

## Masonry Remains Around the Church of the Holy Sepulchre

Archibald Dickie

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A dozen baskets, called a *shudde(t)*, are now carried under the big screw, *lūlab*, which is fixed to another huge beam (*khashabet il-bud*), often 7 to 8 yards long and 1 foot in diameter. The horizontal beam rests on the screw at one end, and a vertical beam at the other end hangs down in the middle of the mill, and is driven by two or three men. The complete press is called *ma'sara(t)*, and the oil when pressed flows into the jar below. The place in the wall where the baskets are piled is called the nest (*'esh*). The owner of the olives receives all the oil of the first press, and the oil-millers have the refuse as their share for all the work furnished. This refuse contains plenty of oil, and will be pressed again at the end of the season, when all the first pressing for the clients is done; meanwhile it is thrown on the floor of the mill, and will be piled over two or three feet high during the four months of the work. The patron saint of the village receives a few pounds of oil for the lighting of his sanctuary, which we know ought always to have a lamp (1 Kings xv, 4); it is a calamity if the oil fails.

(*To be continued.*)

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## MASONRY REMAINS AROUND THE CHURCH OF THE HOLY SEPULCHRE.

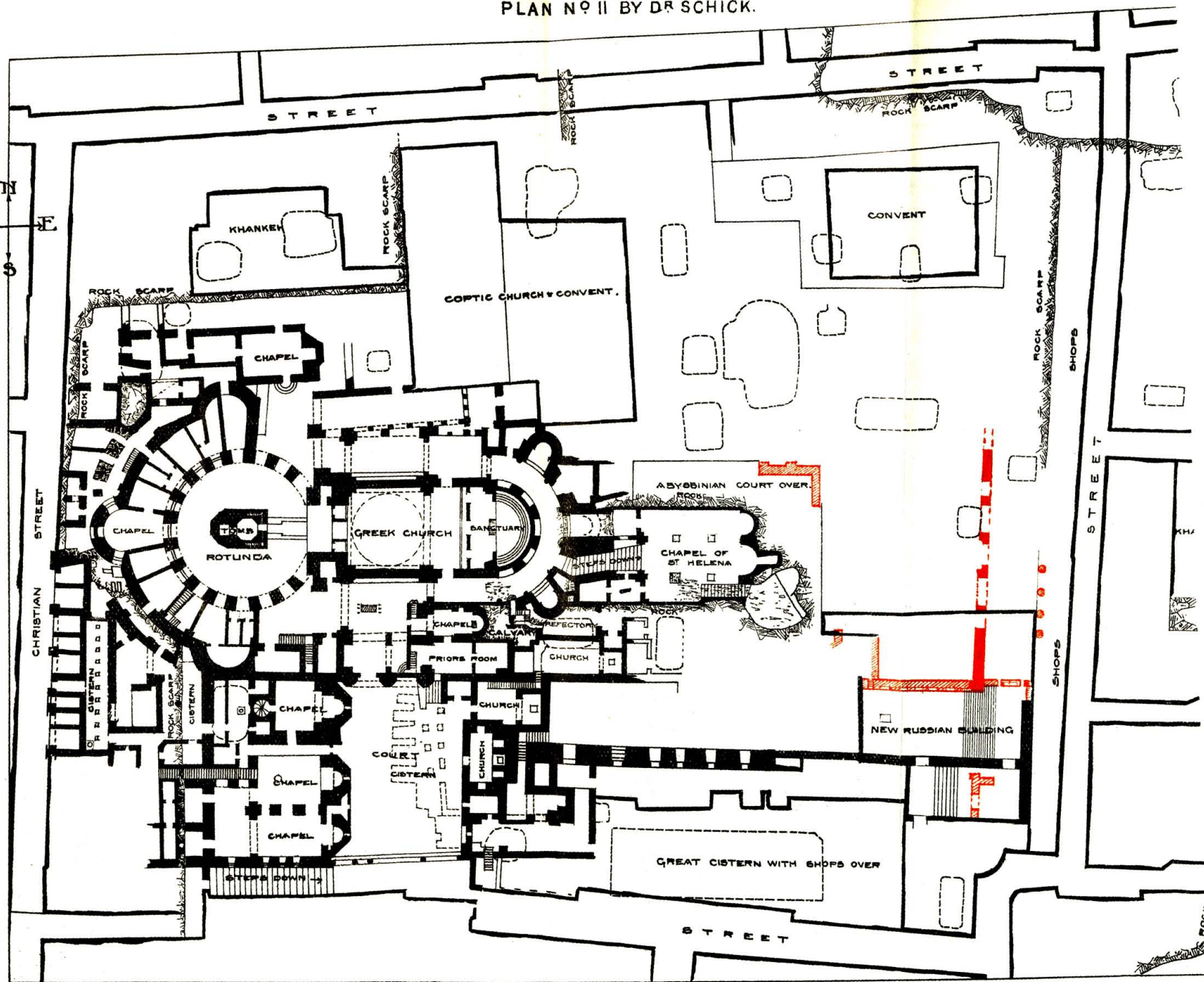
By ARCHIBALD C. DICKIE, A.R.I.B.A.

