Phoenicia

Lesson	Chapters
PHO001	Chapters 1 to 4
PHO002	**Chapters 5 to 7**
PHO003	Chapters 8 to 11
PHO004	Chapter 12, 13
PHO005	Chapter 14

5. The Colonies

The narrowness of the territory which the Phoenicians occupied the military strength of their neighbours towards the north and towards the south, and their own preference of maritime over agricultural pursuits, combined to force them, as they began to increase and multiply, to find a vent for their superfluous population in colonies. The military strength of Philistia and Egypt barred them out from expansion upon the south; the wild savagery of the mountain races in Casius, northern Bargylus, and Amanus was an effectual barrier towards the north; but before them lay the open Mediterranean, placid during the greater portion of the year, and conducting to a hundred lands, thinly peopled, or even unoccupied, where there was ample room for any number of immigrants. The trade of the Phoenicians with the countries bordering the Eastern Mediterranean must be regarded as established long previously to the time when they began to feel cramped for space; and thus, when that time arrived, they had no difficulty in finding fresh localities to occupy, except such as might arise from a too abundant amplitude of choice. Right in front of them lay, at the distance of not more than seventy miles, visible from Casius in clear weather, the large and important island, once known as Chittim, and afterwards as Cyprus, which played so important a part in the history of the East from the time of Sargon and Sennacherib to that of Bragadino and Mustapha Pasha. To the right, well visible from Cyprus, was the fertile tract of Cilicia Campestris, which led on to the rich and picturesque regions of Pamphylia, Lycia, and Caria. From Caria stretched out, like a string of stepping-stones between Asia and Europe, the hundred islets of the AEgean, Cyclades, and Sporades, and others, inviting settlers, and conducting to the large islands of Crete and Euboea, and the shores of Attica and the Peloponnese. It is impossible to trace with any exactness the order in which the Phoenician colonies were founded. A thousand incidental circumstances--a thousand caprices--may have deranged what may be called the natural or geographical order, and have caused the historical order to diverge from it; but, on the whole, probably something like the geographical order was observed; and, at any rate, it will be most convenient, in default of sufficient data for an historical arrangement, to adopt in the present place a geographic one, and, beginning with those nearest to Phoenicia itself in the Eastern Mediterranean, to proceed westward to the Straits of Gibraltar, reserving for the last those outside the Straits on the shores of the Atlantic Ocean.

The nearest, and probably the first, region to attract Phoenician colonies was the island of Cyprus. Cyprus lies in the corner of the Eastern Mediterranean formed by the projection of Asia Minor from the Syrian shore. Its mountain chains run parallel with Taurus, and it is to Asia Minor that it presents its longer flank, while to Phoenicia it presents merely one of its extremities. Its length from east to west is 145 miles, its greatest width about sixty miles. Two strongly marked mountain ranges form its most salient features, the one running close along the north coast from Cape Kormaciti to Cape S. Andreas; the other nearly central, but nearer the south, beginning at Cape Renaouti in the west and terminating at Cape Greco. The mountain ranges are connected by a tract of

high ground towards the centre, and separated by two broad plains, towards the east and west. The eastern plain is the more important of the two. It extends along the course of the Pediaeus from Leucosia, or Nicosia, the present capital, to Salamis, a distance of thirty-five miles, and is from five to twelve miles wide. The fertility of the soil was reckoned in ancient times to equal that of Egypt. The western plain, that of Morfou, is much smaller, and is watered by a less important river. The whole island, when it first became known to the Phoenicians, was well wooded. Lovely glens opened upon them, as they sailed along its southern coast, watered by clear streams from the southern mountain-range, and shaded by thick woods of pine and cedar, the latter of which are said to have in some cases attained a greater size even than those of the Lebanon. The range was also prolific of valuable metals. Gold and silver were found in places, but only in small quantities; iron was yielded in considerable abundance; but the chief supply was that of copper, which derived its name from that of the island. Other products of the island were wheat of excellent quality; the rich Cyprian wine which retains its strength and flavour for well nigh a century, the _henna_ dye obtained from the plant called _copher_ or _cyprus_, the _Lawsonia alba_ of modern botany; valuable pigments of various kinds, red, yellow, green, and amber; hemp and flax; tar, boxwood, and all the materials requisite for shipbuilding from the heavy timbers needed for the keel to the lightest spar and the flimsiest sail.

The earliest of the Phoenician settlements in Cyprus seem to have lain upon its southern coast. Here were Citium, Amathus, Curium, and Paphus, the Palae-paphus of the geographers, which have all yielded abundant traces of a Phoenician occupation at a very distant period. Citium, now Larnaka, was on the western side of a deep bay, which indents the more eastern portion of the southern coast, between the promontories of Citi and Pyla. It is sheltered from all winds except the south-east, and continues to the present day the chief port of the island. The Phoenician settlers improved on the natural position by the formation of an artificial basin, enclosed within piers, the lines of which may be traced, though the basin itself is sanded up. A plain extends for some distance inland, on which the palm-tree flourishes, and which is capable of producing excellent crops of wheat. Access to the interior is easy; for the mountain range sinks as it proceeds eastward, and between Citium and Dali (Idalium), on a tributary of the Pediaeus, is of small elevation. There are indications that the Phoenicians did not confine themselves to the coast, but penetrated into the interior, and even settled there in large numbers. Idalium, sixteen miles north-west of Citium, and Golgi (Athienau), ten miles nearly due north of the same, show traces of having supported for a considerable time a large Phoenician population, and must be regarded as outposts advanced from Citium into the mountains for trading, and perhaps for mining purposes. Idalium (Dali) has a most extensive Phoenician necropolis; the interments have a most archaic character; and their Phoenician origin is indicated both by their close resemblance to interments in Phoenicia proper and by the discovery, in connection with them, of Phoenician inscriptions. At Golgi the remains scarcely claim so remote an antiquity. They belong to the time when Phoenician art was dominated by a strong Egyptian influence, and when it also begins to have a partially Hellenic character. Some critics assign them to the sixth, or even to the fifth century, B.C.

West of Citium, also upon the south coast, and in a favourable situation for trade with the interior, was Amathus. The name Amathus has been connected with "Hamath;" but there is no reason to suppose that the Hamathites were Phoenicians. Amathus, which Stephen of Byzantium calls "a most ancient Cyprian city," was probably among the earliest of the Phoenician settlements in the island. It lay in the bay formed by the projection of Cape Gatto from the coast, and, like Citium, looked

to the south-east. Westward and south-westward stretched an extensive plain, fertile and well-watered, shaded by carob and olive-trees, whilst towards the north were the rich copper mines from which the Amathusians derived much of their prosperity. The site has yielded a considerable amount of Phoenician remains--tombs, sarcophagi, vases, bowls, paterae and statuettes. Many of the tombs resemble those at Idalium; others are stone chambers deeply buried in the earth. The mimetic art shows Assyrian and Egyptian influence, but is essentially Phoenician, and of great interest. Further reference will be made to it in the Chapter on the AEsthetic Art of the Phoenicians.

Still further to the west, in the centre of the bay enclosed between the promontories of Zeugari and Boosoura, was the colony of Curium, on a branch of the river Kuras. Curium lay wholly open to the south-western-gales, but had a long stretch of sandy shore towards the south-east, on which vessels could be drawn up. The town was situated on a rocky elevation, 300 feet in height, and was further defended by a strong wall, a large portion of which may still be traced. The richest discovery of Phoenician ornaments and objects of art that has yet been made took place at Curium, where, in the year 1874, General Di Cesnola happened upon a set of "Treasure Chambers" containing several hundreds of rings, gems, necklaces, bracelets, armlets, ear-rings, bowls, basins, jugs, paterae, &c., in the precious metals, which have formed the principal material for all recent disquisitions on the true character and excellency of Phoenician art. Commencing with works of which the probable date is the fifteenth or sixteenth century B.C., and descending at least as far as the best Greek period (B.C. 500-400), embracing, moreover, works which are purely Assyrian, purely Egyptian, and purely Greek, this collection has yet so predominant a Phoenician character as to mark Curium, notwithstanding the contrary assertions of the Greeks themselves, for a thoroughly Phoenician town. And the history of the place confirms this view, since Curium sided with Amathus and the Persians in the war of Onesilus. No doubt, like most of the other Phoenician cities in Cyprus, it was Hellenised gradually; but there must have been many centuries during which it was an emporium of Phoenician trade and a centre of Phoenician influence.

Where the southern coast of Cyprus begins to trend to the north-west, and a river of some size, the Bocarus or Diorizus, reaches the sea, stood the Phoenician settlement of Paphos, founded (as was said) by Cinyras, king of Byblus. Here was one of the most celebrated of all the temples of Astarte or Ashtoreth, the Phoenician Nature-Goddess; and here ruled for many centuries the sacerdotal class of the Cinyridae. The remains of the temple have been identified, and will be described in a future chapter. They have the massive character of all early Phoenician architecture.

Among other Phoenician settlements in Cyprus were, it is probable, Salamis, Ammochosta (now Famagosta), Tamasus, and Soli. Salamis must be regarded as originally Phoenician on account of the name, which cannot be viewed as anything but another form of the Hebrew "Salem," the alternative name of Jerusalem. Salamis lay on the eastern coast of the island at the mouth of the main river, the Pediaeus. It occupied the centre of a large bay which looked towards Phoenicia, and would naturally be the place where the Phoenicians would first land. There is no natural harbour beyond that afforded by the mouth of the Pediaeus, but a harbour was easily made by throwing out piers into the bay; and of this, which is now sanded up, the outline may be traced. There are, however, no remains, either at Salamis or in the immediate neighbourhood, which can claim to be regarded as Phoenician; and the glories of the city belong to the history of Greece.

Ammochosta was situated within a few miles of Salamis, towards the south. Its first appearance in history belongs to the reign of

Esarhaddon (B.C. 680), when we find it in a list of ten Cyprian cities, each having its own king, who acknowledged for their suzerain the great monarch of Assyria. Soon afterwards it again occurs among the cities tributary to Asshur-bani-pal. Otherwise we have no mention of it in Phoenician times. As Famagosta it was famous in the wars between the Venetians and the Turks.

Tamasus, or Tamassus, was an inland city, and the chief seat of the mining operations which the Phoenicians carried on in the island in search of copper. It lay a few miles to the west of Idalium (Dali), on the northern flank of the southern mountain chain. The river Pediaeus flowed at its feet. Like Ammochosta, it appears among the Cyprian towns which in the seventh century B.C. were tributary to the Assyrians. The site is still insufficiently explored.

Soli lay upon the coast, in the recess of the gulf of Morfou. The fiction of its foundation by Philocyprus at the suggestion of Solon is entirely disproved by the occurrence of the name in the Assyrian lists of Cyprian towns a century before Solon's time. Its sympathies were with the Phoenician, and not with the Hellenic, population of the island, as was markedly shown when it joined with Amathus and Citium in calling to Artaxerxes for help against Evagoras. The city stood on the left bank of the river Clarius, and covered the northern slope of a low hill detached from the main range, extending also over the low ground at the foot of the hill to within a short distance of the shore, where are to be seen the remains of the ancient harbour. The soil in the neighbourhood is very rich, and adapted for almost any kind of cultivation. In the mountains towards the south were prolific veins of copper.

The northern coast of the island between Capes Cormaciti and S. Andreas does not seem to have attracted the Phoenicians, though there are some who regard Lapethus and Cerynia as Phoenician settlements. It is a rock-bound shore of no very tempting aspect, behind which the mountain range rises up steeply. Such Phoenician emigrants as held their way along the Salaminian plain and, rounding Cape S. Andreas, passed into the channel that separates Cyprus from the mainland, found the coast upon their right attract them far more than that upon their left, and formed settlements in Cilicia which ultimately became of considerable importance. The chief of these was Tars or Tarsus, probably the Tarshish of Genesis, though not that of the later Books, a Phoenician city, which has Phoenician characters upon its coins, and worshipped the supreme Phoenician deity under the title of "Baal Tars," "the Lord of Tarsus." Tarsus commanded the rich Cilician plain up to the very roots of Taurus, was watered by the copious stream of the Cydnus, and had at its mouth a commodious harbour. Excellent timber for shipbuilding grew on the slopes of the hills bounding the plain, and the river afforded a ready means of floating such timber down to the sea. Cleopatra's ships are said to have been derived from the Cilician forests, which Antony made over to her for the purpose. Other Phoenician settlements upon the Cilician coast were, it is probable, Soli, Celenderis, and Nagidus.

Pursuing their way westward, in search of new abodes, the emigrants would pass along the coast, first of Pamphylia and then of Lycia. In Pamphylia there is no settlement that can be with confidence assigned to them; but in Lycia it would seem that they colonised Phaselis, and perhaps other places. The mountain which rises immediately behind Phaselis was called "Solyma;" and a very little to the south was another mountain known as "Phoenicus." Somewhat further to the west lies the cape still called Cape Phineka, in which the root Phoenix ({phoinix}) is again to be detected. A large district inland was named Cabalis or Cabalia, or (compare Phoen. and Heb. _gebal_, mod. Arab. _jebel_) the "mountain" country. Phaselis was situated on a promontory projecting south-eastward into the Mediterranean, and was reckoned to have

three harbours, which are marked in the accompanying chart. Of these the principal one was that on the western side of the isthmus, which was formed by a stone pier carried out for more than two hundred yards into the sea, and still to be traced under the water. The other two, which were of smaller size, lay towards the east. The Phoenicians were probably tempted to make a settlement at the place, partly by the three ports, partly by the abundance of excellent timber for shipbuilding which the neighbourhood furnishes. "Between Phaselis and Cape Avora, a little north of it," says a modern traveller, "a belt of large and handsome pines borders the shore for some miles."

From Lycia the Asiatic coast westward and north-westward was known as Caria; and here Phoenician settlements appear to have been numerous. The entire country was at any rate called Phoenice by some authors. But the circumstances do not admit of our pointing out any special Phoenician settlements in this quarter, which early fell under almost exclusive Greek influence. There are ample grounds, however, for believing that the Phoenicians colonised Rhodes at the south-western angle of Asia Minor, off the Carian coast. According to Conon, the earliest inhabitants of Rhodes were the Heliades, whom the Phoenicians expelled. The Phoenicians themselves were at a later date expelled by the Carians, and the Carians by the Greeks. Ergeias, however, the native historian, declared that the Phoenicians remained, at any rate in some parts of the island, until the Greeks drove them out. Ialysus was, he said, one of their cities. Dictys Cretensis placed Phoenicians, not only in Ialysus, but in Camirus also. It is the conclusion of Kenrick that "the Phoenician settlement in Rhodes was the first which introduced civilisation among the primeval inhabitants, and that they maintained their ascendancy till the rise of the naval power of the Carians. These new settlers reduced the Phoenicians to the occupancy of three principal towns"--i.e. Lindus, Ialysus, and Camirus; but "from these too they were expelled by the Dorians, or only allowed to remain at Ialysus as the hereditary priesthood of their native god." Rhodes is an island about one-fourth the size of Cyprus, with its axis from the north-east to the south-west. It possesses excellent harbours, accessible from all quarters, and furnishing a secure shelter in all weathers. The fertility of the soil is great; and the remarkable history of the island shows the importance which attaches to it in the hands of an enterprising people. Turkish apathy has, however, succeeded in reducing it to insignificance.

The acquisition of Rhodes led the stream of Phoenician colonisation onwards in two directions, south-westward and north-westward. South-westward, it passed by way of Carpathus and Casus to Crete, and then to Cythera; north-westward, by way of Chalcia, Telos, and Astypalaea, to the Cyclades and Sporades. The presence of the Phoenicians in Crete is indicated by the haven "Phoenix," where St. Paul's conductors hoped to have wintered their ship; by the town of Itanus, which was named after a Phoenician founder, and was a staple of the purple-trade, and by the existence near port Phoenix of a town called "Araden." Leben, on the south coast, near Cape Leo, seems also to have derived its name from the Semitic word for "lion." Crete, however, does not appear to have been occupied by the Phoenicians at more than a few points, or for colonising so much as for trading purposes. They used its southern ports for refitting and repairing their ships, but did not penetrate into the interior, must less attempt to take possession of the whole extensive territory. It was otherwise with the smaller islands. Cythera is said to have derived its name from the Phoenician who colonised it, and the same is also reported of Melos. Ios was, we are told, originally called Phoenice; Anaphe had borne the name of Membliarus, after one of the companions of Cadmus; Oliarus, or Antiparos, was colonised from Sidon. Thera's earliest inhabitants were of the Phoenician race; either Phoenicians or

Carians had, according to Thucydides, colonised in remote times "the greater part of the islands of the AEnean." There was a time when probably all the AEgean islands were Phoenician possessions, or at any rate acknowledged Phoenician influence, and Siphnus gave its gold, its silver, and its lead, Cythera its shell-fish, Paros its marble, Melos its sulphur and its alum, Nisyrus its millstones, and the islands generally their honey, to increase the wealth and advance the commercial interests of their Phoenician masters.

