

ACCOUNT OF WORK ACCOMPLISHED ON "PALACE" TO DATE

With the aid of funds granted by the American Philosophical Society, I began excavating the building commonly called the Palace at the Roman town of Kourion on the 19th of October 1948 and continued till the 2 of December 1948, during which time I was under the general supervision of the late John F. Daniel. I began again on the 2 of March 1949, have continued to date 12 March and plan to go on till some time in early June. Christo Gregoriou and Andony have been foremen. There have been from three to six men working with picks and a corresponding number of men with wheel-barrow and shovel. A financial account giving the details of the number of men and their pay is attached.

I have not yet had time to study all the small finds, the relations of the various parts of the building, nor to verify all my references but of certain outlines I feel relatively sure. John F. Daniel, who had excavated before the war all parts of the building except those lying north and south of the lines shown in red, concluded that the building was a Palace and that the King's daughters Shame and Sobriety lived in the rooms south of the line. It was thought that the rooms lying north of the line were living quarters connected with some baths. As upon excavation it was found that these rooms were five baths with attached rooms and that there were neither living quarters nor storage rooms, I am convinced that the whole building is a bathing establishment.

The entrance to the baths is just north of the semi-circular wall on the west end. As this entrance lies near the theater - the one I plan to excavate this spring - I consider that this was the general area of the town to which the people whose houses and basilica were built furtherward westward, went to amuse themselves. Upon entering, to the left, were the quarters of the servants or slaves who tended the baths - Gregory of Nysa mentions bath attendants - or possibly for the servants or slaves of the user of the bath; to the right were rooms reserved for the general frequenters of the bath. It will be noted that the rooms on the right are exposed to the afternoon sun and that they contain columns which

were placed, as Seneca said in discussing baths, only, impensae causa, whereas the rooms for the servants are without columns and lie more to the north where they would receive less sun. As there are no traces of doors from this entrance passage way to the rooms to the south whose floors are about three feet lower than that above and as I think that the main access to the servants rooms was through the door at the south-east end, this forecourt was rather, amongst other things, a means of emphasizing the staircase. It is relevant, moreover to note that the author of the essay on the bath-constructor, included amongst the works of Lucian, mentions just such arrangements - the quarters for τοῖς ἀκουσούργοις to the left and that for the general user to the right. After mounting the steps, one entered a room with a mosaic floor whose inscription welcomed the visitor to the establishment. The phrases ἐπαχθῶ and εὐτυχῶ of this mosaic are inscribed singly on rings usually attributed to the fourth century.¹ The word used to describe the building is οἶκιον which according to Lidde-Scott as revised by Stuart-Jones and Mackenzie² means any large building with a number of rooms, but by no means necessarily a palace.

The steps from this room lead out to a quadrangular court with a garden in the middle surrounded by a wall. To the north, are the stairs up to the baths proper, and to the south a walk with a mosaic floor. Of the two parts into which the room west of this mosaic is longitudinally divided, the one further to the west was a natatio, for there are traces of hydraulic cement not only on the floor between the stones but also in the corners. This natatio may have been reduced in size by about half by the east-west wall. I interpret the part just east of the natatio set off by the curved wall as the natatio used in the last period of the bathing establishment. The southern part of the walk opens on the west to what may have been the entrance to the rooms to the south of the entrance passage way; to the south, it opens on a series of rooms which I plan to excavate this spring. As the cliff falls off rather abruptly here, I do not expect to find much but the traces of the walls. The passage on the east side of the court con-

tains some very interesting Christian mosaic inscriptions. The interpretation of these has been somewhat changed by the discovery of the baths. As baths were noted for their immorality, I consider that the inscription

Ἐξέστην θάλαμον τε καὶ θύω ελφαί
Αἰδῶς [ἐ]ωφρόσυνη τε καὶ Κοομεσούειν

is a Christian proclamation that in these baths at least, the standards of morality were upheld. Whether they alternated the hours of bathing for each sex or whether, they excluded women altogether, it is not possible to decide. Certainly mixed bathing continued to be practiced in Cyprus.³ To the east of this

room lay another room with a mosaic before the entrance to which was an inscription, unfortunately now fragmentary. However since the words ὡς λουτρά χαρίββα μένος are preserved, there can be no doubt that this walk was connected with the baths. It is not by chance that there is a piscina or fish-pond in the garden, for the water for it could be drawn from the same source as that of the baths. The rooms outside this walk on the east and south looked out over an abruptly falling cliff to fields and the sea. Seneca castigated the men of his time for considering such a view necessary for the site of a bath.^{3a}

