

PHœNICIAN AND EGYPTIAN
MONUMENTS IN MALTA.

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PHœNICIA, properly so called, may be classed, with regard to the extent of its territory, among the smallest states of ancient times, even at its most flourishing period; * but from the circumstance of its being inhabited by a pre-eminently commercial people, it grew to be one of the first in importance. It possessed many colonies, which were all self-governed, and so far independent of the mother-country and of one another. The only ties that connected them was that of their common commercial interests, their civil customs, religion, usages, the worship of their gods, and especially that of Melcarte their great national divinity.† Hence naturally arose the extraordinary pains they took to introduce this worship wherever the pursuits of commerce led them. In Memphis they erected, not far from the Temple of Proteus, a chapel to Astarte, to whom they paid divine honours.‡

Malta lying half-way between Sidon and Tyre and Cadiz, offered a convenient place of deposit for the manufactures of Tyre, the perfumes of Arabia, and the silver of Spain; it presented also a welcome refuge in the winter season, and a soil, if not of spontaneous fertility, yet such as rewarded the toil of a skilful husbandman. The Phœnicians knew all these advantages, and a colony, issuing from Tyre or Sidon, took peaceable possession of the island above fourteen centuries before Christ.§

The Phœnicians, having once set foot in Malta, appear to have conceived the idea of transforming it into a great national Pantheon, so numerous are the sacred edifices they erected, and the deities whom they worshipped there. The conception, however, of their temples is almost throughout identical; and this uniformity appears to arise from some pre-established religious law, which forbade the architect to design new models or to employ different ornaments, the edifice being intended to represent a symbolic expression, from which it was not lawful to depart. We may hereafter attempt to explain this mystery. Nevertheless, in spite of this uniformity of conception, there exists the greatest inequality of execution, which leads us to think that many years intervened between the first and last erection—namely that of Bir-Zebbugia and that of Mnaidra. I shall proceed therefore to speak of these temples according to their chronological order, judging of this not so much by their present state of preservation, as by the degree of perfection in their execution.

ARCHITECTURAL MONUMENTS.

TEMPLE OF MELCARTE.¶

This temple, uncovered like all the rest, was erected on the rising-ground which commands a view of Bir-Zebbugia,¶ at a distance of about seven hundred feet from the sea-shore, north of the little church of San Giorgio: it was thus visible from afar to the pilgrims coming from distant parts to pay their vows there. Two semicircular portions, connected by a wall of about thirty feet, is all that remains of the structure. The materials are stones of an irregular polygonal form, placed one upon another, their solidity arising from their size.** The rest of the ruins, which have fallen in the course of many centuries, cover the internal area. Viewed from a little distance, these remains present the appearance of an enormous heap of stones, partly

* Heeren, Historical Researches, translated from the German, vol. i.

† *Ibid.*

‡ Mignet, 22 Mem. sur les Phœniciens.

§ Diod. Siculus, 204 Marg. Lat. versionis.

¶ This divinity was called by the Greeks the *Tyrian Hercules*, differing however from their Hercules, although the myths often confound them.

¶ A small bay in the vast Port of Marsascirocco, which the ancients called "Porto Ercole."

** Many maintain that the Phœnicians were the inventors of architecture, or we should rather say those who diffused it in the West, and that they were symbolised under the names of Cyclops and Pelasgians. See Fosbroke's Encyclopædia of Antiquities. Cantù, Enciclopedia Storica, vol. Archeologia.

shadowed by carob trees, which have accidentally struck root here. Of the Temple, in its present state, we can say no more; but there are many circumstances that enhance the value of this precious monument, which is mentioned by Ptolemy and others.

Ascending from the sea-shore to the temple, you come half-way up to three large monoliths, forming a kind of vestibule. The stone which serves for architrave and roof, lying slightly inclined,* is 15 feet 9 inches in length;† the two upright stones are, one 11 feet 3 inches, and the other, 10 feet 7 inches tall; and I am led to think that two encompassing walls were connected with this first sacred limit, beyond which no female was permitted to pass.‡ In this case, the whole edifice would have had an area of about three hundred feet, and would partly justify the statement of Quintinus,§ who visited it three centuries ago, and assigned to it dimensions which Cluverius, who had perhaps never seen, much less measured it, considered exaggerated. This vestibule is now converted, by the owner of the soil, into a miserable shelter for animals.

The shore is traversed, almost to the level of the sea, by circular ditches, two to eight feet deep, and larger at the base than the mouth. These all bear evident traces of the action of fire, the surface being calcined to a depth of two inches. One thing is remarkable in this shore, the change of level produced by a gradual and progressive sinking in, at a period posterior to the excavation of these trenches, but so remote that there exists no tradition of them.

Abela thinks that these trenches served for reservoirs of oil, with which the presses of the country around Zeitun || were filled. Ciantar repeats the same opinion,¶ and my learned friend, Professor Zerafa, does not hesitate to call them oil-cellars.** I cannot adopt this opinion, and will briefly say why. In the first place, I do not imagine that the district around Zeitun, nor any other part of the Island, was ever so rich in olive-groves as to furnish a supply of oil, sufficient to fill whole trenches, serving as a depôt. There is frequent mention of the honey of our country, of our cotton-cloths, the whiteness of our cheeses, our little dogs, and our roses; but we find no mention by the ancients of the abundance of our oil. But it may be said, that the oil of Zeitun might have served for the consumption of the Island; yet why, in that case, transport it to the bay of San Giorgio, and expose it to the open air and the humidity of the sea-coast?

But before stating my opinion as to these fosses, and other similar ones found in the valley below the temple, I may remind the reader of the obligation imposed on all Phœnician colonists, of kindling every year, in an appointed spot, large fires in honour of their principal deity. Now, if we take into consideration the manner and place in which these fosses have been excavated and arranged, their number, and their uselessness for the object imagined by Abela and Zerafa, and lastly, the indelible trace of igneous action, I think we may be assured that they were employed as furnaces, to contain the bonfires which constituted an integral part of the religious ritual of the worshippers of Melcarte.

Houël, misled by the reasoning of Abela and Ciantar, considers the temple of the Phœnician Hercules to be situated in the bay of Marsascirocco, not far from the little church of Our Lady *ad Nives*. He has even drawn and published a wall belonging to it, 90 feet long, as the sole venerable remains, although he confesses himself unable to understand to what part of

* There are many similar monuments of primitive architecture in Great Britain; and it was those of Tyre or Sidon which introduced there the art and the use of erecting them. The law of placing in an inclined position, the stone resting upon the others, is generally seen in them all. Gwilt, Encyclop. of Architecture.

† The largest of the blocks in Kit's Cottly House in England is not longer than twelve feet, and that of the celebrated gate of the Lions in Micene, only eleven.

‡ Silius Italicus, lib. iii.

§ Descriptio Melitæ.

¶ Della Descrizione di Malta, p. 21.

** Malta Illustrata, p. 100.

** Istoria fisica di Malta, p. 16.

the temple such a long and isolated wall could have belonged.* It seems strange to me that such a diligent observer as Houël should not at once have recognised this as a building of an epoch very long posterior to the Phœnician; and the more so, as he might have known from Ciantar † that part of the neighbouring pavement was flagged with the marble of our country, and in part composed of monochromatic mosaic. Houël, who saw the *ruderi* of Bir-Zebbugia, and asserted them to be of the most ancient construction and Phœnician, might have reasonably concluded that these pieces of wall actually belonged to the temple of the Tyrian Hercules. I shall conclude with the words of Nidersted: ‡ "Hodie dicti templi (Herculis) monumenta admiratione dignissima adhuc supersunt, apud portum, quem Marsascirocco vocant, ad Ecclesiam ibi vicinam Sancto Georgio sacram."

