a few points ought to be noticed. The repetition of the words, "I am carried away, the time of my non-existence has come," etc., seems to indicate that they are quoted from some ancient hymn or funeral-chant. It appears from Judges x. 6, "The children of Israel served Baalim and Ashtaroth" (both plural forms); and from this inscription that "Baal" was applied to every solar god of the Phœnicians, and "Astarte" was likewise applied to every lunar goddess. Dora and Japhia, are Dor and Joppa, on the north coast of Palestine; and the hope that these cities, together with the cornfields of Sharon, might form part of the dominion of Sidon, indicates that Eshmunazar lived at a time when Sidon was independent and extending her borders.

The sarcophagus was found in a field about a mile south-east of the city, where there are many sepulchral caves near the base of the mountains. It measures 8 feet in length by 4 in width, and the hard basalt of which it is composed is known as black syenite, a material abundant in Egypt. The lid is in the form of an Egyptian mummy, and the features of the colossal face are decidedly of the Egyptian type. The nose is flat, the lips are thick, and the ears large; but still, the countenance wears a pleasing expression. The head-dress composed of numerous folds of linen, and pendent at the sides behind the ear, is also Egyptian. The head of a bird is painted on the right and left shoulders. There can be little doubt that either the sarcophagus was made in Egypt, and transported to Sidon, or was made in Phœnicia in imitation of the highly-decorated royal coffins common in Egypt. The letters of the inscription afford a type of Phœnician writing of a later period than that of the foregoing inscription, and probably date from about 400 years before the Christian era.

We return now to the recent discoveries.

The only exhaustive account hitherto given of these important discoveries appeared in the *Bachir*, a journal published in French and English at Beyrout, a town on the coast of

Syria, about twenty miles north of Saida. From a translation given in the October *Quarterly Statement* of the Palestine Exploration Fund, we are enabled to furnish our readers with some interesting particulars respecting the recent successful excavations at Saida.

The present town of Saida occupies the site of ancient Sidon, and is situated on the sea-coast of the Levant, about twenty miles north of Tur, or Tyre. The inhabitants number about ten thousand people. Around the town, on the land side, are many gardens and orchards, in which flourish palms, bananas, and pomegranates. Eastward stretches a green, fertile plain; while above the lower spurs tower the snowy peaks of Lebanon. The neighbourhood is more important than the town itself; for in the surrounding gardens important discoveries have been made from time to time, consisting of Phœnician antiquities, such as sarcophagi, statuettes, inscribed tablets, tear-vases, and jewellery. One mile south-east of Saida is the site of an ancient necropolis, where several tomb-chambers containing sarcophagi have been brought to light; and here, above thirty years ago, was found the magnificent sarcophagus of the Sidonian king Eshmunazar. About a mile north-east of Saida two hamlets, Helalîyeh and Baramîyeh, distant only about a thousand yards from each other, lie on the lower spurs of the mountains. A series of tombs cut out of the limestone-rock extends from one hamlet to the other, and some of the grottoes are painted, the finest being known as that of Psyche. Renan thinks that the ancient Sidon once extended as far as the tombs, which unfortunately are now much exposed to damage. Situated between the tomb-caverns and the gardens of the town is a field, only half a mile from the sea-shore. The proprietor is a rich Mussulman named Mohamed Sherif, who, having noticed that many quarried stones were found on the spot, gave orders to clear away an accumulation of rubbish, with the view of exposing the foundations of ancient buildings. In the progress of excavation the workmen came upon the top of a pit, measuring 13 feet by 16 feet, cut through the rock that forms the substratum of the field. The proprietor gave orders to clear out the pit, the sides of which face the four cardinal points. Passing through a yard of rubbish mixed with earth, the workmen dug through 10 feet of a conglomeration of flint and limestone, and continued the excavations to a floor 36 feet below the surface. On each side of the pit was found a small door set in masonry and closed by a slab. Each door proved to be the entrance to a sepulchral chamber hollowed out of the white limestone, and it was found that the four chambers contained many massive sarcophagi. According to the Ottoman law, the proprietor of land where

