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other tombs in Jerusalem, known as the Tombs of Jehosaphat, of the Judges, and of the Kings. In each case a court has been excavated and sunk in the solid rock, and the entrance to the tomb cut on one side of it. In the two first cases the entrance consists of a portico with moulded jambs and lintel, surmounted by a pediment enriched with debased Greek foliage. The tomb of the Kings—now identified as the tomb of Helena, Queen of Adiabene, c. A.D. 75—is entered through a porch consisting of a portico in antis, the face of the jambs and lintel being enriched with carving; above is a Doric frieze with triglyphs and a cornice. A bunch of grapes in the centre and a palmette on each side have been carved in the place of three of the triglyphs. The entrance to the tomb is on the left-hand side of the portico, and the rolling stone by which the opening was closed still remains.

In other parts of Syria there are Roman tombs, which vary in size from 25 to 40 feet square, and are decorated externally with Corinthian pilasters of the angles. Internally they are covered with barrel vaults or with domes on pendentives, the latter consisting sometimes of stone slabs placed across the angles. Examples of triangular spherical pendentives may be found in Rome¹ in various second century tombs. Some of the tombs in central Syria are sunk in the rock, and over them are built groups of two or more columns held together by their entablatures. Others follow the arrangement typified by that of the Tomb of the Kings: viz., a portico in antis and occasionally a pediment.

The most important of the rock-cut tombs are the magnificent examples at Petra (Plate LXXIII). Cut in the vertical sides of a cliff, and rising sometimes to over 100 feet in height, the artist was freed from the trammels of ordinary construction and was able to realise his conceptions much in the same way as a painter produces a theatrical scene. One of the examples which was commenced but never finished, shows the method employed in the setting out of the design. The steep slope of the rocky cliff was cut away, leaving a vertical face of the intended height and width of the tomb. The artist commenced by drawing, on the rock itself, the various features of the proposed design, and then (working from the top down to the base) cut back into the solid rock to the depth required to leave his conception in relief. In some cases, as notably in the Khasne, a portico of two Corinthian columns in antis was sunk on

¹ *Infra*, Ch. xv, p. 11.

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