

The Sunday School Times

John D. Wattles & Co.
Publishers

Philadelphia, March 4, 1899

Volume Forty-one
Number 9

Published weekly, and mailed, post free, to any address in the United States or Canada, for \$1.50 per year. For rates to foreign countries, and for lower rates to ministers and to club subscribers, see fourteenth page. Copyright 1899 by John D. Wattles & Co.

In this Issue

Lesson 12. March 19. Christ the Good Shepherd. John 10 : 1-16

Professor Hort and the Te Deum
By Pres. Robert Ellis Thompson . . . 131

Oriental Research
Prof. Dr. H. V. Hilprecht 132

"The Teacher's Devotions"
By J. Wilbur Chapman, D.D. 134

Recent Volumes of
Sermons and Lectures 139

For complete Table of Contents, see page 142.

Lured

By Grace Duffield Goodwin

MUSIC wrapped us both one night,
Drew his spirit far astray ;
Visioned eyes, enthralled, alight,
Swift forgot love's wonted way.
Dreaming, rapture-wrought, could he
Turn again to smile on me ?

Death hath bid him list, to-day,
Noteless music from the Vast,
And his spirit, 'neath that sway,
Into Outer Wonder passed.
Undeterred, illumined, free,
Should he turn to comfort me ?

Glen Ridge, N. J.

Editorial

What to Lean On The past is a poor support to lean on. Some lean on the good name of their ancestors, some on their own record at school or college, and others, again, on a feat which they once accomplished. In judging an unknown man, it is an advantage to know something of what he has done. But a man's own estimate of himself must be based upon what he can do now.

One Value of Prayer Prayer is an appointed means of good to our souls, but not in the way that we more commonly suppose. Our highest privilege in prayer is not in telling God what he can do for us, but in learning from God what we can do for him. Robertson says : "The Divine wisdom has given us prayer, not as a means whereby to obtain the good things of earth, but as a means whereby we learn to do without them ; not as a means whereby we escape evil, but as a means whereby we become strong to meet it." Lord, teach us thus to pray !

Learning to Be Deaf To hear well, we must learn how to be deaf. This is almost as necessary as the quick ear. The trained musician can pick out the single instrument in the orchestra of fifty, or the single voice in the chorus of four-score, and, being deaf to all the others, can follow that one. The trained telegrapher will be deaf to all the rush and roar of a railroad yard, or of a crowded station, and hear just that single soft click whose word it is his place to know. So accurate spiritual hearing predicates a certain sturdy deafness. Many voices plead within ; the world, the flesh, and the devil are never still ; but the trained spirit hears from amidst them all the still small voice of God. He learns to be deaf to the clamor of these others. With our petitions that we be given ears to hear, let us mingle a certain wise pleading that we may be given a measure of deafness, having which we shall hear more clearly.

Our Debt to the Source There is a modesty which is the worst vanity. It is the modesty which refuses to trace back to a divine source the good in thought, act, and influence which enters our life or flows forth from it. We are so humble that we cannot believe God cares for us, lives in us, works through us. Our virtues seem so paltry that we feel obliged to assume the whole responsibility for them, denying that every good gift is from the Father of lights, whether it be perfect or not. The father of material lights for our system is the sun, and we trace our illumination to him, whether it flows through the clear, fresh air, or shines through a dusty window. The medium may dim it, but it cannot change its source or alter its essential nature. So of the light which is from above the sun :

"The fervor of all hearts that live,
The brightness of all souls that shine,
Give back the light that thou didst give,
And tell thee that their light is thine."

Worth Believing Words carry little weight without a life back of them. What would have been the use of Andrew's saying to his brother Simon, "We have found the Christ," if Andrew had not been a man whose life was evidently and unmistakably bent toward good ? Peter believed in Christ because he believed in Andrew. Was Andrew faultless ? Far from it. But there was a trend in his life, an evident determination to know and be the best, which made it likely that what he found was worth finding, and what he said worth believing. If Andrew's temper had blazed and no apology followed ; if he had been selfish and complaining with no evidence of shame and struggle ; if the whole emphasis of his life had been on things, eating, drinking, dressing, visiting, playing, gossiping, what likelihood of Peter's paying attention to his words ? But Andrew hungered and thirsted for righteousness. He heard of John the Baptist, and followed him ; he heard of a greater than John, and found in him the Promised One. Andrew's life turned toward God, and so his words had power.