From the Sporades and Cyclades the advance was easy to the islands of the Northern AEgean, Lemnos, Imbrus, Thasos, and Samothrace. The settlement of the Phoenicians in Thasos is attested by Herodotus, who says that the Tyrian Hercules (Melkarth) was worshipped there, and ascribes to the Phoenicians extensive mining operations on the eastern shores of the island between AEnyra and Coenyra. A Phoenician occupation of Lemnos, Imbrus, and Samothrace is indicated by the worship in those islands of the Cabeiri, who were undoubtedly Phoenician deities. Whether the Phoenicians passed from these islands to the Thracian mainland, and worked the gold-mines of Mount Pangaeus in the vicinity of Philippi, may perhaps be doubtful, but such seems to have been the belief of Strabo and Pliny. Strabo also believed that there had been a Semitic element in the population of Euboea which had been introduced by Cadmus; and a Phoenician settlement in Boeotia was the current tradition of the Greek writers upon primitive times, whether historians or geographers.

The further progress of the Phoenician settlements northward into the Propontis and the Euxine is a point whereon different opinions may be entertained. Pronectus, on the Bithynian, and Amastris, on the Paphlagonian coast, have been numbered among the colonies of the Phoenicians by some; while others have gone so far as to ascribe to them the colonisation of the entire countries of Bithynia, Mariandynia, and Paphlagonia. The story of the Argonauts may fairly be held to show that Phoenician enterprise early penetrated into the stormy and inhospitable sea which washes Asia Minor upon the north, and even reached its deepest eastern recess; but it is one thing to sail into seas, and, landing where the natives seem friendly, to traffic with the dwellers on them--it is quite another thing to attempt a permanent occupation of portions of their coasts. To do so often provokes hostility, and puts a stop to trade instead of encouraging it. The Phoenicians may have been content to draw their native products from the barbarous tribes of Northern Asia Minor and Western Thrace--nay, even of Southern Scythia--without risking the collisions that might have followed the establishment of settlements.

As with the Black Sea, so with the Adriatic, the commercial advantages were not sufficient to tempt the Phoenicians to colonise. From Crete and Cythera they sent their gaze afar, and fixed it midway in the Mediterranean, at the western extremity of the eastern basin, on the shores of Sicily, and the vast projection from the coast of North Africa which goes forth to meet them. They knew the harbourless character of the African coast west of Egypt, and the dangers of the Lesser and Greater Syrtes. They knew the fertility of the Tunisian projection, the excellence of its harbours, and the prolificness of the large island that lay directly opposite. Here were the tracts where they might expand freely, and which would richly repay their occupation of them. It was before the beginning of the eleventh century B.C.--perhaps some centuries before--that the colonisation of North Africa by the Phoenicians was taken in hand: and about the same time, in all probability, the capes and isles about Sicily were occupied, and Phoenician influence in a little time extended over the entire island.

In North Africa the first colony planted is said to have been Utica. Utica was situated a little to the west of Carthage, at the mouth of the Mejerda or Bagradas river. It stood on a rocky promontory which ran out into the sea eastward, and partially protected its harbour. At the opposite extremity, towards the north, ran out another promontory, the modern Ras Sidi Ali-el-Mekki, while the mouth of the harbour, which faced to the south-east, was protected by some islands. At present the deposits of the Mejerda have blocked up almost the whole of this ancient port, and the rocky eminence upon which the city stood looks down on three sides upon a broad alluvial plain, through which the Mejerda pursues a tortuous course to the sea. The remains of the ancient town, which occupy the promontory and a peninsula projecting from it, include a necropolis, an amphitheatre, a theatre, a castle, the ruins of a temple, and some remains of baths; but they have nothing about them bearing any of the characteristics of Phoenician architecture, and belong wholly to the Roman or post-Roman period. The neighbourhood is productive of olives, which yield an excellent oil; and in the hills towards the south-west are veins of lead, containing a percentage of silver, which are thought to bear traces of having been worked at a very early date.

Near Utica was founded, probably not many years later, the settlement of Hippo-Zaritis, of which the name still seems to linger in the modern Bizerta. Hippo-Zaritis stood on the west bank of a natural channel, which united with the sea a considerable lagoon or salt lake, lying south of the town. The channel was kept open by an irregular flux and reflux, the water of the lake after the rainy season flowing off into the sea, and that of the sea, correspondingly, in the dry season passing into the lake. At the present time the lake is extraordinarily productive of fish, and the sea outside yields coral; but otherwise the advantages of the situation are not great.

Two degrees further to the west, on a hill overlooking the sea, and commanding a lovely prospect over the verdant plain at its base, watered by numerous streams, was founded the colony of Hippo Regius, memorable as having been for five-and-thirty years the residence of St. Augustine. The Phoenicians were probably attracted to the site by the fertility of the soil, the unfailing supplies of water, and the abundant timber and rich iron ore of the neighbouring mountains. Hippo Regius is now Bona, or rather has been replaced by that town, which lies about a mile and a half north of the ancient Hippo, close upon the coast, in the fertile tract formed by the soil brought down by the river Seybouse. The old harbour of Hippo is filled up, and the remains of the ancient city are scanty; but the lovely gardens and orchards, which render Bona one of the most agreeable of Algerian towns, sufficiently explain and justify the Phoenician choice of the site.

In the same bay with Utica, further to the south, and near its inner recess, was founded, nearly three centuries after Utica, the most important of all the Phoenician colonies, Carthage. The advantages of the locality are indicated by the fact that the chief town of Northern Africa, Tunis, has grown up within a short distance of the site. It combined the excellences of a sheltered situation, a good soil, defensible eminences, and harbours which a little art made all that was to be desired in ancient times and with ancient navies. These basins, partly natural, partly artificial, still exist; but their communication with the sea is blocked up, as also is the channel which connected the military harbour with the harbours of commerce. The remains of the ancient town are mostly beneath the surface of the soil, but modern research has uncovered a portion of them, and brought to light a certain number of ruins which belong probably to the very earliest period. Among these are walls in the style called "Cyclopian," built of a very hard material, and more than thirty-two feet thick,

which seem to have surrounded the ancient Byrsa or citadel, and which are still in places sixteen feet high. The Roman walls found emplaced above these are of far inferior strength and solidity. An extensive necropolis lies north of the ancient town, on the coast near Cape Camart. Another early and important Phoenician settlement in these parts was Hadrumetum or Adrymes, which seems to be represented by the modern Sousa. Hadrumetum lay on the eastern side of the great Tunisian projection, near the southern extremity of a large bay which looks to the east, and is now known as the Gulf of Hammamet. Its position was upon the coast at the edge of the vast plain called at present the "Sahel of Sousa," which is sandy, but immensely productive of olive oil. "Millions of olive-trees," it is said, "cover the tract," and the present annual exportation amounts to 40,000 hectolitres. Ancient remains are few, but the Cothon, or circular harbour, may still be traced, and in the necropolis, which almost wholly encircles the town, many sepulchral chambers have been found, excavated in the chalk, closely resembling in their arrangements those of the Phoenician mainland.

South of Hadrumetum, at no great distance, was Leptis Minor, now Lemta. The gulf of Hammamet terminates southwards in the promontory of Monastir, between which and Ras Dimas is a shallow bay looking to the north-east. Here was the Lesser Leptis, so called to distinguish it from the larger city of the same name between the Lesser and the Greater Syrtis; it was, however, a considerable town, as appears from its remains. These lie along the coast for two miles and a half in Lat. 35º 43', and include the ruins of an aqueduct, of a theatre, of quays, and of jetties. The neighbourhood is suited for the cultivation of the olive.

The Greater Leptis (Leptis Major) lay at a considerable distance from the Lesser one. Midway in the low African coast which intervenes between the Tunisian projection and the Cyrenaic one, about Long. 14º 22' E. of Greenwich, are ruins, near a village called Lebda, which, it is generally agreed, mark the site of this ancient city. Leptis Major was a colony from Sidon, and occupied originally a small promontory, which projects from the coast in a north-easterly direction, and attains a moderate elevation above the plain at its base. Towards the mainland it was defended by a triple line of wall still to be traced, and on the sea-side by blocks of enormous strength, which are said to resemble those on the western side of the island of Aradus. In Roman times the town, under the name of Neapolis, attained a vast size, and was adorned with magnificent edifices, of which there are still numerous remains. The neighbourhood is rich in palm-groves and olive-groves, and the Cinyps region, regarded by Herodotus as the most fertile in North Africa, lies at no great distance to the east.

Ten miles east, and a little south of Leptis Minor, was Thapsus, a small town, but one of great strength, famous as the scene of Julius Caesar's great victory over Cato. It occupied a position close to the promontory now known as Ras Dimas, in Lat. 35º 39', Long. 11º 3', and was defended by a triple enclosure, whereof considerable remains are still existing. The outermost of the three lines appears to have consisted of little more than a ditch and a palisaded rampart, such as the Romans were accustomed to throw up whenever they pitched a camp in their wars; but the second and third were more substantial. The second, which was about forty yards behind the first, was guarded by a deeper ditch, from which rose a perpendicular stone wall, battlemented at top. The third, forty yards further back, resembled the second, but was on an enlarged scale, and the wall was twenty feet thick. Such triple enclosures are thought to be traceable in other Phoenician settlements also; but in no case are the remains so perfect as at Thapsus. The harbour, which lay south of the town, was protected from the prevalent northern and north-eastern winds by a huge mole or jetty, carried out originally to a

distance of 450 yards from the shore, and still measuring 325 yards. The foundation consists of piles driven into the sand, and placed very close together; but the superstructure is a stone wall thirty-five feet thick, and still rising to a height of ten feet above the surface of the water.

It is probable that there were many other early Phoenician settlements on the North African seaboard; but those already described were certainly the most important. The fertile coast tract between Hippo Regius and the straits is likely to have been occupied at various points from an early period. But none of these small trading settlements attained to any celebrity; and thus it is unnecessary to go into particulars respecting them.

In Sicily the permanent Phoenician settlements were chiefly towards the west and the north-west. They included Motya, Eryx, Panormus (Palermo), and Soloeis. That the Phoenicians founded Motya, Panormus, and Soloeis is distinctly stated by Thucydides; while Eryx is proved to have been Phoenician by its remains. Motya, situated on a littoral island less than half a mile from the western shore, in Lat. 38º nearly, has the remains of a wall built of large stones, uncemented, in the Phoenician manner, and carried, like the western wall of Aradus, so close to the coast as to be washed by the waves. It is said by Diodorus to have been at one time a most flourishing town. The coins have Phoenician legends.

Eryx lay about seven miles to the north-east of Motya, in a very strong position. Mount Eryx (now Mount Giuliano), on which it was mainly built, rises to the height of two thousand feet above the plain, and, being encircled by a strong wall, was rendered almost impregnable. The summit was levelled and turned into a platform, on which was raised the temple of Astarte or Venus. An excellent harbour, formed by Cape Drepanum (now Trapani), lay at its base. There were springs of water within the walls which yielded an unfailing supply. The walls were of great strength, and a considerable portion of them is still standing, and attests the skill of the Phoenician architects. The blocks in the lower courses are mostly of a large size, some of them six feet long, or more, and bear in many cases the well-known Phoenician mason-marks. They are laid without cement, like those of Aradus and Sidon, and recall the style of the Aradian builders, but are at once less massive and arranged with more skill. The breadth of the wall is about seven feet. At intervals it is flanked by square towers projecting from it, which are of even greater strength than the curtain between them, and which were carried up to a greater height. The doorways in the wall are numerous, and are of a very archaic character, being either covered in by a single long stone lintel or else terminating in a false arch. The commercial advantages of Eryx were twofold, consisting in the produce of the sea as well as in that of the shore. The shore is well suited for the cultivation of the vine, while the neighbouring sea yields tunny-fish, sponges, and coral.

Panormus (now Palermo) occupies a site almost unequalled by any other Mediterranean city, a site which has conferred upon it the title of "the happy," and has rendered it for above a thousand years the most important place in the island. "There is no town in Europe which enjoys a more delicious climate, none so charming to look on from a distance, none more delightfully situated in a nest of verdure and flowers. Its superb mountains, with their bare flanks pierced along their base with grottoes, enclose a marvellous garden, the famous 'Shell of Gold,' in the midst of which are seen the numerous towers and domes, the fan-like foliage of the palms, the spreading branches of the pines, and Mount Reale on the south towering over all with its vast mass of convents and churches." The harbour lies open to the north; but the Phoenician settlers, here as elsewhere, no doubt made artificial ports by means of piers and moles, which have, however, disappeared on this much-frequented site, where generation after

generation has been continually at work building and destroying. Panormus has left us no antique remains beyond its coins, which are abundant, and show that the native name of the settlement was Mahanath. Mahanath was situated about forty miles east of Eryx, on the northern coast of the island.

Solus, or Soloeis, the Soluntum of the Romans (now Solanto), lay on the eastern side of the promontory (Cape Zafferana) which shuts in the bay of Palermo on the right. It stood on a slope at the foot of a lofty hill, overlooking a small round port, and was fortified by a wall of large squared blocks of stone, which may be still distinctly traced. The site has yielded sarcophagi of an unmistakably Phoenician character, and other objects of a high antiquity which recall the Phoenician manner; but the chief remains belong to the Greco-Roman times.

The islands in the strait which separates the North African coast from Sicily were also colonised by the Phoenicians. These were three in number, Cossura (now Pantellaria), Gaulos (now Gozzo), and Melita (now Malta). Cossura, the most western of the three, lay about midway in the channel, but nearer to the African coast, from which it is distant not more than about thirty-five miles. It is a mass of igneous rock, which was once a volcano, and which still abounds in hot springs and in jets of steam. There was no natural harbour of any size, but the importance of the position was such that the Phoenicians felt bound to occupy the island, if only to prevent its occupation by others. The soil was sterile; but the coins, which are very numerous, give reason to suppose that the rocks were in early times rich in copper.

Gaulos (now Gozzo) forms, together with Malta and some islets, an insular group lying between the eastern part of Sicily and the Lesser Syrtis. It is situated in Lat. 36º 2', Long. 12º 10' nearly, and is distant from Sicily only about fifty miles. The colonisation of the island by the Phoenicians, asserted by Diodorus, is entirely borne out by the remains, which include a Phoenician inscription of some length, coins with Phoenician legends, and buildings, believed to be temples, which have Phoenician characteristics. Some of the blocks of stone employed in their construction have a length of nearly twenty feet, with a width and height proportionate; and all are put together without cement or mortar of any kind. A conical stone of the kind known to have been used by the Phoenicians in their worship was found in one of the temples. Gaulos had a port which was reckoned sufficiently commodious, and which lay probably towards the south-east end of the island.

Melita, or Malta, which lies at a short distance from Gozzo, to the south-east, is an island of more than double the size, and of far greater importance. It possesses in La Valetta one of the best harbours, or rather two of the best harbours, in the world. All the navies of Europe could anchor comfortably in the "great port" to the east of the town. The western port is smaller, but is equally well sheltered. Malta has no natural product of much importance, unless it be the honey, after which some think that it was named. The island is almost treeless, and the light powdery soil gives small promise of fertility. Still, the actual produce, both in cereals and in green crops, is large; and the oranges, especially those known as mandarines, are of superior quality. Malta also produced, in ancient as in modern times, the remarkable breed of small dogs which is still held in such high esteem. But the Phoenician colonisation must have taken place rather on account of the situation and the harbour than on account of the products.

