

Sores (= Saris), Canen ('Ain Karim), Galem (B. Jala), Bether (= Bittir), Monoch (= Malhah), will fall to Benjamin! And then he finds no Mount of Ephron, which certainly means simply Ephraim, as I took it in the above. Further, if even the Khurbet Erma would be taken as Kirjath-Jearim, the line further on of the boundary will not do, although he traces it, but without any probability; its line goes backwards, crossing twice one and the same valley; whereas, when Abu Ghoosh is Kirjath-Jearim all comes right. To point out this it is necessary for me to explain this, although the last of the tribe of Benjamin ended at Kirjath-Jearim, and so, strictly speaking, the further line would not fall under the headings of this my paper.

From Kirjath-Jearim the line went westwards to the Mount of Seir; this is apparently Saris,<sup>1</sup> and passed along unto the side of Mount Tevrin, which is Chepalon. The long ridge from Abu Ghoosh to Eshnah is, according my conviction, the "Mount of Jearim," the mount of thickets, as it is still to-day to a great extent. The line from Abu Ghoosh westwards went therefore (about) along the present Jaffa road, and passing north of the village Saris—not further following the road and telegraph line down the valley, but crossing the ridge in west of Saris, in a southern direction, and going down on the side of Mount Jeram into the Wâdy el Hamar to Chessalon, the present Kessla, which is on its south side. So to the north of it the valley and boundary run down, remaining in it till Beth-Shemesh, and going further on to Timnah (verse 10), where all is clear and correct.

There is no crossing of any valley; but the boundary is quite a natural one, and all expressions in the text come right, so I should think this is correct, and hence Abu Ghoosh is Kirjath-Jearim, and Lifta the Nethtoa, and Khurbet Sôm'a the En Shemes in the mountains, Umm Rujm Debir, and the chalky hills Geliloth, and so on.

*Jerusalem, February, 1884.*

C. SCHICK.

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## ARCHÆOLOGICAL DISCOVERIES IN THE HOLY LAND AND SYRIA IN 1883.

*(Reprinted from the Times).*

### I. DISCOVERY ON MOUNT GERIZIM OF A MARBLE PEDESTAL, ORNAMENTED WITH BAS-RELIEFS AND INSCRIPTIONS.

ABOUT the middle of last year an important archæological discovery was made in a celebrated locality of Palestine which had not previously supplied us with anything particularly interesting in the way of antiquities. Some works undertaken by the Ottoman authorities for the construction of a building at Nablous, the ancient Shechem, at

<sup>1</sup> The line passed not to the town but to the Mount of Saris, which is exactly the case when following the present road, on the ridge of the hills.

the foot of Mount Gerizim, brought to light a considerable number of fragments of sculptured marble. Among these was found a large pedestal of marble, about a mètre in height, triangular, or rather hexagonal, in shape, with three broad and three narrow sides, covered with bassi relievi and Greek inscriptions. M. Paulus, a talented sculptor resident in the Holy City, and the Governor of Palestine, His Excellency Raouf Pasha, whose enlightened zeal cannot be too highly praised, and who has taken steps to secure the preservation of this beautiful monument, kindly sent me as soon as possible different photographs of it. These I immediately communicated to the Academy of Inscriptions and Belles-Lettres with some explanations, which up to the present time have remained unpublished, and which the public may perhaps be glad to receive. The real use to which this pedestal was meant to be applied is not certain. It recalls to mind the triangular altar-shaped pedestals of certain ancient candelabra, which are in like manner ornamented with sculptures. On one of the broad sides, quite at the top of the cornice, a Greek inscription of five lines is engraved. I have been able to decipher a portion of it, in spite of the smallness of the photographic reproduction and the shadow cast by the cornice, which hides many of the characters. It is a metrical inscription. On the narrow side, to the right of the preceding side, is engraved another Greek inscription of nine lines, which is absolutely undecipherable in its present state, the characters being not only on a microscopical scale, but, in addition, distorted by the perspective.

