

PRELIMINARY REPORT ON A MAUSOLEUM AT THE TURN OF THE BC/AD CENTURY AT JARASH

by
Jacques Seigne and Thierry Morin

Introduction

In the spring of 1993, the excavation of three tombs in the south necropolis of Jarash was carried out under the supervision of Ibrahim Zu'bi, then the Inspector of Antiquities at Jarash and Ruba Abu Dalu of the Department of Antiquities.¹ These tombs, situated north of the church of Bishop Marianos,² on the east side of the road that connected the Hadrianic Arch with the South Gate, were discovered by Antoni Ostrasz in the course of clearing the surroundings of the hippodrome (Fig. 1).

As the other known tombs of this necropolis, the new tombs are hewn into the limestone bedrock.³ They are accessible by long and steep uncovered *dromoi* with stairs, also cut in the bedrock.

During the excavation, the *dromoi* of the newly discovered tombs were found filled with earth and stone blocks. The *dromoi* of tombs 6 and 7 contained also architectural

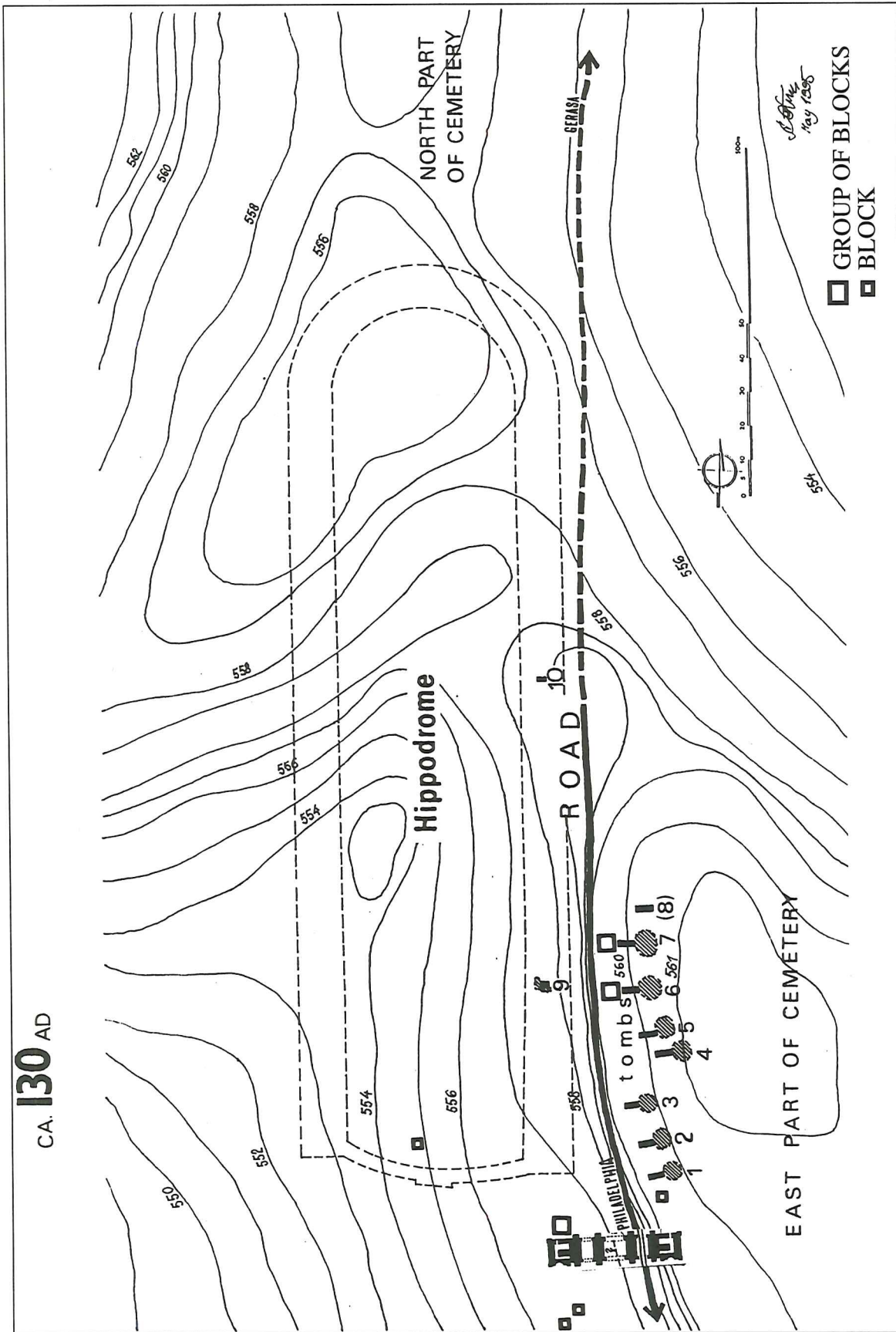
elements belonging to an unknown and completely destroyed monument, which consisted of curved blocks (ashlar, Doric frieze and drip cornice blocks and Ionic capitals of engaged semi-columns) as well as bases, drums and capitals of an archaic Corinthian portico (Fig. 2). In total, 24 blocks were discovered during the excavation (blocks 1 - 24, see list at the end of this article).⁴ When Ruba Abu Dalu and Ibrahim Zu'bi noticed that these blocks, particularly those belonging to the Doric frieze, were very similar to the decorated elements of the lower terrace of the Sanctuary of Zeus, they immediately informed us and very kindly invited us to study these vestiges.

With the authorisation of Dr. Safwan Tell, then the Director General of the Department of Antiquities, a detailed survey of all the blocks was carried out. It quickly appeared that these vestiges belonged most

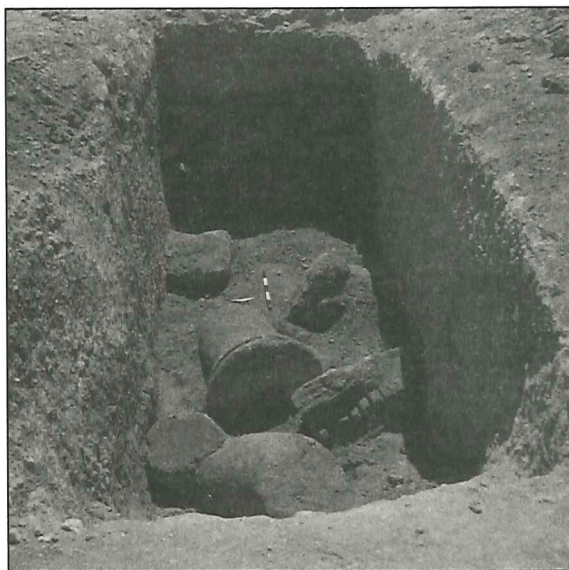
1. These tombs were numbered 6, 7 and (8) by Antoni Ostrasz (see his sketch plan of the necropolis; Fig. 1). The excavation showed that the construction of tomb (8) was not achieved, and that only its dromos was hewn, while tombs 6 and 7 were finished and used before their dromoi were obstructed.
2. For more information on this church see Michael Gawlikowski and Ali Mussa. The Church of Bishop Marianos. Pp. 137-162 in F. Zayadine (ed.), *JAP I*, Amman, Department of Antiquities (1986).
3. For the tombs of this necropolis see:
M. Farah and S. Ma'ayeh, 1960. "Recent archaeological discoveries in Jordan", *ADAJ* 4-5:115-116; M. Farah and S. Ma'ayeh, 1960. "Chronique Archéologique", *RB* 67: 228-229, pl X and XI; A. Naghawi, 1989. "A new Rock-cut Tomb in Jerash". Pp. 201-218 in *JAP II*, Syria, 66, Paris (1989); A. Barbet and Cl. Vibert-Guigue, 1994. "Tombeau de Chionis, Hesychia et

Aeliana à Jérash". Pp. 265-269, Fig. A1, A2 and A3 in *Les peintures des nécropoles romaines d'Abila et du nord de la Jordanie*, *BAH*. 130, (1994); J. Seigne *et al.* "Notes sur la nécropole sud de Gerasa". (forthcoming).