antiquities may be found is obliged to report the discovery to his Government within eight days, and thus becomes entitled to half the discovered treasures, or their value in money. Should he neglect to make the legal declaration, not only does the proprietor forfeit his share of the treasures, but he is, further, liable to a fine. Although tempting offers were made to the proprietor by local *virtuosi* in search of antiquities, he thought it prudent to conform to the law of the land, and accordingly he gave notice of the discovery to the Kaimakam of Saida. The official engineer of the villayet of Syria was sent by his Highness to inspect the excavations. At the end of March of this year (1887) he sent to the Government a full account of the explorations, accompanied with a plan of the place and an accurate description of the archæological treasures, and a special commissioner was despatched to Constantinople to report at headquarters. The Sultan forthwith commissioned Hamdi Bey, founder and keeper of the Imperial Museum, and Baltazzi Bey, a learned archæologist of Smyrna, and inspector of public monuments, to proceed to Saida and recommence excavations on a more extended scale. These were carried on throughout the month of May, and the results of the explorations will be read with interest by our readers.

In the sepulchral chamber on the east side were found two large sarcophagi of white marble lying on the same level, and separated from each other by the short space of little more than half a yard. They are of the same dimensions, each being $8\frac{1}{2}$ feet long, 4 feet wide, and 4 feet high without reckoning the lid, which is $1\frac{1}{2}$ feet in height. The coffin on the left as one enters is quite plain, whilst that on the right is covered with sculptured ornamentation, forming a miniature portico of Ionic columns, with Doric pilasters at the four corners. In each of the eighteen bays is a statuette of a female figure clad in Greek robes, and carved in high relief; and each figure assumes a different pose. The lid, in form of a roof, is surmounted by a wave-shaped cornice adorned with sculpture representing a funeral procession. A male figure dressed in Greek fashion leads the way; then follow two horses led by hand; after which appears a triumphal car, followed by a funeral car bearing the coffin. Behind the car is an attendant, and finally a horse walking alone. Inside this sarcophagus were found the bones of women and seven heads of dogs.

The chamber on the south side likewise contained two coffins—one in black marble, the other in white. Although the entrance is on the same level as the other three entrances, the floor of the vault was found to be 6 feet lower than that of the others. The tomb of black marble (sometimes called black syenite) is not adorned at all; but the coffin of white

marble, on the left side as the visitor enters, is richly adorned, and bears a peculiar shape. It is 8 feet long, 4 feet wide, and 5 feet high. The enormous lid, about 5 feet high, forms an ogee arch; and the whole sarcophagus bears the form of a Lycian tomb—named from Lycia, a province of Asia Minor, the only place where tombs of this shape have hitherto been found. Six Lycian tombs are now at Constantinople, and one at Vienna. The upper surface of the lid is smooth; but at the upright extremities are Greek sphinxes with wings, female busts, and graceful human heads. There are also two griffins, with heads of birds and bodies of mammals, one male and the other female. Two chariots, each drawn by four horses abreast, and led by two Amazons, are also found on the coffin. The horses very much resemble those on the Parthenon, executed by Phidias. The *Bachir* says: "The finest thing is the expression of the horses' heads: they are living, speaking, and of most exquisite finish. The muscles, the veins, the movements of the nostrils, and the folds of the skin are represented with matchless perfection." His Excellency Hamdi Bey on seeing them was so much struck with admiration that he exclaimed, "I would give one of the other sarcophagi in its entirety for a single one of these horses' heads." A wild-boar hunt is represented on the opposite front, and two centaurs adorn each end. This colossal sarcophagus is about 10 feet high, and one of the largest white marble coffins in existence. The coffin proper weighs thirteen tons, the lid nearly five tons, making in all a weight of about eighteen tons.