Completing the square is the side whose floor was largely bed-rock and which contained the staircase leading up to the baths. This is the part which was excavated by me last fall. The stairs were probably made at least in part of wood, for the lower steps are lacking but there are stone supports on the east side which have cuttings, presumably for wooden beams. At the head of this stairway, lay an expanse of mosaic at the end of and on either side of which, lay the baths themselves. Photographs of this mosaic accompany the text. The outside borders of the mosaic on the longitudinal, eastern and western sides are of different patterns. On the west, there is a series of straight diagonal lines forming squares and within each square another square composed of nine smaller squares;⁴ on the east, a series of intersecting circles.⁵ Neither of the patterns continue along the northern or southern ends; in the north, the mosaic meets the foot bath of the frigidarium;⁶ in the south, extending to the

staircase, are a row of plain circles.⁷ Inside these outer borders is an entwined rope pattern which is, as it were, a frame for the rest of the mosaic.⁸ In the southernmost panel, there is a floral pattern with triangles;⁹ in the next, in the center, a bird,¹⁰ possibly a partridge; in the following, a complex of meanders, and in the last a **KTI'GIS** mosaic.¹² The word **KTI'GIS** is not complete, as most of the kappa is missing. However, the restoration is certain, because enough of the kappa is preserved to make any other suitable letter almost impossible and because the lady in the medallion is similar to other such figures in Antioch and other places where the whole word is preserved. The inscription is best interpreted as the "Founding Spirit" and it was probably purposefully located at the head of the room into which nearly all the baths open in order to emphasize the fact that the baths were in reality the *raison d'être* of the building.

The mosaic in its southern part where it was lying either exposed or else covered with only a thin layer of black earth, is not well preserved. Further north, where there were three layers of soil over it, the state of preservation is better. The hole visible in photograph¹⁹ was caused by a tree. Moreover the whole mosaic was covered with a thin hard coating which was very difficult to remove.

As it was impractical to lift the mosaic in December because of the frequent rains, I decided to leave it in situ but to place soft cement around the edges. The men who from time to time appear in the photographs are engaged in applying this cement.¹³ Although it does not show in any of the photographs, the northern part of the **KTI'GIS** mosaic has sunk down. Before leaving the mosaic for the winter, it was ascertained that the mosaic here was resting neither on earth nor on rock but on a floor made of vertical tiles suspended in the opening of a cistern below. A neighbouring wall had fallen across this mosaic and broken the suspension of the tiles. However, by the time this break had occurred, enough earth had accumulated below so that the tiles, since they had only a short distance

fall, gave support to the mosaic above. We strengthened this support as best we could. It is planned during the spring to lift this mosaic, to explore the cistern under it, to ascertain the stratification, and to reset it in a more enduring bed.

To the north of the mosaic is a frigidarium, horse-shoe in shape. By luck, one of the niches is still preserved in situ on the side. There are two steps leading down into it and an outlet on the bottom to drain off the water. Beside the mosaic there is a foot bath, also with a drain.¹⁴

In the middle of the eastern side of the mosaic is another frigidarium with foot-bath adjoining the mosaic.¹⁵ This bath is smaller. The floor is composed of a mosaic designed to represent the waves of the sea. I am told that there is a similar pattern in a bath at Antioch, Mosaics were not unknown in the Roman Empire as floors for baths.¹⁶

The two rooms on either side of this small bath, I consider to be some form of apodyteria. The floor of the northern is unlike any other floor in the building and appears to be water-resistant. However the walls are not water-resistant. The only plausible explanation which I can at present think of is that this was used as a place to disrobe. The room to the south of this small bath is somewhat similar. Here two floors are visible. The lower one, below the level of the mosaic, is slightly similar to that on the north. The top layer, level with the mosaic, is composed of rough stones. There is a wall inside the outside wall of about the same width as the outside wall which I consider to be the base of a stone bench used for sitting or placing the clothes after disrobing.

The room opposite this on the west side of the mosaic was certainly a bath with a marble floor. This bath was built directly over a high drain. This drain runs from a pipe under the mosaic into the room west of the bath. Here it was at a later date intentionally filled up. The stones shown in the drawing in the room into which the drain flows, are part of its continuation.

The room directly opposite the small bath with a mosaic floor was heated by a hypocaust. The northern section which abutted against the praefurnium has not yet been excavated. The supports of the floor are in two cases preserved to their full height. It is interesting to note the presence of a circular support because such supports were used elsewhere in the Roman Empire.¹⁷ There rested on these supports two layers of large tiles which supported a layer of cement and stones. This type of construction was canonical for a hypocaust and enough has been preserved to show that this example was no exception.

