

by the side of the beasts and animals, and a banner of clouds above his head in the sky ; and when he shall see them he will smile in their faces to refresh them, and to strengthen them thereby to walk with him and be in his service. Then he shall continue in his course until he reaches El Hedjaz and arrive at Mecca, and then he shall pull down the house (*i.e.*, Temple of Mecca), and shall scatter its stones through all the world. Then he shall proceed towards Egypt and shall open the pyramids, and then he will deliver to each of the believers seventy and two documents, in which they confess to be of the company of the believers, and whoever be found thus shall be worthy of his being of his own : and whoever be found corrupt at one time shall be corrupt for ever ; and then he shall order (assign) to every one, both of the Unitarians and the polytheists, of Mohammedans and Christians, of the Metawileh and of the Jews, as has been already mentioned. And our Lord will make his residence in Egypt (Cairo).

Q. How do you say they (two) shall walk by the side of the army of Baha-ed-Deen (Brightness of Religion), and Salmān El Fārisi (Salmān the Persian), and El-hikmet (Wisdom), and El-akil (Understanding), and Al Hakim (the governor), and that each of these two walk separately, and they are one—how is he divided?

A. Our Lord manifested himself in every cycle of his manifestations in a quite different form, and the form in which he once appeared will be a sign by which he himself shall be known afterwards, and none of the forms shall be forgotten, and when he comes again he will reveal himself in all these forms, for our high and supreme Lord had five manifestations, and five opposers.

This Epistle has been written to all the males and females of the Unitarians, that may converse thereof in their assemblies, and councils, that they may be sure of the order of our Lord the sole governor. May his remembrance be great!

Written in the month of Jamadil A-Kher, in the second year of the era of our Lord and his servant (equal to the year of the Hedge-reh 402, equal to the year of our Lord and Saviour 1012).

This copy, the Arabic copy, was taken on the 14th day of March, 1878.

(Translated into English in August and September, 1885.)

MORE NOTES ON PHENICIAN GEMS AND AMULETS.

By GREVILLE JOHN CHESTER, B.A.,

Member of the Royal Archæological Institute.

THE Phœnicians have been well termed the "middle-men" of the ancient world, for just at the time when the peoples dwelling on the banks of the Nile and of the Euphrates had arrived at a point when their respective

¹ This, and the other parentheses, are introduced by the Native Translator.

forms of civilization were ripe for expansion beyond their own borders, the Phœnicians appeared ready and willing to perform this service for the world at large, and to carry the arts and culture of Egypt and Mesopotamia to the nations inhabiting the shores of the Mediterranean, and even beyond the Pillars of Hercules.¹

The ancient Phœnicians appear to differ from the Egyptians in not having evolved a style of art which can be called essentially their own, but, as is proper to a trading and maritime people, they showed from the first a great facility for the adoption of the styles of other nations with whom, in their commercial transactions, they came in contact, and for centuries they continued to reproduce foreign peculiarities in their works of art, with the addition, as it were, of a trade-mark of their own. The extremely limited extent of the Phœnician territory—even at its largest a mere strip of plain, shut in between the mountains and the sea—was manifestly unfavourable for the production of original artistic design, and had the Phœnicians remained an isolated people like the Jews, there is little doubt that, like that inartistic people, they would have had little or no art of their own at all, and, like the Jews, would have had to depend on foreigners for their architecture, the better sort of fictile ware, for textile fabrics, for jewellery, and for all, in fact, except the commonest appliances of daily life.

The Phœnicians, however, did not remain an isolated people, but sprang at once into the position of being the carriers of the ancient world, and so it came to pass that, in order to facilitate their trade with other nations, they adopted and adapted so much as seemed to suit them of their religions, many of their manners and customs, and a large proportion of their art. This fact it is which explains the peculiar style which is the invariable characteristic of Phœnician art in general, and of the seals, cylinders, intaglios, scarabs, amulets, and other small monuments which are discovered from time to time upon that "lonely coast which once echoed with the world's debate." The art displayed is Phœnician, it is true, that is to say, it bears the trade-mark of the Phœnician artist who wrought it, but it is not *solely* Phœnician. The device, or the motive of the design, may be Hittite, or Egyptian, or Chaldean, or Assyrian, or Babylonian, or, maybe, it is a mixture of some or all of these styles. Thus the scarab was a favourite sacred device of the ancient Egyptians, and scarcely an individual was so poor that he did not possess a scarab, even if the ring which secured it upon his fingers was only a ring of string or twine, and accordingly the Phœnicians not only imported scarabs made by Egyptian craftsmen on the banks of the Nile, but made them themselves in imitation of those that were purely Egyptian, and this often, as is proved by blundered inscriptions, without any knowledge of the hieroglyphs which they ignorantly copied by way of ornament. The names, indeed, of several Egyptian kings are frequently found on these objects, such as those of Men-ka-ra, of the fourth dynasty, Thothmes

