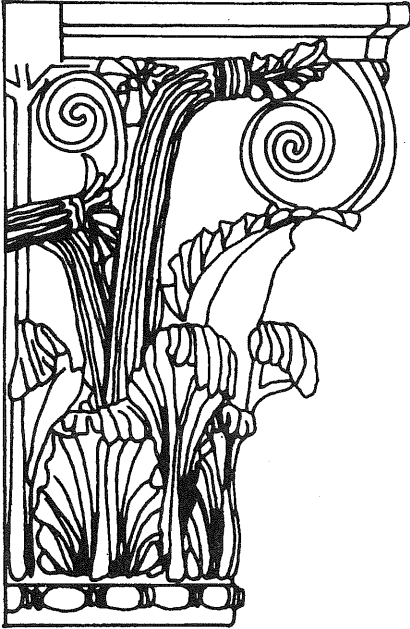


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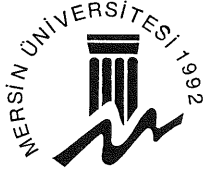
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## SOME CONSIDERATIONS ON THE THEATRE OF ELAIUSSA

### SEBASTE<sup>1</sup> (Lev. 139-144)

\*Marcello SPANU

The existence of a theatre in Elaiussa Sebaste (the modern Ayaş) has been scarcely recorded in the past: in fact, there were only scarce informations on it gathered by a few travellers between the end of the last century and the beginning of the 20th century<sup>2</sup>. During those years the monument had been completely isolated and only the conformation of the hemicycle of the *cavea* (most of the blocks facing the steps having already been removed) was recognizable. Such situation was completely different in 1995 when excavations were started by Professor E. Equini Schneider (Università di Roma "La Sapienza")<sup>3</sup>: the theatre, by that time lying on the outskirts of the modern town, was hardly recognizable because of the lush vegetation covering the complex; in particular, the area of the *orchestra* and most of that of the *cavea* (even if they were State properties) were occupied by lemon cultures, while the *summa cavea* was used as a rubbish deposit by the houses overlooking it.

The *cavea* rests mostly on the slope of the hill that lies to the west of the ancient harbour (that is to say on the outskirts of the ancient inhabited area, near the north-eastern necropolis [fig. 1] but the conformation of the hill caused the artificial construction of the wings, which were made of mortared rubble [fig. 2]. The hemicycle was delimited by a perimetrical wall in ashlar masonry [fig. 3]: in the central part of *summa cavea* is preserved the lower course of such wall, which lies on a levelled rocky bank and which is made of regular limestone blocks. In the western section the wall descended following the slope of the hill; five rows of such structure have been unearthed in the section north to the *vomitorium*, having the blocks assembled alternatively end faced and side faced. More complex is the situation on the eastern slope (only partially surveyed because of the presence of

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<sup>1</sup> These considerations are based on the results of the first three excavations campaigns (1995-1997): for previous preliminary notes s. Equini Schneider 1997; Equini Schneider 1998.

I would like thank Eleonora Fanelli for the help in the translation: responsibility for errors of fact or interpretation remains my own.

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<sup>2</sup> Beaufort 1818, p. 251; Irby, Mangles 1823, p. 516; Langlois 1861, p. 231; Paribeni, Romanelli 1914, p. 96; Keil, Wilhelm 1931, p. 221 (fig. no. 173, pl. no. 55).

<sup>3</sup> The excavation has been carried out by M. Spanu and C. Meucci with the collaboration of E. Borgia (1996) and A. Ferrazzoli (1997) and the precious participation of the students D. Sakallioğlu and Z. Sitti (1996-97), H. Bircan (1996), O. Ağca, Z. Karaman, M. Oral and M. Yorzdan (1997).

private properties), where we could notice that the construction of the theatre caused the disappearance of the earlier structures, partially completed with a wall unearthed up to 2,50 metres in height and apparently built *ex novo* together with the theatre.

The external diameter of the hemicycle is about 56 m, its shape slightly going beyond the semicircle (about 6 degrees). It was divided into two *moeniana* separated by a *praecinctio*, the difference between the top and the orchestra level being 11 metres. The articulation of the tiers of steps is not always neat and clear: the whole complex has undergone radical plundering while the archaeological stratification of the *cavea* has been damaged by agricultural activity recently set up there.

The average fill-up of the upper part of the *cavea* was m 0,90 deep but more than half the *ima cavea* was buried by modern terraces created for agricultural purposes which were higher than 2,50 metres, whose rectilinear course had almost completely hidden the curve of the theatre. No archaeological stratification has been found and significant in this regard have been the findings in contact with the resting surface of the steps, among which are a late Ottoman coin and four funerary stelai with stylised turban coming from the ancient Ottoman graveyard located - according to the villagers - on the top of the hill and destroyed at the beginning of the Fifties.

At the end of the survey only the resting surface of the steps was unearthed: in the lower parts (where the rocky bank cropped out) the resting surface was directly hewn out of the rock, while in the upper ones and whereas the rocky surface was missing or unsuitable for its regularization, it was made with applications of concrete 0,40 - 0,45 metres high, made of *caementa* of medium-large dimensions and rubble bound with a not very much hard whitish mortar. For what concerns the real layout the theatre used to have, several fragments (usually simply splinters) belonging to the seats together with an almost entire limestone block characterised by an upside down concave moulding surmounted by a band have been found in the course of the excavation.