From Sicily and North Africa the tide of emigration naturally and easily flowed on into Sardinia, which is distant, from the former about 150 and from the latter about 115 miles. The points chosen by the Phoenician settlers lay in the more open and level region of the south and the south-west, and were all enclosed within a line which

might be drawn from the coast a little east of Cagliari to the northern extremity of the Gulf of Oristano. The tract includes some mountain groups, but consists mainly of the long and now marshy plain, called the "Campidano," which reaches across the island from Cagliari on the southern to Oristano on the western coast. This plain, if drained, would be by far the most fertile part of the island; and was in ancient times exceedingly productive in cereals, as we learn from Diodorus. The mountains west of it, especially those about Iglesias, contain rich veins of copper and of lead, together with a certain quantity of silver. Good harbours exist at Cagliari, at Oristano, and between the island of S. Antioco and the western shore. It was at these points especially that the Phoenicians made their settlements, the most important of which were Caralis (Cagliari), Nora, Sulcis, and Tharros. Caralis, or Cagliari, the present capital, lies at the bottom of a deep bay looking southwards, and has an excellent harbour, sheltered in all weathers. There are no remains of Phoenician buildings; but the neighbourhood yields abundant specimens of Phoenician art in the shape of tombs, statuettes, vases, bottles, and the like. Caralis was probably the first of the settlements made by the Phoenicians in Sardinia; it would attract them by its harbour, its mines, and the fertility of its neighbourhood. From Caralis they probably passed to Nora, which lay on the same bay to the south-west; and from Nora they rounded the south-western promontory of Sardinia, and established themselves on the small island now known as the Isola di San Antioco, where they built a town which they called Sulchis or Sulcis. Sulcis has yielded votive tablets of the Phoenician type, tombs, vases, &c. The island was productive of lead, and had an excellent harbour towards the north, and another more open one towards the south. Finally, mid-way on the west coast, at the northern extremity of the Gulf of Oristano, the Phoenicians occupied a small promontory which projects into the sea southwards and there formed a settlement which became known as Tharras or Tharros. Very extensive remains, quite unmistakably Phoenician, including tombs, cippi, statuettes in metal and clay, weapons, and the like, have been found on the site.

The passage would have been easy from Sardinia to Corsica, which is not more than seven miles distant from it; but Corsica seems to have possessed no attraction for the Phoenicians proper, who were perhaps deterred from colonising it by its unhealthiness, or by the savagery of its inhabitants. Or they may have feared to provoke the jealousy of the Tyrrhenians, off whose coast the island lay, and who, without having any colonising spirit themselves, disliked the too near approach of rivals. At any rate, whatever the cause, it seems to have been left to the Carthaginians, to bring Corsica within the range of Phoenician influence; and even the Carthaginians did little more than hold a few points on its shores as stations for their ships.

If from Sardinia the Phoenicians ventured on an exploring voyage westward into the open Mediterranean, a day's sail would bring them within sight of the eastern Balearic Islands, Minorca and Majorca. The sierra of Majorca rises to the height of between 3,000 and 4,000 feet, and can be seen from a great distance. The occupation of the islands by "the Phoenicians" is asserted by Strabo, but we cannot be sure that he does not mean Phoenicians of Africa, i.e. Carthaginians. Still, on the whole, modern criticism inclines to the belief that, even before the foundation of Carthage, Phoenician colonisation had made its way into the Balearic Islands, directly, from the Syrian coast. Some resting-places between the middle Mediterranean and Southern Spain must have been a necessity; and as the North African coast west of Hippo offered no good harbours, it was necessary to seek them elsewhere. Now Minorca has in Port Mahon a harbour of almost unsurpassed excellence, while in Majorca there are fairly good ports both at Palma and at Aleudia. Ivica

is less well provided, but there is one of some size, known as Pormany (i.e. "Porta magna"), on the western side of the island, and another, much frequented by fishing-boats, on the south coast near Ibiza. The productions of the Balearides were not, perhaps, in the early times of much importance, since the islands are not, like Sardinia, rich in metals, nor were the inhabitants sufficiently civilised to furnish food supplies or native manufactures in any quantity. If, then, the Phoenicians held them, it must have been altogether for the sake of their harbours.

The colonies of the Mediterranean have now been, all of them, noticed, excepting those which lay upon the south coast of Spain. Of these the most important were Malaca (now Malaga), Sex or Sexti, and Abdera (now Adra). Malaca is said by Strabo to have been "Phoenician in its plan," Abdera is expressly declared by him to have been "a Phoenician settlement," while Sexti has coins which connect it with early Phoenician legends. The mountain range above Malaca was anciently rich in gold-mines; Sexti was famous for its salt-pans; Abdera lay in the neighbourhood of productive silver-mines. These were afterwards worked from Carthagena, which was a late Carthaginian colony, founded by Asdrubal, the uncle of Hannibal. Malaga and Carthagena (i.e. New-Town) had well-sheltered harbours; but the ports of Sexti and Abdera were indifferent.

Outside the Straits of Gibraltar, on the shores of the Atlantic, were two further sets of Phoenician colonies, situated respectively in Africa and in Spain. The most important of those in Africa were Tingis (now Tangiers) and Lixus (now Chemmish), but besides these there were a vast number of staples ({emporia}) without names, spread along the coast as far as Cape Non, opposite the Canary Islands. Tingis, a second Gibraltar, lay nearly opposite that wonderful rock, but a little west of the narrowest part of the strait. It had a temple of the Tyrian Hercules, said to have been older than that at Gades; and its coins have Phoenician legends. The town was situated on a promontory running out to the north-east at the extremity of a semicircular bay about four miles in width, and thus possessed a harbour not to be despised, especially on such a coast. The country around was at once beautiful and fertile, dotted over with palms, and well calculated for the growth of fruit and vegetables. The Atlas mountains rose in the background, with their picturesque summits, while in front were seen the blue Mediterranean, with its crisp waves merging into the wilder Atlantic, and further off the shores of Spain, lying like a blue film on the northern horizon.

While Tingis lay at the junction of the two seas, on the northern African coast, about five miles east of Cape Spartel, Lixus was situated on the open Atlantic, forty miles to the south of that cape, on the West African coast, looking westward towards the ocean. The streams from Atlas here collect into a considerable river, known now as the Wady-el-Khous, and anciently as the Lixus. The estuary of this river, before reaching the sea, meanders through the plain of Sidi Oueddar, from time to time returning upon itself, and forming peninsulas, which are literally almost islands. From this plain, between two of the great bends made by the stream, rose in one place a rocky hill; and here the Phoenicians built their town, protecting it along the brow of the hill with a strong wall, portions of which still remain in place. The blocks are squared, carefully dressed, and arranged in horizontal courses, without any cement. Some of them are as much as eleven feet long by six feet or somewhat more in height. The wall was flanked at the corners by square towers, and formed a sort of irregular hexagon, above a mile in circumference. A large building within the walls seems to have been a temple; and in it was found one of those remarkable conical stones which are known to have been employed in the Phoenician worship. The estuary of the river formed a tolerably safe harbour for the Phoenician ships, and the

valley down which the river flows gave a ready access into the interior.

In Spain, outside the Pillars of Hercules, the chief Phoenician settlements were Tartessus, Agadir or Gades, and Belon. Tartessus has been regarded by some as properly the name of a country rather than a town; but the statements of the Greek and Roman geographers to the contrary are too positive to be disregarded. Tartessus was a town in the opinions of Scymnus Chius, Strabo, Mela, Pliny, Festus Avienus, and Pausanias, who could not be, all of them, mistaken on such a point. It was a town named from, or at any rate bearing the same name with, an important river of southern Spain, probably the Guadalquivir. It was not Gades, for Scymnus Chius mentions both cities as existing in his day; it was not Carteia, for it lay west of Gades, while Carteia lay east. Probably it occupied, as Strabo thought, a small island between two arms of the Guadalquivir, and gradually decayed as Gades rose to importance. It certainly did not exist in Strabo's time, but five or six centuries earlier it was a most flourishing place. If it is the Tarshish of Scripture, its prosperity and importance must have been even anterior to the time of Solomon, whose "navy of Tarshish" brought him once in every three years "gold, and silver, and ivory, and apes, and peacocks." The south of Spain was rich in metallic treasures, and yielded gold, silver, copper, iron, lead, and tin; trade along the west coast of Africa would bring in the ivory and apes abundant in that region; while the birds called in our translation of the Bible "peacocks" may have been guinea-fowl. The country on either side of the Guadalquivir to a considerable distance took its name from the city, being called Tartessis. It was immensely productive. "The wide plains through which the Guadalquiver flows produced the finest wheat, yielding an increase of a hundredfold; the oil and the wine, the growth of the hills, were equally distinguished for their excellence. The wood was not less remarkable for its fineness than in modern times, and had a native colour beautiful without dye." Nor were the neighbouring sea and stream less bountiful. The tunny was caught in large quantities off the coast, shell-fish were abundant and of unusual size, while huge eels were sometimes taken by the fishermen, which, when salted, formed an article of commerce, and were reckoned a delicacy at Athenian tables.

Gades is said to have been founded by colonists from Tyre a few years anterior to the foundation of Utica by the same people. Utica, as we have seen, dated from the twelfth century before Christ. The site of Gades combined all the advantages that the Phoenicians desired for their colonies. Near the mouth of the Guadalete there detaches itself from the coast of Spain an island eleven miles in length, known now as the "Isla de Leon," which is separated from the mainland for half its length by a narrow but navigable channel, while to this there succeeds on the north an ample bay, divided into two portions, a northern and a southern. The southern, or interior recess, is completely sheltered from all winds; the northern lies open to the west, but is so full of creeks, coves, and estuaries as to offer a succession of fairly good ports, one or other of which would always be accessible. The southern half of the island is from one to four miles broad; but the northern consists of a long spit of land running out to the north-west, in places not more than a furlong in width, but expanding at its northern extremity to a breadth of nearly two miles. The long isthmus, and the peninsula in which it ends, have been compared to the stalk and blossom of a flower. The flower was the ancient Gades, the modern Cadiz. The Phoenician occupation of the site is witnessed to by Strabo, Diodorus, Scymnus Chius, Mela, Pliny, Velleius Paterculus, AElian and Arrian, and is further evidenced by the numerous coins which bear the legend of "Agadir" in Phoenician characters. But the place itself retains no traces of the Phoenician occupation. The famous temple of Melkarth, with its two

bronze pillars in front bearing inscriptions, has wholly perished, as have all other vestiges of the ancient buildings. This is the result of the continuous occupation of the site, which has been built on successively by Phoenicians, Carthaginians, Romans, Vandals, Moors, and Spaniards. The space is somewhat confined, and the houses in ancient times were, we are told, closely crowded together, as they were at Aradus and Tyre. But the advantages of the harbour and the productiveness of the vicinity more than made up for this inconvenience. Gades may have been, as Cadiz is now said to be, "a mere silver plate set down upon the edge of the sea," but it was the natural centre of an enormous traffic. It had easy access by the valley of a large stream to the interior with its rich mineral and vegetable products; it had the command of two seas, the Atlantic and the Mediterranean; it trained its sailors to affront greater perils than any which the Mediterranean offers; and it enjoyed naturally by its position an almost exclusive commerce with the Northern Atlantic, with the western coasts of Spain and Gaul, with Britain, North Germany, and the Baltic.

Compared with Gades and Tartessus, Belon was an insignificant settlement. Its name and coins mark it as Phoenician, but it was not possessed of any special advantages of situation. The modern Bolonia, a little south of Cadiz, is thought to mark the site.

We have reached now the limits of Phoenician colonisation towards the West. While their trade was carried, especially from Gades, into Luisitania and Gallaecia on the one hand, and into North-western Africa on the other, reaching onward past these districts to Gaul and Britain, to the Senegal and Gambia, possibly to the Baltic and the Fortunate Islands, the range of their settlements was more circumscribed. As, towards the north-east, though their trade embraced the regions of Colchis and Thrace, of the Tauric Chersonese, and Southern Scythia, their settlements were limited to the AEgean and perhaps the Propontis, so westward they seem to have contented themselves with occupying a few points of vantage on the Spanish and West African coasts, at no great distance from the Straits, and from these stations to have sent out their commercial navies to sweep the seas and gather in the products of the lands which lay at a greater distance. The actual extent of their trade will be considered in a later chapter. We have been here concerned only with their permanent settlements or colonies. These, it has been seen, extended from the Syrian coast to Cyprus, Cilicia, Rhodes, Crete, the islands and shores of the AEgean and Propontis, the coasts of Sicily, Sardinia, and North Africa, the Balearic Islands, Southern Spain, and North-western Africa as far south as Cape Non. The colonisation was not so continuous as the Greek, nor was it so extensive in one direction, but on the whole it was wider, and it was far bolder and more adventurous. The Greeks, as a general rule, made their advances by slow degrees, stealing on from point to point, and having always friendly cities near at hand, like an army that rests on its supports. The Phoenicians left long intervals of space between one settlement and another, boldly planted them on barbarous shores, where they had nothing to rely on but themselves, and carried them into regions where the natives were in a state of almost savagery. The commercial motive was predominant with them, and gave them the courage to plunge into wild seas and venture themselves among even wilder men. With the Greeks the motive was generally political, and a safe home was sought, where social and civil life might have free scope for quiet development.

6. Architecture

The architecture of the Phoenicians began with the fashioning of the native rock--so abundant in all parts of the country where they had settled themselves--into dwellings, temples, and tombs. The calcareous limestone, which is the chief geological

formation along the Syrian coast, is worked with great ease; and it contains numerous fissures and caverns, which a very moderate amount of labour and skill is capable of converting into fairly comfortable dwelling-places. It is probable that the first settlers found a refuge for a time in these natural grottos, which after a while they proceeded to improve and enlarge, thus obtaining a practical power of dealing with the material, and an experimental knowledge of its advantages and defects. But it was not long before these simple dwellings ceased to content them, and they were seized with an ambition to construct more elaborate edifices--edifices such as they must have seen in the lands through which they had passed on their way from the shores of the Persian Gulf to the seaboard of the Mediterranean. They could not at once, however, divest themselves of their acquired habits, and consequently, their earliest buildings continued to have, in part, the character of rock dwellings, while in part they were constructions of the more ordinary and regular type. The remains of a dwelling-house at Amrith, the ancient Marathus, offer a remarkable example of this intermixture of styles. The rock has been cut away so as to leave standing two parallel walls 33 yards long, 19 feet high, and 2 1/2 feet thick, which are united by transverse party-walls formed in the same way. Windows and doorways are cut in the walls, some square at top, some arched. At the two ends the main walls were united partly by the native rock, partly by masonry. The northern wall was built of masonry from the very foundation, the southern consisted for a portion of its height of the native rock, while above that were several courses of stones carrying it up further. At Aradus and at Sidon, similarly, the town walls are formed in many places of native rock, squared and smoothed, up to a certain height, after which courses of stone succeed each other in the ordinary fashion. It is as if the Phoenician builders could not break themselves of an inveterate habit, and rather than disuse it entirely submitted to an intermixture which was not without a certain amount of awkwardness.

Another striking example of the mixed system is found at a little distance from Amrith, in the case of a building which appears to have been a shrine, tabernacle, or sanctuary. The site is a rocky platform, about a mile from the shore. Here the rock has been cut away to a depth varying from three to six yards, and a rectangular court has been formed, 180 feet long by 156 feet wide, in the centre of which has been left a single block of the stone, still of one piece with the court, which rises to a height of ten feet, and forms the basis or pedestal of the shrine itself. The shrine is built of a certain number of large blocks, which have been quarried and brought to the spot; it has a stone roof with an entablature, and attains an elevation above the court of not less than twenty-seven feet. The dimensions of the shrine are small, not much exceeding seventeen feet each way.

From constructions of this mixed character the transition was easy to buildings composed entirely of detached stones put together in the ordinary manner. Here, what is chiefly remarkable in the Phoenician architecture is the tendency to employ, especially for the foundations and lower courses of buildings, enormous blocks. When the immovable native rock is no longer available, the resource is to make use of vast masses of stone, as nearly immovable as possible. The most noted example is that of the substructions which supported the platform whereon stood the Temple of Jerusalem, which was the work of the Phoenician builders whom Hiram lent to Solomon. These substructions, laid bare at their base by the excavations of the Palestine Exploration Fund, are found to consist of blocks measuring from fifteen to twenty-five feet in length, and from ten to twelve feet in height. The width of the blocks at the angles of the wall, where alone it can be measured, is from twelve to eighteen feet. At the south-

west angle no fewer than thirty-one courses of this massive character have been counted by the recent explorers, who estimate the weight of the largest block at something above a hundred tons!

A similar method of construction is found to have prevailed at Tyre, at Sidon, at Aradus, at Byblus, at Leptis Major, at Eryx, at Motya, at Gaulos, and at Lixus on the West African coast. The blocks employed do not reach the size of the largest discovered at Jerusalem, but still are of dimensions greatly exceeding those of most builders, varying, as they do, from six feet to twenty feet in length, and being often as much as seven or eight feet in breadth and height. As the building rises, the stones diminish in size, and the upper courses are often in no way remarkable. Stones of various sizes are used, and often the courses are not regular, but one runs into another. A tower in the wall of Eryx is a good specimen of this kind of construction.

