

me, and will cause them to be discharged there, and thou shalt receive them and thou shalt accomplish my desire in giving food for my household." At once the distinctive appearance of the Israelites and the Tyrians is discernible. The Tyrians wear their beards curled short, while the Israelites let theirs flow in the natural manner. We now resume the thread of the story with the cartoon on the extreme right. It is a representation of a cedar float on which are three men, who are in the act of shoving off from the land, and a sail is set to catch the breeze. They are conveying the cedars of Lebanon from Sidon to Joppa, the nearest port to Jerusalem. The next in order represents the stone-squarers in the quarries. In the foreground is an overseer addressing a stone-squarer, who, chisel in hand, beside the stone he is engaged upon, is in an attitude of attention. On the left is a man marking on a stone with a square what is to be hacked off it, and in close proximity is a laborer choosing a heavy hammer from among several laid against the stone, while another is moving a stone already squared. In the background is a carver ornamenting a capital with pomegranates, a fruit which was frequently employed in the decoration of the Temple, and even of the priests' robes. Skipping the central picture, already described, we come to No. 4, showing Hiram, the artificer, in a chariot, crossing the country, on his way to Jerusalem, having been sent by King Hiram to King Solomon. He was a widow's son, of the tribe of Napthali, whose territory bordered on that of the King of Tyre. His father was a man of Tyre, a worker in brass. Hiram was "filled with understanding and cunning to work all works and brass, and he came to King Solomon and wrought all his work." The chariot resembles a gig or dog-cart, but the wheels are cumbrous, and their rims are serrated. It affords accommodation for three—Hiram and the charioteer in front, and a female slave behind, holding above him a sunshade. The two horses drawing it have been going at a furious pace, but speeding towards a large stone on the way-side, just now the driver pulls them hard on their haunches to avoid the impediment. Hiram seems to look forward with Oriental serenity—heedless of the danger, or perhaps lost in abstraction—thinking of the work before him; but the slave, with the curiosity of her sex, peers over his shoulder to see what is the matter. No. 5 discloses Hiram in his workshop, with two assistants, making the vessels for the temple. He holds in his hand what we will suppose is a sketch model of the molten sea, which he is going to submit to Solomon. Just as he is about to leave for that purpose, his attention is arrested by one of the assistants. On the left of the picture the other assistant is engaged chasing a vase. Turning now to the other side of the room, the rest may be taken in the order in which they are set, commencing immediately on the left of the throne. No. 6 is a picture of the chiefs of the people, attended by slaves, with offerings of gold and silver ornaments—including vases, armlets, bangles, &c—for the sacred vessels, while a scribe stands by, making an inventory. The next is the departure of the levy of "30,000 men out of all Israel" to Lebanon and to the quarries. Adoniram, head of the levy, seems to be directing their movements, the overseer of each band taking his commands, and close to him is a scribe, writing the strength of each company marching past. In No. 8 we have the reception of Hiram's envoys by King Solomon, offering assistance in building the temple. It occupies a position directly opposite to that representing Solomon's messengers soliciting the assistance from Hiram. Solomon, holding a sceptre, is seated on his throne, which is flanked on either side with sculptured Egyptian lions. He, too, has female slaves in attendance, waving punkahs to make the air fresh and balmy. Hiram's messengers are salaaming at the foot of the throne, which is ascended by a series of steps, the spokesman holding in his