The *cavea* was delimited by the above mentioned wall built in blocks, outside of which - in correspondence with the central section - runs a wall, made of mortared rubble, preserved for a maximum height of 2,70 metres from the level of the resting surface of the blocks. This wall is partly built and partly exploits the regularised rock-face, using it where possible as a resting surface, with a broken lines outline. The outer facing is made of very regular pebbles with smoothed joints; the presence of a terracing outside the structure, partly exploited for that very purpose, prevents from verifying how the northern front was articulated. The function and the pertinence of such wall remain uncertain, even if it could be later than the external theatre wall, maybe when the upper courses of the latter had been already removed. The access to this section was probably provided by some

passages that linked the inside with the outside, its spotting today is made very difficult also because of the presence of modern structures that have completely hidden the passages.

After the *humus* had been removed a few adjoining chambers, belonging to the walkway *in summa cavea* and oriented in an almost radial way in respect to the monument have been cleared [fig. 4]: they were at least ten and were interrupted by a narrow passage in correspondence with one of the *scalaria*. The construction of such rooms had to take place when the theatre had already been plundered, since their walls partially cover the remaining blocks of the perimetrical wall (using them as northern end or going beyond them) and the resting surface of their paving hides the bare mortared rubble of the walkway, which had been already deprived of its facing. Because of their state of preservation it's difficult to give now an interpretation, and despite their looking homogeneous, they have totally different dimensions going from a minimum of 1,80 x 1,90 metres to a maximum of 2,20 x 2,60 metres.

Inside the wall made of blocks and resting on it, ran the walkway *in summa cavea*, being 1,70 metres large on average and realised with an application of solid mortared rubble made of medium seized *caementa* and of mortar levelled at the top in order to embed the paving slabs, entirely removed. The walkway is well preserved in the western sector of *summa cavea*, but is missing near the *vomitorium*, on the roofing of which (lost today) the passage had to run.

Below the walkway the steps began; the poor quality of mortared rubble of which the resting surfaces were made makes the reconstruction of the *summa cavea* layout difficult. It had to be divided into five tiers of steps: on the grounds of evidence the resting surfaces are on average 0,50 metres wide and 0,40 metres high. The first three resting surfaces of the steps were made almost entirely of mortared rubble with the few rocky outcrops being regularised, while in correspondence with the fourth tier of steps, where the rocky outcrop was continuous and homogeneous, the steps were hewn out of the rock which was completed with fillings made of mortared rubble.

In the central section of the *cavea*, immediately above the *praecinctio*, the regular outline of the steps is interrupted by the presence of a channel which follows in its central part the curve of the theatre, and then connects with two rectilinear branches in correspondence with the two wings. Such channel, which is on average 0,90 metres wide and is preserved in its height up to 1,35 metres on average, is for its most part hewn out of the rock, the latter being completed with short sections of masonry, made of very regular stones bound with mortar.

The channel, whose section is approximately rectangular, shows not perfectly vertical walls which are coated with a layer of plaster covering the offsets, too. The bottom, preserved only for a few sections, is made of a layer of mortared rubble, covered with a finely smoothed mortar bed; at the bottom of the

walls were inserted two curbs; on the walls still remain several layers of lime concretions due to the water running with a slight east-west incline.

At present the central part of the channel is uncovered, apart from two isolated blocks to the west, while in correspondence with the peripheral branches it runs under extradossed vaults. The eastern one is entirely visible in section [fig. 5], but however it wasn't possible to follow the course of the channel eastwards because of the presence of modern buildings and private properties. The western vault is partially hidden by the two above mentioned blocks and its interior is strewn with modern rubbish which at the moment hasn't been completely removed; but it has been ascertained that the construction of the vault very closely resembled that of the earlier one, but with the peculiarity of being built on an inclined plane, rising westwards.

In general, the visible channel proved to be a refurbishment of an earlier conduit, of which, near the eastern vault, a small part embedded in the southern wall, of the later channel has been recognized in section. In the opposite area, very close to the vault, another part of the earlier channel which was partly built and partly hewn out of the rock is still visible in the section of the *balteus*, the latter being covered with an application of mortared rubble.

On the grounds of these evidences it is clear that the earlier channel had a rectilinear course with a northeast-southwest orientation and was realised on the slope before the theatre rested on it; during the construction of the theatre then, a part of the conduit had to be demolished and replaced by a structure that followed the new orographic situation, echoing the shape of the theatre [fig. 6]. The channel was kept into use certainly because of the importance it retained in the urban area, thus it could be identified with a branch of the urban aqueduct.

Its continuation to the west has been brought to light outside the external wall up to 2,80 metres of length, with an axis which slightly differs from the inner one going south-westwards. Recent works have damaged the vault, this enabling the exploration of the interior of such part and showing that at this point the *specus* (the channel of the aqueduct) was reduced to a width of 0,75 metres and that it was covered with a lowered vault resting on the offsets, which ended to the east with a sight front, made of tiles and limestone rubble bound with a very fine greyish mortar.

