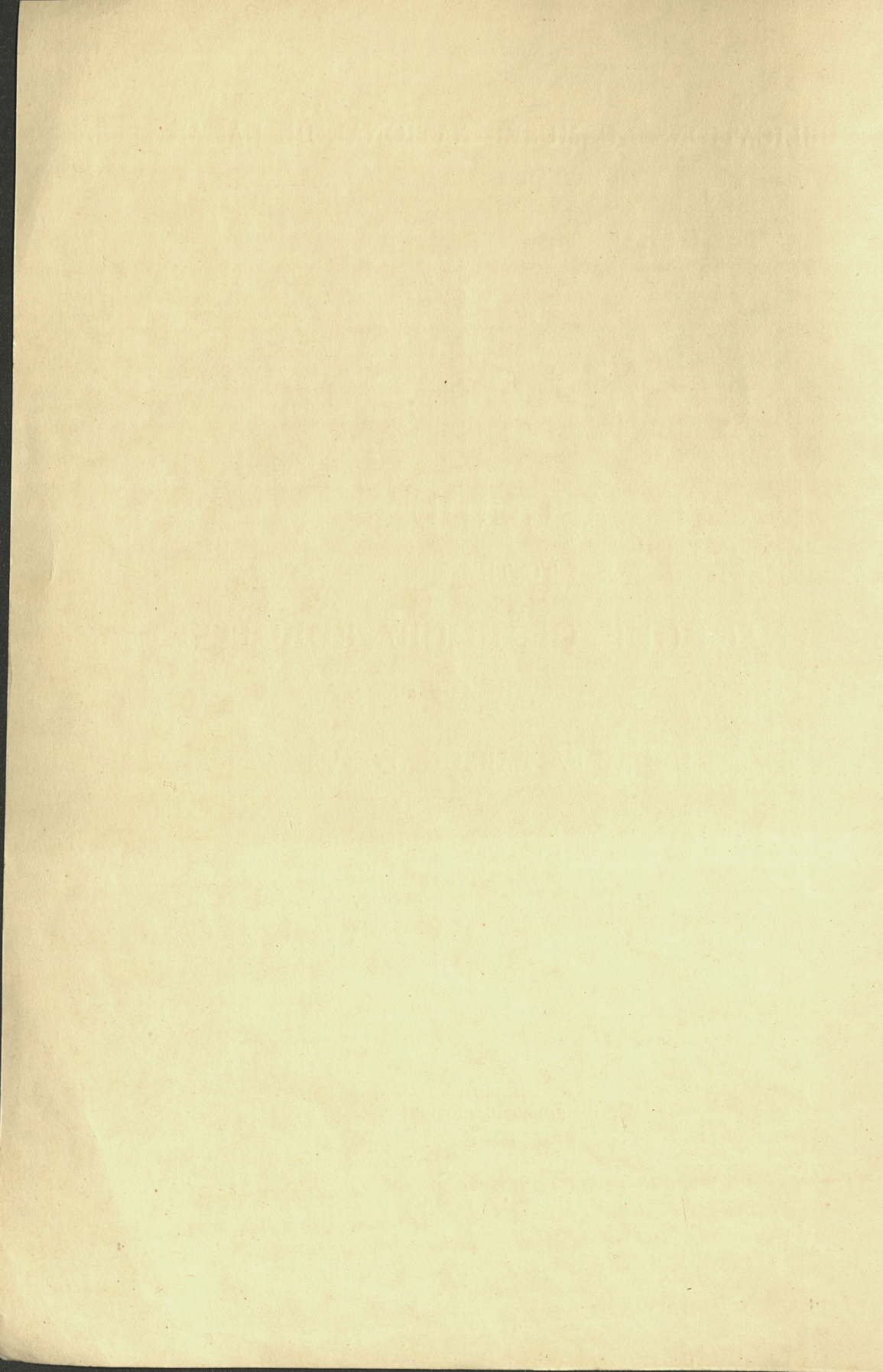


PUBLICATIONS DU MUSÉE NATIONAL DE DAMAS

A GUIDE
TO THE
SYNAGOGUE OF DOURA-EUROPOS
BY
HENRY F. PEARSON, Y. E. D.

BEYROUTH
IMPRIMERIE CATHOLIQUE
1939

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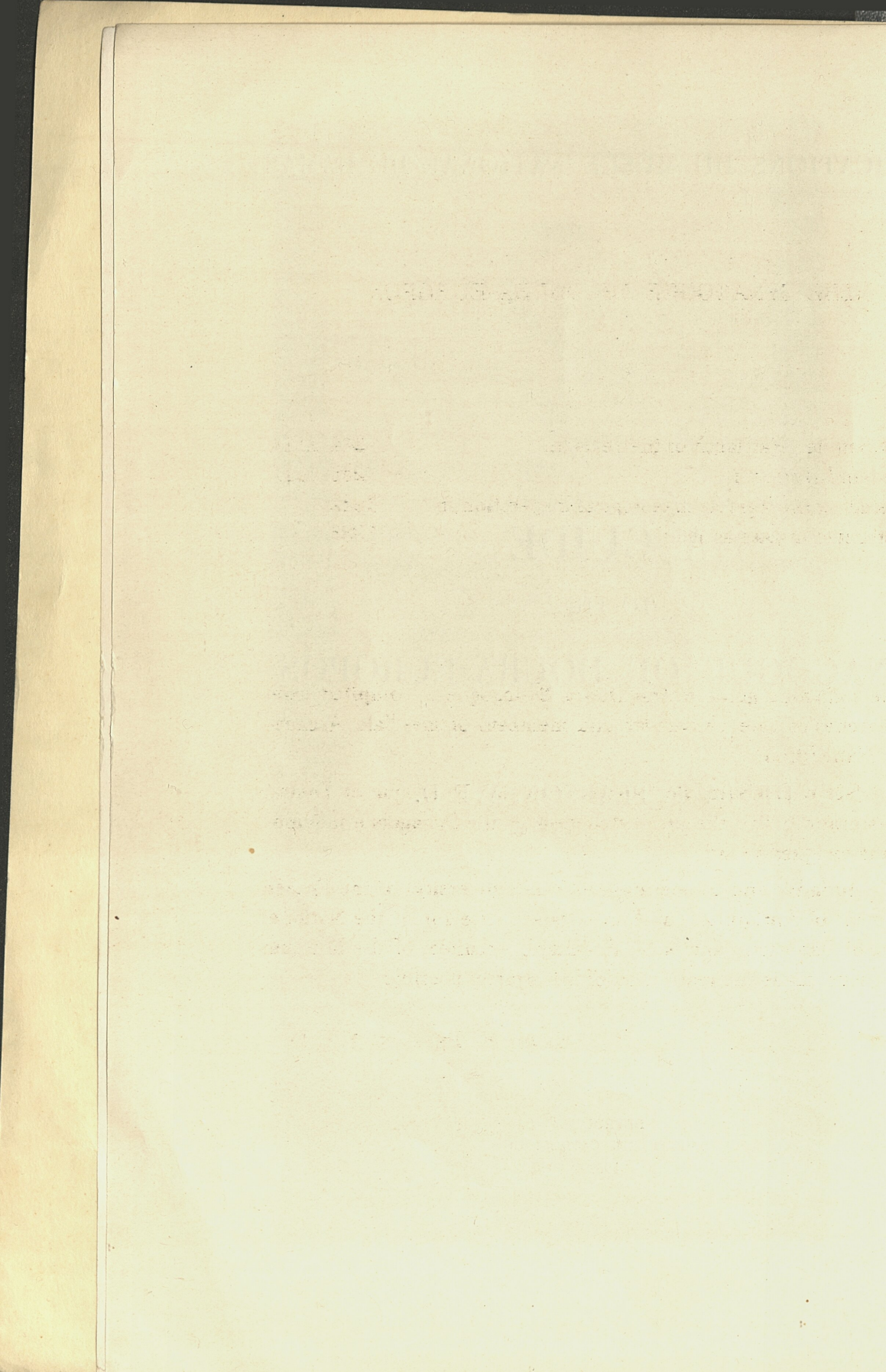


SCENE 13. — PROPHET READING FROM A SCROLL

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THE SYNAGOGUE OF DOURA-EUROPOS

Built by Samuel, Patriarch of the Jews, in	244 A. D.
Deserted and Buried in	256 A. D.
Discovered by the Yale Archaeological Expedition in	1932
Reconstructed in Damascus in	1936

The following guide to the Doura Synagogue is compiled from the researches of Yale University and members of the Yale Archaeological Expedition.

The task of removing the murals from the Synagogue at Doura, their restoration, and the reconstruction of the Synagogue in Damascus was assigned to me.

The initiative and co-operation of Yale University, of the French Department of Antiquities, of Emir Djafar, Director of the National Museum of Damascus, and of M. Écochard, Architect of the Museum of Damascus, made the realisation of this project possible.

HENRY F. PEARSON, Y. E. D.

THE SYNAGOGUE OF DOLNA FERPOVA

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CHAPTER I

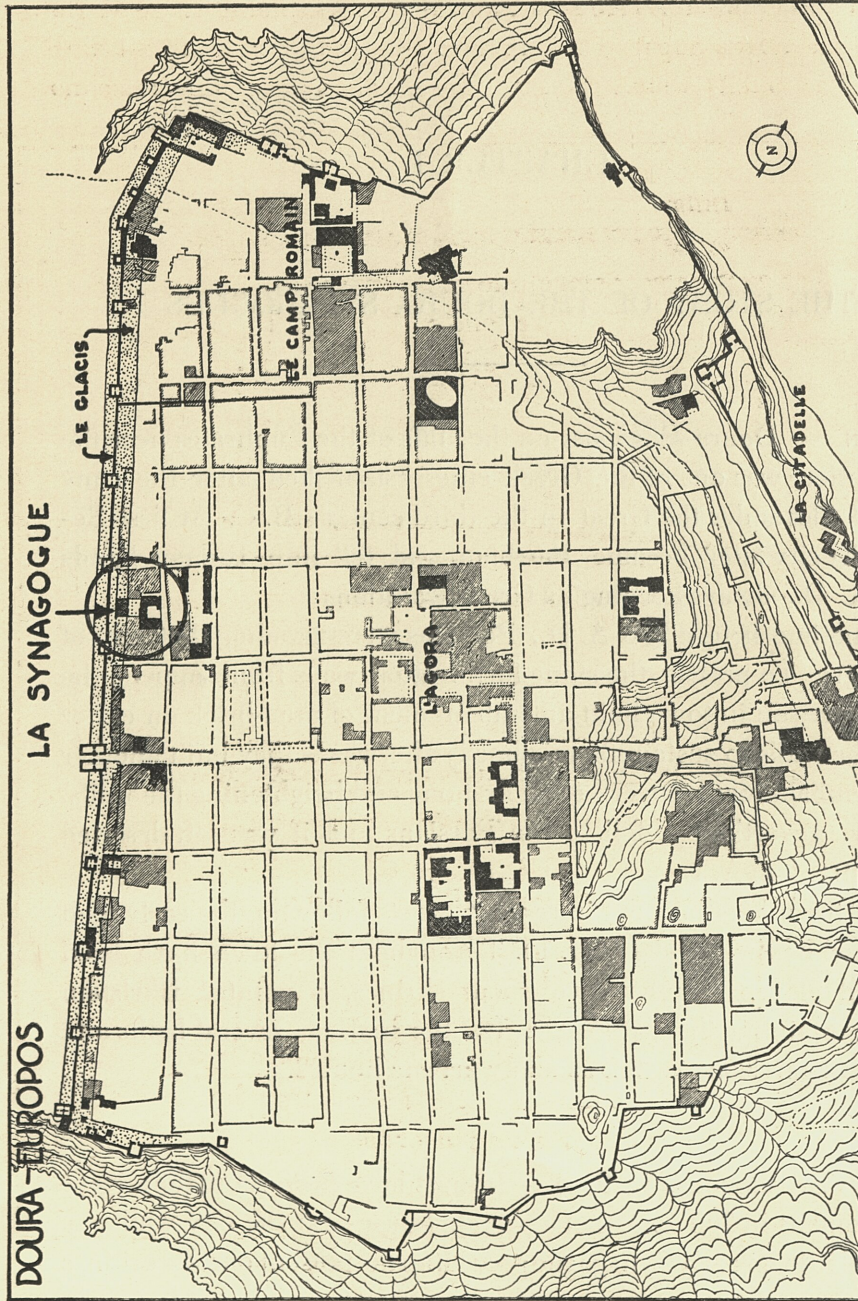
THE STORY OF THE DOURA SYNAGOGUES

LOCATION. — Doura-Europos, on the cliffs of the Euphrates near the Irak frontier, was one of the Greek cities established after the conquests of Alexander the Great in the third century B. C. At first Seleucid, the city later became Parthian and fell into Roman hands in 165 A. D., always keeping its Greek traditions.

