

# III. Archaeological Remains

by Michele Piccirillo and Branwen Denton

## 1. AL-MISHNAQA

This name, meaning “the gallows,” is given to the ruins and surrounding area on a hill to the west of the tell and to the northwest of the large Roman reservoir (no. 2, below). It was in caves in this area that the Christians settled when they migrated to Madaba in the 1880s, making it the oldest part of the modern town. A large structure, identified as part of a monastery by Giuseppe Manfredi, and noted by early explorers such as Ulrich J. Seetzen, Johann L. Burckhardt, H. B. Tristram and Gottlieb Schumacher, is now walled-in and completely hidden under the main Christian cemetery of Madaba, except for two standing columns. Until earlier in this century, the columns were still topped with capitals and a connecting architrave (see p. 6).



## 2. THE ROMAN RESERVOIR

The large rectangular reservoir or birkeh, located in the Wadi Madaba (Wadi Hinu?; see Schumacher's plan, p. 9) to the southwest of the acropolis, was noted by all of the early travellers. The reservoir is still relatively well preserved although it has suffered considerable destruction and modification due to stone-robbing and recent construction. It measures approximately 95 m x 104 m. The walls are preserved to varying heights and are now topped in some places by concrete; in one area the original facing is preserved. At the present time five modern structures have been built within the reservoir itself.



## 3. THE CHURCH OF THE MAP

The Greek Orthodox Church of St. George, located to the northwest of the Roman street, was built in 1896 over the remains of a Byzantine church. The famous mosaic map is partially preserved as part of the church's floor. Prior to the construction of St. George's, the area of the ancient church near the north gate of the city was used by the Greek Orthodox community for a chapel, a house for their pastor, and a cemetery. A plan drawn by Schumacher, dated October 1891, documents these structures and also



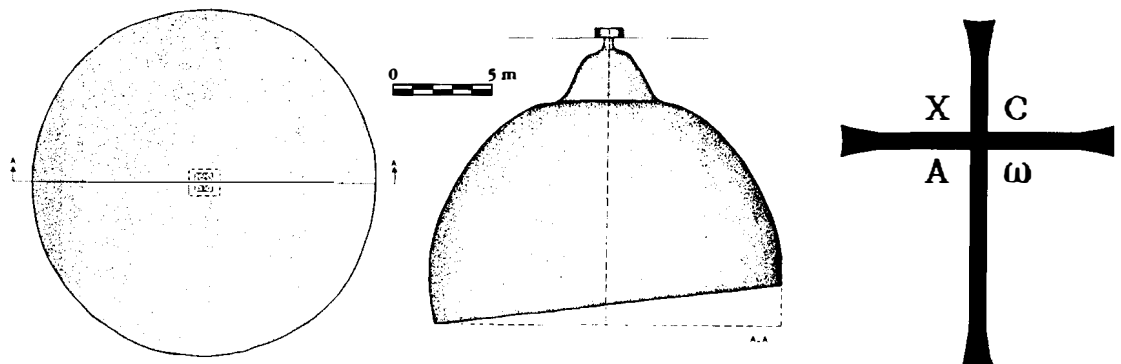
the plan of the Byzantine church (see p. 10). In 1892, P.-M. Séjourné made a more accurate survey of the ancient church. Later, Manfredi recorded that in 1896 a new parish church was built directly on the foundations of the Byzantine structure. The monoapsidal Byzantine church was divided into a nave and two aisles by a double row of four columns with a raised sanctuary extending out to the first pair of columns. The church had a narthex to the west. At the southwest corner, there were two rooms with mosaics of which there remains only a documentary photo.

The first definite evidence for the existence of the mosaic map in the church is a transcription made before 1890 of two of its legends. These were sent by the pastor of the Roman Catholic community to J. Germer-Durand who published them in 1890. Word of the existence of the mosaic had already reached Jerusalem, but its importance was realized only when, in December 1896, Deacon Cleophas Kikylides came to Madaba. During his visit, he made some observations and a sketch of the map. On March 8, 1897, the Franciscan Fathers of Jerusalem published (in Greek) Kikylides's notes and his sketch. The news of the mosaic's discovery spread rapidly, and Jerusalem's Greek Orthodox Patriarch, Gerasimus, sent George Arvanitaki, the patriarchate's surveyor, to make a more precise copy of the map. At the same time, he authorized M.-J. Lagrange and L.-Hugues Vincent to study the map and Germer-Durand to photograph it (the plan of the church published by Lagrange in 1897 is on p. 10). By March 1897, copies of Arvanitaki's and Vincent's drawings were available for study. Both drawings were sent to l'Académie des Inscriptions et Belles Lettres in Paris, making the discovery an international event. Germer-Durand's photographs were also published in 1897. During the restoration of the map by a German team in 1965, epigraphic details which had been hidden by previous restorations were uncovered.

Although now fragmentary, the original map, a unique document from antiquity, was originally no larger than the extant dimensions of the mosaic which are 15.7 m x 5.6 m. It occupies the eastern part of the church and shows an area extending from Egypt to the Phoenician coast, and from the desert to the Mediterranean Sea. The cities and buildings of the map are oriented towards the east, as are the captions. There are 157 such captions and most of the sites have been identified (Piccirillo 1989a:76-95; 1993b:26-34, 94).