THE scantiness of pre-Crusading remains in and around The Church of the Holy Sepulchre, and the unavoidably fragmentary nature of the reports referring thereto, make it most difficult to draw them together when attempting any theory of reconstruction of Constantine's group of buildings.

When in Jerusalem, recently, I was able to make a partial survey of these fragments, and to plot them on to the Ordnance Survey plan on the spot. I am much indebted to the Rev. J. E. Hanauer, whose knowledge and guidance made it possible for me to do so, and also to Mr. Spyridonidis for his valuable help.



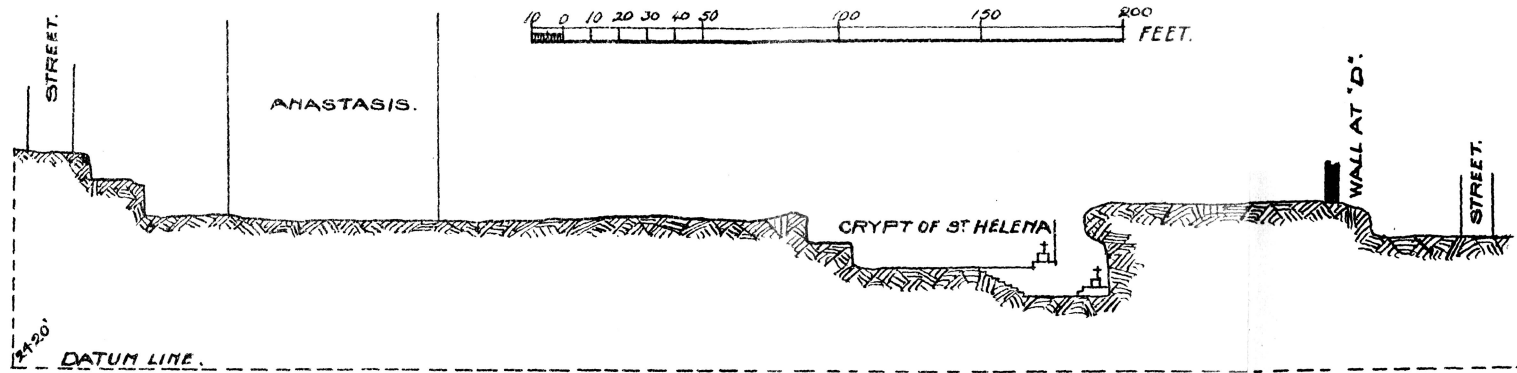
ANCIENT MASONRY FRAGMENTS AROUND THE CHURCH OF THE HOLY SEPULCHRE.  
PLAN N° II BY DR SCHICK.



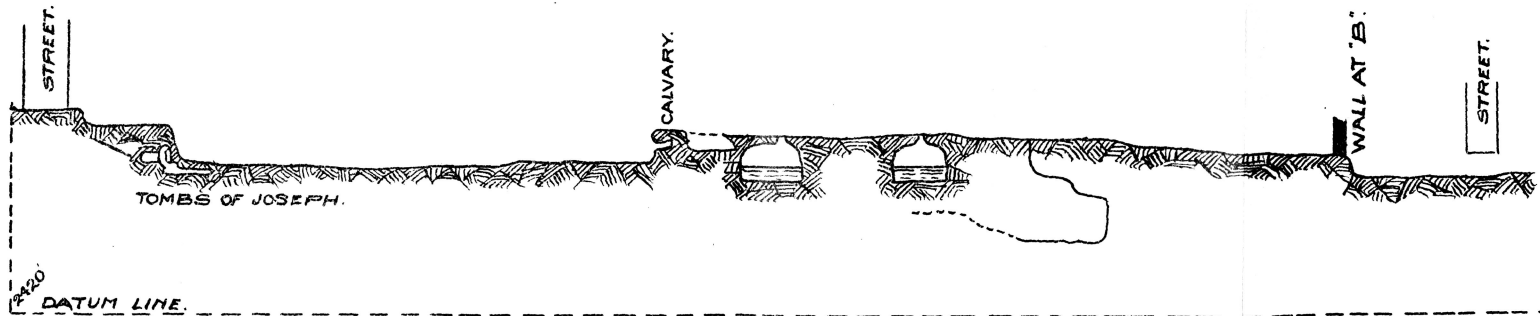
# CHURCH OF THE HOLY SEPULCHRE.

