door in the main propylaeum or by another long passage which winds round the back of the men’s hall, and so leads by a long flight of steps, cut in the rock, to the little postern door in the semicircular bastion. The many small rooms in this part of the palace were probably the bedrooms of the women and married couples of the chiefs family. A staircase at 16 led to an upper floor, like the κλῐμαξ ύψηλή of Od. xxi. 5. The circuit wall round the palace is more strongly constructed than the rest On the south side it is built in two offsets, forming a level platform for the garrison halfway up. In the upper and thinner part of the wall two narrow passages at different levels are formed in its thickness. They are roofed by projecting courses of stone in large blocks. The wall on the east side has a similar intermediate platform, on to which open a series of small chambers formed in the mass of the upper wall (see fig. 2). At the top level the wall was covered by a colonnade of wood pillars resting on circular stone blocks. This supported a flat roof and was open to the inside of the city. The back of the colonnade was built of brick, and is now missing, as are all the brick parts of the city, owing to the bricks having been only sun-dried.

The methods of construction employed in the Tiryns palace are of the highest interest. The foundations and about 3 feet of the walls above the ground are made of large blocks of stone bedded in clay ; above this the wall was of brick, sun-dried, and covered with stucco. The upper story was probably of wood. Some of the thresholds of the doors were massive blocks of stone (λάïνος oύδós) ; others were of wood (δρύïνος ούδóς). Wood was also used for all the columns, d∞rposts, and antæ (παραστάδϵς), and in some cases the walls of the rooms were lined with wood, carefully fixed by dowels, the holes for which still exist.@@1 The doors had pivots of bronze re­volving in well-fitted bronze cup-like sockets let into the thresholds. In the megaron and other rooms the floors are of good concrete decorated with a simple series of incised lines, coloured blue and red. The stucco of the internal wall is decorated with bold and very effective patterns—birds aud scroll-work of semi-Oriental style ; in many cases the motives are obviously taken from textile ornaments, as in the most archaic style of vase painting. One example of rich and costly decoration remains,—part of a frieze of white alabaster, sculptured in relief with rosettes and interlacing patterns, and studded with jewel-like pieces of blue glass or enamel, the θριγκóϛ κυάνοιo of Od. vii. 87.@@2 Further excavations in the lower parts of the city will probably bring to light the dwellings of the citizens who garrisoned the place. The great bulk of the Tirynthians must have lived in houses outside the citadel, but under the shelter of its protection, just as in mediæval Italy villages grew up round the castles of any powerful lord.@@3 (J. H. Μ.)

TISCHENDORF,@@4 Lobegott Fbiedrich Konstantin (1815-1874), an eminent Biblical critic, the son of a physician, was born on 18th January 1815 at Lengenfeld, near Plauen, in the Saxon Voigtland. From the gym­nasium at Plauen he passed in 1834 to the university of Leipsic, where he was mainly influenced by Winer, and began to take special interest in New Testament criticism. In 1840 he qualified as university lecturer in theology with a dissertation on the recensions of the New Testa­ment text, the main part of which reappeared in the follow­ing year in the prolegomena to his first edition of the New Testament. The importance of these early textual studies was that they convinced him of the absolute neces­sity of new and exacter collations of MSS., and to this work he now gave himself. Above all he desired to go to Rome; but lack of help and money compelled him to turn first towards Paris, where he remained from October 1840 till January 1843, busy with the treasures of the great library, eking out his scanty means by making collations for other scholars, and producing for Didot several editions of the Greek New Testament, one of them exhibiting the form of the text corresponding most closely to the Vulgate. The great triumph of these laborious months was the de­cipherment of the palimpsest *Codex Ephraemi Rescriptus,* of which the New Testament part was printed before he left Paris and the Old Testament in 1845. His success in dealing with a MS. much of which had been illegible

