

by Grotefend, Abbé Saint-Martin, who had devoted considerable time in studying his results, felt that he was able to read the name of the king inscribed on the vase. Champollion, after he had found the key to the Egyptian hieroglyphics, suggested to the Abbé that they decipher the inscription independently. The test proved conclusively that progress had been made in the decipherment of the cuneiform and the Egyptian hieroglyphs and that their methods were correct, for their results confirmed each other's progress. It was found that the inscription read: "Xerxes, the Great King." It was, however, only determined in later years that the three different cuneiform inscriptions found on the vase represented the Persian, Elamitic and Babylonian forms of writing.

A number of similar vases and fragments belonging to the same king have since made their appearance. Loftus, in 1853, found several fragments of a similar vase in the ruins of Susa. These were deposited in the British Museum. Newton, in his excavations of the mausoleum of Halicarnassus, an ancient Greek city of Asia Minor, discovered in 1856 another vase of the same king, which found its way to the British Museum. Less important fragments were also discovered by Dieulafoy at Susa, which are now in the Louvre.

Through the instrumentality of the late E. W. Clark, Esq., of Philadelphia, a similar alabaster vase, with the same quadrilingual inscription, was purchased in 1888 from Joseph Shemtob, an antiquity dealer in London. The provenience of this vase is unknown. It measures nine and seven-eighth inches in height and eight and fifteen-sixteenth inches in width. It is now in the possession of the University Museum, and is on exhibition among its treasures (Fig. 2).

The upper line of cuneiform writing shows the Persian script; the second line

is in Elamitic; the third is in Babylonian, and the vertical column underneath gives the same inscription in Egyptian hieroglyphics, XERXES, THE GREAT KING.

A. T. C.

MEDITERRANEAN SECTION.

MR. SEAGER IN CRETE.

MR. RICHARD B. SEAGER continued his excavations in Crete during the late winter and spring and has been successful in locating the cemetery of Gourná, the Mycenaean town cleared by Mrs. Harriet Boyd Hawes in 1904. The excavation of this cemetery has occupied Mr. Seager during the season just closed. It dates mainly from the third Middle Minoan period (2500-1800 B. C.) and the first Late Minoan (1800-1600 B. C.). The bodies were placed in large terra cotta jars, of which more than 150 were exhumed. The bones were very well preserved, and hence from the standpoint of physical anthropology this is one of the most important excavations ever made in Crete, since the skulls found at other sites are few and in bad condition. Some of the jars are painted, but the style of decoration cannot yet be described, since they have not been cleaned and examined. These are the first burials dating from the first Late Minoan period that have come to light in Crete, and Mr. Seager's discovery is therefore of special interest to students of Cretan archaeology.

G. B. G.

CASTS FROM THE ARCH OF TRAJAN AT BENEVENTUM.

Among the objects which first attract the attention on entering the Mediterranean Section of the Museum are the casts from the Arch of Trajan at Beneventum. The original was erected in the year 114 A. D. by the Senate and People

of Rome to commemorate Trajan's beneficent rule, while the Emperor was absent on a campaign in the East; but Trajan died abroad in 116, without having seen

the Emperor in it. It is one of the best preserved of Roman triumphal arches.

The casts in the Museum reproduce the most interesting and best preserved of the



Fig. 3—Relief on the Arch of Trajan at Beneventum. Liber, Libera, Diana and Sylvanus.

the monument. It is fifty feet high, covered with reliefs relating to the life of Trajan, while on top once stood a four-horse chariot with a statue of the Em-

peror in it. It is one of the best preserved of Roman triumphal arches. The casts in the Museum reproduce the most interesting and best preserved of the sculptures, but as they are taken from different sides of the monument, it has obviously been impossible to give them in the Museum, positions corresponding to

those which they have at Beneventum. On the east wall are two slabs. The upper is taken from the keystone of the vault and represents victory crowning Trajan, the lower comes from the left side of the

represented on the missing portion of the relief (Fig. 3).

Above the doorway on the south wall is the upper part of the side facing away from Rome. In the upper corners are



Fig. 4—Relief on the Arch of Trajan at Beneventum. Jupiter, accompanied by Juno and Minerva.

attic or upper part of the arch on the side facing away from Rome and shows Liber, Libera, Diana and Silvanus as protectors of the province of Dacia. They were probably welcoming Trajan, who was

draped river gods; in the middle is a draped female figure, while below are nude boys representing the Seasons. Below on the left is a procession of soldiers with prisoners and booty, and on the right a

similar procession. Below these are two large slabs. That at the left (Fig. 4) is taken from the attic of the side of the arch facing Rome. On it is represented Trajan, accompanied by Hadrian and followed by lictors in the