Does your brother believe you when you say anything about Jesus Christ ? If he does, it is because you are evidently his follower. Only by the force of his life can a man say : "You believe in me, believe therefore in Jesus Christ."

Ownership as a Divine Right

PROPERTY is an ordinance of God. He has so fashioned our human nature that ownership is necessary to the complete development of human character. In the absence of property, some of the best virtues, such as generosity and honesty, would have no scope for their exercise. They would perish of atrophy, as the fakir's unused limb stiffens and shrivels in its erect position with the lapse of years. It is in this sense that property is a natural right, since its existence is necessary to the completeness of our moral nature.

The Eighth Commandment is one of a series of recognitions of natural rights which constitute the second table of the moral law. It declares that this and other natural rights are rooted in the good-will of God toward his creatures, and that he is the guardian of such rights against all aggressors. It thus puts offenses against property under a heavier reprobation than would fall on them as mere acts of wrong to its owners. It declares that God is interested in the maintenance of that social order of which property is a part, and that he will avenge all violations of it. He does so by the act of the civil magistrate, who punishes theft as the minister of God.

There are those who challenge this scriptural view of property on humanitarian grounds. They declare that the existence of property is attended by so much moral and social evil that it would be a gain to society to abolish it utterly, and to substitute the common ownership of all useful articles. It is beyond question that very much of the crime and the sin of the world grows out of the abuse of private property. But this is not necessary any more than is any other form of wrong doing which abuses what God has given us to use. Nor is it true that the evils which attend the existence of private property outweigh the moral benefits. It does serve as the provocative to meanness, ingratitude, cruelty, and pride ; but it is also the instrument which generosity, benevolence, and other virtues, employ to work good to mankind. The evil side of the case is always the more palpable,—just as every great city learns from its newspapers ten times more of the villainies and rascalities of its criminal class than of the good done by its majority of honest people.

Nor would the abolition of property at all insure us against the operation of the base passions which now use it as their material to work on. No mere change of circumstances or of social arrangement would extirpate those passions from the hearts of men. These would only seek some new outlet for their exercise, and, perhaps, with results still more harmful and painful to their victims.

Taking communism at its own best estimate of itself, therefore, it would accomplish only a negative and doubtful gain for man's moral development. If

From Contributors

Professor Hort and the Te Deum

By President Robert Ellis Thompson, S.T.D.

THE Te Deum and the Gloria in Excelsis differ from the other hymns of the Latin Church in not being constructed after any known model of Latin poetry. The earliest Latin verse, like the later Latin hymns, was characterized by accent and rhyme. From the time, however, when Greek literature acquired a dominant influence at Rome, accent and rhyme gave way to quantity, and the ear was charmed by the orderly succession of long and short vowels, according to the scheme of the verse. This is seen not more in Horace and Virgil than in the hymns of Hilary, Ambrose, and Prudentius. Pope Damasus was the first who ignored the models of high literature, taking instead that of the popular songs, and composed hymns in accented and rhymed verse, like our modern hymns. Later the Irish, and then their disciples, the Anglo-Saxon writers of Latin hymns, introduced alliteration,—the coincidence of initial consonants,—either along with rhyme or as a substitute for it.

The Te Deum and the Gloria in Excelsis, however, are hymns which have neither rhyme and accent nor quantitative succession of vowels, nor alliteration. They stand quite apart from the movement of Latin poetic forms, and they at once suggest as their models the Psalms of the Old Testament. There seems to be good reason to believe that the first Christian hymns of praise were modeled upon the Psalms, and possessed the same free but rhythmical structure. This naturally continued longest in the Syrian church, but must have been true at first of the Greek churches, and presumably of the Latin also. To the Greek church of Corinth, rebuking their disorderly exuberance in worship, the Apostle writes: "When ye come together, each one hath a psalm, hath a teaching, hath a revelation, hath a tongue, hath an interpretation." Some have supposed that to have a psalm means no more than that the person has selected one from the Old Testament collection. But "psalm," "teaching," "revelation," "tongue," and "interpretation" seems each to be something that is original with the person who thus presents it. Christians in Corinth, in that case, were producing Christian psalms, after the Hebrew model.