Where the stones are small, mortar has been employed by the builders, but where they are of a large size, they are merely laid side by side in rows or courses, without mortar or cement of any kind, and remain in place through their own mass and weight. In the earliest style of building the blocks are simply squared, and the wall composed of them presents a flat and level surface, or one only broken by small and casual irregularities; but, when their ideas became more advanced, the Phoenicians preferred that style of masonry which is commonly regarded as peculiarly, if not exclusively, theirs--the employment of large blocks with deeply bevelled edges. The bevel is a depression round the entire side of the stone, which faces outwards, and may be effected either by a sloping cut which removes the right-angle from the edge, or by two cuts, one perpendicular and the other horizontal, which take out from the edge a rectangular bar or plinth. The Phoenician bevelling is of this latter kind, and is generally accompanied by an artificial roughening of the surface inside the bevel, which offers a strong contrast to the smooth and even surface of the bevel itself. The style is highly ornamental and effective, particularly where a large space of wall has to be presented to the eye, unbroken by door or window.

Occasionally, but very rarely, and only (so far as appears) in their remoter dependencies, the Phoenicians constructed their buildings in the rude and irregular way, which has been called Cyclopian, employing unhewn polygonal blocks of various sizes, and fitting them roughly together. The temples discovered in Malta and Gozzo have masonry of this description.

A peculiarity in Phoenician architecture, connected with the preference for enormous blocks over stones of a moderate size, is the frequent combination in a single mass of distinct architectural members; for instance, of the shaft and capital of pillars, of entire pediments with a portion of the wall below them, and of the walls of monuments with the cornice and architrave. M. Renan has made some strong remarks on this idiosyncrasy. "In the Grecian style," he says, "the beauty of the wall is a main object with the architect, and the wall derives its beauty from the divisions between the stones, which observe symmetrical laws, and are in agreement with the general lines of the edifice. In a style of this kind the stones of a wall have, all of them, the same dimension, and this dimension is determined by the general plan of the building; or else, as in the kind of work which is called 'pseud-isodomic,' the very irregularity of the courses is governed by a law of symmetry. The stones of the architrave, the metopes, the triglyphs, are, all of them, separate blocks, even when it would have been perfectly easy to have included in a single block all these various members. Such facts, as one observes frequently in Syria, where three or four architectural members are brought out from a single block, would have appeared to the Greeks monstrous, since they are the negation of all logic."

In cannot be denied that the habit of preferring large to small blocks, even in monuments of a very moderate size, involved the Phoenician architects in awkwardnesses and anomalies, which offend a cultivated taste; but it should be remembered, on the other hand, that massiveness in the material conduces greatly to stability, and that, in lands where earthquakes are frequent, as they are along all the Mediterranean shores, not many monuments would have survived the lapse of three thousand years had the material employed been of a less substantial and solid character.

Among the Phoenician constructions, of which it is possible to give some account at the present day, without drawing greatly on the imagination, are their shrines, their temples, the walls of their towns, and, above all, their tombs. Recent researches in Phoenicia Proper, in Cyprus, Sicily, Africa, and the smaller Mediterranean islands, have brought to light numerous remains previously unknown; the few previously known remains have been carefully examined, measured, and in some cases photographed; and the results have been made accessible to the student in numerous well-illustrated publications. When Movers and Kenrick published their valuable works on the history of Phoenicia, and the general characteristics of the Phoenician people, it was quite impossible to do more than form conjectures concerning their architecture from a few coins, and a few descriptions in ancient writers. It is now a matter of comparatively little difficulty to set before the public descriptions and representations which, if they still leave something to be desired in the way of completeness, are accurate, so far as they go, and will give a tolerably fair idea of the architectural genius of the people.

One very complete and two ruined shrines have been found in Phoenicia Proper, in positions and of a character which, in the judgment of the best antiquaries, mark them as the work of the ancient people. All these are situated on the mainland, near the site of Marathus, which lay nearly opposite the island of Ruad, the ancient Aradus. The shrine which is complete, or almost complete, bears the name of "the Maabed" or "Temple." Its central position, in the middle of an excavated court, and its mixed construction, partly of native rock and partly of quarried stone, have been already described. It remains to give an account of the shrine or tabernacle itself. This is emplaced upon the mass of rock left to receive it midway in the court, and is a sort of cell, closed in on three sides by walls, and open on one side, towards the north. The cell is formed of four quarried blocks, which are laid one over the other. These are nearly of the same size, and similarly shaped, each of them enclosing the cell on three sides, towards the east, the south, and the west. The fourth, which is larger than any of the others, constitutes the roof. It is a massive stone, carefully cut, which projects considerably in front of the rest of the building, and is ornamented towards the top with a cornice and string-course, extending along the four sides. Internally the roof is scooped into a sort of shallow vault. The height of the shrine proper is about seventeen feet, and the elevation of the entire structure above the court in which it stands appears to be about twenty-seven feet. M. Renan conjectures that the projecting portion of the roof had originally the support of two pillars, which may have been either of wood, of stone, or of metal, and notes that there are two holes in the basement stone, into which the bottoms of the pillars were probably inserted. He imagines that the court was once enclosed completely by the construction of a wall at its northern end, and that the water from a spring, which still rises within the enclosure, was allowed to overflow the entire space, so that the shrine looked down upon a basin or shallow lake and glassed itself in the waters. An image of a deity may have stood in the cell under the roof, dimly visible to the worshipper between the two porch pillars.

The two ruined tabernacles lie at no great distance from the complete one, which has just been described. One of them is so injured that its plan is irrecoverable; but M. Renan carefully collected and measured the fragments of the other, and thus obtained sufficient data for its restoration. It was, he believes, a monolithic chamber, with a roof slightly vaulted, like that of the _Maabed_, having a length of eight feet, a breadth of five, and a height of about ten feet, and ornamented externally with a very peculiar cornice. This consisted of a series of carvings, representing the fore part of an uraeus or basilisk serpent, uprearing itself against the wall of the shrine, which were continued along the entire front of the chamber. There was also an internal ornamentation of the roof, consisting of a winged circle of an Egyptian character--a favourite subject with the Phoenician artists--the circle having an uraeus erect on either side of it, and also of another winged figure which appeared to represent an eagle. The monolithic chamber was emplaced upon a block of stone, ten feet in length and breadth, and six feet in height, which itself stood upon a much smaller stone, and overhung it on all sides. A flight of six steps, cut in the upper block at either side, gave access to the chamber, which, however, as it stood in a pool of water, must have been approached by a boat. The entire height of the shrine above the water must have been about eighteen feet.

Some other ruined shrines have been found in the more distant of the Phoenician settlements, and representations of them are common upon the _stelae_, set up in temples as votive offerings. On these last the uraeus cornice is frequently repeated, and the figure of a goddess sometimes appears, standing between the pillars which support the front of the shrine. There is a decided resemblance between the Phoenician shrines and the small Egyptian temples, which have been called _mammeisi_, the chief difference being that the latter are for the most part peristylar. M. Renan says of the _Maabed_, or main shrine at Amrith:--"L'aspect general de l'edifice est Egyptian, mais avec une certaine part d'originalite. Le bandeau et la corniche sur les quatre cotes de la stalle superiere en sont le seul ornement. Cette simplicite, cette severite de style, jointes a l'idee de force et de puissance qu'eveillent les dimensions enormes des materiaux employes, sont des caracteres que nous avons deja signales dans les monumens funeraires d'Amrith."

From the shrines of the Phoenicians we may now pass to their temples, of which, however, the remains are, unfortunately, exceedingly scanty. Of real temples, as distinct from shrines, Phoenicia Proper does not present to us so much as a single specimen. To obtain any idea of them, we must quit the mother country, and betake ourselves to the colonies, especially to those island colonies which have been less subjected than the mainland to the destructive ravages of barbarous conquerors, and the iconoclasm of fanatical populations. It is especially in Cyprus that we meet with extensive remains, which, if not so instructive as might have been wished, yet give us some important and interesting information.

The temple of Paphos, according to the measurements of General Di Cesnola, was a rectangular building, 221 feet long by 167 feet wide, built along its lower corners of large blocks of stone, but probably continued above in an inferior material, either wood or unbaked brick. The four corner-stones are still standing in their proper places, and give the dimensions without a possibility of mistake. Nothing is known of the internal arrangements, unless we attach credit to the views of the savant Gerhard, who, in the early years of the present century, constructed a plan from the reports of travellers, in which he divided the building into a nave and two aisles, with an ante-chapel in front, and a sacrarium at the further extremity. M. Gerhard also added, beyond the sacrarium, an apse, of which General Di Cesnola found no traces, but which may possibly have disappeared in the course of the sixty years

which separated the observations of M. Gerhard's informants from the researches of the later traveller. The arrangement into a nave and two aisles is, to a certain extent, confirmed by some of the later Cyprian coins, which certainly represent Cyprian temples, and probably the temple of Paphos. The floor of the temple was, in part at any rate, covered with mosaic.

This large building, which extended over an area of 36,800 square feet, was emplaced within a sacred court, surrounded by a _peribolus_, or wall of enclosure, built of even larger blocks than the temple itself, and entered by at least one huge doorway. The width of this entrance, situated near a corner of the western wall, was nearly eighteen feet. On one side of it were found still fixed in the wall the sockets for the bolts on which the door swung, in length six inches, and of proportionate width and depth. The peribolus was rectangular, like the temple, and was built in lines parallel to it. The longer sides measured 690 and the shorter 530 feet. One block, which was of blue granite and must have come either from Asia Minor or from Egypt, measured fifteen feet ten inches in length, with a width of seven feet eleven inches, and a depth of two feet five inches. It is thought that the court was probably surrounded by a colonnade or cloister, though no traces have been at present observed either of the pillars which must have supported such a cloister or of the rafters which must have formed its roof. Ponds, fountains, shrubberies, gardens, groves of trees, probably covered the open space between the cloister and the temple, while well-shaded walks led across it from the gates of the enclosure to those of the sanctuary.

If we allow ourselves to indulge our fancy for a brief space, and to complete the temple according to the idea which the coins above represented naturally suggest, we may suppose that it did, in fact, consist of a nave, two aisles, and a cell, or "holy of holies," the nave being of superior height to the aisles, and rising in front into a handsome facade, like the western end of a cathedral flanked by towers. Through the open doorway between the towers might be seen dimly the sacred cone or pillar which was emblematic of deity; on either side the eye caught the ends of the aisles, not more than half the height of the towers, and each crowned with a strongly projecting cornice, perhaps ornamented with a row of uraei. In front of the two aisles, standing by themselves, were twin columns, like Jachin and Boaz before the Temple of Solomon. The aisles were certainly roofed: whether the nave also was covered in, or whether, like the Greek hypaethral temples, it lay open to the blue vault of heaven, is perhaps doubtful. The walls of the buildings, after a few courses of hewn stone, were probably of wood, perhaps of cedar, enriched with the precious metals, and the pavement was adorned with a mosaic of many colours, "white, yellow, red, brown, and rose." Outside the temple was a mass of verdure. "In the sacred precinct, and in its dependencies, all breathed of voluptuousness, all spoke to the senses. The air of the place was full of perfumes, full of soft and caressing sounds. There was the murmur of rills which flowed over a carpet of flowers; there was, in the foliage above, the song of the nightingale, and the prolonged and tender cooing of the dove; there were, in the groves around, the tones of the flute, the instrument which sounds the call to pleasure, and summons to the banquet chamber the festive procession and the bridal train. Beneath the shelter of tents, or of light booths with walls formed by the skilful interlacing of a green mass of boughs, through which the myrtle and the laurel spread their odours, dwelt the fair slaves of the goddess, those whom Pindar called, in the drinking-song which he composed for Theoxenus of Corinth, 'the handmaids of persuasion.'" Here and there in the precincts, sacred processions took their prescribed way; ablutions were performed; victims led up to the temple; votive offerings hung on the

trees; festal dances, it may be, performed; while in the cloister which skirted the peribolus, dealers in shrines and images chaffered with their customers, erotic poets sang their lays, lovers whispered, fortune-tellers plied their trade, and a throng of pilgrims walked lazily along, or sat on the ground, breathing in the soft, moist air, feasting their eyes upon the beauty of upspringing fountain and flowering shrub, and lofty tree, while their ears drank in the cadences of the falling waters, the song of the birds, and the gay music which floated lightly on the summer breeze.

Phoenician temples had sometimes adjuncts, as cathedrals have their chapter-houses and muniment rooms, which were at once interesting and important. There has been discovered at Athienau in Cyprus--the supposed site of Golgi--a ruined edifice, which some have taken for a temple, but which appears to have been rather a repository for votive offerings, a sort of ecclesiastical museum. A picture of the edifice, as he conceives it to have stood in its original condition, has been drawn by one of its earliest visitants. "The building," he says, "was constructed of sun-dried bricks, forming four walls, the base of which rested upon a substruction of solid stone-work. The walls were covered, as are the houses of the Cypriot peasants of to-day, with a stucco which was either white or coloured, and which was impenetrable by rain. Wooden pillars with stone capitals supported internally a pointed roof, which sloped at a low angle. It formed thus a sort of terrace, like the roofs that we see in Cyprus at the present day. This roof was composed of a number of wooden rafters placed very near each other, above which was spread a layer of rushes and coarse mats, covered with a thick bed of earth well pressed together, equally effective against the entrance of moisture and against the sun's rays. Externally the building must have presented a very simple appearance. In the interior, which received no light except from the wide doorways in the walls, an immovable and silent crowd of figures in stone, with features and garments made more striking by the employment of paint, surrounded, as with a perpetual worship, the mystic cone. Stone lamps, shaped like diminutive temples, illumined in the corners the grinning _ex-votos_ which hung upon the walls, and the curious pictures with which they were accompanied. Grotesque bas-reliefs adorned the circuit of the edifice, where the slanting light was reflected from the white and polished pavement-stones." In length and breadth the chamber measured sixty feet by thirty; the thickness of the basement wall was three feet. Midway between the side walls stood three rows of large square pedestals--regularly spaced, and dividing the interior into four vistas or avenues, which some critics regard as bases for statues, and some as supports for the pillars which sustained the roof. Two stone capitals of pillars were found within the area of the chamber; and it is conjectured that the entire disappearance of the shafts may be accounted for by their having been of wood, the employment of wooden shafts with stone bases and capitals being common in Cyprus at the present time. Against each of the four walls was a row of pedestals touching each other, which had certainly been bases for statues, since the statues were found lying, mostly broken, in front of them. The figures varied greatly in size, some being colossal, others mere statuettes. Most probably all were votive offerings, presented by those who imagined that they had been helped by the god of the temple to which the chamber belonged, as an indication of their gratitude. The number of pedestals found along one of the walls was seventy-two, and the original number must have been at least three times as great.

Another Cyprian temple, situated at Curium, not far from Paphos, contained a very remarkable crypt, which appears to have been used as a treasure-house. It was entered by means of a flight of steps which conducted to a low and narrow passage cut in the rock,

and giving access to a set of three similar semi-circular chambers, excavated side by side, and separated one from another by doors. Beyond the third of these, and at right angles to it, was a fourth somewhat smaller chamber, which gave upon a second passage that it was found impossible to explore. The three principal chambers were fourteen feet six inches in height, twenty-three feet long, and twenty-one feet broad. The fourth was a little smaller, and shaped somewhat irregularly. All contained plate and jewels of extraordinary richness, and often of rare workmanship. "The treasure found," says M. Perrot, "surpassed all expectation, and even all hope. Never had such a discovery been made of such a collection of precious articles, where the material was of the richest, and the specimens of different styles most curious. There were many bracelets of massive gold, and among them two which weighed a pound apiece, and several others of a weight not much short of this. Gold was met with in profusion under all manner of forms--finger-rings, ear-rings, amulets, flasks, small bottles, hair-pins, heavy necklaces. Silver was found in even greater abundance, both in ornaments and in vessels; besides which there were articles in electrum, which is an amalgam of silver with gold. Among the stones met with were rock-crystals, carnelians, onyxes, agates, and other hard stones of every variety; and further there were paste jewels, cylinders in soft stone, statuettes in burnt clay, earthen vases, and also many objects in bronze, as lamps, tripods, candelabra, chairs, vases, arms, &c. &c. A certain amount of order reigned in the repository. The precious objects in gold were collected together principally in the first chamber. The second contained the silver vessels, which were arranged along a sort of shelf cut in the rock, at the height of about eight inches above the floor. Unfortunately the oxydation of these vessels had proceeded to such lengths, that only a very small number could be extracted from the mass, which for the most part crumbled into dust at the touch of a finger. The third chamber held lamps and fibulae in bronze, vases in alabaster, and, above all, the groups and vessels modelled in clay; while the fourth was the repository of the utensils in bronze, and of a certain number which were either in copper or in iron. In the further passage, which was not completely explored, there were nevertheless found seven kettles in bronze."