Each of the three large sides is divided into two compartments, in which are sculptured in bas-relief different scenes taken from the Hellenic mythology, viz., six subjects in all. Several of these scenes are accompanied by short Greek epigraphs, engraved in the field, giving the names of the principal personages who are engaged in the scene represented. The three lower scenes, which are the most distinct and the easiest to identify, belong to the cycle of the legend of Theseus. They follow one another in a relatively logical order. In the first we see the young hero raising the stone under which are hidden the sword and the shoes of his father Aigeus; three women, including probably his mother, are taking part in the scene. In the second, Theseus is in combat with the Minotaur, who may be recognised by his bull's head; on one side are the young Athenians, whom Theseus has come to set free, and a kind of cavern, indicating the monster's den; in the field I noticed the traces of an inscription, giving the name of Meinotauros, in the accusative. In the third, Theseus has triumphed over the robber Corynetes, who is stretched at full length at his feet; the conqueror, erect, appears to be leaning on his own club and holding the iron club of the robber of Epidaurus; three other persons, so much mutilated that they cannot be with certainty identified, are standing by the side of the robber's corpse. I pass now to a description of the upper compartments. The first of them shows us Artemis, Apollo, and Latona, with their names inscribed above their heads; on the right is the serpent Python, his

head pierced with an arrow discharged by the divine archer. In the second scene a personage, probably Demeter, passes to the left, mounted in the celebrated car drawn by serpents. Another woman, lying in the shadow of a tree that crowns a height, and leaning on her right elbow, holds a palm or a cornucopia and has a garland of flowers on her breast; it is perhaps an indication of the country personified, or the representation of a telluric divinity. In the third upper scene, which appears to have greatly suffered, and which is imperfectly given in the photograph, a manly personage is seen, probably Hercules, half-kneeling down and contending with two serpents. To the right and left two women are hurriedly fleeing from the place of combat.

Such is, in a summary form, the description of this very curious monument, which derives its chief interest from the place in which it was found. It belongs to the Græco-Roman epoch, and must have come from the Pagan temple which was erected on Mount Gerizim, and which is so frequently reproduced on the Greek Imperial coins of Neapolis. By what association of ideas did these Greek legends come to be localised at Neapolis? It appears that the ancients had established between the ancient Shechem (transformed at the Græco-Roman period) and Athens one of those assimilations more or less arbitrary which were customary with them. I will confine myself—without insisting on my contention—to pointing out three concordant facts in support of this suggestion. On the coins of Neapolis the Mount Gerizim, the Temple which surmounted it, and the grand monumental staircase which are represented, recall to mind, in a singular manner, the monetary representations of the Acropolis; the greater part of the scenes figured on our monument are borrowed from the Attic cycle (Theseus and Demeter); finally, Attica is certainly mentioned in the inscription. In order to pronounce an opinion definitively on this point, and on other secondary points, it will be necessary to wait for better reproductions of the monument. Above all, the inscriptions must enlighten us, by informing us in what conditions it was dedicated. I have asked for "squeezes," which I trust will enable me to settle this question. In the meanwhile, this monument remains none the less one of the most interesting which has been hitherto found in Palestine. It is much to be regretted that the occasional excavations which led to its discovery have not been resumed and continued in a methodical manner, as they might produce results of the greatest importance.

## II. DISCOVERY OF ANTIQUITIES AT EMMAÛS NICOPOLIS.

The discovery of the bilingual inscriptions of Gezer has permitted, by consequence, the determination with a mathematical certainty, so to speak, of the position of the ancient Emmaüs Nicopolis at the Arab village of Âmwās, situated on the road from Jaffa to Jerusalem, between Ramlé and the point where the road penetrates into the mountain mass of Judah. Âmwās is one of the points of Palestine where excavations might be made with fruitful results from an archæological point of view. Already at the

time of my last mission in 1881 I collected there some interesting monuments, among others some Roman inscriptions and a marble capital bearing a curious inscription, and coming probably from the very ancient basilica which was erected at Emmaüs. This inscription, incontestably Christian, was in effect bilingual, Greek and Hebrew—"One only God! May His name be blessed in eternity!" The Hebrew part, strange to relate, was in archaic characters, analogous to those of the Jewish shekels. If the stela of Mesa may be considered as the Alpha of Hebrew epigraphy, the capital of Âmwās may with good reason pass for its Omega.

Since my departure some excavations undertaken for pious purposes by a French lady, Mademoiselle de Saint-Cricq, have been carried on under the direction of Captain Guillemot in the ruins of the basilica of Âmwās, already excavated by me in 1874. They have led to new finds which M. Guillemot has kindly communicated to me,—a cruciform baptistery; fragments of a vase in terra-cotta with a handle in the form of a cross, and the invocation, "Lord! remember (thy servant!);" a fragment of the lid of an ornamented sarcophagus; an ancient quarryman's bore; fragments of funereal inscriptions in Greek, &c. But that which specially deserves to be noticed is a discovery which has realised one of my predictions. I said in one of my first reports on my mission of 1881 (p. 33), in discussing the difficult problem of the dedication of the basilica of Âmwās:—

"Then is then, in my opinion, among other chances, that of finding some pavement of historical mosaics, perhaps accompanied by inscriptions which will inform us more fully as to the past history and the origin of the church than all the suppositions to which we are at present confined."

