

of tomb it was ; and there is but little excuse for those travesties of the great event we often meet with in pictures and descriptions.

NOTE.

Among the indicia which I gave in a former paper for identifying the probable site of the sepulchre, was the hint, for it is no more, afforded by the curious fact that the Jewish ritual required the burnt sacrifice to be killed "on the side of the altar northward." Eusebius is blamed for not knowing that the type required that the sacrifice should be without the camp, *i.e.*, outside the city—but the indication of locality to which I have drawn attention has escaped all our topographers, except Sir Charles Wilson ; though there seems no reason why one type should be more topographically important than the other. Surely St. Paul applied the one that we might learn how to apply the other.

F. G.

NOTICES OF FOREIGN PUBLICATIONS.

Palästinischer Diwan.¹—Dr. Dalman, who was entrusted by Franz Delitzsch with the final revision of his Hebrew New Testament, has earned the esteem and gratitude of scholars by his "Grammatik des Jüdisch-Palästinischen Aramaisch," "Die Worte Jesu," and other learned works. Here he enters a field where, in spite of all that has been written on Palestine, little of importance has hitherto been done. With a view to this undertaking he enjoyed the special tuition of Dr. Albert Socin during the last winter of that scholar's life. The 15 months, from March, 1899, till June, 1900, he spent in the Orient, studying the various aspects of the people's life. The desire to find illustrative material in connection with the recently revived interpretation of the Song of Solomon, led him to make a collection of Arabic folk songs. Their importance for his main purpose is obvious. The life and thought of such peoples are faithfully reflected in their proverbs, their tales, and especially their popular songs, passed on from mouth to mouth. A selection from his gathering is here laid before us, with only such notes as are needful to understand the songs and indicate the localities where they were found. A fuller treatment of these things is reserved for another publication. The book will be eagerly read by all who desire a thorough acquaintance with the life and thought of the Syrian peoples. Bible students will find welcome light on many interesting problems.

The wide field from which the materials are drawn lends this volume a peculiar value. From Jerusalem to Aleppo, from Nebo to Damascus,

¹ *Palästinischer Diwan als Beitrag zur Volkskunde Palästinas, gesammelt und mit Übersetzung und Melodien herausgegeben von Gustaf H. Dalman.* Leipzig: J. C. Hinrichs'sche Buchhandlung, 1901.

from the sea-shore to the desert, Dr. Dalman found everywhere willing helpers. In the difficult work of interpretation skilful native assistance was happily forthcoming, so that his renderings may be taken as fairly representing the popular sense.

The Arab reckons "true song" (*Shi'r saħih* or *shi'r mazbūt*) only such as conform to the 16 models of old Arab poetry. All others he describes as "faulty" (*maghlūt*), or "corrupt" (*fāsīd*). This condemns nearly all popular songs, and most of the contents of this collection. The people's poet allows himself great freedom in poetic form, the number and measure of syllables, and in manipulating the rhyme. Dr. Dalman gives a clear and careful account of the 18 forms of poetry exemplified in his collection, with notes as to the subjects for which they are suited, and the localities where they are used: e.g., No. 10, *Hadi*, is the battle march of the Bedawin; it is also used at marriages by the peasants in North Palestine. The rhythmic treatment of the songs would be possible only with a thorough linguistic commentary. It was not required by the main purpose of the work. The natives could give no help, being unused to speak their songs, and knowing only the rhythm of the melodies. As to rhythm, the melodies go their own way, so complicating the problem. Its practical solution is to be desired; it will set Old Testament metrics on firmer ground than is now occupied.

An interesting account is given of Arab music, vocal and instrumental, with its peculiar characteristics. Striking features are the narrow compass and brevity of the melodies. One tune-phrase, repeated to every line, serves for a whole song, making for the Oriental a pleasing monotony of which he never tires. Harmony is never attempted. None of Mr. Macalister's melodies (*Quarterly Statement*, April, 1900) appears among Dr. Dalman's, so there is evidently a wide field to be reaped.