The external branch of the aqueduct ends against a structure whose plan is approximately circular (the diameter is 3,60 metres), made of mortared rubble faced with irregular pebbles, externally covered by a layer of whitish plaster 0,006 metres thick; at present its inside is strewn with agricultural soil but a small part of the hemispheric roofing vault can still be seen. The external wall, 0,50 metres wide, obstructed the upper part of the channel up to the level of the offsets, where it was interrupted in correspondence of a small lintel on which are visible two rows of holes which were probably connected to the arrangement of the gratings.



On the grounds of such observations, this building must be regarded as belonging to the water supply of the city and can hypothetically be interpreted either as the settling sump (*piscina limaria*) or as a water tower (*castellum aquae*).

Below the channel runs a platform 2,10 metres wide on average, separating the *summa cavea* from the *ima cavea*. In the central section, where it was directly hewn out of the rock, a large band carved with a tooth-head hammer or with a claw is visible.

On the continuation of the band along the side areas (which were made of mortared rubble), two pits with an approximately rectangular section, which must be connected with the plundering of the blocks, were emptied. On the grounds of such clues it seems clear that the entire external band of the *praecinctio* was occupied at least by a row of blocks: it's possible that rather than being the base of the *balteus* that was the resting surface of another tier of steps: in this case the *summa cavea* would have been divided into six tiers of steps in all.

Near the external border of the platform parts of a conduit, built with clay water pipes, have been unearthed, it had the joints puttied, these being embedded with an application of grey mortar inside a hollow with a U section. At certain points the mortared rubble that filled the upper surface of the conduit has been preserved, it seems to have been finely smoothed at the same level of the bedding surface of the *praecinctio*, proving that the conduit coexisted with the facing of the pavement of the structure.

The first part of this channel has been identified in correspondence with the western *vomitorium* where it cuts one of the blocks of the external wall and then runs parallel to the northern wall cutting the bedding surface of the pavement. The channel then crosses the *praecinctio* following most of its course along the outer border and turns eastwards in correspondence with one of the excavation limits: there it wasn't possible to understand where the channel continued, that is to say it wasn't clear whether it ran inside an eventual *vomitorium* or underneath the steps of the *summa cavea*. So it can be inferred that such channel was connected with the supplying under pressure of clean waters collected from the above mentioned *castellum aquae* and running eastwards, and carried water outside the monument; the connections with the structures of the theatre and its course prove that the channel was realised after the theatre was built or at the most together with the theatre.

To the west the *vomitorium*, being 2,20 metres wide on average and about 7,05 metres long and narrowing westwards, has been surveyed [fig. 7]. In this case too, the horizontal stratigraphy hasn't furnished any clues useful to understand what the area suffered; recently formed or mixed layers lay directly over the resting surface of the entrance and over what seems to be the bedding surface of the passage paving, both being cut in order to house the above mentioned clay channel.

For what concerns the elevations, the walls were built with lime blocks which faced the pourings of mortared rubble of the *cavea*; of the walls on both sides remain the foundation row and some blocks belonging to the first two rows of the elevation, the lower one being moulded.

Below the *praecinctio* begins the hemicycle of the *ima cavea*, divided into fifteen tiers of steps, 0,40 metres high and 0,70 metres wide. On the building point of view this section retains the same features as the *summa cavea*: where possible, the tiers of steps were hewn out of the rock (properly completed with mortared rubble), otherwise they were made of conglomerate, the only difference with the *summa cavea* lying in the fact that at certain points bigger blocks were inserted inside the concrete. Even the resting surfaces of the *ima cavea* have been badly damaged on their wings because of the very poor quality of the mortar, while they're still neat and well defined when cut out of the rock. The latter ones still perfectly bear the signs left both by the quarrying and the building activity when the rock was cut and smoothed: in particular the marks of the pickaxe and neat curved holes can still be noticed on the vertical walls.

The tiers of steps of the *ima cavea* end with a large platform which constitutes the resting surface of the final slabs of the *balteus*, intended to divide the orchestra area from the sections destined to the spectators. This platform, about 2,00 metres wide, consists of inner band, 0,85 metres wide, hewn out of the rocky bank levelled and completed where necessary, and of the upper surface of the blocks of the *balteus*, those retaining a wedge - shaped moulding and being radially assembled. The 1997 campaign was concluded with the unearthing of this platform, but it could be pointed out that the blocks belonging to this structure are preserved only in the western side, probably because of the plundering activity left unfinished.

At present the orchestra area hasn't been thoroughly surveyed [fig. 8]: a limited survey (2 x 2 metres) was carried out in order to trace the orchestra level in correspondence with one of the *scalaria*. The front of the *balteus*, the first steps of the stairs and the orchestra level have been spotted.

In the surveyed area the slabs of the platform have been completely removed, apart from a small fragment of reddish marble with white veins (s.c. *pavonazzetto*) preserved on one side of the step; the slabs' prints left on the mortar are still visible, showing the dimensions and the arrangement of the slabs themselves.

The radical plundering has completely cancelled the stairs connecting the orchestra level with the *summa cavea*: of them only remain evidences in the western part of the *balteus* and feeble traces in correspondence with the *praecinctio* and the water conduit. On the grounds of such clues it can be inferred that at least six stairs weren't missing.