The excavations of M. Guillemot have, in fact, brought to light a mosaic pavement close by one of the apses of the ruined church. This pavement contains an inscription, unfortunately much mutilated, but the general sense of which can be gathered. "The mosaic work of the church of . . . under the episcopate of . . . the day, the month, the year." One may compare, among others, the tenour of the dedications of the mosaics at Tyre and Neby Younès. It is much to be regretted, however, that it is the very parts of the dedication which contain the key to this historical enigma that have disappeared.

Another interesting discovery made at Âmwās is that of a Jewish sepulchre, inviolate, cut in the rock, according to the habitual plan; a square chamber with nine *loculi* or *koukim* disposed three on three of the walls; in the centre were two ossuaries or *osteothèques* in the form of *caissettes* in limestone, surrounded by large vases in terra-cotta and phials commonly called lachrymatories.

### III. VOTIVE PATEN DISCOVERED ON THE MOUNT OF OLIVES.

On the eastern slope of the Mount of Olives there has been found an interesting specimen of Christian archæology in Palestine. The Archimandrite of the Russian mission at Jerusalem, into the possession of which

it has entered, has kindly sent me a "squeeze" and a copy, which have enabled me to interpret it.

It is a disc of greenish bronze of 13 centimètres in diameter, mounted on a kind of little foot. In the middle a large cross is cut with equal branches, on which are engraved five characters, thus arranged :—

Φ  
Z Ω H  
C

which I read Φωσ, Ζωη, "life, light," those two sacred words denoting the two essential qualities of Christ. All round there is engraved a long Greek inscription, a little damaged in certain places, which I propose to translate thus :—"Mary (or Martha ?) receive the offering of those whose names the Lord knows."

I believe that this little object represents to us a paten—the *diskos* of the Greek Church, on which were placed the particles of the eucharistic bread, the "living coal" (compare "life, light") to which the Oriental liturgies liken this symbol of the body of Jesus.

#### IV. DISCOVERIES OF INSCRIPTIONS IN THE LEBANON.

M. J. Löytved, Danish Vice-Consul at Beyrouth, who engages with zeal and success in researches on Syrian antiquities, has communicated to me reproductions of a series of inedited monuments which deserve a special mention.

These are, first of all, three Roman inscriptions coming from the ruins of Deir el-Kalá, at Beit Meri, in the Lebanon. This locality has already attracted the attention of archæologists by the existence of an ancient temple dedicated to a certain Phœnician god—Baal-marcod, who appears, as the etymology of his name indicates (*rakad*, to dance), and by the very tenour of certain inscriptions already known, to have presided over dances. The first of these new texts is a votive inscription made to Juno Oricina by Caius Julius Maximus :—

IVNONI ORI  
CINAE C IV  
LIVS MAXI  
MVS FECIT  
V.L.(M).S.

The second is the dedication of an altar offered to the well-known Roman goddess Mater Matuta, on the reply of an oracle of Juno, by a woman, Flavia, daughter of Titus, Nicholais Saddane :—

MATRI.MATVTAE  
FLAVIA.T.FIL.NICOLAE  
SADDANE.(ANTISTI)  
VETERIS.EXPRESPONSO  
DEAE.IVNONIS.ARAM  
FECIT.DEDICAVITQVE

The interpretation of the third line presents certain difficulties, but this is not the place to stay and discuss them. I would remark, however, that if *Saddane* is really, as it appears to be, the proper name of a woman, it approaches very near to the name of the Queen *Saddan* engraved in Syriac and in Hebrew on the sarcophagus coming from the tombs of the Kings of Jerusalem. I have already had occasion to say that I considered *Saddan* as the Semitic and national name of Helen, Queen of Adiabene. It is not impossible that the Flavia, daughter of Titus, of Beit Meri, was attached by the ties of parentage or affranchisement to the royal family of Adiabene, several members of which, after the taking of Jerusalem by Titus, may have become adherents of the conqueror and entered into the *clientèle* of the Flavians on taking their names, following the ancient usage. This is what the Jewish historian Josephus himself did when he adopted the surname of Flavius.

The third inscription of Beit Meri is a dedication engraved on a stone over a window :—

EX. VOTO. M. TITTI. RE...

