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NICHE AND DOORWAY: EAST END OF TOMB I.

PAINTED TOMBS

IN THE

NECROPOLIS OF MARISSA

(MARÈSHAH).

BY

JOHN P. PETERS, PH.D., D.D.,
NEW YORK,

AND

HERMANN THIERSCH, PH.D.,
MUNICH.

EDITED BY STANLEY A. COOK M.A.,

Fellow of Gonville and Caius College, Cambridge.

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inscription on the transom above the door-frame was injured. It is this inscription which informs us that Apolophanes, the head of the Sidonian colony at Marissa, was buried in this chamber (No. 1, p. 38).

4. Animal Frieze.—The chief decoration of the tomb is the animal frieze, already mentioned, in chamber D. It commences in the south-west corner, and ends near the opposite north-west corner. The first scene represents the chase, and the first figure is a man blowing a long straight trumpet (Plate VI). He is stepping forward, and presses his left hand, wrapped in his mantle, against his hip. Beneath his mantle, which is fastened on his right shoulder and reaches down behind almost to the knees, he wears a short-sleeved tunic, girded about the waist, leaving the knees and lower legs bare. Unfortunately the face, like all the other faces in these tombs, was scratched out at the time of their discovery, as already narrated, by the fanaticism of the Sheikh of Beit Jibrin, who declared that they were *haram*, forbidden by Moslem law. The hair is fastened with a wreath, whose red streamers, with long cord ends, flutter freely behind the neck and back. On the feet are sandals, with narrow white ribbons wound around the ankles, and fastened about the middle of the calf by red cords, whose ends hang down in front. All uncovered parts of the body are painted flesh-tint; the folds of the garments, as also the outlines of the figure, are traced in blackish lines. Above the head is painted in the same colour a title which is no longer legible. That it read **СΑΛΠΙΓΚΤΗС** is probable, but not certain.

Next ^{fig.} is a hunter on horseback. He is galloping on an admirably drawn horse, and brandishes a long lance against a she-leopard. The latter is already wounded in the breast by a dart, rears on her hind legs to meet his charge. Beneath the horse runs a hound of the same lank, sharp-eared species as the Kerberos. A second dog seizes the leopard from behind by the tail. Both rider and hounds are too small in proportion to the horse. The rider's face has been scratched out. His dress is much like that of his attendant: a short tunic with red girdle, and above, a white cloak, which the wind blows out behind: dark red, tight-fitting breeches, and on his feet sandals like those already described. The large, square saddle cloth is richly ornamented with a yellow, embroidered centre, enclosed by several borders, marked out in a vine and wreath pattern, indented on the inner edge, all in blackish lines on a white ground. The front edge of the cloth is furnished with a row of short rays, while the hinder edge is relieved by a

large step-formed border. The head-gear, bridle, and breast strap are painted dark red. Above the head of the rider stands the word **ΙΠΠΟC** (horse). Following this, in larger and blacker characters, both incised and painted, and apparently written by another hand, is the word **ΛΙΒΑΝΟY** (of Lebanon). Beneath these two, written in the same script as the first, stand the words **ΤΟY ΙΠΠΙΚΟY** (of the horseman). The leopard is very well drawn, and its skin is plashed with black and red spots. The dog biting it from behind has long pointed ears, like the dog beneath the horse and the Kerberos mentioned above, and has a collar about its neck. A quantity of blood from the wound in the leopard's breast streams down to the ground and forms a red pool. Some tracings above the ground line seem intended to represent vegetation. Above the leopard's head is written the title **ΠΑΡΔΑΛΟC** (pard). A tree, painted black, closes this group towards the left. The leaves and branches of the tree to some extent resemble palm fronds, but the knotty trunk seems to show that no palm was intended.

Next follow a number of animals one after another with no apparent system of grouping. The first of these would be unquestionably taken for a lion, did there not stand above it a well-preserved title **ΠΑΝΘΗΡΟC**, "panther" (Plate VII). The splendid beast is represented in full profile, slowly striding towards the left. The skin is painted red, but the abundant mane is blackish, owing to the dark lines with which the separate divisions of the hair are outlined. The ground line rises somewhat under the panther, and toward the left in front of him, perhaps intended to indicate a hill.

Through the barbarous enlargement of two of the loculi described above, a section of the frieze has been so injured that it is no longer possible to determine the character of the next animal or animals. A long, thin, sweeping tail, of a distinctly feline type, and a small part of the hind-quarters, both painted yellow, are visible. By careful removal of some of the clay mortar, with which in closing this niche with stones its top and edges had been plastered, we were able faintly to trace the back and head line for some distance, but were ultimately uncertain whether it was the outline of one animal or more. The length was longer than that of the panther, and the back line higher; but the latter may have been due to the rise in the ground line noted above.