Pronunciation varies in different districts. Thus ث and ج are sometimes spoken like ت and د and sometimes like س and ز. An exact phonetic transcription would therefore be apt to mislead as to the underlying consonants, unless accompanied by the text in Arabic letters. Dr. Dalman adopts, with two exceptions, a uniform system of equivalent signs with notes as to pronunciation in different localities. The mistaken *dsch* used for ج in so many German works is correctly replaced by \bar{g} = French *j*. ق is represented by *k*, *g*, and *dsch*. It is often spoken as a distinct Hamza, but to write ' would confuse ق with ء and ا. ك is represented by *k* and *tsch*. It is well to remember, however, that even in a given locality the pronunciation is not always uniform. In Nazareth, e.g., ق is pronounced both as ك and as ء. On the east of the Jordan ج is sometimes hard *g* as in Egypt. $D\bar{g}$ would be a better equivalent for soft ق than *dsch*; the *sch* sound is certainly not usual. The *g* pronunciation is indistinguishable from hard ج. For ك, *k*, and *tsch* are often used indifferently by the same speaker, e.g., S. 206, in the

same line (five from foot), we have *ikuttûnîsch* and *wajesûnik*. The vocalisation represents as closely as possible the pronunciation of those to whose dictation the songs were written.

The songs are arranged in groups according to the occasions when they are oftenest sung. A notable contribution is made to our knowledge. We can now hear the very words with which the mother sings her babe to sleep, or cheers the monotony of domestic routine, in which joy is uttered at festive seasons, and grief in the hour of sorrow and death; the songs chanted by women at the well and reapers in the field; that echo through the vineyards at the vintage, that entertain the guest in *madûfy* or desert tent; the songs of shepherd, sailor, camel-driver, and pilgrim; the songs of tribesmen moving to battle, and also those with which the drinkers spice their carouse—for Moslem and Christian drinkers there are, despite contrary precept and sentiment.

Patriotic songs, songs in praise of Nature, and travel songs there are none. Love songs serve for many occasions. The bulk of this collection deals with the experiences and humours of lovers, *i.e.*, of young men and maidens; very few directly concern the bride and bridegroom. Songs which describe the physical charms of the loved one deserve consideration because of their affinity with certain songs in the Song of Solomon. These descriptive songs are sung at all times, not only at weddings, and can be referred to the bridal pair only when they are directly indicated. The suggestion is that the Song of Solomon contains love songs, not wedding songs. In this connection Dr. Dalman points out that the Autumn, not the Spring, is the favourite marriage season in Palestine. The harvest produce provides the dowry for the bride, and leisure comes with the end of the threshing.

It is a peculiarity of Arab song to represent the beloved maiden as a male, and poets love to speak at times of "friends" in the plural when only one "female friend" is meant. The Arab holds it seemly thus lightly to veil his love. This peculiarity the reader must bear in mind.

For a work of such nicety and complexity this is singularly free from printer's errors. In the song "Auf dem Wege zum Grab eines Bräutigams" (S. 23), line 4 of the Arabic has fallen out.

It is to be hoped that the reception accorded to this volume will be such as to encourage Dr. Dalman in the prosecution of a task for which he is so admirably equipped.

W. EWING.

Œuvres Complètes de Fl. Josèphe, traduites en Français sous la direction de TH. REINACH—tome i, "Antiquités Judaïques," liv. 1-5, traduction de J. Weill, Paris, 1901.—A notice of this important work will be given in a later *Quarterly Statement*. M. Reinach, whilst retaining the general revision of the work, has entrusted the translation to several young scholars. Four volumes will be devoted to the "Antiquities," two to the "Life" and "Wars," and one to "Against Apion," a general index, and a critical study of the life and work of Josephus. The first volume;

translated by M. Weill, includes the first five books of the "Antiquities," and an introduction by M. Reinach.

Recueil d'Archéologie Orientale, vol. iv, parts 17-21, by M. CLERMONT-GANNEAU, M.L., Paris, 1901.—Translations of two of the articles, "The Land of Promise Mapped in Mosaic at Mâdeba" and "The Cufic Inscription in the Basilica of Constantine, &c.," appeared in the last *Statement*. In other articles M. Ganneau deals with the sepulchral inscription of a prominent member of the Roman colony of Berytus (*Beirut*), found at Niha, north-east of Zahle, in the Lebanon; the old popular idea, mentioned by classical writers, that stags eat snakes; a Phœnician stele from *Amrit*, Marathus, on the Syrian coast north of Tripoli; and makes several additions to Herr Bauer's list of articles of clothing worn by the Arabs of Palestine. But the most interesting article is that on "Le droit des pauvres chez les Nabatéens." The author shows that before our era the Nabatæans had great quadrennial festivals; certain laws for the benefit of the poor, which came into operation periodically, and were not unlike those of the Sabbatic year of the Jews, were connected with these festivals; the year 85 of the era of Bostra (March 22nd, 189, to March 21st, 190 A.D.) coincided with a Nabatæan festival year; this fixed date enables us to construct the Nabatæan cycle, and this cycle corresponds from end to end with that of the Olympiads. With less certainty it is stated that the Nabatæan *Acta Dusaria* of the Roman epoch were quadrennial festivals under the patronage and name of Dusares, the great national god of the Nabatæans. These festivals apparently coincide with those of the Nabatæan cycle, and were, perhaps, a continuation of them; they characterised years which may be called "Dusarian" years; and these Dusarian years apparently coincided with the years of the Sebasman festivals of Damascus and the Heracleian festivals of Tyre, which are expressly qualified as Olympic. The article concludes with some very suggestive remarks and speculations on the origin of quadrennial festivals, whether Olympic or Nabatæan.