It is unnecessary to speak of the error into which Abela, and after him Agius fell, § in imagining the statue of Hercules preserved in the museum of the Library to have been transported from Phœnicia, and that it was the image of the deity worshipped in the Temple by the Phœnicians. The Hercules of our Museum is that of Thebes, and not of Tyre, and is from a Greek, if not a Roman, chisel. I may add, that in the temple erected to Melcarte, there was no image but the *Flame*.

"Irrestincta focis servant altaria flammæ,
Sed nulla effigies, simulacrave nota Deorum." ||

TEMPLE OF JUNO.

Of this temple there no longer exist any remains, except in the traditions handed down to us, and in the works of the ancients, to which I must recur in speaking of it. It was erected upon the promontory where now stands the Castle of St. Angelo, in the ditch of which Quintinus ¶ saw immense ruins, covering a large area of ground. According to Cicero, it was of very recent origin, and held in peculiar sanctity; and the goddess might well pride herself upon it, as on that of her loved Samos.** And if this temple could not, like Carthage, boast of her arms and chariot, †† it was extremely rich, in the gifts there offered to the goddess. The large harbour which it commanded bore her name. The enemy who landed there—especially during the Punic Wars—and the pirates who sought secret shelter there in the winter season, always held it sacred and inviolable.

The captain of Masinissa's army, arriving at Malta, took from this temple some elephants' teeth of enormous size, which he sent as a present to his king; but the latter, when informed from what sacred place they had been taken, sent them back, with an inscription signifying in his language, "That the king had received them in ignorance, and anxiously sought to restore them." †††

At a subsequent period, the avaricious Verres, unlike the Numidian king, whom the Romans called a barbarian, sent hither the lowest of his menials to despoil the temple of its riches, and of the works in ivory, representing victories and executed with wonderful skill. The Maltese ambassadors complained loudly to the senate, and Tully repeated their just remonstrances before the judges. §§

Professor Zerafa || is of opinion that the granite columns in the chapel of the castle of St. Angelo belonged to the temple of Juno; he has, however, not advanced any reason for this opinion, nor is it easy to imagine any use for a single granite column in an uncovered temple, which, there is reason to believe, was built of the stone of our country; for Quintinus, in speaking of it, makes no mention of marbles, and this stone furnished material exclusively for the erection of the other temples. The only

* Voyage Pittoresque, vol. iv. p. 92.

† Malta Illustrata, vol. i. p. 461.

‡ Malta Vetus et Nova. Helmstad, 1669.

§ In a MS. Dissertation preserved in the Public Library.

¶ Sil. Ital. lib. iii.

** *Loc. cit.*

†† In Verrem iv. and v.

††† Æneid, lib. i.

§§ Val. Max. lib. i. c. 2.

** *Loc. cit.*

|| Storia Artistica di Malta.

possible supposition is, that it may have been a votive column, like the candelabra of the temple of Melcarte, and that it perhaps escaped the notice of the plunderers sent by Verres.

TEMPLE OF ASTARTE IN THE ISLAND OF GOZZO.

This temple is best known by the name of the "Torre dei Giganti," (Tower of the Giants), which was given to it centuries ago, from its circular form, and the enormous masses surrounding it. It is a common thing with the Maltese to call any circular building, the object of which is unknown, a "tower;" thus the temple of Bir-Zebbugia is called "Torri-tal-Hud," (Tower of the Jews); a beautiful sepulchral monument not far from Gudia, is named the "Torri-giaular," (Tower of Pearls); and the remains of the most ancient structure in the district of the same village is known by the name of "Torri-tal-ghassieui" (Tower of the Guardian).

General Alberto della Marmora, in his letter to M. Raoul Rochette, published in the *Annales Nouvelles de l'Institution Archéologique*, speaks at great length of this temple erected to Astarte, the Phœnician Venus; and Signor Mazzara had previously published some views, together with a plan, calling it the "Antediluvian Temple of the Giants."

TEMPLE OF HHAGIAR KIM.

Hhagiar-Kim (Stones of Worship) is a spot distant about a mile from the village of Krendi. From remote times, the colossal masses raised there excited the astonishment and curiosity of all who visited them; and a general desire was felt to clear the space around of the stones and rubbish which encumbered the spot, from a feeling of assurance that something interesting to the science of archaeology, and which might throw light on the religious and civil history of the Maltese, would be discovered. Consequently, in November, 1839, Sir H. F. Bouverie authorised Sir V. Casolani, revenue-collector, to undertake the excavations, which lasted two months, when the remains of the Phœnician temple of Hhagiar-Kim were first discovered.

Casting a glance over the plan of the temple, two parallel spaces present themselves, of an oblong figure and unequal extent. The larger court is 105 (English) feet long, and the other 80; the width of the two taken together is 70 feet. To the first space is united two others, nearly of the same figure, but only 38 feet in length. The outer wall is constructed of colossal stones, placed for the most part vertically, as are also the walls of the internal divisions. There are various entrances, but no doubt the principal one fronted the east.

With respect to the semicircles, divided from the rest by large stones, and to the two spaces connected with the larger area, the idea was manifestly to make seven principal divisions.

At a few steps from the circumference are seen four large paving-stones, 14 to 15 feet high, and united at the lower extremity, covering a line of 27 feet; also two others, of nearly equal dimensions, and a seventh isolated one.

In one of the principal spaces is a small altar of an interesting form, square, two feet five inches high, and one foot and a half wide. In the angles are eight small pilasters, which sustain an abacus; and in the intervening fronts are represented in alto-relievo two portions of serpents, united at one point, from which springs a palm-tree, covering and adorning the whole surface with its branches. On the abacus rises to four inches high a circle above a foot in diameter. The whole surface, except the upper one of the circle, is perforated on every side.

Near this altar stands the *Sacred Slab*, set in between two large parallel and vertical stones. The whole surface of this is also, as usual, perforated; and in the middle, on two raised lines, is seen the half of the *egg* in alto-relievo. The *Sacred Slab* rests upon a *predella*, which is undoubtedly the *sacred threshold*. In the space between the two above-mentioned large stones, were found the bones of quadrupeds in large quantities, and there is reason to believe that, upon further excavation, the bone-trench will be found.

A large number of pieces of vessels of various dimensions were also discovered; some with tile ornaments, others with circles; part chiselled, part in relievo, and all baked. Three monopodes, consisting of a single stone, are still untouched, and have lain under these ruins for centuries.

In some parts of the temple were found a great many concavo-convex stones; some of a conical form, others semispherical, which if paired and joined would form either a sphere or an egg. They vary in size from five inches to three and a half in diameter.

