

space for lumber and rubbish, which also forms a retreat for the female portions of the family. In one corner stands a large water butt called, like the bins, a *chabiye*, and made in the same manner; the water is ladled out with a little pitcher which also serves as a drinking mug. Where there is an attempt at anything a little more artistic, they have a little black earthenware mug ornamented with red designs, and made with a curved spout, from which (those who are experienced) allow the water to fall in a stream down their throat without touching it with their lips. We must not forget to mention another very important article, namely, the mill. For heating the room and for cooking or coffee roasting there is a sort of fireplace, without any proper aperture for letting out the smoke, which has to find its way through a small hole in the wall, after having blinded and nearly stifled the inmates. The chief advantage of this method of warming is that the walls of the room require neither paper nor paint, but soon acquire a fine brown or black surface. Over the fireplace or from some projection hangs a simple iron lamp\* which is kept burning all through the night; only the very poorest of the Arabs sleep in darkness. The saying "Poor fellow! he sleeps in darkness," is equivalent to "Poor wretch, he hasn't a farthing to buy oil with!" A many-coloured chest contains the family wardrobe and the women's jewels, and is also the safest place for the bestowal of money, papers, and other valuables. Although most of them are now provided with a simple apparatus which causes a bell to ring if the lock be turned, it not unfrequently happens that thieves carry off these valuable chests by means of a night raid. A few iron and wooden vessels† are used for cooking utensils. A round mat, often very prettily made of red and black straw, and the work of the women, serves as table, tablecloth and dish; an iron pot, or in some villages a leather bottle or pail is used for fetching water.

Such are the simple necessities of the Fellaḥ's life, and having them he lives contentedly and happily in his native land.

(*To be continued*).

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## THE ORDERS FOR MUSICAL SERVICES AT HAMATH.

MANY thousands of stones, or tablets of metal, inscribed with catalogues of Royal hecatombs or humble pious names have come down to us from Egypt, Palestine, Greece, and Rome; but the four stone offerings from Hamath differ from them in many ways. These four tablets I can translate, and I affirm them to contain orders for musical services. When the

\* (*Sirādsch*).

† *Batiye*, pl. *bawāti*.

COPY FROM SQUEEZES OF THE STONE OFFERING FROM HAMATH.



translations first came out they were rejected in many quarters without examination, not because they fail in adequate proof, but because their contents are novel. If these stones had contained an order to sacrifice a hundred oxen at the expense of some Royal Sargon or Xerxes, well and good; the proof is ample. If, however, the democratic Hittites, to whom even the great Rameses II paid tribute of corn in his old age, and to whom we owe the Exodus of the Jews, are proved by these stones to have delighted in musical services, then the cry goes round, it is nought, it is nought. One would have thought that the evident visible existence of these four stones, new in kind, would have aroused an eager curiosity among the learned in such things, and that I should not have been left alone for eight years, wherein, so far as I know, not a single workman in the world besides myself has deciphered even one letter. The preliminary knowledge, however, requisite to judge intelligently what I have done is, after all, only that of a moderate amount of Hebrew, with its relations to Chaldee, and I should suppose that among the subscribers to the Palestine Exploration Fund there may be, say, two hundred labourers who are competent. It is for them that I now write.

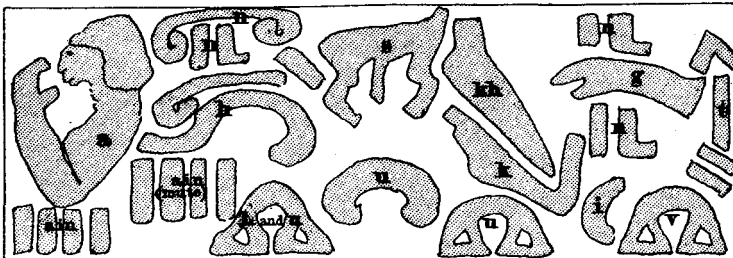
Turning, then, to the two plates accompanying this letterpress, the student of the Hittite dialect will have to satisfy himself in the first place that what we may call the squeeze plate and the transliteration plate differ merely in arrangement. The squeeze plate is taken from the plaster cast in the British Museum. The transliteration plate is an enlargement of the squeeze plate, in which the letters are spread out and turned about when necessary, so that each line shall be read, as in English, from the left hand side to the right. I object most strongly to the encumbering of scholars with a fresh, heavy, and unnecessary burden, by writing the new language from right to left. There is not the slightest necessity for our doing so, for the examination of the squeeze plate shows us clearly that we have at present an option given us between the two methods of writing. The first line in it begins, we see, from the right, the second from the left, and the third from the right again. The Greeks in former days availed themselves freely of either of these systems; and experience, in later days, has taught them the advantage of the method I propose to follow in expounding the Hittite.

