

## RELATION DE L'ACTIVITE DE LA MISSION ARCHEOLOGIQUE ITALIENNE DE HIERAPOLIS POUR LA CAMPAGNE 1960

*Prof. Paolo VERZONE*

En 1960, la Mission était composée du Chef de Mission, le Professeur Paolo Verzone, du Professeur Mario Mirabella Roberti, Surintendant aux Antiquités de la Lombardie, du docteur-architecte Madame Daria De Bernardi Ferrero, assistante à la chaire d'Histoire de l'Architecture du "Politecnico" de Turin, de l'assistant technique Monsieur Vittorio Buccolini, de la Surintendance des Antiquités de Rome, et du dessinateur géomètre Monsieur Dario Gerlini de la Surintendance aux Monuments de Trieste. Puis, joignirent à la Mission deux élèves de la Faculté d'Architecture de Turin: Adriana Garizio et Vera Comoli et un élève de la Faculté des Lettres de Rome: Fabrizio Pennacchietti

Le Commissaire nommé par la Direction des Musées et Antiquités était Madame Nihal Dönmez.

Les autorités, S. E. le Vali de Denizli: Monsieur Ekrem Talat Avsaroğlu, les fonctionnaires de la Direction des Beaux-Arts de Ankara et Madame Dönmez se sont prodigués pour la bonne réussite des travaux: nous leur exprimons ici nos plus vifs remerciements.

*Travaux exécutés et résultats de la campagne 1960*

Les chantiers de fouilles et de restaurations sont au nombre de six:

1) *La nécropole nord.*- Trois grands tumulus de L'âge hellénistique et plusieurs tombes construites sur un plan carré ont été fouillés et restaurés. Trois autres tumulus ont été également fouillés et on a pu en mettre

en évidence la structure cachée par la terre et les débris accumulés. De nombreux sarcophages ont été dégagés et les couvercles renversés ont été remis en place.

La voie entre les tombes a été ainsi dégagée des obstructions et ouverte à nouveau au passage sur une bonne longueur et la nécropole tout entière a retrouvé en partie son aspect originnaire de l'âge romain.

Egalement sur la colline au nord de l'octogone on a dégagé une tombe à faite triangulaire avec les sarcophages attenants.

Dans la nécropole nord, on a entrepris ensuite l'étude systématique des inscriptions des tombes et des sarcophages. Plus de 150 furent recueillies, localisées sur le plan général de la nécropole; un tiers de ces inscriptions étaient inédites. 2) Le grand Martyrium Octogone de la colline, attribué à L'Apôtre Philippe, patron de Hierapolis.

Après les recherches de caractère général de Campagne 1958 qui permirent d'en retrouver le plan général, on a entrepris les fouilles systématiques des ruines en libérant de la terre toutes les salles de la façade regardant la ville.

On a pu reconnaître beaucoup de détails de ce monument très ancien: la présence par exemple à l'origine de mosaïques attestée par la découverte dans la terre de petits cubes épars. Un pas en avant important a donc été fait dans l'étude définitive de cet incompar-

able monument, sanctuaire vénéré d'un Apôtre.

3) La porte d'honneur de la ville. On a fouillé d'une manière exhaustive toute la zone nord jusqu'au niveau de la route et on a retrouvé encore quelques morceaux de la superstructure, d'une grande valeur et utiles pour la reconstruction.

Dans les dernières semaines on monta les échafaudages métalliques et on entreprit la restauration des tympans des arcades, par la mise en oeuvre de nombreux blocs de pierre préparés à cet effet et des plaques de marbre portant des inscriptions dédicatoires qui on avait pu sauver au cours de la précédente campagne en les enterrant ou les déposant dans le magasin pour éviter la perte.

Aujourd'hui la porte se présente sous un aspect bien différent de celui qu'était familier aux visiteurs de la ville. Les tympans sont refait les inscriptions remises en place et on espère qu'au cours d'une prochaine campagne il sera possible de reconstruire définitivement la corniche supérieure.

4) *La zone des maisons*, près de la porte Nord et le mausolée de marbre.

Ici, on a commencé les fouilles dans un îlot mais l'attention s'est portée tout de suite sur une tombe de marbre qui s'y trouvait incluse, parfaitement construite et ornée de marbres richement sculptés. On a dégagé aussi des fragments d'un grand sarcophage portant de très belles figures, des guirlandes et entre autres l'image d'un Empereur, peut-être Claude.