Revue Biblique, vol. x, part 3, 1901.—Father Vincent describes a mosaic with a mutilated Greek inscription found at *Beit Sûrik*, 2½ hours north-west of Jerusalem. The inscription, which was perfect when found, was broken up during a quarrel between the joint owners of the land before any one at Jerusalem was aware of its discovery. There is now only sufficient to show that there was Christian settlement at Beit Sûrik in Byzantine times.

North of Jerusalem, at the foot of the hill on which a colony of Bokhariot Jews is now settled, a large tomb was recently discovered. It contained three kinds of graves, the *kok*, or "oven" grave, the trough grave covered by a horizontal slab, and the bench surmounted by the arcosolium. The façade is decorated in that composite style in which ill-assorted elements of Greek architecture are grouped with conventional foliage and fruit. This interesting tomb has been partially destroyed, so that Father Vincent's plan and sections are of much value.

A Byzantine Mosaic at Jerusalem,¹ by Father VINCENT, of the Dominican Convent of St. Stephen, Jerusalem.—On March 30th last a member of the Jewish colony,² settled north-west of the Damascus Gate, discovered a remarkable mosaic pavement whilst digging a trench in the courtyard of his house. Ismail Effendi, el-Husseini, president of the *mo'arref*, when informed of the discovery, at once took steps to preserve the mosaic, and requested the Dominicans of St. Stephen to examine and report upon it. As the mosaic was cleared, a copy of it was made under the direction of Father Lagrange. But at the end of the first day all work was suspended pending the receipt of instructions from Constantinople, which had not arrived on May 20th. Soon afterwards the portion of the mosaic which had been exposed to view was covered with earth, and it has not since been accessible. Fortunately it was possible, from photographs and drawings, to prepare a water-colour drawing on a sufficiently large scale to show every detail. This copy, due to the collaboration of Fathers Delau, Savignac, and Vincent, has not been compared with the mosaic, and thus has not received the last touch.

The mosaic is 235 yards W.N.W. of the Damascus Gate as the crow flies, almost at the bottom of the depression at the head of the Tyropœon Valley. The excavation being incomplete the full dimensions of the pavement could not be accurately determined. The length of the part exposed is 18 feet 8 inches, and the greatest width 10 feet 6 inches. The latter, from the arrangement of the border and the presence of fragments of masonry, is apparently the actual width, but the length may be greater than is stated. From the first the progress of the excavation was hampered by the two alleys that border the court, or by the necessity for leaving means of communication between two blocks of buildings. The room containing the mosaic was built south-west and north-east. The north wall, visible for its whole length, was altered at a recent period during the construction of a cistern; the south wall was only seen at one point; in the east wall, although it is in a very dilapidated condition, one could make out a narrow door, 1 foot 11 inches, which it would be desirable to clear.

In spite of the incompleteness of the investigation, it is possible to take a general view of the subject represented in the mosaic. At the first glance one notices two compartments which, although they form one picture, appear to have nothing in common in their nature and design. The principal scene of the first compartment, 6 feet $6\frac{3}{4}$ inches high and 4 feet wide, is set in a frame. Orpheus seated, full-face, and wearing the Phrygian cap, plays on an eleven-stringed lyre which he holds in his hands. Below his feet the god Pan and a centaur, resting on the bottom of the frame, in very expressive postures, listen to the

¹ By permission from the "Revue Biblique"; a photograph from the water-colour drawing was published in the last *Quarterly Statement*.

