

Augustinians between contour 2469 and the aqueduct have relieved us from searching for the city wall there. Such a wall may have once existed, but the chances are against its recovery, as the line it may have occupied has been built upon over and over again.

As to the late wall, NAI, shown in the July plan of this year, all attempts to trace it beyond I have been vain. I gave reasons to suppose it had turned north at O or J. Accordingly a shaft was sunk a little to the north of J, and from its bottom much tunnelling was done. Several times bits of walling gave us supposed clues, but the walls always turned out to be of slight thickness. A wall was also examined near K, with similar results. As the work in the Tyropœon Valley has become so important we have left the Western hill for the present.

Such, then, are the main outlines and some of the details of the work done this last season. The daily average of workmen employed has been higher than ever before, being about 35. It has been trying to work in that open sewer, the Tyropœon Valley, during a summer whose heat the oldest inhabitant does not find paralleled in his memory. Our health has been, on the whole, good. Mr. Dickie's arm has now quite recovered, and he was able to relieve me entirely for over a fortnight, when I was ordered to rest. Hardly was I fit for work again when a sore throat laid by Mr. Dickie for a time. One day work was suspended, when we attended the Turkish Criminal Court as prosecutors of the men who attacked us. Judgment was in our favour, and they are now in prison. Our Imperial Commissioner, Showkat Effendi, has followed his late father's excellent traditions in every way, and the readers of the *Statement* will know this to be high praise. His valuable assistance to our work is rendered cordially. The diggers have done their work well, and have been ably superintended by their young foreman, Yusif, whose aim is to be worthy of his predecessor, Abu Selim. He is full of enthusiasm for the work, and his fidelity has already been proved during his five years in our general service.

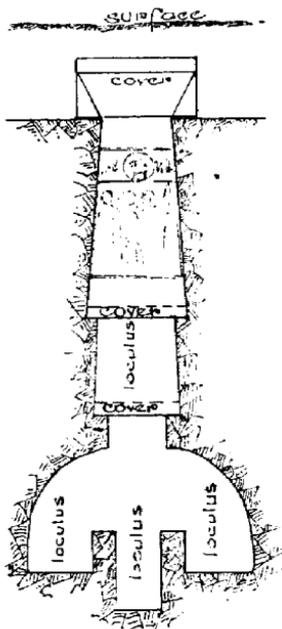
JERUSALEM, *September 14th*, 1896.

REPORT ON TOMB DISCOVERED NEAR "TOMBS OF THE KINGS."

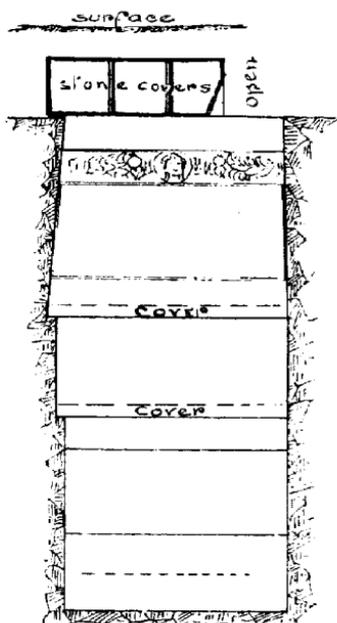
By ARCHIBALD C. DICKIE, A.R.I.B.A.

A FORTNIGHT ago Bishop Blyth kindly asked me to visit a tomb which had been discovered on his property to the north of the city. I did so, and was delighted to find the rather faded remains of a most charming piece of frescoping on the walls of a tiny rock-cut cell, this being the only part excavated at that time. It lies immediately to the west of the "Tombs of the Kings," and is adjacent to the Anglican

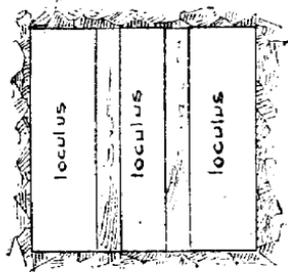
TOMB DISCOVERED NEAR "TOMBS OF THE KINGS."



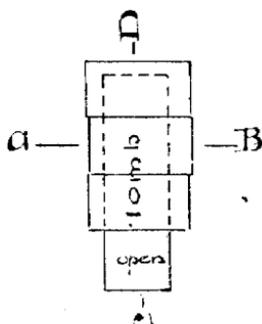
Section A.B.



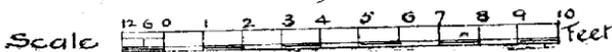
Section C.D.



Plan of lower loculi



Ground Plan



College buildings, which are now in course of erection. Further excavation proved the tomb to be entirely sunk in the rock, with stone



FRESCO ON WEST END OF TOMB, NEAR "TOMBS OF THE KINGS."

covers set in lime, only 2 feet 6 inches below the surface of the ground, a bevelled opening, 19 inches by 20 inches, being cut through the covers at the east end. The cross section, AB, shows the rather curious formation of a sunk tomb with *loculi*. The lower three *loculi* are placed side by side, the centre one being 5 feet 8 inches long by 13½ inches wide by 2 feet deep, and the two side ones 5 feet 8 inches long by 20 inches wide by 12 inches deep each, all covered roughly with a thin coat of very hard plaster. The rock above is cut back to form rests for the covers, which also serve as the floor of another *loculus* immediately above the centre one, measuring 5 feet 9 inches long by 2 feet 3 inches wide by 2 feet 6 inches deep. Above this the rock is again cut back to receive the covers of this upper *loculus* (which is not plastered), these covers also serving for the floor of the upper cell, which measures 6 feet 1 inch long by 2 feet 6 inches wide at bottom, and diminishes towards the top to



DETAIL OF FRIEZE OF TOMB, NEAR "TOMBS OF THE KINGS."