But the most precious objects among the discoveries are undoubtedly seven statuettes of Maltese stone, of various sizes, and with the heads cut off. These are perhaps unique specimens of Phœnician art transmitted to us; two are in a sitting posture, covered with a large gown,—a distinctive mark of the female sex; and a tress of hair hangs down the back of one of them to the heels. Four are in a stooping posture, quite naked; a seventh—the largest—is mutilated from the knees downwards, and covered with a girdle from the navel, half-way down the thigh. There is an obesity in them all, which renders them ludicrously similar, and involuntarily excites the spectator's laughter. In two of them, at the point where the neck joins the bust, is a concavity, and some holes bored for the purpose of fixing on a false head. The bases, formed either of the borders of the respective gowns or of the flattened limbs, are circular, and measure from 1 foot 8 inches, to 3 feet in circumference: the largest of the statuettes would stand perfectly in a circle of little more than four feet. It is to be observed that, viewed in front, they represent an external line composed of two semicircles of unequal diameter, the smaller one placed upon the larger. It appears, too, to be a leading thought, to make the circular lines predominant in every part and member.

Having thus briefly described the *ensemble* of this Temple, and the most remarkable accessories discovered, I shall proceed to speak freely my opinion of them.

The cosmogony of the Phœnicians led them naturally to the worship of the universe, to that of the Procreative Power, and to astrology. They symbolised the universe under the form of an *egg*, which, divided in two, represented the heaven and the earth; the Procreative Power, under that of one or two serpents, paired, and of two spiral lines; and the stars in the constant circular figures.*

As astrologers, they erected their temples open to the sky, that either the ardent ray of "him who enlightens the whole world," or that of the silent moon, or of the lesser stars, should enliven and beautify them; and that the gods, whom they assigned to the stars,† might be able, without the interposition of a roof, the better to receive their offerings, and lend an ear to their vows.

This worship prescribed the rule for the geometric lines of their temples; and hence is observable in them all the circular circumference, because the circle is the justest expression, and apparently the truest image of every star; and hence the conjunction of the semicircles with straight walls, to recall the conjunction of the planets at certain periods. Nor did their worship prescribe alone rules to the architect; it guided the chisel of the sculptor, and the wheel of the potter, perhaps too the pencil of the painter. In these statuettes, as I have before said, the limbs are round, the base and the contour circular. The form of the votive vases was round, the ornaments circular, or inclining to a circle. The *Sacred Slab* is moreover perforated over its whole surface, to represent myriads of stars.

Now, from the circumstances that the architectural conception is the same in all these temples—that this conception is intended to embody the expression of a secret idea—that the *sacred slabs* and stones, with their ornaments, are constantly repeated in them all—we may infer, without much doubt, that these temples were principally erected to the same deities,

that is to say to all the stars together. I say principally, because it is certain that each was dedicated secondarily to a particular deity. Thus we see the temple of Bir-Zebbugia dedicated to Hercules, that of the great port to Juno, and that of Gozzo to Astarte.

A nation established on the shores of a sea-coast more than one hundred and fifty miles long, and deriving its wealth and splendour from navigation and commerce, must naturally have felt gratitude to those who had constructed the first ship, first ploughed the sea, and were initiated in the science of astronomy. In this point of view the Cabiri assuredly merited an apotheosis from the Phœnicians.

The Cabiri were seven in number,* all children of Sidek, a word which signifies in the language of our country, "thy lord." An eighth was added to them, named Esmun, or Esculapius, who was worshipped with especial veneration, and to whom they erected temples. Of the Cabiri, two were females, Axieros and Axiokersa, Ceres and Proserpine.†

The Cabiri, likewise, had committed to writing the theology revealed by Tot to the Phœnicians, had discovered the use of simples, the method of curing poisonous bites, and the art of incantation—that is, of restoring health by muttering mysterious words. Hence was given them the name of Kbir, which Varro and Tertullian interpret to mean "powerful." In the Maltese language, is not Kbir equivalent to "great" or "powerful?"

The worship of the Cabiri is involved in mystery, as the priests alone were permitted to enter their sanctuaries. "Cabirorum fanum solis sacerdotibus permissum." (Herod. lib. 3). The images of this divinity, likewise, were full of mystery, of a ridiculous form and appearance, resembling the Vulcan of Memphis, which excited the immature laughter of Cambyses. "Cabirorum simulachra erant Vulcani simulachris similia; forma nimirum et species utriusque ridicula . . . Cambises Memphiticum Vulcani templum ingressus, statuam ejus exceptit multo risu."‡

The Cabiri being deified, as we have observed, temples were dedicated to them. Among the latter, erected by the Phœnicians, may be mentioned that of Berito, of equal celebrity with the Temple of Neptune.§ They were especially erected to Esmun, and one of these was an object of admiration in the centre of Carthage.¶

It was natural that the Phœnician-Maltese colony, influenced by the same belief and the same interests, should follow the example of the rest. But this was not the sole cause for such a supposition. There are unquestionable proofs that the Phœnicians erected a temple to the seven Cabiri, and that this temple was that of Hhagiar-Kim. Its principal divisions were, as I have observed, seven in number; and seven was the number of the large stones which stand without side, on the approach to the enclosure,—a symbol of the power and number of the deities worshipped there.

The place itself where this temple stands is called Rahhal Kbir, a village which could not be termed either great or powerful *par excellence*. Duzzina in fact scarcely mentions it,¶ and Abela asserts that it did not contain above twenty houses.

A very remarkable circumstance is the analogy and perfect resemblance between the seven figures we have described, and those mentioned by Herodotus. The words *forma et species utriusque ridicula* are seemingly still applicable in our times; and I can testify that, at first sight, they have moved others to laughter besides Cambyses, from their dumpy appearance. I may add, that two of them are female,—without doubt Ceres and Proserpine. The zone which encircles the largest of the seven must be intended to symbolise the zodiac, as a sign of the great Cabiric skill in the science of the stars.

It is a matter of curiosity how these figures were found headless, whilst two of them had a

* Eusebii Prep. Evang. lib. i. chap. x.

† Bocharti Geogr. Sacra, col. 394.

‡ Herod. apud Bochart, col. 396.

§ Euseb. *ibidem*.

¶ Strab. xviii.

¶ Acta Visitationis, 1574.

* Faber's Origin of Pagan Idolatry.

† Vico, Scienza Nuova, libro. ii. p. 331.

false head. In the first place, I observe that most of the antique statues which have been preserved to us are broken, and deprived of some member, of which the most celebrated museums will furnish proofs. In this Maltese group, the most beautiful statue found in Gozzo, and now preserved in the library of the garrison, the Roman statue fixed beneath the gate of the Medina, and the statue of the Theban Hercules, have all had the heads cut off; and although the Hercules has the head, this was placed upon it by the chisel of Casha.

The causes of these mutilations are so obvious that there is no need to repeat them: among the rest may be included religious aversion and animosity. The Christians, on coming out of the catacombs, and freed from the daily persecutions which they willingly underwent in testimony of their faith, may not improbably have broken a head and struck off the nose of some of the innumerable crowd of deities which had eyes, and saw not, and ears, yet heard not.

The employment therefore of these false heads seems to have been common among the ancients, — a custom which they probably derived from the Phœnicians. Suetonius* relates, that instead of breaking the statues of the Emperors of odious memory, they decapitated them, and substituted the heads of others to whom they were attached. In the year 1761, some imperial statuette were discovered on the Piacentine Hills at Velleja, in good preservation, and entire, with false heads, which were taken off and replaced on the body at will. Each head terminated in a cone, which entered a hole made in the neck of the statuette.†

No head of the Cabiric statuette, however, has been discovered; and I am of opinion that, either, being of a more fragile material than the stone, they have been destroyed by one of the large stones falling upon them, or, being of a precious material they have excited the cupidity of those who lacked faith in the power of the divinity they represented.