² It consists of Jewish families from Baghdad and the Caucasus, and is called *Bâté Nisin Bey*.

melody. A hare is squatted under the out-stretched arm of Pan in a comical attitude. Round the musician various kinds of animals—a falcon, a bear, a pig, a serpent, a salamander, a partridge, a rat—artistically grouped in natural attitudes, are visibly charmed by the tones of the lyre. A reproduction of the water-colour drawing would give a better idea of the charm of the thousand details and the happy effect of the picture. Pan squeezes under his arm his syrinx, which has become mute, and the centaur puts his hand to his mouth in a gesture of roguish *naïveté*. The rat beneath the lyre raises itself as if it were trying to hear better; the partridge turns its head coquettishly; the salamander, held in by a stout red rope, was engaged in a fight with the snake which the charm of the music has interrupted abruptly. All the tints are bright. The carnations are rose-coloured, shaded in brown, yellow, or red, and sparingly touched up with white lights or green points. The heads of hair are black, mixed with yellow and blue cubes which bring out the curls, and make them look wavy and transparent. Orpheus wears a tunic of azure blue, with an embroidered border. A rose-coloured mantle, fastened over the right shoulder by a precious clasp, is thrown back over the left shoulder, and leaving the right arm, which plays, free, falls in wide flexible folds, marked by bold red lines, over the knees of the musician. The feet are shod with black sandals. The wood of the lyre is yellow, artistically shaded; the keys are black, the strings red. The snake is yellow with blue spots. The pig is dull green, outlined in black; the muscles are white, the eye red. The fur of the bear is yellow ochre and iron grey; the muscles are strongly marked in dark red and ruddy brown, the claws are black. The coat of the salamander, those of the centaur and of Pan have the same tints without the red bands, and with flashes of bronze in addition. The panther's skin which falls from the shoulder of the centaur is pale green with black spots. The pipes of Pan have the tints of wood and metal. The hare is ruddy brown, yellow, and white. The rat is nearly its natural colour. Lastly, the birds have a brilliant yellow plumage, drab wings, and red feet; the falcon wears round its neck a rich necklace with gold locket; two small crests adorn the head of the partridge. Green branches strewn on the white ground of the picture add to its freshness. A garland of lotus flowers,¹ strung on a yellow string, and elegantly designed in four simple colours—blue, yellow, red, and white, on a dull ground—encloses the subject, and this is surrounded by a broad belt of complicated ornament. On a rich black ground large leaves, alternately greenish or red and orange, form a series of medallions in which, treated with much talent in a natural, life-like manner, human heads, domestic and wild animals, plants, and various objects² stand out in many-tinted relief. At the four angles are heads which are probably symbolical: the "river" head at the lower right-hand corner is remarkable, but less

¹ The number of flowers has been doubled, inadvertently, in the water-colour.

² The same *motif* has influenced Byzantine sculptors, see the frieze of a *bas-relief* of the fourth century at Salonica, in Bayet ("l'Art byzantin," p. 79).

interesting than that of Mercury (?), placed with a cornucopia in the centre of the lower border, and, like all the others, looking at Orpheus. Unfortunately, two of these heads were only partly seen. Amongst the animals in nine other medallions, all deserve attention, though some are better than others: a wild horse at full gallop, whose brilliant coat and flowing mane throw it into relief, a bull running, a ram leaping, birds at rest—all appear to listen to the melodies of the divine artist. The inanimate objects are not wanting in originality and interest: a pumpkin and a ripened bunch of pomegranates, and a basket overflowing with fruit (?). The warm, deep tones, and the well-sustained design of the border, give a strong relief to the central panel. The heads have very brilliant complexions, and are of five or six colours—rose, red, green, blue, and brown. The colouring of the fruit admits new elements. The quadrupeds are yellow, red, green, and brown. The birds exhaust every shade of yellow, red, and blue. Lastly, other borders, the classical twisted fringe, and scattered red and black flowers on a white ground, complete the width as far as it was seen. It should be noted that the ornament of the outer border is not exactly the same on the two sides.