#### 4. BIER AL-RAYES

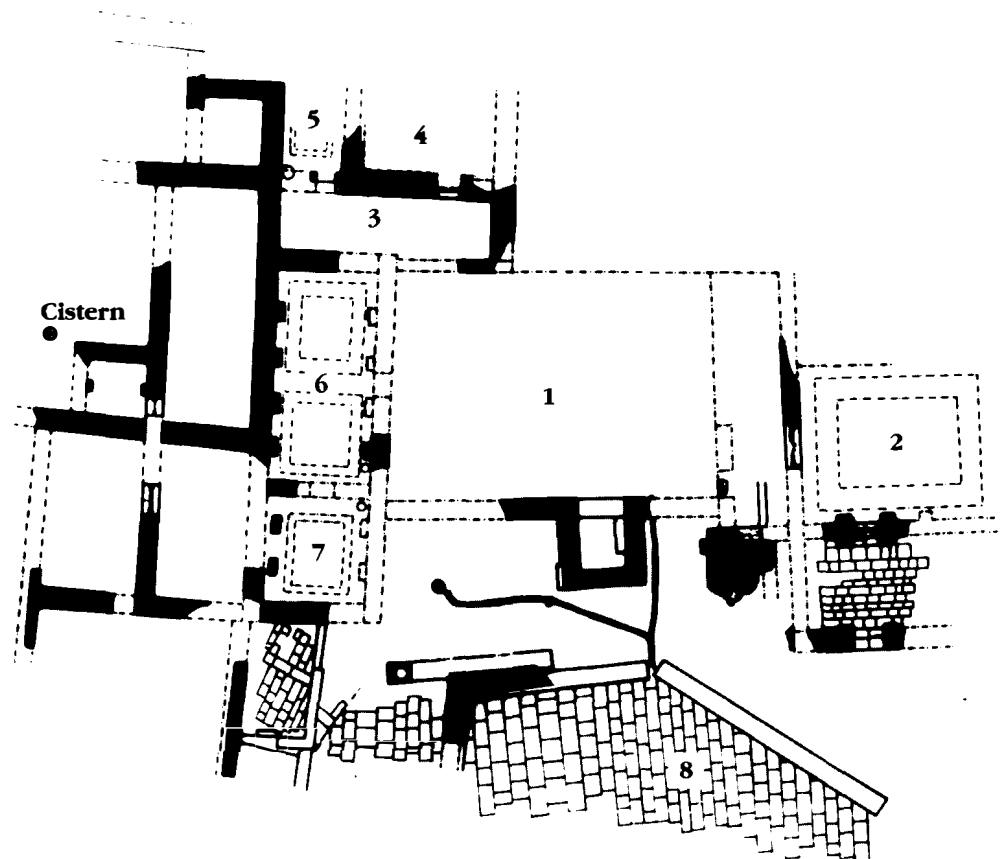
A large cistern to the northwest of the Church of St. George was excavated by Pierre M. Bikai in 1992-93. It is probably the Grande Grotte shown on Lagrange's plan (see p. 10), and is now known as Bier al-Rayes. The cistern, which has a capacity of 8000 cubic meters, is 17 m wide; the bottom slopes from 12 m to 14 m from present ground level. Near the top of the cistern there is a cross that is about 60 cm long. Its inscription refers to "Jesus Saviour, the Alpha and the Omega." Bikai also cleared three other cisterns within the archaeological park with the intent of reusing them for water storage.



## 5. THE BURNT PALACE

A large residential complex, on the north side of the Roman street opposite the Church of the Martyrs (al-Khadir) and extending to the west, is usually referred to as the Burnt Palace.

In his records of the 1905 study of the antiquities of Madaba, Meletios Metaxakis noted that he had obtained permission to make a trial excavation in the courtyard of the house of Yusef Ma'aya', situated north of the Church of the Martyrs. Beneath a thick layer of ash and charcoal, Metaxakis discovered a mosaic pavement which he took to be the remains of a church. Excavations conducted in 1985 by Michele Piccirillo arrived at a different conclusion. The mosaic—of which Metaxakis had seen only a small part of the southeast corner—actually decorated a room in a private residence which burned in the late Byzantine era and was then abandoned. The residence had a paved courtyard (plan, no. 1) and to the east was the large hall found by Metaxakis and Piccirillo (no. 2). It must have been one of the more important rooms of the residence. The main entrance is on the eastern side of the courtyard; door knockers in the form of a lion's head as well as other metal door fittings were found lying on the floor. The frame of the carpet of the hall's mosaic consists of a grid filled with trees, flowers, birds, fish, and animals. Within that frame there are six rows of four acanthus scrolls decorated with pastoral and hunting motifs. The entrance features a pair of sandals within a medallion. The central panel portrays a range of images: a shepherd leaning on a staff while his dog crouches at his feet; a ewe nursing her lamb; a fleeing stag; a dog chasing two rabbits; a hunter impaling a bear with his spear; a horse with a billowing mane challenging a crouching lion; a stag in flight; and the bust of a woman. This last section, now destroyed, was the part of the mosaic seen by Metaxakis; it was



perhaps a personification of the Earth (Piccirillo 1986a, b; 1993b:78).

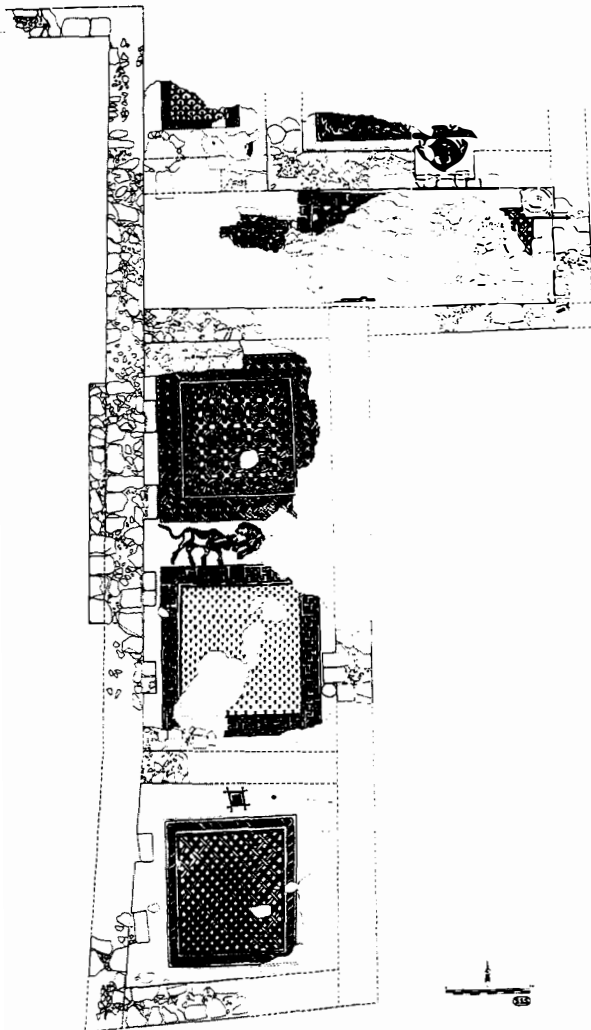
The 1993-94 excavations under the direction of Ghazi Bisheh made it clear that the hall which Piccirillo had excavated was part of a large, opulent complex. The flagstone-paved courtyard was flanked by wings to the north, east, and west. To the south is the Roman street (no. 8). Of the northern wing only a long narrow strip has been excavated. This includes a corridor (no. 3) originally paved with colored mosaics of which large portions