In the construction of the walls of their towns, especially of those which were the most ancient, the feature which is most striking at first sight is that on which some remarks have already been made, the attachment of the lower portion of the wall to the soil from which the wall springs. At Sidon, at Aradus, and at Semar-Gebeil, the _enceinte_ which protected the town consisted, up to the height of ten or twelve feet, of native rock, cut to a perpendicular face, upon which were emplaced several courses of hewn stone. The principle adopted was to utilise the rock as far as possible, and then to supplement what was wanting by a superstructure of masonry. Large blocks of stone, shaped to fit the upper surface of the rock, were laid upon it, generally endways, that is, with their smallest surface outwards, their length forming the thickness of the wall, which was sometimes as much as fifteen or twenty feet. The massive blocks, once placed, were almost immovable, and it was considered enough to lay them side by side, without clamps or mortar, since their own weight kept them in place. It was not thought of much consequence whether the joints of the courses coincided or not; though care was taken that, if a coincidence occurred in two courses, it should not be repeated in the third. The elevation of walls does not seem to have often exceeded from thirty to forty feet, though Diodorus makes the walls of Carthage sixty feet high, and Arrian gives to the wall of Tyre which faced the continent the extraordinary height of a hundred and fifty feet.

If we may generalise from the most perfect specimens of Phoenician town-walls that are

still fairly traceable, as those of Eryx and Lixus, we may lay it down, that such walls were usually flanked, at irregular intervals, by square or rectangular towers, which projected considerably beyond the line of the curtain. The towers were of a more massive construction than the wall itself, especially in the lower portion, where vast blocks were common. The wall was also broken at intervals by gates, some of which were posterns, either arched or covered in by flat stones, while others were of larger dimensions, and were protected, on one side or on both, by bastions. The sites of towns were commonly eminences, and the line of the walls followed the irregularities of the ground, crowning the slopes where they were steepest. Sometimes, as at Carthage and Thapsus, where the wall had to be carried across a flat space, the wall of defence was doubled, or even tripled. The restorations of Daux contain, no doubt, a good deal that is fanciful; but they give, probably, a fair idea of the general character of the so-called "triple wall" of certain Phoenician cities. The outer line, or {proteikhisma}, was little more than an earthwork, consisting of a ditch, with the earth from it thrown up inwards, crowned perhaps at top with a breastwork of masonry. The second line was far more elaborate. There was first a ditch deeper than the outer one, while behind this rose a perpendicular battlemented wall to the height, from the bottom of the ditch, of nearly forty feet. In the thickness of the wall, which was not much less than the height, were chambers for magazines and cisterns, while along the top, behind the parapet, ran a platform, from which the defenders discharged their arrows and other missiles against the enemy. Further back, at the distance of about thirty yards, came the main line of defence, which in general character resembled the second, but was loftier and stronger. There was, first, a third ditch (or moat, if water could be introduced), and behind it a wall thirty-five feet thick and sixty feet high, pierced by two rows of embrasures from which arrows could be discharged, and having a triple platform for the defenders. This wall was kept entirely clear of the houses of the town, and the different storeys could be reached by sloping ascents or internal staircases. It was flanked at intervals by square towers, somewhat higher than the walls, which projected sufficiently for the defenders to enfilade the assailants when they approached the base of the curtain.

The tombs of the Phoenicians were, most usually, underground constructions, either simple excavations in the rock, or subterranean chambers, built of hewn stone, at the bottom of sloping passages, or perpendicular shafts, which gave access to them. The simpler kinds bear a close resemblance to the sepulchres of the Jews. A chamber is opened in the rock, in the sides of which are hollowed out, horizontally, a number of caverns or _loculi_, each one intended to receive a corpse. If more space is needed, a passage is made from one of the sides of the chamber to a certain distance, and then a second chamber is excavated, and more _loculi_ are formed; and the process is repeated as often as necessary. But chambers thus excavated were apt to collapse, especially if the rock was of the soft and friable nature so common in Phoenicia Proper and in Cyprus; on which account, in such soils, the second kind of tomb was preferred, sepulchural chambers being solidly built, either singly or in groups, each made to hold a certain number of sarcophagi. The most remarkable tombs of this class are those found at Amathus, on the south coast of Cyprus, by General Di Cesnola. They lie at the depth of from forty to fifty-five feet below the surface of the soil, and are square chambers, built of huge stones, carefully squared, some of them twenty feet in length, nine in breadth, and three in thickness, and even averaging a length of fourteen feet. Two shapes occur. Some of the tombs are almost perfect cubes, the upright walls rising to a height of twelve or fifteen feet, and being then covered in by three or four long slabs of stone. Others

resemble huts, having a gable at either end, and a sloping roof formed of slabs which meet and support each other. A squared doorway, from five to six feet in height, gives entrance to the tombs at one end, and has for ornament a fourfold fillet, which surrounds it on three sides. Otherwise, ornamentation is absent, the stonework of both walls and roofs being absolutely plain and bare. Internally the chambers present the same naked appearance, walls and roofs being equally plain, and the floor paved with oblong slabs of stone, about a foot and a half in length.

The grouped chambers are of several kinds. Sometimes there are two chambers only, one opening directly into the other, and not always similarly roofed. Occasionally, groups of three are found, and there are examples of groups of four. In these instances, the exact symmetry is remarkable. A single doorway of the usual character gives entrance to a nearly square chamber, the exact dimensions of which are thirteen feet four inches by twelve feet two inches. Midway in the side and opposite walls are three other doorways, each of them three foot six inches in width, which lead into exactly similar square chambers, having a length of twelve feet two inches, and a width of ten feet nine.

Chambers of the character here described contain in almost every instance stone sarcophagi. These are ranged along the walls, at a little distance from them. The chambers commonly contain two or three; but sometimes one sarcophagus is superimposed upon another, and in this way the number occasionally reaches to six. Mostly, the sarcophagi are plain, or nearly so, but are covered over with a sloping lid. Sometimes, however, they are elaborately carved, and constitute works of art, which are of the highest value. An account will be given of the most remarkable of these objects in the chapter on Phoenician AEsthetic Art.

Another distinct type of Phoenician tomb is that which is peculiar to Nea-Paphos, and which is thought by some to have been employed exclusively by the High Priests of the great temple there. The peculiarity of these burial-places is, that the sepulchral chambers are adjuncts of a quadrangular court open to the sky, and surrounded by a colonnade supported on pillars. The court, the colonnade, the pillars, the entablature, and the chambers, with their niches for the dead, are all equally cut out of the rock, as well as the passage by which the court is entered, at one corner of the quadrangle. The columns are either square or rounded, the rounded ones having capitals resembling those of the Doric order; and the entablature is also a rough imitation of the Doric triglyphs, and guttae. The entrances to the sepulchral chambers are under the colonnade, behind the pillars; and the chambers contain, beside niches, a certain number of bases for sarcophagi, but no sarcophagi have been found in them. The quadrangle is of a small size, not more than about eighteen feet each way.

Thus far we have described that portion of the sepulchral architecture of the Phoenicians which is most hidden from sight, lying, as it does, beneath the surface of the soil. With tombs of this quiet character the Phoenicians were ordinarily contented. They were not, however, wholly devoid of those feelings with respect to their dead which have caused the erection, in most parts of the world, of sepulchral monuments intended to attract the eye, and to hand on to later ages the memory of the departed. Well acquainted with Egypt, they could not but have been aware from the earliest times of those massive piles which the vanity of Egyptian monarchs had raised up for their own glorification on the western side of the valley of the Nile; nor in later days could such monuments have escaped their notice as the Mausoleum of Halicarnassus or the Tomb of the Maccabees. Accordingly, we find them, at a very remote period, not merely anxious to inter their dead decently and carefully in rock tombs or subterranean chambers of massive stone, but also wishful upon occasions to attract attention to the last

resting-places of their great men, by constructions which showed themselves above the ground, and had some architectural pretensions. One of these, situated near Amrith, the ancient Marathus, is a very curious and peculiar structure. It is known at the present day as the Burdj-el-Bezzak, and was evidently constructed to be, like the pyramids, at once a monument and a tomb. It is an edifice, built of large blocks of stone, and rising to a height of thirty-two feet above the plain at its base, so contrived as to contain two sepulchral chambers, the one over the other. Externally, the monument is plain almost to rudeness, being little more than a cubic mass, broken only by two doorways, and having for its sole ornament a projecting cornice in front. Internally, there is more art and contrivance. The chambers are very carefully constructed, and contain a number of niches intended to receive sarcophagi, the lower having accommodation for three and the upper for twelve bodies. It is thought that originally the cubic mass, which is all that now remains, was surmounted by a pyramidical roof, many stones from which were found by M. Renan among the debris that were scattered around. The height of the monument was thus increased by perhaps one-half, and did not fall much short of sixty-five feet. The cornice, which is now seen on one side only, and which is there imperfect, originally, no doubt, encircled the entire edifice.

The other constructions erected by the Phoenicians to mark the resting-places of their dead are simple monuments erected near, and generally over, the tombs in which the bodies are interred. The best known is probably that in the vicinity of Tyre, which the natives call the Kabr-Hiram, or "Tomb of Hiram." No great importance can be attached to this name, which appears to be a purely modern one; but the monument is undoubtedly ancient, perhaps as ancient as any other in Phoenicia. It is composed of eight courses of huge stones superimposed one upon another, the blocks having in some cases a length of eleven or twelve feet, with a breadth of seven or eight, and a depth of three feet. The courses retreat slightly, with the exception of the fifth, which projects considerably beyond the line of the fourth and still more beyond that of the sixth. The whole effect is less that of a pyramid than of a stele or pillar, the width at top being not very much smaller than that at the base. The monument is a solid mass, and is not a square but a rectangular oblong, the broader sides measuring fourteen feet and the narrower about eight feet six inches. Two out of the eight courses are of the nature of substructions, being supplemental to the rock, which supplies their place in part; and it is only recently that they have been brought to light by means of excavation. Hence the earlier travellers speak of the monument as having no more than six courses. The present height above the soil is a little short of twenty-five feet. A flight of steps cut in the rock leads down from the monument to a sepulchral chamber, which, however, contains neither sepulchral niche nor sarcophagus.

But the most striking of the Phoenician sepulchral monuments are to be found in the north of Phoenicia, and not in the south, in the neighbourhood, not of Tyre and Sidon, but of Marathus and Aradus. Two of them, known as the Meghazil, form a group which is very remarkable, and which, if we may trust the restoration of M. Thobois, must have had considerable architectural merit. Situated very near each other, on the culminating point of a great plateau of rock, they dominate the country far and wide, and attract the eye from a long distance. One seems to have been in much simpler and better taste than the other. M. Renan calls it "a real masterpiece, in respect of proportion, of elegance, and of majesty." It is built altogether in three stages. First, there is a circular basement story flanked by four figures of lions, attached to the wall behind them, and only showing in front of it their heads, their shoulders, and their fore paws.

This basement, which has a height of between seven and eight feet, is surmounted by a cylindrical tower in two stages, the lower stage measuring fourteen and the upper, which is domed, ten feet. The basement is composed of four great stones, the entire tower above it is one huge monolith. An unusual and very effective ornamentation crowns both stages of the tower, consisting of a series of gradines at top with square machicolations below.

The other monument of the pair, distant about twenty feet from the one already described, is architecturally far less happy. It is composed of four members, viz. a low plinth for base, above this a rectangular pedestal, surmounted by a strong band or cornice; next, a monolithic cylinder, without ornaments, which contracts slightly as it ascends; and, lastly, a pentagonal pyramid at the top. The pedestal is exceedingly rough and unfinished; generally, the workmanship is rude, and the different members do not assort well one with another. Still it would seem that the two monuments belong to the same age and are parts of the same plan. Their lines are parallel, as are those of the subterranean apartments which they cover, and they stand within a single enclosure. Whether the same architect designed them both it is impossible to determine, but if so he must have been one of the class of artists who have sometimes happy and sometimes unhappy inspirations.

Both the Meghazil are superimposed upon subterranean chambers, containing niches for bodies, and reached by a flight of steps cut in the rock, the entrance to which is at some little distance from the monuments. But there is nothing at all striking or peculiar in the chambers, which are without ornament of any kind.

Another tomb, in the vicinity of the Meghazil, is remarkable chiefly for the care taken to shelter and protect the entrance to the set of chambers which it covers. The monument is a simple one. A square monolith, crowned by a strong cornice, stands upon a base consisting of two steps. Above the cornice is another monolith, the lower part squared and the upper shaped into a pyramid. The upper part of the pyramid has crumbled away, but enough remains to show the angle of the slope, and to indicate for the original erection a height of about twenty feet. At the distance of about ten yards from the base of the monument is a second erection, consisting of two tiers of large stones, which roof in the entrance to a flight of eighteen steps. These steps lead downwards to a sloping passage, in which are sepulchral niches, and thence into two chambers, the inner one of which is almost directly under the main monument. Probably, a block of stone, movable but removed with difficulty, originally closed the entrance at the point where the steps begin. This stone ordinarily prevented ingress, but when a fresh corpse was to be admitted, or funeral ceremonies were to be performed in one of the chambers, it could be "rolled" or dragged away.

Phoenician architects were, as a general rule, exceedingly sparing in the use of ornament. Neither the pillar, nor the arch, much less the vault, was a feature in their principal buildings, which affected straight lines, right-angles, and a massive construction, based upon the Egyptian. The pillar came ultimately to be adopted, to a certain extent, from the Greeks; but only the simplest forms, the Doric and Ionic, were in use, if we except certain barbarous types which the people invented for themselves. The true arch was scarcely known in Phoenicia, at any rate till Roman times, though false arches were not infrequent in the gateways of towns and the doors of houses. The external ornamentation of buildings was chiefly by cornices of various kinds, by basement mouldings, by carvings about doorways, by hemispherical or pyramidical roofs, and by the use of bevelled stones in the walls. The employment of animal forms in external decoration was exceedingly rare; and the half lions of the

circular Meghazil of Amrith are almost unique.

In internal ornamentation there was greater variety. Pavements were sometimes of mosaic, and glowed with various colours; sometimes they were of alabaster slabs elaborately patterned. Alabaster slabs also, it is probable, adorned the walls of temples and houses, excepting where woodwork was employed, as in the Temple of Solomon. There is much richness and beauty in many of the slabs now in the Phoenician collection of the Louvre, especially in those which exhibit the forms of sphinxes or griffins. Many of the patterns most affected are markedly Assyrian in character, as the rosette, the palm-head, the intertwined ribbons, and the rows of gradines which occur so frequently. Even the Sphinxes are rather Assyrian than Egyptian in character; and exhibit the recurved wings, which are never found in the valley of the Nile. In almost all the forms employed there is a modification of the original type, sufficient to show that the Phoenician artist did not care merely to reproduce.

On the whole the architecture must be pronounced wanting in originality and in a refined taste. What M. Renan says of Phoenician art in general is especially true of Phoenician architecture. "Phoenician art, which issued, as it would seem, originally from mere troglodytism, was, from the time when it arrived at the need of ornament, essentially an art of imitation. That art was, above all, industrial; that art never raised itself for its great public monuments to a style that was at once elegant and durable. The origin of Phoenician architecture was the excavated rock, not the column, as was the case with the Greeks. The wall replaced the excavated rock after a time, but without wholly losing its character. There is nothing that leads us to believe that the Phoenicians knew how to construct a keyed vault. The monolithic principle which dominated the Phoenician and Syrian art, even after it had taken Greek art for its model, is the exact contrary of the Hellenic style. Greek architecture starts from the principle of employing small stones, and proclaims the principal loudly. At no time did the Greeks extract from Pentelicus blocks at all comparable for size with those of Baalbek or of Egypt; they saw no use in doing so; on the contrary, with masses of such enormity, which it is desired to use in their entirety, the architect is himself dominated; the material, instead of being subordinate to the design of the edifice, runs counter to the design and contradicts it. The monuments on the Acropolis of Athens would be impossible with blocks of the size usual in Syria." Thus there is always something heavy, rude, and coarse in the Phoenician buildings, which betray their troglodyte origin by an over-massive and unfinished appearance.

There is also a want of originality, more especially in the ornamentation. Egypt, Assyria, and Greece have furnished the "motives" which lie at the root of almost all the decorative art that is to be met with, either in the mother country or in the colonies. Winged disks, uraei, scarabs, sphinxes, have been adopted from Egypt; Assyria has furnished gradines, lotus blossoms, rosettes, the palm-tree ornament, the ribbon ornament, and the form of the lion; Greece has supplied pillars, pediments, festoons, and chimaeras. Native talent has contributed little or nothing to the ornamentation of buildings, if we except the modification of the types which have been derived from foreign sources.

