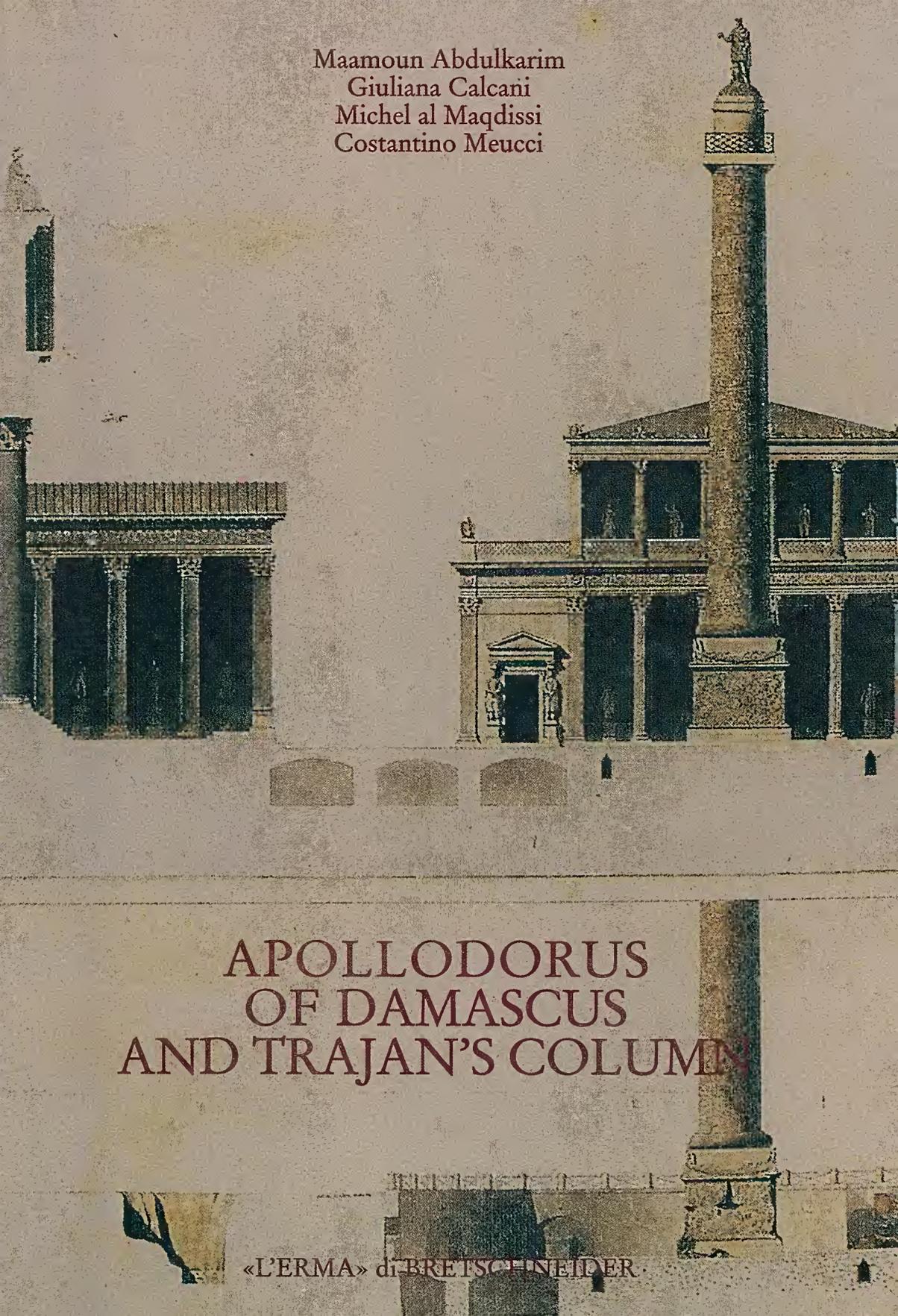


Maamoun Abdulkarim
Giuliana Calcani
Michel al Maqdissi
Costantino Meucci



APOLLODORUS
OF DAMASCUS
AND TRAJAN'S COLUMN

«L'ERMA» di BRETSCHNEIDER

printed with the contribution of

Schlumberger

M. ABDULKARIM, G. CALCANI,
M. AL MAQDISSI, C. MEUCCI

APOLLODORUS
OF DAMASCUS
AND TRAJAN'S COLUMN

From Tradition to Project

edited by
G. CALCANI

«L'ERMA» di BRETSCHNEIDER

APOLLODORUS OF DAMASCUS AND TRAJAN'S COLUMN
From Tradition to Project

© Copyright 2003 by «L'ERMA» di BRETSCHNEIDER
Via Cassiodoro, 19 - Roma

Graphics by:
«L'ERMA» di BRETSCHNEIDER

All rights reserved. Reproduction of the text or illustrations
without the written permission of the publisher is strictly forbidden.

Organizing Bodies

ITALIAN INSTITUTE OF
CULTURE IN DAMASCUS

«ROMA TRE» UNIVERSITY

GENERAL DIRECTORATE
OF THE ANTIQUITIES
AND MUSEUMS OF SYRIA

Acknowledgements:

THE MINISTRY OF CULTURE OF THE ARAB REPUBLIC OF SYRIA

THE MINISTRY OF FOREIGN AFFAIRS OF THE REPUBLIC OF ITALY -
GENERAL DIRECTORATE FOR CULTURAL PROMOTION AND COOPERATION

THE ITALIAN EMBASSY IN DAMASCUS

Schlumberger

Design and organization of the «Apollodorus Section» in the National Museum of Damascus: Architect Bassel Zurayk Fahrat

Contents

Forewords

Fiorella Farina Festa.....	»	9
Tammam Fakouch.....	»	11
Guido Fabiani.....	»	13
Michel al Maqdissi, <i>Dialogue on the ancient architecture of Syria</i>	»	15
Maamoun Abdoukarim, <i>Syria in the times of Apollodorus of Damascus</i>	»	25
Giuliana Calcani, <i>Apollodorus and the Column of trajan at Damascus</i>	»	35
Costantino Meucci, <i>Reproducing Trajan's Column for Damascus</i>	»	65

Foreword

by *Fiorella Festa Farina*

Director of the Italian Institute of Culture in Damascus

The aim of the articles collected here is to introduce readers to Syrian architecture, and in particular to Apollodorus of Damascus, one of the very few architects of antiquity whose name and fame have come down to us.

