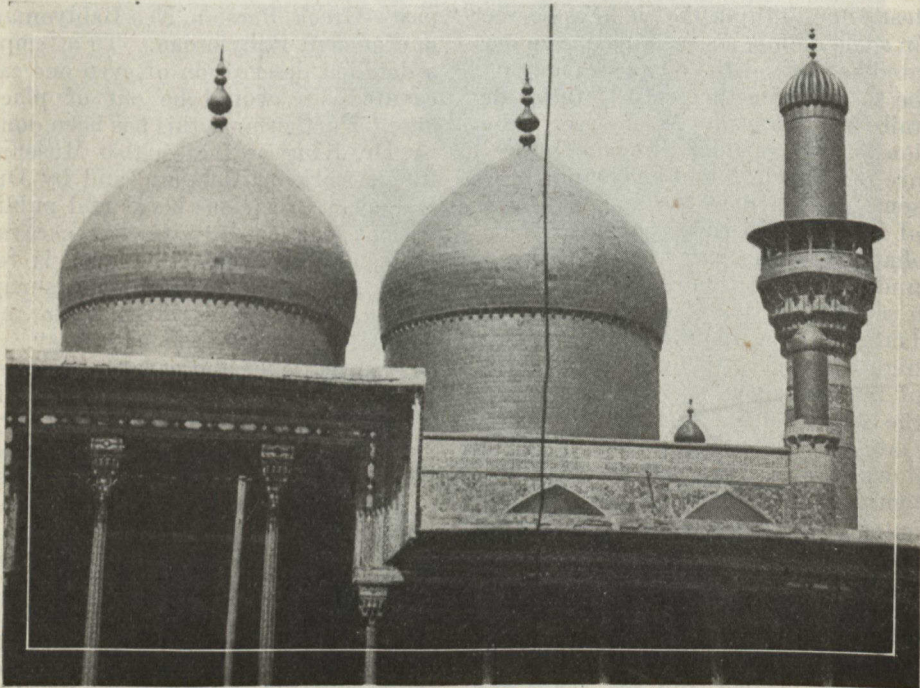


this latter site, while there is considerable evidence to justify Koldewey's view, worked out with a thoroughness and persistence in establishing a thesis, which is a feature of the German method, King and other British archaeologists are probably treading on safer ground by reserving judgment on the question until further excavations have been made. Lying all about the place are hundreds of bricks with cuneiform inscriptions and the names of Nebuchadnezzar upon them, while bits of pottery and broken pieces of enamel are as common as the dirt itself. But the wealth of material taken from the palace falls far from short of what was removed from Nineveh by Layard in the middle of the last century. The reason is not far to seek. Being without the stone which the quarries in the neighbourhood of Nineveh supplied, the Babylonians built almost entirely of sun-dried or kiln-burnt bricks. These, of course, were not suitable for sculpturing or constructing huge monuments such as

the colossal winged bulls or even the mural decorations which now adorn the Nineveh room in the British Museum. Still there are a few interesting sculptured remains to be seen in Babylon. In the northern part of the palace mound is a sculptured block carved in the shape of a colossal lion, standing above the body of a man, who lies with arms uplifted. The man's head is broken, and the whole group has the appearance of being only half finished. As a writer has said, "it is as though the workmen of the Great King had fashioned an image of Destiny, treading relentlessly over the generations of mankind, before they too passed into its clutches".

On the east side of the palace is the Ishtar Gate, the best preserved and most magnificent memorial of Nebuchadnezzar's works. The towers of the Gate, as they present themselves to-day, after being excavated, consist of solid brick masonry, some forty feet in height. They are decorated with alternate rows of bulls and



The Golden Towers of Kazmain