SECTIONS SHEWING ROCK LEVELS.

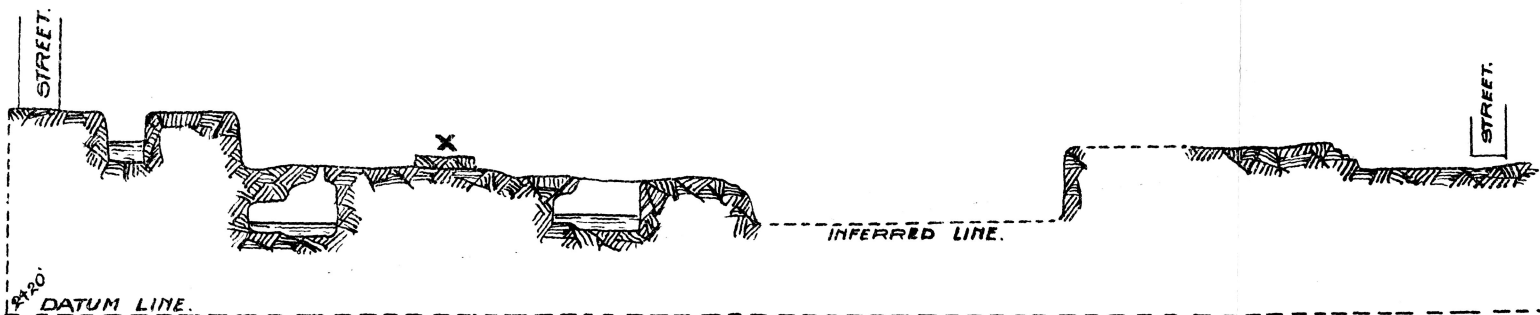
By D<sup>r</sup> SCHICK.



SECTION ON LINE A-B.



SECTION ON LINE C-D.



SECTION ON LINE E-F.

To illustrate more clearly the relationship of these fragments to each other I have plotted them together on Plan No. 1, traced from the Ordnance Survey plan, omitting the existing buildings, so as to prevent confusion, and to admit of more independent study. On this plan there is drawn the block plan of the rotunda, which encloses the Holy Sepulchre—and which is identified as the Anastasis of Constantine—the underground chapels of St. Helena and the Invention of the Cross, the position of Calvary, indicated by a ✠, and certain rock contours taken from Schick's plan, *Quarterly Statement*, July, 1898, p. 148, which bear valuable testimony. The masonry, coloured in black on Plan No. 1, indicates work of an early date, probably that of Constantine, and those fragments which are hatched indicate later or uncertain periods. Plan No. 2 is reproduced from Schick's plan in the same article, to the same scale as Plan No. 1, so as to help identification.

The area so illustrated is bounded by Khôt al Khangah on the north, Harat ad Dabbaghin on the south, Harat en Nasara on the west, and Khan Ez Zeit on the east. As will be seen, these remains are remarkably few, and are individually of no great magnitude, supplying altogether insufficient data upon which to embark upon a reconstruction. It may be valuable, however, to collect them in this way in view of future disclosures which may supply the lost links of connection. I do not intend to attempt any restoration theory, but simply to give a record of investigation up to date, with whatever deductions may be drawn from a study of any particular fragment. These deductions must necessarily be tentative, as the subject is much too complex to admit of conviction.

The largest and most important remains are those within the Russian hospice, marked A, B on plan, and the wall and two doorways reported by Mr. Spyridonidis and Mr. Hanauer, *Quarterly Statement*, October, 1907, marked C, D on plan, which are all part of the same façade.

The east face of the wall A, B stands three courses high, with one stone of a fourth course (Fig. 1). The lowest course is built of random masonry and stands on an irregular rock foundation, which projects from the face of the wall, and rises irregularly to a height of about 4 feet from the pavement level. The stone dressing of this face of the wall is in most cases marginal drafted and comb-picked, and several stones are plain pick dressed. The dressing is so much weathered that it requires the closest scrutiny to find traces of the



comb pick. The dressing is very similar to that on the stones of the Haram area in Hebron, and in some respects similar to the stones in the Jews' wailing place.