The fame of Apollodorus is associated with commissions entrusted to him by the Roman emperors Trajan and Hadrian, for whom he carried out civil and military works of architecture.

Some of these works are recorded in the literary sources: Procopius (*De aedif.*, IV, 6, 11-13) attributes him with construction of a bridge on the Danube, Dio Cassius (LXIX, 4) the *odeion*, Forum and Baths for Trajan.

In addition to the attributions recorded by the writers of antiquity we have the testimony of modern scholars, who detect signs of Apollodorus's hand in all the major buildings of the principates of Trajan and Hadrian in Rome and surroundings¹. Identification was made on the evidence obtained with analytic study of the monuments of certain attribution, revealing recurrent features of design that also appear in other architectural works that can thus be attributed to Apollodorus of Damascus with a reasonable degree of certainty. Among them we may mention Trajan's port, the palace of the *Horti Sallustiani* (Sallustian Gardens), the Arch in the Coliseum Valley, Hadrian's Villa, the Pantheon, Hadrian's Mausoleum and the Temple of Venus in Rome.

Admiring the monuments of Rome we can form some idea of Apollodorus's work and technical prowess. No experience can develop without cultural roots, and in the case of Apollodorus they can be traced to the architectural tradition of Syria. To be more precise, Apollodorus owed his particular mastery to Nabataean culture filtered through Greek modes of thought. Thus we can trace a long path of civilization leading to that experience in the art of building that saw new projects from the heart of Syria taking shape in the centre of Rome.

Retracing the path is no mere retrospective exercise: rather, it means casting revealing light on keystones of the fecund culture of the Mediterranean and acknowledging the common cultural roots.

¹ Various authors, *Tra Damasco e Roma: l'architettura di Apollodoro nella cultura classica* (Exhibition catalogue, Damascus, December 2001-January 2002, Rome 2001).

