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OXFORD EXCAVATIONS IN NUBIA

By F. Ll. GRIFFITH, M.A.

WITH PLATES XXV-XLVII

(Continued from Vol. XIV, p. 116)

LVI. THE CHURCH AT ABD EL-GADIR NEAR THE SECOND CATARACT

At the beginning of 1912 Mr. Edwin Freshfield, having gone up the Nile to the Second Cataract in pursuance of his researches into the remains of Eastern Christianity, brought us at Faras welcome news of a small well-preserved chapel with painted walls which he had examined near the Cataract. Accordingly Mr. Freshfield and Mr. Woolley took the next steamer to Halfa, accompanied by our native photograph-boys, and in a week of strenuous work made a plan of the building, and photographs, tracings and water-colour copies of many of the paintings. This tiny chapel at Abd el-Gadir is probably the most complete ecclesiastical building that survives in Nubia. In 1911 it was still used by the natives as a storehouse and shelter for their goats, but the attention of the Sudan Government having been drawn to it, Mr. Peter Drummond, the Conservator of Antiquities, immediately arranged that we should do what was necessary to preserve it, after which a guard would take charge and show it to visitors.

When the Faras work was over and the labourers had been dismissed, Mr. Woolley having meanwhile gone to take part in the excavations at Carchemish for the British Museum, Mrs. Griffith, Miss Cochrane, and I spent several nights at the wonderful house which Dr. Randall-MacIver had built on the desert at Buhen, going over daily to the church, four miles distant. There in accordance with Mr. Drummond's instructions I engaged a few labourers at the expense of the Government to clean the floor of a thick deposit of dust, fill up gaps in the walls, and fix a wooden

1. The place is marked in the Map, fig. 4 on p. 97 of Vol. XIV.
door at each of the proper entrances. The dust, like the decayed leaves, etc., from the herbage that had been stored there, was quite modern, and its clearance revealed no archaeological treasures; but we had brought all the drawings with us and had time to examine carefully all the inscriptions and most of the paintings with their much-injured and obscure details, and Mrs. Griffith and Miss Cochrane made some additional copies. The chief new find among the paintings was the Trinity (No. 56). It is to be hoped that before it is too late some real expert in the subject with ample time will make an exhaustive record of the decoration of this unique monument of Nubian Christianity as well as of many remnants that exist all over Nubia and must soon perish.

I am indebted to Mr. Woolley for sending me in 1912 an able and suggestive report on the church, much of which has been utilised in the present account. In describing the drawings in the plates I was helped by the Rev. C. D. Biggs, D.D. My special thanks are due to Mr. F. E. Brightman, who most kindly brought his unrivalled knowledge of eastern ritual to a final revision of the whole account.

The church in question stands upon the west side of the river at the foot of a hill over against the first islands of the Second Cataract and a mile or so north of the rock of Abusir. On the hill top is the burial place of a Mohammedan saint who has given his name, Abd el-Gadir, to the hill itself, to the hamlet on the river bank below (called Fagrintaunou, ‘Beneath the Saint’ in Nubian) and to the ruins of the little church between them. The church appears to have been first noted by Lord Belmore’s party, Dec. 24, 1817. His physician describes it thus: ‘an old mud-house . . . divided into four apartments. The inside of the walls was ornamented with representations of Greek saints . . .; ‘the apartments themselves were filled with bags of salt-petre and common rock salt’; all this was near ‘the tomb of the venerable Sheik Abdallah Gadi.’ After this I do not find it mentioned by any traveller earlier than Villiers Stuart, who in January 1873 describes it as an ‘old Coptic church still so perfect that it could scarcely be called a ruin. The walls were covered with paintings of saints and angels and with several life-size frescoes of St. George and the Dragon.’

Mr. Somers Clarke gives a plan (made in 1909) and states that ‘no other

ruin I have met with in the Sudan retains so much of its paintings, nor, indeed, so much of its roof.’

In 1918, Mr. Freshfield himself printed a brief but interesting description accompanied by Mr. Woolley’s plan, three views of the church and three photographs of the paintings.

I cannot find any other references to it, old or new. The admirable pioneer Caulliaud, in 1820 missed this church as it lies at some distance from the track, but he gives an interesting view of a church at Abusir; the latter was then fairly well preserved and contained remains of paintings, but must be the same as a miserable ruin close to the river, and a little south of the rock, which is planned in Somers Clarke’s work. Only its isolation on the stony desert has saved the church of Abd el-Gadir from the fate which has befallen the other brick ruins in Nubia during the last century.