Sometime before 256 A. D., Persians were invading that part of the country. To protect the stone fortification walls from sappers, the Roman garrison in town built an embankment of mud-brick on either side of the walls to sustain them. Shortly afterwards they built another greater embankment, covering the first one and heightening the walls. The city, nevertheless, fell to the Persians and it was left deserted shortly after 256 A. D.

The town was laid out in regular streets following the early plan established by the Greeks (Fig. 1). Throughout the town have been excavated eleven temples, two small shrines, a painted Christian church containing the date 232 A. D., the market, several baths and the Roman garrison, as well as many private houses.

THE FIRST SYNAGOGUE (Fig. 2, a).— It must have been about the advent of the Romans in 165 A.D. that a private house next the city wall was converted into an early Synagogue preceding the present one. Its ceilings



and walls were painted geometrically and its plan altered to serve the purposes of a Synagogue. The salon became the great chamber with benches around its walls and with some sort of an object in the center

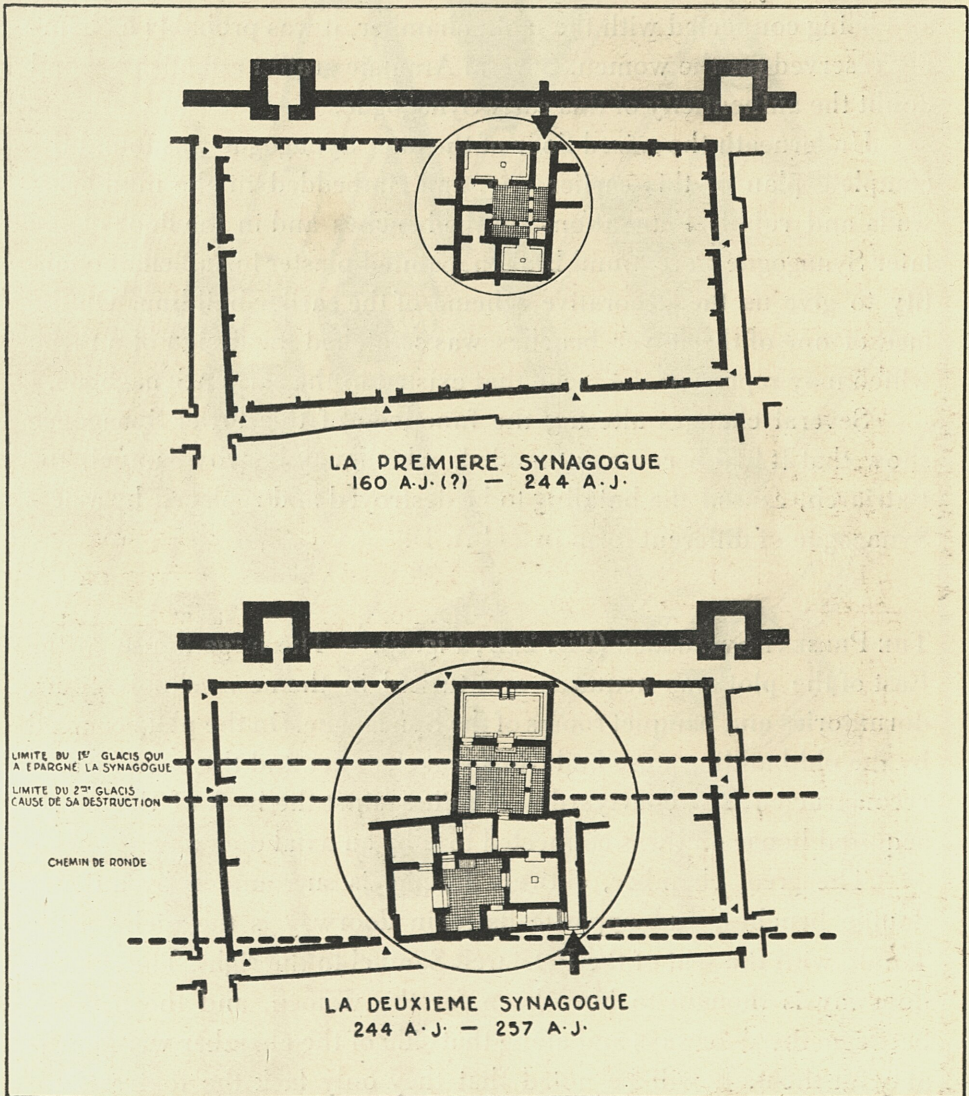


Fig. 2. — The earlier and the later Synagogue.

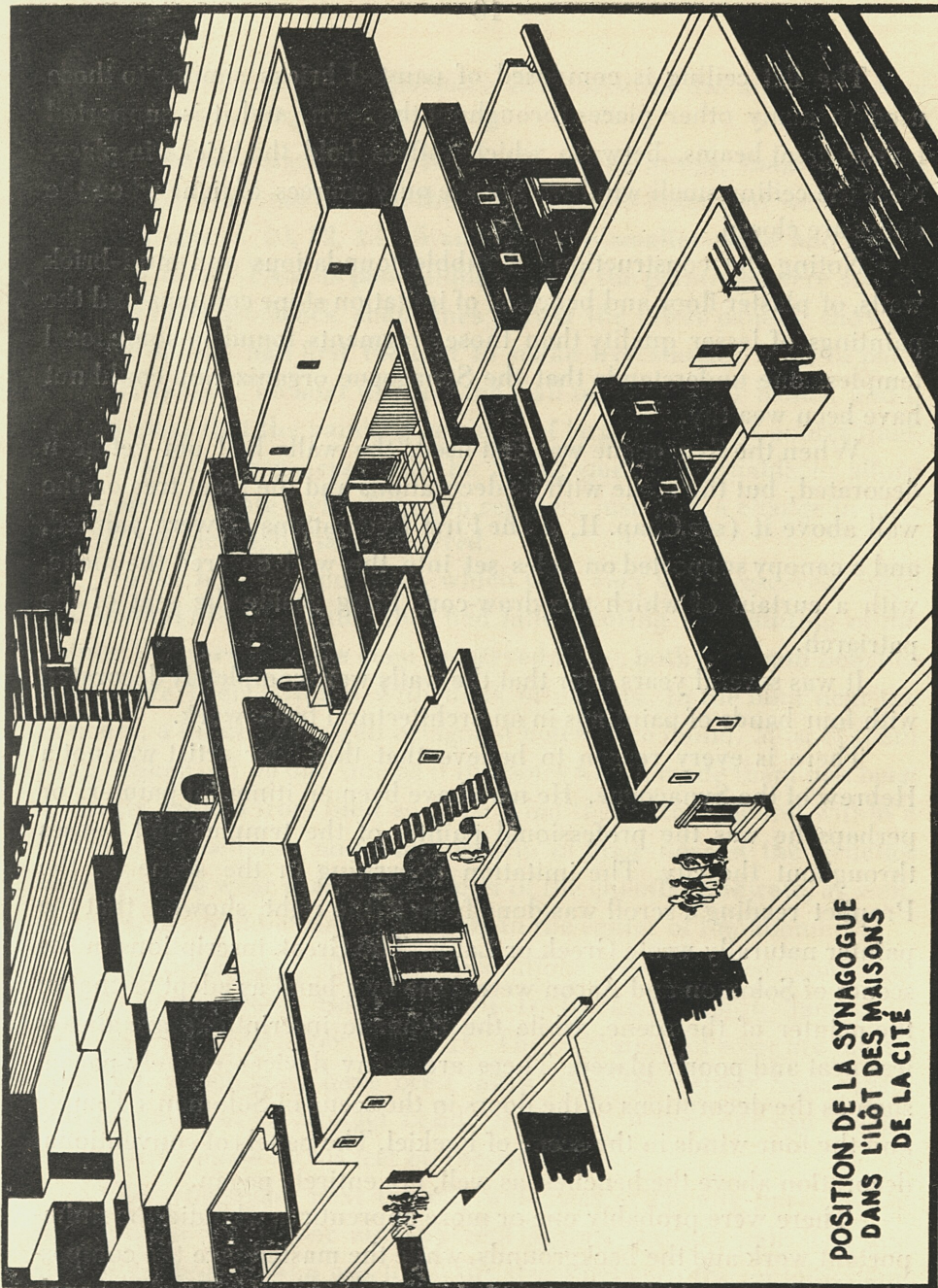
of the floor. About the semi-colonnaded courtyard were other chambers that served as school-rooms and rooms for special features. A chamber next to the main chamber was opened to the courtyard by a great archway and was richly decorated within. Containing a niche and being connected with the main chamber, it was probably reserved for the women. Several Aramaic graffiti establish beyond doubt the authenticity of this early Synagogue.

Underneath the raised floor of the later Synagogue was found the complete plan of this earlier one, and, imbedded in the masonry walls and rubble foundations, in the benches and in the floor of the later Synagogue were found broken, painted plaster in sufficient quantity to give us the decorative scheme of the earlier building. On the face of one of the lower benches was scratched the design of a niche which may represent the niche that existed in the earlier Synagogue.

Several changes altering the functions of this lower Synagogue show that it had become out-moded, which may be why Samuel the Patriarch, caused the building to be destroyed and replaced by a new Synagogue of different form in 244 A. D.

THE PRESENT SYNAGOGUE (Fig. 2, b; Fig. 3).— The large house acquired East of the plot was turned into the new school-rooms, dormitories and banquet rooms of the Synagogue. On the plot vacated by the old building were built the great chamber and the courtyard reconstructed. The courtyard was built against the back of the acquired house and was connected to it by an axial doorway.

The great chamber, entirely simple, is surrounded by double benches, and opposite its main doorway is the niche for the Torah, with the seat of the Patriarch Samuel to the right. The side doorway is thought to have been for the women, and the benches between the doorways and along that side of the chamber were probably for them. It will be noted that they only lack the foot-steps for mounting.



POSITION DE LA SYNAGOGUE
DANS L'ÎLOT DES MAISONS
DE LA CITÉ

Fig. 3. — The Synagogue and its Surroundings.