Foreword

by *Tammam Fakouch*

Director General of Antiquities and Museums

The exhibition entitled «The Return of Apollodorus», inaugurated two years ago in Khan Ass'ad Pasha, in the old city of Damascus, was the starting point of an important cooperation project between the Syrian Arab Republic and the Italian Republic of Italy, focusing on the brilliant architect Apollodorus of Damascus.

This famous Syrian personage represents a hidden aspect of the history of our people in the region, above all because most of his works rose in the heart of the capital city of the Roman Empire.

The works of Apollodorus can be represented by one celebrated masterpiece, Trajan's Column. Sixteen life-size casts were made from the column, matching modern technology with ancient art to demonstrate the high quality of architecture in those distant times. Original solutions and superb aesthetic results are two of the major characteristics of Apollodorus's projects.

The casts of Trajan's Column presented today in the National Museum of Damascus – capital of Syria, land of great civilizations – are the testimonial of his marvellous work translated into a modern, scientific exhibition.

The objective of the exhibition is to introduce this creative Syrian architect and the relevant history to his country, and to favour the development of cultural cooperation between Syria and Italy. These aims will be underlined with the constitution of a permanent museum-research centre on the life and works of Apollodorus, bringing together the Third University of Rome and the Italian Institute of Culture under the supervision of the General Directorate of Antiquities and Museums in the Syrian Ministry of Culture.

The centre will be a model multi-cultural meeting place, and a precious reference point in the policy of dialogue between civilizations and cultures, which sees both sides firmly believing in the establishment of peace in the world.

Foreword

by *Guido Fabiani*

Provost of the «Roma Tre» University

The synergy implemented between our University, the General Directorate of the Antiquities and Museums of Syria and the Italian Embassy of Damascus-Italian Institute of Culture finds in the figure of Apollodorus an important reference point for research and cultural exchange between Syria and Italy in the area of the cultural heritage.

Launched several years ago to address matters of archaeology, conservation, exposition and cultural services, this line of research now moves on to a more ambitious project, namely the creation in Damascus of a Museum-Research Centre dedicated entirely to Apollodorus in his native city.

What is a museum supposed to represent today – what function is it to perform in contemporary society? The simple display of objects does not in itself suffice to satisfy the growing demand for information coming from the public.

The traditional museum no longer attracts visitors, while changes in society and, indeed, in university education itself mean taking a new look and applying new tools in the places reserved to bear witness to our history.

This is the challenge we set ourselves in embarking upon the Italian-Syrian project on Apollodorus of Damascus: a museum able also to apply state-of-the-art communication technologies to express, through this figure and his works, the values of a past reverberant with echoes, awaking the historical memory of our contemporary society.

IALOGUE ON THE ANCIENT ARCHITECTURE OF SYRIA¹

by *Michel al Maqdissi**

Dedicated to a friend, Hussein al Sayeg

A few days ago, in Beirut, I had occasion to talk to an old friend about the future of archaeological research in our respective countries. He took a rather optimistic attitude, which was a pleasant surprise for me, especially when I cast my mind back to the mood dominating our conversations in Paris (we were both university students at the time), marked by bleak reflections on the difference between academic life in the country we had chosen for our studies and the difficulties we would be facing when we returned to our own versions of academia².

On hearing the exposition of his new ideas I eventually found myself accusing him of fanaticism once again: he seemed to have set out to provoke me, at least until I began to get a clearer picture of things as the conversation went on...

We were having coffee in a bar at the *suq al Baraghit* when he suggested I take a look about me, and then he asked, «Isn't there something in the multitude around us that arouses your curiosity?».

I went on gazing into the surrounding area while he continued, «For seven months I have been trying to focus my attention, as if to discover for the first time everything about me, surprised, as it were, at the existence of a world I had previously ignored. You know, I used to go looking for some quiet, secluded place where I could latch my thoughts onto something that would take me back to the Latin quarter and our meetings in Paris, as if to dissociate my bodily presence here from the city I had chosen for my thoughts to live in, but now I try not to let any of the details of the scenes I am faced with escape my attention.

* General Directorate of the Antiquities and Museums of Syria.

¹ This paper is among the first in a series that will cover aspects of Syrian architecture, in the hope of successfully conveying to Arab readers some ideas about the development of the various architectural styles of the Middle East.