### *Stage area*

The stage area has revealed a complex situation, articulated into different chronological and functional phases. In such area a building, consisting of two symmetrical rooms separated by a narrow corridor which lead directly to the street, has been brought to light [fig. 9].

The southern wall, consisting of pillars made of blocks alternating with mortared rubble applications, and the short eastern side are well preserved. At the moment the northern end, belonging to this phase hasn't been found yet, while an impressive structure, which is certainly later and made of irregular blocks assembled with rubble work, running parallel to the southern wall at a distance of 3,20 metres from the outer border, has been unearthed, to the latter I will go back later on. Thus, it hasn't been possible to calculate the width of the building, while on the grounds of the surviving structures it can be inferred that it was compressively 22 metres long.

As to the rooms, since the eastern one is strewn with architectural material only the western room has been partially investigated. The latter had an homogeneous filling, 3,70 metres high, consisting of highly argillaceous earth, ceramic materials, brick fragments, shapeless rubble of medium dimensions and sporadic decorated stone elements; the dating of such filling must be ascribed to the first half of the 5th century AD, judging from a first investigation of the ceramic material and above all of the coins found there.

The walls and bottom were coated with hydraulic facings, which had been applied in several phases so as the functional evolution turned out to be complicated. From the data we dispose at present of it can be inferred that the room was used as a cistern, many times restored, and then it housed the great structure, which occupies even the other room and the corridor in between and which is divided by ten pillars supporting a flat ceiling, two vaults, three flat ceilings two vaults and a flat ceiling according to a symmetrical scheme.

The structure is built with rubble work using lime blocks irregularly cut and with different measures, mostly rough-hewn and irregularly and carelessly assembled without facings, although the whole height is about 5,50 metres and the length is 20 metres. The top of the structure is approximately flat (about 2,50 metres large) since the extradosses of the vaults were filled with mortared rubble.

This building was certainly one of the last of the complex, and was realised before being covered by the filling of the room investigated: in fact the former lies on the last pavement and one of its pillars was erected with the blocks adjoining the latest layer of the wall coating. Given its exterior appearance, it seems really plausible that most of the structure wasn't destined to be in sight, so we can think that both rooms continued to be used as cisterns when the structure was realised and that then the structure lay mostly underwater. Anyway its function isn't still

very clear: it cannot be claimed that the building technique could have supported such a complex and heavy structure as a scenic building.

*The building previous to the theatre*

Besides the earlier phase of the water conduit, other structures earlier than theatre have been identified: in the eastern sector of the *cavea* the emptying of pits connected to modern activity has enabled to bring to light (sometimes only in section or on top) the walls belonging to a more ancient complex [fig. 10].

The data - of great interest - are very few, since the theatre buried such structures that besides mostly lie beneath a private garden which couldn't be dug.

So far six rooms have been identified: these are divided by brick walls, animated by semicircular and rectangular niches. Many of these structures were demolished and levelled when the theatre was built, some of the demolished blocks being reused in the theatre itself. In one of these rooms a black and white mosaic pavement with an external band, two hems delimiting a decoration characterised by a stylised cluster having no vegetal elements but having spirals [fig. 11]. The central ground is delimited by a black hem made of two rows of *tesserae* and decorated with hexagonal patterns, made of two rows of *tesserae*, too. In the entire Cilicia this motif has no comparisons (but the state of knowledge of the region is extremely poor), while it is attested in Masada, precisely in the Northern Palace and in the baths' court, dating from Herod's reign (it could be a work by Roman craftsmen): its the first example of *opus tessellatum* attested in the East<sup>4</sup>, while a similar Asiatic example is known in a house in Pergamum which was very probably erected after the earthquake of AD 17.<sup>5</sup> The dating of these mosaic cannot rely only on stylistic aspects, since this pattern with plain hexagons is attested in Italy<sup>6</sup> beginning from the Ist century BC but mainly in the Ist century

<sup>4</sup> On the subject see the preliminary notes in Avi -Yonah, Avigad, Aharoni, Dunayevsky, Gutman 1957, pp. 26 - 27, figg. 11, 18; Yadin 1965, pp. 23 -24; Netzer 1991, p. 79, figg. 128-129; 143-145, figg. 223 - 224, 228; Balty 1981, pp. 358 -359. For the controversial chronology s. Parlasca 1967, pp. 547-548 (about 12 BC) and Foerster 1995, pp. 151-153 (ca. 30 BC).

<sup>5</sup> Pinkwart, Starnitz 1984, pp. 103 -105, pl. 13f; the house had other black and white mosaics.

<sup>6</sup> At Bologna (Ortalli 1996, pp. 290 - 291, figg. 3 - 4,6, 9); at Este (Donderer 1986, p. 147, pl.50.1); at Russi (Mansuelli 1962, p. 25);at Alba Fucens (De Visscher, Mertens, 1957, pp. 168 - 169, fig. 5); at Aquileia (Donderer 1986, pp. 57, 59, pl. 19.2, 21.3-4); at Fregeneae (Lugli 1929, p.168); at Pisa (Tedeschi Grisanti 1980, p. 267, no. 122); at Pompeii (Blake 1930, pp. 98 - 99,109, pl. 26.4, 27.2, 30.2, 32.1; Bragantini 1993 figg. 180, 182; Erhardt 1993, figg. 16 -17, 19); at Stabiae (Pisapia 1989, pp.46 - 47, no. 89, pl. XXVI);.