The flat ceiling is composed of painted bricks similar to those used in many other places throughout the town, and it is supported by two great beams, between which rafters hold the bricks. Near the ceiling small windows are the only sources of light, and the doors are closed.

Noting the construction, of rubble foundations and masonry walls, of plaster floor and benches, of imitation stone columns and paintings of lesser quality than those fragments found in the temples, one understands that the Synagogue organization must have been wealthy.

When the Synagogue was first used, the walls had not been decorated, but the niche with its decorations and the great triangular wall above it (see Chap. II, «The First Decorations») were finished, and a canopy supported on poles set into the wall covered the patriarch with a curtain of which the draw-cord hung beside the seat of the patriarch.

It was several years later that the walls were completely decorated with four bands of paintings in an architectural framework.

There is every reason to believe that this later artist was a Hebrew of the Synagogue. He may have been an itinerant painter, perhaps he was the professional painter of the temples and synagogues throughout the city. The imitation of writing in the scene of the Prophet reading a scroll was done from left to right, showing that the painter naturally wrote Greek or Latin. The Greek inscriptions in the scenes of Solomon and Aaron were done by a hand as adept as the painter of the scene, while the Aramaic inscriptions are less neat and poorly placed. There are many devices entirely pagan, such as the decorations of the doors in the scene of Solomon and the four winds in the scene of Ezekiel. The panels of corner decoration above the benches, as well, are entirely pagan.

There were probably one or more apprentices who did the important work and the backgrounds, while the master gave the finishing touches, did the main figures and occasionally, as in the Exodus

did all of one scene. The assistant also sometimes did most of a scene as in the Dream of Jacob.

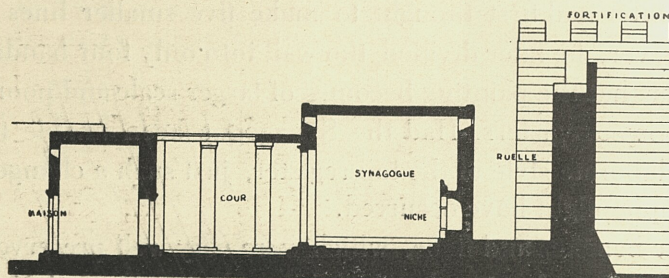
The painter started with the top line of paintings, making a scaffold with beams that entered the wall. Scaffold holes that were closed occur in scenes 10, 12, 13, 15 and 18. The smaller scale and better painting of the Exodus panel indicate that the paintings were started there. There are black snap-lines across the lower panels, showing that the painter had first thought to make five smaller lines of paintings. However, he later divided the wall into only four bands, and it is very clear that the painting becomes of larger scale and poorer quality in the lower registers. Had the Synagogue been unable to afford the more elaborate style of the top register, just such a change in plan and technique might have occurred.

On the benches and floor, which were very well preserved, were still several drops of paint that had fallen during the painting of the scenes. For these to have been preserved there, both floor and benches must have been covered with mats or carpets. In the floor near the benches, a number of small octagonal holes were found. Most of them were broken out on one side as if the poles which made them had been violently yanked from their sockets. That these are all found within a meter of the benches, and that this strip of floor nearest the benches showed more wear than in the center of the chamber indicate, as well, the presence of floor mats or carpets in the center of the chamber.

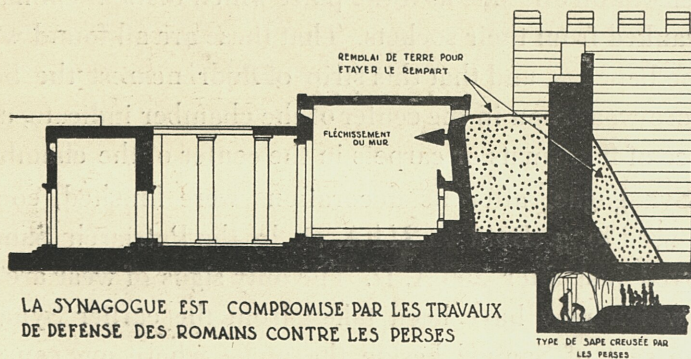
The Synagogue, after its decorations were finished, could not have been used long. Built in 244 A. D. by the Patriarch Samuel, it was destroyed just after 256 A. D. The only signs of wear are on the door-sill, which may have been taken from the earlier Synagogue, and on the seat of Samuel beside the niche where one can see the worn marks made by his feet on the step.

The Synagogue, next the city wall, was artificially buried when the Romans built their embankment against the city wall. The first step in the blocking-up was to fill the street between the buildings and the city wall with dirt.

Probably at this time the cult was established elsewhere. Visiting tourists from the South mutilated the scene of Esther's inscriptions in Pehlevi saying that they had « visited this building » in 255 and 256 A. D., and since the eyes of many of the paintings were gouged out (Scenes 22, 26, 27, 17).



LA SYNAGOGUE EN 244 A. D.



LA SYNAGOGUE EST COMPROMISE PAR LES TRAVAUX DE DEFENSE DES ROMAINS CONTRE LES PERSES

Fig. 4

The pressure of the earth against the Synagogue, as a whole street, began to cave in the building (Fig. 4, b). One can see how the wall was pushed inwards and how the side wall

shattered by the immense pressure. To save the building and the fill back of it, it was necessary to block it with a great buttress of dirt covered with mud-brick (Fig. 5, a). The line of this embankment can still be seen in the line of the old wall at either end of the chamber.

Soon afterwards it was decided to strengthen the embankment.

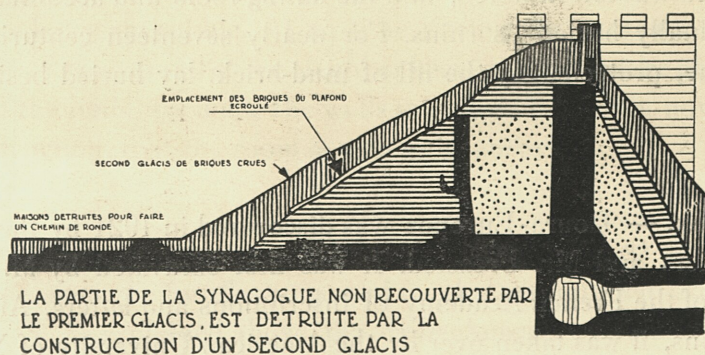
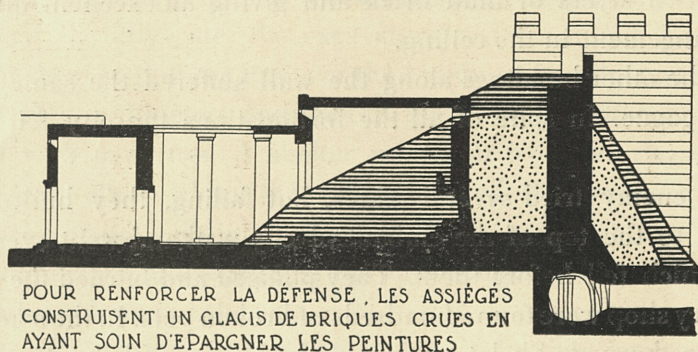


Fig. 5

All the parts of the buildings that projected from it were destroyed, and the second embankment was (Fig. 5, b) built from one end of the city to the other. At its base the buildings were cleared away to give a rapid

passage to the soldiers from one point to another along the wall. Probably the side wall of the Synagogue was brought down first, carrying with it a third of the ceiling up to the first beam. The painted bricks of this third, not being found in the building, were probably taken away before the rest of the building fell. Of the other two thirds, the wood was taken when it fell, but the bricks were found almost as they had fallen, covered by the new embankment, thus being preserved between two layers of mud brick and giving an excellent hint as to their arrangement in the ceiling.

All the other buildings along the wall suffered the same fate as the Synagogue. In spite of all the fortifications the city fell to the Persians.

The enemy tried several mines, but failing, they built a great ramp up to the top of the embanked city wall and went over it into Doura which fell before them. They pillaged and burned the city. In the pottery shop were found hundreds of broken pots. In the souk many shops were burned. Skeletons lay in the houses and streets, and one skeleton was found in the citadel with a cord around its neck.

Doura was left deserted, and the falling roofs and accumulations of dust finally buried its ruins. For nearly seventeen centuries the Synagogue, protected by the fill of mud-brick, lay buried beside the city wall.

EXCAVATION. — Doura-Europos was discovered in 1921 by the English soldiers and Mr. Breasted. It was first excavated by M. Franz Cumont of the French Academy of inscriptions and letters. After his excavations, it was taken over by the American University of Yale in conjunction with the Academy of inscriptions and has been systematically excavated by them for eight seasons. In that time about a third of the town has been cleared and the ruins present an excellent example of a Graeco-Roman fortified town.

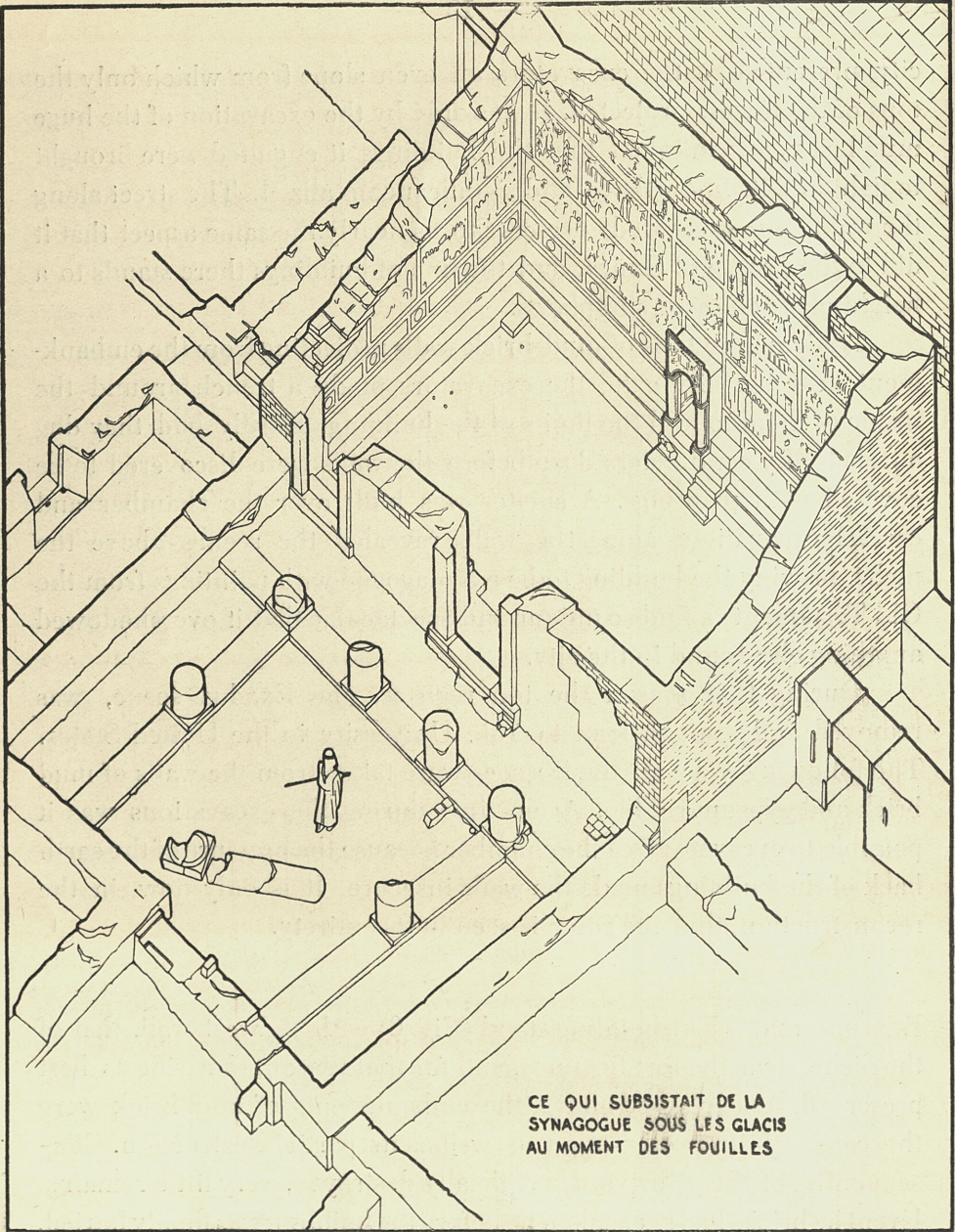
When first seen, the city wall, standing higher than the rest of the

city, presented to the excavators an even slope from which only the tops of the towers projected. It was only by the excavation of the huge mud-brick embankment that the buildings it engulfed were brought to light and its importance and significance realized. The street along the wall, now excavated, presents to us nearly the same aspect that it did to the people of Doura, and the line of buildings there stands to a height of seven meters in places.