4. The excavators numbered the blocks as follows:
T. for tomb, 6 or 7 depending on the find of the block origin (tomb 6 or tomb 7) and a continuous numbering for each tomb. 8 blocks were found in tomb 6 (T.6.1 - T.6.8) and 13 blocks in tomb 7 (T.7.1 - T.7.13). One block listed was not found during the drawing survey (T.6.4) and three others from tomb 6 were found not numbered. In order to facilitate the entire inventory of the discovered blocks, a continuous numeration was adopted: from 1 to X. Blocks 1 to 13 correspond to the blocks from tomb 7, blocks from 13 to 24 are the stones from tomb 6 including the missing block T.6.4 (see list at the end of the article).



1. Plan of places where the blocks of the mausoleum were discovered (drawn by A. Ostrasz).



2. Blocks *in situ* in the dromos of tomb 6 (photo R. Abu Dalu).

probably to a two-storied circular structure.

During the study it became evident that these architectural elements were of the same general character as the fragments discovered in 1932 lying on the ground near the Hadrianic Arch.⁵ Sixty years ago, during the research conducted by A.H. Detweiler, architect at the American School of Oriental Research, “a careful inspection of the fallen debris lying on the surface around the large arch south of the village of Jerash disclosed various pieces of Doric order which seemed to bear no definite architectural relation to the arch”. Unfortunately, the careful research in 1993 of the surroundings of the monument did not help us to find the decorated blocks seen in 1932 and described by Detweiler in his article published ten years later.⁶

If the search for the blocks found in 1932 failed, it led us nevertheless to the discovery of a column base and an engaged semi-column of the same monument

(blocks 39 and 40), unknown by the American archaeologists and lying in the middle of the fallen blocks, south of the Arch.

In his article, Detweiler wrote also “...while we measured the top of the remaining structure [of the Hadrianic Arch] several more pieces were found *in situ* beneath the topmost remaining layer of the interior fill.”⁷

In March of 1994, a close examination of the top of the west inner core of the Arch was conducted with the agreement of Dr. Safwan Tell. We found there not only the two frieze stones mentioned by Detweiler but also other carved stones of the same monument.

A rescue excavation was quickly launched. Twelve new blocks were finally discovered among which there were a new frieze stone of Doric order and five capitals of Corinthian type not seen by Detweiler (see Fig. 3).

These blocks were reused for the inner core of stonework of the Hadrianic Arch and permission was granted by the Director-General of the Department of Antiquities to extract them for further studies.

In addition, Antoni Ostrasz informed us



3. Blocks *in situ* at the top of the west core of the Hadrianic Arch .

5. See A.H. Detweiler 1938 “The Triumphal Arch”. Pp.80-83 in C. H. Kraeling, *Gerasa City of the Decapolis*, New Haven.

6. A.H. Detweiler 1942. Some early Jewish architectural vestiges from Jerash, *BASOR* 87: 10-17.

7. A.H. Detweiler 1942: 11: ..“the find consisted of five sections of an architrave and frieze of doric order, three from along the fallen debris and two from the top of the arch”.

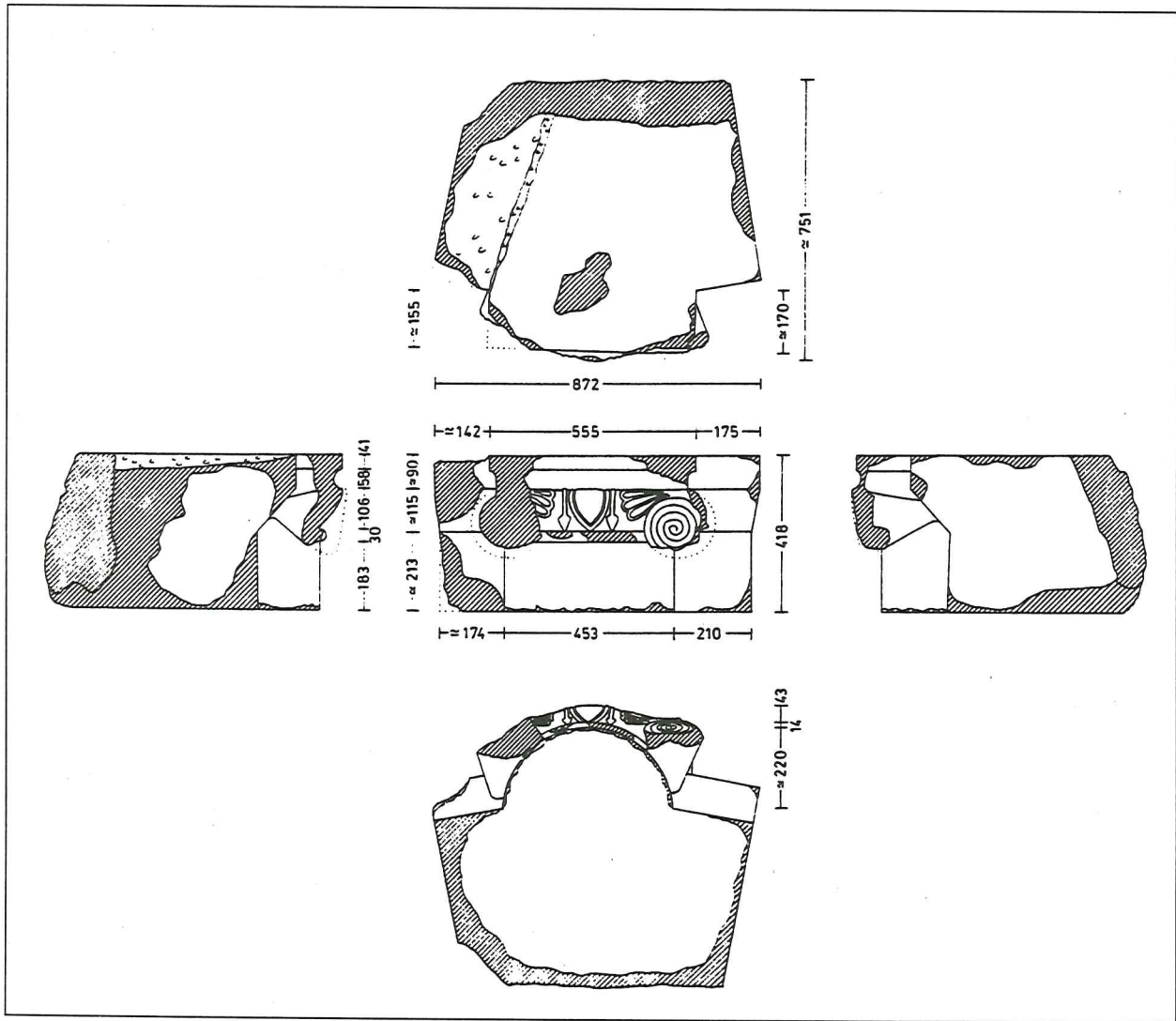
of two new blocks found in the rubble of the hippodrome: one engaged capital of Ionic order in a very good state of preservation (block 41; Fig. 4) and a "roofing" block (block 47).

All these blocks were moved to a place near the office of the Department of Antiquities where they were grouped together with those discovered in the tombs. Finally, all these stones were studied, drawn at the

scale of 1/10 (and 1/2 for their moulding) and photographed.⁸

To this day, the number of the discovered blocks, including those mentioned and drawn by Detweiler in 1932 and not found in 1993/1994, amounts to 47 (see list at the end of the article). They are divided as follows:

- 2 column bases (8 and 39) (Fig. 5)
- 4 column drums (7, 12, 13 and 14)



4. Ionic capital 41 of a semi-column.

8. The survey and drawings were done by Julia Abell, Roula Al Chorbachi, Anne Goguel, Steve Hall, Jason Harris, Thierry Morin, André de Sambucy de Sorgue, Jacques Seigne (architects)

and Jean Humbert (draughtsman), all members of the French mission for the excavation and restoration of the Sanctuary of Zeus.