¹ Cf. Perrot and Chipiez, "History of Art in Phœnicia," English edition, vol. i, p. 3.



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and Rameses of the eighteenth and nineteenth, and in one instance of Aahmes or Amasis II, of the twenty-sixth (B.C. 564-526). All these scarabs, however, are probably of the same date, and the period of the latest king is that probably of the small monuments which bear royal names of such widely different epochs. In other instances the Phœnicians seem to have placed the names of their own princes upon scarabs, within cartouches copied from those of the Egyptians.

A school of these imitative artists was established at an early period upon the coast of Syria. One of these schools was apparently seated at Arvad (*cf.* Gen. x, 18), the Aradus of the Greeks, now called Ruad, or more probably at the neighbouring Marash (Marathus, now Umrit), where large numbers of Egypto-Phœnician objects have been found; and others perhaps at Sidon, Tyre, and at Ascalon, beyond the boundary of Phœnicia proper. Not less than between two and three hundred objects from Umrit alone were formerly in the collection of M. Perétié of Beirût, and after his decease passed into my hands, and I have likewise obtained a considerable number of amulets in the Egyptian style from Ascalon, to which city, it is evident, were also imported many objects of pure Egyptian work from Egypt itself, which were thus dispersed along the whole coast.

The Assyrians, again, were essentially a seal-bearing people, and it so happened that to facilitate their commercial relations with Assyria the Phœnician artists fabricated seals with more or less of Assyrian design in the devices upon them.

So far as I have been able to form a judgment from the relics which have fallen under my notice, or have been acquired by me in Syria, three styles of work can be plainly distinguished, which may be thus enumerated:—

1. The Egypto-Phœnician style. In this the objects are commonly made of white steatite, and with certain slight but at the same time marked differences, the scarabs, amulets, and deities of Egypt were reproduced. The chief seat of this manufacture was probably at Marath (Umrit). I was for some time puzzled by the discovery on the Phœnician coast of small idols, amulets, and scarabs, formed of a soft *blue* pasta, Egyptian in style, but yet differing from similar objects of true Egyptian work, while at the same time they are identical in material and character with others found at Camirus, in Rhodes, in Sardinia, and even at Cuma, in southern Italy. It is worthy of note that mingled with the Egyptian-looking amulets of this manufacture are others of an exclusively Phœnician character, which were made, no doubt, for the Phœnician market alone; such are phalli, hands with one finger extended, and models of fire-altars.

The admirable researches of Mr. W. Flinders Petrie, the explorer of Tel-en-Nabireh, his newly-discovered site of the long-lost Greek Colony and Emporium of Naucratis in the Delta, go to show that these *pasta* objects, wheresoever found, were manufactured at Naucratis itself, and were thence exported as articles of commerce to Phœnicia and other countries.

2. In the second style, the use of steatite was given up, and the

favourite material was a hard brown or black limestone. The scarab was still a favourite symbol or ornament, but the figures and devices engraved thereon are native rather than foreign. Egyptian deities no longer, or at any rate rarely occur, but in their place are found the effigies and symbols of Phœnician gods and goddesses, such as Baal and Astoreth. Cylinders of limestone now appear with devices of Assyrian and Kypriote character, and it is, in fact, often difficult to distinguish whether a cylinder is from Cyprus or the opposite coast of the mainland. The similarity of these works of art is indeed so great, that the conviction is forced upon the mind that there was a great and brisk exchange of productions for purposes of luxury and of daily life between the islanders and their kinsmen on the neighbouring continent. To this epoch also belong a number of seals and scarabs of very Kypriote character, and many which were engraved with the antelope, crescent, star, moon, fruitful tree, and other attributes of Astoreth. Circular seals, with handles pierced for suspension, and other seals of square and oblong form, belong to this period, and I once possessed a unique specimen of triangular shape of red jasper, upon which was engraved a horse and its rider.