The two Christian psalms we are considering seem to show that the same kind of psalm was produced in the early Latin Church. The Gloria in Excelsis, indeed, was originally Greek, and the Greek original still exists, but the translation must have been made very early. The Te Deum, however, seems to be of Latin origin. Not a trace of any Greek original has ever been discovered for any but three of the last eight verses—of which more by and by. It is a Christian psalm of the Latin Church, written before that church had begun to compose hymns in the Greco-Roman meters, which had been employed by Catullus and Horace.

In fixing the date of the Te Deum, these concluding eight verses have been the stumbling-block. Their obligations to Jerome's Vulgate version of the Bible are so evident as to seem to forbid us assigning a greater age to the psalm itself than the fifth century, Jerome having finished his labors on that version in A. D. 404. But are they a part of the hymn itself, or only an appendix by a later hand? They have none of the peculiarities of the earlier verses, such as the beginning lines with *te* ("thee"), or *tu* ("thou"). They are not written in the same tone with the rest, which is the cry of a church under the cross, triumphing in faith over its sufferings and temptations. The militant attitude has ceased, in so far that only inner foes distress and perplex. "Vouchsafe to keep us this day without sin" is the one strong, clear, original utterance of this later psalmist.

External evidences also justify our treating these eight verses as an addition. Three of them are a rendering of a Greek original, which still exists in the Codex Alexandrinus. They vary in different copies of the hymn, being sometimes fewer than eight. And very recently a copy of the Te Deum has been found which has none of them.

When editing the late Samuel W. Duffield's posthumous book, "The Latin Hymn Writers and their Hymns" (New York: Funk & Wagnalls, 1889), my at-

tention was called to these differences and their importance in determining the date of this Latin psalm. I found that all the references to the Latin Bible which are found in the earlier verses differ from the Vulgate as distinctly as those in the last eight verses conform to it. This led to the preparation of an article on "The Origin and Structure of the Te Deum" for The Andover Review (July, 1890). In preparing it I was concerned to find the older Latin version of Isaiah 6 : 3, from which the "Ter Sanctus" of the Te Deum is taken. I therefore wrote to the late Professor F. J. A. Hort, of Cambridge University, explaining pretty fully the object of my inquiry, and asking if the Itala (older Latin) version of that part of Isaiah had been discovered. Before my article appeared, I received the following letter from Professor Hort, which shows his prompt scholarly courtesy to a stranger, and has its own worth as a great student's verdict on the point I had raised.

6 ST. PETER'S TERRACE, CAMBRIDGE,
January 10, 1890.

MY DEAR SIR :

Forgive the delay in answering your letter. It reached me when I had not a moment's leisure for more than a perfunctory answer, and I preferred to wait till I could give it more attention. The subject has long been of interest to me, though I am afraid I have never worked at it in earnest.

Let me say at the outset that I have no prepossession at variance with your supposition that the last part of the Te Deum is of a different date from the rest; for I have been accustomed for thirty or more years to regard the Te Deum (exclusive of the last verse) as formed of three separate hymns, perhaps composed at the same time and from the first intended to be used together, perhaps not. The first of the three has seemed to me to be virtually a hymn to the Trinity (1-17, ending at *Spiritum*); the second, a hymn to Christ (14-21, ending at *munerari*); and the third, (22-28), a psalm to God, resembling the psalms of the Old Testament, besides being almost wholly formed out of materials supplied by the Old Testament.

One word on the third part. Perhaps you may not be acquainted with a careful article in the Church Quarterly Review for April, 1884, attributed to Mr. E. C. S. Gibson of Wells. It contains, among other things, collations of the text of the Te Deum as found in many of the older manuscript Psalters which include it, and likewise a tabulation of the verses of psalms borrowed in the last part of the Te Deum, as exhibited in the different Latin versions or revisions of the Psalter. The evidence thus obtained for determining the version or revision of the Psalter used by the compiler of this part of the Te Deum is by no means clear, chiefly owing to uncertainties as to the text of this part of the Te Deum itself. But the author of the article seems to be justified in his conclusion that no manuscript of the Te Deum is at present known which bears no trace of one or other of Jerome's revisions of the Psalter; so that this part of the Te Deum—he would say, the whole Te Deum—must provisionally be set down as not earlier than Jerome's time.

