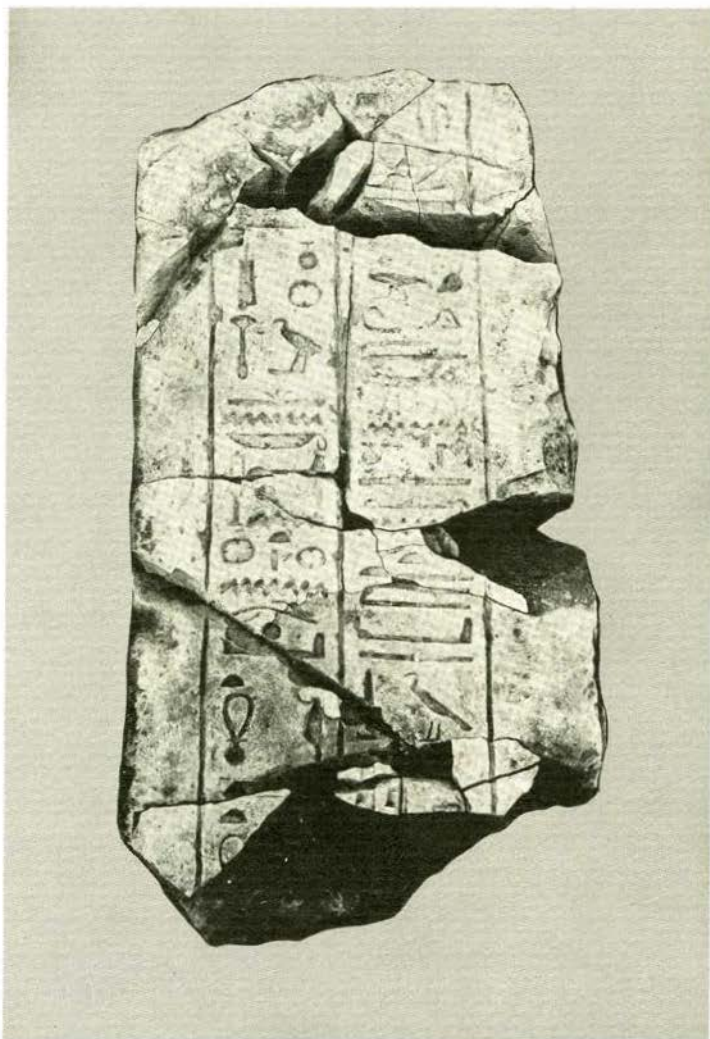


ficial goat; in the background are a winged steer, a heron, and a little human figure which faces the Venus star; these secondary figures are apparently principally intended to fill in the space and to lend harmony and symmetry to the entire composition.

*The Beisan
Report*

WORD comes from Mr. FitzGerald at Beisan that the building with the two column bases, which we mentioned last month, has proved to be a structure of some importance, dating from the time of Seti I. Between the two column bases a door-sill has been disclosed, facing east and with the end of a later wall, which runs between the bases, built up against it. On the sill lay part of a limestone door-jamb, in fragmentary condition but with a hieroglyphic inscription incised upon it, the signs being filled in with blue pigment [Plate XI]. The inscription, which contains the place name of Heliopolis, was probably an invocation of the sun-god. Two other door sills, with their limestone posts still standing, lead into a small room in the floor of which was buried a large three-handled pot. A large limestone slab with cup-shaped depressions was similar to one found in the Canaanite temple of the Seti I period.

The Seti I level has not yet been reached in the area of the gate-tower, of which we spoke last month, although the gate-tower itself, together with its foundations, have now been completely removed. In clearing



INSCRIBED DOOR-JAMB, ABOUT 1300 B.C., BEISAN, PALESTINE



MOSAIC AT BEISAN, PALESTINE, RECORDING THE FOUNDING OF A MONASTERY

one of the adjoining Byzantine walls a Janus-headed herm (an image of a deity, usually consisting of a square pillar surmounted by a human head) was found; one head is badly defaced but the other is fairly well preserved.

In the area adjoining the Thothmes III temple, walls of the Thothmes period have been cleared and a very similar complex of buildings has been found beneath. In the debris below was discovered painted pottery of the Late Bronze Age and a number of forms of the Middle Bronze Age, dating to about 1600 B. C.

*The Brock
Collection of
Baskets*

THE art of the basket-maker reached its highest development among the tribes of the California region, a number of which are represented in the John W. Brock Collection, recently presented to the Museum by Mrs. Brock. There are Maidu, Hat Creek, Tulare, Mission and Washo, but the finest of these is the basket known as 'L K 36,' made by the famous Dat-so-la-lee or 'Louisa Keyser.' So perfect in form, design and technique is her work that her baskets are known by name and their owners recorded. To the design of this gem [Plate XIII], Dat-so-la-lee gave the name 'Slaying of the Snow-birds,' which recalls a time of famine when the Washo were forced to feed upon the beloved little birds. The grouping of the three arrow-pierced birds is said to signify hope, spring sun, and warmth. In the spring of 1904, thirty-nine days were spent in