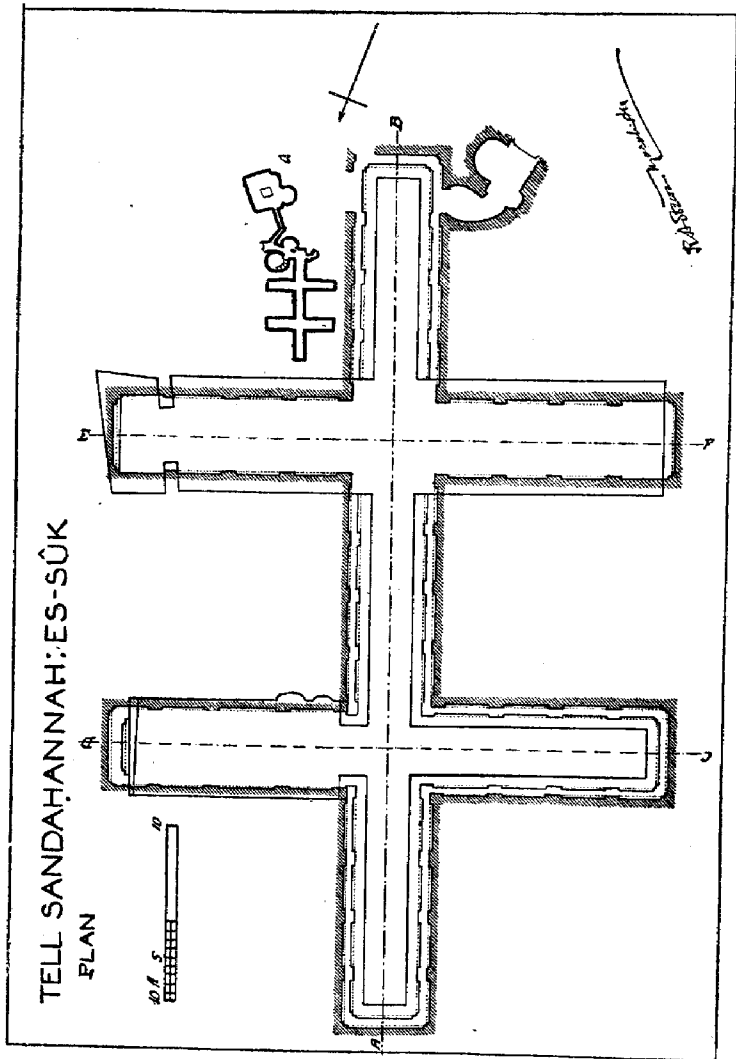


PLATE I.



REPORTS BY R. A. STEWART MACALISTER, M.A.

I.—“*Es-Sûk*,” TELL SANDAHANNAH.

THE cave known as “*Es-Sûk*”—the market—has already been described in the volumes of the Survey and in Conder’s “Tent Work” (p. 275 of the smaller edition); but hitherto no complete set of measured plans and elevations of this singular excavation has been prepared.

This columbarium is in character entirely different from the other caves of the district. It is true that associated with it is a group of chambers of the usual roughly circular type; but there seems to be every probability that this association is accidental, and that the cave is to be treated as an independent excavation. A reduced plan of these associated chambers is given on Plate I, Fig. *a*.

The present entrance is through a square hole, about 5 feet across and 6 feet deep, which opens into the top of a large irregular chamber much blocked with *débris*. This is about 30 feet across. At one side there are traces of rows of niches, showing that the chamber has been used as a columbarium. Immediately opposite to these niches is the entrance to a narrow creep-passage. Though creep-passages are common elsewhere in the neighbourhood—notably at Khurbet el-‘Ain—this is the only¹ existing specimen in the 50 or 60 labyrinthine excavations on the slopes of Tell Sandahannah. The passage is 3 feet across, 2 feet 8 inches high, and 33 feet long. A drop of 4 feet leads to the level of the floor of a lobby, from which two circular chambers open. These are to the left of the end of the passage; to the right there seems to have been an exit, now blocked. Of these chambers, the diameter of one is about 19 feet, that of the other 15 feet. The latter, which is sunk below the level of the floor of the lobby, is approached by a staircase with a parapet, now ruined. A shallow pit, 7 feet 9 inches by 3 feet 7 inches, is sunk in the floor, opposite the door. Between these two chambers an irregular hole now gives access to the “*Sûk*” itself.