- 31, 32, 33, 34, 35, 44, 45 and 46) (Figs. 6 and 7).
- 11 frieze blocks of Doric order divided into two groups: 2 blocks of large module (2 and 29) and 9 blocks of small module that belong to a 'clavated' frieze (1, 10, 18, 20, 21, 27, 28, 42 and 43) (Figs. 8, 9, 10 and 11).
 - 6 curved ashlar (3, 15, 22, 26, 37 and 38)
 - 1 engaged semi-column drum (40)
 - 2 half-engaged capitals of Ionic order (16 and 41) (Fig. 4).
 - 1 faceted cornice block (25)
 - 2 drip cornice blocks with small dentils (5 and 6) (Fig. 12).
 - 2 cornice blocks with large dentils (9 and 24) (Fig. 13).
 - 5 blocks which may belong to a conic roofing (4, 23, 30, 36 and 47).

Architectural Study

All the blocks are of soft limestone (known as "*nâri*", a characteristic material of the monuments in Jarash before the second century AD). These blocks were cut either with the polka or, more probably, with a flat chisel. The cutting (the rough dressing) of the portico elements (bases, column drums and capitals of Corinthian order) was done on a wheel.⁹

Two Orders are Represented:

- The Ionic order of semi-columns applied on a curved façade, attested by an engaged semi-column block of 45 cm in diameter (block 40) and two engaged semi-capitals (blocks 16 and 41). One of the capitals is very damaged but the other is well preserved (Fig. 4). They are characterized by small stylized palm leaves at

the end of the volutes, no conduit and a single ovum surrounded by two darts on the echinus. The semi-balusters, slightly conic, are smooth.

The moulding (bevelled edge and strip) situated at the same level of the abacus of the capital (block 25 as well) can belong to the crowning of the architrave. The latter would have been embedded between the capitals and not on top of them. We have here the irregularity already seen in the exterior façade of the lower terrace of the Sanctuary of Zeus.¹⁰

- The Corinthian order, attested by 2 bases (blocks 8 and 39), 4 column drums (blocks 7, 12, 13 and 14) and by 10 Corinthian capitals (blocks 11, 19, 31, 32, 33, 34, 35, 44, 45 and 46).

The two bases are not treated independently from the columns as they comprise the lower part of the shaft. The base moulding comprise, (from the bottom): a torus, an angular scotia, a "quarter round", a stick and a reversed cavetto (Fig. 5). Similar examples can be seen, in the interior façade of the lower terrace of the Sanctuary of Zeus.

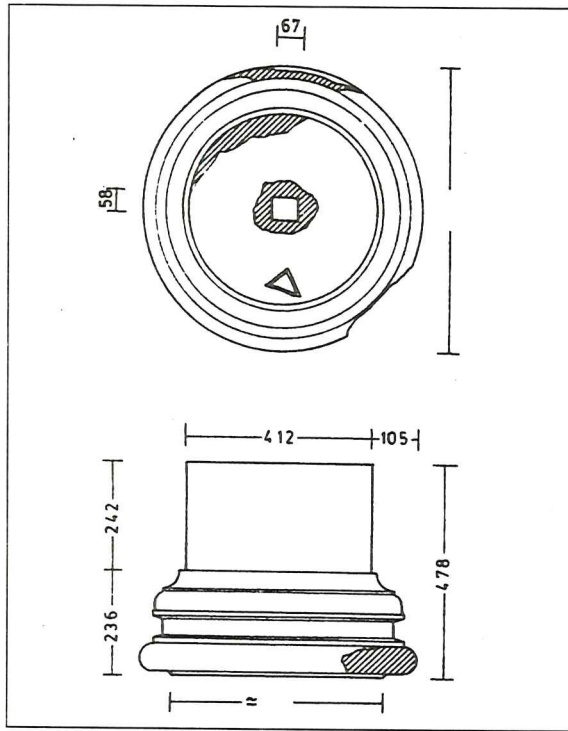
The drums (40 cm in diameter on the average) are smooth and vary in length from 74.5 to 96 cm.

The capitals of the Corinthian order bear an astragal at their base. Very squat in proportion (width greater than height) they have only two acanthus crowns, reduced at the tips of the falling leaves (Figs. 6 and 7). As the two crowns are approximately of the same height, the tips of the leaves form a projecting roll, continuous and serrated, at the middle of the capital. There is no calyx or helix, and the angle scroll appears from the leaves of

9. Placed "between points", the blocks could rotate around their axis, facilitating the task of the stone cutter while ensuring a better precision in achieving the geometrical form needed. The traces of the "turning" are particularly evident on the "waiting beds" of the Corinthian capitals and the

bases of the columns.

10. F. Zayadine 1981. Recent excavations and restorations of the Department of Antiquities, *ADAJ* 25: 346, Pl. XCVII, 1; J. Seigne *et al.*, *Recherches sur le sanctuaire de Zeus à Jérash*. Pp. 35 in F. Zayadine (ed.) *JAP* I,



5. Column base 39.

angle scroll appears from the leaves of the second crown. The terminal scrolls are reduced to the shape of a cylinder. The calathus is well marked and the flowerets with their stems are reduced to a simple cylindrical shape, occasionally angular, projecting on to the abacus.¹¹ These capitals appear to be just rough-hewn.

The 11 frieze stones of Doric order are eye catching (Figs. 8, 9, 10 and 11). They



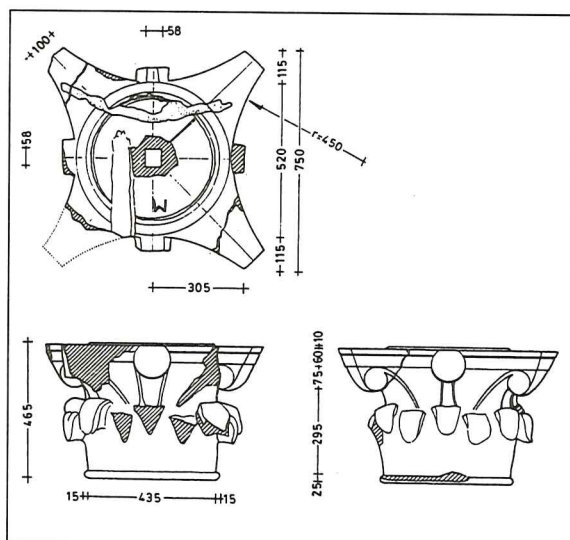
6. Corinthian capital 34.

do not present the same degree of the finish, as some of them were only rough-hewn (see above and below). In fact, they combine in one block a Doric frieze and a reduced architrave, following a pattern well attested at Jarash.¹² The Doric frieze includes metopes decorated with flowerets, crowns, birds,...¹³ placed between triglyphs and topped with an undulated moulded strip. The architrave comprises the taenia treated as a simple continuous strip from 30 to 40 mm wide, without regula. Three guttae (and not six as expected) are cut directly under each triglyph. The remaining surface is a wide, flat and plain strip. In the finished blocks, the taenia and the crowning strip form a

11. This very particular but unfinished form of floweret is the origin of a serious error of Detweiler. Probably based on photographs he must have interpreted a broken floweret as a seven stick candelabra. A close examination of the photographs of this capital, kindly supplied by the Yale University Art Gallery, shows quite clearly that the pseudo menorah is in fact a broken circular flower. Only the shadows let you believe that a candelabra had replaced the classical floweret. The title of Detweiler's article "Some Early Jewish Architectural Vestiges from Jerash" originates for a great part from this misinterpretation. Even though it is possible that the monument discovered at Jarash belonged to a Jewish family, nothing in its iconography warrants for Detweiler's hypothesis.

12. On the lower terrace of the Sanctuary of Zeus for example. See J. Seigne *et al.*: Recherches sur le sanctuaire de Zeus à Jerash, preliminary report. in *JAP I*.