² Paper read on the occasion of an international conference held in the National Museum of Damascus on 19th December 2001 «*Between Damascus and Rome, the Architecture of Apollodoros in Classical Culture*».

Actually, this new approach was sparked off when I came across an old guidebook dealing with the residential Lebanese architecture of the last two centuries³; the simplicity of the architectural style helped me to focus my attention on the similarity they showed in plan with buildings dating to far more distant periods...».

At this point I broke in to ask him precisely what he was getting at, and he went on, «It's an aesthetic experience that reveals the different matrices superimposed from the remotest times, although the causal observer fails to notice them. It's like, for example, our failure to respond to the peculiarity and development of oriental architecture because we are so accustomed to it. Let me give you a few examples. We might begin with the so-called *first architectural renaissance* that took place in these parts in the second half of the fourth millennium BC⁴: prosperity in the Euphrates area⁵ and the rapid evolution shown by civilization in the area we are dealing with (above all the civilization known as *al Waraka* in Arabic, reaching as far as Anatolia)⁶ led to the organization of a system of trade routes, the most important being in fact the road running from the area in question to Anatolia; a great many emporiums and trading stations rose along the way, the most significant example being the site of *Habuba*, on the Syrian side of the Euphrates, possibly constituting the earliest urban site found⁷...».

³ ABOUSSOUAN Camile (ed.), *L'Architecture libanaise du Xve au XIXe siècle*, Beyrouth 1985.

⁴ MARGUERON Jean-Claude et PFIRSCH Luc, *Le Proche-Orient e Egypte Antiques*, Paris 1996, pp. 110-119 (= Les principaux d'urbanisme).

MARGUERON Jean-Claude, La naissance des Cités et l'urbanisme volontaire dans l'Euphrate syrien aux I^{ve} et III^e millénaires, *BEO*, LII, 2000, pp. 53-71.

⁵ NIESSEN Hans J., The Early Uruk Period, A Sketch, *Between the Rivers and Over the Mountains*, Alba Palmieri Dedicata, ed. M. Frangipane, H. Hauptmann, M.Liverani, P. Matthiae et M. Mellink, Rome 1993, pp. 123-131.

GUILLERMO Algaze, *The Uruk Word System, The Dynamics of Expansion of Early Mesopotamian Civilization*, Chicago-London 1993, pp. 19-41.

COLLINS P., *The Phenomenon, The Role of Social Ideology in the Expansion of the Uruk Culture During the Fourth Millennium B.C.*, BAR Int. 900, Oxford 2000.

⁶ GUILLERMO Algaze, *The Uruk Word System, The Dynamics of Expansion of Early Mesopotamian Civilization*, Chicago-London 1993, pp. 46-53.

BUTTERLIN Pascal, Espaces urukéens en Syrie, problèmes de cartographies et de méthodologie, *Espace naturel, espace habitè, en Syrie du Nord (10e-2e millènaires av. J.-C.)*, Toronto – Lyon 1998, pp. 149-166 (= TMO 28et CSMS – Bulletin 33).

⁷ FINET André, Bilan provisoire des fouilles belges du Tell Kannas, *Archeological reports from the Tabqa Dam Project – Euphrates Vally, Syria* ed. D.N. Freedmann et J.M. Lundquist, 1979, pp. 76-95 (= AASOR 44).

Again I interrupted him with, «All this I know, but what has it to do with what you were saying before? You were talking about the influence of this architectural renaissance on the country today».

His answer came promptly, «Let's not stop short at a sectorial view of the aspect, but try to take in all the historical-architectural, economic and social elements⁸ available to us: the organization of the city, for example, with an administrative-religious building usually situated on a plateau around which the residential quarters spread out is much like the cities throughout the Euphrates area, and indeed we find it in *Al Warka* as in *Salabikh*, and in all the sites of the same period found in Syria and Anatolia⁹. We see the same sort of similarities in the architectural style – the various temples always have a nave and two aisles, the central nave being raised above the level of the aisles and supplied with one or more hearths, generally used in the religious ceremonies, following a typology to be found, again, in *Al Warka*, and notably in the temple of *Al Abyadh*, the temples of the *Iyana* religious complex and the temples of *Jabal Arudah* and *Tell Qanas*».

