

ANCIENT CHALDEAN REMAINS FOUND IN RECENT EXCAVATIONS.

BY THE PARIS CORRESPONDENT OF THE SCIENTIFIC AMERICAN.

M. de Sarzec was appointed vice-consul of France at Bassorah, and during his stay in that country managed to explore the historic region traversed by the lower course of the Euphrates and Tigris rivers. He chose the locality known as Tello, as it was covered with high mounds, which no doubt covered many ancient ruins. In the largest mounds he uncovered the walls of the principal edifice, which afterward turned out to be the palace of the Chaldean king Goudea, according to many inscriptions. The palace is built of red and yellow baked bricks, which were cemented with bitumen. It formed a rectangle 170 feet long and 100 feet wide. The paving throughout the palace was of baked brick. It had many rooms, and the main court measures about 40 feet square.

In and near the palace were found a number of life-size statues of King Goudea in a dark green stone resembling diorite. The statues were covered with cuneiform inscriptions, and two large clay cylinders covered with characters were also found.

Many of the pieces found by M. de Sarzec were brought to Paris, where they were examined by M. Leon Henzey and other eminent savants. They are now placed in the Louvre, and fresh pieces are being added to the collection. We will commence with the oldest piece of all, which is the fragment of bas-relief shown in one engraving. It is a work of the highest antiquity, and should be placed at the head of the whole Asiatic series. It is undoubtedly the most ancient piece of Chaldean sculpture which has yet been found, and represents the beginnings of an art whose development we can trace through the different later periods. The piece is no doubt a fragment of a larger composition in which there were a number of persons. It contains a beardless figure which is seated

on the left. In spite of the crude drawing of the profile, it seems to represent a female figure. The head-dress is of a simple form and resembles the characteristic two-horned Chaldean head-dress which is found elsewhere. The gesture seems to be addressed to a



Fragment of Vulture Stele, Front Face.



Smaller Tablet of Ur-Nina and Two Alabaster Vases with Inscriptions of the Same Epoch.

smaller figure which is half broken off. Apparently, it represents a child which is placed upright above the woman's knees. The subject is probably one of the goddesses which the Chaldean and the later Assyrian myths associated with a divine infant.

Different pieces belonging to the reign of Ur-Nina (about 4000 B. C.) were also found. One of the most remarkable of these is an oblong slab about 20 inches long and 16 wide, with a hole in the center. The exact use of such a piece is uncertain. One of the illustrations shows the stone; it is engraved with a historic subject, and represents the king Ur-Nina surrounded by his children and principal servitors. The inscription in front of the king reads: "Ur-Nina, king of Sirpourla, son of Nini-hal-dou—the temple of the god Ghersou—has built." For this reason he is shown bearing the sacred basket, which is symbolic of the temple building, after the manner of our inaugural ceremonies. The inscription reads: "Ur-Nina, king of Sirpourla—the temple of the goddess Nina—has built." The union of the inscription and figures thus forms a historic and genealogical document of the highest value. Perhaps it is the oldest illustrated record of authentic history. Another engraving shows a smaller stone bearing somewhat the same subject, along with

two alabaster vases with archaic inscriptions.

After Ur-Nina comes his grandson Eannadou. Of his reign we have a most remarkable monument in the shape of a great stele, which must have been originally of unusual size. It is covered with sculptures representing battle scenes. Some of the fragments are here illustrated. The stele is a great slab of white limestone, somewhat rounded at the top. We have only a few fragments of the stele, which must have been originally 5 feet wide and 7 or 8 feet high. The flat ground of the slab contains the inscription, and the sculptured figures stand out in low relief. The soldiers in the front rank form



Tablet of Ur-Nina, King of Sirpourla. (4000 B. C.) Its Purpose is Uncertain.



Spear Head of the Most Ancient Period.



Oldest Chaldean Sculpture and the Oldest Remains of Asiatic Civilization.



Two Fragments of Vulture Stele, Front Face. The Oldest Battle Scene in Existence.



Stele of Ur-Nina with Half-Finished Inscription. (About 4000 B. C.)