The altar we have described was not improbably dedicated to the sacrifices to Hecate. It will be remembered, that in the cave sacred to the Cabiri in Samothrace, dogs were immolated to this goddess; as the barking of dogs, according to Sophronius, put to flight spectres.‡ And perhaps the cells formed by three monoliths, which are seen in some parts of the temple, may have served as receptacles for the dogs to be sacrificed. The palm tree which adorns this altar recalls the religious importance which the Phœnicians attributed to the palm branch: they held it as a mark of high respect, and they covered their faces with a branch of it when offering up their prayers to their gods.§

The monopodes probably served as pedestals for vases, fragments of which were found scattered over a large space of ground, and which were perhaps used in the mysterious initiations.

We must not pass unnoticed the cranium discovered in excavating this temple, together with the rest of the skeleton, which is preserved in the Museum of the Public Library. Its size and antiquity have given rise to much diversity of opinion: I shall here mention one of the numerous observations published on this subject by my learned friend Professor Galland.¶ "This cranium," he says, "is evidently that of an adult, probably a male aged 30 to 40 years. It is very interesting, whether regarded as a mere accidental monstrosity, or as an indication of the existence of a race, or variety of a race, at that remote period. It presents a facial angle much more acute than any hitherto found (if we are not much mistaken) in the human species." In another place Dr. Galland thus speaks of the epoch assignable to the skull. "This is an interesting question, but not easy of solution, from the difficulty of ascertaining how long a time bones can last. Many circumstances have to be considered; the age of the individual,

the mode of his burial, the nature of the soil, &c., cause the duration of the preservation of bones to vary." The learned Professor is of opinion that if the person who superintended the excavation had noted the position in which the skeleton lay, how the face was turned, whether, and in what, it was wrapped up, &c., these data might have assisted in determining the age of this skull.

Having fulfilled their duty to the Seven Cabiri, it remained for the Phœnicians to dedicate a temple to the especial worship of Esum, the eighth brother, and they accordingly erected to him the

TEMPLE OF MNAIDRA,

distant a mile from that of the brothers; the two thus standing in sight of one another, and as if for mutual protection. This temple is in a better state of preservation than any of the rest, and from its elegance appears to have been erected at a period when architecture was in the greatest perfection among the Phœnicians. It had remained unnoticed from its remoteness, and was thus secured from devastation until the excavation of Hhagiar-Kim, when the large stones rising gigantically from the ruins suggested the idea that they were perhaps the circuit of a temple. Consequently, in May, 1840, the task of excavation was undertaken, and this interesting monument came to light.

Like the temple of Astarte, in Gozzo, this might also be regarded as two contiguous temples, with no communication. The plan, in fact, exhibits two distinct areas, each consisting of two elongated parallel circles, of unequal dimensions, and accessible by a wide aperture in the wall which separates them. The smaller area, which appears to have been the temple properly so-called, has a magnificent and gigantic entrance facing the south-east, which seems as if the work of yesterday.

At the right of this entrance are observable some repositories, or small low rooms, which there is reason to believe were built to contain the dogs that guarded the temple — a custom religiously observed in all the temples to Æsculapius.* The entrance aperture of the larger area is somewhat narrow, and fronts the south. From the well-known confidence the Phœnicians had in the curative power of this deity, and the number of infirm persons brought to his temple, where a place was assigned them, it is not unreasonable to suppose that they used this space as an infirmary, covering it as occasion required with an awning, to shelter from the sun and rain the sick persons brought there to be cured.

It occurs to me here to suggest that if this temple and that of Hhagiar-Kim were disencumbered of the mass of stones which choke them, and a passage were made to the subterranean parts which have been ascertained to exist there, some monumental object might perhaps be discovered, throwing light on historical facts hitherto buried in mystery.

I cannot conclude this account of the religious edifices of the Phœnicians without mentioning the one which stands unobserved on the hill of Corradino. A small portion only of it was excavated in 1840, to about five feet in depth; when two beautiful entrances were discovered, leading to the usual semicircles, and with the same disposition of large stones. There is no doubt that, upon clearing out the interior, indicated by large masses on the surface which invite excavation, an entire edifice would be discovered, not inferior in interest to the others already excavated.

OTHER STRUCTURES.

The reservoir of water in the district of Meduiet is an interesting monument, both from its proximity to the temple of Melcarte (apparently connecting it with the religious ritual of this people), as well as from the structure itself. It is a parallelopedon in form, having a base 33 feet square, and visibly 13 feet high; I say visibly, because it is so encum-

bered with huge stones, that its exact height could not be ascertained without great difficulty, and some expense in clearing it. It is divided by twelve large isolated pillars, without capitals, and arranged in three rows: one of these pillars is formed of two stones 8 feet 8 inches in circumference; all the others of three. No cement or mortar unites these stones, but the surface at their junction is perfectly smoothed, and the lines of junction run in straight lines: some pieces of bitumen still adhere to the walls, which it is very difficult to detach. Five large stones extend along each of these rows, and form an imposing architrave. Enormous flat stones of considerable thickness rest, one side upon these architraves, and the other in the opposite wall, presenting a smooth entablature, the only practicable one known to the Phœnicians and the Egyptians.

The construction of the reservoir and the huge stones have given it the name of "Ghar-el-giganti" (Cave of the Giants); and "Gigan-teja" (Country of the Giants) is still the name to the plain above them, from the large masses of stone, some polygonal and others square, which are seen there. In this neighbourhood no doubt lived, either in caverns now closed, or in buildings now in ruins, those who were entrusted with the care of the temple, and who perhaps provided this supply of water for its service.

I may mention here the wall of Mesrah Ghonok, in Hhal-Dmiehh, in the neighbourhood of Musta, drawn and illustrated by Signor Grognet, an excellent architect and archaeologist, who persists in maintaining them to be Atlantic, and the work of giants. I cannot go this length, and am content to regard them as the work of ordinary men—those, in short, who erected the huge stone-work of Hhagiar-Kim and Mnaidra.

In speaking of Phœnician walls, I must not omit to mention the one erected in 1834 in the villa of Lord Hamilton Chichester, in the Pietà, apparently intended to centre in one point of view, and contrast, the light forms of the Grecian with the heavy forms of the Phœnician architecture. This wall at once recalls the temple of Mnaidra.

HYPOGEA (SUBTERRANEAN CAVERNS).

The Phœnicians united piety to their deities with a similar sentiment towards the dead. They were not accustomed either to burn or bury their dead, but placed them in small cells, cut in stone, in caves excavated for this purpose, and outside the city.* Their country abounds with these sepulchres, and at three hours' journey from Sidon are the celebrated rock tombs. Amongst the numerous hypogea excavated in Malta, that of Ben-Gemma deserves the first mention.