5) *Basilique chrétienne à colonnes*. Elle a révélé son plan à trois nefs et matronée. La tribune conserve encore les gradins pour le clergé adossés à l'hémicycle de l'abside tandis que l'absidiole sud présente des traces importantes de fresques. On a dégagé aussi beaucoup de fragments de colonnes de plateaux et

d'éléments en marbre des Ve, VIe et VIIIe siècles.

6) Le théâtre. Au début de la campagne l'hémicycle du théâtre était en partie débarrassé des débris, mais présentait, amoncelés sur le fond, de nombreux blocs bruts ou sculptés, des pièces d'architecture, des fûts brisés et d'autres fragments.

Au cours de nos travaux, cependant de brève durée, tous les blocs furent extraits de l'hémicycle à l'aide d'un plan incliné et d'un treuil, sans parler d'un Decauville et transportés là où on est en train d'installer un musée pour les fragments les plus rares et un dépôt pour les pièces d'un intérêt moindre.

On fouilla aussi le diazome et un des couloirs qui réunissent le diazome à l'extérieur.

La Direction des Musées et Antiquités a assumé la charge de ces travaux de conservation: les tailleurs de pierre envoyés par les Bureaux Techniques du Vilayet ont préparé les morceaux nécessaires à l'achèvement partiel des gradins et des petits escaliers de l'hémicycle qui ont été ensuite mis en place par des maçons et des ouvriers mis opportunément à notre disposition.

Après ces travaux exécutés en un temps très restreint (quelques semaines) le théâtre est apparu reconstruit dans toute la partie inférieure (huit rangs de sièges) esthétiquement remis en état et en même temps aménagé pour recevoir le public, à l'occasion des manifestations qui y ont lieu.

7) Musée. On a commencé à organiser le Musée en recueillant soit à l'intérieur soit à l'extérieur, dans les grands thermes, quatre grands chapiteaux extraits d'une basilique civile, des fragments sculptés provenant du théâtre et des sculptures trouvés dans le mausolée.

The Russell Trust's fourth season of work at Ayasofya, Trabzon, in co-operation with the Department of Antiquities, began on May 9th and ended on October 15th. Mrs Wainwright acted as full time assistant and was responsible for the drawing of the paintings that were uncovered and for the work of colouring-in the damaged areas, after these had been replastered. Bay Muhittin Uysal of the Conservation Department of the Archaeological Museum Istanbul, acted as representative for the Department of Antiquities throughout the season; we were most grateful for his help in both the actual work and for acting as liaison with the local authorities. Yakup Kemer and Osman Koroğlu, both completed their third season with the Expedition and have become very competent in the work of cleaning and restoring wall paintings. In the course of the vacation we were glad to receive several weeks of assistance from Mr Hale and Mr Richardson of Oxford University and from Mr Clogg and Mr Flashtig of Edinburgh University.

During the earliest part of the season work was concentrated on the completion of the north-east and south-east corner vaults of the naos where operations had commenced towards the end of the 1959 season. The cleaning of the south-east vault was largely completed in 1959, and there remained only the colouring-in of the damaged areas which was done by Mrs Wainwright. This vault contains the Presentation of the Virgin in the south half and the Birth of the Virgin in the north half; a continuation of the

episodes from the lives of Joachim and Anna which were revealed in the vaults of the south-east chapel early in 1959. The Presentation scene is combined with the Feeding of the Infant Virgin by an Angel. The Birth scene is noteworthy for its architectural background with a free standing column with Corinthian capital, and a domed structure supported by four barley-sugar columns.

The cleaning of the north-east corner vault proved extremely difficult owing to the action of damp which, throughout the centuries, had petrified the whitewash covering and, in many places, fused it with the underlying pigments. The work was hard and not very rewarding, however, we were able to recover fragments of scenes in either half of the vault, one of which represents a martyrdom. Two new decorative patterns were also revealed in the borders of the archways.

By courtesy of the Vali and of the Director of Forestry for the Vilayet, we were able to acquire, at cost price, some new major timbers for scaffolding. Towards the end of May a scaffold was erected to clear the east vault of the naos. The vault itself proved disappointing and contained only fragments of a scene with a central mandorla. But in the moulding where the east vault narrows into the bema, parts of a border with medallions surrounded by stylised floral ornament were revealed. The central medallion contains a fine representation of the head and shoulders of the Child Christ, painted against a red background. The head was in good condition but most of

the shoulders and the plaster on which they were painted had fallen away as a result of a structural crack at this point. To the south are two more medallions of beardless saints against green and red backgrounds respectively. They were both badly damaged, and crude in technique and style in contrast to the head of Christ. It was interesting to find that the chip marks made to lay on the plaster covering stopped at the face of Christ. Both of the other medallions were covered with particularly numerous chip marks but the face of Christ had been left untouched. In a subsidiary border a pattern of interlocking fleur de lys in green and yellow was revealed.