The lowest course at the level of line A, Fig. 1, has been hewn away, forming a rude projection of 3 inches. This may have been

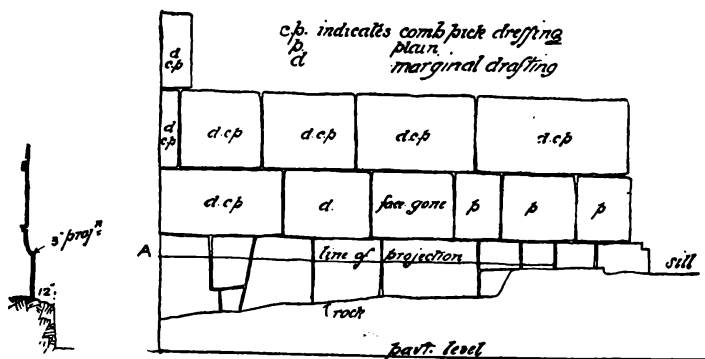


FIG. 1.

hacked out of an existing plinth course which ran at the level of the bed joint above, or it may have been hacked out of a projecting footing course which was originally under the floor level. The nature of the projection—which is hollow in section—does not readily suggest a support for a marble slab facing. The dowel holes in the stones were, in all probability, the holes for the fastenings of a marble slab decoration. The west inside face of this wall is built of smaller stones roughly jointed and bedded, without proper bond, indicating that the wall was intended to be covered, whether with marble or plaster is not clear.

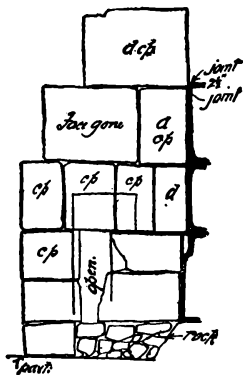


FIG. 2.

Fig. 2 is a diagram of the return north face of the gate pier at E on plan, which stands the same height in six courses of a similar class of masonry to the east face of wall A, B. Part of this pier is built on a footing of rough rubble. There is an opening through the wall in the height of second and third courses.

Over it, and on one side of this opening, there is a counter-sinking which is difficult to account for.

Fig. 3 shows the south face of this pier, against which a flight of thirteen steps abuts, raising the platform on the south to 7 feet 8 inches

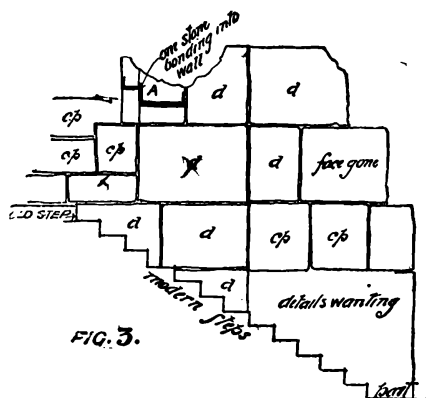


FIG. 3.

above the pavement level. At the top of the steps the stones of the wall are much smaller than those on the right-hand side. This small class of masonry extends from this point to H on plan, and belongs to a later period.

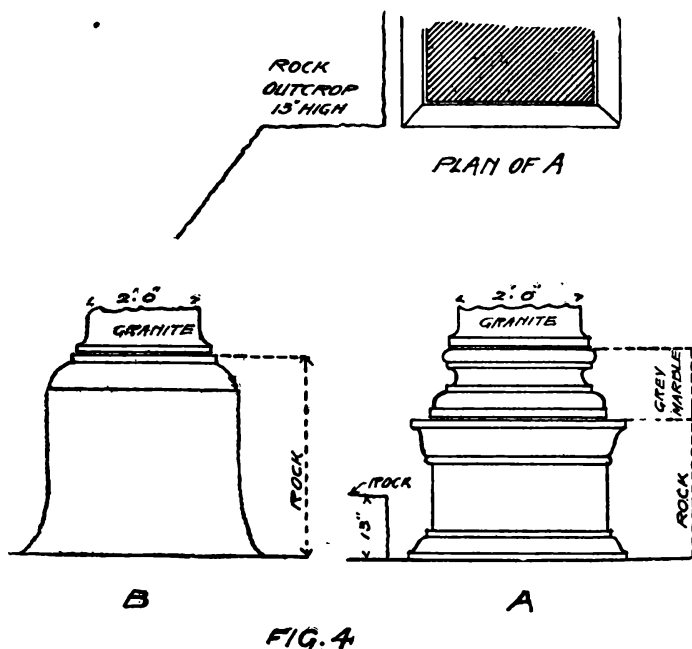
The wall A, H on Plan 1 is not at right angles to wall A, B, but lies at a slightly obtuse angle. It seems, however, to lie in the same line as the original wall, as the bonding of the stone at A, Fig. 3, indicates a similar continuation of the earlier wall. The same peculiarity of line can be seen in the angle of the gate pier. It does not seem probable that this irregularity was intentional, and I think it can be attributed most likely to careless setting out.