3. In this style again the scarab form is still in vogue, but the material is no longer limestone, but of a nobler material. Chalcedony, agate, carnelian, and red and green jasper are employed;¹ and although a modification of the Egyptian winged disk and certain other Egyptian symbols and devices are retained, the work and feeling are no longer Egyptian. The lions, antelopes, and bulls so often found in Assyrian sculptures now become the favourite subjects of representation, and sometimes, although rarely, seals occur in the cone form so common in Persia. The Phœnician prince now appears like the Assyrian king, struggling with monsters, or contending with a lion; but as a rule, unlike the more civilised and dignified Assyrian, he is naked above the waist. It was during the prevalence of this style of art that Phœnician inscriptions were cut, and spite of the introduction of foreign devices the Phœnician individuality is more strongly marked in this than in either of the other styles already alluded to. The work itself, moreover, is less conventional and more free, and the devices cut upon the stones are often executed with great spirit and vigour. Towards the close of this style, and when I suppose Greek influence was beginning largely to exert itself, the fondness for the use of hard and precious stones becomes remarkable, not only for seals and scarabs, but for beads, ear-drops, pendants, brooches, and other personal ornaments, which were executed in carnelian and beautiful banded agates of various colours. The chief seat of this beautiful manufacture was, I am inclined to think, at Antaradus, now Tartûs, the Tortosa of the Crusaders, or at the neighbouring Marath (Umrit).

With these brief preliminary remarks, I proceed to describe some of the amulets and scarabs which I have collected on the Syrian coast, and

¹ It is a question which deserves investigation, whether the green jasper scarabs of Sardinia were fabricated in that island, or imported from Phœnicia.



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which seem to illustrate the various styles of art practised in Phœnicia, or which from peculiarity of form, or some other reason, appear to be particularly worthy of notice.

1. Perforated amulet of white steatite, formerly glazed. On it a goddess, probably Isis or Astoreth (Venus), in the form of the Egyptian deity, crowned with the *pschent*, and seated on a throne. In front of her head is a small tablet with hieroglyphs; behind and before the throne are uræi. The background behind the figure is filled up with the stalks and buds of the papyrus rush, the whole device being within a hatched square border.¹

R. The reverse side of this amulet is divided into two compartments, in the uppermost of which are three seated figures turned to the right, in the lower a scarab between two uræi. This amulet is of very fine work, and is Egyptian in its style of ornamentation, but *Egyptian with a difference*. The openwork, zigzag ornament at the two sides of the tablet is wholly unlike anything Egyptian, and is rather suggestive of the conventional Phœnician manner of representing the waves of the sea. It was found at Jerusalem, but is probably the work of the school of Marath. (See Plate. Fig. 1.)

2. Perforated amulet of yellowish steatite, with remains of green glaze. On it a goddess, probably Astoreth, Astarte, or Venus, crowned with the horns of the moon, and seated on a throne. A small tablet with illegible hieroglyphs in front of the head. The field behind the figure is filled up with palm branches, emblematic of Phœnicia, or of Astoreth, as "a Fruitful Tree."

R. A cross formed by interlacing lines, with a uræus at each angle, within a square border. This beautiful amulet, like the last, is of very fine work, and its style of art is very Egyptian. It was found at Umrit.

3. Small oblong amulet of whitish steatite. On it the Symbolic Eye, supported on the legs and tail of a vulture or hawk.

R. The name *Ra-men-ka* twice repeated, with other hieroglyphs between them. Found at Umrit. (See Plate. Fig. 2.)

4. Oblong, perforated amulet of whitish steatite. On it a cynocephalus, emblem in the Egyptian mythology of the lunar gods Thoth and Khons seated on a basket with a feather in front. On the right a cartouche with the royal name *Ra-men-ka-neb*.

R. A hawk-headed, winged, seated sphynx, in front of which is the cartouche of *Ra-men-kheper*; perhaps Thothmes III. Egyptian style. Found at Umrit. (See Plate. Fig. 3.) This amulet and the last have three holes drilled through them, and are manifestly parts of an ornamental collar.