If one trifling example be excepted, connecting two chambers on the north-east slope.

The excavation is a long tunnel, with two transepts crossing it at regular intervals, the whole being covered with a flat roof. The workmanship and accurate setting-out of the entire columbarium are admirable. The walls are in three stages, recessed each behind that below it. The lowest stage is a plain plinth; the two upper stages are divided by pilasters into sunk panels, each containing rows of loculi for cinerary urns.

The axis of the tunnel lies practically N.N.W. and S.S.E.; the entrances, ancient and modern, are all at the southern end.

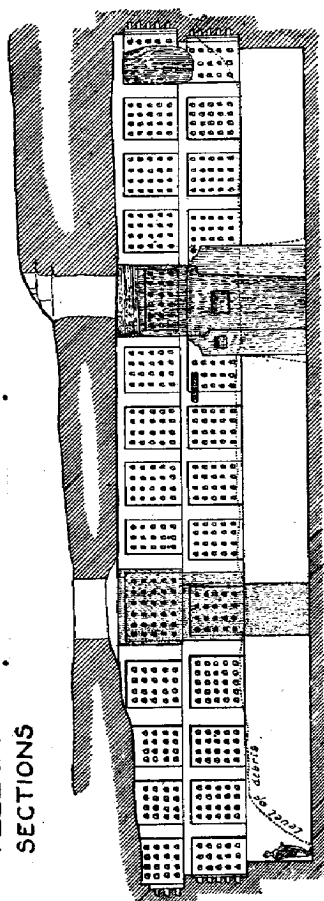
The original entrance seems to have been at the south end of the western wall of the main gallery. It runs inwards for a little over 7 feet, bending regularly from a western to a southern direction. There are bolt holes in the jambs of the doorway into the columbarium. Inward, 7 feet from this doorway, is another, 2 feet 8 inches across and 3 feet 6 inches high, behind which the passage runs, always trending upwards, for 6 feet 4 inches, at the end of which length it is blocked. There is a small cell, 3 feet 3 inches deep, 4 feet 3 inches across, and 3 feet 7 inches high, on the east side of the passage close to the block. In addition to these entrances there is a hole in the ceiling in each of the crossings, and one at the southern end, outside the limits of the columbarium, and communicating with it by a break in the south wall.

The loculi are semicircular headed, neatly formed, and carefully spaced out. In the northern end panels on each side, middle stage, the surface of the panel shows marks of red lines, blocking it into squares to secure correct setting out; the loculi are cut in alternate squares in every second row. Apparently this blocking was drawn to obtain a guiding rule in measurement rather than for mere mechanical assistance, as it does not occur in any other panel whose original surface remains unweathered. One of the plain squares has a circle marked upon it with a compass: a similar circle reappears in two other places in the excavation, as though the square in question had been selected as a standard and referred to occasionally. Internally the loculi expand slightly in width, and their inner end slopes forward.

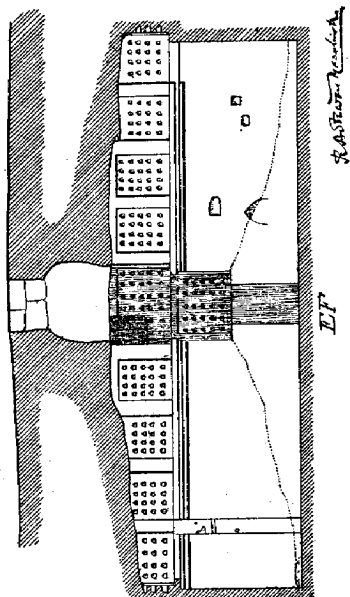
DETAILS.—A. MAIN GALLERY.—The plinth or bottom stage of the walls is almost everywhere covered by *débris*, and is not noticed in the section given in the Survey volume. It is 7 feet 6 inches in height. The passage, at the plinth stage, is 4 feet 8½ inches broad. The middle stage is set back

PLATE II.