After satisfying himself that the manipulation has been a fair one, the student may take it upon trust that there are four of these squeeze plates now made known to us, which differ a little among each other. They differ not only in the names of those who offered up the stones, but in the localities from whence the offerents came up to offer, and in the state of preservation in which they have been found, and in the greater or less degree of carelessness of the masons who manufactured the stone offerings, and who obliterated or enlarged words here and there. I must, however, say for the masons that they seem to have been very much more conscientious than the similar class of men in Egypt, whose gross carelessness is disgraceful in reproducing portions of the Book of the Dead, paid for, no doubt, as genuine.

This may be a good place to call attention to the fact that this squeeze plate now published is not said to be a copy from a squeeze, but from squeezes. The meaning of this is that incomplete parts among the four stones have been consciously supplemented in each case by taking parts from the other three. If this had not been done the result would have been to compel us in each case to argue from an incomplete inscription. It will be found by-and-by, when the types are ready, which I am told are being manufactured, that something of this sort will of necessity have been done in picking out model types. The fittest among them will survive, but not as the perfectly exact model of the mason's work. The matter here mentioned is of no grammatical importance, but practically I find I have left a person named Sahidi-Jah as the name of the offerent from a place called Iban, whereas the man who came from Iban was T'sadahi-Jav. The portion of the plate which would have given us the locality of Sahidi-Jah is unfortunately lost. The grammar is clearly not affected by this.

Let us then suppose our student with this hitherto unpublished transliteration plate before him. Take the first word, which looks as if it consisted of seven letters, that is to say, seven to the eye, but perhaps including a mute. For reasons which weigh with me I propose that the transliteration of these letters is to be given as *a-gann-hu*. There is of course some reason why I suppose it to be *a-gann-hu*. Some five or six years ago I remember being impressed with a notion that the stones belonged to a Chantry or Fane for sacred music. This impression found itself a place in the pages of the "Athenæum." Later on it led me to examine divers Hebrew words expressive of music. The result was that I turned to Isaiah xxvii, ver. 2, "In that day sing ye unto her a vineyard of red wine." The word for "sing ye" is here given us as *gann-u*. The *g* is not the gamma but the hard or guttural "*ain*" which is often mute. Now the decipherer, following the Newtonian method, is privileged to form one hypothesis for each of the unknown symbols or letters before him, even as Newton formed one hypothesis about the apple. It must be understood that Newton did not form a second hypothesis about the moon, but calculated a result about the moon's motion, which turned out to be right. Even so the intelligent student will observe exactly in the middle of the third line in the transliteration plate that I have made two hypotheses by naming two letters as "*d*" and "*i*." He will agree therefore that when he comes to the last word but one on the plate it is not as an hypothesis, but as a result, that he there sees the word "*di*," which in Chaldee means "of." Unless he understands this he may as well shut up the book; and if he does understand it, he will be entitled to say that on the hypothesis made in the middle of the plate about "*d*" and "*i*," a not inconsiderable amount of probability is given to the word at the end of the plate being "*di*." The number of coincidences of this sort, where the allowable hypotheses produce most suitable results, is very large throughout all the inscriptions. I have merely taken this simple case as an example. Considering that all man's knowledge is acquired in this way,

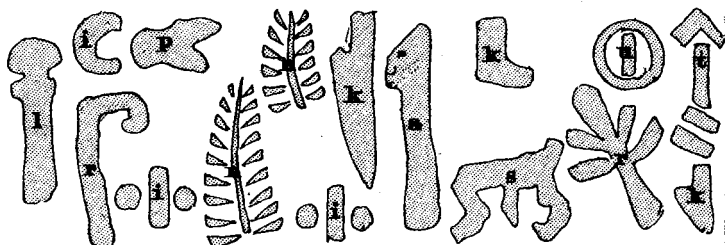
SUGGESTED transliteration & translation.