M. Löytved has sent me besides the drawing of a large Roman inscription engraved on the rock between the 16th and 17th kilomètres on the road from Beyrouth to Damascus. Unfortunately, it is too damaged to be deciphered with certainty. It will be necessary that it should be examined on the spot by a skilled epigraphist. I believe I recognise here the mention of the *Colonia Damascena*. I point it out to the attention of learned tourists who may have the opportunity of travelling in those parts.

#### V. NEW INSCRIPTIONS IN HAURAN.

M. Löytved sent me also the copy of four Greek inscriptions collected by him in Hauran. They appear to me to be unpublished, and they ought to be added to those, already numerous, which M. Waddington, our present Ambassador in London, found in the ancient Auranitis. The first comes from Numr, a locality situated at an hour's distance to the south-east of Harra, and not marked on the maps. It is engraved on a small altar, on which has been traced, at a comparatively recent period, a large cross. It is the dedication of the monument made by a certain Zenon, son of Kadmos. The second name is interesting. I showed a long time ago that that of Zenon, frequently borne by Phœnicians of the Greek epoch, was the Hellenic equivalent of a Semitic name, composed with the name of Baal. The second inscription comes from Numr. It is only a fragment containing thirteen lines. It appears to me to have reference to the erection of a boundary-stone marking the limit of two ancient villages, whose names are given, but are badly preserved (one of them appears to be Namara). The other two inscriptions come from Djasim, a small locality, also situated in Hauran. They are both Christian, and one appears to contain a passage taken from the Greek version of the Psalms.

A little later on, M. J. Löytved sent me the copy of twenty-five new Greek inscriptions, collected by him during his tour in Hauran, in company with M. P. Schroeder. They come from various localities of Auranitis, from Trachonitis, from Batanæa, and from the ancient Nabathæan kingdom. Amongst them I point out an inscription dated the year 5 of Hadrian (at Ahiré in Trachonitis), an inscription of a soldier having belonged to the Third Legion (at Soneida of Batanæa), an inscription dedicated to Marcus Aurelius Antoninus, mentioning the theatre and the city of Bostra, a stela dated the year 95 from the foundation of the city (at Irhid).

#### VI. ARABIC INSCRIPTION ANTERIOR TO MOHAMMED.

Knowing that M. Löytved was about to undertake an excursion in those parts of Syria, I urgently requested him to have the goodness to take for me the "squeeze" of an extremely important text, which, up to the present time, has only been known to us by copies, due to MM. Wetzstein and Waddington—copies still leaving room for doubts, in spite of the care taken by their authors. It is a bilingual Greek and Arabic inscription engraved on the lintel of an old chapel or *martyrion* at Harran, in the Ledja. That which gives special interest to this inscription of three lines, mentioning the construction of the *martyrion* in honour of St. John, by a tribal chief or phylarch, "Asarahil, son of Talemou," is that it is dated with an entire certitude after the local era of Bostra, the year 463 corresponding to the year 568 A.D. Then it results from this that the Arabic portion, written in pure Neskhi, is anterior by fifty years to the Hegira, and consequently engraved before the birth of Mohammed. During the last ten years I have pointed out the *desideratum* to all the persons of my acquaintance who had the opportunity to explore this region, but without success. M. Löytved has had the kindness to do what I could not obtain from his predecessors, and he has just sent me a very good impression of this precious inscription. Thanks to this document, I hope soon to be in a position to cast a new light on the most controverted parts of the inscription of Harran, and I am glad to take this opportunity of thanking M. Löytved for the great service which he has rendered to science in this matter.

#### VII. SPURIOUS PHŒNICIAN INSCRIPTION ON A BRONZE FIGURE IN THE BRITISH MUSEUM.

I have just noticed in the show cases of the British Museum a curious little monument which was acquired this year, and which, it seems, ought to be classed in the catalogue, already so rich, of the false or falsified antiquities of Syria. It is a little bronze representing a quadruped—a deer apparently, or, better, a hind—of about  $2\frac{3}{4}$  inches in length. It is pierced right through, from the back to the belly, by a hole, which must have served to fix it on another object. The feet are broken. This little figure, brought it is said from Tartus, is certainly genuine. But that which is not genuine is a Phœnician inscription of five characters which it bears engraved on the left side, and which I read *Gadyaton* (the proper

name of a man, which signifies literally *Gad has given*). It has a good Semitic physiognomy and sureties in the collection of Phœnician proper names. Nevertheless, it must have been engraved afterwards by a modern forger, upon the little figure, in order to increase its market value. The forger must have been inspired with the legends on certain Phœnician seals. The letters have a stiffness, which betrays a modern hand. The graver has, in places, exfoliated the pellicle of the antique oxide, and, in spite of the precautions taken to cover over the engraved lines with an artificial patine, one can perceive here and there brilliant points of the metal.