13. 17 designs of the metopes are attested. They comprise: Floral or plant designs: pomegranate (1 instance), pine cone (3 instances), grapes (1 instance), acanthus (1 instance), poppy (? 1 instance), floral motif with two opposite scrolls (2 instances); Animal designs: birds (2 instances + 1), bull head (1 instance); Geometrical designs: floweret (3 instances); Objects: amphora (1 instance), laurel crown (1 instance). All these designs are done in "champ levé". The bull head is of a particular type, very stylised, which recalls the south Arabian bull head sculpture. The flowerets, laurel crown, birds, pomegranate, pine =



7. Corinthian capital 11.



8. Frieze block 21.

slight projection on each triglyph.

Apparently similar in their length, 570-575 mm, in their quality, their cutting technique and their decoration, these frieze blocks are divided in two distinct groups characterised by the height of the "architrave" (240 mm in the first case and 175 mm in the other), the radius of their curve (near 2500 mm for the first group and 2900 mm for the other one), the dimensions of the metope and their stereotomy. The back side of the blocks of the

shorter radius of the curve are worked (Figs. 10 and 11). Their width is almost constant, equal to 380/400 mm. On the contrary, the back side of the blocks of the longer radius of the curve are crude (Fig. 9). The width of these blocks is extremely variable. We should then associate these blocks with the semi-columns and the capitals of the Ionic order, their back side being engaged in the stonework, in the core of the monument.

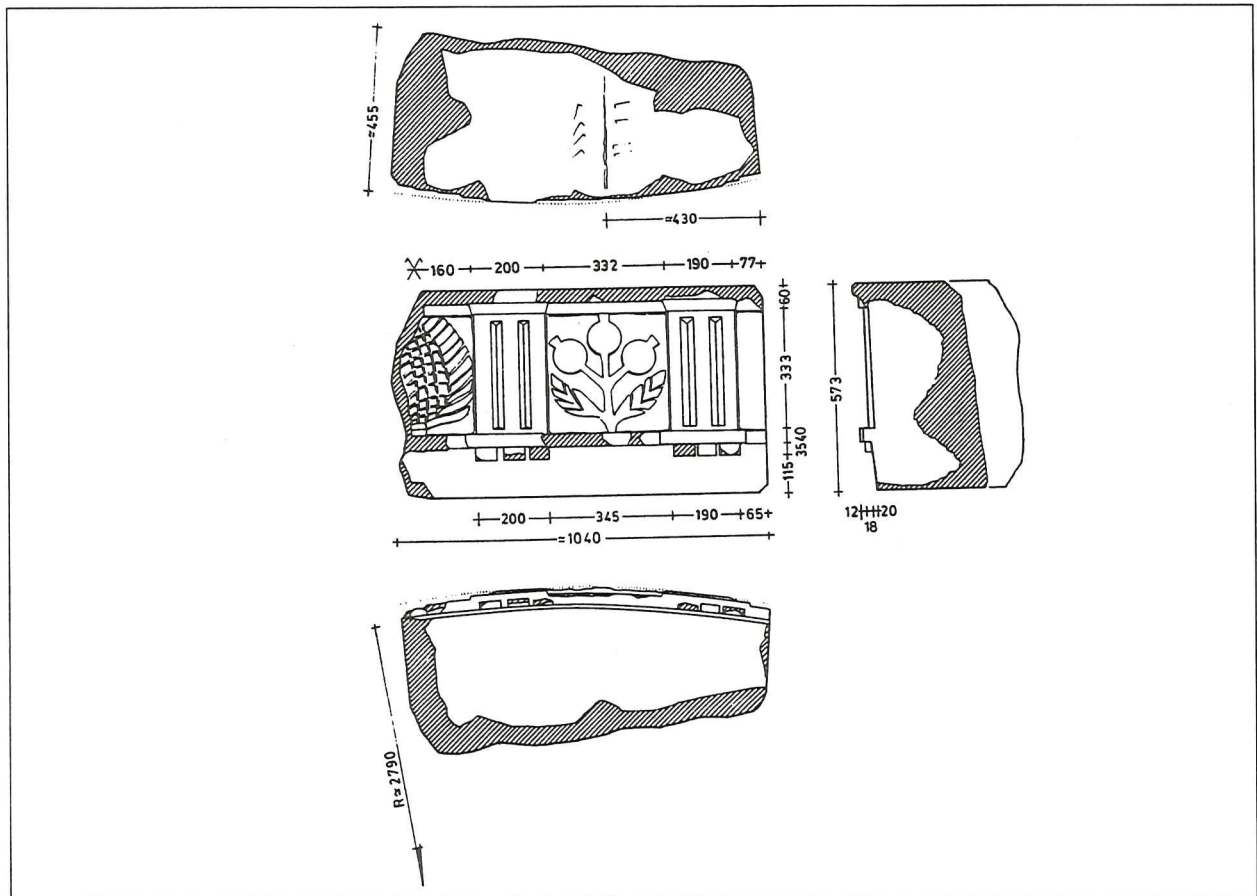
Conversely, the frieze blocks of the small curve have to be restored as belonging to the entablature of a free standing Corinthian portico. The nine Doric frieze blocks of the Corinthian portico can be divided in two groups:

- a group of four long blocks with two metopes and three triglyphs (in general). Rectangular shallow housings are cut half length into each of their joint sides (blocks 10, 20, 21 and 28) (Fig. 10).
- a group of five short blocks with one metope (in general). All these blocks have projections cut at each of their sides (blocks 1, 18, 27, 42 and 43) (Fig. 11). The dimensions of the projections correspond to the housings of the long blocks. There is no doubt about the association of these two groups of stones (see below).

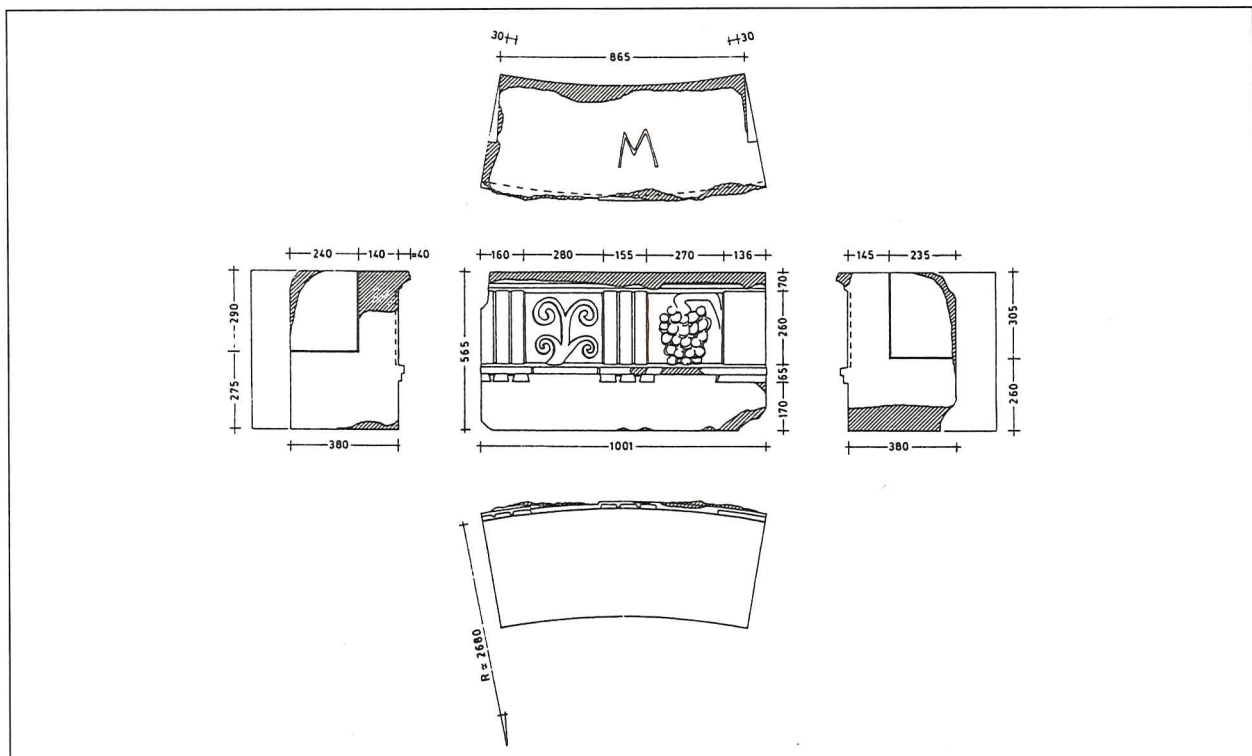
The assembling was, then, done in the following manner: long block, short block, long block, short block, ... the middle part of the long blocks resting on the capitals, the short blocks ensuring the connection with the long ones. With no vertical support, the short blocks had to be used as key-stones. We have here a particularly remarkable solution of which the technical necessity does not seem to be evident.