But this is by the way, as you do not question the comparatively late date of the third part or hymn. The first and second parts contain, I believe, no distinctively Hieronymic renderings or readings, and each of them contains a single Old Latin rendering differing from the Vulgate,—1 : 5, "Sabaoth" (Vulgate, *exercituum*), and 1 : 17, *mortis aculeo* (Vulgate, *stimulus mortis*). In Isaiah 6 : 3 "Sabaoth" is the only known Old Latin rendering (Ambrose, Jerome, Vigilius, and the Speculum), and in 1 Corinthians 15 : 55, 56, *aculeus* is the prevalent Old Latin rendering. No note of time, however, can be elicited from the former coincidence, because the author of the Latin Te Deum may well have taken "Sabaoth" from the liturgical (Latin) "Ter Sanctus," in which it has permanently held its ground, doubtless from a very early time. There remains *aculeo*; but this rendering must have continued always familiar, in spite of the Vulgate *stimulus*, as occurring in a familiar verse much quoted by Augustine and other Fathers who used Old Latin texts. Indeed, it stands in several passages of Gallican liturgies cited by the Church Quarterly reviewer. It cannot, therefore, be relied on as an indication of date.

Other textual evidence, I fear, there is none. You ask about Old Latin manuscripts of Isaiah. To the best of my belief, no Old Latin manuscript has been discovered which contains Isaiah 6 : 3, but Old Latin renderings of the verse are not unknown, thanks to the patristic quotations before mentioned. The absence of evidence is due rather to the fact that almost every Greek word in the verse has one tolerably obvious Latin equivalent. Of the differences between the Te Deum and the ordinary text of Isaiah (Septuagint and Old Latin) one alone can be reckoned as a various reading of the text of Isaiah; namely, the insertion of *Deus*, almost universal in Latin, and occurring once in Eusebius. It may come either from the obviously parallel passage, Revelation 4 : 8, or from other verses of the Old Testament. The other differences are due to fresh elements incorporated with the text of Isaiah for a special purpose, with one consequent omission. *Incessabili voce* represents the ἀράραρον οὐκ ἐχουσαν ἡμῶν καὶ οὐκ οὐκ of Revelation 4 : 8. The same verse by its addition of the many eyes to the six wings probably gave rise to the combination of the cherubim with the seraphim. The two remaining additions, the insertion of *caeli et* (leading to the omission of *universa* or *omnis* before *terra*) and the insertion of *majestatis* with *gloriae*, may have been supported by various verses of the Psalter.

But here comes in the interesting fact that all these differences from the text of Isaiah recur either (like *Sabaoth*) in the liturgical *Ter Sanctus* itself, or in close association with it in a greater or less number of liturgies, or of patristic passages evidently founded on liturgical usage, both Greek and Latin. The most constant

of these differences are the combination of cherubim with seraphim, the presence of some word or phrase founded on ἀράραρον, etc. (Rev. 4 : 3), and the substitution of "heaven and earth" for "the whole earth." The Church Quarterly reviewer (pp. 18 f.) has shown how much coincidence of language there is between the Gallican and Mosarabic liturgies, and this part of the Latin Te Deum, including the insertion of *majestatis*, though after *gloriae* in the one case, before it in the other. On the other hand, he has not noticed that the Latin liturgical formula used by Hilary and Ambrose must have had *indefessis vocibus*, which rests on a different interpretation of ἀράραρον, etc., in Revelation 4 : 8 (answering to the common rendering *requiem non habebant*), from the interpretation embodied in *incessabili voce*, in *non cessant*, and in various Greek equivalents.

Evidently the substance of this part of the Te Deum has a close historical connection with the "Ter Sanctus" of Greek and Latin liturgies, and with the prefaces leading up to it, or, rather, the doubtless simpler liturgical form or forms now lost, out of which the extant prefaces would seem to have grown. And, again, the Latin form of the Te Deum has evidently a close historical connection with the liturgies of Gaul and Spain. The precise nature of the connection in both cases is, however, at present difficult to ascertain.

As far as I can see, the evidence to be obtained from comparison with biblical texts leaves entirely open the question whether the first two parts of the Latin Te Deum are earlier or later than Jerome's version.