TELL SANDAHANINAH: ES-SÜK.
SECTIONS

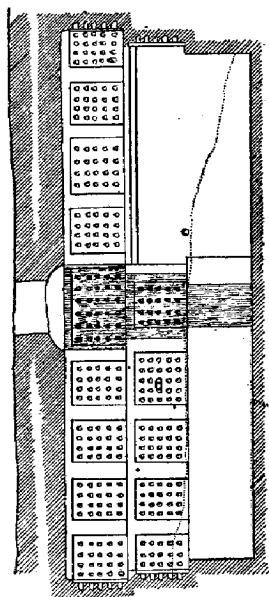


AB



EF

St. John's Church



CD

1 foot 3 inches behind the plinth, and is 7 feet 4 inches high; the top stage is set back 1 foot behind the middle stage, and is about 7 feet 2 inches high, but the roof is not of uniform height throughout. The ceiling has, almost throughout its length, been badly fractured. Throughout the walls have been carefully smoothed, apparently with wooden combs.

	ft.	in.
Length of section of gallery north of north transept ..	26	2
Breadth of north transept	3	11
Length of section of gallery between transepts ..	24	11
Breadth of south transept	13	10
Length of section of gallery south of south transept ..	24	3½
Total length of main gallery	93	1½

There is but one inscription in the whole columbarium, which was found by Dr. Masterman, of Jerusalem, and myself. Under almost every one of the loculi, when the original surface of the rock survives there are scratches and weather-marks, some of which have a tantalisingly graffito-like appearance, but, after protracted and careful examinations of these, I was forced to abandon the idea that they had any significance. The inscription referred to is in the upper right-hand corner of the middle panel at the northern end, and runs as follows:—

FIG. 1.



Σιμή καλὴ δοκεῖ ἐμοί, $\frac{\Delta}{\Lambda}$. Νικατεῖδ $\left[\begin{smallmatrix} (\epsilon) \iota \\ ? \end{smallmatrix} \right]$

"I, D. [or L.] Nikateidēs think this a beautiful cave." This recalls the "Ego Ianuarius vidi et miravi" scrawled all over the Tombs of the Kings at Luxor. The use as a substantive of the feminine of the adjective *σῆμος*, in its secondary sense of "hollow, concave" (*see* Liddell and Scott, ed. maj. *sub voce*) is noteworthy. The use of an initial seems also curious; I am not certain whether the point following it be accidental or intentional.

The loculi are arranged on the following scheme. Throughout, the middle stage contains 5 rows in each panel, and the upper stage from 3 to 5. The divisions between the panels are vertically above one another. In the following scheme the inner row of figures represents the panels of the middle, the outer row those of the upper stage. The formula "5 of 4" means "5 rows of 4 loculi":—

3 of 5 4 of 4 5 of 3	4 of 4 5 of 3	4 of 4 5 of 4	4 of 4 5 of 4	5 of 4 5 of 5	SECTION OF GALLERY NORTH OF NORTH TRANSEPT.	Total 334

5 of 4 5 of 5	5 of 4 5 of 4	5 of 4 5 of 4	5 of 4 5 of 3
------------------	------------------	------------------	------------------

SECTION OF GALLERY
BETWEEN TRANSEPTS.

Total 310

5 of 4 5 of 3	5 of 4 5 of 4	5 of 4 5 of 4	[5 of 4] 5 of 3
------------------	------------------	------------------	--------------------

SECTION OF GALLERY
SOUTH OF SOUTH TRANSEPT.

[5 of 4]
[5 of 3]

Total 347
(originally) 991

5 of 4 5 of 3	5 of 4 5 of 4	5 of 4 5 of 4	[5 of 4] 5 of 3
------------------	------------------	------------------	--------------------

The panels in brackets are those which, owing to the presence of entrances, are imperfect. In the end panel the first two loculi of the three upper rows are removed; on the east side the end loculi only are left. These lost loculi are included in the total

given above, but not the absent two in each of the upper four rows of the west side, as they probably never had any existence, this being the position of the original entrance.