= cones and grapes, can be seen in the façade of the lower terrace of the Sanctuary of Zeus, particularly in the façade of the west vaulted corridor, probably dating to 9/10 AD by a newly discovered inscription yet unpublished (rescue

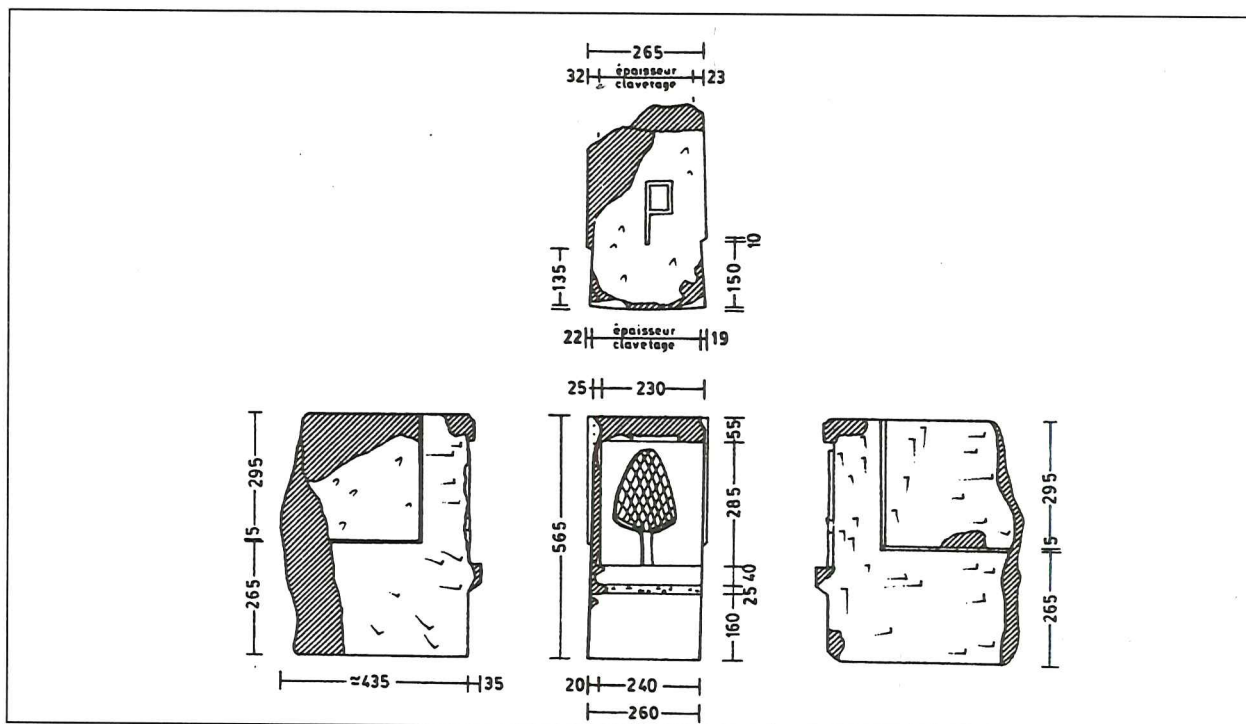
operation in the course of the construction work near the police station). The "double opposite floral scrolls" and "poppy" do not have local parallels so far.



9. Frieze block 2.



10. Frieze block 21.



11. Frieze block 1.

The simplest solution that one would expect to have in such a construction consists of having the blocks of the architrave/frieze slightly longer, their extremities resting on capitals. It would thus have been easier to cut the stones, to put them in place and therefore, the structure would have been statically much stronger. The quality of the used stone allowed, with no difficulty, to have blocks from 40 to 50 cm longer. Why then had the actual solution been adopted ?

We have to note first that this method corresponds to the classical solution used for a frieze carried by an architrave on isolated supports. In this case the use of the keystone block is easily understandable as it forms a kind of the relieving arch above the middle of the architrave, the most fragile part of the block. But in our case, the architrave being carved with the frieze in the same block, this technical solution is totally nonsensical. We can ask ourselves if this is not an example of a technique wrongly

understood by a builder unfamiliar with the adopted techniques of spanning independent supports ?

Restoration

The architectural study of the different elements discovered shows that all these elements belonged to one circular monument: the same material, similar decoration, identical carving technique and the discovery in three different places of joining blocks of the two orders.

We have seen that this monument included two architectural orders: the applied Ionic order, with a Doric frieze, and the Corinthian portico also with a Doric frieze. The study of the *radii* of the curve of the frieze/architrave showed that the applied order belonged to a structure slightly larger than the one of the Corinthian portico (diameter of ± 5.75 m for the first one, diameter of ± 4.90 for the other). On this information we have to conclude that the applied Ionic order corresponds to the lower part of the monument.

At the same time, the calculation of the *radii* of the curve of the portico frieze/architrave, together with the known stereotomy of the latter and the also known dimensions of the triglyph and the metope, leads us to restore a portico of 12 columns carrying an architrave/frieze formed by 12 long blocks and 12 keystone short blocks.¹⁴ So we have to restore 12 semi-columns of the Ionic order at the lower level, to which correspond 12 columns at the upper level.

The Corinthian portico surrounded a cylindrical core ± 3 m in diameter (curved ashlar blocks, 3, 15, 22, 26, 37 and 38). In order to support this heavy upper structure, the lower part of the monument must have been either massive or it contained one small vaulted room only (dome).

Blocks 4, 23, 30, 36 and 47, with conic surface, belonged most probably to the conical roofing of the monument of which the slope can be estimated at ± 60 degrees.

14. In fact, it is most probable that the frieze consisted of 12 long blocks and only 11 short ones, as the long block number 28 presents remarkable peculiarities: an abnormal length of 1100 mm (the average length of the long blocks is 975 mm), which amounts to the standard length plus half the length of a keystone block. (This proves that the space between the capitals could be spanned directly by one block of the same quality); the right lateral side without embedding cavity to receive the projection cut in the lateral side of the keystone short block. The next block can only be an abnormal long block, similar to block 28 and having the left lateral side without embedding. There should be, then, a row -at least- without a short keystone block; an horizontal groove, of a semi-circular section on the right lateral side (in place of the "housing"). An identical groove must have existed in the jointed block. We have here an original solution, the location of this "circular canal" corresponding, in the façade, to the centre of the floweret that decorates the metope. The sculptor took this into consideration when he carved the decor.

The reason for the presence of such a groove is not evident. It cannot be a lifting canal, the

Remarks on the Carving and the Preparation of the Blocks.

The bases, drums and capitals of the Corinthian columns were cut on the wheel before being set in place.

The Corinthian capitals were well rough-hewn but they were not finished up. It is probable that they were set in place as they actually are and that the finish was planned to be done after the completion of construction.¹⁵ As the carving of the decoration was never finished (see above and after) they simply were left rough-hewn.

All the metopes were finished. All the triglyphs were unfinished. In the block 21 two triglyphs and their guttae were completely carved while the third one was left rough-hewn. Even though the general form of the lot is well defined, the three triglyphs as well as the three guttae are not differentiated. In block 10 none of the triglyphs was finished. The guttae are not distinctive yet they form a large

block being an architrave and the canal unique. Can we see in it the location of a horizontal gudgeon in stone which was meant to ensure the joint and the level of the two jointed blocks? If this was the reason, then why such a solution? We have to think again of a "strange technical solution" adopted by a builder unfamiliar with the classical stone architecture.