Believe me, my dear sir,
Sincerely yours,

F. J. A. HORT.

Professor R. E. THOMPSON,
Philadelphia.

This letter was more satisfactory than might be inferred from its cautious tone. The argument for the early age of the Te Deum proper does not rest upon the fact that it employs only biblical phrases taken from the old Latin version. The first step, however, is to show that the first part (or parts) contains no phrases that are borrowed from the Vulgate, and therefore that the Te Deum proper may be earlier than Jerome's version, even though it were true that the phrases of the Itala continued in liturgic use after Jerome had furnished a more scholarly version. This objection to its possible antiquity was removed when it was shown that the use of the Vulgate version is confined to the last eight verses of the hymn, and that there is good reason besides this use of different Latin Bibles for assigning the earlier and the later portions to different authors and dates.

The proper proof of the earlier date of the Te Deum is twofold. First, there is the Hebraic form of the poem. Next comes a notable coincidence of verses 7, 8, and 9, with a passage in the writings of Cyprian, Bishop of Carthage, who died a martyr's death A. D. 258.

The province of Africa, of which Carthage was the capital, was probably the region in which Christianity first used Latin. In Italy, and even in Gaul, Greek was the language of the early church, used by Clemens of Rome, Irenaeus of Lyons, and Hippolytus of Ostia, no less than by the bishops of Greece, and of the Greek cities in Asia and Egypt. Of the early usage in Spain we have no record. But Africa presents us in Tertullian, Cyprian, Novatian, Arnobius, Lactantius, and Augustine, the earliest succession of Latin Christian writers, with the possible exception of Minucius Felix, who may have written Latin in Italy before Tertullian. Cyprian, of whom the late Archbishop Benson has left us a very full biography, was a man of notable force of character, earnest piety, and great abilities as a church leader. He stood for the authority of the episcopate, and the equality of all bishops, against the Roman Church of his day.

In his treatise "Concerning Mortality" (written A. D. 253 or 254), he is encouraging his flock against the fear of death at the hands of the persecutors. He holds out to them the hopes of reunion with their beloved dead, saying, "There, the great company of our dear ones,—parents, brothers, children,—awaits us, and the abundant throng of those who in their own security are none the less concerned for our salvation." "There the glorious choir of the Apostles, there the exulting company of the prophets, there of martyrs multitude beyond number, and crowned for their victory of their contest and passion; there the triumphant virgins," etc. That the martyr bishop wrote this with the Te Deum in mind, and not that the composer of the Te Deum wrote with Cyprian's words in mind, I infer from the greater vividness and concreteness of the psalm. Thus both refer to the martyrs of the church, Cyprian seeing simply a multitude, while the poet sees a host or army, and that (with reminiscence of Rev. 7 : 14) a "white-robed army," not simply a "noble army," as in the ordinary English rendering. Besides this, the three companies,—apos-

ties, prophets, and martyrs,—coming in the same rather unexpected order in both Cyprian and the Te Deum, are part of a series all equally lofty, which unites in filling the universe with God's praise, while Cyprian has nothing like this. It is fair, therefore, to locate the psalm in Africa, and to date it in the age of Cyprian, if not earlier still.

Since this correspondence took place, a notable confirmation has been found of the opinion that the last eight verses are not an integral part of the Te Deum. A copy of the psalm has been found, in an old Irish manuscript, which closes with the twenty-first verse, and has nothing of the appendix of eight verses which did so much to confuse the history of the poem.

Philadelphia.

"The Good Shepherd" in the Symbolism of the Catacombs

By W. H. Withrow, D.D.

NO words in any literature of any land are more beautiful and touching than those in that sweet Hebrew idyl of which the world will never grow tired, the Twenty-third Psalm. Lipped by the pallid lips of the dying, throughout the ages it has strengthened their hearts as they entered the valley of the shadow of death. To this, too, our Lord lends a deeper tenderness by the parable of the lost sheep. Small wonder that to the persecuted flock of Christ in every time, to the church in the Catacombs, to the little flock in the midst of ravening wolves, to the harried Covenanter, to the great multitude "of whom the world was not worthy, who wandered about in sheepskins and goatskins, being destitute, afflicted, tormented,"—small wonder that this was the favorite type of that unwearying love that sought the erring and wandering, and brought them to his fold again.