5 feet 6 inches long by 1 foot 8 inches wide; the height from top of floor rest to soffit of stone covers is 5 feet 3 inches. The north and south sides and the west end of this cell are plastered and covered with fresco, but the east end has been left unfinished and shows the bare roughly-cut rock. A glance at the sketches will show the scheme of decoration. An irregular band of red colour from 6 inches to 10 inches deep extends round the top of the three plastered sides, under this is a decorative frieze 9½ inches deep, separated from the upper and lower panels by bands of dark red colour ¾ inch broad. The lower panels are 26 inches high, and extend the whole length of each side, formed by similar bands of red colour; under these the ground colour extends undecorated to the floor.

It is unfortunate that the effect of time and exposure has so destroyed the colour that only a part of the design can be recovered, which, however, is sufficient to give a fair idea of its style and period. On the east end the remains of three erect figures are still quite distinct. The centre

male figure is almost entirely obliterated, and its outline can only be very indistinctly traced. To the left is a female figure, the head of which is complete, and the lines of the drapery sufficiently indicate the upright pose. The head of the male figure on the right is all but gone, but the black colour of the hair and part of the beard and a faint indication of the eyes and nose still remain; the flowing red robe, the position of the right knee, slightly raised, and the faint indication of the uplifted left arm, tell the artist's conception. Two colours (red and black) on a yellow ochre ground are used in the painting. The faces are outlined in black, and the drapery of the centre and left figure is in black, that of the right figure is in red. Only the heads and upper parts of the bodies can be traced, the lower parts and feet being entirely gone. The scene depicted I cannot make out. Its general treatment is bold. The graceful queenly pose of the half-turned head and shoulders of the female figure, the tasteful arrangement of the hair, and the stern, yet sorrowful, expression of the eyes, which seem to cast back a semi-scornful glance as she moves slowly away, are rendered with power and feeling. The manly vigour of the male figure on the right is painted with no less power, and the whole piece is drawn with classic truth and force. The south and west sides have also been decorated, but now only indistinct blotches of colour remain, quite insufficient to define any single detail of the design. The frieze on the three sides consists of a simple conventional treatment of a female head, with an arrangement of pomegranates and leaves on either side. On the frieze above the figures is a head with indistinctly painted ornamentation on either side. The sketch will show that this face is completely destroyed and that only a faint outline and the two hanging tresses of hair now remain. I am sorry to say that my carelessness accounts for this, and is an instance of how even the most gentle handling is dangerous in dealing with such frail antiquities. This face when I first saw it was almost complete, part of the forehead and one eye only were wanting, the mouth, nose, and eye being painted with remarkable expression. I unfortunately attempted to finger off some of the dust, with the result that the whole face flaked off and broke into atoms on the floor. Its form and character still remain in my mind, but I dare not attempt a restoration.

The sketch from the frieze on the south side is the most complete, in fact, the only distinct piece that remains, but is sufficient to show the whole design, which is merely a repetition of this part. The delicate pale green halo, which encircles the head, combines well with the conventional treatment of the face and hair, and produces a charming play of colour as a centre piece to the dull grey of the pomegranate leaves which is only broken by the pink-coloured fruit when approaching the middle feature. The colour effect is agreeable and the whole composition exceedingly happy. A Greek inscription has been painted over the heads of the figures on the west end, which I have copied as closely as possible, but on account of chippings, decay, &c., the greater part is undecipherable. The learned Dominican, Père Sejourné, has, however, been able to recover a

part of it, and reconstructs the letters ΑΛΓ . . . Α over the head of the female figure into ΑΛΓΕΙΝΑ—"sorrowful." On the assumption that the fresco illustrates a funeral procession, he suggests that the letters ΙΑ between the second and third figures permit of restoring another word of the same with plural termination, as for example :—ΑΝΘΡΩΠΕΙΑ "human."

The tomb is evidently a family one of four *loculi*, and as far as I can make out the plan is unusual about Jerusalem.

The tomb is nearly in the middle of a space surrounded by a wall of masonry 3 feet thick, which seems to be the remains of a building, which at one time covered the tomb. It is quite evident that the entrance to the cell was not made from the open air, as the bevelled opening shows no evidence of ever having been covered, and the plaster and decoration continue over the bevelled face of the first cover, as if intended to be visible from an interior. No pottery or other objects were found, and only a very few bones; the whole tomb appears to have been entirely robbed of its contents.

The three frescoed figures are so exceedingly classic in character that they seem to illustrate some mythological subject, but the rendering of the frieze is more conventional and lacks this vigorous feeling. In fact it suggests Christian art as readily as the other inclines towards a pagan origin. The work certainly belongs to a period when classic art still flourished in the country, but I will leave someone better acquainted with such antiquities to class it more definitely.

Another tomb was uncovered to the south, as shown on plan—only a simple sunk cell, 5 feet 3 inches long by 1 foot 6 inches wide, and in it are two bodies placed side by side, one with the head to the west and one to the east.

THE CAMP, JERUSALEM,

August 30th, 1896.

REPORTS FROM HERR BAURATH VON SCHICK.

THE CHURCH OF THE ASCENSION ON THE MOUNT OF OLIVES.

(A.)—*Its Present State and Condition.*

ON account of excavations on the Mount of Olives, I went, towards the end of last year, several times there. Once when there, it came into my mind to make also a visit to the present Church of the Ascension, which is situated in a courtyard in the centre of the village Et Tur, sometimes called Kefr et Tur. About 30 or 40 years ago I had often visited the place, and hence knew it then well, but now, on coming into the court, I