The following alterations and mutilations have at some time been made in this gallery:—

(1) *Northern Section*.—Corner pier between gallery and transept, on west side, hacked away. End loculus of second row, middle stage, broken into the wall of transept. Square hole cut through the space between the first loculi in the third and fourth row in the same panel.

(2) *Middle Section*.—(An error in setting out, whereby the numbers of the loculi in opposite panels do not correspond, will be noticed). Deep holes cut between the first loculi of rows 4 and 5, and between the second loculi of the same rows, in the northern panel, top row, east side. Top panels on east side much decayed. Pier between the first two northern panels on the west side cut away along with part of the adjacent loculi of the second panel. A long rectangular slot cut away in the top of the southern panel in the middle stage on each side, carrying away the first two loculi in the top row and part of the adjoining pier (on the west side extending beyond the pier and carrying away the last loculus of the next panel). These slots are obviously intended for some sort of barrier, but there is no evidence of its purpose.

(3) *Southern Section*.—A hole cut through the first loculus, top row, eastern side. Set-off below middle stage partly cut away at northern end.

B. NORTH TRANSEPT.—The western half is laid out as in the main gallery, on the following scheme:—

	5 of 4	5 of 4	5 of 4	5 of 4	
	5 of 3	5 of 4	5 of 4	5 of 5	
5 of 6					Total, 370.
5 of 4					
	5 of 3	5 of 4	5 of 4	5 of 5	
	5 of 4	5 of 4	5 of 4	5 of 4	

No other portion of the transepts is similarly laid out. On the northern side the second and third loculus of the third row, middle stage, outside panel, have been partly run together by the destruction of the intermediate block, and a hole is cut through the western pilaster of the same panel. There is a similar hole in the

opposite pier to the west. In the face of the next pilaster there is a shallow depression as though for a barrier, near its top; there is a similar depression in the opposite pilaster. In the end panel, middle row, a cupboard has been formed by knocking together the second and third loculi of the two upper rows. There is a hole broken through the top of the fourth loculus in the second row. Graffito-like scratching is visible throughout this part of the transept.

The hole in the ceiling at the crossing is rectangular, not quite centered. It was covered with long stones, one of which remains.

The eastern half has no middle stage except in its end wall; in the middle of the set-off is a step, and there are two rude foot-holes below it. The upper stage is corbelled out, not set back, in the sides of the transept. On the corbel at the eastern end are five marks as though loculi had been blocked out, but never completed; the same feature is to be noticed at the northern side of the lower end panel. There is a circle between the second and third loculi of the fifth row, third panel, on the north side. On the back of the south-west corner pier, lower stage, are more marks like loculi blocked out.

In the plain surface that occupies the place of the two lowest stages on the south side are two niches, one round headed and 8 feet high, with a little round hole in the wall above it; the other, west of it, has a pointed top, and is 6 feet in height.¹ The only features on the north side are a rough round hole, 10 inches in diameter, and a small bridged niche (*i.e.*, a niche with an uncut bar of rock running across it) at the present level of the ground. The breadth of this portion of the transept, behind the corner piers, is 11 feet $1\frac{1}{2}$ inches. Length of western half, 26 feet 1 inch; breadth of main gallery, 4 feet $8\frac{1}{2}$ inches; length of eastern half, 27 feet $0\frac{1}{2}$ inch. Total length of transept, 57 feet 10 inches.

The loculi are arranged in the eastern half of this transept on the following scheme:—

5 of 4	5 of 4	5 of 4	5 of 4	
—	—	—	—	
				5 of 4
				5 of 4
				4
				Total, 210
—	—	—	—	
7 of 2	7 of 2	7 of 2	7 of 2	
				Total in transept, 580

¹ The heights are inferred from the relation between the tops of these niches to the set-off between the two lower stages. But possibly they do not extend to the floor of the excavation.

The loculi fall into the following scheme:—

5 of 4	4 of 4	4 of 4	3 of 4	
				3 of 6
4 of 5	4 of 4	4 of 4	4 of 4	

Total, 146
Total in transept, 335

Total number of loculi: $991 + 580 + 335 = 1,906$.