In the dim, dark crypts of the Catacombs, those "dens and caves of the earth," with reiterated and manifold treatment the tender story is repeated over and over again, making the gloomy crypts bright with scenes of idyllic beauty, and hallowed with sacred associations.

This symbol very happily sets forth the entire scope of Christian doctrine. It illustrates the sweet pastoral representations of man's relationship to the Shepherd of Israel who leadeth Joseph like a flock, and his individual dependence upon him who is the Shepherd and Bishop of all souls. But it especially illustrates the character and office of our Lord, and the many passages of Scripture in which he represents himself as the Good Shepherd, who forsook his eternal throne to seek through the wilderness world the lost and wandering sheep, to save whom he gave his life that he might bring them to the evergreen pastures of heaven.

The Good Shepherd is generally represented as a youthful, beardless figure in a short Roman tunic and buskins, bearing tenderly the lost sheep which he has found and laid upon his shoulders with rejoicing. This is evidently not a personal image, but an allegorical representation of the "Lord Jesus, the great shepherd of the sheep." He is generally surrounded by a group of fleecy followers, whose action and attitude indicate the disposition of soul and manner of hearing the word. Some are listening earnestly; others are more intent on cropping the herbage at their feet, the types of those occupied with the cares and pleasures and riches of this world. A truant ram is turning heedlessly away, as if refusing to listen; and often a gentle ewe nestles fondly at the shepherd's feet or tenderly caresses his hand.

Sometimes the sheep appears to nestle with an expression of human tenderness and love on the shepherd's shoulders; in other examples it is more or less firmly held with one or both hands, as if to prevent its escape. In a few instances the fold is seen in the background, which seems to complete the allegory. Frequently the shepherd carries a staff or crook in his hand, on which he sometimes leans, as if weary beneath his burden. He is sometimes even represented sitting on a mound, as if overcome with fatigue, thus recalling the pathetic words of the Dies Irae: "Quaerens me sedisti lassus," ("Seeking me thou sittest weary"),—words which Dr. Samuel Johnson never could read without tears.

Sometimes the shepherd is represented as leading or bearing on his shoulders a kid or goat instead of a sheep or lamb. This apparent solecism has been thought a careless imitation of pagan figures of the sylvan deity Pan, who frequently appears in art in this manner. It is more probable, however, that it was an intentional departure from the usual type, as if to illustrate the words of our Lord, "I am not come to call the righteous, but sinners to repentance," and to indicate his tenderness towards the fallen, rejoicing more over the lost sheep that was found than over the ninety and nine that went not astray.

"There is much to be said," writes Archdeacon Farrar, "for the interpretation adopted by Mr. Matthew Arnold in his exquisite sonnet, which regards the kid as indicating the large divine compassion against which Tertullian so fiercely protested:"

"He saves the sheep, the goats he doth not save,"
So spake the fierce Tertullian; but she sigh'd,
The infant Church! Of love she felt the tide
Stream on her from her Lord's yet recent grave.
And then she smiled, and in the catacombs,
On those walls subterranean, where she hid
Her head 'mid ignominy, death, and tombs,
With eyes suffused, but heart inspired true,
She her Good Shepherd's hasty image drew,
And on his shoulders not a lamb, a kid."

The later Christian poets also celebrated this tender theme. In lines whose lyric cadence charms the ear like a shepherd's pipe, Thomas Aquinas sings:

Bone pastor, panis vere,
Jesu, nostri miserere,
Tu nos pasce, nos tuere;
Tu nos bona fac videre,
In terra viventium.

Tu qui cuncta scis et vales,
Qui nos pascis hic mortales



Vaulted chamber in the Catacombs, with frescoes in the vaulting and panel of the Good Shepherd.

Tuos ibi commensales
Cohæredes et sodales
Fac sanctorum civium.

Another medieval hymn runs sweetly thus:

Jesu dulcissime, e throno gloriae
Ovem deperditam venisti quaerere!
Jesu suavissime, pastor fidissime,
Ad te O trahe me, ut semper sequar te!

Toronto, Can.

Oriental Research

Edited by

Professor H. V. Hilprecht, Ph.D., D.D., LL.D.

