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A table of contents for *The Palestine Exploration Quarterly* can be found here:

https://biblicalstudies.org.uk/articles_peq_01.php

the name is found. At Bozrah, over Jordan, a Christian bishop of that name was famous. At the same place there is an inscription to the honour of a cavalry officer of that name. Another Julian was governor of Syria under Antoninus Pius, and he might be thought of as possibly our man. There was, however, a commander of cavalry at Palmyra by this name. Finally, there is a monument near Antioch to a Julian of the eighth legion.

Had this inscription been found upon a tomb we should be obliged to exclude all Julians but the one resident near that place. As it is the case of an amulet, and as the cost of it would put it out of the reach of common people, I am inclined to think that we are in possession of a relic of the time of the Emperor Julian and of the temporary enthusiasm which was roused among the Jews over the promised restoration of their temple.

CAMBRIDGE, MASS., U.S.A.

THE MOSAIC WITH ARMENIAN INSCRIPTION FROM NEAR THE DAMASCUS GATE, JERUSALEM.

By A. S. MURRAY, Esq., LL.D.

THE mosaic recently found at Jerusalem and published in the *Quarterly Statement* (1894, pp. 258-259), does not seem to me Byzantine, as Dr. Bliss is inclined to suppose (p. 261). In the drawing of the birds I do not find the degradation of forms so characteristic of Byzantine art. On the contrary, there is much that reminds me of a late classical spirit, such as we expect in the period between Constantine and Justinian (A.D. 321-560). The general design of a great plant or tree growing out of a vase recalls a mosaic from Carthage now in the British Museum, which can hardly be later than the early part of the 6th century, while again, the birds enclosed among the branches remind one in a measure of the early Christian sarcophagi. The domed building within one of the spaces suggests the Church of the Holy Sepulchre, and is not unlike the representation of it given on coins of a king of Jerusalem in the 12th century, though its outline is far more classic and refined on the mosaic. It is true that the habit of enclosing animal forms within circles formed by foliage was very frequent in Byzantine work, but equally it had been there derived from late classic times when drawing was far purer, and more like that of the new mosaic. The difficulty at present is to reconcile this view of an early date with the Armenian inscription, which forms apparently an original part of the mosaic.

With reference to this difficulty, a distinguished Armenian scholar, the Rev. S. Baronian, of Manchester, has, in a very courteous letter to myself, discussed the various possibilities. He points out that the

Armenian alphabet was invented early in the 5th century (about 406 A.D.), and that palaeographically the present inscription would, from the simplicity and grace of the characters, suggest a comparatively early stage in the history of that alphabet. Next, referring to another mosaic, with fragmentary Armenian inscriptions, found at Jerusalem in 1871, and also decorated with figures of birds and grapes, Mr. Baronian observes that in this instance the inscription indicates the tomb of Schouschanic, mother of Artavan. He proceeds: "Schouschanic (which means 'a little lily') was a name used and known in our history during the 5th century. More important, however, is the name of Artavan. In general, the manner of designating a person in such inscriptions was to add the names of the parents; here the opposite method of adding the name of the son shows that the latter must have been a well known personage in the East, and that, in fact, it must have been he who had erected the tomb. From these considerations I venture to accept as very probable the opinion of the Bp. Astouadzatour Ter-yohannesiantz, who, in his 'Chronological History of Jerusalem,' more especially that of the Armenian convent of St. James in that city (Ed. 'Jerusalem,' 1890, 2 vols., in Armenian), says that this Artavan was the Artabanes of Procopius ('Vand.', iv, 28), and Jornandes ('Success.' 149, 3), the slayer of Gouthar in Africa (A.D. 546), for which act he received from Justinian the governorship of Africa, where he officiated for some time. This Artabanes is described by Procopius ('Persian Wars,' ii, 3) as an Armenian, and a son of John the Arsacide." So that the age of Justinian would suit the inscription, and as that age was famous for its mosaic work, as Mr. Baronian remarks, we might be prepared to accept that date for the mosaic.

Should, however, the style of the mosaic point to an earlier period, Mr. Baronian suggests that this view might find some support in the name of "Esvaghan," which occurs on another Jerusalem mosaic discovered some years ago, if Bp. Astouadzatour is right in claiming this "Esvaghan" as identical with the king of that name mentioned among others by the historian Moses of Choren ("Hist.", iii, 54), where he states that Mesrob, the inventor of the Armenian characters, had gone on a visit to that king at his request, and had invented a special alphabet for the nation. That would go to show that the Armenian inscriptions on the Jerusalem mosaics may very well be nearly contemporary with the first introduction of the alphabet. Mr. Baronian quite allows that there are certain difficulties with this name of Esvaghan as it occurs in the mosaic. But these difficulties, I gather from his letter, would be surmounted if we could positively, on the strength of the workmanship, assign the mosaics, as I am at present inclined to do, to about the time of Justinian, or a little before that.

The word for word translation of the inscription as given by Mr. Baronian, is: "For memory and salvation—of all the Armenians whose names knows Lord."