A-gann-hu  
Start ye the song

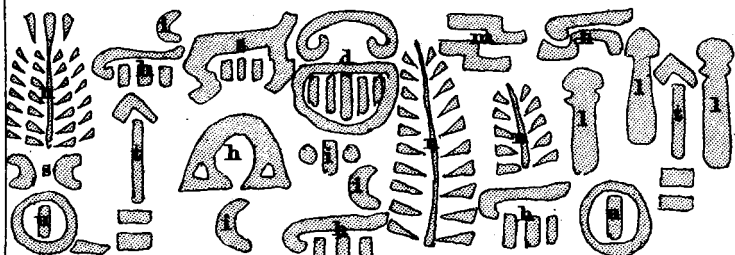
se-kh-u-ku  
play ye

ne-gin-vat-i  
my Harmonies



i irpinnik  
that they may cause thee to cure

askura-t-ak  
Thy foe is



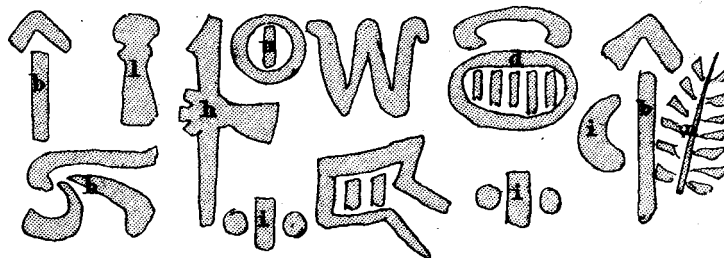
nesuha-t-i  
the gift of me

Sahidi-jah

minneh  
from whence cometh

hilulat  
praise

I  
to



Bahal

his gods

uhi

(ideograph)

di

of

Iban

Iban

the way, namely, of hypothesis and suitable result, it is to be hoped that Orientalists may some day become conscious of the fact. In comparing the two words, the *gannu* of Isaiah xxvii and the hypothetical *a-gann-hu* of the plate, I admit that we are not yet in the region of strong probabilities; all that we are yet entitled to say is that the certain existence of *gannu* is a sufficient inducement to us to hypothecate *a-gann-hu*.

If I supposed the language of the offering to be Hebrew I should be in a difficulty, for the *aphel* conjugation of verbs, which gives a causative meaning, is very little if at all used in Hebrew, but in Chaldee it is frequent. Causality in Chaldee is expressed by affixing the letter "a," so that in order to say "cause ye a song," or "start ye the music," we change the *gannu* into *a-gannu*. Here, again, this highly important result is got by using the Newtonian method. By the hypothesis of the first letter being an "a," a result is obtained that the conjugation of the verb is *aphel* or causative.

The recognition of the initial *aleph* as a sign of causation is very encouraging, and augments considerably the probability that the transliteration of *a-gann-hu* is correct; but unless we can also explain the "h" in the final "hu," I should admit that the explanation of the *aleph* is in itself not enough, and might reasonably be held to be a mere chance coincidence. I said, however, above, that there are four of these stones. Let us then compare them with each other. Here let me say that in the fourth stone the masons were extremely pressed for room, so, instead of chipping out the word *a-gann-hu* they abbreviated it into merely an "ag." This admits, so far as I can see, of only one explanation, viz., that the word being thoroughly well known its abbreviation was also thoroughly well known. Just as "mem" in English would go occasionally for "memorandum," so "ag" in masons' Hittite went occasionally for *a-gann-hu*. Now the word *a-gann-hu* being a causative imperative second person plural, supposed by me to mean "cause ye" or "start ye" the song, is followed by what looks like another imperative second person plural, viz., *Se-khuk-u*, supposed by me to mean "play ye" from the same root as is found in the name of the Patriarch Isaak. And now for the triumph. Even in the document in which the masons have been so cramped for room, instead of writing *Se-khuk-u*, they have written *Se-khuk-hu*, the same final form as *a-gann-hu*. Three explanations may be offered for the appearance of "hu" final for the imperative plural instead of "u" final. Either it is an archaism, in which case the stone containing it may be older than the others, or it may be carelessness in the masons, or the symbol for the "u" carries a breathing with it. It is quite within the normal order of things that in such an investigation difficulties of this kind should appear, and until more material is to hand, I do not of course suppose I shall be able to force conviction. To have found already the formative symbols for causation, and the imperative plural second person in the first two words, together with the roots for to sing and to play, is good progress. Having then probably before us the words "start ye the song, play ye," we have to see whether