#### VIII. DISCOVERY OF A FRAGMENT OF AN IMPERIAL INSCRIPTION AT JERUSALEM.

In the course of the summer of 1883 excavations were undertaken, under the direction of the Archimandrite of the Russian Mission at Jerusalem, in the vast tract of ground belonging to the Russian Government and situated east of the Church of the Holy Sepulchre. This point is one of the most interesting to explore for the topography of the Holy City, because there is a chance of finding traces there of the second enclosure wall, a problem with which the authenticity of the Holy Sepulchre is intimately connected. I myself made there, during my mission of 1873-4, some excavations which have led to certain results.

The Archimandrite, in a letter dated the 27th of December, 1883, informs me that the new works which have just been undertaken have brought to light the threshold of a large antique door and a fragment of a Roman inscription. It is a piece of flagstone 0·50 mètre in length by 0·41 in width, with these characters :—

IMP . . . .
PART . . . .

The word IMP[ERATOR] evidently indicates that we have to do with an Imperial inscription. The surname of PART[HICUS] can only be applied to Trajanus, who first assumed that title after his expedition against the Parthians, or to one of the Antonini who bore the name after him.

#### NEW FORGERIES AT JERUSALEM.

For some little time past the forgers at Jerusalem appear to have applied themselves to the cultivation of another branch of industry. I say "for some little time past," because in the year 1880 there was no question of it at Jerusalem, and if the industry had existed, some product of it would certainly have fallen into my hands during my stay in Palestine at that period. I refer to the manufacture of terra-cotta lamps.

The forgers have had the ingenious idea of imitating those little antique lamps, belonging for the most part to the Christian epoch, which have been found by hundreds in Jerusalem and its neighbourhood.

Several of them—I am speaking of the authentic ones—bear very curious Christian symbols, and some of them even Greek inscriptions, the first specimen of which I made known in 1868. They are pious eulogies, such as ΦΩC ΧΥ ΦΕΝΙ ΠΑCΙΝ—“the light of Christ shines for all;” ΑΥΧΝΑΡΙΑ ΚΑΑΑ—“beautiful lamps,” &c. This latter epigraph has the advantage of giving us the very name of these lamps, of these *lychnaria*, which probably served as well for profane as for sacred purposes.

Nothing is more easy than to counterfeit these little *lychnaria* which were cast in rude moulds. The two portions—the upper and the lower—were moulded separately, and they were then put together before the baking of the clay. I discovered and brought away with me several of these antique moulds used in Palestine.

I do not know whether the forgers have made use of upper castings (*surmoulages*), or whether they have reproduced in their entirety certain models which they can hardly have failed to procure. At all events, they have put in circulation a considerable number of false *lychnaria* and have multiplied them in abundance, thanks to the expeditious process of moulding imitated from the ancients. In order to make the fraud more profitable, they have ornamented their wares with fancy inscriptions. Having once set themselves to this task, they do not do things by halves. Greek Christian inscriptions, like those which are already known, were but small beer for them. Hebrew inscriptions, if you please!

Here, for example, is a little clay *lychnarion* which is worth its weight in gold. It is circulated at Jerusalem in several copies, and I recommend it to tourists. On the upper part is represented a palm tree, separating into two sections a group of four archaic Hebrew letters, which are read without difficulty—“Simeon.” The counterfeiter has simply copied the complete type of the reverse of one of the Jewish coins struck during the last revolt. It is the coin which is ordinarily attributed by numismatists, though the correctness of the statement is open to discussion, to the famous Barcochebas. A lamp with the name of the Jewish hero! That is indeed a “wonderful lamp.” Unfortunately, here Aladdin probably calls himself Selim el-Kari, and it is with the story of the Forty Thieves that we have to do.

I am informed from Jerusalem that there was found in a cavern near Hebron, during the summer of 1883, a quantity of terra-cotta lamps of the same type, description, and size, bearing on the upper part a similar inscription in illegible characters of Semitic appearance. Although this “find” appears to me to be very suspicious, I suspend my judgment regarding it until I am more fully informed.

CH. CLERMONT-GANNEAU.