The mountain of Ben-Gemma rises in a delightful part of the island. The valleys around are covered with luxuriant orange-groves and pomegranates, and the streams with which they are watered abundantly make the inhabitants gardeners. The summit of the mountain presents a vast plain, commanding one of the most beautiful tracts of country in the island. The side facing the little church of "Nostra Donna della Lettera," is perforated irregularly with caverns, more than sixty in number, which are, for the most part, easy of access, and of a surpassing finish and perfection, both in conception and execution. Their internal structure varies, some being very simple, and others subdivided. In most of them a large ante-chamber is lengthened out into a narrow corridor, flanked by cells, (*edicole*) to contain a dead body, formed in the manner of funeral beds, at the extremities of which are two projections, one to support the head in a hollow space, the other the feet. The same form is observed in the beds for children as for adults. All these *edicole*, it appears, were closed with a broad stone, set into a hollow made on purpose at each opening.

In this beautiful necropolis are seen, repeated in various caverns, small semicircular chambers, which lead to the inference that they were

* Vito XII. Ces.

† Dell' Architettura Egiziana, dissertazione, Parma, Bodoni, 1786, p. 98.

‡ Bochart, *loc. cit.* p. 397.

§ Hist. de l'Acad. des Inscriptions, vol. xxxiv. p. 90.

¶ Il Portafoglio Maltese, Nos. 81 and 82.

‡ Not more than 62 degrees, or rather between 60 and 61.

* Hist. de l'Acad. des Inscriptions, vol. xxxvi. p. 81.

* Hist. de l'Acad. des Inscript. vol. xlii. pp. 55, 87.

destined for some religious ceremony. It has been imagined* that these caverns served as a habitation to the Essenes, the famous Jewish sect, who lived far apart from populous cities, dwelling in villages, and engaged in agricultural and other innocent pursuits.† This opinion has, perhaps, arisen from the fact that these caves were, and still are, called by the country-people "Ghirien-el-Lhud" (grottos of the Jews). But it is to be recollected, that among these country-people, the name of Lhud is applied to all non-believers, and to those whose faith is unknown. Thus they called, and still call, by the name of "Torri-ta-Lhud" (tower of the Jews) the temple of Melcarte, in Bir-Zebbugia, from its being erected to a false god by unbelievers.

But the structure of these caves of Ben-Gemma show sufficiently that they could, at most, have served as a temporary retreat during the times of persecution, as the catacombs did, of which Milizia says, ‡ that, first constructed for the dead, they served to preserve the living, with that which they held most precious.

Passing over the more celebrated and numerous hypogea of Melleha and Benghisa, we must mention the hitherto unnoticed one in the district called "Tal Ghzira." It is not more than two hundred paces from the bridge which unites Fort Manoel with the land, and within a stone's throw of the new villa of the Cavalier Giacomo Tagliaferro. It is entered by a small gate, about three feet high, which was closed, and perhaps concealed, by a stone. On descending some steps, you enter a short corridor, opening on the left into a semicircular chamber, in the wall of which is hollowed a cell, to contain a dead body. On the right of the corridor, and in front of the little chamber, are two *conditorj* of unequal size. The interior of the larger one is ornamented with tiles, a form of decoration much adopted by the Phœnicians.

I must not omit to notice the other sepulchre of Ghargherduf, in the island of Gozzo, about a mile and a half distant from the Rabbato. It is now, with a spirit of Vandalism, reduced to a mere quarry; few of the little chambers and the *conditorj* remain, and even these have suffered from the repeated blows of the workmen.

MONUMENTS OF SCULPTURE AND PLASTIC ART.

1. Among the remains of Phœnician sculpture preserved to us, the Cæbirc statuettes, of which we have already spoken, occupy undoubtedly the first place; next come the two marble Cippi, or candelabra, 3 feet 2 inches tall, and broken at the top. It is not precisely known when these were discovered, but Ciantar certainly erred in saying that they were dug up in 1732, Costanzo having mentioned them in a letter dated December, 1694, given in the fourth collection of the "Lettere Memorabili," (1697).

These remains are votive, and, according to the Greek inscription upon the pedestal, were offered to Hercules, by Dionysius and Serapion, sons of Serapion of Tyre. The value however of these candelabra does not consist so much in the work of the chisel, although their form is light and gracefully executed, as in the Greek inscription upon the pedestal, a masterpiece of Phœnician epigraphy; Barthelemy, Swinton, Perez Bayer, Fabricius and Gesenius have all laboured at its interpretation. In the Phœnician inscription the two brothers are called Abdasar and Aserchemor, sons of Aserchemor of Tyre; but this diversity of names in the two languages is not surprising, as we know that the Orientals, especially after Alexander's conquests, used to appropriate a Greek name, and add it to the Oriental one. § Hercules is usually called Melkart, lord or king of the earth. The Grand Master Rohan sent one of these cippi as a present to the King of France in 1780, which M. Brest saw in 1797 in the library of the Mazzarine College. The other is preserved in the Museum of the Library at Malta.

2. A Mask of clay, admirably modelled. It is supposed (and with probability) to represent Esmun, from the long beard, and the usual orna-

ment of little rings arranged in the manner of a pretty necklace.

3. A clay Vase, dug up in 1767. It is an *Epichysis*, of beautiful form, admirably executed, and in good preservation. It is supposed to have been used for some religious purpose. Castelli,* in the print of it which he published, gives a Phœnician inscription, cut upon the widest part of the circumference of the vase, which I have not succeeded in tracing.

4. A Bath, of terra cotta, found accidentally in the vicinity of Medina in 1779. It is worked with raised bands on a flat surface, the whole well polished and of a light red colour. It is only 5½ feet long and 4 inches wide. Three stones of the same material form a cover to it; the bottom or lower surface is remarkable, presenting at each of the internal angles a conical hole, terminating in the corresponding foot. On the supposition that this bath may have been used in the extreme ablutions, we may infer that these cavities or recipients were made to receive nitre and aromatic herbs in solution with the water. The objection raised, from its small dimensions, would quite as much apply to a sarcophagus as a bath.

5. The beautiful Amphora, preserved in the museum at Malta, is a favourable specimen of the skill attained by the Phœnicians in the art of making glass. It was found in the fosse of the Castle of St. Angelo, near the Temple of Juno, which was rich in votive gifts. It is a foot and a half tall, and measures 2 feet and 1 inch at the widest part of its circumference. It is in excellent preservation, save the loss of one of the *anse*: the lustre and colour of the silver patina might almost lead us to imagine it an elegant silver vase, not long from the hands of the workman.

PHœNICIAN COINAGE.

Only five coins of the Phœnicio-Maltese money have been preserved: these are of bronze, four bearing the well-known inscription of three letters, and one having no inscription.

1. A woman's head veiled, with a diadem. *Reverse*: a divinity terminating in *erme*, escorted by two priestesses. The one preserved in the museum of the library has a small senile head, bearded and veiled.

2. A woman's head veiled, with a diadem. *Reverse*: Head of Aries.

3. The same female head. *Reverse*: a tripod, with three crowns.

4. Head of a bearded man holding a caduceus. *Reverse*: an object resembling a pomegranate in a laurel wreath, the fruit of which some have imagined to be a little bell. Many think the man's head to be that of Esmun (Æsculapius), looking at two serpents. This reptile always accompanies the health-restoring god.

5. A woman's head, veiled, with a diadem. *Reverse*: a crab. This coin is without inscription.

Monitor Brest treats of these coins at large, and those who desire further information may consult that learned prelate's writings.

THE VERNON GALLERY.

A MYTHOLOGICAL BATTLE.

Stothard, R.A. Painter. G. C. Finden, Engraver.
Size of the Picture, 2 ft. 2 in. by 2 ft. 11 in.