have been preserved. The decoration shows geometric patterns of interlacing circles, loops, and indented squares formed by intersecting diagonal bands. The mosaic pavement was damaged, apparently by an earthquake in the early 7th century, and the damaged parts were patched with irregularly shaped stones. To the north of the corridor two rooms with mosaics were partially excavated. The room to the east (no. 4) was paved with colored mosaics; the preserved sections include a partially preserved personification of a Season with windswept hair in an acanthus scroll placed in the southwestern corner, and a bust of Tyche wearing a turreted crown within a wreathed medallion placed in the threshold area. In a thick ashy layer overlying the corridor's floor near this threshold, two door knockers similar to those found in the eastern hall, a lamp and a basin, all made of bronze, were found. A second room (no. 5) was also paved with mosaics in a scale pattern surrounded by a plaited border.

To the west of the central courtyard is a long room divided into five bays (no. 6). The floor of this room was paved with mosaics which were found nearly intact. There are two main square panels separated by a rectangular strip of plain white tesserae. The center of this plain strip has a scene depicting a fierce lion attacking a bull. The northern panel consists of geometrical designs based on circles, half-circles, and wavy bands looped at regular intervals. The southern panel has a white background sprinkled with little tassels. To the south of this hall and projecting beyond the southern boundary wall of the central courtyard is a square room (no. 7). The nearly intact mosaic floor consists of a field decorated in a pattern of indented squares with a border of two-strand guilloche.

The construction of the complex can be dated to the late 6th to early 7th centuries. There is evidence of destruction shortly after it was built, e.g., the patching of damaged sections of the mosaic floor in the corridor and the narrowing of the main entrance to the courtyard. The second destruction was apparently more severe and extensive as evidenced by a thick ashy layer found in some parts of the complex. From the ceramic evidence, which includes typical 8th-century wares, the second destruction may be attributed to the well-documented earthquake of A.D. 747/48.

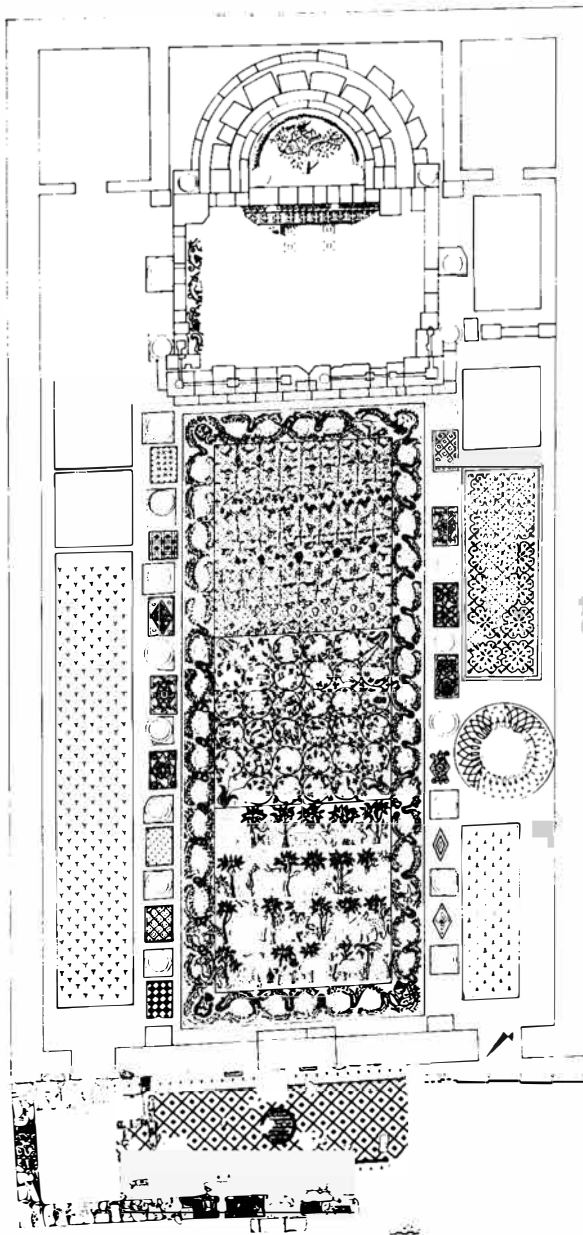


## 6. THE ROMAN STREET

The street, remarked upon by Claude R. Conder and Alois Musil, as well as Tristram and Schumacher, would originally have crossed Madaba from east to west, leading to gates in the city walls that have since vanished.

