

NOTES ON THE "QUARTERLY STATEMENT."

By Major C. R. CONDER, R.E., D.C.L., &c.

P. 102. The Phœnicians do not seem to have reached England or the Canaries before about 600 B.C. The texts in the latter islands are Numidian, and not very ancient.

P. 106. The texts at Quarantana are in characters of the 12th or 13th century A.D.

P. 119. The fragment from Gebal resembles the well-known type of the Cybele or Diana of Ephesus. Ribadda of Gebal was the son of a Phœnician King. He was not an Egyptian, but a native tributary prince. He wrote not 13 but 50 letters in the Tell Amarna collection.

P. 127. The idea that Moslems had a peculiar odour, removed by baptism, is found as early as 1432 A.D., in the travels of Sir Bertrandon de la Brocquière, speaking of the Turks in Asia Minor.

P. 127. The translation of the fellah songs and sayings in this valuable paper seems to be sometimes incorrect, and fails to show their force—and sometimes their sadness. The rhymes naturally are lost in translation. The following renderings may be worthy of consideration, in cases where the meaning seems least to be brought out:—

P. 134. "Whiter than snow is the fair white robe,
White rice boiled in white milk,
Ill luck befell. They brought me a white healer,
He bared the wound and found the wound white."

Like many marriage songs this is mysterious.

P. 135. The song appears to be a regular war song, such as is common in Palestine.

"O, there was the butcher—the fury of foes,
'Your foes are slain' was the news to Damascus,
'O King, King's son victory is thine,
And a return of fortune.'
Let us go to the foeman's home and destroy it,
And carry its stones to Kerak.
He would have ruled us—not till we perish!
Before your horsemen came, the foe was our prey."¹

P. 136. The customs (like others in Palestine) recall very primitive ones all over Asia, which antiquaries call survivals of "Marriage by Capture"—a real or simulated fight for the bride.

P. 138. The proverb, "Snake and stick," occurs in Samaritan literature as "Snake and cane."

¹ The following appears to me to be the proper rendering of an Akkadian

P. 139. The "untying the shoe" is very interesting in connection with the Levirate ceremony of "loosing the shoe," which is not confined to the Jews. The shoe is intimately connected with weddings in the mythology and folk-lore of all Asiatics.

P. 141. The dirge of a hunter seems modern in form.

"There is the gun but not the hero,
The gun rusts with dew,
There is the gun, the hero has not come.
There is none to clean the gun.
O, youth, forbid to breathe the breeze,
There is nought to snare in the grave,
And no goodly gun, O my love."

The woman's dirge appears to run—

"Fold quietly the shroud around her feet,
Hamdah was precious as silver,
O, Hasan, buy her;
Weigh the coin and buy her—
Her step in the house is worth it all."

P. 137. The tales of heroes sung at marriages would be very interesting to collect: in some cases they are probably taken from books, such as are read in the Lebanon, but if they are merely oral they might be valuable.

The war song which records the news being sent to Damascus to a "King" seems to be probably ancient, going back to the 8th or 9th:

war-song older than the seventh century B.C., which may be compared with the modern fellah song:—

"Leading the herd
You trod the corn
I go knee deep
I stay not my foot
Not first in fault
My host obeys me
You come and waste
The foeman's field
He comes and wastes
Thy field O foe
The corn grows high
What care we
The corn is ripe
What care we
The lot of death
Be thine to taste
The lot of life
May I enjoy."

century, when the Khalifs ruled in Damascus, or at least to the times of Núr ed Dín and Saladin when ruling there. The tribal wars between the Fellahin and the Arabs of Kerak, and beyond Jordan, continued, however, till the present century, as I have shown in the Memoirs—"Taiyibeh" (Vol. III).

NOTES BY REV. J. E. HANAUER.

I.—ON STONE AND POTTERY MASKS FOUND IN PALESTINE.

ON pp. 268 and 269 of the *Quarterly Statement* for October, 1890, will be found an account, with illustration by Dr. Chaplin, of a stone mask obtained by him from Er Râm, and which Professor Petrie believed to be "of Canaanite origin."

The same curious object forms the subject of an interesting note by the late Rev. Greville J. Chester on p. 84 of the *Quarterly Statement* for January, 1891. He says that he had "seen several of somewhat similar make, but of pottery, found near Um Rit, in Northern Syria," and that he thinks that one "representing a bearded head, is in the Ashmolean Museum at Oxford." He supposes these objects to be Græco-Phœnician, and "perhaps of votive character."

Major Conder takes up the very interesting discussion on p. 186 of the *Quarterly Statement* for April, 1891, and refers to the mention of the stone-mask in the "Memoirs," vol. iii, p. 438, and to its having been shown him by Dr. Chaplin. He does not think that it could ever "have been used as a real mask," and it "seems" to him "that it might be of any date from the twelfth century A.D. backwards."

This seems to me to be all that has been put forward in the *Quarterly Statement* concerning this most curious relic, which I have often examined and thought over when, during Dr. Chaplin's absence from Jerusalem, it was kept for safety in the London Jews' Society's Mission Library at Jerusalem, and I would take the liberty of hazarding a suggestion concerning it and the pottery masks mentioned by Mr. Chester and similar ones which I have seen in a collection of "antiques" at Jerusalem, and among antiquities offered for sale by dealers at Jaffa.

The readers of the *Quarterly Statement* will forgive me for reminding them of the remarkable and interesting classic pagan custom of suspending "oscilla" or "little faces" of Logreus—Dionysos—Bacchus in the vineyards, "to be turned in every direction by the wind, because it was supposed that whichever way they looked they made the vines in that quarter fruitful."—"Virgil," *Georg.* ii, 388-392.

On p. 846 of the second edition of Smith's "Dictionary of Greek and Roman Antiquities" will be found two figures: one being the representation of a beautiful "oscillum" of white marble, which, it is stated, is in