Below Orpheus, but connected with him by the interlacement of the borders, is the second compartment of the mosaic. It consists of two sections, placed one above the other without much regard to symmetry in the disposition of the panels. There is first a rectangular panel, rather less than 2 feet 3 inches high, and 2 feet 2 inches wide, which contains two women, full length and full face, separated by a sort of column, or, perhaps, candlestick. Their names are written to the right and left of the head, as in the case of legends to miniatures on the reverse of Byzantine coins, or on other mosaics. The names are Greek, but defective in orthography and caligraphy—ΘΕΩΔΟΣΙΑ¹ and ΓΕΩΡΓΙΑ. The details of the costume and dress, apparently Byzantine, will be examined no doubt carefully by specialists. The hair, treated like that of Orpheus, is simply dressed and arranged in plaits which encircle the face. Theodosia wears a white crown, some yellow touches set off the hair of Georgia. The complexion is a very delicate rose colour, edged with brown, hardly lighted up by occasional red and green cubes. Long clear yellow earrings fall beside the cheeks. The two women have brilliant ornaments in red, yellow, and green enamel round their necks. Georgia wears a brown, red, and white mantle, fastened across the breast and falling back over the shoulders below the knees. The open front exposes a long robe ornamented with white and yellow embroidery on a black ground, and two bands, embroidered with red and green flowers on a grey, mauve, and lilac tissue, fall like a stole from the girdle. The hands, crossed on the breast, support a green bird edged with black. The mantle of Theodosia is pale blue, furrowed by brown and red folds; her robe is black, embroidered with clear yellow crosses,² with a chestnut dot

¹ Note the form of the γ in Γεωργία—a new name, and the ω in Θεωδοσία.

² Through an error in drawing, the crosses are imperfectly represented in the water-colour.

as centre. The right hand, raised to the breast, holds a lotus flower, red, white, and black; whilst the left, partly lowered, holds an undefined red and green object which is intermingled with the folds of the robe. The shoes are red¹ and yellow, edged with brown. The candlestick between the figures is black, very pale blue, and white; the knot is blue and yellow ochre, and in the upper part there are red, yellow, and green ornaments.

In spite of a certain stiffness of posture, and less elegance of design when compared with the Orpheus panel, one is sensible of an honest attempt to represent nature; at least there is none of the coldness or rigid accuracy of compositions in which conventional types are used. Georgia and Theodosia have lived. The slightly emaciated oval face, and the pallid complexion of the former, her less ornately dressed hair, her bony, badly-shaped hands, and her less supple limbs, give her whole figure a certain appearance of age. In the latter, on the other hand, the fuller face, the warmer flesh tints, the more refined mouth, and the more delicate hands, give the impression of youth. One would take them to be mother and daughter.

The heads have the nimbus, used in ancient art as an attribute of gods, emperors, and mythological persons, which was adopted apparently not earlier than the fourth century² by Christian artists. In the following centuries, when its use began to be general, the signification of the nimbus underwent a change, and it sometimes became, especially in the west, a simple ornamental device.³ These facts must be taken into account when attempting to establish the character and date of the monument. According to Didron, "In the East the nimbus is emblematic of physical energy, as well as moral force, the civil or political power as well as religious authority."⁴ Were Georgia and Theodosia two heroines, two saints, two members of the local aristocracy, possibly of the imperial family, two superiors of monasteries, or two deaconesses? Each of these hypotheses has a certain possibility.

To the right and left, in medallions 3 feet 3 inches long, and 1 foot 10 inches wide, which have borders of varied design, two blocks of stone rise above the pavement. These stones, which are 1 foot 11 inches, and 1 foot 10 inches, by 1 foot 1 inch at the base, are 7½ inches high, and diminish in size as they rise. They offer a riddle which it would be

¹ The fundamental tone is red, and, according to a remark on a sixth century miniature by M. Kondakoff ("Histoire de l'Art byzantin," p. 126), red shoes forming "an integral part of the Imperial costume of Byzantium" at that period, "it was forbidden to wear shoes of that colour": they were then adopted for the virgin, the angels, &c.

² Didron, "Iconographie chrétienne," p. 75; Pératé "l'Archéologie chrétienne," p. 44; Kondakoff, "l'Art byzantin," p. 66.

³ When in Byzantine miniatures of a decadent period, the nimbus ornaments a pagan personage, it is a reminiscence or imitation of classical art (Kondakoff, *op. cit.*, p. 77).

⁴ Didron, *op. cit.*, p. 67.

interesting to solve by raising one of them. In the side wall there is a block a little larger than the stones, and in the same line. It has a small moulding, and its object is obscure. As to the two stones, their shaped tops, the plaster which still in part covers them, and their irregular form, seem to exclude the idea of a support for an altar, table, or arcade. One would preferably suppose them to be osuaries, or funerary caskets. There would then be two tombs; the figures of the central medallion would be really portraits, and the lotus flower and bird might be regarded as emblems of the resurrection.