At E on Plan 1 there is a door sill formed of two stones in which are sockets and bolt holes. The sill is sunk to give a 3-inch stop to the folding doors, which must have opened southwards. The sockets are 2 feet 7 inches and 2 feet 5 inches from the piers on either side respectively, and on that account it is difficult to imagine how the door could have been made to act effectively without having a dead piece on either side of it. It looks altogether as if this door sill had no relation, as such, to the piers. The piers have no rebates, and the sill appears to belong to a rebated pier opening, much smaller than the present one. The east pier F stands to a height of 2 feet 9 inches from pavement.



It is difficult to come to a definite conclusion as to whether the pier at E is contemporaneous with the wall A, B. This pier is built of similar stones and in a similar manner, but there are irregularities of jointing and position which argue a later addition. On the other hand, when we know that this wall was built from old materials, and that there is evidence of careless setting out elsewhere, it seems justifiable to argue that they are contemporaneous. In view of the uncertainty this pier is indicated by hatched lines.

The sill of doorway at B lies at a level of 4 feet 6 inches from the pavement, and is in three stones 6 inches thick.



At Y and Z the pavement is formed of rock, and elsewhere it is made up of old stones (much worn) and of new pavement stones.

It seems clear that the rock has been cut down to its present level, subsequent to the building of the wall A, B, as the irregularities in the footings and the stones of the lower courses prove. A base such as this to a great building is inconceivable. It is also unlikely that there were steps here. Steps, if such existed, would have been placed, in all probability, farther to the east and in front

of the portico, which for the moment we assume is indicated by the columns found at *a*, *b*, and which are in line with those other columns *c*, *d* in the shops of the Khan Ez Zeit. It is not at all certain that there were steps, although the Medeba mosaic indicates lines which might be taken to illustrate steps. Assuming for the sake of argument that they did exist, classic tradition for the grand treatment still remained too strong to suspect Constantine's architect of hiding the great base feature of his façade within a portico. It may with reason be assumed, therefore, that the level of the floor of the portico was somewhere not lower than the level of the rock foundation of wall A, B on plan—see Fig. 1.

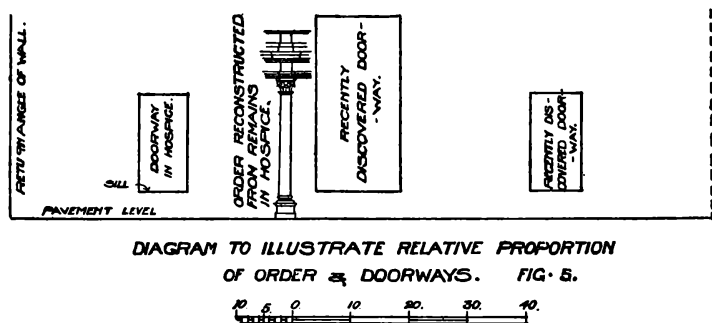
The pedestal under column at *b* is rudely cut out of the solid rock and is unfinished; the column itself, of grey granite, sits awkwardly on a base rudely cut out of the solid pedestal (Fig. 4). Pedestal *a* appears to be hewn out of the solid rock. The column base is grey marble, and the column is grey granite. Close to the pedestal there is a curious outcrop of rock, rising 13 inches above the pavement level, see plan of A, Fig. 4, which seems like the remnant of an interrupted levelling down of the rock level.

These columns are built against a wall. The whole work looks an incomplete adaptation of scraps, fashioned in a crude and untutored manner. The want of uniformity and care, the unfinished pedestal and rock outcrop, together with the fact that they are set at a level which everything goes to prove is anterior to the wall, stamps them as later work hurriedly undertaken and never completed.