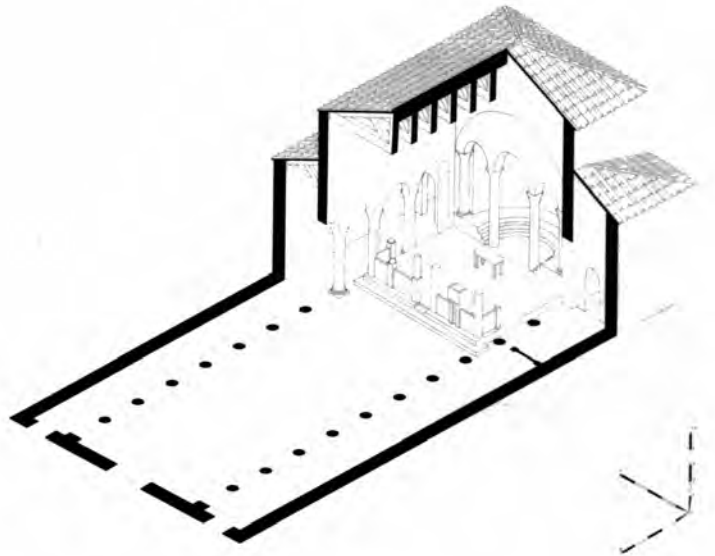


The street was paved with large flagstones and flanked by columns set on stylobates. The street was covered by a layer of beaten earth during the Byzantine-Umayyad periods. Many of the columns were reused in later structures, both in antiquity and in more recent times. Today, most of the Roman street is covered by the modern town but two contiguous sections, bisected by a modern street, have been excavated and now form part of the Madaba Archaeological Park. A third section, at the east end of the park, has been located, but is thus far unexcavated.



## 7. THE CHURCH OF THE MARTYRS (AL-KHADIR)

Identified by Manfredi, this edifice is located on the south side of the paved Roman street to the west of the Church of the Prophet Elias. Known by the local Christians as the Church of al-Khadir, the church proper was excavated by the



German Evangelical Institute in 1966. It has three doors in the facade and measures 32.15 m x 16.1 m. The bases and columns, as well as the capitals and the steps of the synthronon, are reused from Roman buildings. The presbytery, which is two steps higher than the nave and enclosed by a chancel screen, extends into the nave as far as the third pair of columns. In spite of iconoclastic mutilation of the mosaic floor, which was repaired by filling the holes with lime mortar, the decoration is still legible in its general outlines and in many of its motifs. At the time of the excavation of the pavement in front of the synthronon, one could see the image of a tree on which two birds were perched, and there was a man carrying an ax.

The two aisles and the intercolumnar spaces are decorated with geometric and floral motifs. The pavement of the nave is enclosed in an acanthus border. Apart from the corner scrolls, which are decorated with foliate masks, the motifs of the border are a continuous sequence of hunting and pastoral scenes; there is also a hunter with a shield. The central scene on the east side of the border depicts a mounted hunter spearing a wild beast; to the south is a hound. A stag and a hunter with a Phrygian cap are the only other figures spared by the iconoclasts. The central carpet has three sections. The first panel, to the west, consists of scenes of hunting, fowling, and herding. These scenes are organized along four superimposed registers made up of trees laden with fruit. The second panel, at the center of the nave, is divided into 32 scrolls formed by eight vine branches that begin at the corners. Inside each scroll, in no particular order, there are scenes of hunting, herding, and wine-making. This disorder renders the interpretation rather difficult and is complicated by iconoclastic destruction that spared only a hare—and even it vanished not long after the excavation.

In 1994, the ongoing Madaba Archaeological Park excavations under G. Bisheh uncovered a 4.36-m-deep narthex to the west of the basilica. The narthex has a geometric mosaic with a medallion in the center containing an inscription indicating that the church was originally called the Church of the Martyrs (Lux 1967; Piccirillo 1993b:129-31).

## 8. THE HIPPOLYTUS HALL

Archaeological research conducted between 1972 and 1991 showed that the Church of the Virgin (no. 9) was built above the hall of a Madaba mansion, known as the



Hippolytus Hall, which had been decorated with lavish mosaics (plan, p. 32). The mansion was built in the first half of the 6th century over a Roman temple. Both the temple, which was round and had a high podium, and the Hippolytus Hall are on the south side of a paved courtyard. The western section of the Hippolytus mosaic was found 1.3 m below the mosaic floor of the church in 1905 by Sulayman Sunna', then the property owner. In 1982, the eastern section was unearthed. The mosaic, inspired by the Greek tragedy, Hippolytus, decorates a hall of irregular dimensions: 7.3 m wide on the eastern side and approximately 9.5 m long from east to west. The hall was originally covered by four north-south arches

and was entered from the mansion's courtyard by a door on the north side of the northeast corner. Birds facing a flower decorate the spaces between the side pillars of the arches.

A wide border of acanthus scrolls frames the central field of the mosaic which is subdivided into three rectangular panels. The figures of the central panel of the carpet were partially destroyed when the hall was divided into two rooms in antiquity. The acanthus scrolls framing the central field incorporate hunting and pastoral scenes against a dark background. The four scrolls in the corners are decorated with personifications of the Seasons: Spring and Autumn are on the west side, while Summer and Winter are to the east. All four are represented as Tyche in half bust, and each wears a turreted crown.

In the grid of the west panel of the carpet, a section which was discovered in 1905, there are nilotic motifs: flowers and plants which alternate with aquatic birds. Two sea gulls with extended wings glide over the water. As noted, the central panel was partially





damaged by a secondary wall, but it shows some of the major characters of the story of Phaedra and Hippolytus, a tragedy known to us from Euripides in Greek and Seneca in Latin. Captions reveal the names of the characters in the scene, which shows handmaidens assisting Phaedra. Meanwhile, a wet nurse turns towards Hippolytus who is accompanied by his ministers and a servant holding his mount.

In the third panel, Aphrodite sits on a throne next to Adonis who holds a lance. A Grace presents to her a Cupid whom she threatens with a sandal. A second Cupid supports Aphrodite's bare foot, while a third watches, and a fourth has his head in a basket from which flowers fall; the basket and flowers allude to a

poem in which a honeycomb with bees flying away is used to symbolize both the sweetness and sting of love. A second Grace grasps the foot of yet another Cupid who attempts to take refuge among the branches of a tree, and a third Grace chases a sixth Cupid. In order to show that this scene takes place in the open countryside, the artist added a barefooted peasant girl carrying a basket with fruit on her shoulder and a partridge in her right hand. All the characters are identified by captions.