Fragment of Vulture Stele of King Eannadou. (About 4000 B. C.) Rear Face.

a rampart with their great shields. They have battle-axes as well as spears, and two bronze ax-heads of similar form were also found by M. Sarzec, together with the long spear-head which is shown in one of the engravings. This spear-head is also of bronze, and is over two feet long. One feature to be noticed is that all the warriors as well as the king maneuver their spears by holding them almost by the end and pushing them toward the front. The king, who holds

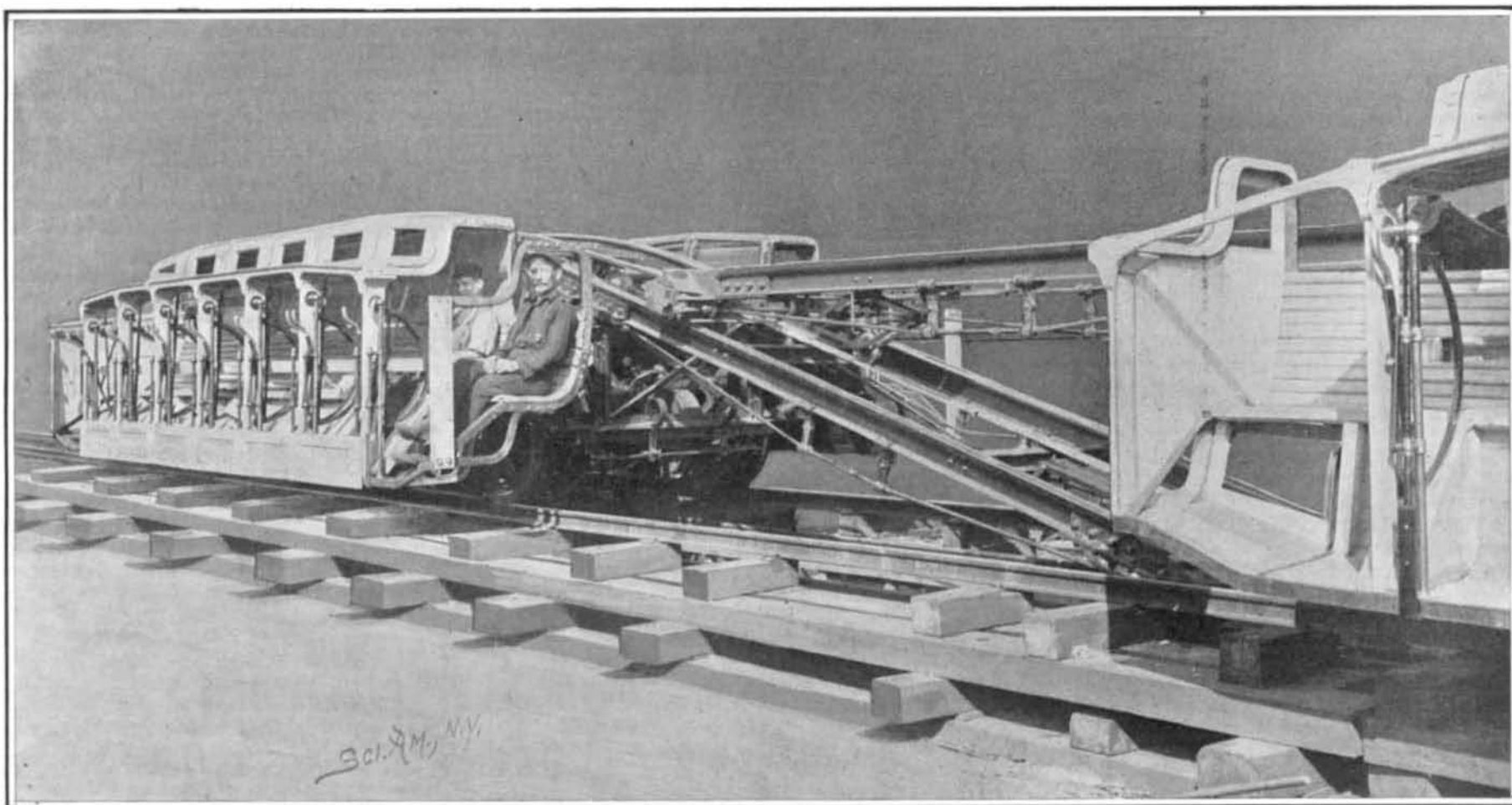
spear strikes him in the forehead between the eyes.

In another place a cow is shown lying on its back and attached to two stakes as if for sacrifice. The four different scenes of the Vulture stele form four distinct bands of figures, and there were no doubt other bands which are now missing. The first rank, therefore, shows Eannadou with his heavily-armed infantry gaining the victory over the enemy. In the second band, the king is seen on his chariot at the head of