AD<sup>7</sup> and it continues also until the II<sup>nd</sup> century AD<sup>8</sup> if not till the III<sup>rd</sup> century AD<sup>9</sup>.

Awaiting new data coming from the ongoing excavations, at present the stylistic aspects can be used as chronological elements for the dating of certain building features. Thus it's very important to notice the presence of few *pilae* (small pillars) belonging to the *suspensurae*, functional to the heating system, lying in the room adjoining the one with the mosaic. Such presence suggests that at least an area of the complex was used as a bath, also because - given the extremely mild Cilician climate - it's difficult to identify it with a heating system meant for houses.

This only element doesn't furnish a close chronological information, since in the East *suspensurae* appear from the Augustan age: in Masada, Jericho, and by the Herodium, that is to say in the particular contexts of Herod the Great's buildings, while the most ancient attestation in the Anatolian provinces surely comes from Capito's baths in Miletos, dating from the Claudian age<sup>10</sup>.

The wall pipings with a rectangular section inserted in the masonry blocks which were reused in the theatre's structures together with an isolated element still *in situ* in room VI furnish better chronological clues. The isolation of the walls by means of clay elements is in fact regarded as an invention dating from the I<sup>st</sup> century BC<sup>11</sup>, when it sporadically appears made of *tegulae mammatae*, but the widespread use of *tubulatio* - with elements similar to those examined - seems to be later, dating from the Neronian age. Clues of this kind are explained by the fact that Vitruvius in his detailed description of the baths' system doesn't mention it<sup>12</sup>, while Seneca refers to such preparation as a very recent fact, occurred in his lifetime<sup>13</sup>; a confirm to this is furnished by the archaeological evidence, in

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<sup>7</sup> The motif is generally included among those typical of the I<sup>st</sup> century A.D. (Blake 1930, p. 109) and is in particular belonging to the patterns of the III<sup>rd</sup> and IV<sup>th</sup> Pompeian Styles (Morricone 1973, pp. 508 - 511).

<sup>8</sup> At Ostia (Becatti 1961, p. 132, no. 262, pl. XXI. 262); at Hadrumetum (Ennabli 1975, p. 108, pl. XXXVIII. 2, XLII); at Thysdrus (Foucher 1963, p. 27, pl. XXXVI a, d).

<sup>9</sup> Cp. an attestation coming from Carpentras dating from this period: Lavagne 1979, pp. 85 - 87, no. 89, pl. XXIV, XXV.1.

<sup>10</sup> On the subject cp. Nielsen 1990, pp. 102 - 104 (with relative bibliography).

<sup>11</sup> For a summary about these early evidences, see Nielsen 1990, pp. 14 - 15.

<sup>12</sup> Cp. Vitr. V, X, 1 - 5.

<sup>13</sup> Sen., *Epist.*, XC, 25: *Quaedam nostra demum prodisse memoria scimus (...) ut suspensuras balnearum et impressos parietibus tubos per quos circumfunderetur calor qui ima simul summa foveret aequaliter*. Indirect references seem to be present also in Sen., *Epist.*, LXXXVI. 10 (about the new heating opportunities) and maybe in Mart., *Epigr.*, VI, XLII, 8 (about the clearness acquired by baths thanks to the absence of steam).

particular coming from Herculaneum and Pompeii, where the wall pipings are attested only in the restorations made after 62 AD<sup>14</sup>

Thus the complex can be regarded as later than the first half of the 1st century AD, this dating matching both with the chronological terms suggested for the mosaic and with the clues furnished by the building technique. So we are confronted with a monumental complex of great importance, presumably a private complex, not a public area, as the dimensions of the rooms and the urbanistic pattern would suggest. In fact the dimensions are unsuitable to the presence of several persons, while the comparative isolation of this monument in a suburban area (near the necropoleis, but commanding the whole view) lets us think that a first attempt of urbanistic expansion, maybe due to the will of some privileged citizens. Of course this is only an hypothesis to be verified with the ongoing excavation and the acquisition of new data.

Summing up, the building expansion involving this area can be outlined. Before the theatre was built, the hill was occupied by previous structures: the earlier course of the aqueduct, the probable water tower connected to the former and the bath in the eastern sector. The bath alone provides elements useful for a hint of a chronology (which anyway is awaiting to be confirmed by new data) later than the half of the 1st century AD, connecting the building possibly with the Roman conquest. Such dating would explain the simultaneous appearance of new building and decorative techniques such as mortared rubble, *opus testaceum* and the black and white paving characterised by *opus tessellatum*.

The site of this building was certainly conditioned by different factors (such as the commanding position and - maybe - the need of getting sufficient suitable space), but it's clear that the close proximity of the aqueduct and the chance of adequately supplying the bath could have been further elements which influenced the topographical choice. Accepting such connection, we would have a first chronological reference for the aqueduct, whose realisation and building quality seem to be more acceptable within a Roman province than in a small centre belonging to a client reign.