This picture affords another example of artists indulging in subjects which are not usual with them; the painter of Arcadian scenes, such as Boccaccio sung, possessed a mind sympathising but little, as we should suppose, with the din of war, and the strife of battle.

If Stothard intended his work as a representation of some historical event, whether fabulous or otherwise, he is certainly open to the charge of palpable anachronism, for the combatants are clad in armour belonging to various periods; there is the Greek, the Roman, and the knight of the mediæval age, armed *cap-à-pie*, save that he wears no vizor to his helmet, mingled together in deadly strife; such a gathering may, indeed, be aptly called "mythological," but it

appertains to no mythology with which we are acquainted. Above the heads of the combatants float hideous forms, having the appearance of demons of war, which add to the fabulous character of the composition.

Notwithstanding the incongruities we have pointed out, and the absence of all positive interest one must feel in any picture that tells us nothing beyond the artist's imagination of what he has never seen nor even read of, we can admire the skill with which Stothard has grouped his mass of incongruous figures, the vigour of his conception, and the anatomical knowledge displayed in the drawing of many of the individual forms. In the two latter qualities the picture is more entitled to commendation than many others from his hand which have passed under our notice.

ON THE EMBELLISHMENT OF PUBLIC BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A., ARCHITECT.

THE HALLS OF THE CITY OF LONDON.* SKINNERS' HALL.

The Skinners' Company, the next in order of precedence, was incorporated by Edward III. in 1327. At that time the Skinners were divided into two brotherhoods; but these were consolidated by Richard II., and Henry VIII. in 1438, confirmed the former grants, and directed that every person admitted to the freedom should be presented to the Lord Mayor. The importance of the Company in former times may be supposed, if we recollect that furs up to the time of Elizabeth were much esteemed as marks of distinction according to the kind; and they were of very high value. Even later, we find Inigo Jones dignified with a gown of budge; and we still see that they are used in the robes of our peers and judges. The gowns of the Skinners' livery were faced with budge-fur, and Budge Row was so called from the skinners who dwelt there. In the time of Queen Elizabeth, the Skinners made a stand for the maintenance of their privileges, claiming that all skins of English breed to be exported, should first pass through the hands of some freeman of the Company; but through the opposition of the Lord Mayor, the claim was not allowed.

Mention is frequently made of their processions. Munday, the continuator of Stow, tells of one on Corpus Christi Day, in which "were borne more than one hundred torches of wax (costly garnished burning light);" and there were "above two hundred clerks and priests in surplices and copes, singing; after which came the sheriffs' servants, the clerks of the compters, chaplains for the sheriffs, the Mayor's serjeants, the council of the City, the mayor and aldermen in scarlet, and then the Skinners in their best liveries." Moreover, the Skinners were celebrated for other exhibitions, common during the middle ages. Every year they assembled at the Skinners' well, in Clerkenwell, and "held there certain plays"—"played of holy scripture;" these continued several days, and were attended by the sovereign and nobility. Some trace of their pageantry is retained in the mode of electing the masters and wardens. On such occasions they enter the hall in procession with trumpets; three large silver vessels in the form of birds are brought in, from which they drink; they then try on caps of maintenance, until one is supposed to fit, when the wearer is hailed as master or warden.—Amongst its members, the Company has numbered six kings, five queens, nine dukes, and others. Sir Andrew Judde, Lord Mayor in 1550, was a member. He founded the grammar-school at Tunbridge, and for its support, bequeathed lands of the annual value of 56l. 0s. 4d., in St. Pancras and elsewhere, to be perpetually vested in the Company. Other estates were given by his son-in-law, Sir Thomas Smith. The rental of the whole has greatly in-

* Ciantar, vol. i. p. 240.

† Bergier, Dict. Encyclop. de Théologie.

‡ Dizionario, voc. *Catacombe*.

§ Fabry, de l'Alphabète des Fenices, p. 175.

* Sicilia Veteres Inscriptiones, p. 298.

* Continued from p. 195.

PHENICIAN AND EGYPTIAN
MONUMENTS IN MALTA.*

BY DR. CESARE VASSALLO.

EGYPTIAN PERIOD.

THE fact of the Phœnicians settling in Malta is attested by history, but we have no similar evidence respecting the Egyptians. I am therefore led to suggest two questions,—whether the latter did ever actually come to Malta, and when. To the first question I may reply, by describing monuments which have been recognised as Egyptian by Münter, Della Marmora, Orioli, Lepsius, and by many others of equal authority, who have formed their opinion upon personal examination. All these monuments were discovered by accident in the various temples, and in different localities, some of them incapable of being removed or transported without a certainty of fracture. If it is true that monuments are the surest evidence of historical truth, I could not indicate any more satisfactorily decisive of the arrival of the Egyptians in Malta.

It remains to be seen at what period they probably came to settle there. In the first place, they may possibly have accompanied the Phœnician colony, as Vossius was of opinion they came to Spain:—"Fortasse classis ea quæ in Hispaniæ coloniam duxit, non modo Phœnicibus, sed etiam Ægyptiis constabat."† In progress of time a fusion may have taken place of the Egyptian customs and usages with those of the Phœnicians, who by their numbers and relations had acquired the exclusive dominion over these islands, and eventually effaced the name of the Egyptians. In the second place, they may have come to Malta under the reign of Psammetichus, who from his cupidity, opened the ports of his kingdom to foreigners of all countries, and encouraged as much as possible traffic and commerce.

The Egyptians were not unused to the mercantile art; according to Huetius,‡ they had always the reputation of having introduced commerce into the world, in the person of Osiris and Mercury; they consequently readily seconded the impulse given them by the sovereign. They were likewise the most skilful pilots. Euripides says that the Greeks confessed having learnt from them the art of navigation. To what point then could such able merchants and skilful sailors better direct their course, and where could they more advantageously establish their commercial relations than in Malta?

This may have occurred probably about B.C. 650, when the Greeks ruled the island, who might have derived no few advantages from the arrival of the Egyptians. I shall not enlarge further upon this subject, but leave the reader to form his own opinion on the probabilities of the case.

CAVERN.

An object of considerable interest is the subterranean passage cut in the solid rock, and discovered in 1847 by Mr. Winthrop, Consul of the United States, and Mr. W. F. Lock of the Royal Engineers. This excavation is distant three-quarters of a mile S.E. from the Medina, in the district of Kasam-el-geuini. It consists of three chambers, communicating with one another by passages. The one on the left, as seen from without, is the largest, being 35 feet long and 15 wide: the two others do not exceed 18 in length by 15 to 16 feet in width. Each of these apartments has an opening on the outside. The roof is parallel to the ground: the lines run generally straight, or intersect each other at angles: and all the forms are squat and pigmy. Some seats project from the wall, and there is a small square well or reservoir, ten feet across and two deep, excavated to contain water, of which there is never any want, supplied probably by some neighbouring source.

This cavern is situated under the brow of the hill, in a steep spot, difficult of access. The easiest entrance is by the chambers on the left;

the two others are almost impassable, and are partly hidden behind some large pieces of stone. The internal space, thus narrowed and encumbered by large interposed walls,—the difficulty of access,—the precaution taken to conceal the other entrances, themselves arranged in a manner to render surprise difficult, but to facilitate flight—the seats, or rather beds, projecting from the walls—and lastly, all the care taken to be provided with water, are some of the many reasons which induce me to consider the cavern of Kasam-el-geuini as a place of refuge.