In excavating this room, there appeared a goodly quantity of what our foreman, who was formerly a mason, considered local heat resisting cement. As, when he made this statement, he had no idea this room was going to be a hypocaust, I think he must be right. The use of this type of cement raises the question of the original purpose for which this room was built. There are two possibilities, either a sudatorium or tepidarium. As the tepidarium was originally, also, known as the cella media, and as this room is roughly in the middle between the calidarium and the frigidarium why was the heat resistant cement used here but not in the calidarium where no trace of it was found? Why do some of the joints seem air-tight rather than water-tight?

This room seem to have gone into disuse earlier than the rest of the building for not only was a wall laid directly across the mosaic (plan and photographs 13 and 14), but the entrance to the praefurnium was intentionally blocked up to about the height of the door which leads into the under part. In the praefurnium a water-container was built above the level of the entrance to the under part as is shown by traces of hydraulic cement along the walls and part of the floor which is preserved in the north east corner. However this container may have been built while the hypocaust was still in use and employed for heating water.

The next room to this to the west is, because of its three extensions and its position in the southwest corner of the building, unquestionably a cal-

idarium. The location of the calidarium in the south-west corner was advised by Vitruvius and was generally employed because a room so situated would receive the greatest amount of sun in the afternoon when the baths were most used.

The entrance to the under part of the hypocaust is from the west. It has not yet been excavated from the inside, but from the part cleared on the outside, its main lines are evident. The upper part, when excavated, was found filled near the top with heavy architectural blocks, which appeared to lie without any order but rather just as they fell. Above the blocks was a large number of building tiles. The semi-circular holes on the sides of these two rooms were used for the removal of smoke and in these indentations, the lowest layer of black burnt fill was inclined upwards where it had been drawn by the updraft of the smoke.

The water supply for these baths is a problem for which at present, I have no positive solution. There is a large reservoir built on the bedrock above the baths, but the pipes leading out from this reservoir do not lead in the general direction of the baths. Certainly it would seem that the rain-water would hardly fill all these baths, in as much as people prided themselves on the cleanness of the water for the baths.

In addition to the baths proper, the rooms O,M,A,C, and X were excavated. Room M contained a series of superimposed floors of which all but the lowest had a trod surface leading from the door to the middle of the north wall. The lowest had holes which contained burnt black matter with bits of nut shells. Where the pipe went with its broken upper surface or for what purpose it was laid, I do not know. Room O had a flight of steps leading up from the court below and in the middle of the room, a hole was cut in the bed rock, opening into a cave used for the storage of water, as is shown by the traces of hydraulic cement not only on the bed-rock of the cellar but in the corner between the bed-rock and a man-made wall which ran across this cave in a north-south direction. As the stairs lead into the central court, this water was probably stored for use

in the natatio. Neither rooms O or M have yet been excavated to the bed-rock.

Rooms A and C upon excavation revealed themselves to be forecourts. The fill of C was mostly earth, whereas A had more architectural members and a quantity of white plaster directly above the bed-rock. E is not a room and had no direct connection with the bath except for the drain which was intentionally filled in, and which led to ~~a~~ what seems a large system of cisterns. This system is now being excavated. Room X has just been excavated but as it has been impossible to draw the interior arrangements on the plan, suffice it to say that in the last uppermost level of use, I think that it was used as some sort of garden.

At the present we are excavating outside the calidarium and room W. Outside the calidarium, we are trying to find if the outside wall of room X proceeds around the building and joins it at the northwest corner. Outside of room W, the system of cisterns mentioned above is being excavated. This system connects with the room underground the room directly west of room W. This underground room is now being cleared and is giving us a great quantity of large sherds and whole pots or nearly whole pots. A gold ornament has been found here.

Except within broad limits, I have been unable to date the building. The coins found last fall are now being cleaned. The two which I could immediately read were of Honorius and Arcadius. John F. Daniel stated that in his part of the building, he found no coins later than the reigns of Honorius and Arcadius. Certainly the mosaics with the inscriptions are datable to the fourth century both because of their content and the Homeric dactylic hexameter in which they are written.

¹⁹ As a broad ante quem, 400 A. D. is as close as I would care to go at the moment. The lamps were all wither of Broneer's type XXVII or XXVIII with one or two with Christian crosses. Considering the general plan of the building¹⁸ and the lamps, 100 A.D. is a rough post quem. It is hoped to reduce this gap of 300 years, or if not reduce it, at least specify what portion of the building went out of use when the other portions were built. A mass of sherds has been saved, but it is not expected that much can be gained from them, as

they are for the most part of the common types of cooking pots which lasted for centuries.