At this point I asked, «So you mean that the architectural renaissance of those distant times was characterised by architectural elements to be used anew in later periods, and in a vaster geographical area¹⁰...».

STROMMERGER Eva, Ausgrabungen der Deutschen Orient- Gesellschaft in Habuba Kabira, *Archeological Reports from the Tabqa Dam Project – Euphrates Vally, Syria*, ed. D.N. Freedmann et J.M. Lundquist, 1979, pp. 63-78 (= AASOR 44).

STROMMERGER Eva, *Habuba Kabira, Eine stadt vor 5000 Jahren*, Mainz am Rhein 1980.

⁸ AURENCHÉ Olivier, A l'origine du temple et du palais dans les civilisations de la Mésopotamie ancienne, *Ktema*, 7, 1982, pp. 237-260.

⁹ VALLET Règeis, La formation de l'habitat urbain en Mésopotamie, Abu Salabikh, une ville neuve sumérienne, *Habitat et Société*, XIXe Rencontres Internationale d'Archéologie et d'histoire d'Antibes, ed. F. Braemer, S. Cleuziou et A. Coudart, Antibes 1999, pp. 151-165.

FOREST Jean-Daniel, Les jeux de l'adoption et de l'adaptation, l'emprunt de modèles architecturaux a la Mésopotamie du I^{er} millénaire, *Habitat et Société*, XIXe Rencontres Internationale d'Archéologie et d'histoire d'Antibes, ed. F. Braemer, S. Cleuziou et A. Coudart, Antibes 1999, pp. 167-179.

¹⁰ FINET André, Les temples sumériens du Tell Kannas, *Syria*, LII, 1975, pp. 157-174.

MARGUERON Jean-Claude, Les niveaux D et E de la haute terrasse du temple Blanc, un réexamen, *Syria*, LXIII, 1986, pp. 271-303 (= NAAO 6).

FOREST Jean-Daniel, L'habitat urukien du Djebel Aruda, approche fonctionnelle et arrière-plans symboliques, *Les Maison dans la Syrie antique du III^e millénaire aux débuts de l'Islam, pratiques et représentation de l'espace domestique*, Actes du Colloque International, Damas 27-30 Juin 1992, ed. C. Castel, M. Al-Maqdisi et Fr. Villeneuve (ed.), Beirut 1997, pp. 217-233 (= BAH CL).

VALLET Règeis, Habuba Kèbira Sud, approche morphologique de l'habitat, *Les maison dans la Syrie antique du III^e millénaire aux débuts de l'Islam, pratiques et représentation de*

«Precisely! But I want to take this further, beginning with consideration of the fact that what we have been talking about is the first example in human history of a uniform culture spreading over such a vast area, with everything this implies – agricultural organization over an immense area channelling water from the Euphrates and the Tigris, the creation of efficient road systems and conduct of trade¹¹ helped by the introduction of significant cultural developments such as the invention of the compass, the use of writing and trade stamps and seals... All this took place in the context of territorial, but also cultural, expansion characterising relations between the cities south of the Euphrates and the rest of the Middle East, eventually leading to the formation of a common cultural humus over an astonishingly vast area».

«I don't want to interrupt yet again but, given your analysis of architectural history in the area, I'd like to know how it is that such widespread cultural uniformity did not give rise to a single political system – one united empire».

«I'll be brief. Given that the evidence we have at the moment simply does not suffice to account for the dispersal and eventual disappearance, in the last quarter of the 4th century BC, of this coherent system, I can only suppose that the mass moves of the Bedouin population and the pressure they put on the Euphrates valley destabilised and consequently disrupted the area occupied by this civilization, at least until the second architectural renaissance».

«What do you mean by the second architectural renaissance?»

«I mean that cultural evolution that came under way with reconstruction of the city of Mari, in the first quarter of the 3rd century BC, accompanied by new, stable, state organization of the central area of the Euphrates valley, while at the same time external trade saw a new lease of life.

The city I am talking about – a walled city – covered an area of about 200 hectares, developing according to a circular plan, with an upper part

l'espace domestique, Actes du Colloque International, Damas 27-30 Juin 1992, ed. C. Castel, M. Al-Maqdisi et Fr. Villeneuve, Beyrouth 1997, pp. 105-119 (= BAH CL).