LVII. THE ARCHITECTURE, DECORATION AND INSCRIPTIONS

The first point that strikes one about the church, which is built entirely of crude brick, is its small size; and this in spite of the fact that, as can be clearly seen in the photographs of the exterior, a room has been added at either side of the original building. This last measures no more than 5 x 5½ metres, less than half the dimensions of the little Abusir church. Its axis was about 10° north of the magnetic east to west in 1912; in plan it consists of three diminutive aisles, B, C, D, communicating with each other by a single archway and forming the body of a church with the usual entrances north and south. Each aisle measures in width from 80 centimetres to a metre; so narrow in fact are they that a person walking along them can hardly avoid brushing the painted walls on either side with his clothes. The central aisle or nave B, at its east end, had a doorway leading into a narrow transverse chamber A, running the whole width of the building north and south. Low down in the west wall of A is an arched window giving on to the south aisle C, and in the west corner of the north wall is an upright slit. This eastern chamber must be regarded as the chancel or haikal; immediately opposite the door a rough space in

1. Christian Antiquities in the Nile Valley, Pl. IX, fig. 1 and p. 54. See also the names cut by members of the party, below, p. 69.
2. Nile Gleamings, p. 188.
5. Pls. XXVI, 1, XXVII, 1, and see plan, Pl. XXV.
the plastered wall, from which a few mud bricks still project, marks the site of the altar. Strange though it seems, the altar had been actually bonded into the east wall; this exceptional position seems to have been dictated simply by the scale of the diminutive building. The altar has been entirely broken away down to the floor, but must have measured about 1 metre in height and .60 in width along the wall. On either side of the altar was a niche in the east wall. The haikal, the two side aisles and the nave were all roofed with barrel vaults, except that the eastern end of the nave was once surmounted by a little dome. This is destroyed but has left evident traces of its previous existence. The height from the floor to the top of the vaults in B, C, D is 2-70, but in A, where there is modern repair, only 2-31 metres. Light was probably admitted through openings in the dome as well as through the doors and the narrow windows at the west end of the aisles and the north-west corner of the haikal.

To this microscopic church A-D, which cannot have afforded accommodation either for performance of rites or even for sheltering many of the faithful, was added a chamber symmetrically at either side, i.e. north and south, E and F, more spacious than the original ones and increasing the dimensions of the building to 9-20×5½ metres in a rough rectangle. These also are barrel roofed; the height of the vault in E is 2-65 metres, in F 2-60, both rather lower than in the original building. The outer doors, especially the wide north door, admit a good deal of light, and there was a window at each end of the added chambers. The window-slit in the north-west corner of A was kept available by a broader triangular opening Δ in the south wall of F, catching light from the door. The south entrance into E has a threshold 10 cm. above the floor, and the height from it to the soffit of the arch is 2 metres. The inner doors are slightly larger than those of the original building through which they open into the latter; thus the original south door of the chapel, which has a raised threshold, is only 1-41 metres to the soffit, while the added door of E is 1-72 high.

Outside the southern door, backed against the eastern half of E, is the ruin of a rectangular mass of brickwork forming a platform which may well have been used for an outside pulpit as Mr. Woolley suggested.

1. Pl. XXVIII, 2.
2. The walls are injured round the windows, but that window-slit existed originally seems proved by the peculiar position of the brick laid over the top of each. See Pls. XXV, 1, XXVII, 1.
3. Pl. XXVIII, 1.
4. Pl. XXVI, 2.

The Paintings.

The paintings of the church of Abd el-Gâdir are of exceptional importance; though poor and rough in execution and injured by rubbing, scratching of graffiti, damage to the walls and deterioration of colours, they are as a whole in far better condition than any other series that we have seen. In the case of most other churches where painted work remains it is only the lower parts of the figures that are traceable. In converted temples and grottoes, as at Wâdi es-Sebû ¹ and Gebel Adda (Ferrâg) ² a well-preserved figure may occur here and there, but nearly all the Christian paintings have been defaced or destroyed by the Moamels and the very plaster on which they were designed has been removed (as at Amada) by modern explorers seeking the Egyptian work which lay hidden beneath. The figures in many of the Abd el-Gâdir paintings are still quite clear and unmistakable, and others become intelligible after prolonged examination. They thus furnish a unique series of designs illustrating most usefully the scattered fragments found elsewhere.