Noticing the tops of mud-brick walls projecting from the embankment near the city gate, the excavators made a trench around the inside of them to find the limits of the building. Hardly had they dug a trench fifty centimeters deep before the walls were discovered to be covered with paintings. A shelter was built over the chamber and careful excavations along the walls revealed the scenes above the niche, proving the building to be a Synagogue with paintings from the Old Testament; a find so unique and spectacular that it overshadowed anything else found in the city.

During that season the top register, the Exodus scene, was removed and sent on loan to Yale University in the United States. The following year all the frescoes were taken from the walls of mud brick and gypsum rubble. At no time during the excavations was it possible to excavate all of the chamber because the pressure of the earth back of the buildings made the walls insecure. It is only now, in the reconstruction, that the room is seen in its entirety.

RESTORATION.— The building stood (Fig. 6) with its west wall, that of the niche, near the fortifications, and for that reason, that side is best preserved. As explained above, the embankments of mud-brick were the cause of its preservation as well as its partial destruction. Consequently, of the courtyard, artificially destroyed, very little remains. Even the bricks had been taken up before the building was finally buried. There were the stone bases of the columns on a rubble stylobate, the low foundations of the walls, the broken stone capital (now replaced)



CE QUI SUBSISTAIT DE LA
SYNAGOGUE SOUS LES GLACIS
AU MOMENT DES FOUILLES

Fig. 6. — The ruins of the Synagogue, as preserved under the embankment.

of one column and enough of the column shaft to show that it was made of rubble and plaster marked to imitate stone. Of the door-trim only a small corner of the lintel of the women's door was found, and a very badly broken jamb capital of the main door (now on the step of that door). The laver basin was destroyed but the traces of its form and several bricks of its edge remained, as well as the cesspool below and the drainpipe leading into it. The stone jambs of the two doors to the great chamber were partly preserved in place, giving their inclination and their size, but of the entrance doorway to the neighboring house nothing but the foundations of the sill remained. The trim of that doorway comes from another building of the same date in town. The reconstruction of the courtyard was based on these remains and on the typical architecture of that time in Doura from which it does not differ. The height of the doorways and columns follows the proportions of those elements throughout the city, and their heights are corroborated by the interior heights of the horizontal borders of the paintings, passing over the door openings. For the wooden doors, the originals are entirely gone, and there remained of them only the post holes and the lock holes in the sill. But in the embankment were found several doors, both large and small, whose construction has been carefully copied in the present doors. It is most probable that they were red since the largest door, and many of the beams found, were also red.

On the interior, the painted surfaces of the niche are all original, as well as a corner of the upper right side giving the profile. The front and side of Samuel's seat, and the step below, on which are the marks of his feet, are also authentic. The sill of the main door, with its worn edges and the marks of the builder for the placement of the door jambs, is also the real one.

The benches and steps with their irregularities are exactly reproduced from the old benches, and are covered with plaster from that locality, so that they are, less the breaks, exact reproductions of the originals.

All of the paintings and the plaster of the original walls has been

preserved, except above the Exodus scene where the blank plaster that extended about twenty-five centimeters higher than the painting extended no higher. The presence of this blank plaster above the frescoes shows that there was a band of unpainted wall in which the windows were certainly set. Several corners of plaster found in the chamber may have come from windows. Their form was not preserved, but the present windows are copies of typical windows of the locality. The painted pilasters in the corners extended higher than the paintings and must therefore have been the support for a painted cornice underneath the roof. The cornice in the reconstruction has been found elsewhere in Doura and the pilaster capitals in the scene of the temple of Solomon furnished the design for the corner pilasters.

That there were two beams is certain because beneath the floor were found two holes at third points of the length of the chamber that were filled with large stones and were evidently the foundations for scaffoldings to support the beams until the mud-brick walls on which they rested had dried. By calculating the weight of the materials that composed the original ceiling, the necessary dimensions of these two beams were found. Either they were made of several smaller beams together, or, being next to the Euphrates, it is not impossible that great logs were floated down the river from the mountains.

The new walls above the old paintings are of the same kind of plaster as the paintings themselves, and the continuation of the border lines was put in to show what, approximately, is missing of the paintings.

The original floor was of rough gypsum rubble and, with the pole holes near the benches, has been reproduced here in concrete.

On the pictures themselves, the restoration has consisted of repainting the breaks, the joints and the chipped portions in such a way that the original pictures can be seen more nearly as they were meant to be seen by the artist. Holes were filled with plaster and repainted, the restored portions being outlined in white, and the decorative band above the benches and the picture frames have been restored in such

a fashion that the continuity of the decorative scheme is not interrupted. In no place has new paint covered the old.

It must be remembered that the pictures were originally much more brilliant than they now are. Blue, made of cobalt and gum, is nearly entirely gone, leaving only the grey underpainting, and almost all of the white overpainting which added highlights, form and details to the pictures fell off. The best-preserved painting is on the lower robe of the Prophet with a scroll, and on the left end of the Ezekiel panel. Further, it is probable that the clerestory was light blue since the edge of the pilasters, continuing into the clerestory, is blue. Elsewhere in Doura a favorite device is a blue field decorated with white stars.

The painted bricks of the ceiling have been completely remade. The originals are too badly broken and too dim to put in place, but the copy, made with the greatest care, presents precisely the same appearance as the original must have.

IMPORTANCE.— The great expanses of plastered walls as in Doura led to the development of a school of painting for their decoration. It is probable that the school extended throughout the entire Near-East where walls were of plaster and mud-brick with little architectural ornamentation, but the fragility of the walls and of the paintings themselves has made their conservation most rare.

The Synagogue is further unique, being the only known Synagogue that is decorated with scenes from the Old Testament. Perhaps the present tradition against portraiture in a Synagogue was not so strong in the early third century, or, perhaps, Samuel the Patriarch, being far from a center of Judaism and being surrounded by painted temples, deliberately violated the tradition against pictures.

This latter theory is strengthened by the decorations of the first Synagogue which were entirely floral or geometric, and by the earliest decorations in the present building.

While neither beautiful nor in the finest style of the school they represent, the paintings are the most extensive and best preserved example yet found. They add a new page to the history of art, and their importance to Biblical study and iconography cannot be over-estimated.

CHAPTER II

THE FIRST DECORATIONS

The Niche

The decorations of the niche were originally much more brilliant. The green columns had yellow capitals and bases. The forms of the panels inside the niche, rectangular, diamond and crossed, are those of the dado of the earlier Synagogue, and the conventionalized garland under the arch contains the same motives of grapes, pomegranates, apples and pinecones that appear in the ceiling bricks. The interior of the niche was dark blue, and the shell was light blue with an emerald border. The niche façade has a rose border striped with emerald, and its background was cobalt blue.

SCENE 25

The Niche Façade

GENESIS CHAPTER 22. — Abraham's wife, Sarah, bore him a son in his old age whom he called Isaac. Abraham prepared his son for sacrifice, but the Lord stopped him, saying : « Lay not your hand upon the lad. For now I know that you fear the Lord, seeing you have not withheld your only son from me ». Abraham looked up and saw a ram caught in a thicket by his horns, and offered him up for a burnt offering instead of his son.

To the right, Abraham is standing with his knife in his hand. To the left is the altar with Isaac upon it. Below is the ram caught in the thicket, and in the sky is the hand of the Lord signifying his intervention. In the upper corner is a conical tent in the door of which is a small figure, that of Abraham's servant. It is of significance that the painter did not represent any faces, replacing them, instead, with black dots. This, the first scene in the Synagogue, probably indicates that the painter hesitated to portray the human face, being aware of the ban against it in a Synagogue.

In the center of the niche façade is a representation of the *Aaron-ha-kodesh*, (the cabinet for the scrolls of the law). It is probable that the niche contained a cabinet similar to the one here portrayed.

At the left is the *Menorah*, (the seven-branched candlestick) which, instead of bearing candles as elsewhere in the paintings, here supports small lighted lamps.

Between the candlestick and the cabinet are the *Ethrob* and *Lulab*, (citron and palm-branch respectively).

From holes in the wall above the niche, holes in the back of its façade, faint bands around its columns, and marks of a cord across its top, it is certain that the niche was covered by a canopy and a curtain which was probably drawn only during the ceremony.

When the niche was decorated, the seat of the patriarch was given one coat of red paint and the reveals of both doors were decorated with a simple guilloche pattern. From evidences elsewhere in Doura the capitals of the courtyard were also probably red.

Decoration above the Niche

Springing from the crest of the canopy was a large tree of somewhat conventionalized form, now hidden by the two red scenes. The branches were black and the leaves and tendrils were dark and light green. The background was the natural white of the plaster. Among its leaves are many small holes. They might have been for gilded

plaster rosettes attached by pegs since some fragments of them were found in the dirt. They might also have been caused by hanging ornaments or offerings, since such holes occur in the Return of the Ark to Zion and on the facade of the niche. The significance of the tree, if not the Tree of Life, is suggested by the passage :

1 KINGS, CHAPTER 4.— And Judah and Israel dwelt safely, every man under his vine and under his fig tree from Dan even to Beersheba, all the days of Solomon.

In the lower left-hand corner is distinguishable a yellow table with carved legs. Underneath it a round object recalls the similar form beneath the Tabernacle table in scene 21. On the table is a round pillow with a circular object nearly covering it. At the top of this disc is a small semi-circular object. It reminds one of a jewel reposing on a cushion, although it may have been the base for an object that extended higher.

In the lower right hand corner are two conventionalized rampant lions, their bodies connected by scrolls of yellow representing brass or gold. It is evidently some elaborate piece of Synagogue furniture.

Thus in the first period, apart from the sacrifice of Abraham, the decoration consisted only of Synagogue furniture, a great tree and conventionalized ornament. Several years probably elapsed before the rest of the paintings, made by a better artist, covered the entire walls.

CHAPTER III

THE FINAL DECORATIONS

*For the location of the various scenes on the walls,
see the Plates at the end of the Guide.*

The Dado

The line of panels above the benches is purely decorative and in the style of that epoch. It has no significance or connection with the scenes above. Leopards, tigers and lions are represented in harness, each with its forepaw on the head of a sheep. There are also leopard cubs in circles.