FOREST Jean-Daniel, *Les premiers temples de Mésopotamie, (4e et 3e millénaires)*, BAR Int. 765, Oxford 1999:

¹¹ BOTTERO Jean, *De l'aide –mémoire à l'écriture, Mésopotamie, l'écriture, la raison et les dieux*, Paris 1987, pp. 89-112.

MARGUERON Jean-Claude, *Les Mésopotamiens, le cadre de vie et la pensée*, tome 2, Paris 1991, pp. 16-22.

NISSEN Hans J., *L'invention de l'écriture cunéiforme, les tablettes archaïques d+Uruk, En Syrie, aux origines de l'écriture*, Brepols 1997, pp. 21-31.

where the royal palace and public buildings were raised, and a lower part occupied by the residential districts and kitchen gardens. The city was connected with the Euphrates by a navigable canal serving both for irrigation and for the supply of goods, and surrounded by a sort of earthworks, consisting of broad platform of beaten earth functioning both as defensive bulwark and a dike against river floods¹².

Thanks to the organization and prosperity enjoyed by the city, together with the fact that it was an important crossroads for the major routes in the area, it achieved quite singular prominence as a trading centre, which in turn led to increasing agricultural production and extension of the canal system as far as the upper Euphrates and the *Khabur* area¹³».

«Ah,» I broke in with a laugh, «now I see why Mari is claimed to have been a sort of World Trade Centre of antiquity¹⁴...».

¹² MARGUERON Jean-Claude, État présent des recherches sur l'urbanisme de Mari, I, *Mari*, 5, 1987, pp.483-498.

MARGUERON Jean-Claude, Mari, derniers développements des recherches conduites sur le tell Hariri, *Proceeding of the First International Congress on the Archeology of the Ancient Near East*, Rome, May 18-23-1998, Vol. II, ed. P. Matthiae, A. Enea, L. Peyronel et F. Pinnock, Rome 2000, pp. 909-928.

¹³ MARGUERON Jean-Claude, Espace agricole et aménagement régional a Mari au début du III^e millènaire, BSA, IV, 1988, pp. 49-60 (= Irrigation and Cultivation in Mesopotamia, I).

MARGUERON Jean-Claude, Aménagement du territoire et organisation de l'espace en Syrie du Nord a l'Age du Bronze, limites et possibilités d'une recherche, *Espace naturel, espace habité, en Syrie du Nord (10^e-2^e millénaires av. J.-C.)*, Toronto-Lyon 1998. pp. 167-178 (= TMO 28 et CSMS-Bulletin 33).

WEISS Harvey, The origin of Tell Leilan and the conquest of the Space in Third Millennium Mesopotamia, *The Origin of Cities in Dry – Framing Syria and Mesopotamia in the Third Millennium B.C.*, ed. H. Weiss, Guilford 1986, pp. 71-108.

MARGUERON Jean-Claude, L'apparition du palais au Proche Orient, *Le système palatial en Orient, en Grèce et a Rome*, Actes du Colloque de Strasbourg 19-22 Juin 1985, ed. E. Lèvy, Leiden 1987, pp. 9-38.

MARGUERON Jean-Claude, *Les Mésopotamiens, le cadre de vie et la pensée*, tom 2, Paris 1991, pp. 23-30.

MATTHIAE Paolo, On This Site of the Euphrates, a Note on the Urban Origins in Inner Syria, *Between the Rivers and Over the Mountains*, Archaeologica Anatolica e Mesopotamica, Alba Palmieri Dedicata, ed. M. Frangipane, H. Hauptmann, M. Liverani, P. Matthiae et M. Mellink, Rome 1993, pp. 523-530.

MARGUERON Jean-Claude et PFIRSCH Luc, *Le Proche – Orient et l'Égypte antiques*, Paris 1996, pp. 124-136 (= L'univers des premiers cités en Sumer).

¹⁴ FINET André, L'Euphrate route commerciale de la Mésopotamie, *AAAS*, XIX, 1969, pp. 37-48.

MARGUERON Jean-Claude, Problèmes de transports au début de l'âge du Bronze, *Reflets des deux fleuves*, volume de Mélanges offerts à André Finet, ed. M. Lebeau et ph. Talon, Leuven 1987, pp. 119-126.