the third word will fit into its place. Some such word as "harmonies" would be very suitable. The word should be an accusative case after the verb play ye. A Chaldee word, if we can fairly find it, would be far more suitable than a Hebrew one, because the causative symbol we have already found is only causative in Chaldee, not in Hebrew. Casting, then, our eyes upon the third word we recognize a letter concerning which we have already in the first word made our hypothesis, that it is "n." We see, in fact, a probable "n" twice given with a new letter between. Memory at once recalls to us the heading to the psalms of David giving us at once a clue to a word most suitable, both in meaning and form, viz., the word "Neginah," Neginah is, however, Hebrew, and it must be understood that the word in the plate does not read as Neginah, but as Neginvati, which includes the possessive pronoun "i," and would mean in Chaldee "my harmonies." For the sense then nothing could be more appropriate, "start ye the song, play ye my harmonies."

The importance of understanding the foundation on which I am resting my transliterations is such that I will stop a little to build up the material I have been using in a somewhat different shape.

It does not admit of any doubt at all that in languages akin to Hebrew there are three words, viz., "ganah" to sing, "sakhak" to play, and "nagan" to strike or play an instrument. There is also (in Chaldee) a way of expressing causation, also of expressing command (imperative), also of expressing plural command, also of expressing possession. Now, so far as I have as yet gone I have made twelve hypotheses. Let it be supposed (I have said) that the first letter is, by hypothesis, an "a," the second an "ain," the third an "u," the fourth another "u," and so on. Is not the probability, thousands to one against the twelve hypotheses having produced three words expressive of music? Is it not thousands to one against their expressing causation, command, &c.? True it is that, instead of Newton's one hypothesis about the fall of the apple, there are twelve,—about twelve letters; but then, instead of Newton's one result about the motion of the moon there are many results, such as the meaning of three kindred musical words, and the expression of causation, command, possession, &c. I can very well anticipate that many verbal and other mistakes may be pointed out in what I have done, but nothing, surely, can be said against my method, nor its main results. As an instance of this I may mention here that an objection may be made as to the position of the "i" both in the word *neginvati* and in a similar word to come, viz., *nesuhati*. In both cases this small letter may have been packed into a corner by the masons for their own convenience. Certain it is that the Egyptians at any rate were very careless when engraving well known words.

The probability that the first three words are the record of an order for a musical service may be differently estimated by different people. For myself I feel so confident that I look about me at once to see what I think the next words would probably be, so as to keep in connection with the first three. A musical service being ordered, then it is natural to suppose that the purpose or object for which it is ordered would now be

mentioned. If so, the word required here is “*al*” or “*el*,” “for the purpose of,” or “with the object of.” Then, after the symbol marked “*l*” in the plate we want some such word as “*rapa*” to heal. We want it also to be future; and we have to remember that one of the signs of the future is very peculiar, viz., that an additional letter “*n*” called the epenthetic nun should be inserted between the verb and the pronominal suffix. It is astonishing what a number of peculiarities are required in this sixth word. The cause or agent here is the music, and the effect is the induced power of cure in the sacred college. The conjugation is again in *aphel*, expressive of causation in Chaldee. The first part of the verb is “*irpinn*,” and if the word were in Hebrew, it would be in the Hophal form of “*tarpan*.” The musical agent is feminine, as *irpin* is, and the expected cure is in the future tense.