An irregular area of the pavement near the entrance is decorated with a medallion in which a pair of sandals is framed by four birds. Along the eastern wall, there are personifications of three cities together with two sea monsters who challenge each other, as well as flowers and birds. The cities are Rome, Gregoria, and Madaba. They are all depicted as Tyche seated on a throne, and each holds a long staff with a small cross in her right hand. Gregoria and Madaba wear turreted crowns on their heads, while Rome wears a helmet of a style which is common in the official iconography of the era (Piccirillo 1982b; 1993b:23-26, 66).



## 9. THE CHURCH OF THE VIRGIN MARY

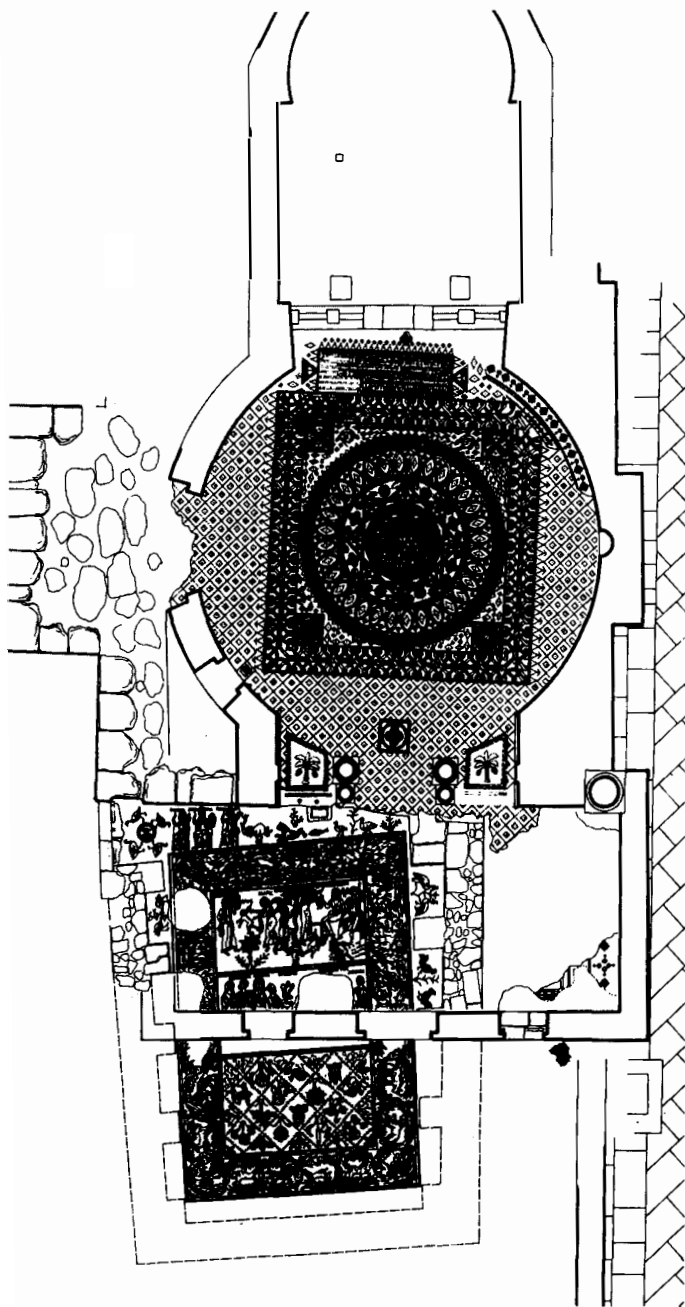
This was the first mosaic floor of Madaba to become known to scholars. In 1887, copies of three Greek inscriptions, parts of a mosaic floor found in an ancient round building along an east-west Roman street, were sent to Germer-Durand by the pastor of the Roman Catholic community in Madaba. The inscriptions identified the edifice

as the Church of the Virgin Mary. At that time it was occupied by members of the Sunna' family, who remained there until 1972, when the area was expropriated and excavations were begun that continued until 1991.

The church has an internal vestibule, a round nave and an elongated, apsed presbytery which is supported by two underground rooms with barrel vaults. There is a courtyard built over a deep cistern on the west side of the church. That courtyard has a mosaic of large white tesserae. The facade of the church opens into a narthex and from there, two pairs of columns flank the entrance to the nave which is a circle measuring 9.7 m







in diameter. A monumental door in the north wall probably opened to a side room, and a step with sockets for a chancel screen divides the nave from a narrow, apsed presbytery (7.1 m x 5.8 m) that has traces of a mosaic floor in the corners between the side walls and the chancel step. In the southwest corner of the presbytery, one can also see evidence in the floor for the base of a pulpit, which once faced the nave. Traces of mosaics have also been found in the vestibule.

In 1980, an examination of the mosaic revealed that the main pavement is a remaking of a mosaic floor that had been laid at the time of the construction of the church. The primary evidence for the reconstruction of the floor comes from a section of the geometric border which is technically different from, but nonetheless incorporated into, the later composition. In fact, the interlaced frame that encloses the body of the mosaic is suddenly interrupted at the southeastern corner where it meets a border formed by the alternating circles and palmettes of the original floor. Flower blossoms and unopened buds that run along the inner perimeter of the church formed part of the earlier mosaic. Another panel, which no longer exists, featured a palm tree and a one-line inscription in red tesserae reading: "Holy Mary, help Menas [your] servant." Three letters (. . . NON) from a complementary inscription along the opposite wall were documented in the last century. If we are dealing with the same benefactor known from the Church of the Prophet Elias—Menas, son of Pamphilus (see p. 33)—then the Church of the Virgin Mary, and therefore its first mosaic pavement, can be dated to between the end of the 6th and the beginning of the 7th centuries.