15. Capitals were very often lifted onto their columns, already roughly shaped but without being sculptured. This procedure helped to limit the risk of breaking the sculptured parts during the lifting. For such stone cutting technique of the capitals see for example P. Collart, J. Vicari, Chr. Dunant and R. Fellmann, 1969-1975. *Le sanctuaire de Baalshamin à Palmyre*, Rome; A. Bounni, J. Seigne et N. Saliby, 1992. *Le sanctuaire de Nabu à Palmyre*, BAH 131: Pls. XLIV and XLV, and the text. We know from the other architectural elements that this monument was not finished. Jerash capital n. 35 bears some incised lines which can be interpreted as preparatory marks for carving the lower acanthus leaves. Such capitals are most probably unfinished and not of the so called "smooth type" (The question of the "smooth type" Corinthian capitals has to be restudied).

stripe that correspond to the entire taenia and the height of the guttae. In block 1, the strip that corresponds to the taenia and the guttae, was left unfinished. From all this we can conclude:

- the frieze blocks were set in place rough-hewn, triglyphs and metopes not carved;
- carving was done after the completion of construction and it followed the axes fixed by the columns and not by the structure joins: this helps explain the gaps between the decoration and the stereotomy;¹⁶
- the decorative carving (metope) was favoured to the detriment of the structure of the frieze (triglyph);
- the decoration of the monument was never finished.

Traces of Assembling

Some of the blocks bear a mark in a Greek letter on their waiting bed. It is significant that only the elements belonging to the Corinthian portico show such marks.

The engraved letters correspond most probably to serial numbers for positioning the stones in the structure, as the stones are very likely to have been cut on the ground.¹⁷ These construction marks helped to avoid mistakes and confusion during the final assembly in the structure.

The twelve columns and the twelve capitals had to be numbered from A to M and the twenty-four blocks of the frieze/architrave from A to W.¹⁸ These marks make possible to restore on paper the exact position of each block of the portico.

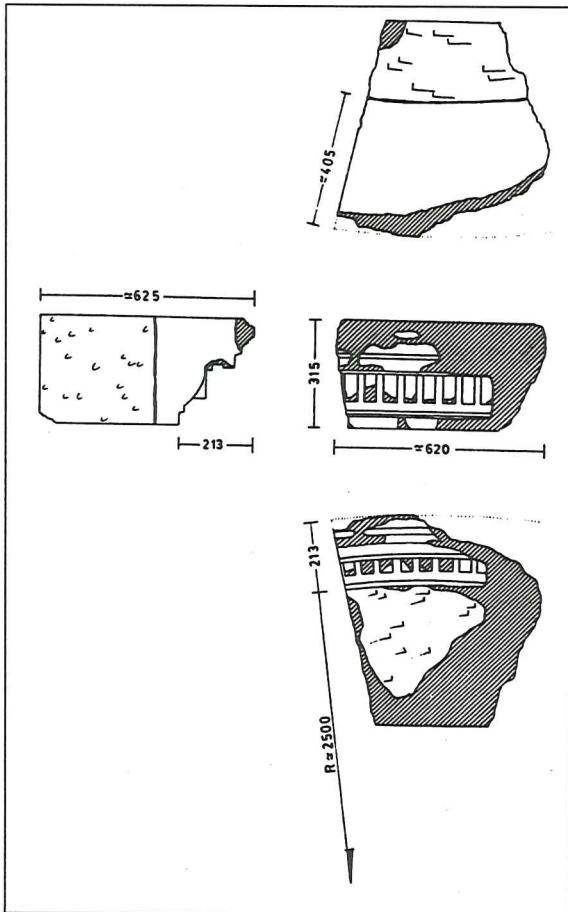
Restoration of the Elevation

Fig. 14 presents a restored view of the exterior façade of the monument. This restoration is based on the architectural study and analysis of the preserved blocks, and the extrapolation based on the height of the courses, the general stereotomy and the diameters of the columns. It is a preliminary "restoration on paper". The final restoration will be presented in a more detailed analysis at a later date.

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16. Carving and the process of construction can be reconstructed as follows: initial carving and assembling the blocks on the ground before setting them in place. The outer side was left not carved, the triglyphs and metopes not separated as were neither the guttae nor the taenia. The blocks were numbered according to their position (from A to W); mounting the frieze/architrave on the portico. The inevitable gaps multiplied (mistakes which occurred in the course of positioning the columns and the blocks of the frieze/architrave, ...); setting the pattern of the decor (triglyphs and metopes) in respect of the visual aspect (axis of the columns) and not according to the real stereotomy (joints of the frieze/architrave blocks). That explains the non-correspondence observed between the stereotomy and the decor); carving the metopes; carving the triglyphs, guttae and taenia (that "étape" was left unfinished).
17. Of the twenty studied blocks belonging to the Corinthian portico, fourteen still bear such marks. The "waiting beds" of the other six are

either broken or very damaged and the marks were most probably destroyed. None other block belonging to the monument is numbered. The use of letters K, A and M proves that the employed signs correspond to letters and not to numbers. It was their order in the alphabet that helped to position each block in the structure.

18. Had the stones not been "prefabricated", it would not have been useful to number the blocks. The "prefabrication" was made necessary by the very particular stereotomy chosen for this portico. The frieze stones, simply rough-hewn, had to be prepared on the ground before being mounted in order to ensure that all the measurements are respected. However, a slight error in the mounting and the positioning of the portico, or the first blocks of the frieze/architrave, must have resulted in a slight gap between the blocks and the capitals, the axis of the blocks progressively shifting in respect of the axis of the capitals. This risk, probably known, explains why the triglyphs and the metopes were positioned and carved after the frieze/architrave had been set in place (see n. 16).

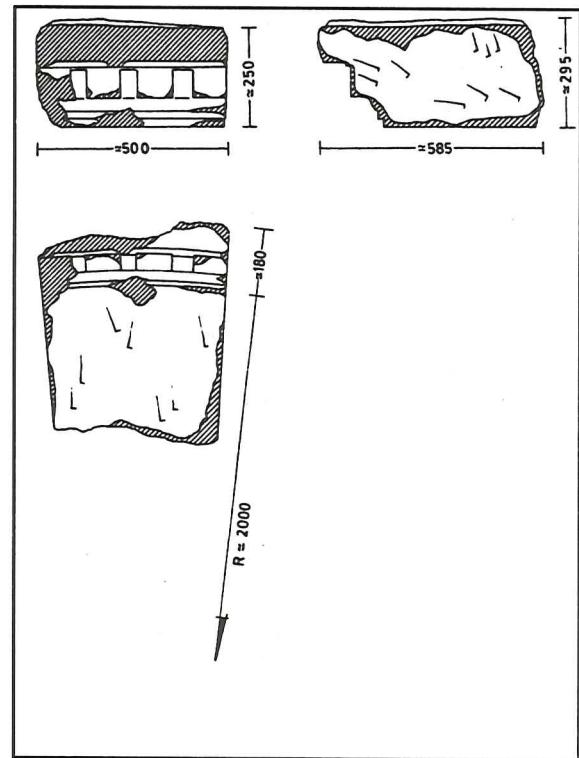


12. Driptstone 6 with small dentils.

Nature of the Monument

We have to recall that all the blocks of this monument were found in the area of the south necropolis in Jarash.