Finally, there is a want of combination and general plan in the Phoenician constructions where they fall into groups. "This is sensibly felt," according to M. Renan, "at Amrith, at Kabr-Hiram, and at Um-el-Awamid. In the remains still visible in these localities there are many fine ideas, many beautiful details; but they do not fall under any general dominant plan, as do the buildings on the Acropolis of Athens. One seems to see a set of people who are fond of working in stone for

its own sake, but who do not care to arrive at a mutual understanding in order to produce in common a single work, since they do not know that it is the conception of a grand whole which constitutes greatness in art. Hence the incompleteness of the monuments; there is not a tomb to which the relations of the deceased have deemed it fitting to give the finishing touches; there is everywhere a certain egotism, like that which in later times prevented the Mussulman monuments from enduring. A passing pleasure in art does not induce men to finish, since finishing requires a certain stiffness of will. In general, the ancient Phoenicians appear to have had the spirit of sculptors rather than of architects. They did not construct in great masses, but every one laboured on his own account. Hence there was no exact measurement, and no symmetry. Even the capitals of the columns at Um-el-Awamid are not alike; in the portions which most evidently correspond the details are different."

7. Aesthetic Art

Phoenician aesthetic art embraced sculpture, metal-casting, intaglio, and painting to a small extent. Situated as the Phoenicians were, in the immediate neighbourhood of nations which had practised from a remote antiquity the imitation of natural forms, and brought into contact by their commercial transactions with others, with whom art of every kind was in the highest esteem--adroit moreover with their hands, clever, active, and above all else practical--it was scarcely possible that they should not, at an early period in their existence as a nation, interest themselves in what they found so widely appreciated, and become themselves ambitious of producing such works as they saw everywhere produced, admired, and valued. The mere commercial instinct would lead them to supply a class of goods which commanded a high price in the world's markets; while it is not to be supposed that they were, any more than other nations, devoid of those aesthetic propensities which find a vent in what are commonly called the "fine arts," or less susceptible of that natural pleasure which successful imitation evokes from all who find themselves capable of it. Thus, we might have always safely concluded, even without any material evidence of it, that the Phoenicians had an art of their own, either original or borrowed; but we are now able to do more than this. Recent researches in Phoenicia Proper, in Cyprus, in Sardina, and elsewhere, have recovered such a mass of Phoenician artistic remains, that it is possible to form a tolerably complete idea of the character of their aesthetic art, of its methods, its aims, and its value.

Phoenician sculpture, even at its best, is somewhat rude. The country possesses no marble, and has not even any stone of a fine grain. The cretaceous limestone, which is the principal geological formation, is for the most part so pierced with small holes and so thickly sown with fossil shells as to be quite unsuited for the chisel; and even the better blocks, which the native sculptors were careful to choose, are not free from these defects, and in no case offer a grain that is satisfactory. To meet these difficulties, the Phoenician sculptor occasionally imported his blocks either from Egypt or from the volcanic regions of Taurus and Amanus; but it was not until he had transported himself to Cyprus, and found there an abundance of a soft, but fairly smooth, compact, and homogeneous limestone, that he worked freely, and produced either statues or bas-reliefs in any considerable number. The Cyprian limestone is very easy to work. "It is a whitish stone when it comes out of the quarry, but by continued exposure to the air the tone becomes a greyish yellow, which, though a little dull, is not disagreeable to the eye. The nail can make an impression on it, and it is worked by the chisel much more easily and more rapidly than marble. But it is in the plastic arts as in literature and poetry--what costs but little trouble has small chance of enduring. The Cyprian limestone is too soft to furnish the effects and the contrasts which

marble offers, so to speak, spontaneously; it is incapable of receiving the charming polish which makes so strong an opposition to the dark shadows of the parts where the chisel has scooped deep. The chisel, whatever efforts it may make and however laboriously it may be applied, cannot impress on such material the strong and bold touches which indicate the osseous structure, and make the muscles and the veins show themselves under the epidermis in Greek statuary. The sculptor's work is apt to be at once finikin and lax; it wants breadth, and it wants decision. Moreover, the material, having little power of resistance, retains but ill what the chisel once impressed; the more delicate markings and the more lifelike touches that it once received, it loses easily through friction or exposure to rough weather. A certain number of the sculptured figures found by M. Di Cesnola at Athienau were discovered under conditions that were quite peculiar, having passed from the shelter of a covered chamber to that of a protecting bed of dust, which had hardened and adhered to their surfaces; and these figures had preserved an unusual freshness, and seem as if just chiselled; but, saving these exceptions, the Cypriot figures have their angles rounded, and their projections softened down. It is like a page of writing, where the ink, before it had time to dry, preserving its sharpness of tone, has been absorbed by the blotting paper and has left only pale and feeble traces."

Another striking defect in the Phoenician, or at any rate in the Cyprio-Phoenician, sculpture, and one that cannot be excused on account of any inherent weakness in the material, is the thinness and flatness of the greater part of the figures. The sculptor seems to have been furnished by the stonecutter, not so much with solid blocks of stone, as with tolerably thick slabs. These he fashioned carefully in front, and produced statues, which, viewed in front, are lifelike and fairly satisfactory. But to the sides and back of the slab he paid little attention, not intending that his work should be looked at from all quarters, but that the spectator should directly face it. The statues were made to stand against walls, or in niches, or back to back, the heels and backs touching; they were not, properly speaking, works _in the round_, but rather _alti relievi_ a little exaggerated, not actually part of the wall, but laid closely against it. A striking example of this kind of work may be seen in a figure now at New York, which appears to represent a priest, whereof a front view is given by Di Cesnola in his "Cyprus," and a side view by Perrot and Chipiez in their "History of Ancient Art." The head and neck are in good proportion, but the rest of the figure is altogether unduly thin, while for some space above the feet it is almost literally a slab, scarcely fashioned at all.

This fault is less pronounced in some statues than in others, and from a certain number of the statuettes is wholly absent. This is notably the case in a figure found at Golgi, which represents a female arrayed in a long robe, the ample folds of which she holds back with one hand, while the other hand is advanced, and seems to have held a lotus flower. Three graceful tresses fall on either side of the neck, round which is a string of beads or pearls, with an amulet as pendant; while a long veil, surmounted by a diadem, hangs from the back of the head. This statue is in no respect narrow or flat, as may be seen especially from the side view given by Di Cesnola; but it is short and inelegant, though not wanting in dignity; and it is disfigured by sandalled feet of a very disproportionate size, which stand out offensively in front. The figure has been viewed as a representation of the goddess Astarte or Ashtoreth; but the identification can scarcely be regarded as more than a reasonable conjecture.

The general defects of Phoenician statuary, besides want of finish and flatness, are a stiff and conventional treatment, recalling the art of Egypt and Assyria, a want of variety, and a want of life. Most of the figures stand evenly on the two feet, and have the arms pendant at

the two sides, with the head set evenly, neither looking to the right nor to the left, while even the arrangement of the drapery is one of great uniformity. In the points where there is any variety, the variety is confined within very narrow limits. One foot may be a little advanced; one arm may be placed across the breast, either as confined by the robe, or as holding something, e.g. a bird or a flower. In female figures both arms may be laid along the thighs, or both be bent across the bosom, with the hands clasping the breasts, or one hand may be so placed, and the other depend in front. The hair and beard are mostly arranged with the utmost regularity in crisp curls, resembling the Assyrian; where tresses are worn, they are made to hang, whatever their number, with exact uniformity on either side. Armlets and bracelets appear always in pairs, and are exactly similar; the two sides of a costume correspond perfectly; and in the groups the figures have, as nearly as possible, the same attitude.

Repose is no doubt the condition of human existence which statuary most easily and most naturally expresses; and few things are more obnoxious to a refined taste than that sculpture which, like that of Roubiliac, affects movement, fidget, flutter, and unquiet. But in the Phoenician sculpture the repose is overdone; except in the expression of faces, there is scarcely any life at all. The figures do nothing; they simply stand to be looked at. And they stand stiffly, sometimes even awkwardly, rarely with anything like elegance or grace. The heads, indeed, have life and vigour, especially after the artists have become acquainted with Greek models; but they are frequently too large for the bodies whereto they are attached, and the face is apt to wear a smirk that is exceedingly disagreeable. This is most noticeable in the Cypriot series, as will appear by the accompanying representations; but it is not confined to them, since it reappears in the bronzes found in Phoenicia Proper.

Phoenician statues are almost always more or less draped. Sometimes nothing is worn besides the short tunic, or _shenti_, of the Egyptians, which begins below the navel and terminates at the knee. Sometimes there is added to this a close-fitting shirt, like a modern "jersey," which has short sleeves and clings to the figure, so that it requires careful observation to distinguish between a statue thus draped and one which has the _shenti_ only. But there are also a number of examples where the entire figure is clothed from the head to the ankles, and nothing is left bare but the face, the hands, and the feet. A cap, something like a Phrygian bonnet, covers the head; a long-sleeved robe reaches from the neck to the ankles, or sometimes rests upon the feet; and above this is a mantle or scarf thrown over the left shoulder, and hanging down nearly to the knees. Ultimately a drapery greatly resembling that of the Greeks seems to have been introduced; a long cloak, or _chlamys_, is worn, which falls into numerous folds, and is disposed about the person according to the taste and fancy of the wearer, but so as to leave the right arm free. Statues of this class are scarcely distinguishable from Greek statues of a moderately good type.

Phoenician sculptors _in the round_ did not very often indulge in the representation of animal forms. The lion, however, was sometimes chiselled in stone, either partially, as in a block of stone found by M. Renan at Um-el-Awamid, or completely, as in a statuette brought by General Di Cesnola from Cyprus. The representations hitherto discovered have not very much merit. We may gather from them that the sculptors were unacquainted with the animal itself, had never seen the king of beasts sleeping in the shade or stretching himself and yawning as he awoke, or walking along with a haughty and majestic slowness, or springing with one bound upon his prey, but had simply studied without much attention or interest the types furnished them by Egyptian or Assyrian artists, who were familiar with the beast

himself. The representations are consequently in every case feeble and conventional; in some they verge on the ridiculous. What, for instance, can be weaker than the figure above given from the great work of Perrot and Chipiez, with its good-humoured face, its tongue hanging out of its mouth, its tottering forelegs, and its general air of imbecility? The lioness' head represented in the same work is better, but still leaves much to be desired, falling, as it does, very far behind the best Assyrian models. Nor were the sculptors much more successful in their mode of expressing animals with whose forms they were perfectly well acquainted. The sheep carried on the back of a shepherd, brought from Cyprus and now in the museum of New York, is a very ill-shaped sheep, and the doves so often represented are very poor doves. They are just recognisable, and that is the most that can be said for them. A dog in stone, found at Athienau, is somewhat better, equally the dogs of the Egyptians and Assyrians. On the other hand, the only fully modelled horses that have been found are utterly childish and absurd.

The reliefs of the Phoenicians are very superior to their statues. They vary in their character from almost the lowest kind of relief to the highest. On dresses, on shields, on slabs, and on some sarcophagi it is much higher than is usual even in Greece. A bas-relief of peculiar interest was discovered at Athienau by General Di Cesnola, and has been represented both by him and by the Italian traveller Ceccaldi. It represents Hercules capturing the cattle of Geryon from the herdsman Eurytion, and gives us reason to believe that that myth was a native Phoenician legend adopted by the Greeks, and not a Hellenic one imported into Phoenicia. The general character of the sculpture is archaic and Assyrian; nor is there a trace of Greek influence about it. Hercules, standing on an elevated block of stone at the extreme left, threatens the herdsman, who responds by turning towards him, and making a menacing gesture with his right hand, while in his left, instead of a club, he carries an entire tree. His hair and beard are curled in the Assyrian fashion, while his figure, though short, is strong and muscular. In front of him are his cattle, mixed up in a confused and tangled mass, some young, but most of them full grown, and amounting to the number of seventeen. They are in various attitudes, and are drawn with much spirit, recalling groups of cattle in the sculptures of Assyria and Egypt, but surpassing any such group in the vigour of their life and movement. Above, in an upper field or plain, divided from the under one by a horizontal line, is the triple-headed dog, Orthros, running full speed towards Hercules, and scarcely checked by the arrow which has met him in mid career, and entered his neck at the point of junction between the second and the third head. The bas-relief is three feet two inches in length, and just a little short of two feet in height. It served to ornament a huge block of stone which formed the pedestal of a colossal statue of Hercules, eight feet nine inches high.

A sarcophagus, on which the relief is low, has been described and figured by Di Cesnola, who discovered it in the same locality as the sculpture which has just engaged our attention. The sarcophagus, which had a lid guarded by lions at the four corners, was ornamented at both ends and along both sides by reliefs. The four scenes depicted appear to be distinct and separate. At one end Perseus, having cut off Medusa's head and placed it in his wallet, which he carries behind him by means of a stick passed over his shoulder, departs homewards followed by his dog. Medusa's body, though sunk upon one knee, is still upright, and from the bleeding neck there spring the forms of Chrysaor and Pegasus. At the opposite end of the tomb is a biga drawn by two horses, and containing two persons, the charioteer and the owner, who is represented as bearded, and rests his hand upon the chariot-rim. The horse on the right hand, which can alone be distinctly seen, is well proportioned and

spirited. He is impatient and is held in by the driver, and prevented from proceeding at more than a foot's pace. On the longer sides are a hunting scene, and a banqueting scene. In a wooded country, indicated by three tall trees, a party, consisting of five individuals, engages in the pleasures of the chase. Four of the five are accoutred like Greek soldiers; they wear crested helmets, cuirasses, belts, and a short tunic ending in a fringe: the arms which they carry are a spear and a round buckler or shield. The fifth person is an archer, and has a lighter equipment; he wears a cloth about his loins, a short tunic, and a round cap on his head. The design forms itself into two groups. On the right two of the spearmen are engaged with a wild boar, which they are wounding with their lances; on the left the two other spearmen and the archer are attacking a wild bull. In the middle a cock separates the two groups, while at the two extremities two animal forms, a horse grazing and a dog trying to make out a scent, balance each other. The fourth side of the sarcophagus presents us with a banqueting scene. On four couches, much like the Assyrian, are arranged the banqueters. At the extreme right the couch is occupied by a single person, who has a long beard and extends a wine-cup towards an attendant, a naked youth, who is advancing towards him with a wine-jug in one hand, and a ladle or strainer in the other. The three other couches are occupied respectively by three couples, each comprising a male and a female. The male figure reclines in the usual attitude, half sitting and half lying, with the left arm supported on two pillows; the female sits on the edge of the couch, with her feet upon a footstool. The males hold wine-cups; of the females, one plays upon the lyre, while the two others fondle with one hand their lover or husband. A fourth female figure, erect in the middle between the second and third couches, plays the double flute for the delectation of the entire party. All the figures, except the boy attendant, are decently draped, in robes with many folds, resembling the Greek. At the side of each couch is a table, on which are spread refreshments, while at the extreme left is a large bowl or amphora, from which the wine-cups may be replenished. This is placed under the shade of a tree, which tells us that the festivity takes place in a garden.

No one can fail to see, in this entire series of sculptures, the dominant influence of Greece. While the form of the tomb, and the lions that ornament the covering, are unmistakably Cyprio-Phoenician, the reliefs contain scarcely a feature which is even Oriental; all has markedly the colouring and the physiognomy of Hellenism. Yet Cyprian artists probably executed the work. There are little departures from Greek models, which indicate the "barbarian" workman, as the introduction of trees in the backgrounds, the shape of the furniture, the recurved wings of the Gorgon, and the idea of hunting the wild bull. But the figures, the proportions, the draperies, the attitudes, the chariot, the horse, are almost pure Greek. There is a grace and ease in the modelling, an elegance, a variety, to which Asiatic art, left to itself, never attained. The style, however, is not that of Greece at its best, but of archaic Greece. There is something too much of exact symmetry, both in the disposition of the groups and in the arrangement of the accessories; nay, even the very folds of the garments are over-stiff and regular. All is drawn in exact profile; and in the composition there is too much of balance and correspondence. Still, a new life shows itself through the scenes. There is variety in the movements; there is grace and suppleness in the forms; there is lightness in the outline, vigour in the attitudes, and beauty spread over the whole work. It cannot be assigned an earlier date than the fifth century B.C., and is most probably later, since it took time for improved style to travel from the head-centres of Greek art to the remoter provinces, and still more time for it to percolate through the different layers of Greek society until it

reached the stratum of native Cyprian artistic culture.

