ANTIOCH ON-THE-ORONTES

III

THE EXCAVATIONS
1937-1939

EDITED BY
RICHARD STILLWELL

CONTRIBUTORS
W. A. CAMPBELL
GLANVILLE DOWNEY
A. M. FRIEND, JR.
DORO LEVI
R. STILLWELL
F. O. WAAGE
K. WEITZMANN

MCMXLII

PUBLISHED FOR THE COMMITTEE
BY THE DEPARTMENT OF ART AND ARCHAEOLOGY
OF PRINCETON UNIVERSITY

PRINCETON: PRINCETON UNIVERSITY PRESS
LONDON: OXFORD UNIVERSITY PRESS
THE HAGUE: MARTINUS NIJHOFF
Outline of the Campaign

were located and the land around them leased. On the lower section of the slope the discovery, on the surface, of an honorary inscription and the lower half of a marble statuette of a standing, draped female figure (p. 121, No. 307, PLATE 2) made it advisable to dig a trial trench on the spot. This laid bare the beginning of what seems to be a colonnaded stair.

The rock-cut stairway down the face of the cliff, described by Polybius as connecting the lower and upper towns, was cleared and photographed (Fig. 4). It serves as a fixed point which may be useful in determining the topography of the upper town. A large theatre, partly cut into the cliff, seems to have much of the stage building preserved under a modern dwelling.

In the upper city, on the surface of the ground near the ston mentioned above, three contiguous pavements were discovered in a badly mutilated condition (pp. 213, 214, Nos. 177-179, PLATES 88, 89). They formed three units of a triichium plan that is common in the domestic architecture of the second and third centuries in Antioch and its vicinity. The central unit of the plan is a colonnaded corridor of which the geometric mosaic pavement is visible on PLATE 89. To the right of this, in the same view, is a nymphaeum and, to the left, a triclinium. The nymphaeum is paved with mosaic patterns typical of the third century. Over the pavement, along the far wall, a niche pool was added at a later date. The pavement of the triclinium was very nearly half destroyed by exposure. On the east-west axis of the room, a little west of the exact center of the principal panel, was a small, shallow water basin, sunk in the floor; it was lined with marble and supplied by a lead pipe that had a bronze valve preserved outside the north wall of the room.

The part of the triclinium floor that remained indicated that the pavement originally had, in the center, the personifications of two provinces, of which that of Kilikia was the only one completely preserved. The missing province, represented holding a cornucopia, was probably Mesopotamia. In the two corners preserved

were the heads of river gods, Tigris and Pyramus; the missing ones, typifying the other large river systems of the two provinces, may have been the Euphrates and the Saras, or possibly the Kalykadnos.

CAMPAIGN OF 1938

Excavations began on March 21 and closed on August 35. The staff of the expedition was the same as for

FIG. 4. STAIRWAY CONNECTING LOWER AND UPPER PARTS OF THE CITY.

the preceding year save that Mr. Griep and Mr. Biebel were replaced by Mr. G. E. K. Smith as Assistant Architect and M. Coche de la Ferté, representing the Musées Nationaux, M. M. LeBerre, Architect, joined the expedition in the early part of May. The season's work was interrupted by inclement weather. On May 4, after a considerable amount of rain, a torrential cloudburst filled all the trenches at Antioch and swept away a number of modern houses in the upper part of the town. The flood served, however, to bring out very amply the potentialities of Parmenius as a menace to the central part of the ancient city and gave a decided point to Malalas' commentaries on that stream.

The excavation diary for May 4 contains the following description written by Mr. Campbell:

"It rained steadily all night with occasional downpours that increased to a cloudburst just before dawn. The writer left the living headquarters to make a tour of inspection. The street on which the house is located was a rushing torrent, knee-deep, as far as the carpenter shops where the depth was half-way up the hips; all the shops were flooded and the proprietors were working frantically to move their stock above the rising water line. At the bridge, the Orontes was just within
Panel B. personification of pharaoh

Inscribed: TITYAMOC in red.

Outer border of two rows of black; foliate motif in angles, black, grey and light green on yellow ground. Circular frame, reading inward: two rows of red and white crosswise separated by black strip; then one row of white, five of yellow and two of black. Background of interstices is white.

Bust of Pharaoh: hair, black, dark red, dark yellow, dark violet and shades of grey; leaves in hair are black, grey-green, light grey and white; forehead, pink with white highlights, and shaded in grey-yellow and violet; eyebrows, black, green and grey; eyes, black, dark red and violet; nose, dark red, yellow, light brown, pinkish orange and light pink; cheeks, violet, red, shades of yellow and light grey; mouth accented with dark red and violet; neck shaded grey-green, grey-yellow, with yellow and pink for lighter parts. Chlamys, black, shades of green and white.

Panel C. E. hexagonal copper design

Inscribed: UFT PIG in red.