The next figure or rather group has, like the preceding, suffered injury in the above-mentioned enlargement of loculi, and all its details are not

distinctly visible. A mighty bull, which seems to have been descending a hill, has fallen to its knees, and blood is gushing from its mouth or nostrils. In front of it is coiled a great serpent, which appears to have just buried its fangs in the head or breast of the bull. Above the bull is a title, not altogether legible, apparently **TAYPOC**.*

In contrast to this agonized death-struggle is the serene and peaceful attitude of the next animal, a creature which the painter had probably never seen in his life. It is evidently intended for a giraffe. The neck is very long, but the head, with its great rounded ears and large, prominent eye, is much too big. The hind quarters and tail are those of the deer, the fore-legs are as long as the hind-legs, and the withers actually lower than the rump. The spotted skin is represented by little black and red spots. The title above it seems to read: **ΚΑΜΕΛΟΠΑΡΔΑΛΟC** (Plate VIII).

Toward this peaceful creature a boar, with stiffly-planted fore-legs, like a hound that has brought its chase to bay, presents a defiant front. He is painted a greyish colour, with red streaks here and there. The title seems to have been smeared over and covered up by a later rude funereal inscription.

Next follows a fabulous animal, a griffin, admirably designed. It is striding proudly forward, with the right fore-paw uplifted. The fierce head, with its long ear-feathers and curved beak, is that of the eagle, as are the great, spreading pinions, which are emphasised by an abundant use of red. In its drawing the griffin is the best of all the animal figures. Over it, well preserved, stands the title: **ΓΡΥΨ** (Plate IX).

The next animal is of the deer tribe, resembling an ibex, with great curved horns, and extraordinarily long ears, turned straight backward. The position of the fore-legs, outstretched, like those of the boar, makes it seem as though it had been startled. The body has been drawn disproportionately long. In the original design, the outline of which was lightly cut in the rock before painting, the shape was slightly different. Behind and above the present rump and tail another rump and tail are marked, and a third hind-leg is similarly traceable. (It may be added that in several other cases the painter has failed to follow the original outline traced in the rock.) A spotted skin is indicated by a few red dabs. Above is written the title **ΟΡΥΞ** (oryx). A

* The inscription as it actually appears is **ΣΑΥΚΟΣ**. For the above suggestion I am indebted to Prof. J. R. Wheeler, of Columbia University, New York.—J.P.P.

black tree, with knotty trunk and frond-like branches, the same as that preceding, closes this division.

The last section on this side consists of two very large, exotic animals, of which the first is a bulky rhinoceros (Plate X). The huge head, with the small, round eyes set much too low down, produces a comical rather than a terrible impression. There are two horns, a large one on the very tip of the snout, and a very small curved one directly above it. The body is curiously painted a red brown, but the folds on the hide of the thick-skinned beast are ingeniously brought up by scraping out narrow curved strips. Above its back, quite uninjured, stands the title **PINOKEPWC**.

The second of these creatures, the elephant, which is represented of the same size as the rhinoceros, is faultlessly painted a grayish black. The inner side of the huge ear, which is turned outward, is almost white, and the lip red. The trunk is represented as creased in rings by the same method of scraping used in the rhinoceros. On its back, fastened by a cord passing under its tail, is a large white cloth, with two borders about the edge. The inscription **ΕΛΕΦΑC** over the back is well preserved.

Before the elephant stands a negro, evidently the keeper of the elephant, almost entirely cut away by the fanatical Sheikh or his men. There are visible only his black hand and forearm outstretched towards the elephant's tusks, and the butt end and the blade of a broad-edged, long-handled axe, which he carried over his shoulder. On the side away from the elephant, outlines scratched in the stone suggest that the original design contemplated a figure with flowing robes, possibly female, represented in full face. Was it on this account that the title above reads **ΑΙΘΙΟΠΙΑ**, or does the name of the country indicate this negro as a sort of representation or personification of central Africa?