5. Brown limestone seal, the upper part in the form of a hedgehog. On it, human-headed sphinx standing, with *ankh* in front; above, a vulture

¹ The papyrus, which has disappeared from Egypt, still exists, it will be remembered, in Syria, at the Lake of Huleh, and at Ain-et-tin on the Sea of Galilee.

and illegible hieroglyphs ; below, symbol *neb*, signifying *lord*. Egyptian style. Found at Ascalon.

6. Conical seal of yellowish steatite. On it, floral cross with lotuses (?) of Egyptian form at the angles, within a circular Phœnician border.

On two sides of the cone is the same device repeated, viz., a scorpion, a line of four dots, and two Egyptian symbols of *men*. On the third side is a male figure on horseback, and on the fourth two standing figures in Egyptian tunics. This seal, so far as I know, is unique in form and execution, and deserves close study, as combining in a remarkable degree the characteristics of Egyptian and Phœnician art. It was found at Ramleh, near Jaffa. (See Plate. Fig. 4.)

7. Amulet of hard, close-grained, black stone. It is in the form of two male figures wearing conical head-dresses, seated in front of each other, kissing, and grasping each other's hands. It may be conjectured that this subject may represent the making of an agreement or the confirming of an oath. Found at Beirût. (See Plate. Fig. 5.)

A somewhat similar device occurs as a hieroglyph upon an inscribed Hittite monument, found at Jerabis (Carchemish).¹

8. Amulet of the same black stone as the last. It is perforated for suspension. This curious object represents a male bearded head of Phœnician type, and behind it on the other side of the central orifice is a well-made scarabæus. It is so arranged that the profile of the face and half the scarab are seen upon either side. Found at Beirût. (See Plate. Fig. 6.)

9. Seal of black limestone. The handle is in the form of a bird, probably an eagle. The intaglio represents a lion with a cruciform ornament under his four paws. An inscription on one of the quadrangular sides of the base seems to be Cufic or early Arabic, and consequently of later date than the seal, which is believed to be of unique form. Found in the Haurân. (See Plate. Fig. 10.)

10. Amulet of hæmatite in the form of a bull's head. The eyes were probably originally inlaid with some other substance. The bull was a favourite Phœnician device, and a bull's head is a Hittite hieroglyph or emblem. This relic, which was found at Jerusalem, is of very archaic work, and seems also to have served as a weight, for, allowance made for the portion broken off, Mr. W. Flinders Petrie finds that it weighs five shekels. (See Plate. Fig. 7.)

11. Hæmatite scarabæus, of archaic work. On it, a lion attacking a bull ; behind, a serpent ; under the bull a bull's head. Professor Sayce, writing on this scarab, says : " It is most interesting ; the device reminds one of the lentoid gems, but underneath one of the animals is a *Hittite* hieroglyph, the ox-head ; the appearance of the serpent is also most curious and new." It is of very spirited execution. From Beirût. (See Plate. Fig. 9.)

12. Scarabæoid of a hard, pale green stone, perhaps jasper. On it, a lion passant to the right ; above, a bird resembling a duck. In front, a solar disk (?) and another symbol, which, with one behind the tail, a kind

¹ "Trans. Soc. Bib. Arch.," Vol. VII, Part 3.

of double chevron, appear to be Egyptian in character. The work seems to be very archaic. Found at Beirût. (See Plate. Fig. 8.)

13. Imperforate scarabæoid of red carnelian. On it the symbol *ankh*, on either side of which is a uræus. Below, winged disk and scarab with expanded wings. The body of the scarab is enclosed within an oval, and is surmounted by a symbolic eye. Pure Phœnician work. Found at Beirût. (See Plate. Fig. 13.)

14. Black limestone scarab. On it, an ornament composed of seven dots, forming a six-pointed star, and perhaps representing the seven stars often found engraved on cylinders, on either side of which, but divided off from it by double lines, a uræus. Below, the cone-altar of Astoreth, surmounted by a solar disk, to which is attached two wings, between two winged animals, whose character it is difficult to determine. Beneath, again, what is perhaps meant for a row of five stones, possibly representing a circle which stood around the altar (*cf.* Herodotus III, 8). At the base of the subject is the conventional Phœnician representation of water by a kind of chevron, intended for the waves of the sea. Cipro-Phœnician work, but found on the coast of Syria. (See Plate. Fig. 14.)

15. Pierced scarabæoid of dark, reddish chalcidony or sard. On it a winged deity, crowned with conical Assyrian head-dress, but nude above the waist, holding a lion by the hind legs. Assyro-Phœnician work. Found near Konia, in Asia Minor. (See Plate. Fig. 12.)