Finally it is interesting to note how the architect utilized the terrain to its greatest advantage. Some baths in north Africa are laid out in straight lines beginning with colonnade and proceeding to frigidarium, tepidarium, and calidarium, in that order. The architect of our baths had a different problem for he could not set the bathing establishment out in a straight line, for if he did, there was not enough room to build it to the desired scale. Instead, he placed his colonnade and frigidarium roughly in a straight line and then turned his tepidarium and calidarium at right angles. By doing so, he was able to situate the calidarium in the south west corner and to bring the whole establishment under the protection of the summit of the hill. In addition, it may have meant that the water from the reservoir which occupied the top of the hill would flow by gravity into the baths.

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17th March, 1949

1. M. Avi - Yonah, Greek Inscriptions from Ascalon, Jerusalem, Berecer, and Hebrion. The Quarterly of the Department of Antiquities in Palestine, vol. X., no. 1, 1940.
2. Greek-English Lexicon, Oxford, 1940.
3. J. Zellinger, Bad und Bäder in der alten Kirche, 1928.
- 3a. Epistles, LXXXVI
4. Photographs 3, 4, 12, 13, and 19.
5. " -2, 1, 5, 10, 11, 13, 15, 16.
6. " 13.
7. " -1, 1, 2.
8. " passim.
9. " 1, 2, 4, 5, 6.
10. " 8,9, 10, 11,
11. " 12, 17, 18, 19.
12. " 13, 16, 19.
13. " 5, 11, 12, 15
14. " 13.
15. " 12, 17, 18.
16. cf. Les Thermes romains d'Aix-les-Bains, Bulletin Monumental, 1936.
17. ibidem
18. Ernst Pfretzschmer, Die Grundriss, Strassbourg, 1909
19. cf. W. N. Calder, An Early Christian Monument from Tanagra, Classical Review, vol. LXII, May 1948.

CURIUM BLUFF EXPENDITURE

Received \$ 5000.00 (L 1231.7.1)

	Total	Oct. 1948	Nov. 1948	Dec. 1948	Jan. 1949	Feb. 1949
Labor *	\$ 899.70	178.44	523.74	186.56	1.83	9.13
Transprt.	36.33	19.08	17.25	-	-	-
Supplies	<u>99.27</u>	<u>23.55</u>	<u>19.08</u>	<u>56.64</u>	<u>-</u>	<u>-</u>
Total	1035.30	221.07	560.07	243.20	1.83	9.13
Balance	<u>3964.70</u>	March 1, 1949.				
	\$ 5000.00					

* 581 daily wages were paid at average wage of \$1.55, the minimum wage being \$1.20, and maximum \$2.44.

The building tentatively called the palace was discovered and about three quarters cleared in the spring of 1935. The northeast wing was trenched in the autumn of the same year. The excavation was then interrupted pending the expropriation of the site; it will ^{now} be resumed as soon as other work permits.

The palace stands in a commanding position above sheer cliffs at the southeast end of the Kourion plateau. From its lofty site it enjoys a magnificent view over the Kouriad plain and the sea which surrounds it on three sides. It adjoins the theatre and overlooks the main entrance to the city.

It is ^{building of} an irregular rectangular ^{shape} mass with its greatest preserved extension, from northwest to southeast. It is over sixty meters long, not counting the semicircular terrace facing the theatre.

The preserved building is the product of two main and several intermediate structural periods. The first palace, dating to the first century A.D. or earlier, is represented by the northeast wing, as yet ~~not~~ fully excavated, and by traces of walls under the central part. ^{and plan} The early palace has a somewhat different arrangement and orientation from the larger building which superseded it, ~~in the third century A.D.~~ The preserved building is mainly of the third ~~and fourth~~ century, with alterations in the fourth. The mosaics in the two southeast rooms are of the third century, the others of the early fourth. The building survived the earthquake which destroyed Kourion at the end of the fourth century, but was abandoned and collapsed soon after.

The palace is composed of five ~~fairly distinct~~ units:

- 1) The main entrance, at the northwest, ^{gives} opens on to a large court which was the center of the business wing. The small rooms which open on to its northeast side appear to have been used for service and storage.
- 2) A small raised vestibule with mosaic floor connects the service court with the central part of the palace. Broad flights of steps lead up to it at either end and there was probably a wooden staircase

in ~~connecting~~ ^{the} leading from its southwest corner ~~to~~ ^{connecting with} a second story. A group of small rooms on the northeast may have been the butlery.