The whole of the wall surfaces inside the building have been smoothed with a coating of mud over the brickwork, and on this the paint has been laid. The principal designs are displayed on the east and west walls of the aisles. The lower parts of the side walls in the church are left plain so that the doors scarcely break the line of the paintings. The end walls of the nave and aisles, on the other hand, offer an unbroken surface of considerable height; each of these spaces is occupied by a single subject which commonly extends from the vaulted ceiling to the floor, and the scale of the figures is usually much larger than at the sides. Along the arches of the nave the height of the subjects is made to fit the varying height of the spandrels.

Inscriptions and Graffiti.

These, like the paintings, are in very bad condition. They include original painted legends in red and black attached to painted figures; all such are in Greek, as usual, and the lettering is of the distinctive Nubian type. They are dealt with in the list of the paintings. Like

2. Streifspüge, p. 65 and figs. 218-221.
3. Pl. XXIX. None are visible in the photographs but there is a facsimile of the name of Joseph in Pl. XLV.
of the Second Pyramid in March 1818, on his return from the Second Cataract. On the south wall of F is deeply cut graffiti in Arabic. Similar Arabic graffiti are widely spread over the wall and occur throughout the building. This record helps to confirm the impression that the Moemen graffiti may all be subsequent to the first advent of the British tourist. They consist of the ordinary profession of faith, the names 'Omar al-Haj, Obeidallah, Abdallah, Salih son of Mual . . . , and the like.

LVIII. CATALOGUE OF THE PAINTINGS

The decoration of the haikal A has suffered greatly.

1. A large hole has been dug through the east wall above the altar. Here there appears to have been a figure of Christ enthroned, three Apostles (!) standing on either side at a lower level; these last are still fairly clear.

2. A single figure.

3. The lower parts of a central and side figure out of a group of three.

4. Traces of a small figure or figures.

In the nave or central aisle B, as in the side aisles C, D, the paintings are generally in good preservation, but those at the east of B under the dome have disappeared.

South Wall.

10. Of the arch, faint remains of a cross or medallion.

11. A haloed figure of an angel standing. The colours are very dark. The face and feet have been broken away and what remains is disfigured

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1. Belzoni, Narrative, 2nd ed., p. 267. Frediano appears to have joined Lord Belmore’s party in Nubia in 1817, though he is not mentioned by Richardson (see above, p. 64), and at his name at the Second Cataract on 25th December 1817 before returning, see Vorläufige Nachrichten von den Reisen des unter dem Namen Antico bekannten Pietro Bagatti Frediano in Aegypten und den angrenzenden Ländern in Jos. Harnayr, Archiv für Geographie, 1829, No. 90, 91 (which is of no archaeological interest). The first European to reach the Second Cataract was J. L. Burckhardt in 1813.

2. It must be the signature of Captain the Hon. Arnor Lowry-Corry, R.N. (afterwards third Earl of Belmore), who with his father, the second Earl, is mentioned in the preface of Irby and Mangles’s Travels in Egypt and Nubia, Egypt, and Asia Minor. Lord Belmore’s collection of Egyptian antiquities and papyri was acquired by the British Museum in 1842 and published by its Trustees. On the plates of the former the objects in the collection are all stated to be from Thebes, 1818, but an offering table on Pl. 23 is of decidedly Merotic type and a tablet is dedicated to the Cataract gods; these two may probably have come from Nubia.

3. Pl. XXXI, 2.
by the name of a modern tourist cut in the mud and plaster. The dark colour of this figure suggests that it represents the archangel Michael (compare No. 38) as a guardian of the king (No. 12).

12. In the centre is a figure clothed in embroidered garments of imperial pattern and wearing upon his head a remarkable golden crown. On the top of this crown is a crescent; from either side of it project large curved horns each with three pendant balls, and on the front of it is King Solomon's seal. The flesh tints, unlike those of any other figure in the church, are of a deep reddish yellow. The splendid drapery, with its chlamys of diaper pattern in white and gold fastened on the right shoulder and thrown over the left arm, showing the dark lining, and its tunic embroidered in many colours with the imperial design of double-headed eagles enclosed in roundels, is only matched by the drapery of the divine figure (No. 13) adjoining at the west end. In the ears of the great personage are golden earrings; in his right hand he appears to hold a sceptre. In his left hand is the white model of a small domed building which the great man holds in his hand, just as do the founders of churches in medieaval England. Behind his right shoulder is a half-length figure of Christ (with cross in the halo), wearing a pallium, embracing him (somewhat as the gods of Egypt do the Pharaohs): this figure appears to emerge from a bank of cloud (1). Behind the other shoulder is a small haloed figure wearing within the halo a cincture of pearls with three halfoops surmounted by crosses; in his left hand he holds a small circular shield while his right is raised open behind the head of the central figure. This is perhaps one of the warrior saints, and it is worth noticing that though his halo distinguishes him from the merely human personage whom he supports, yet the small scale upon which the saint is represented enhances the dignity of the central figure.