16. Scarabæus of light brown, semi-transparent chalcidony. On it the favourite late-Egyptian device of Horus (Harpocrates), crowned with disk and uræus and holding a flail, sitting upon a lotus flower. On either side is a female deity with expanded wings, at the ends of which are curved objects difficult to explain. Above, disk with wings. Below, Egyptian symbol *nub*, gold. Very fine late Phœnician work. Found in the Lebanon near Beirût. (See Plate. Fig. 16.)

17. Scarabæus of green jade. On it a spotted vulture preying on a serpent; above, partly broken, a winged and draped figure, naked to the waist, holding the bird with the left hand. Very curious; archaic work Assyro-Phœnician work. Found at Beirût. (See Plate. Fig. 15.)

18. Scarab of red carnelian. On it, double meander or spiral pattern. Found at Beirût. I possess a scarab with a similar device found at Safed. Precisely the same pattern occurs upon an altar found in the Phœnician Temple of Hagiar Kim in Malta, and now preserved in the Public Library of Valletta. It is engraved by Perrot and Chipiez in "History of Art in Phœnicia," Vol. I, p. 314. (See Plate. Fig. 19.)

19. Chalcidony cone seal of Persian form. On it the horned moon, a star or planet, and a palm branch or fruitful tree, all emblems of Astoreth or Venus: *Ashthoroth-Karnaim*, *i.e.*, Astoroth of the two horns, is spoken of in Gen. xiv, 5. From Beirût.

20. Pierced scarabæoid of burnt cornelian (?). On it, at the top an arrow-headed character, with, apparently, a rude animal upon either side. Below, successively, a line, a row of arrow-headed letters, another line, two rows of similar characters, a third line, and a fourth row of letters.

The characters are well formed, but the inscription is illegible and perhaps cabalistic. This rare and curious gem was found at Samaria. (See Plate. Fig. 14.)

21. Seal of white opaque stone, with pierced handle. On it a seated antelope, emblem of Astoreth; above, a lion passant; in front, a palm branch, emblem of Phœnicia or Astoreth. This form of seal is highly characteristic of Phœnicia, and so far as I know is confined to that country. I had formerly several seals of this form found at various parts of the coast, in a collection of Phœnician antiquities, which, being rejected by the authorities of the British Museum, is now unfortunately dispersed. The present specimen was found at Tartûs (Antaradus). (See Plate. Fig. 17.)

22. Carnelian gem, cut down. On it a uræus, crowned with disk and perhaps horns, with four expanded wings, and an inscription of three Phœnician letters, another probably being cut away. The letters are L, "to" or "belonging to;" B; then a lost letter, and finally N. It is probably a personal name. The letters are blundered in the plate. Fine Phœnician work. (See Plate. Fig. 18.)

23. Spindle whorl of brown limestone, resembling some of those found at Hissarlik by Dr. Schlieman. Upon its concave side are engraved four Phœnician letters, and an object resembling a serpent. Professor Sayce considers this whorl to belong to the seventh century B.C., and, as it was found at Jerusalem, thinks it may be Israelitish rather than Phœnician. The letters read שקצח , *i.e.*, SH-Q-TS-KH.

Mr. F. Flinders Petrie, after observing that the characters



The image shows four handwritten Phœnician characters in a row: H, K, Q, and W. These characters are stylized and appear to be a transcription of the original inscription on the spindle whorl.

closely resemble those on the Moabite Stone, remarks: "The words suggest a connection with שק , hair-cloth, and צח , white and shining, perhaps showing that it belonged to a spindle for fine white goats' hair or wool. The wavy line on it may represent a thread and not a serpent as seems at first sight." Found at Jerusalem. Weight, 39 grs.

The illustration (See Plate. Fig. 20) is unfortunately so blundered that little idea can be obtained of the inscription.

24. Imperforate scarabæoid of brown opaque stone. On it, male figure with his hands raised in supplication between two uræi. Phœnician work. From Damascus.

THE VALLEY ZEPHATHAH AT MARESHAH.

(2 Chron. xiv, 10.)

THE satisfaction and pleasure which we derive from the identification of names of Scripture places is often enhanced when a text or a passage in which the name occurs, becomes thereby more clear and intelligible.