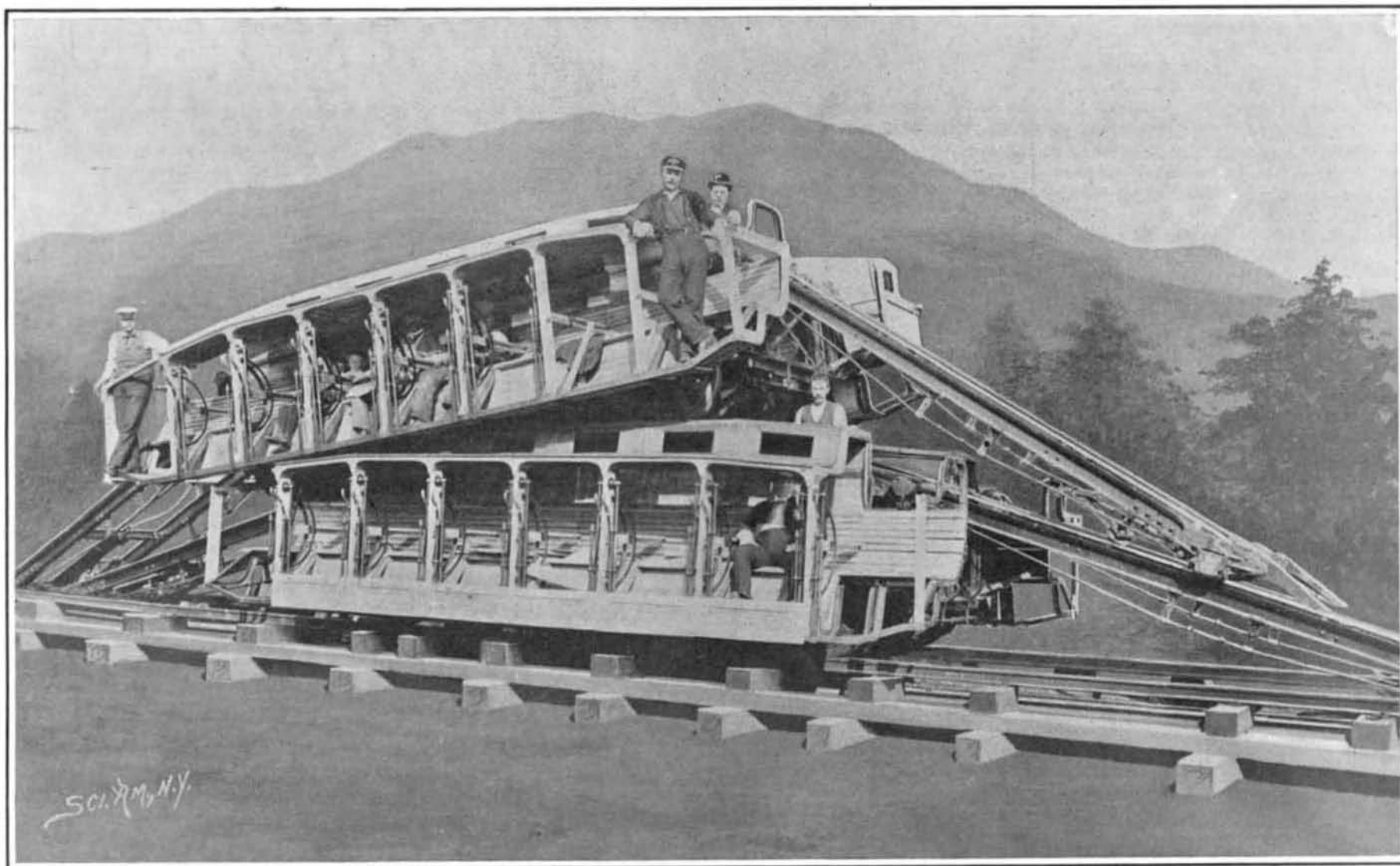
The other side of the stele is of equal interest. It presents a different class of figures from the front. One of the fragments shows two curious heads of war-goddesses with a two-horned head-dress crowned with feathers.

THE "LEAP-FROG" RAILWAY.

Something new has been added to the list of attractions at Coney Island. To the regular visitor of the



The Pilot Guiding the Superimposed Car up the Incline.



The Over-Riding Car About to Descend to the Normal Roadway.

THE "LEAP-FROG" RAILWAY.

a weapon in either hand, may be ambidextrous, like Homer's hero. One of the fragments shows the king, who is brandishing his spear and directing it toward a group of the vanquished enemy with shaven heads, whose chief turns back and holds out his left hand as if to implore mercy. But the point of the

the light troops and is pursuing the flying enemy. In the third range he celebrates his victory by a sacrifice which is associated with a funeral scene. Fourth, he immolates the prisoners and he himself immolates a vanquished chief. This is no doubt the oldest battle scene which we possess.

city's great playground, this statement in itself is remarkable. Each year, with the approach of summer, the appearance of new and much-heralded wonders leads us to think that human ingenuity in designing the startling amusement devices that stir the jaded emotions of the great East Side has about reach-