«Actually, when I was talking about the architectural organization of the city of Mari, I might as well have been talking about a large proportion of the cities in the Euphrates valley¹⁵, and indeed in Syria in general¹⁶, built during that period. It was in fact precisely by virtue of this refound uniformity that the Syrian cities, together with the neighbouring areas, took on a regular architectural and urban configuration, ultimately surviving, with few modifications, to our own day».

«Sorry, but I'm still a bit confused, especially about the relationship between these models and the subsequent architectural forms».

Looking at me with a touch of wonderment, my friend went on, «I'm surprised at you being confused, seeing that, given the position you occupy, you ought to know that Syria already possessed its own clearly defined architectural characteristics in the 3rd and 2nd millennia BC, differing from those in the rest of the Euphrates area precisely on account of the simplicity I mentioned at the beginning of our conversation, based on the idea that architecture should reflect the combination of political and religious conceptions prevailing in the civilization where it developed.

This simplicity can, for example, be seen in the places of worship, generally consisting of a spacious rectangular hall called the sacred hall, with the idol placed at the centre in keeping with the idea that direct relations between the community and the divinities they worshipped should be encouraged¹⁷].

A similar example is offered by the architectural simplicity of the castles and royal palaces built in the period, where the positioning of the throne room, looking straight on to the entrance, must have symbolised the somewhat informal relations existing in the court, with direct communication between sovereigns and subjects¹⁸.

¹⁵ To cite a few examples: *Tal Baydar*, *Tal Al Kbuwayra*, *Tal Mabtab* east and west.

¹⁶ The sites of: *Tal Al Baya'a*, *Tal Al Swybat*, *Tal Hadidi*, *Tal Asharna*.

¹⁷ MARGUERON Jean-Claude, A propos des temples de Syrie du Nord, *Sanctuaires et Clergès*, Université des Sciences Humaines de Strasbourg, centre de Recherches d'Histoire des Religions, Études d'histoire des Religions, 4, ed. M. Philonenko et M. Simon, Paris, pp. 11-38.

MARGUERON Jean-Claude, Sanctuaires sémitiques, *SDB*, XI, 1991, fasc. 64B-65, col. 1104-1258.

MATTHIAE Paolo, A New Monumental Temple of Middle Bronze II at Ebla and the Unity of the Architectural Tradition of Syria-Palestine, *AAAS*, XL, 1990, pp. 111-121.

¹⁸ MARGUERON Jean-Claude, *Recherches sur les palais mésopotamiens de l'âge du Bronze*, Paris 1982, (BAH CVII).

MARGUERON Jean-Claude, Les palais syriens à l'âge du Bronze, *Le système palatial en Orient, en Grèce et à Rome*, Actes du Colloque de Strasbourg 19'22 juin 1985, ed. E. Lèvy, Leiden 1987, pp. 127-158.

I don't want to go any further into the matter now as it will soon be time for you to leave for Damascus, but I would like to sum up my ideas in a few words: the Syrian architecture of that time, with its simple style and departures from the rest of eastern architecture (take Egyptian architecture, for example), reflected a vision of man in his social and spatial relations. Architecture arises to meet the needs of people, which is why we must look at all the beauty about us to achieve a real understanding of it».

After this encounter I decided to stay on in Beirut. I wandered about for hours on end, and I realised what I would have to do once I had finished my studies in Europe: look about me, plumb the profundity of man in eastern civilization, because the only way out of my crisis lay in losing the world and gaining my own country.

MATTHIAE Paolo, The reception Suites of the Old Syrian Palaces, *De la Babylonie à la Syrie en passant par Mari*, Mélanges offerts à Monsieur J.-R. Kupper à l'occasion de son 70e anniversaire, ed. Ò. Tunca, Liège 1990, pp. 209-228.

ABBREVIATIONS

AAAS = Annales Archéologiques Arabes Syriennes.

AASOR = Annual of the American Schools of Oriental Research.

BAH = Bibliothèque Archéologique et Historique.

BEO = Bulletin d'Etudes Orientales.

BSA = Bulletin on Sumerian Agriculture.

CSMS – Bulletin = Canadian Society for Mesopotamian Studies – Bulletin.