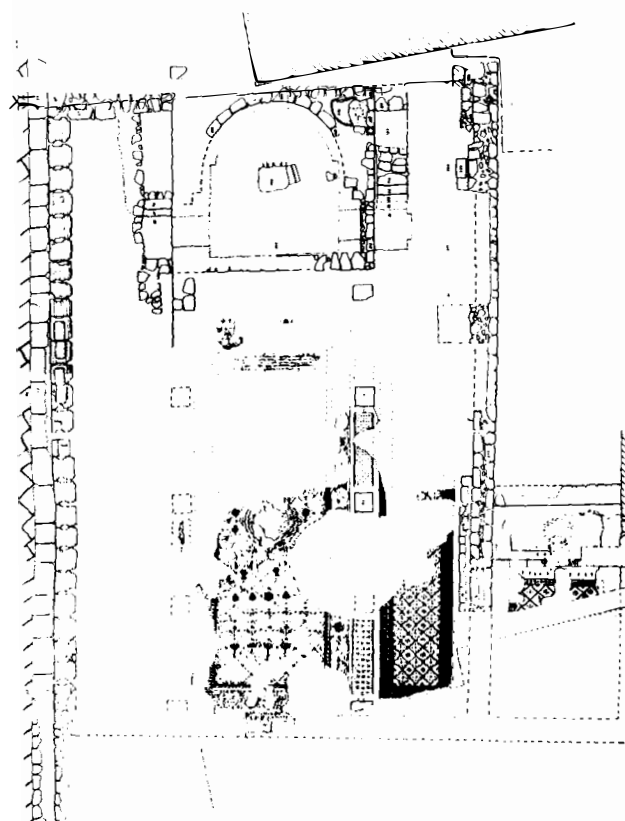
The well-preserved later mosaic was constructed during the Abbasid period when the church was restored. It consists of a square frame decorated on the outer edge by a series of serrated points. In the center are a round medallion and an inscription that are enclosed in a guilloche. In turn, two interwoven squares that form a star surround the central design that lies inside another circle. Finally, all of this is enclosed in a circular border made up of interlaced smaller circles. In the spaces between the square frame and the circular composition are two pairs of geometric-floral motifs. Next to each one of the eastern pair, which are in the form of rosettes, there is a tray of fruit with a knife. A square containing a Solomonian knot in a circle is superimposed on the grid at the entrance from the west. Flowers, leaves, stylized fruit and diamonds fill the empty spaces of the mosaic's white background.

The inscription of the central medallion reads: "If you want to look at Mary, virginal

Mother of God, and to Christ whom she generated, Universal King, only Son of the only God, purify [your] mind, flesh and works! May you purify with [your] prayer the people of God.”

An eight-line dedicatory inscription lies in a tabula ansata in front of the chancel screen of the sanctuary, separated from the step by florets and diamonds. It reads: “At the time of our most pious father, Bishop Theophane, this most beautiful mosaic work was realized in the glorious and venerable house of the holy and immaculate queen ... Mother of God. Thanks to the zeal and ardor of the people who love Christ in this city of Madaba, for the salvation, and assistance, and remission of sins of those who have made offerings, and of those who will make offerings, to this holy place. Amen, O Lord. Finished by the grace of God in the month of February in the year •74, of the fifth indiction [A.D. 767].”

Architectural elements from a Roman temple beneath the Church of the Virgin Mary were reused in various churches and other buildings (Piccirillo 1982b; 1993b:64-65; Di Segni 1992).

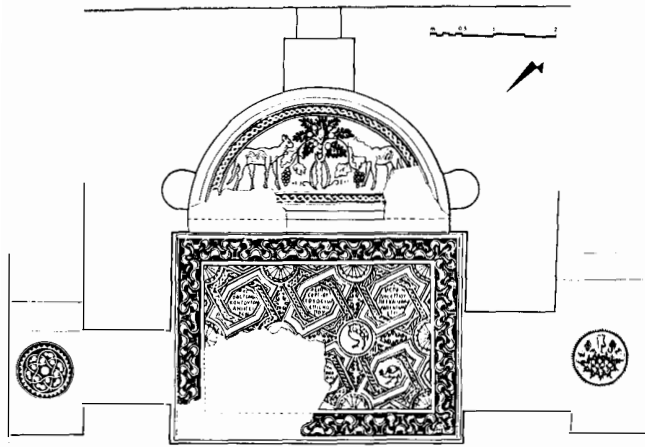


## 10. THE CHURCH OF THE PROPHET ELIAS AND THE CRYPT OF ST. ELIANUS

This church, located on the south side of the Roman street, opposite the Church of the Virgin Mary, was discovered by Manfredi in 1897. Although the church was largely destroyed, early excavations uncovered sections of mosaic pavements, including an inscription in a medallion and an inscription in a tabula ansata. When Séjourné and Vincent drew a plan of it in 1897, traces of its walls and parts of its mosaic floor were still visible. There were two long Greek inscriptions, distinct in form and content from the often stereotyped inscriptions of the city. The dedicatory inscription near the step leading to the presbytery read: “Placed beyond the corruption which has overtaken all human nature, he who has brought back the people of Israel to the only truth, the Prophet Elias ... with zeal, in cooperation with prayer, has also built this beautiful temple ... of Leontius, the most sweet priest, true friend of peace, who has succeeded to the labors of Sergius, the friend of God and the caretaker who had gathered some gifts. Menas, [son of] Pamphilus, and Theodose, Aigiarian brothers, have become benefactors to them and to this humble city. Completed in the year 502, of the 11th indiction [A.D. 607/8].” Forming a circle in the nave, the second inscription read: “You who with your prayer set in motion, as is fitting, the clouds, bearers of rain, and who give mercy to the people, O prophet, remember also the benefactors and this humble city.” After 1897, the church underwent further destruction and was partially covered by modern structures which were recently removed. Excavations were reopened in 1992 and revealed that some mosaics still remain in the western part of the nave. These include the circular inscription and sections of the southern and western sides of the frame with animals in circles (Séjourné 1897; Piccirillo 1989a:67-75; 1993b:124).