We are thus led to the conclusion that the picture represents the contemporary ruler of this part of Nubia holding in his hand the church of Abd el-Gadir: fortunately some portions of an inscription painted on the left side of the royal figure can be made out, my copy giving apparently ... οἵναρχον ... παρεφθέξεις Ντοβάζια (οιαί), ' ... give thou ... rikuda, eparch of Nobadia.' Nubian names ending in -κοῦδα are not uncommon, and the title eparch of Nobadia occurs in Greek


εὐάρχον Νοβαζη. on a tombstone and in Coptic enp.ρ.χ.(ος) εὐαρχι (or ρ) Τιο.ο.λ.α.ι. on Nubian legal documents from Aswan or Elephantine. The eparch would be the petty king or governor of the northern province Nobadia, of which Pakhors was the capital, under the supreme king ruling in Dongola.

With this scene may be compared a similar scene but with less interesting detail in the Rivergate Church at Faras; and the prayer in the inscription is like that attached to the figure of the ecclesiastic below, No. 38, and to another in the Rivergate Church.

13. The whole west end of the aisle is occupied by a great figure of Christ. The right hand is raised in the attitude of blessing with the fingers held according to the Greek ritual; the left hand is raised and holds a book the cover of which is yellow studded with white (i.e. gold and pearls). The face and central part of the body are broken away. The under-garment is white with yellow bands; this is visible below the neck where there is an edging of yellow with double row of pearls, the lower part being embroidered with diapeded circles; over it is a red cloak. Just below the waist are small gold crosses hanging from the girdle.

North Wall.

14. Figure of the three-headed Trinity (see No. 56) seated on a throne, each head having separate nimbus coloured yellow with green cross. A book lies on the left knee. The outer drapery is white with narrow lines in blue, red and yellow; the under-garment is of dark purple.

15. Over the top of the arch is a small figure riding on a horse and facing south; the colours are mostly faded to black. The inscription above, painted in red, describes him as 'the holy martyr of Jesus Christ. . . .'

On the curved under faces of the arch between B and C:—


20. Similar figure, blackish.

1. Lefebvre, Inscriptions grecques-chrétiennes d'Egypte, No. 665, dated 1007 A.D.
2. Of the eighth and ninth centuries; cf. Christian Documents, p. 16.
4. Vol. XIII, Pl. LXI and p. 77, No. 34. For the survival of the horns as a mark of kingship at Rashid in the Nuba Mountains, see the remarkable article, Christian Nubia, contributed by Crowfoot to Journal of Egyptian Archaeology, XIII, p. 143, and Pl. XXXIII; and for the origin of the horned headdress (from Alexander the Great?) see Wiedemann, Orientalistische Literaturzeitung, 1897, p. 480.
5. Ibid., p. 82.
6. Pl. XXXIII, 1.
South Aisle C. North Wall.

21. A much-damaged group representing Christ with Thomas the Apostle. St. Thomas in white drapery with red and yellow markings and a yellow halo with a border of red and black, wearing, apparently, a short black beard, thrusts his right forefinger into the side of Christ, who stands to the right of him. Christ is dressed in a red cloak over a white tunic marked with yellow and black. Between the halos of Christ and Thomas is the legend 'The holy Apostle Thom[as].'

22. In the west spandril of the arch is a small figure of a rider on a black horse, facing south. The flesh tint is white, the other colours are all much faded; above him is a remnant of inscription 'The Ap[ostle] . . . ' in black.

24. In the east spandril is a disc, in which was presumably a face, surrounded by scrap wings. The colours, probably faded, are very dark, red, yellow and black.1

25. A small standing figure in white drapery, almost entirely perished.

26. At the east end of the aisle over the low window or opening into F is a standing figure of an angel. Face and breast destroyed, remains of halo, wings yellow outlined in red, black and white; the cloak white with black diaper pattern, under-garment red. Right hand raised in attitude of blessing; the left hand, on the level of the waist, held some object now indistinguishable.