The architectural study of the stones found warrants to restore a two storey circular monument, ± 5.75 m in diameter at the base, with the ground storey decorated with engaged semi-columns of the Ionic order supporting a Doric frieze, surmounted by a Corinthian portico with Doric frieze and covered most probably by a cone-shaped



13. Driptstone 9 with large dentils.

roofing built of stone. We can suppose that the structure was a funerary monument, either a mausoleum or a cenotaph. It could also be a monumental stela erected above the entry of an hypogeum.¹⁹

In any case, this structure has to be linked with the mausoleums of Hellenistic tradition in the Syro-Palestinian region, whether they are of a mausoleum/tower type (like those of Serrin, Edesse, Hermel, Homs, Hass, ...) or of a mausoleum/stela type (mausoleums of Amrith, the valley of Cedron in Jerusalem, ...).²⁰

However, unlike the above mentioned monuments, the mausoleum at Jarash is characterised by a circular lower part with

19. Very few elements were found which could provide evidence for the precise function of this monument. For example, we do not know whether it was massive or contained one internal room, whether it was or was not associated with other structures. However, there is no doubt about its funerary nature. We can suppose that - like some funerary towers in Palmyra or

some other Syrian mausolea - it either had one room, or it marked the entrance to an hypogeum, or featured both at the same time. It could also be a simple cenotaph erected in the memory of an important person of the city who died abroad.

20. For the monumental tombs of the region see E Will, 1949. 'La tour funéraire de la Syrie et=

an applied order, a type which is apparently not attested in the region.²¹ The upper portico is also unknown in Syrio-Palestine. The closest parallel seems to be the monument at Hass, where the upper storey of the mausoleum "looks like a peripteros" but where "the walls are plain and the colonnade reduced to a surface decoration".²²

Dating

In the absence of any inscription and any accurate archaeological information regarding the location of this monument,²³ we have to rely for the dating on the architectural elements and their decoration.

The *terminus post quem* is provided by the places where the stones were discovered: the dromos of tombs 6 and 7 and the fill of the west core of the Hadrianic Arch.

The finds in tombs 6 and 7 (see the report by Ruba Abu Dalu) show that the two hypogeums were in use till the beginning of the second century AD, when their entrances were sealed. We can suppose that the circular monument was most probably taken down at the same time.

A similar *terminus*, but more precise, is provided by the discovery of several blocks reused in the core of the Hadrianic Arch, built in 129/130.²⁴ There is then no doubt about the latest possible date of the destruction of the mausoleum: 130 AD, when Hadrian proposed to expand the city of Gerasa to the south, to the detriment of the south necropolis.²⁵

Can we define the date of construction of the mausoleum as precisely as we did for its destruction? The only clues that we have are

=les monuments apparentés', *Syria* 26, fas. 3-4: 258-312; A. Sartre, 1983. 'Tombeaux antiques de la Syrie du sud', *Syria* 60 : 19-61; A. Sartre, 1989. Architecture funéraire de la Syrie. Pp. 421-446 in J.M. Dentzer and W. Orthmann (eds.), *Archéologie et histoire de la Syrie II*, Saarbrücken, (1989).

21. For the mausoleum of a circular plan, provided with an applied order, see for example the monument of Taksebt in Algeria. M. Euzennat and G. Hallier, 1992. 'Le mausolée de Taksebt (Algérie)', *C.R.A.I.*, (January-March) 1992: 235-248.
22. E. Will, *Syria* 26: 276. For monuments with independent order at the upper storey, we can of course think of Halicarnassus, but also, for example, the mausoleum of Julii at St. Rémy de Provence.
23. So far there was found no foundation or a location that could be associated with this monument. We should also note that the discovered blocks represent in volume just a few per cent of the original structure and that they were moved in the first half of the second century AD to, at least, three different places.
24. Welles Inscription n. 58, in C. H. Kraeling (ed.), *Gerasa City of the Decapolis*: 401 and 402. Can the incorporation of the blocks of the mausoleum in the structure of the arch erected in honour of Hadrian be considered simply as fortuitous, the blocks of the monument being reused just as material for construction? Or

could this have been, on the contrary, a symbolic act of destroying a building belonging to a family whose memory had to be erased by the representatives of the emperor? The condemnation of some tombs, during the same period but outside the zone of the south necropolis and far from any zone to be urbanised (see for example the north-west necropolis, M. Smadeh, A.-M. Rasyon et J. Seigne, 1992. 'Fouille de sauvetage dans la nécropole nord-ouest de Jérash', *ADAJ* 36: 261-280; I. Zu'bi, 'Nouvelles fouilles de sauvetage dans la nécropole nord-ouest de Jérash', (Forthcoming), raises, again, the question of the real consequences for Gerasa of the second Jewish revolt (on this subject see J. Seigne, 1992. 'A l'ombre de Zeus et d'Artémis: Gerasa de la Decapole', *ARAM* 4:1 and 2:185 to 195). But even if this hypothesis could be explained by the delay in the construction of such a monument, we have to remember that the expansion of the town to the south was planned before the second Jewish revolt and that the Hadrianic Arch is dated to 129/130 by a well-known inscription. The mausoleum must, then, have been dismantled before the second Jewish revolt and its destruction should be seen as a "technical" consequence of Hadrian's proposition relating to the extension of the town to the south.

25. See C. H. Kraeling, 1938. 'History of Gerasa'. Pp. 50-51 in C. H. Kraeling (ed.) *Gerasa City of the Decapolis*.

provided by the various elements of the decor. The use of an applied composite order of Ionic semi-columns and Doric entablature, where the architrave, almost completely omitted, is surmounted by a dentil cornice, links the monument with the regional architecture of the late Hellenistic period of which the closest and nearest example is given by the lower terrace of the Sanctuary of Zeus in Jarash.²⁶ The capitals of the applied Ionic order can also be linked with the capitals of this sanctuary²⁷ but with a slight difference in their decor; as is the case of the temple of Zeus they have a palm on the echinus instead of an ovum.

The cornice, visible on the lateral faces of capitals 16 and 41 and corresponding to block 25, recalls again the feature in the exterior façade of the Sanctuary of Zeus. In that monument an architrave composed of a smooth strip, slightly projecting and surmounted by a cornice with dentils, is placed between the Ionic capitals.²⁸ On top of this cornice a Doric frieze is carried (in the same block) by an architrave, reduced to a small strip crowned by a taenia to which the guttae are attached. These two superimposed architraves - one of the "Ionic order", placed between the capitals, and the other of the "Doric order" placed above the former and the capitals - are one of the architectural peculiarities of the outer façade

of the lower terrace of the Sanctuary of Zeus. The same system occurs in the lower part of the recently discovered monument.

The Corinthian capitals of the upper order, being unfortunately just rough-hewn, present a series of archaistic features: squat proportions, astragal carved on the capital, falling leaves, absence of cauliculus, calyx and helix. They have to be linked with the group of heterodox capitals of the local Hellenistic tradition.²⁹

The frieze/architrave blocks of the Doric order offer close and well dated parallels at Jarash itself as we have seen (see above), but also in Palestine and Syria in the first century BC and the first century AD.³⁰

Due to the general aspects of its concept and its architecture, the recently discovered mausoleum at Jarash appears to be much closer than its regional homologue to the classical ones, represented by the monument of Halicarnassus. However, the slender proportions, some details of its construction techniques and the details of decoration place it where it belongs: the antique Syro-Palestine region.