By the end of June we were able to pull down both the main and subsidiary scaffolds in the east part of the church; the large scaffold was re-erected in the north vault of the naos. The north side of the church is directly exposed to the the north westerly Black Sea gales, and we neither expected nor did we obtain much result from work there. The mortar of the vault contained the rotted roots of plants, indicating that the roof must have been neglected for long periods. There was however, enough left to reveal a central red line dividing the paintings of the vault, and fragments in the east half portrayed Christ with an angel and a group of figures, probably Apostles. On the north wall the cleaning and conservation of the lower part of the Crucifixion scene was carried out. This was in the third of four registers of painting on the north wall. Work on the second register, containing the Anastasis had been completed in 1959. Only fragments of plaster remained in the lower and upper registers.

At the beginning of July we began work in the narthex where a small scaffold was erected in the north vault. The narthex and exonarthex each had open

archways. It was necessary to close up all these entrances in order to prevent further damage to the paintings, and the Department of Antiquities generously supplied the money for doors and iron railings so that the paintings are now fairly well protected.

At the same time the scaffold in the north vault of the naos was pulled down, and re-erected in the west vault of the naos. This side of the church is no less exposed to bad weather than the north side, and we did not expect to find much painting since the covering plaster was green with mould in many places. We were mistaken for the vault proved to contain most of the Last Supper (about 15 ft. long by 8ft. high), the Washing of the Feet and the 'Agony in the Garden', and a fragment of a fourth scene. The plaster covering was removed from these and the initial removal of the whitewash completed, but the final cleaning remains to be done. Much of the tempera layers of final painting had fallen away but some interesting detail work survives. The iconography of the 'Agony in the Garden' appears to be unusual.

In the Narthex this season's work was devoted mainly to the cleaning and preservation of paintings on the east wall already partially uncovered. On either side of the main door into the church are figures of Christ the Merciful and of the Virgin. The faces of both figures showed clear signs of having been repainted, perhaps at the time when the form of the doors was modified to allow the addition of the marble jambs and lintels. To the south of Christ are a standing figure of Saint Sabbas and a Baptism scene. The latter was a painting of great beauty, with a picturesque rock background in which a tree and shrubs are growing. Above the head of Christ is a dove representing the Holy Spirit, but instead of the normal stylised bird, the

painter has succeeded in representing a bird swooping with wings outstretched in a most realistic fashion. In the River Jordan around the legs of Christ are some fish and a serpent.

To the north of the Virgin were the figures of a saint, now lost, and the Deesis of which only fragments remain. In addition to the normal figures of Christ with the Virgin and John the Baptist on either side there are the Archangels Michael and Gabriel in imperial dalmatics.

In the east half of the north vault and in the upper register of the north wall a painting of the miracle of the Feeding of the Five Thousand was uncovered. The vaults of the narthex appear to be covered only in two thick layers of whitewash, and not with plaster; a fact which simplifies considerably the work of uncovering. The initial uncovering of the miracle scene was completed together with some necessary conservation of loose fragments, but the main work remains to be done next season. The painting is noteworthy for the freedom of composition which it shows and in the realistic manner in which some of the

figures are depicted. Among a group of onlookers on the north wall are two with markedly oriental features which the painter must have drawn from memories of oriental merchants whom he may have seen in the bazaars of Trabzon. A number of mediaeval Graffiti of ships were discovered on the paintings in the narthex which must date from the same period as the graffiti on the exterior of the apses. Since the church is by the sea it is possible that sailors came to pray for a safe voyage, and left these rough pictures of their ships on the walls.

In the course of weekend journeys in the neighbourhood of Trabzon the author pursued his studies of unrecorded antiquities in the area, and several more antiquities were surveyed, including a small basilica which may well be the earliest church so far discovered in the Pontic region.

In concluding, I should like to thank again the Department of Antiquities and their Representative with us, and the Vali of Trabzon for their kind cooperation and interest in the Expedition.