We may contrast with the refined work of the Athienau sarcophagus the far ruder, but more genuinely native, designs of a tomb of the same kind found on the site of Amathus. On this sarcophagus, the edges of which are most richly adorned with patterning, there are, as upon the other, four reliefs, two of them occupying the sides and two the ends. Those at the ends are curious, but have little artistic merit. They consist, in each case, of a caryatid figure four times repeated, representations, respectively, of Astarte and of a pygmy god, who, according to some, is Bes, and, according to others, Melkarth or Esmun. The figures of Astarte are rude, as are generally her statues. They have the hair arranged in three rows of crisp curls, the arms bent, and the hands supporting the breasts. The only ornament worn by them is a double necklace of pearls or round beads. The representations of the pygmy god have more interest. They remind us of what Herodotus affirms concerning the Phoenician _pataikoi_, which were used for the figure-heads of ships, and which he compares to the Egyptian images of Phthah, or Ptah, the god of creation. They are ugly dwarf figures, with a large misshapen head, a bushy beard, short arms, fat bodies, a short striped tunic, and thick clumsy legs. Only one of the four figures is at present complete, the sarcophagus having been entered by breaking a hole into it at this end.

The work at the sides is much superior to that at the ends. The two panels represent, apparently, a single scene. The scene is a procession, but whether funeral or military it is hard to decide. First come two riders on horseback, wearing conical caps and close-fitting jerkins; they are seated on a species of saddle, which is kept in place by a board girth passing round the horse's belly, and by straps attached in front. The two cavaliers are followed by four _bigae_. The first contains the principal personages of the composition, who sits back in his car, and shades himself with a parasol, the mark of high rank in the East, while his charioteer sits in front of him and holds the reins. The second car has three occupants; the third two; and the fourth also two, one of whom leans back and converses with the footmen, who close the procession. These form a group of three, and seem to be soldiers, since they bear shield and spear; but their costume, a loose robe wrapped round the form, is rather that of civilians. The horses are lightly caparisoned, with little more than a head-stall and a collar; but they carry on their heads a conspicuous fan-like crest. MM. Perrot and Chipiez thus sum up their description of this monument:--"Both in the ornamentation and in the sculpture properly so-called there is a mixture of two traditions and two inspirations, diverse one from the other. The persons who chiselled the figures in the procession which fills the two principal sides of the sarcophagus were the pupils of Grecian statuaries; they understood how to introduce variety into the attitudes of those whom they represented, and even into the movements of the horses. Note, in this connection, the steeds of the two cavaliers in front; one of them holds up his head, the other bends it towards the ground. The draperies are also cleverly treated, especially those of the foot soldiers who bring up the rear, and resemble in many respects the costume of the Greeks. On the other hand, the types of divinity, repeated four times at the two ends of the monument, have nothing that is Hellenic about them, but are borrowed from the Pantheon of Phoenicia. Even in the procession itself--the train of horsemen, footmen, and chariots, which is certainly the sculptor's true subject--there are features which recall the local customs and usages of the East. The conical caps of the two cavaliers closely resemble those which we see on the heads of many of the Cyprian statues; the parasol which shades the head of the great person in the first _biga_ is the symbol of Asiatic royalty; lastly, the fan-shaped plume which rises above the heads of all the chariot horses is an ornament that one sees in the

same position in Assyria and in Lycia, whensoever the sculptor desires to represent horses magnificently caparisoned."

Sarcophagi recently exhumed in the vicinity of Sidon are said to be adorned with reliefs superior to any previously known specimens of Phoenician art. As, however, no drawings or photographs of these sculptures have as yet reached Western Europe, it will perhaps be sufficient in this place to direct attention to the descriptions of them which an eye-witness has published in the "Journal de Beyrout." No trustworthy critical estimate can be formed from mere descriptions, and it will therefore be necessary to reserve our judgment until the sculptures themselves, or correct representations of them, are accessible.

The metal castings of the Phoenicians, according to the accounts which historians give of them, were of a very magnificent and extraordinary character. The Hiram employed by Solomon in the ornamentation of the Temple at Jerusalem, who was a native of Tyre, designed and executed by his master's orders a number of works in metal, which seem to have been veritable masterpieces. The strangest of all were the two pillars of bronze, which bore the names of "Jachin" and "Boaz," and stood in front of the Temple porch, or possibly under it. These pillars, with their capitals, were between thirty-four and thirty-five feet high, and had a diameter of six feet. They were cast hollow, the bronze whereof they were composed having a uniform thickness of three inches, or thereabouts. Their ornamentation was elaborate. A sort of chain-work covered the "belly" or lower part of the capitals, while above and below were representations of pomegranates in two rows, probably at the top and bottom of the "belly," the number of the pomegranates upon each pillar being two hundred. At the summit of the whole was a sort of "lily-work" or imitation of the lotus blossom, a "motive" adopted from Egypt. Various representations of the pillars have been attempted in works upon Phoenician art, the most remarkable being those designed by M. Chipiez, and published in the "Histoire de l'Art dans l'Antiquite." Perhaps, however, there is more to be said in favour of M. de Voguee's view, as enunciated in his work on the Jewish Temple.

The third great work of metallurgy which Hiram constructed for Solomon was "the molten sea." This was an enormous bronze basin, fifteen feet in diameter, supported on the backs of twelve oxen, grouped in sets of three. The basin stood fourteen or fifteen feet above the level of the Temple Court, and was a vast reservoir, always kept full of water, for the ablutions of the priests. There was an ornamentation of "knops" or "gourds," in two rows, about the "brim" of the reservoir; and it must have been supplied in its lower part with a set of stopcocks, by means of which the water could be drawn off when needed. Representations of the "molten sea" have been given by Mangeant, De Voguee, Thenius, and others; but all of them are, necessarily, conjectural. The design of Mangeant is reproduced in the preceding representation. It is concluded that the oxen must have been of colossal size in order to bear a proper proportion to the basin, and not present the appearance of being crushed under an enormous weight.

Next in importance to these three great works were ten minor ones, made for the Jewish Temple by the same artist. These were lavers mounted on wheels, which could be drawn or pushed to any part of the Temple Court where water might be required. The lavers were of comparatively small size, capable of containing only one-fiftieth part of the contents of the "molten sea," but they were remarkable for their ornamentation. Each was supported upon a "base;" and the bases, which seem to have been panelled, contained, in the different compartments, figures of lions, oxen, and cherubim, either single or in groups. On the top of the base, which seems to have been square, was a circular stand or

socket, a foot and a half in height, into which the laver or basin fitted. This, too, was panelled, and ornamented with embossed work, representing lions, cherubim, and palm-trees. Each base was emplaced upon four wheels, which are said to have resembled chariot wheels, but which were molten in one piece, naves, spokes, and felloes together. A restoration by M. Mangeant, given by Perrot and Chipiez in the fourth volume of their "History of Ancient Art," is striking, and leaves little to be desired.

Hiram is also said to have made for Solomon a number of pots, shovels, basins, flesh-hooks, and other instruments, which were all used in the Temple service; but as no description is given of any of these works, even their general character can only be conjectured. We may, however, reasonably suppose them not to have differed greatly from the objects of a similar description found in Cyprus by General Di Cesnola.

From the conjectural, which may amuse, but can scarcely satisfy, the earnest student, it is fitting that we should now pass to the known and actual. Phoenician metal-work of various descriptions has been found recently in Phoenicia Proper, in Cyprus, and in Sardinia; and, though much of it consists of works of utility or of mere personal adornment, which belong to another branch of the present enquiry, there is a considerable portion which is more or less artistic and which rightly finds its place in the present chapter. The Phoenicians, though they did not, so far as we know, attempt with any frequency the production, in bronze or other metal, of the full-sized human form, were fond of fabricating, especially in bronze, the smaller kinds of figures which are known as "figurines" or "statuettes." They also had a special talent for producing embossed metal-work of a highly artistic character in the shape of cups, bowls, and dishes or _paterae_, whereon scenes of various kinds were represented with a vigour and precision that are quite admirable. Some account of these two classes of works must here be given.

The statuettes commence with work of the rudest kind. The Phoenician sites in Sardinia have yielded in abundance grotesque figures of gods and men, from three or four to six or eight inches high, which must be viewed as Phoenician productions, though perhaps they were not the best works which Phoenician artists could produce, but such as were best suited to the demands of the Sardinian market. The savage Sards would not have appreciated beauty or grace; but to the savage mind there is something congenial in grotesqueness. Hence gods with four arms and four eyes, warriors with huge horns projecting from their helmets, tall forms of extraordinary leanness, figures with abnormally large heads and hands, huge noses, projecting eyes, and various other deformities. For the home consumption statuettes of a similar character were made; but they were neither so rude nor so devoid of artistic merit. There is one in the Louvre, which was found at Tortosa, in Northern Phoenicia, approaching nearly to the Sardinian type, while others have less exaggeration, and seem intended seriously. In Cyprus bronzes of a higher order have been discovered. One is a figure of a youth, perhaps AEsculapius, embracing a serpent; another is a female form of much elegance, which may have been the handle of a vase or jug; it springs from a grotesque bracket, and terminates in a bar ornamented at either end with heads of animals. The complete bronze figure found near Curium, which is supposed to represent Apollo and is figured by Di Cesnola, is probably not the production of a Phoenician artists, but a sculpture imported from Greece.

The embossed work upon cups and _paterae_ is sometimes of great simplicity, sometimes exceedingly elaborate. A patera of the simplest kind was found by General Di Cesnola in the treasury of Curium and is figured in his work. At the bottom of the dish,

in the middle, is a rosette with twenty-two petals springing from a central disk; this is surrounded by a ring whereon are two wavy lines of ribbon intertwined. Four deer, with strongly recurved horns, spaced at equal intervals, stand on the outer edge of the ring in a walking attitude. Behind them and between them are a continuous row of tall stiff reeds terminating in blossoms, which are supposed to represent the papyrus plant. The reeds are thirty-two in number. We may compare with this the medallion at the bottom of a cup found at Caere in Italy, which has been published by Grifi. Here, on a chequered ground, stands a cow with two calves, one engaged in providing itself with its natural sustenance, the other disporting itself in front of its dam. In the background are a row of alternate papyrus blossoms and papyrus buds bending gracefully to the right and to the left, so as to form a sort of framework to the main design. Above the cow and in front of the papyrus plants two birds wing their flight from left to right across the scene.

A bronze bowl, discovered at Idalium (Dali) in Cyprus, is, like these specimens, Egyptian in its motive, but is more ambitious in that it introduces the human form. On a throne of state sits a goddess, draped in a long striped robe which reaches to the feet, and holding a lotus flower in her right hand and a ball or apple in her left. Bracelets adorn her wrists and anklets her feet. Behind her stands a band of three instrumental performers, all of them women, and somewhat variously costumed: the first plays the double pipe, the second performs on a lyre or harp, the third beats the tambourine. In front of the goddess is a table or altar, to which a votary approaches bringing offerings. Then follows another table whereon two vases are set; finally comes a procession of six females, holding hands, who are perhaps performing a solemn dance. Behind them are a row of lotus pillars, the supports probably of a temple, wherein the scene takes place. The human forms in this design are ill-proportioned, and very rudely traced. The heads and hands are too large, the faces are grotesque, and the figures wholly devoid of grace. Mimetic art is seen clearly in its first stage, and the Phoenician artist who has designed the bowl has probably fallen short of his Egyptian models.

Animal and human forms intermixed occur on a silver _patera_ found at Athienau, which is more complicated and elaborate than the objects hitherto described, but which is, like them, strikingly Egyptian. A small rosette occupies the centre; round it is, apparently, a pond or lake, in which fish are disporting themselves; but the fish are intermixed with animal and human forms--a naked female stretches out her arms after a cow; a man clothed in a _shenti_ endeavours to seize a horse. The pond is edged by papyrus plants, which are alternately in blossom and in bud. A zigzag barrier separates this central ornamentation from that of the outer part of the dish. Here a marsh is represented in which are growing papyrus and other water-plants. Aquatic birds swim on the surface or fly through the tall reeds. Four boats form the chief objects in this part of the field. In one, which is fashioned like a bird, there sits under a canopy a grandee, with an attendant in front and a rower or steersman at the stern. Behind him, in a second boat, is a band consisting of three undraped females, one of whom plays a harp and another a tambourine, while the third keeps time with her hands. A man with a punt-pole directs the vessel from the stern. In the third boat, which has a freight of wine-jars, a cook is preparing a bird for the grandee's supper. The fourth boat contains three rowers, who possibly have the vessel of the grandee in tow. The first and second boats are separated by two prancing steeds, the second and third by two cows, the third and fourth by a chariot and pair. It is difficult to explain the mixture of the aquatic with the terrestrial in this piece; but perhaps the grandee is intended to be enjoying himself in a marshy part of his domain, where he might ride, drive, or boat, according to his pleasure.

The whole scene is rather Egyptian than Phoenician or Cypriot, and one cannot help suspecting that the _patera_ was made for an Egyptian customer.

There is a _patera_ at Athens, almost certainly Phoenician, which may well be selected to introduce the more elaborate and complicated of the Phoenician works of art in this class. It has been figured, and carefully described by MM. Perrot and Chipiez in these terms:--"The medallion in the centre is occupied by a rosette with eight points. The zone outside this, in which are distributed the personages represented, is divided into four compartments by four figures, which correspond to each other in pairs. They lift themselves out of a trellis-work, bounded on either side by a light pillar without a base. The capitals which crown the pillars recall those of the Ionic order, but the abacus is much more developed. A winged globe, stretching from pillar to pillar, roofs in this sort of little chapel; each is the shrine of a divinity. One of the divinities is that nude goddess, clasping her breasts with her hands, whom we have already met with in the Phoenician world more than once; the other is a bearded personage, whose face is framed in by his abundant hair; he appears to be dressed in a close-fitting garment, made of a material folded in narrow plaits. We do not know what name to give the personage. Each of the figures is repeated twice. The rest of the field is occupied by four distinct subjects, two of them being scenes of adoration. In one may be recognised the figure of Isis-Athor, seated on a sort of camp-stool, and giving suck to the young Horus; on an altar in front of the goddess is placed the disk of the moon, enveloped (as we have seen it elsewhere) by a crescent which recalls the moon's phases. Behind the altar stands a personage whose sex is not defined; the right hand, which is raised, holds a _patera_, while the left, which falls along the hip, has the _ankh_ or _crux ansata_. Another of the scenes corresponds to this, and offers many striking analogies. The altar indeed is of a different form, but it supports exactly the same symbols. The goddess sits upon a throne with her feet on a footstool; she has no child; in one hand she holds out a cup, in the other a lotus blossom. The personage who confronts her wears a conical cap, and is clothed, like the worshipper of the corresponding representation, in a long robe pressed close to the body by a girdle _a cordeliere_; he has also the _crux ansata_, and holds in the right hand an object the character and use of which I am unable to conjecture. We may associate with these two scenes of homage and worship another representation in which there figure three musicians. The instruments are the same as usual--the lyre, the tambourine, and the double pipe; two of the performers march at a steady pace; the third, the one who beats the metal(?) disk, dances, as he plays, with much vigour and spirit. In the last compartment we come again upon a group that we have already met with in one of the cups from Idalium. . . . A beardless individual, clothed in the _shenti_, has put his foot upon the body of a griffin, which, in struggling against the pressure, flings its hind quarters into the air in a sort of wild caper; the conqueror, however, holds it fast by the plume of feathers which rises from its head, and plunges his sword into its half-open beak. It is this group, drawn in relief, and on a larger scale, that we meet with for a second time on the Athenian _patera_; but in this case the group is augmented by a second personage, who takes part in the struggle. This is an old man with a beard who is armed with a formidable pike. Both the combatants wear conical caps upon their heads, similar to those which we have noticed as worn by a number of the statues from Cyprus; but the cap of the right-hand personage terminates in a button, whereto is attached a long appendage, which looks like the tail of an ox." The Egyptian character of much of this design is incontestable. The _ankh_, the lotus blossom in the hand, the winged disk, are purely Egyptian forms; the Isis Athor with Horus in her lap speaks for itself; and the

worshipper in front of Isis has an unmistakably Egyptian head dress. But the contest with the winged griffin is more Assyrian than Egyptian; the seat whereon Isis sits recalls a well-known Assyrian type; one of the altars has a distinctly Assyrian character, while the band of musicians, the Astarte figures standing in their shrines, and the pillars which support, and frame in, the shrines are genuine Phoenician contributions. Artistically this _patera_ is much upon a par with those from Dali and Athienau, which have been already described.

Our space will not admit of our pursuing this subject much further. We cannot give descriptions of all the twenty _paterae_, pronounced by the best critics to be Phoenician, which are contained in the museums of Europe and America. Excellent representations of most of these works of art will be found in Longperier's "Musee Napoleon III.," in M. Clermont-Ganneau's "Imagerie Phenicienne," and in the "Histoire de l'Art dans l'Antiquite" of MM. Perrot et Chipiez. The bowls brought from Larnaca, from Curium, and from Amathus are especially interesting. We must, however, conclude our survey with a single specimen of the most elaborate kind of _patera_; and, this being the case, we cannot hesitate to give the preference to the famous "Cup of Praeneste," which has been carefully figured and described in two of the three works above cited.