3) The central section contained the main reception rooms ~~of the palace~~, which ~~opening~~ ^{ed} on to an enclosed garden with a fountain and fishpond. The ~~three~~ long halls around three sides of the garden and ~~the~~ two large rooms at the southeast end of the palace ~~contained~~ ^{had} mosaic floors. Smaller rooms adjoining were perhaps the men's bedrooms and offices. A long hall at the northwest corner facing the theatre and two small and one large room with ^a vaulted cieling, between the hall and the service court, may have been storerooms. ~~These had floors of stamped brick~~

The general plan is ~~quite~~ unusual and shows no relation to the ~~usual~~ Roman peristyle type of house, nor to the elaborate symmetrical scheme of Roman public buildings. ~~There were no colonades in the palace; Columns were used only very sparingly and only in minor rooms. They may have been more frequent in the earlier building; a number of column drums and an Ionic capital were built into the third century walls. Relatively little architectural sculpture has been preserved, because this building was used as a stone quarry by the Episkopi villagers until recently. Several ante-capitals, cornice blocks, and the keystone of an arch show good carving of late type.~~ ^{and other architectural sculpture} ~~late type.~~ The main state apartments communicated with each other and with the garden through spacious doors. The end doors in the room with the mosaic inscriptions were ~~over~~ ~~the~~ three meters and more in width and probably arched. The building is on several different levels, connected by broad flights of steps.

The exterior walls were carefully built of large well cut blocks. The interior walls were chiefly of rubble, with a great deal of reused material from earlier buildings. They were covered with stucco; several pieces have been found with frescos in geometrical patterns.

Rain water was ^{collected from the roof by} ~~gathered~~ by terracotta pipes, and stored in

cisterns and reservoirs. Natural caves under the northeast part of the house were finished with built walls and used as cellars.

The palace is chiefly interesting for its eight mosaic floors of the state apartments.
The chief glory of the palace was in its eight or more mosaic floors. The ^{oldest} earliest of these was in the south corner of the excavated area. Three fragments were found ^{of a floor} belonging to a room which was demolished when the square southeast room and the adjacent long hall were built. It ^{belongs to} represents an intermediate period between the first palace and the third century rebuilding. The mosaic consisted ^{led} of an even number of panels decorated with geometric patterns, and surrounded by a broad border of ~~xxx~~ simple octagonal figures. It was executed with rather large tessellae in crude colours on a prominent white background.

This too is in relatively large tessellae but the design is more compact than the first. It is more like a rug and less like designs on a wall floor.
The second mosaic in point of time is that of the square southeast room. It has a narrow ivy leaf border enclosing a frieze of maeanders alternating with panels of intricate geometric arrangement. The central part of the floor is covered with a pattern of octagons, hexagons, and crosses. This ~~same~~ pattern is used again in a more ornate version in the southwest hall, and on a mosaic floor in the palace of Diocletian at Spalato, where it is dated to 300-305 A.D. There was an inscription of seven lines by the door into the long hall, opposite the Os pote Phoibos elegiacs. Parts of five lines are preserved, but no reading can be attempted. The circular letter forms, typologically earlier than the rectangular which were common in the early fourth century, monumental considerations, and a coin of Macrinus which was found in the foundation of the mosaic, indicate a third century date.

~~letter forms are earlier than the rectangular forms used in the fourth century inscriptions, and point to a date in the third century~~

The circular letter forms, earlier than the rectangular, which were the early fourth century, common by 325, the coin of Macrinus (see p.000, note 000), and monumental considerations ~~suggest~~ indicate a third century date for this mosaic.

of which the relief is a mosaic
~~Two~~
~~A few fragments of a similar mosaic were found in a smaller room in the south corner of the excavated area. Here adjacent to this on the southwest~~ we found three fragments of a mosaic which was ~~destroyed~~ *disturbed* when building the southeast wall of the southeast long hall and which belonged to a wall which was superceded by the southwest wall of the square room. This ~~probably~~ *earlier than* an intermediate period ~~between the earliest palace and the third century rebuilding.~~ *and dates to the second or early third century*

It consisted of an even number of panels filled with ~~various~~ broken up into geometric patterns and surrounded by a broad border of octagonal figures. It is ~~executed~~ executed with rather large tessellae in crude colours on a prominent background *of white.*

The ~~mosaic~~ vestibule floor has an outer border of laticing and an inner border of quatrefoils, both ~~done~~ in rather large tessellae. These enclose a square panel with ~~an~~ *encloses* in carefully executed in small stones. An ingenious arrangement of eight squares alternating with triangles and lozenges *inscribed* centers on an octagon bearing an inscription of greeting to the house, ~~enclosed~~ in a gay wreath tied with a red ribbon. The inscription

ΕΙΣΑΓΕΙΣ *idagais* *εισαγεις* *εισ* *εισ*
and the rectangular letters of the long hall with flourishes and ornamental
transitional between the lunate forms of the square room
is in *simple* ~~the~~ rectangular letters, forms usual in Cyprus in the third and fourth centuries. *without the tails of the found in the letters in* *of the inscriptions in* *or somewhat cross-bars* *indicates a* *these are transitional* *mosaic* *lunate forms of* *indicates a* *date between the inscription of the square room and those of the long halls.*

gradual technical and artistic
The constant improvement which can be noted in the mosaics discussed so far reaches its climax in the magnificent pavements of the three long halls.