The Rev. Mr. Margoliuth, who was induced to visit this spot, by the accounts of it which were published in the *Literary Gazette* of October 2nd, 1847, explored and gives a long description of it, arriving finally at the conclusion, that it was a place of worship of the primitive inhabitants of the island, probably Egyptians or Phœnicians. If this learned gentleman, however, had reflected on the prescribed forms of the Phœnician religious architecture, which avoids right lines, he would not have entertained any doubt in deciding between these and the Egyptians.

The Phœnicians, we may also observe, erected, and did not excavate, temples to their deities. The rocks of Phœnicia, and the hill of Bengemma are full of their *hypogæa*; but their open temples rose towering in Tyre, Cadiz, Malta and the sister island.

MONUMENTS OF SCULPTURE AND PLASTIC ART.

The group representing the Egyptian Triad supported by a *thalamifera* was discovered by accident in the island of Gozo, in a lonely place, amidst a mound of stones collected there from time immemorial. It is executed in the stone of the country, and stands one foot two inches high, upon a pedestal half an inch high.

Osiris is seated, apparently upon a chair, or *cathedra*, in human form, with the head of Ibis, and having the mysterious Tau in the left hand. In his head is a small cavity, in which might have been fixed the usual crown or mitre. At his right hand sits Isis in a female form, with the cap or headdress, the hem of her dress covering the breast from one side to the other. She is dressed in a close garment, descending to her heels; and the small cavity on the top of her head indicates that at one time she had her usual ornament, the lotus flower. The child Horus stands in the middle with a large disc on his falcon's head.

The *thalamifera* which supports the chair, stands upon feet, covered with a light dress, and the head ornamented with a curled head of hair, not unlike that of the Egyptian woman which Montfaucon published (print 140, No. 9).

The sides of the pedestal, those of the listel or small square which supports the chair, and also the predella, are rich in hieroglyphics; on the shoulders also are cut mysterious figures.

Dr. Lepsius saw this monument, which he judged to be of a sepulchral character; he took an impression of the hieroglyphics, and promises an interpretation.

Sarcophagus of Terra Cotta.—Abela speaks of three Sarcophagi of terra cotta, which he preserved in his museum.* He gives a drawing of one of these, and says that it was found in 1621, in the district of Ghar-Barca, a place not very far from the Medina. The two others were similar to this; but none of the three has come down to us.

The Sarcophagus, of which I speak, resembles in the general form only those mentioned by our historiographer, and was found also in the district of Ghar-Barca, in 1797. There is reason to believe that in this part of the island the Egyptians had their principal necropolis.

This beautiful relic of antiquity is four feet eleven inches in length, and decreases in width from one foot eleven inches, to nine inches and a-half. The main circumference, taken across the breast—which is prominent to indicate the sex—is five feet, the smaller one three. The upper part serves as a covering to the whole length. The youthful face is modelled with much plastic

skill; the eyes are flat, and not deeply cut, incised as in the Grecian statues, and the eyebrows indicated only by a smooth and delicate prominence. The toes of the feet are beautiful, and project from the dress which covers the body.

The only remains of the body of the maiden, which was enclosed in the sarcophagus, was a little dust, and a plain iron ring, which was perhaps placed upon her finger in pledge of affection by her lover.* It is well known that the Egyptians valued this metal highly; and the iron rings found in the Egyptian tombs prove that they were accustomed to place them on the fingers of the dead.†

To any one who looks for hieroglyphics upon our Sarcophagi, to stamp them as Egyptian, I should observe that this would be the same as to require the name of a person to be inscribed under his portrait in order to attest it. Moreover, neither upon two Sarcophagi of white granite found in the two great pyramids of Gizeh, nor on the basin for the ablutions of Cheops, are there any kind of hieroglyphics. The same absence of the latter are also observable upon the two Lions at the entrance of the Campidoglio, the Osiris of the Barberini Palace, the obelisk before Santa Maria Maggiore, and that in front of St. Peter's; and yet it would never enter the head of any one to question the genuine Egyptian origin of these monuments.

It remains to be seen, why no embalmed body has ever been discovered in these sepulchral chests. The process of embalming requires many elements, which the nature of the Maltese soil, and the civil condition of the Egyptians resident there could not offer. The three classes of persons who were assigned to fulfil this funeral rite, belonged to the privileged caste of priests and physicians, who being sufficiently rich and at their ease in Egypt, remained themselves there, and never followed the colonists, whose condition was assuredly not comparable to that of the colonists of our times. Thus there was wanting the *scriba*, whose duty it was to mark the length of the incision to be made in the dead body; there was also wanting the *paraschite*, who, on the incision being made, instantly took to flight to escape stoning from the spectators; there was wanting also the person who had to remove all the intestines except the heart and kidneys; and lastly there was wanting the person who poured out the oil of cedar, myrrh, cassia, cinnamon, and the other fragrant substances.

In the absence of these assistants, whom their law prescribed to exercise their particular arts,—and at the same time destitute of such an abundance and variety of drugs, which were not to be procured in the island,—these ancient inhabitants contented themselves with depositing in Sarcophagi, which at least had the appearance of their mummy chests, the dead bodies of the most notable persons among them; being desirous of perpetuating in some manner their national usages, compatibly with the means which the island afforded.

I may here also recall the circumstance that Malta was never a wooded country; and that consequently it could not furnish large trunks of trees, adapted for excavation to contain dead bodies. The alabaster cave in the island of Gozo, moreover, was not discovered until the government of Despuig, and that of San Giuliano in Malta not until 1768; this small block of marble, however, may be passed over, and there only remains to choose between the common stone and potter's clay. The Egyptians with reason preferred the latter, as both more durable, and better adapted to the plastic art.

Among the bronze monuments is to be noticed a figure of an Isis, seated, broken off below the thigh, and without arms, which it once had, and which probably held the suckling Horus. She carries on her head a kind of basket, but not a tower, which would distinguish her as the turreted Isis, representing Cybele.

A figure of Harpocrates, in an attitude of

* "Etiam nunc sponse annulus ferreus mittitur, isque sine gemma."—Pliny, l. xxxiii., c. 1.

† Wilkinson's Manners and Customs of the Ancient Egyptians, vol. iii., p. 242.

* Concluded from p. 224.

† De Origine et Progressu Idolatriæ, lib. i., cap. 34.

‡ Hist. du Commerce des Anciens.

* Agius speaks of another of the same form and material, which was found in the island of Gozo, near the church of San Francesco.

silence, stooping to sit. It is very like the one of the Chevalier Fontaine, given by Montfauçon, vol. ii., plate 123, No. 4. The present one also bears on its head the immense load of amphore and glasses; but the horn which descends on the right shoulder is not the base of the machine, but simply the symbolical cornucopia.

Various figures of Osiris, one of which has two rings, by which to suspend it transversely. It may be remarked, that the Egyptians, who were eminently superstitious, chose from their Pantheon this as the tutelary divinity of travellers, and that the latter consequently suspended an effigy of it to their neck.

Some statuettes of terra cotta may also be mentioned, covered with green varnish, and ornamented with hieroglyphics, which used to be buried with the dead. These all resemble one another, except one, smaller than the rest, and from which the effect of time or the condition of the place has effaced the varnish and marks. A great number of these images are found in the various temples, and in different parts of the island, besides those in the possession of private individuals.