All these elements lead to the conclusion that this mausoleum, the decoration of which is linked with the decoration of the tombs of the Cedron valley in Jerusalem and some other monuments of the local

26. See J. Seigne *et al.* 1986. 'Recherches sur le sanctuaire de Zeus à Jérash (octobre 1982-décembre 1983)'. Pp. 31-42, Fig. 3 in F. Zayadine (ed.) *JAP I*. See also J. Dentzer-Feydy, 1992. "Le décor architectural en Transjordanie de la période hellénistique à la création de la Province d'Arabie en 106". Pp. 227-232 in *SHAJ IV*, Amman, Department of Antiquities (1992)

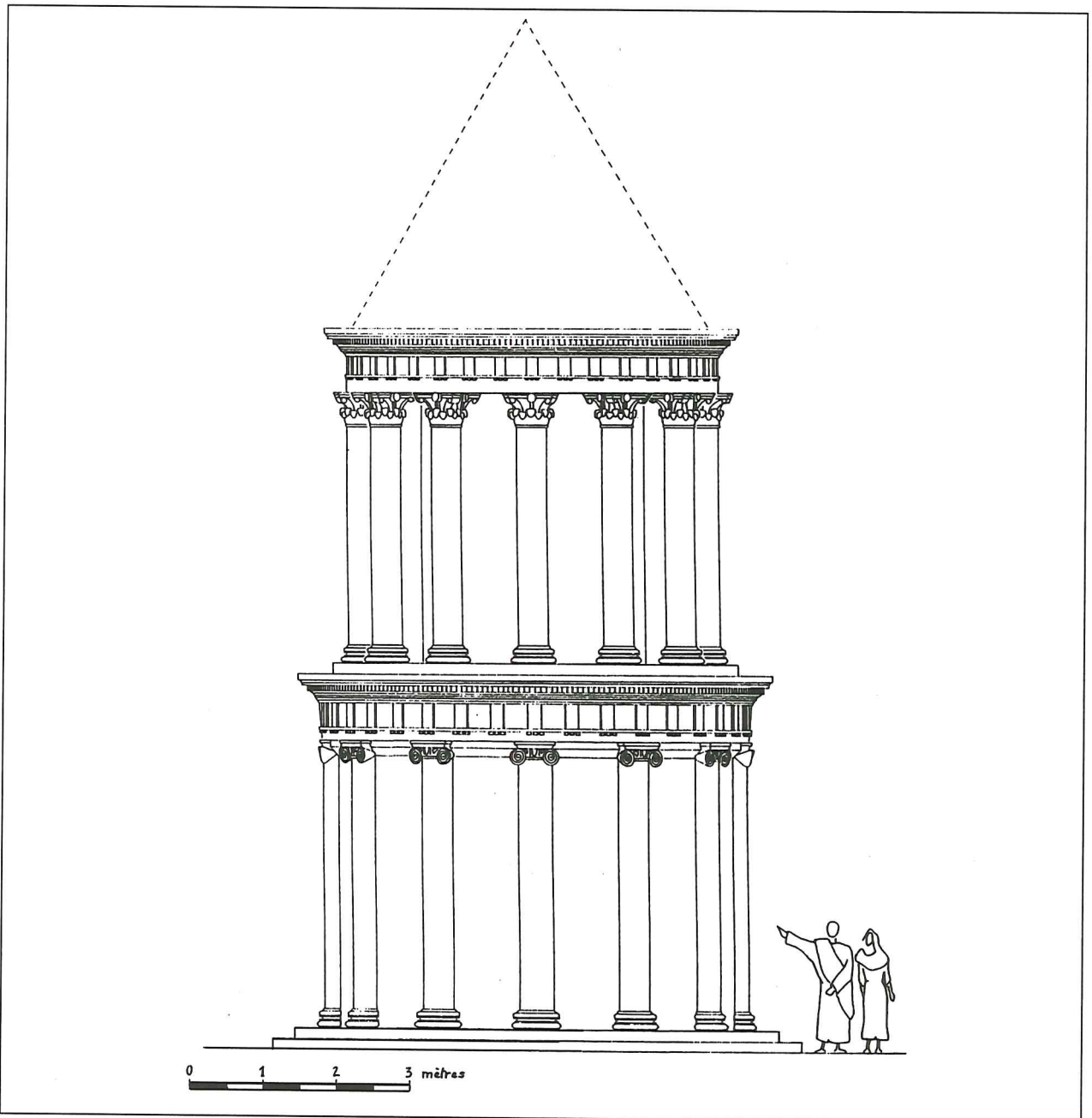
27. On the Ionic capitals see: J. Dentzer-Feydy, 1990. 'Les chapiteaux ioniques de Syrie Méridionale', *Syria 67*: 143-181, in particular: 154-155.

28. On this curious position of an "architrave" placed between the capitals and the top of the column shaft see: F. Zayadine, 1981. "Recent Excavations and Restorations of the Department of Antiquities", *ADAJ 25*: 346; J. Seigne *et al.*, 1986.

'Recherches sur le sanctuaire de Zeus à Jérash, (octobre 1982- décembre 1983)'. Pp. 33 in F. Zayadine (ed.) *JAP I*.

29. On the Corinthian capitals see: M. Fisher, 1989. *Das Korinthische Kapitell im Alten Israel in der hellenistischen und der römischen Periode*, Mainz am Rhein, (1989); J. Dentzer-Feydy, 1990. "Les chapiteaux corinthiens normaux de Syrie méridionale (1ere partie)", *Syria 67*: 633; J. Dentzer-Feydy, 1992. "Le décor architectural en Transjordanie de la période hellénistique à la création de la Province d'Arabie en 106". Pp. 227-232 in *SHAJ IV*, Amman, Department of Antiquities (1992).

30. See for example: "Tomb of the Germani" in Umm Queis.



14. Restored elevation of the mausoleum (proposition).

Hellenistic tradition, like the lower terrace of the Sanctuary of Zeus in Jarash, was probably built some years before or some years after the turning of the era, for -and by- a rich still unknown Gerasenian.

Jacques Seigne
Thierry Morin
IFAPO
P.O.Box 5348
Amman

MAUSOLEUM OF JARASH

Blocks

1	T.7.1	Frieze/voussoir (pine cone)	Mark II
2	T.7.2	Frieze big module (pine cone, pomegranate)	
3	T.7.3	Curved ashlar	
4	T.7.4	Roofing element ?	
5	T.7.5	Dripstone with small dentils	
6	T.7.6	Dripstone with small dentils	
7	T.7.7	Column drum	
8	T.7.8	Column base	Mark B
9	T.7.9	Cornice (dripstone?) with big dentils	
10	T.7.10	Frieze (floral decor and small bird)	Mark Z
11	T.7.11	Corinthian capital	Mark M, Σ, or W
12	T.7.12	Column drum	
13	T.7.13	Column drum	Mark M, Σ, or W
14	T.6.1	Column drum	Mark B
15	T.6.2	Curved ashlar (small height)	
16	T.6.3	Engaged Ionic capital	
17	T.6.4	not found	
18	T.6.5	Frieze/voussoir (bucrane)	
19	T.6.6	Corinthian capital	Mark M
20	T.6.7	Frieze (acanthus, pine cone)	
21	T.6.8	Frieze (grapes, leave)	Mark M
22	T.6	Curved ashlar	
23	T.6	Roofing element ?	
24	T.6	Cornice (driptsone ?) with big dentils	
25	AH 1	Crown moulding	
26	AH 2	Curved ashlar (small height)	
27	AH 3	Frieze/voussoir (floweret)	
28	AH 4	Frieze (peacock, crown, half flower)	Mark Y (Detweiler 3)
29	AH 5	Frieze big module (floweret ?...)	(Detweiler 4)
30	AH 6	Roofing element ?	(Detweiler 9)
31	AH 7	Corinthian capital	Mark ?
32	AH 8	Corinthian capital	
33	AH 9	Corinthian capital	Mark Λ
34	AH 10	Corinthian capital	Mark I
35	AH 11	Corinthian capital	Mark N
36	AH 12	Roofing element ? (left in situ)	
37	AH 13	Curved ashlar	
38	AH 14	Curved ashlar	

39	AH 15	Column base (laying south of the arch) Mark Δ	
40	AH 16	Engaged semi-column (laying south of the arch)	
41	AH 17	Engaged Ionic capital (laying north of the arch)	
42		Frieze/voussoir (amphora)	Detweiler 1 Drawing
43		Frieze/voussoir ? (bird)	Detweiler 2 Drawing
(28)		Frieze (rosette)	Detweiler 3
(29)		Frieze	Detweiler 4
		Frieze (rosette + ...). Frag.	Detweiler 5
44		Corinthian capital	Detweiler 6 Drawing
45		Corinthian capital	Detweiler 7 Picture
46		Corinthian capital	Detweiler 8 Picture
(30)		"Egyptian cornice"	Detweiler 9 Profile
		"Ionic semi-column". Frag.	Detweiler
		Cornice with dentils. Frag.	Detweiler Profile
47		Conic block. Roofing element	Hippodrome