These three pavements ~~are all~~ ~~extremely well made of small tessellae, about 75 milimeters~~ ~~square. No less than fifteen colours are obtained through the use~~ ~~of various shades of marble, and limestone, fragments of brick, and~~ ~~occasionally ~~yellow and~~ green glass and yellow paste.~~ They are laid ^{light} ~~out in intricate but ~~harmonious~~ geometric patterns, divided into~~ ^{pleasing} ~~panels~~ ^{panels containing} medallions, ~~or in the southwest hall, panels of all-over~~ ^{with central} patterns. They are all the work of one school ~~and probably contemporaneous~~ ^{or}, ~~in spite of considerable variety in their plans,~~ and probably date from the first quarter of the fourth century A.D.

The mosaic in the long southwest hall ^{consists of} ~~is laid out in five panels,~~ ^{and a} ~~completely surrounded by a~~ ^{within a} running border of interlocking lines ~~done~~ in various shades of blue, grey, and white, ~~aquatic in feeling, with~~ ^{1st + 2nd} a wave pattern ^{repeated} along the inside. The ~~first two panels,~~ ^{both} are the same at either ends, ~~decorated with curvilinear all-over patterns. These~~ ^{frame a large} central panel, three times the length of the others, ^{masterful elaboration} ~~This contains a ~~very ornate~~ ~~xxxxxx~~ of the octagon and cross pattern~~ which we have already met in the square southeast room. ~~This panel~~ ^{this} is rectilinear in design, except for the beautiful rosettes in the octagonal panels. From the standpoint of sheer design ^{it} is probably the finest panel in the palace.

The floor of the north hall is ^{arranged} ~~disposed~~ in four medallion panels, each surrounded by an elaborate quatrefoil border, which is in turn enclosed in a simple border of lozenges. Many brick tessellae are used in this mosaic, ~~giving it a particularly vibrant~~ and make it the gayest of the entire palace. The two end panels are different; the second appears to be the same as the east end panel, and it is perhaps safe to assume that the third duplicated the west one.

^{cross used in SE hall} The southeast long hall ^{to the SE of the garden} was probably the most important in the palace, and is certainly the most interesting to us. It ^{had} ~~consists of~~ five or possibly six medallion panels set within an elaborate border, in which are incorporated three inscriptions in verse.

The border consists of complex maeanders alternating with rectangular panels of standard width but varying length, filled with many different geometrical patterns. There is ^{almost} no duplication in these border ~~panels~~ patterns, which include many forms of rosettes, various step patterns, and even such a motif as a box drawn in perspective. There is much ^{use of} shading ⁱⁿ ~~acquired~~ from parallel bands of related colours. Two inscriptions are worked into this border, framed by maeanders; a third is in a subsidiary outer border.

Two of the central panels are relatively well preserved. Enough remains of two others for a certain reconstruction of their general plan ^(see fig 000) to be made. The easternmost panel, which must have been differently ^{spaced} arranged from the others is unfortunately almost totally destroyed. A possible ^{solution of the space problem} reconstruction is shown on the plan, fig. 000.

The first panel is based upon an elaborate cross, with ^{reserved} a central panel ^{at the center and sides containing mosaic pictures of birds + fish} and four smaller ones at the sides containing fish and birds. The bird in the center, with black and white dotted body and yellow wattles seems to be ^{the Meleagris or} a guinea fowl. This bird, ^{exotic} the ~~xxxxxxxxxxxx~~ ^{Meleagris}, was known in Greece as early as the 5th century B.C.; ^{when it is mentioned by Sophocles.} ~~Sophocles mentions it in the~~ ~~xxxxxxxxxxxx~~. The colourful bird with ~~the~~ long tail seems to be a member ~~of the~~ ^{peasant} family, while the other may be a crow. The two fish may belong to the mullet family.

The second panel is circular ^{with} around a square central panel. A guinea hen, a pheasant, and two realistic grey geese flank the circle; the central panel probably contained another bird.

^{Little remains of the} Nothing can be told of the pictorial content of the ^{other} remaining panels, though it is clear from their ^{general} arrangement ^{indicates general} that they were similar ^{is} to the first two. Generally it can be said of the birds and fowl that they show keen observation of nature and realistic portraiture.