This ends the frieze on the right side of the chamber. The continuation on the opposite side commences at the east with a singular fish group: two large but short creatures, a sort of globe-fish, turn their thick heads towards one another (Plate XI). The head of the first is provided with tusks and a trunk, like an elephant. The other, which is much larger, has a tapir-like snout at the end of his huge skull. The fins of both fishes, especially at the tails, resemble tufts of feathers. The opalescence of the scales is indicated by red, yellow and black strokes and dots. To these two comical monsters, evidently drawn from fancy rather than from fact, the artist ventured to ascribe no name. It will be observed that in position the fish with tusks and

trunk corresponds to the elephant, the huge-skulled tapir-snouted fish corresponding to the rhinoceros.*

The next creature, a crocodile, squats on the ground, with the head slightly raised, and the huge jaws slowly opening, appearing to the spectator as though weighed down by the burden of a large tomb inscription added by later hands. It is yellowish in colour. Above its head stands the title **KΡΟΚΟΔΙΛΟC** (Plate XII). On its back, hardly to be distinguished between the great letters of the above-mentioned later inscription, an **ΙΒΙC** (ibis) stands on one leg, the other being outstretched behind.

Then follows a well-known representative of the Egyptian fauna, a hippopotamus, with enormous head, and small, cunning eyes. The corpulent body, and the short thick legs correspond to the reality; not so, however, the colour of the hide, which is painted in red and yellow stripes. We sought in vain for any traces of a title above this animal.

Then follows another scene of conflict. A wild ass, its hind legs doubled beneath it, strikes with its fore feet a serpent, and at the same time rends it with its mouth, very much as the pig is known to do. Red blood flows from the wounded serpent, which writhes in agony, and darts out its tongue. The snake is white, with black spots of colour. The body of the ass is yellowish, with coloured stripes. It has a short, bristling mane, and large, erect ears, with long, pointed hairs. Over its back is written **ΟΝΑΓΡΙΟC** (Plate XIII).

We are unable to identify with certainty the next animal, which resembles a lynx. Between the erected ears is a high tuft of straight hairs. The nose and upper jaw project to a blunt point. The legs, especially the fore-legs, are too short for the length of body. The tail is short and curves upward. The skin is yellowish. As if startled, it halts, with the fore-legs stretched stiffly forward, its head, with large bright eyes, turned backward. The title is not clearly legible.†

For the next animal also we know no name. The large horn on its snout assigns it to the class of Nasicornia, while the whole upper part of the

* This correspondence is evidently intentional, although the group is not separated and framed into a special picture by a tree, as in the case of the elephant and rhinoceros, and the fish themselves seem to be drawn on the theory that there were in the water creatures corresponding to those on the land, and therefore elephant and rhinoceros fishes.—J. P. P.

† It seems to read **ΙΥΙ · Λ.** Can this be **ΑΥΚΟC** wolf?

body, the relatively slender trunk, and the long thin tail resemble rather the tapir. The remains of the inscription read .ΛΟΦ...*

Facing the last described animal, and moving towards him from the left, is an unmistakable porcupine, admirably drawn. The legs are black, and the long quills speckled red and black. Above, quite easily legible, stands : ΥCTPIΞ (Plate XIV).

The lynx, further to the left, is also well executed, with large eyes, very long, tufted ears, and a ruff of hair about the throat. The title is quite plain ΛΥΝΞ.

A creature as quaint as it is puzzling closes the frieze. It has a certain resemblance to the lion of the Persian coat of arms (Plate XV). The body, in profile, is that of the lion, with the characteristic lion's tail turned over the back. The head, which is turned full face towards the beholder has a distinctly human appearance, like an Achelous mask, with a long beard. The skin is marked with yellow, red and black. Only the first and last letters of the inscription, Η and Κ, are legible. Beneath his feet is a stand or ground line. In front of him, framing him as it were, is a slender, almost reed-like plant, of a faint grayish colour; and behind him one sees some traces of another similar plant. The tree-frame makes this figure symmetrical in a way with the hunting group on the opposite wall, but this correspondence of plan between the two sides is not carried out systematically. As already stated, the frieze on the south side commences in the very corner; on the north side it terminates over the first loculus, 1.37 metres from the corner.

It is worthy of notice that, while there is a carefully drawn ground line beneath all the animals on the right side of the room, and a division by the use of trees into something resembling groups, this is less clearly marked on the left side, except in the case of the lion-like creature just described. There is also a considerable difference in execution in other respects between the friezes on the two sides of the chamber. The animals on the left side are on the whole not so well drawn or so carefully executed as those on the right, not so much colour is used, and in some cases the animal is only outlined, or little more. In design as well as in execution this side is also inferior to the other. In general on both sides the individual animals are drawn each on its own scale, quite without regard to its neighbours, so that the rhinoceros is as large as the elephant, and the porcupine as the hippopotamus.

* Perhaps something like *ιλοφάγος*, wood-eating?—J.P.P.