On the grounds of these suppositions the theatre can be ascribed to the imperial age, although any direct evidences that could furnish a more precise dating of the building are missing at present<sup>15</sup>. Likewise, the present state of knowledge doesn't enable to formulate detailed analyses of the monument, especially considering that at the moment even the decorative elements of the stage

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<sup>14</sup> On the subject cp. Rook 1978; Degbomont 1984, pp. 23, 140 - 146 (with earlier bibl.); Brodrribb 1987, pp. 70 - 71; Nielsen 1990, p. 15. The wall pipings of Masada baths (retained Augustan, but without comparisons in Italy) remain problematic: at this regard s. Foerster 1995, pp. 199-200.

<sup>15</sup> For the theatre has been suggested a date to the middle 2nd century AD, which, even if probable, lacks any convincing elements.

are totally unknown, but it seems clear that the realisation of the monument in that specific site was a necessary choice which caused the obliteration of the building characterised by a bath and the removal of the first section of the urban aqueduct.

Besides the conditionings on the urbanistic choice seem to be testified even by the western *vomitorium*, clearly built at an obliged point (probably being connected with the road system), and which provided a narrow and passage besides obstructed by the presence of the earlier *castellum aquae*. Taking into account the accesses presently known and the position of the monument in respect of the inhabited area, it could be supposed that the major afflux of spectators was from the *parodoi*, the *vomitoria* playing a minor role (supposing that they were two).

The subsequent phases at the moment are linked to the first data emerged from the stage area. The two rooms were used for a long time as cisterns, but at the moment it's impossible to establish which original destination of utilization they used to have and whether their use as cisterns began when the theatre was still in use. It seems likely instead that the stage building had already been demolished when the imposing structure with vaulted and flat ceilings was built, this latter apparently being unsuitable to support the *frons scaenae*. The excavations of the orchestra and of the stage will provide data about the obliteration of the monument and above all will make it clear if the former coincided with the filling of the two rooms in the Vth century AD. The systematic plundering of the stone material and the absence of any traces of occupation layers in the *cavea* seem, moreover, to let think of a deliberate and unique action, followed by the total abandonment of the area. An exception in this sense is given by the rooms of the *summa cavea*, whose nature and function can't be determined at present, but their orientation to the north, that is to say in the direction of the hill top and so toward the outskirts of the city is remarkable. This almost materialises the occurred breaking up of the unitary plan of the city.

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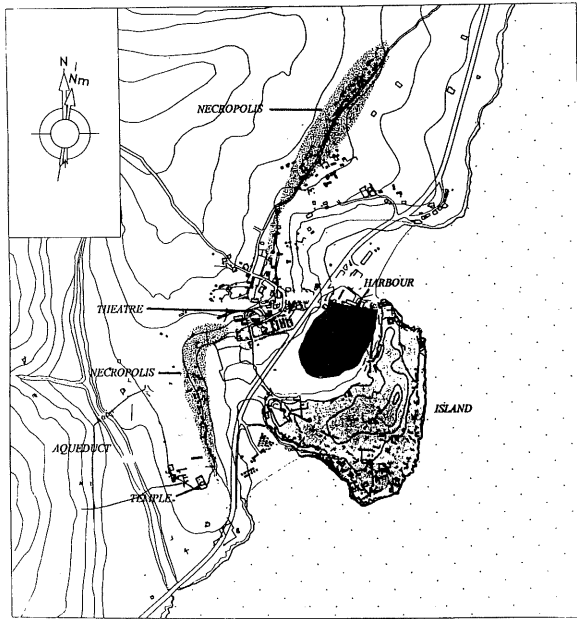