The faces in circles undoubtedly represent masks. For example, that to the right on the back wall certainly represents the mask of Comedy, while that beside the niche is probably Tragedy.

The other long panels represent green and white marble.

SCENE 1

Unidentified

A small triangle of plaster on which nothing is visible but the red edge of a pair of pantalons and the line of a right foot.

SCENE 2

Jacob's Dream

GENESIS CHAP. 28.— Jacob, going from Beersheba towards Haran, was overtaken by night, and, making a pillow of stones, he slept beside the route. He dreamed of a ladder from Earth to Heaven on which angels ascended and descended, and that the voice of the Lord promised that land for himself and his descendants. He awoke, and, making a pillar of stone to mark the Lord's house, he named that place Bethel.

The painting is crude and must have been done by an apprentice.

The angels differ from the later conception of them, being wingless and clad in pantalons, cloaks and tunics.

There is no inscription.

SCENE 3

The Exodus and Wilderness Wandering

EXODUS CHAP. 3-12.— The Lord appointed Moses to lead the Israelites out of Egypt where they were being oppressed. Pharaoh refused to let them go until Moses had brought plagues including hail, fire, locusts and darkness upon Egypt.

To the right, the city wall with open gate represents Egypt on which are descending hail, fire, darkness and locusts.

EXODUS CHAP. 13.— The Israelites, about 600,000 of them, left Egypt journeying towards the Red Sea, the Lord going before them in a pillar of cloud to lead the way.

Moses with upraised rod is leading a multitude including soldiers, children, women and men. Before the prophet the pillar of cloud separates this scene from the next. Between his legs an Aramaic inscription painted in white says : « *Moses when he went forth from*

Egypt and divided the sea.» It will be noted that the titles of this scene, poorly spaced and made, seem to have been an afterthought.

EXODUS CHAP. 14. — Pharaoh, regretting his decision to let them go, sent the Egyptians after the Israelites who were encamped beside the Red Sea. The Lord hid the Israelites from the Egyptians by placing the pillar of cloud between the two hosts. Moses stretched out his hand and the waters of the Red Sea parted so that the Israelites passed to the other shore upon dry ground.

To the left the Israelites, a line of soldiers bearing shields and twelve men bearing standards on either side of a mass of people are walking to the left. The ground is littered with fish and shells, while in the background parallel lines probably represent the wall of water held back. Behind is Moses, holding in his hand the rod, and in the sky appears the hand of the Lord indicative of the miracle. To the right of the prophet's head is an Aramaic inscription which, though obscure, can scarcely be read otherwise than : «*Moses when he divided the sea*».

EXODUS CHAP. 14.— The Egyptians tried to follow behind the Israelites but Moses held out his rod and the waters came together, drowning them.

To the right, because the Egyptians were behind the Israelites, who go to the left, the painter was forced to transpose his scenes. The Egyptians are shown drowning in the sea while Moses to the left holds his rod over them. The hand of the Lord again appears in the sky. The black line between Moses and the Egyptians is the pillar of cloud that separated the two hosts. A dim Aramaic inscription to the left of the prophet's head reads : «*Moses when he closed the sea*».

The whole scene is very carefully painted and its scale is relatively small. Since it is shown by the scaffold holes in the lower scenes that the upper line was first painted, it can be assumed that the artist started here, later painting on a larger scale and more rapidly.

SCENE 4

Moses and the Burning Bush

EXODUS CHAP. 2-3.— Moses fled from the anger of Pharaoh and became a shepherd. On Mount Horeb he saw a bush that burned without being consumed. The voice of the Lord first commanded him to remove his shoes for the ground was holy, and then it instructed him to free his people, the Israelites, from their Egyptian oppressors.

Moses stands beside a flaming bush. He is bare-footed and his shoes are on the ground nearby. The hand of the Lord appears in the sky. Around the prophet's head is a rectangle which may have been of the same significance as the round halo.

To the right of his head is the name *Moses* in Aramaic.

Note: It is commonly considered that the four prophets around the niche all represent scenes in the life of Moses, although the other three figures have no inscriptions. The vague central panels, because of their position, can also be supposed to have had greater significance than the other paintings.

SCENE 5

Allegorical Scene

When the chamber was entirely painted, the central tree over the niche was cut in two by a horizontal line and bounded on right and left with vertical lines. The two rectangles thus formed were given a single coat of red paint, and on this ground was painted a scene which, because the heavy paint has chipped off, is barely visible.

In the center is a king seated on a throne, his feet on a foot-rest. His gesture is the same as that of Ahasuerus in the scene of Esther. What is visible of his costume is also similar but for his black shoes. To the right and left are two small white-robed figures, perhaps the councillors, and on either side are a number of men clad

in pantalons and tunics. The number of them is uncertain, ten only being distinguishable, but there were probably twelve or fourteen.

There is no identification or inscription.

SCENE 6

Moses Receiving the Ten Commandments (?)

EXODUS CHAP. 24-25. — Moses climbed Mount Sinai to receive from the Lord the tables of stone on which were written the ten commandments. He stayed on the Mount forty days. Meanwhile his people with Aaron turned to idolatry so that Moses, descending, broke the tables in his anger. Again he climbed the mountain and received two similar tables which were accepted by his people.

A figure, Moses, with his shoes off, is standing on uneven ground, Mount Sinai, and facing to the right. His upraised hands receive the corner of a rectangular white object on which are several black marks, the tables of the laws. The finished picture must have included, as well as the rest of the figure, the hand of the Lord holding the tables out to Moses.

There is no inscription.

SCENE 7

Solomon on his Throne

1 KINGS CHAP. 3. — Two women claiming the same child came before Solomon who said to divide the child in halves to settle the dispute. One woman offered her claim to the other that the child's life might be saved, and was given the child because it was thus shown to be hers.

OR

1 KINGS CHAP. 10. — The Queen of Sheba came to question Solomon in Jerusalem. She found him as wise as reputed and after an exchange of gifts she returned to her own country.

To the right is the throne of Solomon on which is the Aramaic title «*Solomon*». Note that the throne is the same as the throne of Ahasuerus. On either side are figures in white garments and seated in elaborate chairs. Under the left chair is written in Aramaic «*syn-cathedron*» meaning «the adviser». To the left are the feet and lower skirts of two women, while before them are the feet of an attendant in white boots.

SCENE 8

Unidentified

From the left are four pairs of sandalled feet. In the center is an object or person and on the right is a pair of sandalled feet preceded by a pair of feet in white boots.

There is no title or other means of identification.

SCENE 9

Crenellated Wall, Unidentified

A crenellated wall, bearing traces of towers and stonework, stretches across the left-hand side of the scene. To the right, the wall stops and, walking in front of a green background, is the figure of a man clad in checkered garments. The long garments are similar to those worn by the priest Aaron and their checkers are reminiscent of the robe of Moses in the scene of Miriam's well. Behind this figure are the feet of a smaller figure in white boots and red trousers.

Above the wall, in an irregular waved band, is a line of foliage painted in the same technique of black and green as the trees to the left in the scene of Ezekiel. To the left of the panel, the foliage continues upward and, to the right of it, are what may be either a series of small altars or the bases of a colonnade such as on the temple in the scene of Aaron. To the extreme left, on the line of breakage, are barely discernible the feet and the robe of another figure.

The scene, therefore, represents a temple or shrine in an enclosed

garden with at least one figure, while, before the wall or issuing from a gate in it, is a priest with an attendant. The scene may possibly be Joshua walking with the Ark around the walls of Jericho, although no identification exists.

SCENE 10

The Capture of the Ark by the Philistines

1 SAMUEL CHAP. 4. — At Ebenezer the Israelites were beaten in battle by the Philistines who captured from them the Ark of the Covenant and brought it to Ashdod.

To the right, two figures on horseback are charging each other with lances. Above and below, soldiers equipped with coats of mail, swords and hexagonal shields are battling.

To the left, the Ark, round-headed, with jewelled doors and two steps at the base, is borne on poles by four tunic-clad figures and guarded by six soldiers.

There is no inscription.

SCENE 11

The Ark in the Land of the Philistines

1 SAMUEL CHAP. 5-6. — The Philistines brought the Ark to Ashdod and set it in the temple of Dagon. The statue of Dagon fell twice upon the ground, the second time being mutilated. The people of Ashdod sent the Ark to Ekron whose inhabitants were also punished. Then the Philistines asked the priests and diviners what to do with the Ark. They were advised to attach two cows to a new cart and put upon it the Ark with a trespass offering, sending it away. The cows bore the Ark to the Levites at Bethshemesh who gave it to the men of Kirjath-jearim.

To the right is the temple of Dagon before which are scattered vases, bowls, incense burners, lamps, candlesticks and two statues,

one broken. The open temple contains two altars, or pedestals, and a table.

The two statues may represent the two times that Dagon was cast upon the ground, the second time being mutilated so that « only the stump of Dagon was left to him ».

To the left the Ark, covered by a canopy (which may be similar to the canopy at one time over the Synagogue niche) and set on two cushions is being drawn by the cows which are being driven by two figures. In the background the three robed figures may be the priests or diviners of the Philistines.

There is no inscription.

SCENE 12

The Temple

A Corinthian temple is set in the midst of seven crenellated walls, the first of which is pierced by three doors painted to represent brass or gold and decorated with pagan designs. Being beside the story of the Ark, it is supposed that this building has some part in the history of the Ark of the Covenant. Its prominence suggests Solomon's temple in Jerusalem. It is of interest because it shows us an artist's conception of contemporary architecture.

There is no inscription.

SCENE 13

Prophet Reading a Scroll (See Frontispiece)

A young man holds in his hands a scroll on which the artist has made lines in imitation of writing. It is of significance that the painter scribbled from left to right, showing that he normally wrote Greek or Latin and not Aramaic.

At his right, on a low stand, is an object covered by a red cloth. The rounded top and general proportions of it recall the shape of the

Ark in scenes 10 and 11. It is undoubtedly the case in which the holy scrolls were kept.

Around the figure's head is the rectangle, possibly a halo, that exists as well in the scene above. Perhaps the figure represents Moses reading the laws to the people of Israel.

It is of probable significance that this scene was placed over the seat of the Patriarch who also read the scroll of the Law in the ceremonies.

There is no inscription.

SCENE 14

Allegorical Scene

Replacing the trees and Synagogue furniture were painted what seems to have been three scenes in the same panel.

1) Above, in the center, a yellow lioness walks to the left. Before her head, and perched on the tip of her tail are two white birds with pink wings and black beaks and feet, something like doves. On the left is a seated figure clad in the costume of a king with Phrygian cap, his feet on the usual foot-rest. He is playing a golden lyre and on his right shoulder, perhaps part of the back of his throne or the top of a staff, is a golden eagle with half-opened wings. Perhaps the figure represents king David. Back of the lioness were other subjects. Several faint white lines suggest the fashion of painting swords in other pictures, and below, a small pink spot outlined below in black, might be a foot or the head of a serpent.

2) In the lower left-hand corner, in place of the table, was painted a man reclining on a couch with twelve persons standing behind him, representing, perhaps, Jacob and his twelve sons, the forefathers of the twelve tribes.

3) To the right, in place of the two rampant lions, is another reclining figure before whose couch are two children. A man, wearing a tunic and a sword, stands at the foot of the couch and touches the

head of the right-hand child. It has been suggested that this scene represents Jacob blessing Ephraim and Manasseh (Genesis, Chapter 48).