to earlier collators brought him into note and gained public and private support for more extended critical expeditions. From Paris he had paid short visits to Holland (1841) and England (1842). In 1843 he visited Italy, and after a stay of thirteen months went on to Egypt, Sinai, Palestine, and the Levant, returning by Vienna and Munich.@@5 From Sinai he brought a great treasure, forty-three leaves of what is now known as the *Codex Sinaiticus* (ϰ). For the time he kept the place of discovery a secret, hoping to return and procure the rest of the book, and the fragments were published in 1846 as the *Codex Friderico-Augustanus,* a name given in honour of the king of Saxony. He now became professor in Leipsic and married (1845). His teaching was apparently not very remarkable; but his vacations were often occupied by fruitful critical journeys, and in 1853 and 1859 he made a second and a third voyage to the East. In the last of these, in which he had the active aid of the Russian Government, he at length got access to the remainder of the precious Sinaitic codex, and persuaded the monks to present it to the czar, at whose cost it was published in 1862. To gain for critical study a manuscript in point of age second only to the famous Vatican Bible was a splendid triumph, but Tischendorf’s Eastern journeys were rich enough in other less sensational discoveries to deserve the highest praise.@@6 Side by side with his industry in collecting and collating MSS., Tischen­dorf pursued a constant course of editorial labours, mainly on the New Testament, until he was broken down by over­work in 1873. He died on 7th December 1874 at Leipsic.

The great edition, of which the text and apparatus appeared in 1869 and 1872,@@7 was called by himself editio viii. ; but this number is raised to twenty or twenty-one if mere reprints from stereotype plates and the minor editions of his great critical texts are included ; posthumous prints bring up the total to forty-one. Four main recensions of Tischendorf's text may be distinguished, dating respect­ively from his editions of 1841,1849,1859(ed. vii.), 1869-72 (ed. viii.). The edition of 1849 may be regarded as historically the most important from the mass of new critical material it used ; that of 1859 is distinguished from Tischendorfs other editions by coming nearer to the received text ; in the eighth edition the testimony of the Sinaitic MS. received great (probably too great) weight. The readings of the Vatican MS. were given with more exactness and certainty than had been possible in the earlier editions, and the editor had also the advantage of using the published labours of Tregelles. Whatever judgment may be passed on Tischendorf's critical tact and power, the apparatus of this final edition will not soon be superseded, and sums up a vast series of most important services to Biblical study.

Much less important was Tischendorfs work on the Greek Old Testament His edition of the Roman text, with the variants of the Alexandrian MS., the Codex Ephraemi, and the Friderico- Augustanus, was of service when it appeared in 1850, but being stereotyped was not greatly improved in subsequent issues. Its imperfections, even within the limited field it covers, may be judged of by the aid of Nestle’s appendix to the sixth issue (1880). Besides this may be mentioned editions of the New Testament Apocrypha (Acts of Apostles, 1851 ; Gospels, 1853, 2d ed. 1876 ; Apocalypses, 1866), and various minor writings, in part of an apologetic character, such as Wann wurden unsere Evangelien verfasst? (1865) and Haben wir den echten Schrifttext der Evangelisten und Apostel ? (1873).

TISIO, or Tisi, Benvenuto (1481-1559), commonly called IL Garofalo, a painter of the Ferrarese school. He was born in 1481 at Garofolo, in the Ferrarese terri­tory, and constantly used the gillyflower *(garofalo)* as a symbol with which to sign his pictures. He took to draw­ing in childhood, and was put to study under Domenico Panetti (or Laneto), and afterwards at Cremona under his maternal uncle, Niccolò Soriani, a painter of credit, who died in 1499 : he also frequented the school of Boccaccio

@@@1 The marks of the wooden wall linings are specially clear in the little bath-room.

@@@2 The genuineness of this line has been questioned, but apparently without much reason.

@@@3 In modern Italian *castello* means a “ village ” as well as a “ castle.”

@@@4 In 1869 he became Konstantin von Tischendorf, having been raised to a place in the hereditary nobility of Russia.

@@@5 See his *Reise in den Orient,* Leipsic, 1845-46.

@@@6 The MSS. brought to Europe on the first two journeys are cata­logued in the *Anecdota Sacra et Profana* (Leipsic, 1855, enlarged 1861). See also the *Monumenta Sacra Inedita* (Leipsic, 1846), and *Nova Collectio* of the same (1855-69). The third volume of the *Nova Coll.* gives the results of his last Eastern journey.

@@@7 The prolegomena remained unfinished at his death, and are being supplied by C. R. Gregory.