I must not omit, in conclusion, to notice the celebrated lamina of gold, found in a case of the same metal, near the Medina in 1694. The hieroglyphics with which it was covered might be compared with those of the Table of Isis. An account of this Egyptian lamina was given in the fourth "Raccolta delle Lettere Memorabili," in the Scientific Transactions of Lipsia, and by Montfauçon, all mentioning it as a relic of the highest importance.

DR. HUNTER'S

SCHOOL OF ARTS AND INDUSTRIAL SCHOOL AT MADRAS.*

IN a country where there is such a general aptitude for Art, it will readily be supposed Dr. Hunter's school did not lack scholars. Pupils flowed in, not only from the neighbourhood, but from a distance. The number of applicants for admission was so great, that many were obliged to be refused admittance. It was, therefore, necessary to open a branch school at Vepery, and subsequently another branch at the Military Male Orphan Asylum. Both these establishments were placed under the superintendence of masters who had been instructed in Dr. Hunter's school. The course of instruction comprised geometrical and free-hand drawing; from the flat and from the round; from living plants and objects of natural history; from casts; and from plaster impressions of plants. To these studies were added lithography, wood engraving, etching, modelling from nature, casting in plaster, and pottery. These branches of instruction were at first superintended by Dr. Hunter himself, assisted by the gratuitous exertions of some of the first artists of Madras. Each pupil was formerly required to pay one rupee (2s.) monthly, but it has been recently proposed to reduce this sum to four annas (6d.) for each pupil per month. The materials, which are expensive in India, are found by the pupils. The design of the establishment being to promote the practical application of Art, the work of the pupils is directed to useful purposes, and, when sufficiently advanced, they receive remuneration whenever there is a demand for their labours. Besides this present advantage, the best pupils are certain of future employment, and receive tempting offers of situations as writers in government and other offices, long before Dr. Hunter, if he merely considered the advantage of his school, would be willing to part with them. This, indeed, is one of the most serious difficulties

the Doctor has had to contend with, inasmuch as he lost the services of the pupils just as they were beginning to be useful.

The three schools now support seven East Indian and native masters, on monthly salaries varying from seven to seventy rupees. A good many of the pupils are also earning from five to ten rupees a month by copying pictures, drawing sketches, and assisting to illustrate periodical literature, for which the school is creating a demand.

In immediate connection with the school of arts is an industrial school, which promises to be of efficient service in developing the resources of India, and applying them to economic uses. Among the articles manufactured here, are glazed, painted, and encaustic tiles, bricks and tiles of all kinds, glazed ware for domestic use, copies of the transparent porcelain of Berlin, of which they had a few specimens to mend or copy, and small table ornaments, drawing and thick papers for the use of the scholars, made from the fibres of plantain, aloe, &c. Besides these are made statuettes, busts from life, and ornamental articles in white material. Dr. Hunter remarks, in one of his lectures, that in the composition of some of the more common descriptions of pottery, a number of minerals are used which in England would be employed only in the most expensive kinds. Attempts have been also made to improve the modelling and casting of native figures, toys, and table ornaments, and the services of a native carver in wood, and a toy-maker, were engaged, under the impression that they would be useful in several departments of ornamental modelling. The principal defects in the manufactures of India appear to arise from the solitary habits of working of the natives, and to their ignorance of the benefits to be derived from a division of labour, and the application of effective machinery. This knowledge they are beginning to acquire in Dr. Hunter's industrial schools.

We should mention that a museum has been opened in connection with the schools under the able superintendence of Dr. Balfour. Geological excursions in the neighbourhood of Madras also formed a part of the system of practical instruction in the schools, and on some occasions from forty to sixty persons took a part in them. The results of these excursions are stated in the journal.

The total number of scholars in the artistic department during the first three years was 472, in the industrial there were but 45, this limited number being a necessary consequence of the want of space, of which so much more is required than for the school of Art, and the inadequate means and appliances. As a proof of the success attending the industrial school, it may be mentioned that several applications have been made to Dr. Hunter from "up country stations" for native or East Indian potters to give instruction in the manufacture of improved kinds of pottery.

With regard to the merits of the School of Arts, it needs no other recommendation than the fact that even civilians and officers would gladly have enrolled themselves among the students, and that the senior pupils have been engaged as drawing masters in other establishments. We might mention also that, in consequence of the success of these schools, a wealthy native of Bombay has, at Dr. Hunter's suggestion, given 10,000% as an endowment for a similar institution at Bombay, and that the students of the Madras establishment were lately engaged in making for the new institutions copies of drawings and casts.

In addition to the instruction given in

the schools, lectures on subjects connected with the Arts were delivered by Dr. Hunter, who at the same time commenced the publication of "The Indian Journal of Arts, Sciences, and Manufactures," a work conducted with much ability and abounding in most useful practical information. In proof of the esteem in which it is held in India, it may be mentioned that portions have been translated into Tamil and Teloo-goo. Nine parts have been issued, but we regret to observe that this most useful publication has been suspended for want of support.

The journal is illustrated with lithographs, etchings, and woodcuts. The designs are very characteristic, some of them we perceive from the signature are by the hands of Dr. Hunter, the woodcuts are executed by the pupils on Himalayah box-wood, which is found to be well adapted to the purpose.

We should not be doing justice to Dr. Hunter did we omit to mention that some of his pottery received a prize at the Great Exhibition, and that in addition to his multifarious labours he drew up the catalogue of the Indian minerals sent to the same Exhibition.

Thus favourably did the two schools progress for about three years, when Dr. Hunter applied to the government to be relieved from his medical duties in order to devote his entire time to the schools; but although the government did not think proper to comply with his wishes entirely, he received the appointment of medical store-keeper, which left more time at his own disposal. In the mean time a committee was appointed for the management of the industrial school, and the progress of the pupils was such, that it was thought advisable to apply to the government for assistance. The court of directors have accordingly sanctioned a monthly allowance of 500 rupees for five years, for the expenses incident to securing the services of a glaze-fireman and a good artist to instruct in drawing and designing, besides a grant of 6000 rupees for the purchase of machinery, models, casts, and studies from England, on the condition that the school should in a short time be made self-supporting. But this favour was accompanied with an ungracious refusal to release Dr. Hunter from his medical duties. The above mentioned sum has not as yet been claimed. In the mean time, Dr. Hunter's establishment is ordered to be closed, the medical board having interfered to say that their officers must be relieved from a portion or from the whole of their medical duties, if they are to be entrusted with a responsible charge like that of the superintendance of a school of Arts. Thus after nearly six years' unremitting exertions in endeavouring to create and diffuse a taste for the arts in India, and after considerable personal toil and pecuniary expense, after having taught the rudiments of several branches of the arts to nearly five hundred pupils, several of whom have obtained situations by their proficiency, after having established both schools on a sure basis, Dr. Hunter now seems himself on the point of being removed from the prosecution of his philanthropic undertaking, and the schools themselves in danger of being permanently closed.

We hope and trust this will not be the case. We cannot believe that the government would be so blind to its true interests, as to deprive itself or the institutions of the services of one so well qualified by his liberal and enlarged views, his knowledge of Arts and sciences, his talent for communicating instruction, his unwearied

* Continued from p. 282.