The vault on the west side contained only one white marble coffin, shaped like a mummy-chest; but it was found that this vault was merely the vestibule to an inner sepulchral chamber on the south side. This inner chamber was larger and more carefully constructed than the others. Small gutters run along the bottom of the walls for collecting oozing water, and at the top of the walls are holes arranged in couples for holding the beams with which the coffin lids are kept in their place. A red horizontal arrow on the wall has been employed by the workmen as a bench-mark. In this inner chamber were found four sarcophagi. The largest and most beautiful of the four occupied the south-west angle. It is 11 feet long, above 5 feet wide, and 4 feet high, without the lid, which is 2½ feet high. The *Bachir* says:

It is a masterpiece of sculpture, architecture, and colour, the discovery of which will mark an epoch in the history of art. All the museums of Europe will want to have a cast of it. This tomb is a piece of Greek art, the figures of which lie between the conventional archaism of the former ages and the realism of the last centuries of ancient art. Its naturalness, nobleness, and grace make it worthy to rank with the finest masterpieces known. Everything is painted in natural colours; the different tints of

purple predominate, and go from poppy-coloured red to blue, passing away to the deepest violet.

Sidon was famed for the making of purple, and large piles of purple fish-shells may still be seen on the old citadel hill. The ochre colours found in abundance on Lebanon are largely used on this coffin, and the various tints are admirably arranged. Sculpture in bold relief is displayed on the four sides. On two sides is depicted a battle in which Greek warriors, armed with shields and bucklers, engage with Persians—wearing the long head-dresses used by the companions of Darius, and the wide trousers peculiar to the people of Asia in ancient times. The Greeks never wore trousers, and the Romans did not adopt them until the times of the emperors. It appears that the arms of the combatants were of gold, but these have been stolen by tomb-breakers. We read :

In the centre of the battle there is a ghastly mass of horsemen, foot soldiers, and dead and dying ; one perceives a hand, which has been cut off, thrown on one side and crushed under foot. The persons are excited by a fury which contrasts with the calm intrepidity and martial serenity of the Greeks. One understands on which side will be the victory ; almost everywhere the Greek plunges his sword into the breast of the barbarian before the latter has struck him with the club, the hatchet, and the lance with which he is armed, and which he brandishes in the air. Great beauty of figure and pose is seen here. The animation of the combatants, the grief and terror of the dying, as well as the fright of the horses, is simply admirable.

At each end of the picture, according to Greek custom, is a conspicuous figure on horseback, clothed with purple. One bears a martial air, and is probably the prince buried in the sarcophagus, while the other, bearing a Greek head of beautiful type, and wearing thereon a lion's skin, may represent Alexander the Great. A second picture represents a lion hunt, wherein men and animals are depicted with considerable skill. The lid, in form of a roof, displays much delicacy. On the edge are ranged heads of spirits, each surrounded by a halo of rays, and these alternate with rams' heads that project over the cornice. At the four corners are four sleeping lions, which seem as if they were mourning for the dead man.

The other three sarcophagi found in this chamber are also composed of white marble. Each is 8 feet long and 6 feet high, and resembles a Greek temple of good proportions. The sides are plain, but an elegant continuous branch of vine foliage runs below the delicately-carved cornice. "These tombs in their simplicity are veritable masterpieces of good taste, harmony and elegance." In the sepulchral chamber on the northern side were found two sarcophagi of white marble. One was an anthropoid coffin—that is, a coffin in form of a man, after the style of the wooden coffins of Egyptian mummies,

The head was drawn on the lid, and the lower part of the body was distinctly shown. In one was found a plank of sycamore, the wood used in Egypt for mummy-chests. On digging a shaft through the floor two other chambers were found on a considerably lower level, lying east and west of the chamber above. The small compartment on the east had only one coffin of small size; that on the west contained four sarcophagi of white marble. On one end was shown a prince with an Assyrian tiara on his head, stretched on a funeral bed, surrounded by his attendants. A female, probably his wife, sits at his feet mourning for her husband.

All the sixteen tombs spoken of had been violated by the tomb-breakers, and the objects of precious metal carried away. The only jewels found were fifty-four golden buttons, picked up in the tomb of the Assyrian personage; but they displayed no carving by which the date could be discovered. On excavating through the floor of the chamber on the west side of the pit, a chamber on a lower level was found, and in this his Excellency Hamdi Bey found an anthropoid sarcophagus of black marble, which had not been disturbed. It lay exactly below the white marble sarcophagus ornamented with the Ionic portico and eighteen female mourners. In it were found some long hair, teeth, and bones of a woman, together with a royal gold fillet, a gold band like a curtain ring, and a plank of sycamore.