Fig. 1

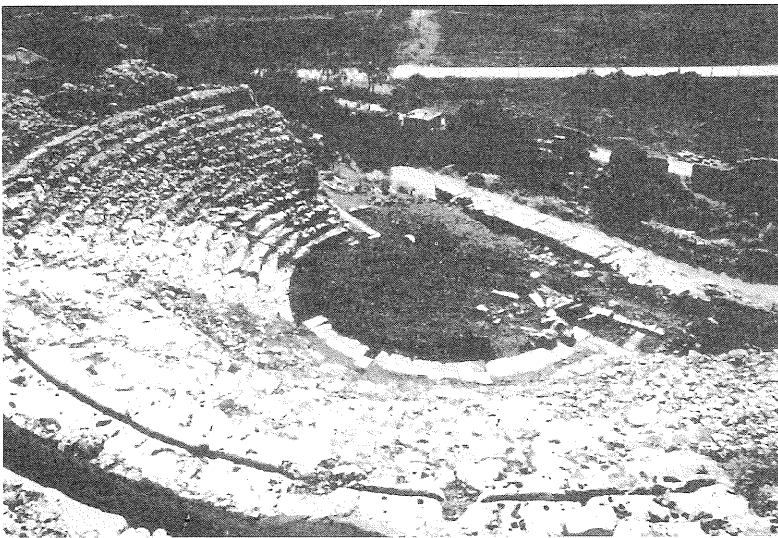


Fig. 2

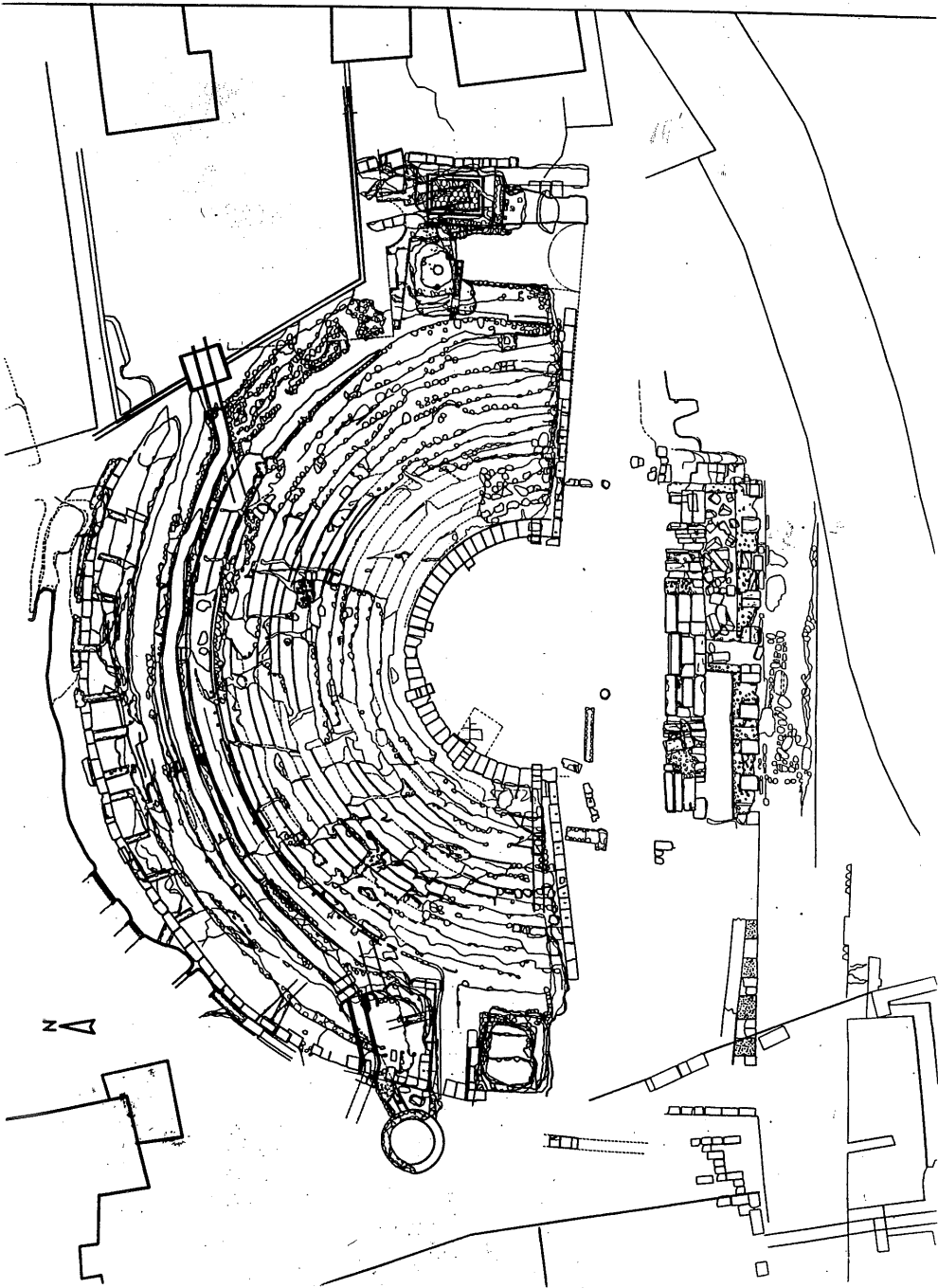


Fig. 3



Fig. 4



Fig. 5

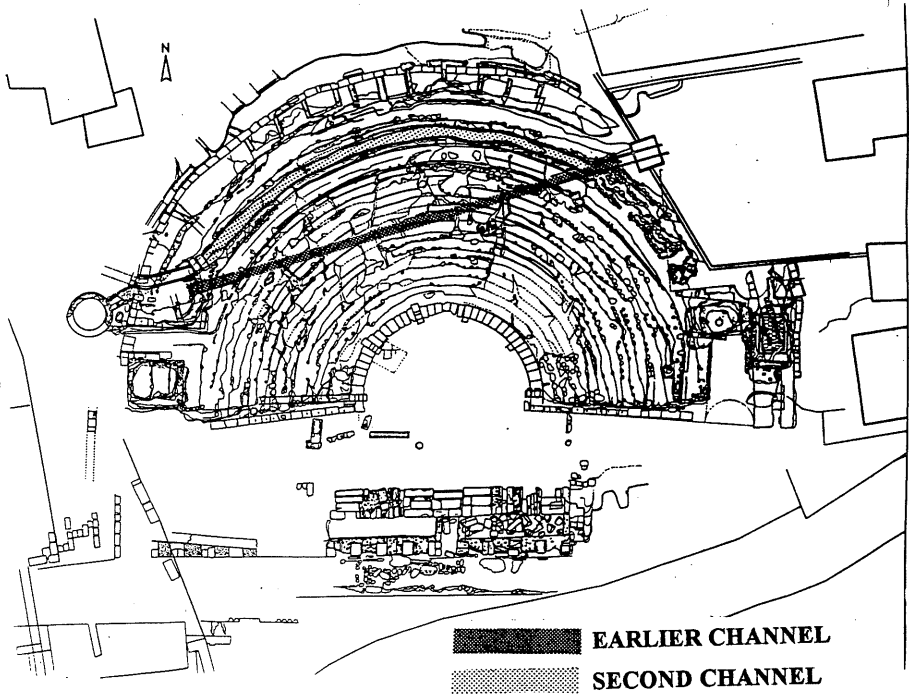