The wall A, B, Plan 1, has been identified as the second wall of Josephus by various writers, with little or no justification. The theory that it formed part of the eastern façade of Constantine's great enclosure, within which he built the Anastasis and the Martyrion, finds abundant support in the recent discovery reported in *Quarterly Statement*, October, 1907, by the Rev. J. E. Hanauer and Mr. Spyridonidis. This discovery consists of two doorways, C and D, to the north with masonry of a similar character to that just described.

Fig. 5 is a diagram prepared to illustrate the difficulty of associating the column remains with the main structure. The three doorways are drawn to a proportion of two widths to the height (a common Roman proportion), and the column is drawn to ten diameters, with base, cap, and entablature of appropriate proportions. A glance will show how unhappy is the meeting of this order with

the main façade. Apart from questions of detail, such ill-adjusted scale is surely foreign to an age which, although architecturally decadent, still retained some respect for tradition. The Church of the Nativity at Bethlehem is attributed to Constantine, and it stands to-day comparatively pure. Giving due allowance for the fulsome praise of Eusebius for Constantine's works, and the Martyrion



in particular, and admitting the extensive use of old materials, one is still entitled to expect work at least comparable with that of the Church of the Nativity. The work here falls very far short of that.<sup>1</sup>

In its arrangement the triple entrance (Fig. 5) is strikingly similar to that in front of the hexagonal court at Baalbeck, and suggests a similar broad treatment in the general handling, although no such

<sup>1</sup> The remains of Constantine's churches at Rome prove a very indifferent building period when old materials were used indiscriminately; miscellaneous fragments occurring in the same entablature, as can be seen at St. Lorenzo. This characteristic does not appear in the Church of the Nativity, and its absence may be accounted for by the scarcity of old materials adaptable to such a building. The capitals are Christian, as can be seen by the carved crosses on the abaci, and are probably the earliest examples of the adaptation of a Roman feature to a purely Christian use. The columns and bases are also in harmony, and fit each other.

This must not be lost sight of in arguments based on architectural detail. The church is accepted as the work of Constantine, and I think it unlikely that these features belong to the later work of Justinian, whose work seems to have been confined chiefly to the transept and sanctuary. They seem rather to indicate the existence of a more creative building art than has been found in Rome, or in Jerusalem where old building material was more easily obtained.

I searched the khans in Jerusalem where old capitals and columns have been invariably used to support the domes, but failed to find any similar evidence of early Christian stone carving.

refinement of detail is expected. It seems as if the original portico—if such existed—has been entirely destroyed, and that the remains of columns which can now be seen belong to a later period.

Fig. 6 shows the west inside face of south jamb of the large central doorway C. It is unnecessary to describe the masonry further than to say that it is of a similar character to that previously described in wall A, B. The floor of the present cellar in which this now stands is at the same level as the sill of doorway B, but I saw no sill and could gather no information as to the level of the rock at this point, except that they had dug down 2 or 3 feet without finding it.

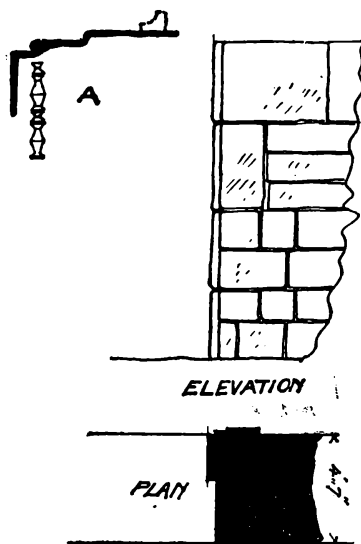


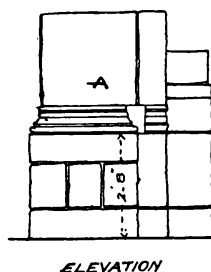
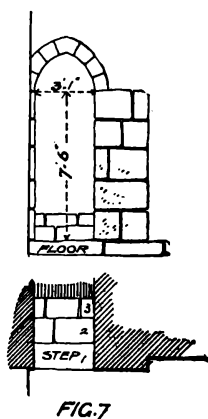
FIG. 6

There seems to be generally a lower level to the rock about this point as at C<sup>1</sup> there was no rock visible at a level of 2 feet below the level of the street Khan Ez Zeit. It was impossible to examine the east outside face of this wall on account of the accumulated débris, but at one point a portion of an architrave jamb moulding is visible, with a rudely cut "bead and reel" enrichment as at A (Fig. 6). Curiously enough the rest of the moulding was hacked away beyond this. Mr. Spyridonidis pointed out the spot where he saw the fragments of the northern doorway D, but as it had been filled up I was unable to investigate.