MARI = Mari, Annales de Recherches Interdisciplinaires.

NAAO = Notes d'Archéologie et d'Architecture Orientales.

SDB = Supplément au Dictionnaire de la Bible.

TMO = Travaux de la Maison de l'Orient.

Fig. 1 - Plan of the city of Al Warka, on the site of Mahbuba.

Fig. 2 - Plan of the north temple on the site of Tal Qannas, dating to the Al Warka period.

Fig. 3 - Plan of the city of Mari.

Fig. 4 - Plan (D) of the temple on the Tal Mardkh site, dating to the first half of the second millennium B.

Fig. 5 - Plan of the castle in the city of Ogharyt, dating to the modern Bronze Age.

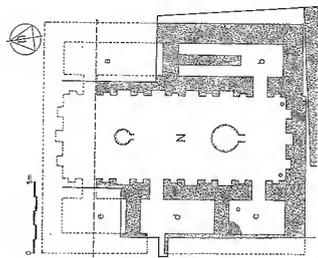


Fig. 2

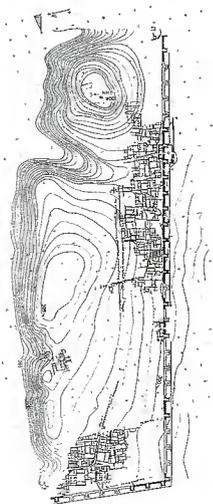


Fig. 1

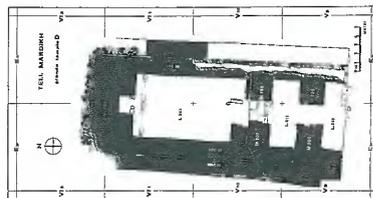


Fig. 4

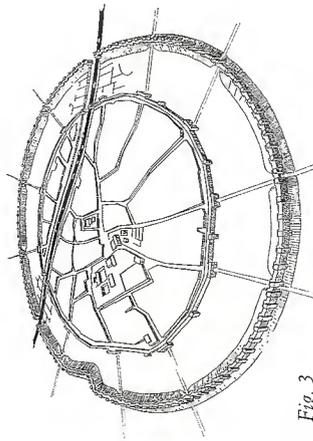


Fig. 3



Fig. 5

SYRIA IN THE TIMES OF APOLLODORUS OF DAMASCUS

by *Maamuon Abdulkarim**

The Damascus architect lived from 60 to 130 AD, at a time when Syria, conquered by the Roman empire, was going through a very important period of development and prosperity from many points of view, political, scientific, economic and, above all, architectural.

At the time of Apollodorus the buildings of Syria were characterised by architectural elements that had never appeared hitherto, representing an absolute novelty that would eventually be radically modified in the Islamic period.

We have little documentation of the Hellenistic period in Syria: the data yielded by archaeological investigation are indeed scant, little having come to light on the great Via Recta of the city of Antioch, or in the Agora of the city of Dura Europos, while evidence of the fortifications of *Ibn Hani* has appeared only with sporadic finds. As much can be said of the remains of the theatre in the city of Apamea, while a large proportion of the finds made on the classical sites refer to subsequent periods, and in particular the Roman and Byzantine ages.

With Alexander the Great, in the first place, and his successors, the Seleucids, subsequently, the Hellenistic period saw a great many novelties arriving in the field of architecture that had never been used before. The first point worth underlining here is the changing form of the Syrian city itself, the city walls being extended outwards while the streets took on a chequerboard pattern crossing at right angles, with two major axes running north-south and east-west. At the same time architectural complexes unknown to the previous civilizations were introduced, including agora, theatre and gymnasium.

The period was also characterised by the building of new cities positioned strategically or for trade, bearing Greek names such as Antioch, Al Ladiqiyya, Apamea, Selucia and Europos, while reconstruction or extension was carried out on other cities dating back earlier than the classical period, such as Aleppo (Beroea) and Hama (Epiphania), and by the end of the Hellenistic period Damascus was called with the name of Dimetrias.

To have some idea of the city structure in the Hellenistic period we can analyse Dura Europos, which was discovered in the 20th century. Built on a strategic site on the Euphrates around 280 BC, it was conquered by the

* General Directorate of the Antiquities and Museums of Syria.