Circular boss in center of coffers, light and dark yellow, highlighted and grouped with white; field of coffer, violet, with dark violet used to produce effect of cast shadows. The coffers are framed with three rows of white and four of yellow for the lighted sides, and in two rows of light violet, one of white and four of yellow for the shaded sides; outside of the yellow is a single row of black and then four rows of white; two rows of red divide and frame all the coffers in one panel. The diamond shaped coffers are rendered in the same manner as the hexagonal; the triangular spaces are dark and light violet.

Panel D. personification of Teghis

Inscribed: TFT PIG in red.

Borders the same as for Panel B. Hair of Teghis, red-violet, dark yellow, blue-grey, light grey, light pink and white; flesh tones rendered in pinkish orange, light pink, red, shading to dark yellow and violet; eyebrows, red-violet, grey and white; nose picked out in black and brown; eyes, black, red-violet, light yellow and shades of pink; beard, red, green, dark grey, greyish yellow with highlights of pink and white. Chlamys in shades of grey, grey and white.

178. (1754 — M. 195) Seleucia 19 — K

Room 3, originally 2.90 m. by 3.90 m., an anteroom to Room 1. There was originally a third panel at the broken end, similar to the one at the right.

Section 1. geometric copper design

Inscribed: "R".

Outer border, black-mottled grey. Border surrounding large square panel and dividing smaller square panels, red. Large panel at left and its inner divisions outlined in black. Corner triangles, light grey, each enclosing a smaller triangle outlined in white, then black and filled with red containing a small circle shaded to resemble a round stud or boss; outline of circle, white; shading in yellow, yellow and white; center, ochre and white; black shadow beneath. Perspective treatment of central lozenge which is yellow, enclosing series of hexagons, the first outlined in white with light grey in lower half, green-grey in upper half; the second lozenge, black framing a red center containing a shaded, octagonal, rosette. The four leaves forming a cross, yellow with white at tip and black shadow; four intermediary leaves, green-grey with light grey at tip and black shadow; center, small white circle enclosing a single green-grey tessera. At right, two square panels identical in coloring and design. Perspective treatment of squares like a coffer, the first outlined in black with yellow filling; the second outlined in white with light grey along left side and bottom, and green-grey on other two sides; the third, black with a red center enclosing a circle shaded to resemble around stud or boss; rim of circle outlined in white with a black and green-grey outline inside to give illusion of central area projecting above the rest; shading on the rim in white, yellow and brown, light grey, green-grey and white in area giving illusion of rising sides of the boss; visionary depression around center, red brown and ochre; center shaded in brown, yellow and white, with white and touch of green-grey in middle. Heavy shadow beneath circle, black.

Section 2. geometric copper design

Large panel at left and its inner divisions outlined in black. Corner triangles, light grey, each enclosing a smaller triangle outlined in white, then black, with red center containing a horn. Horn, light grey with white highlight and shadows green-grey and black. Perspective treatment of large central lozenge, yellow, enclosing a series of lozenges, the first outlined in white with light grey in lower half and green-grey in upper half; the second, black framing a central center containing two laurel leaves with lines that repeat the lozenge between them, and in the center an oval ornament resembling a reed. Leaves and base of each laurel, yellow with white highlights and black shadow along lower side; stamens, green-grey shading to white with yellow tip, each stamen with a black shadow its entire length. Oval ornament outlined in white, then green-grey with a center of light grey, white and yellow; shadow beneath, black; square panels at right are similar to those in Section 1.

179. (1755 — M. 188) Seleucia 19 — K

Room 3, 3.60 m. by 6.00 m. There is a nymphaeum on the south side; on the north, the room was separated from Room 8 by a colonnade.

Panel A. C. geometric pattern

Inscribed: "R".

Outer border, white with black rosettes, the field edged with red. Middle border, black with row of yellow, indented diamonds. Guillote border composed of strands of light yellow and brown-grey, outlined in black, with a white tessera in the center of each loop. Inner border, red. Field: diamonds outlined in dull green-grey; of the darker diamonds, some are yellow, some ochre, each enclosing a small grey-brown diamond with a black center; the lighter diamonds, white, enclosing a grey-brown diamond in the center.

Panel B. geometric pattern

Inscribed: "R".

Perspective ribbon border: lower (outer) side shaded from greenish yellow to yellow to light grey to white; the inner side shaded from red to dark yellow to light grey to white, which forms the dividing line between the two color systems. Within the ribbon border are bands of black and white. The interlacing circles are drawn in black, framing ovals of white which enclose grey centers within which is a small yellow motif.

180. (1785 — M. 180) Seleucia 30/31 — J, The Martyrion

The floor of the ambulatory of the Martyrion (above, pp. 40-41) was covered with a rich mosaic composed entirely of pictures of animals and plants, within a rosebud border. The floor was raised in nineteen separate sections.

ANIMAL MOSAIC

Section 1.

Giraffe: outline, black; modelling in dark grey, ochre and light yellow; circles and lines on body and legs, outlines of eye and tail, black.

To right, heron (?): outline, black and grey with touches of dark red on head and beak; eye outlined in black with the pupil a single
HOUSE AT SELĘCIA 19-K
(178) ROOM 2, (179) ROOM 3