Lower down a last compartment is divided into three medallions by a large circular band in colours, shaded off like a rainbow, from deep blue to dark red. In the centre a lion runs from left to right, whilst on one side a leopard springs from right to left, and on the other a dancer, facing left with balance pole in hand, and mantle flying in the wind, goes through his evolutions. The dancer is red and yellow, his shoes are black, and his mantle bright green, olive green, and yellow, with well-drawn folds. The lion is yellow, outlined in black and brown; its mane is red and white, and the branches round him are green, yellow, and black. The leopard is pale green, outlined in black, with black and bright yellow spots. Beneath this compartment the border ends with a band of white against the *débris* of a wall. This is evidently the end of the room.

The general appearance of the lower compartment is much more sober, and its colouring is much less vivid than that of the Orpheus panel. Otherwise there is in both pictures the same accuracy and elegance of form, the same firmness of drawing, the same taste and harmony in the selection of tints, and the same finish in the workmanship.¹ The stone of Palestine, with its rich tints, has supplied all the materials. In the whole mosaic there are only a few glass cubes in places where it was desirable to give the picture more transparency than could be obtained with stone. The fineness of the mosaic work favours the blending of the tints. The state of preservation is almost perfect, but the pavement, either from a blow or from the yielding of the ground under pressure, has given way at two or three points.

The principal subject of the mosaic is pagan and classical; yet it would be difficult to avoid assigning a Christian origin to it. The frequent use of analogous subjects in the decoration of the Roman catacombs shows with what freedom the Christians of the first centuries utilised the ancient myths of which religious symbolism had changed the meaning;² and of all the myths none was so transparent as that of Orpheus charming the animals with the melodious tones of his lyre. The fathers of the Church have frequently been inspired by that graceful

¹ There are, however, several instances of carelessness in this large subject: parts treated in an incomplete or disproportionate manner; a detail omitted or improbable,—the rope of the salamander attached to nothing; Orpheus seated without any visible trace of a seat, &c.

² Pératé, "l'Archéologie chrétienne," pp. 43, 53 ff.

allegory to celebrate the happy influence of Christian doctrine on humanity¹; and the painters of the catacombs have told it many times in their frescoes.² The affinity of type between the fresco of St. Callixtus and the mosaic of Jerusalem is very suggestive. If the presence of Pan and the centaur below the feet of the divine artist in the Jerusalem mosaic is not a part of the symbolism, it must be regarded as a survival of ancient art; and this is not surprising when one remembers how, even as late as the fifth and sixth centuries, the best works of the great Italian artists in mosaic show the deep impression of these survivals.³

The complete absence of Christian emblems in the mosaic does not affect its attribution to a comparatively late period. Perhaps it was expedient not to place very obvious religious symbols in a pavement that was to be trodden upon. Other pavements have been found at Jerusalem in a style quite as profane which could not be earlier than the fourth, and might be later than the seventh century.⁴ It is to that period, fifth to sixth century, that one would like to ascribe the mosaic—the character of the two figures, of the names beside them, and of the ornament agrees with that idea. Byzantine culture was then more flourishing at Jerusalem than at any other time, and the town enjoyed the tranquil prosperity which the production of such a sumptuous work would imply. A comparison with works of that period shows points of contact. Classical training had given to the artists a style which is apparent in all their works from one end of the empire to the other. The mosaics especially form a perfectly harmonious group, for according to Kondakoff (*op. cit.*, p. 24), "the mosaic artist neither invents new types nor new attitudes, nor new arrangement of draperies; the forms which he adopts are, so to speak, immutable." The mosaic of Jerusalem has affinities with those of Mount Sinai, Ravenna, Tyre, and Madaba, but it is more akin to the celebrated pavements of the Church of Kabr Hiram, near Tyre, and of the Church of the Virgin at Madaba.

After all the new mosaic at Jerusalem is still not fully uncovered, and later researches may disclose unlooked for revelations of the date. It is to be hoped that they will indicate the nature of the building of which the floor was so well decorated. It was probably the burial place of a wealthy man.

C. W. W.

¹ Some patristic remarks on this subject will be found in Martigny, "Dictionnaire des antiquités chrét.," p. 487.

² Marucchi, "Éléments d'archéologie chrét.," p. 269; "Guide des catacombes," p. 152.

³ Gerspach, "La mosaïque," p. 46 ff; Pératé, *op. cit.*, p. 203 ff, cf. fig. 135 ff; Kondakoff, "Hist. de l'Art byzantin," p. 103.

⁴ See especially the Armenian mosaic on the Mount of Olives in Clermont-Ganneau's "Archæol. Researches," vol. i, p. 329, and that to the north of the town ("Zeitschrift d. Deut. Pal. Ver.," xviii, plate 4).