Fig. 6

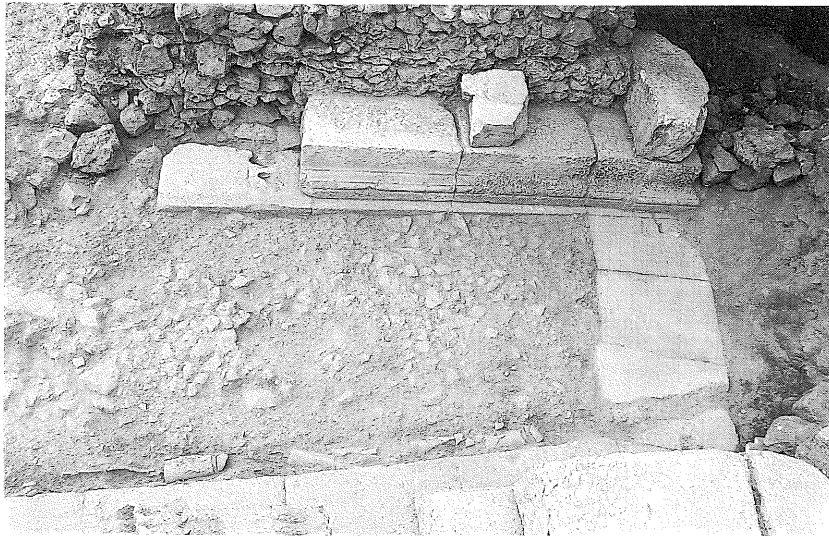


Fig. 7



Fig. 8



Fig. 9

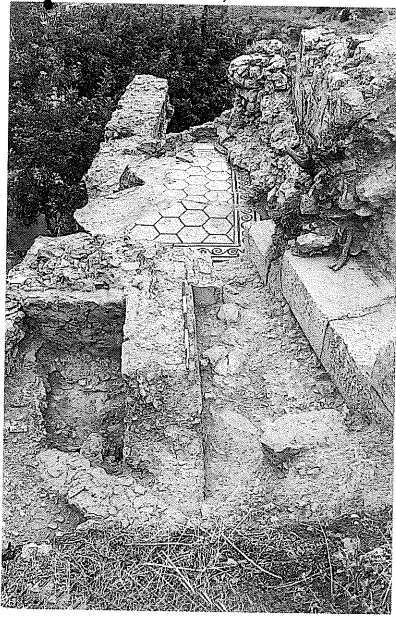


Fig. 10

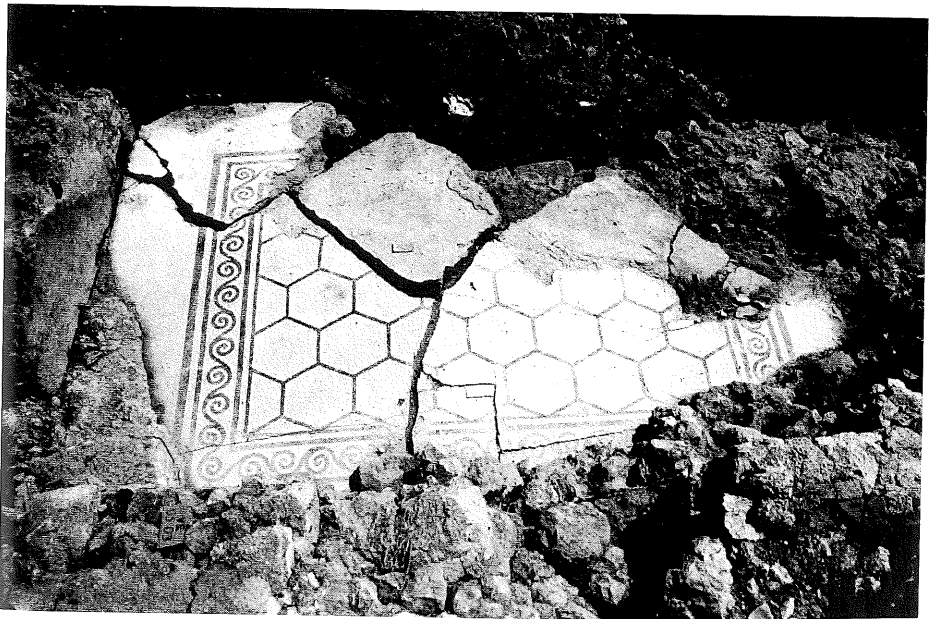


Fig. 11