II.—NOTES ON M. CLERMONT-GANNEAU'S "ARCHÆOLOGICAL RESEARCHES IN PALESTINE," VOL. I.

In the course of studying M. Clermont-Ganneau's volume in Jerusalem I have from time to time put together the following notes:—

P. 90, line 15. (?) For "0m-0003" read "0m-003."

P. 103. Facsimiles of the graffiti on the south wall of the staircase to the Chapel of Helena, prepared from rubbings, are here given. The first (Fig. 2) is read by M. Clermont-Ganneau

FIG. 2.

FRINFINUS VERO
NEVIS

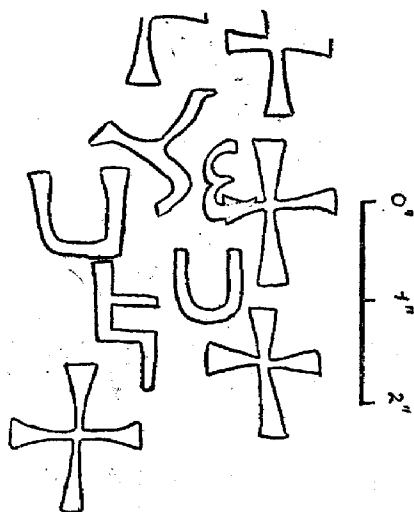
FIG. 3.

FR + + +
FRANCISTOF AVULUCA
1600

"Justinus Veronensis." The length of the principal line is 1 foot 7 inches. The second (Fig. 3) reads *Fra. Cristoforus di*

Luca, 1600, with an incomplete inscription and five crosses above. The length of the principal line is 2 feet $5\frac{1}{2}$ inches. On the opposite wall of the staircase, on one of many stones diapered over with crosses (near the foot of the stairs), are a few Armenian letters. I know nothing of Armenian, but give a facsimile (Fig. 4) for what it may be worth. I searched in

FIG. 4.



vain for the graffito reported on the column of the Virgin's Vaults.

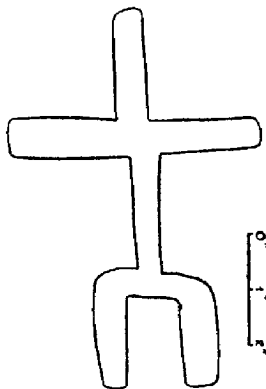
P. 151, line 14. For "bases" read "capitals." The bases of these columns are Byzantine capitals derived from those of the Corinthian order. The stems are ugly modern (?) twisted shafts, without any sort of merit.

P. 271. The small "doorway either built of stone or hewn out of the rock, with mouldings," is the door of an ordinary rock tomb with arcosolia, on the west side of the road leading to the "Tombs of the Judges." It is entirely hewn from the rock. There is a large and conspicuous cross in the tympanum over the door.

With regard to the tomb figured on this page, I have to observe that it is well known to me, and that I have often visited it. It is the last of the series of tombs immediately by the east side of the road leading from Jerusalem to the "Tombs

of the Judges." I cannot persuade myself that the scarped rock-walls in which the present entrance-door is cut, ever enclosed a covered chamber, or that the north and west walls of such a chamber ever had any existence. There are no fractures in the existing rock surfaces denoting the positions of former walls or roof. It is merely a vestibule, such as is found in so many other tombs of this necropolis, formed to give a sufficient surface for the formation of the entrance-door. Nor can I follow M. Clermont-Ganneau in calling the trough in the south wall of this vestibule a converted arcosolium. It is only 5 feet long, and therefore could not have contained a body. It is simply the receiving vat of a small olive-press, the pressing vat of which is cut in the top of the rock-scarp. The long vertical channel joining the two is a curious and, so far as I know, unique feature. The tomb itself consisted of two chambers, the outer being a small porch; but the partition has been quarried away, and the whole obscured by plaster, which has been spread thickly on the wall in order to turn the cutting into a cistern. The tomb-chamber contains two kokim and two arcosolia. On the right-hand (south) side of the doorway, just under the level of the lintel, is a small cross of this pattern (Fig. 5).

FIG. 5.