South Wall.

27. A small standing figure of a saint, apparently a priest wearing a phelonion, yellow with border of red, the folds marked by black lines; the hands are held in front of the breast, the left at the waist, the right higher. Above the head is a remnant of inscription ' . . . rami . . . '

28. In the spandril of the arch is a cross, a simple form of the Crux gemmata, surrounded by a kind of halo. Above is the inscription painted in black 'The Cross.'

29. Over the top of the arch a small figure of a saint with uplifted hands in the position of an orans. The colours have probably faded and are now very dark; the flesh tints seem to be black. Above the halo are painted three small black crosses, and there are traces of red writing above the left hand.

30. A large figure of a rider on a pale reddish horse. His right hand holds a long lance the point of which, coming low down upon the wall, transforms a small, shapeless figure in faded colours. Above the head of the horse there is an inscription in red paint giving the Saint's name, 'The holy martyr of [Jesus Christ], Mercury.' The two long streamers on the right are carried on to the horse of the next with the colours interchanged: see the photograph.

31. Immediately opposite the last figure and facing it is another martyr on horseback; on a smaller scale, being crowded into the corner, the streaming cloak carried on to the end wall. The flesh tints seem to be black, horse red, shield decorated with rosette, trappings black and gold; remains of painted inscription above 'The holy m[artyr . . . ]' but name lost.

32. On the west wall of the aisle, occupying its whole area, is an elaborate representation of the Three Children in the burning fiery furnace. The three figures stand side by side; the central one has been almost entirely destroyed, but the type is probably the same as that of the others. They stand with uplifted hands in the attitude of prayer. The artist has closely followed the biblical description, and Shadrach, Meshach and Abednego wear their cloaks, their trousers and their turbans, and behind them between the flames rises the figure of the fourth, who was like unto a Son of God. This figure, which has wings and a halo, and wears the Byzantine loros over a red tunic, holds in his right hand a staff, and in his left an orb (?). The face, as is the case with all the figures, has been destroyed by the Moaels. The subject occurs in the frescoes of the temple of Kalabsha.

On the curved under faces of the arch between B and D:—

33, 34. Whitish halved figures, standing.

North Aisle D. South Wall.

35. A small figure standing full face with yellow wings and halo, within which is a jewelled diadem. The outer garment is white with blue folds, and the inner garment is of white and red. Above the head is a faded inscription identifying the figure as 'The archangel Michael.'
36. This is a curious emblematic representation of Christ and the four gospels. In the centre is a medallion with the head of Christ wearing a crossed nimbus; around this were the four conventional emblems of the four gospels, each the centre of four radiating wings which cross each other and form a frame to the medallion. The colours (perhaps faded) are sombre, dull reds and browns; the wings are curiously diapered and spotted. Above is written 'Jesus the Christ' in black ink. No. 29 or 31 in the Rivergate Church at Faras must have shown the same subject.

37. Over the arch is a small figure of which are now very dark though there are traces of white flesh-colour. The figure is standing and holds in its right hand a staff surmounted by a cross; it has dark wings, the face has disappeared and above in black ink are traces of the name which suggested 'Michael'.

38. A small figure, apparently of a deacon, standing full face. The face which has been destroyed was originally red. The outer cloak is yellow with red folds, the under garment is of black and white in horizontal stripes. The left hand crosses the breast, holding a yellow ring with blue cord or pendant; the right hand, raised outwards, holds a large feather for a ritual fan coloured white with red and yellow markings. Between this figure and the wing of the following is an inscription in black: † (εὐρεία) Ἰησοῦ Χριστοῦ φιλα(σι) εἰκόνος(!) ἔδωκανον σου . . . 'Lord Jesus Christ guard and bless (?) thy deacon . . .'

39. A large standing figure of an angel facing to the front. It has large wings and a yellow nimbus within which is a gowned coronet; the tunic is blue with black clavi, the outer garment white with yellow folds. The right hand is raised and holds a horn (?), the left hand in front of the body holds a dish with a rosette pattern. The meaning of these symbols is not clear, but the black-ink description above this figure identifies him as 'The archangel Raphael'.

This series of figures, Nos. 37-39, at the west end of the south wall in the north aisle, corresponds in position to the eparch-scene No. 12, in the south aisle, and may represent the deacon of this little church standing between Michael and Raphael.