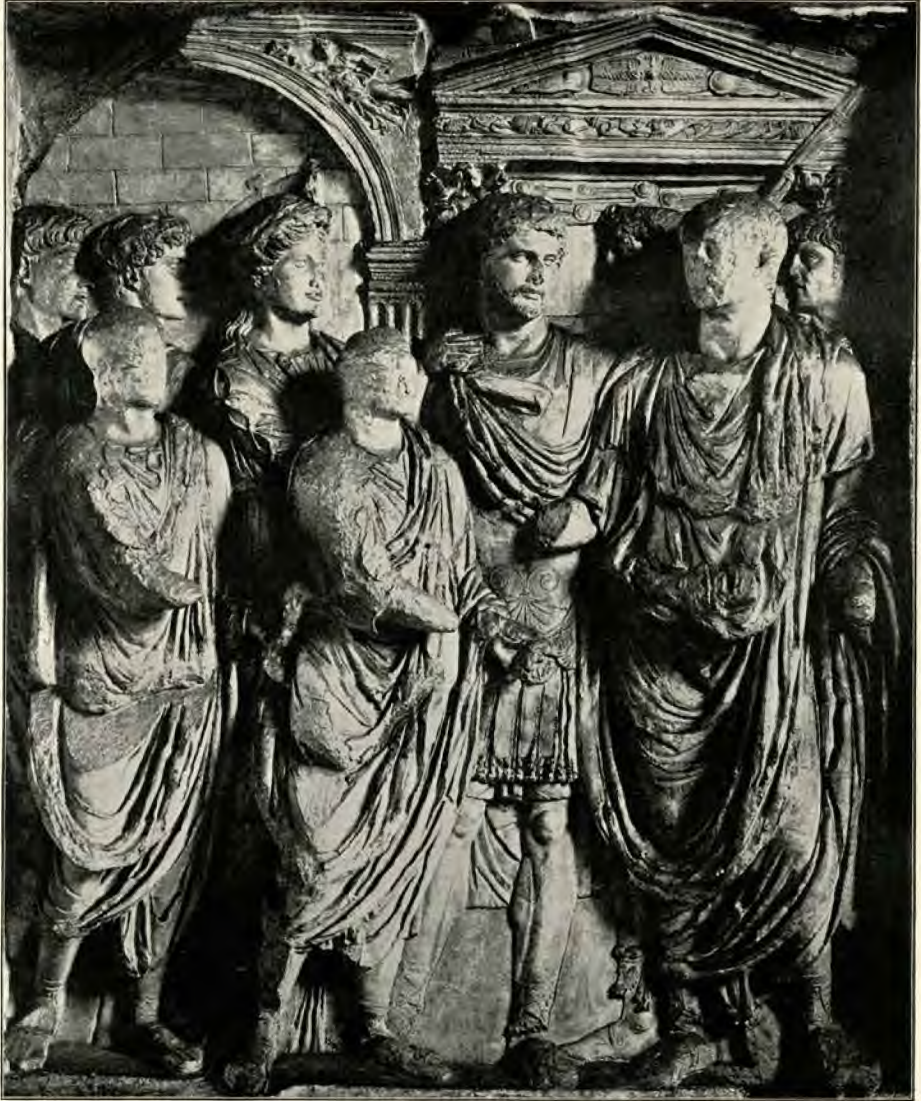


Fig. 5—Relief on the Arch of Trajan at Beneventum. Trajan accompanied by Hadrian received by Rome.

arch facing Rome and shows the Capitoline gods. Jupiter stands in the middle with Juno at the right and Minerva at the left. The slab at the right of the doorway (Fig. 5) is also taken from the

act of being received by Rome together with two consuls and penates.

On the south wall of the Museum within the doorway are three slabs taken from the left pylon of the side of the arch fac-

ing the country. At the top Mars presents to Trajan a recruit accompanied by a centurion. Below this are two Victories slaying a bull. On the lowest slab Trajan in the presence of Jupiter Feretrius receives the oath of fealty from the Germans.

from Trajan. Above Euphrates is a bridge by which the Romans are crossing.

This series of casts gives an excellent idea of historical relief sculpture, the only form of sculpture which can really be called Roman. W. N. B.



Fig. 6—Mesopotamia seeks mercy from Hadrian.

On the west wall are two slabs. On the upper two armed male figures stand on either side of two boys who were employed in sacrificial rites. Below (Fig. 6), Mesopotamia personified kneels between her two rivers and begs for mercy

AMERICAN SECTION.

THE HEYE COLLECTION.

THE GEORGE G. HEYE collection illustrating the culture of the American Indians has been materially enlarged since its first opening in February