P. 291. Dr. Bliss and I visited this cave, but we found that exploration is no longer possible. It has been annexed by tanners, and is filled with their apparatus and refuse from their work.

P. 423. The tombs in the Dominican Grounds, and also one or two in the Wady er-Rababi, show a place for the head and shoulders of the corpse. A downward step at the end of a kok-

grave, such as that figured on p. 424, is also found in the Wady er-Rababi.

P. 508. The "little cones of hard stone" are no doubt spindle-whorls. Many of these were found in the excavations.

P. 511. A miniature lamp, such as that figured on this page, exists in the Museum at Jerusalem. There is another in Jerusalem in private possession.

Pp. 345-380. This section, devoted to the "Tombs of the Prophets," was to me the most interesting in the whole book, and I compared it carefully with my own observations on the site. Unfortunately the plan adopted by the author is not correct; the two galleries are not concentric, but intersecting at the position of the second subsidiary chamber. The plan in Murray's Guide shows this with sufficient accuracy. The "change of direction," of which M. Clermont-Ganneau gives a special diagram (p. 361), is in reality the point of intersection between the two galleries. It is thus evident that the extra gallery, A, cannot be a completion of the circle, as suggested on p. 348.

The Russians, into whose hands the souterrain has fallen, have renewed the plaster and covered it with a hard brown varnish of some sort. This has the desired effect of preventing the addition of new graffiti, but it also obscures and renders partly illegible the delicate ancient inscriptions. No fragments of pottery are now to be found in the plaster; from the description the sherds collected by M. Clermont-Ganneau seem to be Roman.

There are 27 kokim in the main galleries: 16 in the east part of the first gallery, five between the subsidiary chambers, one between the second chamber and the intersection of the galleries, and five in the west part of the second gallery. There is no evidence for any additional kokim. The kokim in the second subsidiary chamber are correctly given in the plan reproduced in the "Archæological Researches," but there is an extra kok in the first chamber—wrongly developed in the plan given in Murray's Guide into an additional chamber.

The following are the inscriptions as they now exist :—

1. Cross—not seen.

2. **ΑΡΠΑΓΙC**—identified: no cross.

Between 2 and 3. Illegible inscription—not seen.

3. **ANTIOXOC** | **BOCTPHOC**—identified.

4, 5. Nothing visible.

6. **ONHCI**[alone visible. Traces of second line effaced by varnish.

7. **]A**[alone visible. Plaster restored. No cross.

8. **ΦΩΡΙΑΝΟC ACTATOC**—identified. I read the antepenultimate letter **T**, as the horizontal bar is carried behind the upright.

9. A large **A**, which looks old, at some height above the grave, alone visible. No cross.

10. Illegible remains of inscription traceable.

11. Nothing now visible. Plaster restored, and a graffito (to me unintelligible) deeply cut upon it.

12. Two lines of writing above this grave badly scratched and illegible. Probably that read **ΒΕΙΘΥ | ΝΙΚΗ**, though I cannot follow the reading. No inscription between 11 and 12.

13. Nothing.

14. A bewildering mass of graffiti, none legible.

15, 16. Nothing. The " above 15 or 16 " not found with certainty ; there is something like it above 16.

(Here is the first subsidiary chamber)

17-21. Nothing. Crosses scratched here and there.

(Here is the second subsidiary chamber)

22. **ΓΕΛΑCΙΟΥ**—identified. The **C** is now broken. The marks interfering with the **A** have disappeared.

(Here the passages intersect. The remaining kokim are in the second passage)

Between 22 and 23. **ΛΙΔΑ**—identified. The cross-bar in the first letter is too faint to be part of the inscription.

23. (α) **ΔΙΑΦΟΡΙ**—not seen. (β) **ΕΝΘΑΔΕ ΚΙΤΕ** alone traceable ; the remainder effaced by varnish.

24. **ΘΑΡCΙ ΕΥΘΗΡΙ | ΟΥΔΕΙC ΑΘΑΝΑΤΟC**—identified.

25. The inscription read **ΕΙΡΙΝΗ** identified. To my eye it looks more like **]ΗΡΤΥC**, but perhaps no two people would agree on any reading.