At G there are two stones exposed on the outside wall of a building showing a continuation of this ancient wall. This portion, which is exposed, extends 4 feet 10 inches in length, and Mr. Spyridonidis saw the intervening fragment.

At H, on the west end of wall A, H, there is an arched opening to a stairway, three steps of which can be seen (Fig. 7). The arch is pointed, but it is possible that it is a later restoration, and that the wall under the arch is contemporaneous with the rest of the wall.

At A<sup>1</sup>, A<sup>2</sup> there is a wall standing 11 feet 6 inches high, in six courses, and extending to a length of 17 feet 6 inches with a straight



joint at A<sup>2</sup>. Courses vary from 1 foot 6 inches to 2 feet 7 inches high, with comb-pick dressing, and are re-used materials. There is a fragment of inscribed stone, attributed to Hadrian, built into the wall. Dowel holes occur in the stones similar to those in wall A, B. The wall appears to be a patchwork of materials used at a later restoration, but it is impossible to say whether it is contemporaneous with wall A, H.

At I, there is a fragment of a pilaster base, Fig. 8. The base moulding, which is of a debased character, is what might be expected at any time between the fourth and eleventh centuries. On the other hand, the moulding on the top stone of the pedestal below the base moulding has a Crusading character, and this, with the unconstructive

and ill-fitting nature of the building, points to a late restoration of old materials not earlier than Crusading. There are a considerable number of carved and moulded stones lying about in the hall at this point, all of which were unearthed when the excavation for rebuilding was made. They are mostly late Roman and Byzantine. Fig. 9 is a section of an architrave moulding 1 foot 8 inches deep, which, according to Roman proportions, might have

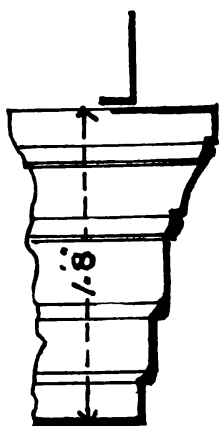


FIG. 9.

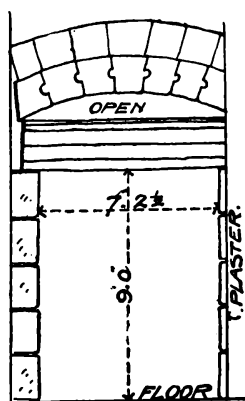


FIG. 10.

been part of an order over a colonnade in which the columns were about 2 feet 3 inches diameter and about 24 feet high. This proportion corresponds generally with the proportion of columns at A, B, C, D, and also with the proportion of the Roman Corinthian capitals found in the Muristan, and now lying in the entrance to the Convent of Abraham. These latter capitals are probably of the time of Hadrian, and may have been re-used by Constantine in the building of the Martyrion, and again re-used in the Muristan after the destruction of Constantine's buildings.

Passing from these fragments, there is a thick wall on the south, marked K, L on plan, in which there is a doorway at J. This doorway sheds valuable light on what has been and is still difficult to account for, viz., the extraordinary thickness of the wall K, L (scales 8 feet 6 inches on Ordnance Survey plan). There are

Crusading windows in the upper part of this wall, and remains of groined vaulting in its north side. The doorway in this wall (Fig. 10) might well be attributed to Constantine. The joggled arch over, looks like a later insertion. The architrave lintel moulding is rudely chiselled, a peculiarity which seems common to his work. It appears as if this great wall existed at the time of Constantine, but it is impossible to say whether it existed previously. In any case it may define the limit of an important building at that time. It seems unaccountable that a wall of such dimensions should have been built either for the purpose of an enclosure wall or as the wall of a church, more especially as the eastern wall of the enclosure A, G is only 4 feet 7 inches, and the assumption that the wall K, L was an existing wall utilized by Constantine is therefore tenable. It is also reasonable, on the other hand, to suggest that this wall was thickened from the inside to resist the thrust of the Crusading groined vaulting. This theory is strengthened by the evidence of the walls of the Church over Jacob's Well which, according to Mr. Spyridonidis, are 8 feet thick. This latter church was built by the Crusaders, who ignored the use of the buttress either from a disregard of material or from a pointed objection to the architectural effect of the buttress. For the needs of the present subject, however, further discussion on this point is unnecessary. It is sufficient that we have here a wall of an early building in which there is a doorway bearing characteristics attributed to the work of Constantine.