The Crypt of St. Elianus is located beneath the Church of the Prophet Elias and was also discovered by Manfredi in 1897. The crypt contains mosaic pavements, some of which have been destroyed in recent years. Others are still *in situ*. In the church, the



presbytery extends to the second pair of columns and steps descend into the crypt from each side of the presbytery. Each stairway terminates in a square landing decorated with mosaics: a small tree laden with fruit on the south side, and a medallion with a three-eight interlaced figure to the north. A vault covers the crypt area which receives light through a window in the apse; a step separates the apse from the nave. The floor of the apse was originally decorated with a lunette enclosed in a guilloche. In it were two sheep facing a small tree laden with fruit. Below the tree were two vine branches with leaves and bunches of grapes. Most of this panel has been destroyed in recent years. In the nave, a

border of winged ribbons encloses a geometric pattern of tangent crosses of interlaced scuta with concave ends. It is decorated with birds and a dedicatory inscription which reads: "The Christ God has erected this house at the time of the most pious Bishop Sergius for the care of Sergius, the priest of Saint Elianus, the year 490 [A.D. 595/96] ... was paved with mosaics with the offering ..." This small mosaic floor vividly demonstrates the technical mastery and imagination of the mosaicists of Madaba. The artisans employed the rainbow technique in which the entire range of the color spectrum is utilized (Séjourné 1897; Piccirillo 1989a:67-75; 1993b:124-25).

### 11. THE CHURCH OF THE SUNNA' FAMILY

About 50 m to the east of the Church of the Prophet Elias, and on the same side of the paved Roman street, is a church (29 m x 16 m) dated to the 6th century. It has three aisles, with a central apse and synthronon. It was paved with mosaics of a fine quality. The mosaic floors of the southern aisle, portions of the nave, and a small part of the northern aisle have survived. In the nave, a continuous border of juxtaposed circles was decorated in the corners with the personifications of the Rivers of Paradise. The inner carpet was divided into three main panels. The western one is decorated with hunting scenes in a



vineyard, and the central panel with a grid of flowers, fruit and animal motifs. In the aisles are geometric motifs. The church has recently been re-excavated and the mosaics cleaned and treated by students from the mosaics school (Manfredi 1899; Piccirillo 1989a:115; 1993a; b:132).

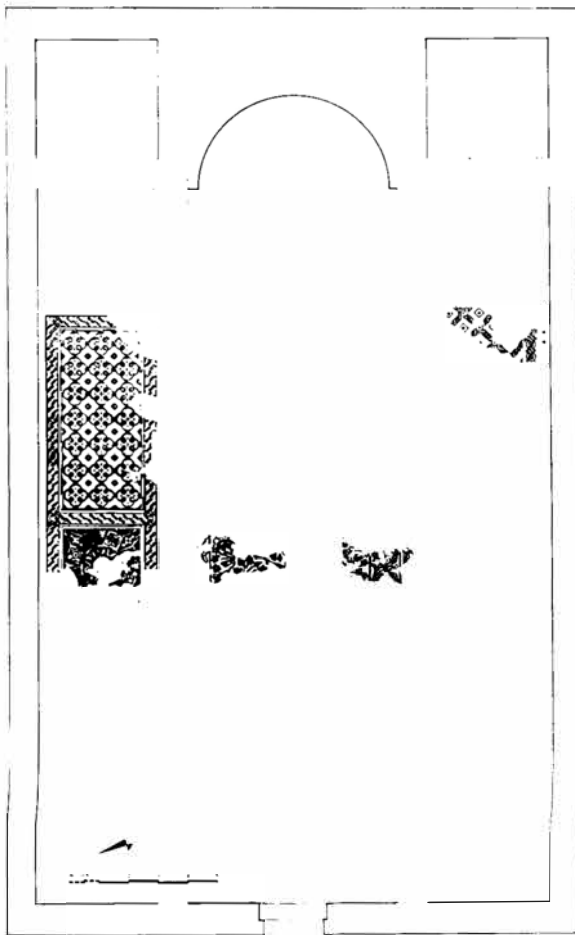


## 12. THE BATJALY AREA

Excavations in the area where the Reclining Woman mosaic (see E, below) was seen commenced in 1992 under the direction of Piccirillo. This was an urban area on the northern edge of the ancient city. Roman remains have been identified in the central sector of the area. They consist of foundations of domestic structures. From the same period, there is a subterranean vaulted structure, possibly a cistern. During the Byzantine-Umayyad period, there were two main complexes

situated around two courtyards. The house in the northeast sector has a central courtyard paved with stone slabs, one of which is inscribed with a cross and with an A and W. In the late Ottoman period, there was a house with five rooms arranged around a courtyard and a water cistern at the southeast side of the area.

One of the major remains of the post-Byzantine era is an edifice situated in the southeast sector of the Batjaly area. It was built with huge ashlar stones taken from the podium of the Roman temple above which the Church of the Virgin Mary was built (Acconi and Gabrieli 1994).



## 13. THE CHURCH OF THE SALAYTA FAMILY

The church, located to the south of the Church of the Sunna' Family, was discovered in 1898 by Manfredi, who made a brief sounding there. It was excavated in 1972 but by then much of its mosaic pavement had been destroyed. Parts of the remaining mosaics were removed. The church has since been completely reburied and the area is now an empty lot.

The nave was enclosed by an acanthus border, the figurative motifs of which were destroyed by iconoclasts. The field was subdivided into panels, and the central panel was decorated with a series of vine scrolls. The northern aisle has panels of geometric motifs united by a braided guilloche. A square panel in the northern aisle had a medallion at the center, but the figure in it was destroyed by the iconoclasts (van Elderen 1972; Piccirillo 1993b:132).