Entwining these three subjects the tree seems to have been again painted in. This cannot be definitely established.

The canopy over the niche was changed. Some of the holes for the framework that supported the first canopy were changed for other holes. The earlier ones contain red paint and those of the later canopy do not.

There are no inscriptions.

SCENE 15

Moses on Mount Nebo ?

DEUTERONOMY CHAP. 34. — Moses, after blessing his people, climbed the mountain of Nebo in the land of Moab from which the Lord showed him all the promised land, saying that while he could see it, he could not enter it. Moses, at the age of 120 years, died in the land of Moab.

A prophet with white hair and beard stands with his hands covered (as in the scenes of Samuel and Jacob) and looking before him. Around his head is a black rectangle, perhaps a halo. The background, divided above his shoulders by a curving line, is blue below and grey above. In the grey area around his head are the sun, the moon and seven stars.

There is no inscription.

SCENE 16

The Aaronic Priesthood

EXODUS CHAP. 40. — The Lord tells Moses how to arrange the Tabernacle, and tells him to bring Aaron, his brother, the priest, and Aaron's sons to the Tabernacle.

OR

LEVITICUS CHAP. 6-9. — Moses clads Aaron in the girdle, robe, ephod,

breastplate and mitre with its golden crown. He also clads Aaron's sons and brings and sacrifices a bullock and two rams.

In the center is a Corinthian temple, in whose open façade appears the Ark standing before a draped curtain. Before the opening is a seven-branched candlestick, with a small incense burner on either side. A small sacrificial altar on which is laid a white animal stands to the right.

Below, the crenellated wall is pierced by three doorways, the center one of which is covered by a curtain blowing to the left. On the upper right-hand corner of this wall stands Aaron, the priest, identified by the Greek inscription « Aaron » to the right of his head.

It will be noted that the decorations of the robes and head-dress, and the elaborateness of style far excel that of other scenes in the Synagogue.

To the left, above, two figures stand blowing trumpets. Below them a figure with upraised hatchet is slaying a sacrificial bull. To the right of the picture, beside Aaron, are two more figures blowing trumpets. Below them are a bullock and a ram. These smaller figures are probably sons of Aaron.

If the scene represents a particular incident, it is obscure. It is more probably a representation of the priest, the temple and the ceremonies connected with the priesthood.

SCENE 17

Moses Supplying Water to the Twelve Tribes of Israel

NUMBERS CHAP. 21.— The Israelites in the desert lacked water. The Lord had Moses convoke the tribes who sang: « Spring up O well; sing ye unto it » while the princes dug a well.

EXODUS CHAP. 17.— The Israelites had thirst and the Lord told Moses to strike a rock with his rod. From it gushed water for the tribes.

AN APOCRYPHAL ACCOUNT IN THE TOSEFTA TO SUKKAH CHAP. 3 11-16.— « A miraculous well was revealed to Miriam. It followed the Israelites during the whole of their wilderness wandering, and settled down in the midst of the camp before the Tabernacle whenever the host stopped to rest. Moses and the « elders » would thereupon appear from their tents and sing the Song of the Well. Then the well would gush forth rivers of water which divided the camp into twelve parts ».

The twelve tribes are represented by twelve tents with a figure, open-mouthed and with hands upraised, in the doorway of each one. In the background stands the tabernacle before which are the seven-branched candlestick, two incense burners and a small tripod table. To the left, Moses is represented as a heroic figure in checkered garments. He is striking what appears to be a well from which twelve streams are flowing to the twelve tents.

There is no inscription.

SCENE 18

The Ark is Brought to Mount Zion (?)

2 SAMUEL CHAP. 5-6.— The Philistines, having heard that David had been made King of the Israelites, came to make war. After a successful battle against the Philistines, David, with his army, went to Gibeah to take the Ark of the Covenant from the house of Abinadab and carry it to Zion. On the journey, Uzzah put his hand on the Ark and the Lord killed him. King David was afraid of the Lord so he left the Ark in the house of Obedom. The Lord blessed the house of Obedom, so David brought the Ark to Zion with gladness, dancing before it in a linen Ephod.

This scene balances scene 10 on the opposite wall where the Ark is captured by the Philistines. Four men are bearing the poles on which is an indistinct object arranged exactly as the Ark in Scene 10. Behind them and below, are four figures of young girls bearing

branches. Before the group are the feet of two men. The left end of the scene is entirely destroyed.

SCENE 19

Unidentified

To the left, at the top, is distinguishable a figure reclining on a couch at whose head stands one or more figures. In the foreground, from left to right, is a curving form (perhaps a horn), a vase, a large unidentifiable object (perhaps a bowl or a loaf of bread), two birds with long legs and necks and outstretched wings, and another unidentifiable object on which the scratched drawing of a bird may indicate that the object was a bird.

There is a short, undeciphered graffito, but no definite identification of the scene.

Note: The birds, the vessels and the man reclining on the couch suggest Elijah fed by the ravens (1 Kings, Chap. 17).

If so, this scene starts the series of Elijah scenes that runs to the right. Here, he is in the desert. The next scene is destroyed. In Scene 30 he goes to Zarephthah because of the drought and encounters the widow whose son he resuscitates in Scene 27. In Scenes 29 and 28 he turns the people from the worship of Baal and ends the drought.

SCENE 20

David Surprises Saul in the Wilderness of Ziph (?)

1 SAMUEL CHAPTERS 24-26.— Saul, King of Israel, hated David whom the Lord preferred. In fear of him, Saul sought to kill David.

So David fled. Saul took three thousand men and pursued David into the wilderness of Engedi where David cut the skirt from his robe as he slept in a cave, not wishing to kill him.

Later, with three thousand men, Saul again hunted David in the wilderness of Ziph. David with Abishai, coming at night into Saul's

camp, found Saul and all his followers asleep. Rather than kill him, they took his spear and his water jar from beside his pillow.

To the left, a figure on horseback advances to the right accompanied by many other horsemen in the background and by two running dogs. All are equipped in the Persian fashion.

To the right, a large figure reclines on rocks, his head resting on his hands. Behind him two smaller figures seated on the ground are asleep with their heads in their arms. Above, and to the right, are two figures reclining on couches. Further towards the door is a group of figures clad in trousers and tunics, one of whom is reaching towards the head of the figure sleeping on the rocks. The second figure to the right carries in his hand a bottle or a jug with a long neck. Beyond them and hardly distinguishable are two similar figures going to the right. The division of the scene is made by the change of the background color from red to green so that the hunting scene is separated from the rest.

There is no inscription.

SCENE 21

Violation of Sanctuary (?)

1 KINGS CHAP. 2. — King David had commanded Solomon, his son, to punish Joab, captain of the hosts, for his murder of Absalom and of two innocent men. Therefore, when Solomon became king, he sought to kill Joab, who, being warned, fled to the Tabernacle and knelt beside the altar. There he was killed by Benaiah and was buried in his own house in the wilderness.

Only the white background distinguishes this scene from Scene 22. It may therefore have some unknown connection with the story of Ezekiel.

To the left, a warrior in full armor grasps the shoulders of a man

clinging to the horns of an altar before the Tabernacle in whose door are two round objects which may be shew bread beneath a table bearing a single candlestick.

The second part of the scene shows the executioner with upraised sword in one hand, holding by the hair the same man as in the first part of the scene. Below the man to be decapitated is a basket into which his head is probably intended to fall. In the background several soldiers stand as spectators.

The right hand side of the painting was redone. Originally the artist showed the executioner with his left hand on his sword hilt and the victim standing upright, which accounts for the confusion of that part of the scene.

There is no inscription.

SCENE 22

The Ezekiel Panel

EZEKIEL CHAP. 37. — Ezekiel, the priest, was carried by the Lord to the Valley of Dry Bones. The Lord commanded him to prophesy and, as he prophesied, there was a noise and shaking and the bones came together, they were covered with flesh, but there was no breath in their bodies. The Lord again commanded Ezekiel to prophesy to the four winds, saying : « Come from the four winds, O breath, and breathe upon these slain, that they may live ». Whereupon the bodies lived and stood upon their feet, a great army, the Israelites. The Lord then commanded Ezekiel to prophesy to them that the tribes of Israel would be gathered from every side and united in one Kingdom with David at its head.

The interpretation of the scene is not yet entirely clear. To the right, separated from Scene 21 by a ridge of mountains, stands a prophet before a group of ten robed figures. On the ground are detached heads, arms and feet. In the sky is the hand of the Lord. This may be Ezekiel prophesying to the Israelites.

To the left of this is a similar figure with hand upraised towards three Psyche-like figures flying in the air while a fourth similar but larger figure is kneeling on the ground, blowing life into three bodies in a row. Farther to the left is another row of three bodies, and, between the two rows of extended figures, is a large figure, who, being clad in trousers and tunic, is not a prophet or priest. Above him is the hand of the Lord indicating a miracle.

Since the whole panel is miraculous, we may assume that each hand of the Lord indicates another miracle. Thus, all the part of the scene indicated by the Lord's hand here, namely, the prophet, the bodies, the four Winds and the single figure among the bodies, is one miraculous incident. The single figure, if not one of those brought to life, or David himself, may signify the union of the Israelites, the corpses, into a unit under David. « Son of man, these bones are the whole house of Israel ».

To the left is a mountain riven down its center with a house falling from its side. On its crest are two trees, and over the surface are heads, arms, legs and ribs. Perhaps the riven mountain and falling house interpret the « noise and shaking », although other translations are possible.

To the left are three similar figures clad in trousers and embroidered tunics, upright among heads, arms and legs. At the corner is a tree bearing blossoms or fruit, and over each figure is the hand of the Lord. Since the hand to the left grasps the hair of one figure, it seems that the scene may be interpreted as the hand of the Lord setting the remade and living figures upon their feet.

Outside of two ink inscriptions in Pehlevi, both on the riven mountain, there are no inscriptions.

SCENE 23

The Infancy of Moses

EXODUS CHAP. 1-2. — To decrease the number of Israelites in Egypt, Pharaoh commanded every son born of them to be killed. Jochebed, of the house of Levi, bore Moses, and, after concealing him three months, made an ark for the child. Assisted by her daughter Miriam, she placed the child in it among the reeds at the river's edge. Pharaoh's daughter and her maidens, going to bathe at the river, found the child. Summoning his mother as nurse, the princess adopted and raised the child. She called him Moses because she drew him out of the water.

A probable interpretation of the scene reads from left to right. To the left is the mother with her daughter placing the child in the ark. Next is the princess with her maidens discovering the child. To the right, before two women in the background, is a woman kneeling, before the Pharaoh. She is clad in purple. Pharaoh is seated with his warrior and scribe before his palace. Whatever the kneeling woman holds in her hands is destroyed, but there is a faint black line between her hands, indicating that some object is there. The ear-rings are the same as those of the bathing princess, and the costumes of the two women in the background are those of the mother and sister of Moses. This last scene of the panel therefore can represent the princess laying Moses before Pharaoh for adoption while the mother and sister stand at the side, waiting to be appointed his nurses.

There is no inscription.

SCENE 24

Samuel Anointing David

1 SAMUEL CHAP. 16. — The Lord rejected Saul from reigning over Israel and told Samuel to choose one of the sons of Jesse, the Bethlehemite, as king. Samuel came, and under a pretence of making a

sacrifice, called Jesse and his sons to him. David, the youngest, was tending sheep and did not come at first. But when he was brought, the Lord indicated him to Samuel as the chosen one. Whereupon Samuel took the horn of oil and anointed him in the midst of his brethren.