An axial line drawn parallel with this wall cuts through the centre of the rotunda and the centre of the east doorway C. The line of wall K, L is extended westward from K by a dotted line on plan to further emphasise this fact, which is sufficiently important to be seriously reckoned with. The continuation of a modern wall eastwards from L is a suggestive preservation of the line, and, moreover, this line is exactly at right angles to the wall A, G. For want of any evidence to the contrary, I am inclined, tentatively, to accept this line as the southern boundary of Constantine's enclosure.

The L-shaped piece of wall at M is shown in the lower course of an existing wall built of rough natural-faced stones. N is a pier with a part of a Byzantine arch incorporated in the outside wall of a chamber behind the church.

Pier O is also a late pier, probably Crusading, *see* Fig. 11, and is part of a colonnade of re-used materials indicated by columns P, P, P, P.

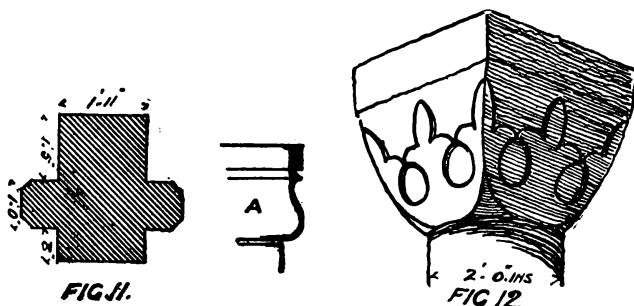


The two columns Q, Q in the same line to the west are built into the walls of the buildings attached to the church, the northern one being in the refectory, west of the Chapel of the Apparition. These are late Byzantine in character, *see* Fig. 12. It is interesting to note that these columns P, Q are in line with the Crusading doorway now built up, entering from the Harat en Nasara, marked R.

The piers marked with an S are built of early masonry in character with the earliest work described, and have been cased with masonry which seems to be Turkish.

On account of the accumulation of débris I was unable to find the base level of the piers S and O and the columns P, but they are at a lower level than the columns Q, Q.

The rock scarps T, U, V around the Anastasis are those described by Schick, *Quarterly Statement*, July 1898. The scarp T on the south-



west stands in places to a height of 17 feet above the floor level of the Anastasis, and lies in an awkward position, cutting into the building at a higher level than the other part of the passage between the outer rings. Here also it seems that we are confronted with an incomplete levelling of the great platform; one would naturally expect it to extend westwards in line with scarp U, returning eastwards as at scarp V. At W I found a rock pavement in the passage behind the Chapel of the Apparition at a level of about 3 feet 9 inches above the level of the floor of the Anastasis. At X there is a 12-inch high rock step forming the altar step to the Chapel of St. John.

The section on lines A B, C D, and E F, taken from Schick's drawings, will show these irregularities.

In conclusion it may be said that although the remains of Constantine's great work are remarkably few and indefinite, there

is little doubt that the eastern wall and three doorways, A, B, C, D, G, belong to that period, and are probably the remains of the enclosure within which the churches stood. In face of the present evidence, there is reason to accept the wall and doorway K, J, L, as part of the southern boundary, while the various other fragments become to a great extent weeded out of consideration.

The most important of these fragments which become relegated to a later date are the columns and bases *a, b, c, d* on the east, which associate so awkwardly with the wall A, B, C, D, G as to make their adaptation impossible. The rock level between these columns and the wall is undoubtedly later than Constantine, and the existence of a large flight of steps, either here or in front of the columns, is still uncertain. In fact, everything goes to prove that no such feature existed.

The arrangement of placing the churches within an enclosure is all the more interesting as it reflects the plan of the Temple area, and the Temple enclosure at Damascus (see *Quarterly Statement*, October, 1897, p. 268), which was converted into a Christian church by Theodosius (379 A.D.).

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## TALES OF THE PROPHETS.<sup>1</sup>

Translated by R. A. S. MACALISTER, M.A., F.S.A.

### *Of Abraham.*

OUR lord the Friend (on him be peace!) while he was a boy used to take the images which his father Âzar made, to sell them. Now his father used to make images and give them to Abraham, and he went with them to sell them. He used to drag them behind him with a rope tied to their feet, and cry them in these words: "Who will buy a thing that will hurt him and do him no profit?" And the people heard him and watched him dragging those images,

<sup>1</sup> The following is a further instalment of the series collected by Yusif for the Fund. I have added a few notes, but the greater part of the tales speak for themselves.