In the progress of excavation the workmen turned out several lamps of rudish workmanship, and several vases of Egyptian alabaster designed to hold perfume. A single piece of money was found in the rubbish of the pit bearing date of Alexander Bala, King of Syria, from 149 to 144 years before Christ.

It is thought that all the sculptured tombs exhibit Greek art; that the white marble was probably transported from the islands of the Greek Archipelago, since no such marble is found on the coast of Asia from Egypt to Smyrna. The sculpture must have been executed at Sidon, since it was well-nigh impossible to transport from Greece objects so heavy and carving so delicate. The mode in which the colossal sarcophagi were brought to the surface is interesting: "The engineer dug in the soil a trench which descended to the level of the sepulchral chambers, at the uniform incline of fifteen per cent., terminating in a tunnel bordering on the pits. Two lines of small pine beams, united by cross beams, were fixed in the soil and greased on the surface. On this wooden road by the help of rollers he caused the sarcophagi to be slid along. This caused no damage to the sculptures nor accident to man."

There are no inscriptions on the tombs by which their exact

date can be determined, but their shape and style seem to indicate that they belong to the first and second century before the Christian era.

At the northern side of the lower chamber, where the unviolated sarcophagus was found, Hamdi Bay noticed an entrance in the wall which led to a passage 19 feet long. This led to the mouth of a pit about 13 feet by 10. The workmen cleared this out, and at a further depth of 23 feet there was disclosed another aperture in the north wall. This led to a room 16 feet by 12, where were found two large bronze candelabras, each about 5 feet high. The floor of the room was formed of large stones 2 feet thick, and compactly fitted together. Beneath these the workmen came upon a second course of stones still thicker, and then upon a third. After which they reached an enormous monolith measuring 10 cubic metres. This colossal block was found to stand over a hole cut into the living rock forming the floor of the pit. In the rock-cut tomb was found a magnificent sarcophagus of black marble. It measures 8 feet in length, with an average width of $2\frac{1}{2}$ feet. The head is well carved, while the head-dress and beard are after the Egyptian fashion. The breast and vertical sides of the coffin are covered with hieroglyphics which will shortly be interpreted. At the lower end of the coffin on a raised portion resembling a stool is a Phœnician inscription consisting of eight lines in a good state of preservation. This tomb is evidently the most important of all, and has formed, as it were, the nucleus round which so many magnificent tombs have been ranged. We read :

On opening the lid the mummy appeared well preserved, but there immediately followed a partial decomposition, accompanied by the escape of a foetid odour, which damaged the centre of the body. The hands and the extremities of the feet no longer existed ; the rest of the body was lost in the sand, with which, apparently, the sarcophagus was originally filled, and which consequently caused the desiccation of the corpse. The hands and feet remaining outside, were corroded by the damp air. The body rested on a concave plank of sycamore, fitted on each side with silver rings, through which passed the ropes holding the mummy in place. In the coffin a golden diadem, without ornamentation, was found.

An opening on the south side of the chamber, on a level with the royal coffin, was found to lead to another chamber consisting of two compartments. The compartment on the east contained tombs of little importance, but an undesecrated tomb in the western compartment has proved to be of great interest. On being opened a considerable quantity of jewellery was found, consisting of gold bracelets of excellent workmanship, bracelets for the feet, sixteen rings, a bronze mirror, and several symbolic eyes—an Egyptian ornament in shape of an elongated eye, with a tear dropping from the inner angle.

Some of these were composed of gold, some of cornelian stone. The deep pit with rectangular sides, with passages leading to inner chambers, and the provision made for rendering them inaccessible, that the dead might repose in peace, are characteristic of Egyptian work; and remind one of the deep square pit in front of the pyramid of Caphren.

Squeezes and photographs were at once taken of the Phœnician inscription already referred to. These were forwarded to the Academy of Inscriptions and Belles-Lettres at Paris. The Semitic savants soon deciphered it, and the interpretation is as follows:

I, Tabnit, priest of Astarte and King of Sidon, lying within this sepulchre, thus speak: Come not to open my tomb; here is neither gold nor silver nor treasures. He who opens my sepulchre shall have no prosperity beneath the sun, and he shall not find repose in his tomb.