Palestine

THE German Palestine Society, which for twenty-one years has published a journal (appearing twice or three times a year, its present editor being Dr. J. Benzinger of the University of Berlin), and for the last four years also regular "Communications and News" (appearing every two months, edited by Professor H. Guthe of Leipzig), has a list of three hundred and sixty-nine regular members, headed by the German Emperor himself, and one honorary member, Dr. Conrad Schick, who for fifty years has devoted his best time to a thorough investigation of the topography of Jerusalem and the Holy Land in general. Although the work of this society has been of the highest scientific character, it is

strange to learn from its official list, closed December 22, 1898, that it has only seven members in the United States. This fact is the more remarkable, as any person may become a member by paying an annual contribution of ten marks—\$2.40, which secures for him all its publications. The treasurer and commissioner of the Society is the well-known firm of K. Baedeker, whose excellent handbooks for traveling have justly established his good reputation everywhere.

According to the latest reports received and published by "The Palestine Exploration Fund" of London, excavations at Tell Zakariya, in charge of Dr. Bliss and Mr. Stewart Macalister, commenced October 26. Dr. Bliss is inclined to regard either this hill or Tell-es-Sâfi, five miles away from it in a direct line to the west, as the site of ancient Gath, while Mr. Macalister thinks it probably identical with the Azekah of Joshua 10:10. The work so far carried on has not furnished enough material to support either of the two views, but it has been sufficient to make us acquainted with the general character of the hill.

"The hill stands almost isolated, rising abruptly for almost three hundred and fifty feet above the Vale of Elah, which sweeps around the eastern and northern sides of the tell. To the west, the fall is also very great, while to the south the tell is joined by a neck of land (about one hundred feet below the summit) to a hill beyond." The summit is about one thousand feet long by four hundred and forty feet wide, triangular in shape, and is unencumbered with modern dwellings and graves. A contoured survey of the whole mound, excavations of a large building on its summit at the southeast corner of the hill, a large clearance to the rock inside the enclosure, and other necessary operations of a more preliminary character, have occupied most of the time during the first five weeks that the expedition has been in the field. The average force of native workmen employed was sixty to seventy.

The debris is usually in two distinct layers; the first, resting on the rock, is from two to ten feet thick, and consists of dark brown soil; the second, above it, is a stratum of light gray soil, varying in thickness from four to nine feet. So far as the pottery found is concerned, three strata are distinguished: (1) an archaic stratum of three to five feet depth resting on the rock; (2) a stratum much disturbed in pre-Roman times, but probably after the archaic period; (3) a stratum consisting chiefly of Jewish and Phœnician ware disturbed in Roman times.

At the southwestern corner of the plateau there rose three isolated towers. At the eastern slope traces of a glacis were found. The walls of the main building rest on the rock, are four and a half feet thick, and stand in some places about twenty feet high. The length of the north wall is about one hundred feet, that of the west wall about a hundred and sixty feet. Pit ovens, a vaulted cistern, vats, and other constructions, were found inside this building, where the average accumulations of debris above the rock is about fourteen feet.

The five different types of pottery found here seem to testify to the antiquity of the building, portions of which may go back to 1500 B.C. The objects so far rescued are more numerous than at Tell-el-Hesi, but not very remarkable or important. Among them we notice many stone implements, as mortars, pestles, hammer-stones, corn-grinders, worked flints, etc.; several pins, needles, chisels, and arrows, in iron and bronze; a broken jar containing over eighty carnelian beads of various shapes, including small scarabs (some of the eighteenth dynasty); a few other small Egyptian figures and emblems, and three coins, one Jewish. Fifty thousand cubic feet of soil have thus far been examined at Tell Zakariya. Let us hope that a continued examination of the debris will bring some larger objects of art and some new Semitic inscriptions to light.

More interesting are the remains of rock-cuttings with which the hill fairly abounds. They include cup marks, miscellaneous rock-cuttings, such as scarps, vats, and steps, and an extraordinary series of over forty rock-cut chambers and cisterns. Several of these chambers, which are circular, oval, bell-shaped, approximately square and irregular in form, are very large,—one about a hundred and ten feet in diameter,—and are connected with each other by creep passages; others are approached by a vertical shaft. Most of them doubtless represent sepulchral chambers, but their thorough investigation will be of considerable scientific value.