40. Occupying the west end wall is a large figure identified by the cross in the nimbus as Christ. Both hands are raised in the attitude of an orans; the comparatively simple drapery is white with narrow folds in yellow and black. On the dexter arm of the nimbus cross is N without accompaniment, and above the right shoulder of the figure is a remnant of inscription in black.

North Wall.

41. A large figure of a rider on a grey horse. The spear transfixes below the rider's foot a similar shapeless object to that described in connection with figure 30. This rider is distinguished from the other by having a jewelled coronet surmounted by crosses, but no nimbus. The inscription appears to give the name of 'The holy martyr of Jesus Christ, George.' Over the head are painted three small crosses in white and one in black.

42. A small figure standing full face. The right hand is raised to the breast with two fingers extended to the book which is held in the left hand. The face is broken away, on the head is a double circle of white pearls within a yellow nimbus; the body is covered with a white garment like an alb with three stripes down the front, over which is a phelonion of yellow diaped in red with black filling-spots. The lower edge of the figure has been destroyed, and there has been a legend written above the head.

43. A figure, which can be identified as Christ by the cross in the blue nimbus, seated on the ground. Over the head is χειρὸς 'The Christ,' and above the legend are three small crosses roughly drawn in white upon the wall surface.

44. This and 45 together compose a single group, the magi and the shepherds leading up to the Holy Family on the east wall (45). The figures in 44 are on a small scale. In the upper part of the field are the Three Wise Men; mounted on horseback and in their 'Persian' costume, they are riding in the direction of the main figure upon the eastern wall; each holds a red ball in his right hand, probably symbolising the gifts which they bring.

Below these to the left are two Shepherds whose cloaks are much faded. The figure on the left seems to be an old man; he wears only a
loincloth of red and white, the flesh tint is yellow, as if to show the natural sunburnt skin of a countryman. He carries a water bottle and a long rough crook. The figure on the right, who is also clad in a loin cloth, points with the left hand towards the Virgin on the east wall. To the right of these is a small figure of Joseph, apparently seated cross-legged in oriental fashion, and clad in simple white drapery with folds marked in pale blue and a coloured border. His name 'Joseph . . .' is written in black ink above the figure.

45. Here upon the east wall is the main group of the Virgin with whom the Child was probably represented. The primitive painting has been terribly damaged, and it was only with difficulty that the subject could be made out. The main lines however (helped out by comparison with the scene from Farnes) are tolerably clear. The Virgin reclines upon what may be meant for a straw mattress, roughly rendered by red and yellow lines. The upper part of the body rests against a pillow (?) of red diaper pattern on white with a border of red, yellow, white and blackish grey. Her dress is white, the folds rendered in light pink. The feet are bare; the right hand rests upon the knee; the left, in front of the breast, may have held the Infant, though the breaking away of the plaster makes this conjectural. The face has perished altogether, but the halo is still traceable. Above the right hand can be seen a manger of wattle work (red on white) with a red head-piece; between it and the body of the Virgin are the traces of an ass's head outlined in black, and above this a shapeless mass of red which probably was once an ox. Above the manger is the figure of an angel with yellow wings and halo and drapery of yellow, red and black. In the centre is a broad, upright bar of red which may be a pillar (compare the Farnes drawing) or, more probably perhaps, the shaft of light thrown by the Star of the Annunciation, two tips of which can be distinguished above a break in the plaster. Above the head of the Virgin are three yellow crosses drawn upon the mud plaster. A cross upon the pillow shown in the facsimile suggests that the Madonna may have been crowned as in the Farnes fresco.

Room E.

The paintings in this room and in F were all badly damaged, so much so that it is difficult to judge from the scanty remains whether they agree in

1. Pls. XLV, XLVI, 1.  2. Vol. XIII, Pl. XXXV.

style with those from the inner and earlier building. It is worth noting, however, that no written labels were detected in these outer rooms, while they are frequent in the church itself.

46. A rider on a black horse facing east; nearly all the colour gone, flowing pink and white streamers.

47. A rider on a black horse facing west; colour mostly perished. The horse is rearing, the rider transfixes some object with his spear.

48. A winged figure with uplifted hands stands full front by the side of a palm tree. Possibly St. John the Baptist preaching in the desert. 1

49. Traces of a large standing figure with uplifted hands.

50. Faint traces of a figure on horseback facing west.

51. A large standing figure in dark colours, the outlines hardly visible.

52. Apparently a close group of five persons, partly concealing each other, much destroyed. One on the left appears to be standing in elaborate drapery.

Room F.