The structure, workmanship, and figure reproduction of this and its companion mosaics, place them high in the roster of mosaics of this period, so high, in fact, that it is difficult to ~~name close~~ ^{find} parallels. A mosaic recently found in Troy is similar to ours in plan,

ref. to all
still the
cross

No attempt at 3-dimensionality,
but observation of nature

but
 though, if one may judge by photographs, the details and execution
~~of the Kourion pavements are much finer.~~ *appear to be superior in detail, execution & detail* Perhaps the closest parallel
 is with the mosaics of the "Marienkirche" at Ephesus, which show
 many points of similarity ~~with ours,~~ *our* particularly with the south ^{west} hall.
 But here again comparison leaves the Kourion mosaics the winners.

elaborate
 These and other parallels indicate that the date of these three floors
 must be sought in the early fourth century.

Even greater than the artistic value of the mosaics is the lit-
 erary and historic interest of the three metrical inscriptions in
 the pavement of the southeast hall. The first of these, which greets
 the visitor ~~at the entrance to~~ *on entering* the hall, is complete.

TEXT

eide, read ide

These three verses in dactylic hexameter are clearly the product of
 a local Homericist of the fourth century. The pedantry of the homeric
 genetives in oio is striking, as is also the willingness to change
 ide into eide *for the sake of meter. E. must have been pronounced*
~~in order to have a long syllable at the beginning of~~
~~the line.~~ *in the modern greek manner by this time.* The homage to the much worshipped signs of Christ is very
 interesting, not only because of its early date, but even more so
 because of ^{its} the obviously pagan company ~~it keeps~~. It is inconcievable
 that Christianity could have been ~~so~~ *thus* openly professed prior to the
 decree of Galerius in 311, granting Christianity a legal right to
 exist, but this mosaic must have been laid very soon after that. It
 had certainly had time to wear out by the end of the fourth century.
 Cyprus was well represented at the Council of Nicaea, so ~~it is perhaps~~
~~not surprising~~ but it is nevertheless surprising that the proud
 family which dwelt here should have been converted to Christianity
 so early.

The two line inscription at the southwest end of the hall is
 also in dactylic hexameter.

TEXT

'signs abstract rather than referring to mosaic'
(gird about)

late

The restorations fit the space, meter, and intent of the verse, though it would be rash to claim ~~finally~~ that they are final. ^{The} ~~exedra~~ and ^{we discovered} ~~It is probably safe to assume that the/thalamon~~ watched over by the three gracious sisters ^{were probably} ~~are~~ the womens quarters of the house. The foundations of a large semicircular porch ~~have been found in~~ at the very edge of the cliff at the outer southwest corner of the house; there can be little doubt that this is the exedra mentioned in the inscription.

The third inscription

TEXT

is in six verses and elegiac meter. About a third of it is missing. It appears to refer to the public ~~exhibited~~ ~~xxxxxxxxxx~~ record of the family. Someone, perhaps Eustolios, forgot to fulfill a promise, but Arakaite ~~xxxxxxxxxx~~ adjusted the matter, apparently by building a bathing establishment. The next line, perhaps referring to this same Arakaite, reads ... "protects(?) Kourion as formerly Phoebus."

This is a strange counterpart to the "much worshipped signs of Christ" of the other inscription and ^{the two together} furnishes a valuable index to the theology of the period. Apollo is not denounced as a false god, but treated rather as a true divinity who has merely lost his power. Christ is ~~now the leading god, but has not yet succeeded in completely transplanting the old pagan gods, who still exist with diminished power~~ ^{but} ~~the old pagan gods still exist~~ have not yet been forgotten.

(Note
App. Eustolios
building got
in Kourion
in pagan
times)

Hypocaust
Baths at Top of hill
found by B.H.H. in 1934

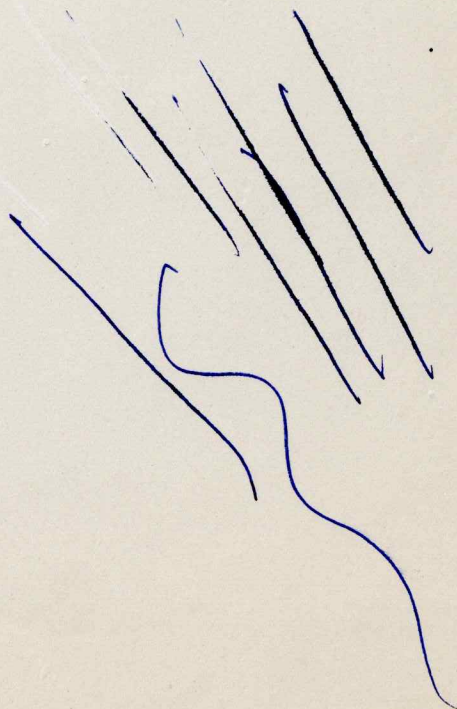
Baths
Kourion & Apollo
Christianity

Plan briefly, in groups

Architectural generalities

1. Wide doors connecting long halls + to garden
2. " stairways connecting different levels
3. Construction
 - a. Masonry
 - b. Few columns
4. Cisterns, cellars