The Phœnician inscription on the royal sarcophagus of Eshmunazar at the Louvre throws light upon Tabnit's inscription, for thereon we read:

I, Esmunazar, king of the two Sidons, son of Tabnit, king of the two Sidons, grandson of Esmunazar, king of the two Sidons, and my mother Amastarte, the priestess of Astarte, our mistress the Queen, the daughter of King Esmunazar, king of the two Sidons.

It thus appears that the Tabnit of the inscription just found was the father of Eshmunazar the younger, whose sarcophagus adorns the Louvre, and the son of the elder Eshmunazar. Tabnit further appears to have espoused in marriage his sister Amastarte, and there is reason to believe that the union was not a happy one.

Here, then, are mentioned three Kings of Sidon: Eshmunazar the elder, Tabnit, and Eshmunazar the younger; and the question to be determined is the date when they reigned.

Sidon, or Zidon,¹ is one of the oldest towns in the world. In the Book of Joshua, xi. 8, it is called "Great Zidon," and in the Homeric poems it is spoken of as rich in ore, and the Zidonians as skilled workmen. Tyre, twenty miles south, and Aradus, a maritime town eighty miles north, are supposed to have been founded by Sidonian colonists.

From the time of Solomon, about a thousand years before Christ, until the invasion of Phœnicia by Shalmaneser, in 721 B.C., Sidon seems to have acknowledged the supremacy of Tyre. A century later it became subject to Nebuchadnezzar, and continued subject to the Persian dominion for 150 years; still, however, preserving its own king, and retaining also its prosperity. It rose in rebellion against Artaxerxes

¹ From the Hebrew יִזְדֹן, Tsîdôn, signifying "Fishery."

Ochus, and with the aid of Greek troops was at first victorious; but the town was betrayed by Tennes, the king of the city, and the inhabitants in despair set fire to their habitations, and forty thousand perished in the flames, while the city was completely destroyed. Sidon soon, however, rose again from its ashes, and after the Battle of Issus, in 333 B.C., it opened its gates to the victorious Alexander the Great. Subsequently it became subject to the Seleucidæ, or Greek Kings of Asia, who had their seat of empire at Antioch. It has been suggested that King Tabnit may be the same as Tennes, who betrayed his own city to the enemy; but this is not likely. It is well known that the Persian conqueror put the traitor to death; and it is highly improbable that a sepulchre and sarcophagus requiring much skill and labour could have been made at the death of Tennes, occurring as it did during the burning and destruction of the city.

The Egyptian style of the sarcophagi of both Tabnit and Esmunazar, according to Marriette Bey—a high authority—cannot go further back than the twenty-sixth dynasty, which began in the sixth century before Christ. The mention on Esmunazar's tomb of Dor, Joppa, and Sharon, as places that were desired to become part of the dominion of Sidon, points to a period after Nebuchadnezzar's reign, and before the conquests of Alexander the Great. The form of the letters is almost identical on the two coffins, and they manifestly belong to a later period than that of the Byblus Inscription, which dates from the sixth century, B.C. These considerations have induced savants to conclude that Tabnit and Eshmunazar reigned as Kings of Sidon about 400 B.C.

The undesecrated coffin in the sepulchral chamber adjoining that in which the royal sarcophagus lay—a coffin in which a quantity of feminine jewellery was found—may be the tomb of Amastarte, wife of Tabnit and mother of Eshmunazar.

The upper sepulchral chambers, with their splendid coffins of white marble, are, of course, not so old as the deeper ones; and several indications point to the conclusion that they date from the first, second, and possibly third century before the Christian era.

In a skilful way the enormous treasures were drawn out of the sepulchral chambers and raised to the surface. On wooden rollers they were transported half a mile across the plain to the seashore, and by means of two powerful engines were hauled on board the transport *Assir*, belonging to the Turkish Navy. The task was accomplished with admirable precision, and the huge packages were put aboard without the slightest accident. After a successful voyage they arrived at Constantinople, and are now safely deposited in the Imperial Museum of that city.

JAMES KING.