The cup in question consists of a thin plate of silver covered over with a layer of gold; its greatest diameter is seven inches and three-fifths. The under or outside is without ornament; the interior is engraved with a number of small objects in low relief. In the centre, and surrounded by a circle of beads, there is a subject to which we shall presently have to return. The zone immediately outside this medallion, which is not quite an inch in width, is filled with a string of eight horses, all of them proceeding at a trot, and following each other to the right. Over each horse two birds fly in the same direction. The horses' tails are extraordinarily conventional, consisting of a stem with branches, and resembling a conventional palm branch. Outside this zone there is an exterior and a wider one, which is bounded on its outer edge by a huge snake, whose scaly length describes an almost exact circle, excepting towards the tail, where there are some slight sinuosities. This serpent, whose head reaches and a little passes the thin extremity of the tail, is "drawn," says M. Clermont-Ganneau, "with the hand of a master." It has been compared with the well-known Egyptian and Phoenician symbol for the {kosmos} or universe, which was a serpent with its tail in its mouth. "Naturally," he continues, "the outer zone by its very position offers the greatest room for development. The artist is here at his ease, and having before him a field relatively so vast, has represented on it a series of scenes, remarkably alike for the style of their execution, the diversity of their subject-matter, the number of the persons introduced, and the nature of the acts which they accomplish. . . . The scenes, however, are not, as some have imagined, a series of detached fantastic subjects, arbitrarily chosen and capriciously grouped, a mere confused _melee_ of men, animals, chariots, and other objects; on the contrary, they form a little history, a plastic idyll, a story with a beginning, a middle, and an end. It is a narrative divided into nine scenes." (1) An armed hero, mounted in a car driven by a charioteer, quits in the morning a castle or fortified town. He is going to hunt, and carries his bow in his left hand. Over his head is an umbrella, the badge of his high rank, and his defence against the mid-day sun. A quiver hangs at the side of his chariot. He wears a conical cap, while the driver has his head bare, and leans forwards over the front of the car, seeming to shake the reins, and encourage the horses to mend their pace. (2) After the car has proceeded a certain distance, the hunter espies a stag upon a rocky hill. He stops his chariot, gets down,

and leaving the driver in charge of the vehicle, ensconces himself behind a tree, and thus screened lets fly an arrow against the quarry, which strikes it midway in the chest. (3) Weak and bleeding copiously, the stag attempts to escape; but the hunter pursues and takes possession of him without having to shoot a second time. (4) The hour is come now for a rest. The sportsman has reached a wood, in which date-bearing palms are intermingled with trees of a different kind. He fastens his game to one of them, and proceeds to the skinning and the disembowelling. Meanwhile, his attendant detaches the horses from the car, relieves them of their harness, and proceeds to feed them from a portable manger. The car, left to itself, is tilted back, and stands with its pole in the air. (5) Food and drink having been prepared and placed on two tables, or altars, the hunter, seated on a throne under the shadow of his umbrella, pours a libation to the gods. They, on their part, scent the feast and draw near, represented by the sun and moon--a winged disk, and a crescent embracing a full orb. The feast is also witnessed by a spirit of evil, in the shape of a huge baboon or cynocephalous ape, who from a cavern at the foot of a wooded mountain, whereon a stag and a hare are feeding, furtively surveys the ceremony. (6) Remounting his chariot the hunter sets out on his return home, when the baboon quits his concealment, and rushes after him, threatening him with a huge stone. Hereupon a winged deity descends from heaven, and lifting into the air chariot, horses, charioteer, and hunter, enfolds them in an embrace and saves them. (7) The ape, baffled, pursues his way; the chariot is replaced on the earth. The hunter prepares his bow, places an arrow on the string, and hastily pursues his enemy, who is speedily overtaken and thrown to the ground by the horses. (8) The hunter dismounts, puts his foot upon the prostrate ape, and gives him the _coup de grace_ with a heavy axe or mace. A bird of prey hovers near, ready to descend upon the carcase. (9) The hero remounts his chariot, and returns to the castle or city which he left in the morning.

We have now to return to the medallion which forms the centre of the cup. Within a circle of pearls or beads, similar to that separating the two zones, is a round space about two inches in diameter, divided into two compartments by a horizontal line. In the upper part are contained three human figures, and the figure of a dog. At the extreme left is a prisoner with a beard and long hair that falls upon his shoulders. His entire body is naked. Behind him his two arms are brought together, tied by a cord, and then firmly attached to a post. His knees are bent, but do not reach the ground, and his feet are placed with their soles uppermost against the post at its base. The attitude is one which implies extreme suffering. In front of the prisoner, occupying the centre of the medallion, is the main figure of the upper compartment, a warrior, armed with a spear, who pursues the third figure, a fugitive, and seems to be thrusting his spear into the man's back. Both have long hair, but are beardless; and wear the _shenti_ for their sole garment. Between the legs of the main figure is a dog of the jackal kind, which has his teeth fixed in the heels of the fugitive, and arrests his flight. Below, in the second compartment, are two figures only, a man and a dog. The man is prostrate, and seems to be crawling along the ground, the dog stands partly on him, and appears to be biting his left heel. The interpretation which M. Clermont-Ganneau gives to this entire scene lacks the probability which attaches to his explanation of the outer scene. He suggests that the prisoner is the hunter of the other scene, plundered and bound by his charioteer, who is hastening away, when he is seized by his master's dog and arrested in his flight. The dog gnaws off his right foot and then attacks the left, while the fugitive, in order to escape his tormentor, has to crawl along the ground. But M. Clermont-Ganneau himself distrusts his interpretation, while he has convinced no other scholar of its soundness. Judicious

critics will be content to wait the further researches which he promises, whereby additional light may perhaps be thrown on this obscure matter.

In its artistic character the "cup of Praeneste" claims a high place among the works of art probably or certainly assignable to the Phoenicians. The relief is high; the forms, especially the animal ones, are spirited and well-proportioned. The horses are especially good. As M. Clermont-Ganneau says, "their forms and their movements are indicated with a great deal of precision and truth." They show also a fair amount of variety; they stand, they walk, they trot, they gallop at full speed, always truthfully and naturally. The stag, the hare, and the dog are likewise well portrayed; the ape has less merit; he is too human, too like a mere unkempt savage. The human forms are about upon a par with those of the Assyrians and Egyptians, which have evidently served for their models, the Assyrian for the outer zone, the Egyptian for the medallion. The encircling snake, as already observed, is a masterpiece. There is no better drawing in any of the other _paterae_. At best they equal, they certainly do not surpass, the Praenestine specimen.

The intaglios of the Phoenicians are either on cylinders or on gems, and can rarely be distinguished, unless they are accompanied by an inscription, from the similar objects obtained in such abundance from Babylonia and Assyria. They reproduce, with scarcely any variation, the mythological figures and emblems native to those countries--the forms of gods and priests, of spirits of good and evil, of kings contending with lions, of sacred trees, winged circles, and the like--scarcely ever introducing any novelty. The greater number of the cylinders are very rudely cut. They have been worked simply by means of a splinter of obsidian, and are barbarous in execution, though interesting to the student of archaic art. The subjoined are specimens. No. 1 represents a four-winged genius of the Assyrian type, bearded, and clad in a short tunic and a long robe, seizing with either hand a winged griffin, or spirit of evil, and reducing them to subjection. In the field, towards the two upper corners, are the same four Phoenician characters, twice repeated; they designate, no doubt, the owner of the cylinder, which he probably used as a seal, and are read as _Harkhu_. No. 2, which is better cut than No. 1, represents a king of the Persian (Achaemenian) type, who stands between two rampant lions, and seizes each by the forelock. Behind the second lion is a sacred tree of a type that is not uncommon; and behind the tree is an inscription, which has been read as _l'Baletan_--i.e. "(the seal) of Baletan." This cylinder was found recently in the Lebanon. Nos. 3 and 4 come from Salamis in Cyprus, where they were found by M. Alexandre Di Cesnola, the brother of the General. No. 3 represents a robed figure holding two nondescript animals by the hind legs; the creatures writhe in his grasp, and turn their heads towards him, as though wishing to bite. The remainder of the field is filed with detached objects, scattered at random--two human forms, a griffin, two heads of oxen, a bird, two balls, three crosses, a sceptre, &c. The forms are, all of them, very rudely traced. No. 4 resembles in general character No. 3, but is even ruder. Three similar robed figures hold each other's hands and perhaps execute a dance around some religious object. Two heads of oxen or cows, with a disk between their horns, occupy the spaces intervening between the upper parts of the figures. In the lower portion of the field, the sun and moon fill the middle space, the sun, moon, and five planets the spaces to the right and to the left. Another cylinder from the same place (No. 5) is tolerably well designed and engraved. It shows us two persons, a man and a woman, in the act of presenting a dove to a female, who is probably the goddess Astarte, and who willingly receives it at their hands. Behind Astarte a seated lion echoes the approval of the goddess by raising one of his fore paws,

while a griffin, who wholly disapproves of the offering, turns his back in disgust.

On another cylinder, which is certainly Phoenician, a rude representation of a sacred tree occupies the central position. To the left stands a worshipper with the right hand upraised, clad in a very common Assyrian dress. Over the sacred tree is a coarse specimen of the winged circle or disk, with head and tail, and fluttering ends of ribbon. On either side stand two winged genii, dressed in long robes, and tall stiff caps, such as are often seen on the heads of Persians in the Persepolitan sculptures, and on the darics. In the field is a Phoenician inscription, which is read as {...} or _Irphael ben Hor'adad_, "Irphael, the son of Horadad."

Phoenician cylinders are in glass, green serpentine, cornaline, black haematite, steatite, and green jasper. They are scratched rather than deeply cut, and cannot be said ever to attain to any considerable artistic beauty. Those which have been here given are among the best; and they certainly fall short, both in design and workmanship, of many Assyrian, Babylonian, and even Persian specimens.

The gems, on the other hand, are in many cases quite equal to the Assyrian. There is one of special merit, which has been pronounced "an exquisite specimen of Phoenician lapidary art," figured by General Di Cesnola in his "Cyprus." Two men in regular Assyrian costume, standing on either side of a "Sacred Tree," grasp, each of them, a branch of it. Above is a winged circle, with the wings curved so as to suit the shape of the gem. Below is an ornament, which is six times repeated, like the blossom of a flower; and below this is a trelliswork. The whole is cut deeply and sharply. Its Phoenician authorship is assured by its being an almost exact repetition of a group upon the silver patera found at Amathus.

Of other gems equally well engraved the following are specimens. No. 1 is a scarab of cornaline found by M. de Voguee in Phoenicia Proper. Two male figures in Assyrian costume face each other, their advanced feet crossing. Both hold in one hand the _ankh_ or symbol of life. One has in the left hand what is thought to be a lotus blossom. The other has the right hand raised in the usual attitude of adoration. Between the figures, wherever there was space for them, are Phoenician characters, which are read as {...}, or _l'Beka_--i.e. "(the seal) of Beka." No. 2, which has been set in a ring, is one of the many scarabs brought by General Di Cesnola from Cyprus. It contains the figure of a hind, suckling her fawn, and is very delicately carved. The hind, however, is in an impossible attitude, the forelegs being thrown forwards, probably in order to prevent them from interfering with the figure of the fawn. Above the hind is an inscription, which appears to be in the Cyprian character, and which gives (probably) the name of the owner. No. 3 introduces us to domestic life. A grand lady, of Tyre perhaps or Sidon, by name Akhot-melek, seated upon an elegant throne, with her feet upon a footstool, and dressed in a long robe which envelops the whole of her figure, receives at the hands of a female attendant a bowl or wine-cup, which the latter has just filled from an _oenochoe_ of elegant shape, still held in her left hand. The attendant wears a striped robe reaching to the feet, and over it a tunic fastened round the waist with a belt. Her hair flows down on her shoulders, while that of her mistress is confined by a band, from which depends an ample veil, enveloping the cheeks, the back of the head, and the chin. We are told that such veils are still worn in the Phoenician country. An inscription, in a late form of the Phoenician character, surrounds the two figures, and is read as {...} or _l'Akhot-melek ishat Joshua(?)_--i.e. "(the seal) of Akhot-melek, wife of Joshua." No. 4 contains the figure of a lion, cut with much spirit. MM. Perrot et Chipiez say of it--"Among the numerous representations of lions that have been discovered in Phoenicia, there is none which can be placed on a par with that on the scarab bearing the name of 'Ashenel: small as

it is, this lion has something of the physiognomy of those magnificent ones which we have borrowed from the bas-reliefs of the Assyrians. Still, the intaglio is in other respects decidedly Phoenician and not Assyrian. Observe, for instance, the beetle with the wings expanded, which fills up the lower part of the field; this is a _motive_ borrowed from Egypt, which a Ninevite lapidary would certainly not have put in such a place." The Phoenician inscription takes away all doubt as to the nationality. It reads as {...}, or _'Ashenel_, and no doubt designates the owner. No. 5 is beautifully engraved on a chalcedony. It represents a stag attacked by a griffin, which has jumped suddenly on its back. The drawing is excellent, both of the real and of the imaginary animal, and leaves nothing to be desired. The inscription, which occupies the upper part of the field to the right, is in Cyprian characters, and shows that the gem was the signet of a certain Akestodaros.

There are some Phoenician gems which are interesting from their subject matter without being especially good as works of art. One of these contains a representation of two men fighting. Both are armed with two spears, and both carry round shields or bucklers. The warrior to the right wears a conical helmet, and is thought to be a native Cyprian; he carries a shield without an _umbo_ or boss. His adversary on the left wears a loose cap, or hood, the {pilos apages} of Herodotus, and has a prominent _umbo_ in the middle of his shield. He probably represents a Persian, and appears to have received a wound from his antagonist, which is causing him to sink to the ground. This gem was found at Curium in Cyprus by General Di Cesnola.

Another, found at the same place, exhibits a warrior, or a hunter, going forth to battle or to the chase in his chariot. A large quiver full of arrows is slung at each side of his car. The warrior and his horse (one only is seen) are rudely drawn, but the chariot is very distinctly made out, and has a wheel of an Assyrian type. The Salaminians of Cyprus were famous for their war chariots, of which this may be a representation.

The island of Sardinia has furnished a prodigious number of Phoenician seals. A single private collection contains as many as six hundred. They are mostly scarabs, and the type of them is mostly Egyptian. Sometimes they bear the forms of Egyptian gods, as Horus, or Thoth, or Anubis; sometimes cartouches with the names of kings as Menkara, Thothmes III., Amenophis III., Seti I., &c.; sometimes mere sacred emblems, as the winged uraeus, the disk between two uraei, and the like. Occasionally there is the representation of a scene with which the Egyptian bas-reliefs have made us familiar: a warrior has caught hold of his vanquished and kneeling enemy by a lock of his hair, and threatens him with an axe or mace, which he brandishes above his head. Or a lion takes the place of the captive man, and is menaced in the same way. Human figures struggling with lions, and lions killing wild bulls, are also common; but the type in these cases is less Egyptian than Oriental.

Phoenician painting was not, like Egyptian, displayed upon the walls of temples, nor was it, like Greek, the production of actual pictures for the decoration of houses. It was employed to a certain extent on statues, not so as to cover the entire figure, but with delicacy and discretion, for the marking out of certain details, and the emphasising of certain parts of the design. The hair and beard were often painted a brownish red; the pupil of the eye was marked by means of colour; and robes had often a border of red or blue. Statuettes were tinted more generally, whole vestments being sometimes coloured red or green, and a gay effect being produced, which is said to be agreeable and harmonious. But the nearest approach to painting proper which was made by the Phoenicians was upon their vessels in clay, in terra-cotta, and in alabaster. Here, though, the ornamentation was sometimes merely by patterns or bands,

there were occasionally real attempts to depict animal and human forms, which, if not very successful, still possess considerable interest. The noble amphora from Curium, figured by Di Cesnola, contains above forty representations of horses, and nearly as many of birds. The shape of the horse is exceedingly conventional, the whole form being attenuated in the highest degree; but the animal is drawn with spirit, and the departure from nature is clearly intentional. In the animals that are pasturing, the general attitude is well seized; the movement is exactly that of the horse when he stretches his neck to reach and crop the grass. In the birds there is equal spirit and greater truth to nature: they are in various attitudes, preening their feathers, pecking the ground, standing with head erect in the usual way. Other vases contain figures of cows, goats, stags, fish and birds of various kinds, while one has an attempt at a hippopotamus. The attempts to represent the human form are certainly not happy; they remind us of the more ambitious efforts of Chinese and Japanese art.