53. Traces of standing figure with nimbus.

54. Haloed saint on rearing horse, holding shield and spear with point upwards, facing the east; much destroyed.

55. East of the last the wall appears to have been blank.

56. A remarkable representation of the Trinity with three heads on one body, a standing figure apparently wearing a white cloak over a red undergarment, but the greater part is destroyed. The remains discernible are: at the extreme base of the wall two large feet and above them the curved edge of the skirt; traces of body and shoulders with right hand upraised in blessing, left apparently holding a book; three faces, the centre one almost entirely destroyed; it is uncertain whether these were provided each with a separate crossed halo (as in No. 14) or were all included in one of oval shape, but a very careful examination nearly convinced us that the latter had been the case.

57. Saint holding shield and spear with point upward, riding red horse towards west. The flesh tints are white. Nimbus radiated, and cross on the top of the head (Fig. 3).

58. Faint traces of a design in dark colour, extending partly over the doorway; perhaps a rider on a black horse towards west.

59. Probably a standing figure, in dark colours; very little of it left.

1. Cf. Didron, Christian Iconography, II, 104.  2. Pl. XLVI, 2 ; XLVII.
LIX. GENERAL CONCLUSIONS

Purpose.—This little church appears to have been built by an eparch of Lower Nubia (Nobadia) named ... inkuud. The name Nobadia has not yet been found further south and it is probable that the Second Cataract formed the boundary between it and Makuria; 
1 possibly it was to carry out a vow that the church was built at the lower end of a particularly desolate region full of difficulty and danger to navigation. Whether the additional chambers and external pulpit platform were built long after the original church we cannot tell; if the church proved popular among the scanty population and the navigators, and the need for sheltered space was realised, they may have been added very soon after it came into use.

Date.—There is unfortunately no direct evidence for dating the structure, but some facts point to its being late:
1. The entire absence of Coptic from the graffiti is significant. 
2 Coptic graffiti are among the early ones in the Anchorite's Grotto at Faras, but are not found in the much restored Rivergate Church. 

1. Although one Arabic writer puts the boundary between 'Maris' and 'Makura' beyond the Third Cataract, cf. Journal of Eg. Arch., XI, 205.
3. Vol. XIV, pl. LXXIII.
4. Vol. XIII, pl. LXIV, LXV.
different levels. Mr. Wooley quoted the church opposite Debêreb as furnishing an instance, but for Adendân which he also quotes, the evidence of Mr. Milhem's photographs may point to a varied group of saints rather than Christ and the Apostles being represented. The church of Wâdi es-Šebû also shows here Christ enthroned between the twelve Apostles.

Scenes of the infancy of Christ, such as the Nativity, the Annunciation to the Shepherds and the Adoration of the Magi, are figured on the east end of the north aisle, here at Abd el-Gâdir, and in the Citadel Church at Faras, and similarly on the pillar to the left of the haikâl in Wâdi es-Šebû. This north-east position, towards Jerusalem, is a very natural one for such scenes. On the other hand, the scene in which the dedicator of the church appears is on the south side of the nave, both in the Rivergate Church at Faras and in the Abd el-Gâdir Church. Not much more can be said at present as to any regular disposition of the subjects in the paintings.

Military saints riding horses and spearirig some sort of dragon or other noxious creature of diminutive size, are favourite representations in Nubian churches. One occurs in the Rivergate Church at Faras, and two, one with the name of Ephinachus, at Gebel Adda: at Abd el-Gâdir two such bear the names of Mercurius (No. 30) and George (No. 41). The design of the head of Christ surrounded by the emblems of the four evangelists, from which spread seraphic wings, is common to the Abd el-Gâdir (No. 36) and the Rivergate Churches: so also is the allied design of the head alone (No. 22) surrounded by many pairs of wings.

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1. Milhem, Churches in Lower Nubia, ch. III. Somers Clarke, who mentions remains of painted figures (p. 69), calls it Hammam el Parki. My boatmen called it Hammam-kia.
5. Gauntier, loc. cit., p. 165, Pls. CXXVI B; CXXXVIII; J. G., Streifzüge, p. 64.
6. Vol. XIII, p. 77, No. 34, and Pl. LXXI.
10. Ibid., No. 29.

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DEFENSIVE ARMOUR IN HOMER

With a Note on Women’s Dress

By H. L. LORIMER

WITH PLATES XLVIII-L.