This scene shows the sons of Jesse standing in line with David in their midst. He is distinguished from the others by a dark cloak, once purple, that he wears, and by his hands crossed before him under his cloak (as the aged prophet and Jacob), while his brothers each have a hand upraised.

At the left of the group stands the larger figure of Samuel, dressed in long white garments. His right hand stretched far to the right holds the horn from which the oil pours down over David's head.

The painted Aramaic title to the left of Samuel's shoulder reads : « *Samuel when he anointed David* ».

SCENE 25

The Niche Facade

(See above, Page 21)

SCENE 26

The Story of Esther

BOOK OF ESTHER. — Ahasuerus, king of 127 provinces from India to Ethiopia, chose from among many fair maidens Esther as his queen. Unknown to the king, she was related to Mordecai, an influential Jew in the court who had discovered and foiled a plot against the king.

Haman, much favored by the king, obtained from him a decree to slay the Jews. The king discovered that Mordecai had saved his life, yet had gone unrewarded. As a reward he dressed him in royal apparel, set him on the royal horse and appointed Haman to lead him through the streets with this proclamation : « Thus shall it be done unto the man whom the king delighteth to honor ».

Afterwards Esther revealed her race to the king who spared the Jews. She also accused Haman of his abuses and he was hanged.

To the right is Ahasuerus attended by his scribe and bodyguard and seated on a throne identical to that of Solomon in the scene two registers above, save that the name *Ahasuerus* replaces the name Solomon. Hebrew legend tells that Solomon's throne went from Egypt to Assyria and eventually became the property of the Persian king. At the right of the throne sits Queen Esther attended by a maid. She wears a turreted crown and her name appears beneath her footstool, *Esther*, in Aramaic.

A figure to the left is either handing the king a document (perhaps the royal archive from which the king learned that Mordecai once saved his life) or it may be that the king has just handed a letter to the courier arresting the persecution of the Jews.

To the left of this scene is shown Mordecai dressed in the king's robes and seated on the king's white charger. Underneath the horse is the inscription *Mordecai* in Aramaic.

Haman, clad in abbreviated tunic, is leading the horse. To the right of Haman are four figures clad in robes at whose corners are the tassels indicative of Hebrew apparel. These may represent spectators or Jews rejoicing in the protection of the king.

On the horse, on Haman and on the robe of the left-hand spectator are several ink inscriptions in Pehlevi made by tourists from the South in the third century.

SCENE 27

Elijah Raises the Widow's Son

1 KINGS CHAP. 17. — The Lord commanded Elijah to go to Zarephthah where a poor widow cared for him in her house. Later the young son of the widow died. She brought the body to Elijah who asked the Lord to bring it to life. The child revived and Elijah delivered him to his mother.

To the left, the widow clad in purple robe is bared to the waist in mourning and she is holding her dead son towards the prophet. Elijah is seated on a couch holding the child who is reviving and, to the right, the mother fully clad in yellow holds her living son. On the base of the prophet's couch is painted the name « *Elijah* » in Aramaic. There is a Pehlevi inscription in ink on the prophet's foot, and another on the lower background is now almost invisible. There is also a graffito under the couch.

SCENE 28

Elijah's Miraculous Sacrifice on Mount Carmel

1 KINGS CHAP. 18.— Ahab, son of Omri, was king of Israel in Samaria. He turned to the worship of Baal. The Prophet Elijah said that, in punishment, there would be no dew or rain but according to his word.

After a sejour in the wilderness, and later in Zarephtha, during which the drought continued, Elijah told Ahab to gather all the priests of Baal on Mount Carmel. To show which was the true god they were to set up an altar to their god while the prophet Elijah made one beside it to the Lord. On each altar was to be placed a bullock of sacrifice. Elijah said, « Call on the name of your god and I will call on the name of the Lord. Let the god who answers by fire be accepted as the true God ». The priests of Baal called on Baal but no fire came to the altar. Elijah then prepared his sacrifice and, saturating it with water to make the promised miracle more difficult, he prayed to the Lord. Fire descended from heaven and consumed the sacrifice, convincing the people that the Lord was the true God. The priests of Baal were killed and rain came, ending the long drought.

In the center of the panel is the altar with the bullock prepared for sacrifice on it, and a mass of red flame burning on the altar. To the left are three robed figures probably representing Elijah and two

of those who have not «bowed down to Baal». On the right, four tunic-clad figures are throwing water on the altar. The small robed figure to the right may be the servant of Elijah or his pupil Elisha. There is a Pehlevi inscription in ink on the robe of this figure, but there is no identifying title to the panel.

SCENE 29

The Attempted Sacrifice of the Prophets of Baal

I KINGS CHAP. 18. — See the story of the Scene 28.

In the center of the panel is an altar with a bullock prepared for sacrifice upon it. On either side stand four robed figures, the priests of Baal, who opposed Elijah and prayed to Baal to set fire to their altar.

In the altar is shown a small figure clad in jacket and trousers who is being attacked by a great serpent. Jewish legend, as preserved in the very late *Yalkut Shimeoni*, tells the story of a compact between Hiel and prophets of Baal. Hiel agreed to hide under the altar and ignite the sacrificial fire should the prayers to Baal prove ineffective. This plot the Lord frustrated by sending a serpent which bit and killed Hiel.

Verification of interpretation is provided by an Aramaic graffito incised into the plaster and beginning with the name of Hiel twice.

There are no further inscriptions.

SCENE 30

Elijah and the Widow's Cruse

1 KINGS CHAPTER 16-17. — The prophet Elijah went to the wilderness (see Scene 19), but was forced by the drought, which Abah had brought upon the land by worshipping Baal, to leave. By the Lord's command he went to Zarephtha in Zidon where he encountered a poor widow gathering sticks before the gate of the city. He asked her for

food, but she had nothing but a handful of meal and a little oil in a cruse which she needed for her son, for whom she was gathering sticks to prepare his food. Elijah told her that her store of meal would not waste nor her cruse of oil fail until the Lord again sent rain upon the earth.

To the right is the open gate of the city. Before it, the poor widow is gathering sticks to prepare her son's last meal. To the right, in the border of the panel, are the cruse of oil and another jar for meal. To the left are faintly visible three robed figures, Elijah and his followers.

There is no inscription.

SCENE 31

Unidentified

A small panel shows traces of red paint and a faintly discernible border of a long garment. Being in a series of scenes concerning Elijah, this may have been a further incident of the Prophet's story.

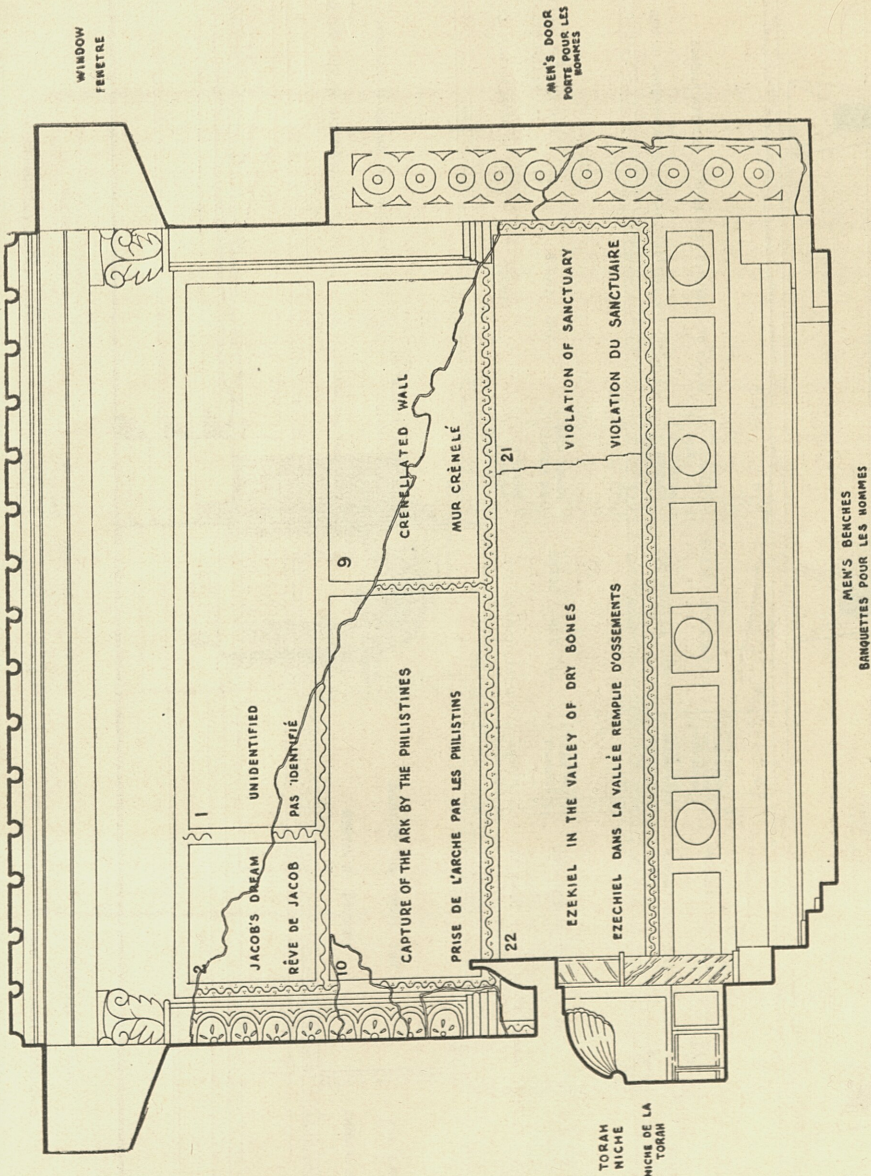
Several crude graffiti of animals were made on the plaster before the panel was painted.

There is no inscription.