Mosaics



Palace

- TP Discovered spring 1935, further examined autumn 1935. About $\frac{1}{3}$ (?) still remains to be dug.
- TP It lies at S-E edge of Kodrion bluff, just above sheer cliffs dropping to plain. It overlooks plain, sea, and main entrance to Kouion. Adjacent on the west are the remains of a theater.

Plan

- shape
difficult to say any thing definite until it is completely dug.
~~It is however clear that it is of irregular shape and of a~~
general plan & not easily paralleled. Outside walls on N, S, and
partly on east, show that

TP Courtyard

- A (1. gate
2. Outer courtyard
a. storerooms, etc.
b. south room vaulted

- B (3. Vestibule
a. led up to by flight of stairs
b. cloak room to left
c. stairs lead down to
Central section

4. Garden and rooms around it

- a. Four long narrow rooms on four sides of garden

- b. Big square room to south east

- c. Other rooms to southwest, gone over hill

- 1) foundations of exedra at edge of cliff.

- 2) Wong's quarters

- d. Tagged rooms possibly news quarters

- e. small rooms to at east corner

- f. garden

- 1) fish pond & fountain

- g. long room on west either similar to long rooms around garden or ~~new~~ ^{possibly} belonging to storage complex. Stamped earth floor.

- F (5. Other rooms to N-E, above, but only trenched so far.

TP Construction

1. Either ashlar, often with reused blocks, or rubble of squared blocks. Probably covered with marble or plaster revetment. Traces found
2. Very little architectural sculpture found. Doubtless much plundered for building materials

3. drains running into cisterns to collect rain water

4 cellars

Evidence for date. Slight as yet, but in perfect agreement with what

~~Evidence for date~~

~~Almost no finds except for mosaics~~

~~Few frags. of inscriptions, even coins not plentiful.~~

~~This indicates that the date we know of Kourion as a whole.~~

Cuttings in 5 room gave 3 coins, one of Maerinus (AD.), another similar, a 3^d quite illegible. Pit under long hall gave pottery of 2nd to 3^d century date. Coins on floors not later than ca 360. A few early 5th century Christian coins in top soil. These facts indicate that the palace ^{in its latest phase} as we

have it was built in the third century and abandoned

in late 4th when Kourion was destroyed by earthquake.

It probably did not collapse at once, but may have ~~sever~~ stood unused ~~to~~ into the 5th century. This explains lack of

finds.

Mosaics

ΠΑΡΑΡΤΗΜΑΤΑ ΜΙΝΙΟΥΤΗΤΑΕ
ΠΝΕΚΤΟΔΟΕΥΣΤΟΛΙΟΕ

ΠΑΣ

6 | — — — | — — — | — — — | ~~Ω~~Ν ΕΚ ΠΩΔΟΣ ΕΥΣΤΟΛΙΟΣ
 6 | — — — | — — — | — — — | ΡΗΣ ΕΠΕΛΗΣΑΤΟ ΑΛΛ' ΑΡΑΚΑΙΤΗΣ
 6 | — — — | — — — | — — — | ΩΣ ΛΟΥΤΡΑ ΧΑΡΙΣΑΜΕΝΟΣ
 6 | — — — | — — — | — — — | ΔΙΖΕΤΟ ΚΟΥΡΙΟΝ ΩΣ ΠΟΤΕ ΦΟΙΒΟΣ
 6 | — — — | — — — | — — — | ΖΥΧΙΗΝ ΘΗΚΕΝ ΥΠ' ~~Η~~ΝΕΜΙΗΝ

Ο ΠΑΡΙΟΥ [Ε] ΠΑΝΤΗ ΠΑΣ
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 25

Ο ΠΑΡΙΟΥ ΠΑΝΤΗ ΠΑΣ

4 P
 12 Π
 15+16 ΓΗ ~~Λ~~
 ΥΗ
 ΠΙ
 ΤΗ
 conceivably HY

Π — — — — —
 Π — — — — —
 Π a Cons. a
 ε ι ο υ ε ι ο υ