The six words now analysed form a sentence. The offerent, who is willing to incur the expense of manufacturing and building in this stone, requests therein the authorities to perform a musical service. The services are called *his* services (viz., the offerent's services or harmonies), as being paid for by him, and inherent in these services the ritualistic offerent recognises the power of cure. But whether this work of cure was on body or soul I know not, as the word *rapa* is used in either sense.

A new sentence now begins with a word which ends with *t-k*. In other words it ends with a feminine suffix second person. Consequently we are not left to hypothesis in saying that the word contains seven letters, concerning three of which we have already made hypotheses, so that we may still make four. I have therefore marked in the plate four letters, *a*, *k*, *u*, and *r*. The word would therefore be *asakura-t-k*, “Thy fee is.” The root *sakar*, from which the name of the Patriarch Issachar is derived, means to bargain. It may be said that it is not fair to put *asakar* and *sakar* as the same root, but the practice of putting in an aleph before a word beginning with a sibilant is not uncommon in dialects akin to Chaldee. Thus we have *asman* equals *zeman* for time; *sabta* for *ashbata sab-bath*, and so on. It may be said also that the introduction of the “*t*” before the final letter *k* proves the noun to be a feminine, whereas it is masculine; but the noun is a participial one which lends itself easily to the formation of a feminine form.

Nasuhati Sahidi-Jah, “the gift of me Sahidi-Jah,” compare Daniel vii, 15, “The spirit of me Daniel.” In these two words there are thirteen letters, but eleven of them have already been made available in the previous hypotheses. Let the reader pause here a little to consider what is implied by such a statement. Newton proved gravity by one hypothesis, one calculation, and one correct result. Here I prove these two words to be Chaldee by two hypotheses, thirteen calculations, and thirteen correct results. The two hypotheses are that a certain two letters are “*s*” and “*h*.” The calculations are the putting thirteen letters into their places, and the results are found by looking into the Chaldee Lexicon, wherein we read “the gift of me Sahidi-Jah.” The fact that the word Sahidi-Jah has a meaning of its own, one which can now be read



quite independently of any context, is a large addition to our wealth of proof. Sahid means witness, Sahidi means my witness, and Sahidi-Jah means Jah is my witness.

As I admitted early in this paper that I was not yet in the region of strong probabilities, so now I claim that by accumulative heaps of correct results any further proofs are quite unnecessary. In the whole of the rest of the plate there are but two unknown letters to be found, and any one who has followed me so far will I hope be satisfied that the ending is the product of the beginning. It is not necessary to analyze word for word so easy a sentence as "Minneh Hilulat l Bahalahi di Iban," the meaning of which is "from whence come praises to his Gods of Iban."

DUNBAR I. HEATH.

*Esher, Surrey.*

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NOTE.

On reaching Kades in May 1879, we were disgusted to find that the marble sarcophagi and the Temple ruins, were being broken up and demolished, to fill the yawning trenches that the Fellahin navvies had dug for the foundations of a *Sugar Factory*.

It appeared that a Damascus merchant was speculating in sugar, so the Fellahin said : in cotton, so the Dragoman affirmed ; had bought the village, and, wishing to run up buildings cheaply, was going to utilise such marble as he found in the ruins near. We bargained with backsheesh, that at any rate the as yet unbroken sarcophagi should be buried in the trench as they were, and then enquired for antiqua.

Fifteen feet below the ground had that day been dug up a silver coin so bright and fresh it might have but just left the mint. "Of Tyre—Tyre, the holy and unsullied one"—so ran the motto. Bearing on one side the Roman Eagle, the Roman Prefect's initials, and the date corresponding to 46 B.C., and on the other, the powerful, though rather heavy face of the Sidonian Hercules Melkarth.\* In the evening, a Mograbi builder, from the Moorish colony we had passed some four miles to the south, near Hazor, came to the tent, and said he knew of a god, that had been found in the same cotton and sugar factory foundation trench a few days before, but it was very small, and at the village four miles away. I told him to bring it early next morning, and at 4 A.M. he was squatting in the dusk and cold, hugging his god and waiting our

\* The coin is figured—and disfigured—in the illustrated edition of Farrar's "Life of Christ," p. 366.