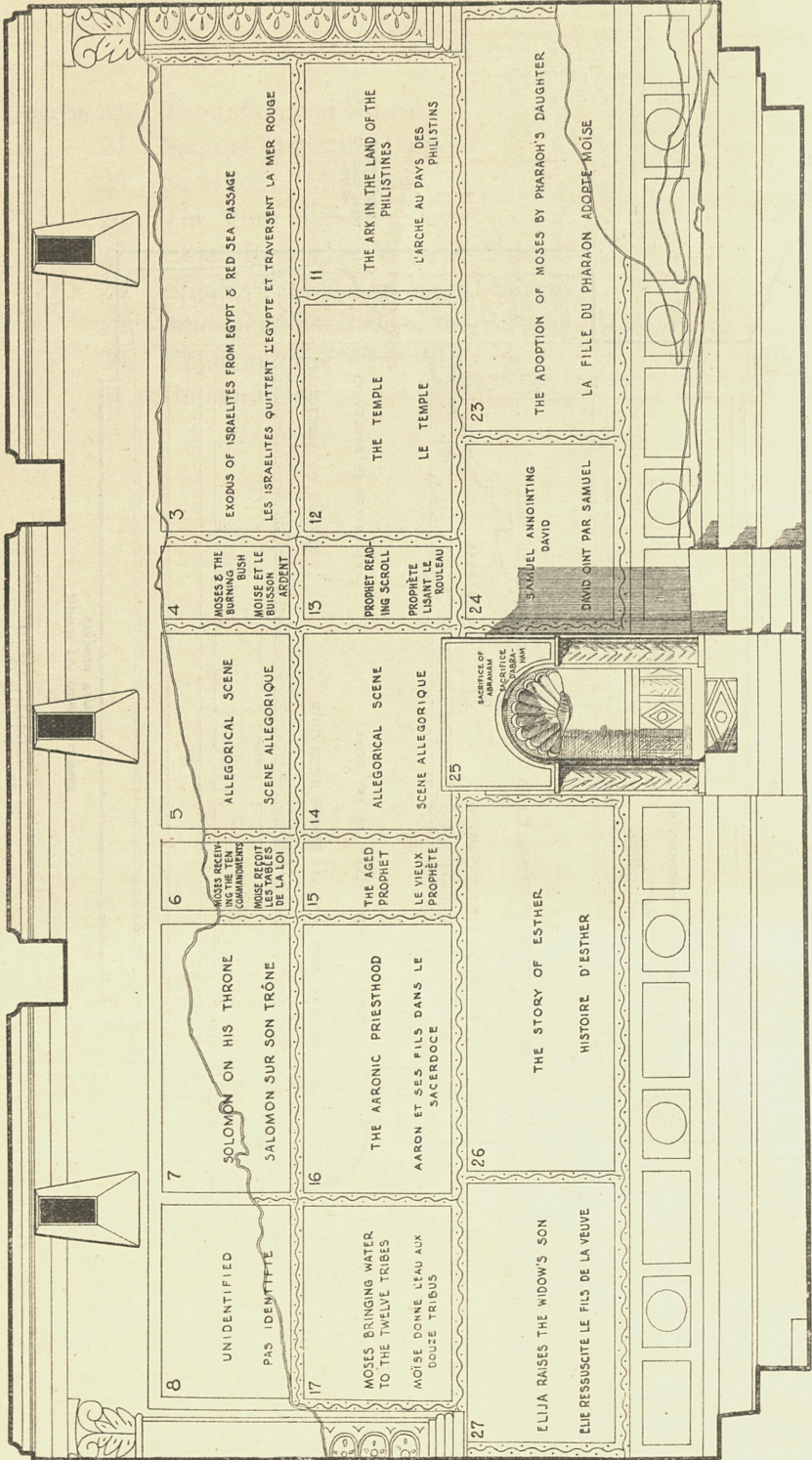
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I. Right Wall



8 UNIDENTIFIED
PAS IDENTIFIÉ

7 SOLOMON ON HIS THRONE
SALOMON SUR SON TRÔNE

6 MOSES RECEIVING THE TABLETS
MOÏSE REÇEVANT LES TABLETTES DE LA LOI

5 ALLEGORICAL SCENE
SCÈNE ALLEGORIQUE

4 MOSES & THE BURNING BUSH
MOÏSE ET LE BUSSARD ARDENT

3 EXODUS OF ISRAELITES FROM EGYPT & RED SEA PASSAGE
LES ISRAËLITES QUITTENT L'ÉGYPTÉ ET TRAVERSENT LA MER ROUGE

17 MOSES BRINGING WATER TO THE TWELVE TRIBES
MOÏSE DONNE L'EAU AUX DOUZE TRIBUS

16 THE AARONIC PRIESTHOOD
AARON ET SES FILS DANS LE SACERDOCE

15 THE AGED PROPHET
LE VIEUX PROPHÈTE

14 ALLEGORICAL SCENE
SCÈNE ALLEGORIQUE

13 PROPHECY READING SCROLL
PROPHÈTE LIT UN ROULEAU

12 THE TEMPLE
LE TEMPLE

11 THE ARK IN THE LAND OF THE PHILISTINES
L'ARCHE AU PAYS DES PHILISTINS

27 ELIJAH RAISES THE WIDOW'S SON
ÉLIE RESSUSCITE LE FILS DE LA VEUVE

26 THE STORY OF ESTHER
HISTOIRE D'ESTHER

25 SACRIFICE OF DAVID
SACRIFICE D'ABRAHAM

24 SAMUEL ANOINTING DAVID
DAVID OINT PAR SAMUEL

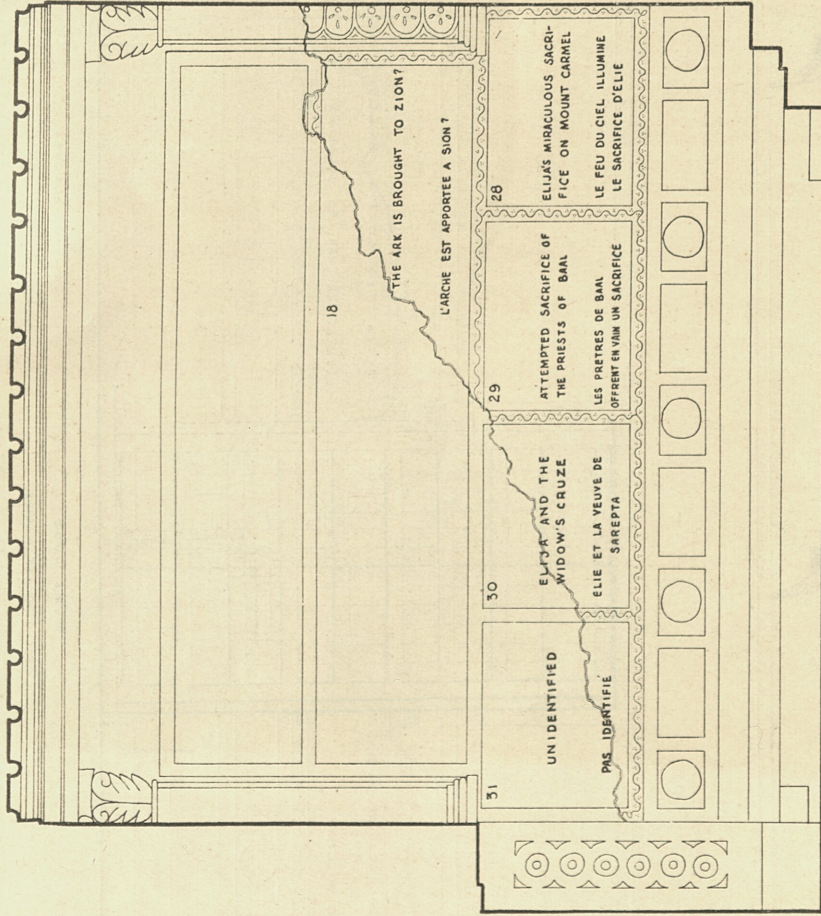
23 THE ADOPTION OF MOSES BY PHARAOH'S DAUGHTER
LA FILLE DU PHARAON ADOPTE MOÏSE

MEN'S BENCHES
BANQUETTES POUR LES HOMMES

NICHE OF SAMUEL
SIÈGE DE SAMUEL

MEN'S BENCHES
BANQUETTES POUR LES HOMMES

II. Back Wall

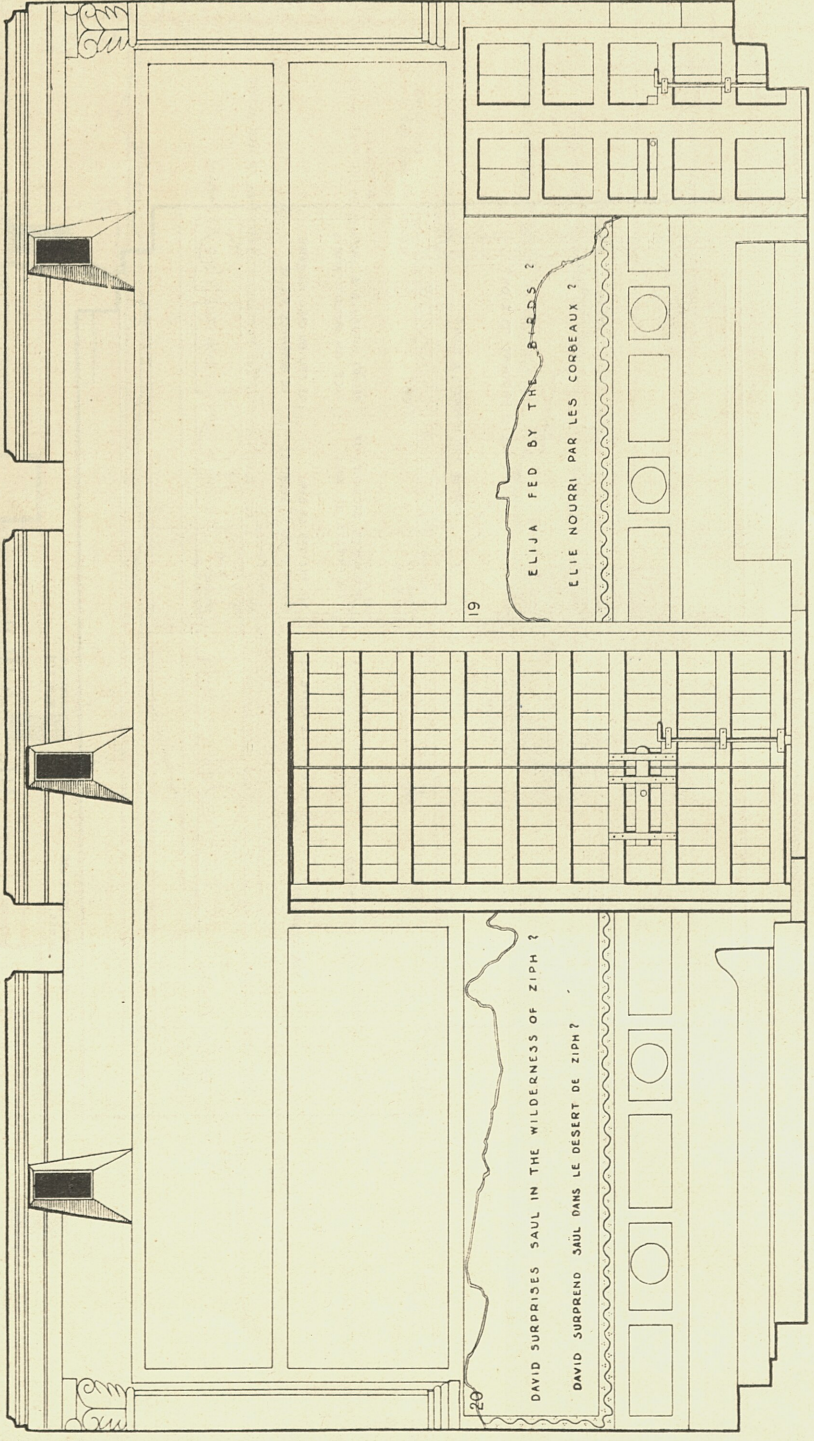


WOMEN'S
DOOR
PORTE POUR
LES FEMMES

BANKETS FOR THE
WOMEN

BANCQUETS
POUR LES
FEMMES

III. Left Wall



19

ELIJA FED BY THE BIRDS?
ELIE NOURRI PAR LES CORBEAUX?

20

DAVID SURPRISES SAUL IN THE WILDERNESS OF ZIPH?
DAVID SURPREND SAUL DANS LE DESERT DE ZIPH?

WOMEN'S DOOR
PORTE POUR LES FEMME

WOMEN'S BENCHES
BANQUETTES POUR LES FEMMES

MEN'S DOOR
PORTE POUR LES HOMMES

MEN'S BENCHES
BANQUETTES POUR LES HOMMES

IV. Front Wall



BIBL
TEΛΛ
ΙΔΡΥ
ΤΕΧΝΟ
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