Διὰ δέοντι Καρακοτρημία άχενος ήφιον τιθήμησιν—ANACR. fr. 81.
και γαρ ἐκ τὰ κράσεα λόφοιν ἐνδίδεσθαι Καρακοτρημίαν καὶ άττι τοῖς άσαϊσι τὰς σημεία πετείσθαι, καὶ ἄσαι άττισιν αντίνες.
οἱ πολεμόμενοι πρὸς τίνι ἔτει ἄνειν ἀχένος ἱφτερόν τοῖς ἄσαίσι πάντες οὐκ ἠδέσποτην ἣν τίνι μεθαμανόντες ὀλγεύοντες.
πιπτάντες ἀττίσιντες τε καὶ τοῖς ἄσαίσι δύνασίς περικείμενοι.
HEROD. i. 171.

The passage from Herodotus quoted above received a new importance when on certain finds from Schliemann’s excavations at Mycenae a pre-Hellenic type of armature was identified which included a great body- shield slung on a telamon from the left shoulder and having no blazon. Helbig 1 as early as 1884 pointed out that the figures on the Lion Hunt Dagger-blade, the gold head-seal with the dnt, and other small objects from the Shaft-graves admirably illustrated certain passages in the Iliad; but the first to investigate systematically the relation of the Homeric poems to the products of Mycenaean art, as it was then called, was Wolfgang Reichel, whose treatise Homericische Waffen appeared in 1894. The first edition was soon exhausted; but the criticisms it received induced the author to subject his work to a thorough revision which was still incomplete when he died in 1901. The sections on defensive armour had however received for the most part their final form, and have been the basis of all subsequent discussions of the subject. His view that the ‘Mycenaean’

1. The following works, which are frequently referred to, are cited by the name of their authors only:—

Schochhard. Schliemann’s Excavations, translated by Eugenie Sellers, 1891.
Rodenwaldt. Der Preis des Megares von Mykenai.
THE CHURCH OF ABD EL-GADIR.
1. from north-west; 2. from south-east.
THE CHURCH OF ʿABD EL-GĀDIR.
1. west end; 2. east end.
The church of Abd el-Gadir.

1. interior door and arch; 2. view over roof.
Plate XXIX

12 ἈΝΩΜΗΜΕΝ 15 ὅλοι οἱ Μ-
13 δὲ ἐκ τοῦ ἙΥ
14 ἈΡ ΝΕΠΟΥΣ
17 ὍΠΕΡ Μ
21 ΓΕΟΣ ἈΠΟΣ
22 ὍΡ
27 ΡΑΜΗ
28 ὍΓΡΥΡΩΣ
30 ὍΡΟΣ ΑΜΑ- ὍΜΕΡΚΟΥΡΙΟΣ
35 ἩΧΑΝΗ
36 ὍΡΟΣ ΑΜΑ-
37 ΚΕΙΤΑΙΧΕ
39 ὍΡΡΑΦΑΗ
40 ὍΜΕ
41 ὍΡΟΣ ΑΜΑ-
42 Ὅ ὍΛΑΝΚ ΧΕ

Painted Legends.
ΤΟΥ ΦΙΛΕΥ ΠΑΡΧΗΟΥ ΦΩΣΙΑ ΦΑΜΕΑΥΑ ΟΙΚ. ΣΥΦΡΩΟΥ ΦΩΣΙΑ ΕΝΟΥ ΚΕ ΕΝΤΗ ΦΑΛΕΥΟΥΑ ΠΟΛΕΩΝ ΕΝ ΜΝΗΜΟΝΙΚΕ ΕΣΥ ΑΝ ΜΝΗΝ ΤΟΤ ΠΑΕΙΣΕΛΟ ΓΡΑΦΟΝ ΔΙΕΙΚΝΙΤΑΝ ΠΟΛΟΓΩ ΗΝ ΤΟΝ ΨΗΦΟΝ ΑΤΕΣ Ε ΕΔΩΣΕ ΑΝ ΞΟΣΟΜΕΝ ΤΑΝΚΗ ΤΕ ΜΠΟΡΕΕΝ ΕΝΑ ΓΡΑΦΟΝ ΙΑΝΙ ΔΑΡΓΟ ΦΥΔΙΑΝΙ ΜΑΝΟΣ ΣΒΟΓΕΑΤΤΙ ΦΥΕΙΔΙΑΝ ΠΕ' 1820

INSCRIBED GRAFFITI (R. H. C. MODERN).
1. Paintings 27-29.

Painting 32. The Children in the Furnace.
PLATE XLVII

Painting 56. The Trinity.