26. Nothing.

27. Large incised cross—identified.

The inscription **]ΔΩΡΟC**, &c., I could not find.

There is a peculiar arched recess which I have not seen alluded to in any description of the souterrain that I have read. It is on the south wall of the second gallery, between the long central

gallery and the continuation of the first gallery. An accurate plan of the "Tombs of the Prophets" is still a desideratum.

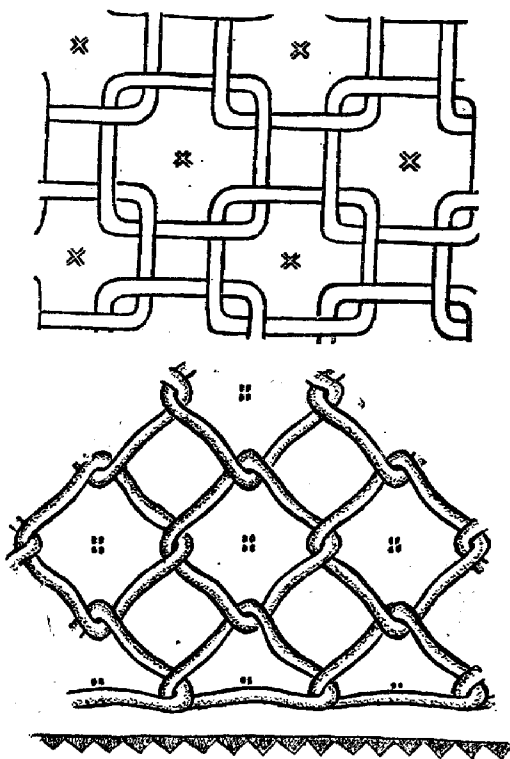
It is convenient here to mention the following small points:—

The mason's mark 23-14 occurs on a stone in the upper part of the staircase in David's tower. It shows diagonal dressing.

One step in the staircase of David's tower is formed of the base of a small pair of Gothic engaged columns, and shows characteristic moulding at the corner.

III.—MOSAICS FROM THE MOUNT OF OLIVES.

The accompanying sketch shows the design of two small fragments of mosaic recently found on the top of the Mount of Olives, or rather of the col connecting it with the summit



Mosaic on the Mount of Olives, Jerusalem:

of *Jebel Batn el-Hawa*. The fragments are about a foot or so underground, and are just above the enclosure in which lies the entrance to the "Tombs of the Prophets."

The first fragment is coloured black on white. The second has the following scheme:—Ground, and portions of triangles and lozenges not shaded in the diagram, white; shaded portions of triangles and lozenges, blue and purple alternately; dots, also border, purple.

AMPHORA HANDLES, WITH GREEK STAMPS, FROM TELL SANDAHANNAH.

By R. A. STEWART MACALISTER, M.A.

THE following tabular list contains the material necessary for a discussion of the jar-handles with Greek stamps, recently found at Tell Sandahannah, together with a few (indicated in the catalogue by ||) from Tell ej-Judeideh. Some were found in the excavations, but the large majority were picked up on the surface of the Tell. The only examples of this type of handles known to me to have previously been found in Palestine are two reported in Professor Clermont-Ganneau's "Archæological Researches," vol. ii, and one or two found in the excavations at Jerusalem.

Without access to catalogues of similar collections from other places, it would be impossible to enter into a complete analysis of these inscriptions. Indeed, it may be questioned whether such an investigation would be germane to the purposes of the Palestine Exploration Fund, as the connection of these jar-handles with Palestine is accidental only. They belonged to jars containing wine exported from Rhodes to the city now represented by Tell Sandahannah, and might just as well have been despatched to, and discovered in, any other country with which the Rhodian merchants had dealings. A few words therefore are alone necessary to explain the principles followed in the catalogue.

On Plate I¹ is shown an almost perfect amphora bearing seals on its handles, which fortunately was found in the Tell Sandahannah excavation. This may be taken as a type of the vessels distinguished by these stamps. Plate II¹ gives a selection of the most representative seals, showing varieties of devices, types of

¹ See *Quarterly Statement*, April, 1901.