## 14. THE CITY PERIMETER WALL AND GATES

Virtually all of the early maps (see Chapter I) trace the outline of a city wall and record varying numbers of gates in the wall (including no. 15, below). In 1989, during road construction near the birkeh, an imperial inscription commemorating the completion of an official building near a city gate in A.D. 219/20 was found (Piccirillo 1989c:105). The 1993 survey, however, was unable to locate any such structures, with the possible exception of a concentration of rock tumble southeast of the tell (P.G. 225540 E., 124700 N.), or even verify if such fortifications ever existed.

## 15. THE EAST GATE AND COLONNADED FORUM

A number of the more detailed and reliable accounts by early travellers mention the presence of a monumental eastern gate, with a colonnaded forum located just inside. Maps made by the early travellers (cf. "Thor und Wachthurn" on Schumacher's map,



of an east-west street lined with a number of churches; this is the same paved street which has since been uncovered by excavation (no. 6, above). The 1993 survey was unable to locate any visible remains of the gate or forum. However, several local residents remembered seeing a gate-like structure located precisely on the spot indicated on the old maps prior to the construction of a series of modern buildings. It is possible that at least some of the structure is still intact beneath the surface.



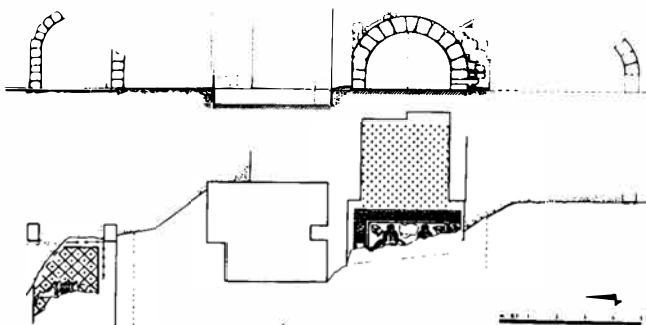
## 16. THE WEST SLOPE OF THE ACROPOLIS

The relatively recent bulldozing for a series of modern houses on the western slope of the acropolis has exposed a number of impressive archaeological remains. The 1993 survey identified lengthy sections of two large superimposed walls. The first may date to the Iron Age and the upper one, which incorporates several arches, to the Roman-Byzantine period. A large, abandoned late Ottoman complex is located at the top of the eroded area. These remains should receive prompt attention before erosion or renewed construction destroys them.

## 17. THE MOSAICS OF THE SHOPS

In 1980, several barrel-vaulted rooms with mosaic floors were discovered on the western slope of the tell; the rooms may have functioned as shops. One of the vaults can still be seen projecting from the slope under what might be the remains of a Classical

period wall with protruding arches.



The area in front of the north arcade is paved with a simple grid of bands filled with diamonds. A ram and a horned stag face an amphora and grapevine tendrils in the center of the grid. The shop to the south has a field of florets in its inner room and a repetitive geometric composition is enclosed by a double swastika meander in the front room. The corners of the western side have amphorae and there is a gazelle in the center (Piccirillo 1989a:140-41; 1993b:80).

## 18. THE CATHEDRAL CHURCH

Called the great basilica by Schumacher, this structure has come to be known by the name later given to it, on the basis of its size, by Séjourné—the cathedral. The remains lie on a plateau on the south slope of the acropolis, partially beneath houses that belong to the Ghishan and Masarweh families. Fortunately, part of the site is now owned by the Department of Antiquities. The site is one of Madaba's most promising for further excavation and preservation.

Only the western and eastern ends of the monument have been excavated (plan, p. 24). In 1968, the stone threshold of the central door of the main church was discovered. Immediately inside the door, the mosaic floor is decorated with two sea monsters. Beyond them, the central field is enclosed in an acanthus border. In the two exposed corners of the frame, there are scrolls with foliate heads. In 1973, the eastern section of the nave, specifically the area in front of the chancel screen of the apsed sanctuary, was exposed. There, in vine scrolls, a sheep and a bird are preserved.

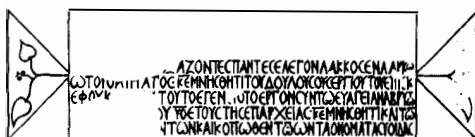
A reconstruction of the complex may have occurred in A.D. 603, the era of Bishop Leontius. An inscription in a circular medallion north of the sanctuary reads: "Looking at the kindness of the Priest Leontius, admire the excellence of the edifices and of the works. Therefore, to this place was given the most beautiful appearance in the year 498 of the 6th indiction [A.D. 603]."

The excavations have shown that in A.D. 562, during the time of Bishop John, the Chapel of the Martyr Theodore was built on the southern side of the western sector and that work continued on the cathedral during the episcopate of Sergius. The Chapel of the Martyr Theodore is narrow (16.35 m x 5.1 m), and its entrance, in the north wall, opened onto the central courtyard of the cathedral. At the west end of the chapel, a 30-cm-high step divided the main hall from an elevated platform measuring 5.1 m on each side. The floor's decoration, the dedicatory inscription near the step, and four column bases of a small altar, inserted later into the mosaic, emphasize the chapel's anomalous orientation to the west.

The main hall of the chapel has a rectangular panel bordered by acanthus scrolls. The scrolls show hunting and pastoral scenes with four eagles in the corners. The geometric pattern of the carpet is decorated with a flute player, a man with a lasso, as well as fish, birds, and baskets of fruit. The four corner octagons have personifications of the four Rivers of Paradise: Ghion, Fison, Euphrates, and Tigris (Genesis 2:10-14).

The platform at the west end of the chapel has four saplings as well as a pair of lions and a pair of deer. The whole is enclosed in a simple meander. A five-line dedicatory inscription in front of the step reads: "At the time of our most pious and most holy Bishop John, there was built from its foundations, covered by a roof, paved with mosaics and finished the most holy place of the glorious martyr, Theodore, in the month of September at the time of the eleventh indiction in the year 457 [A.D. 562]."

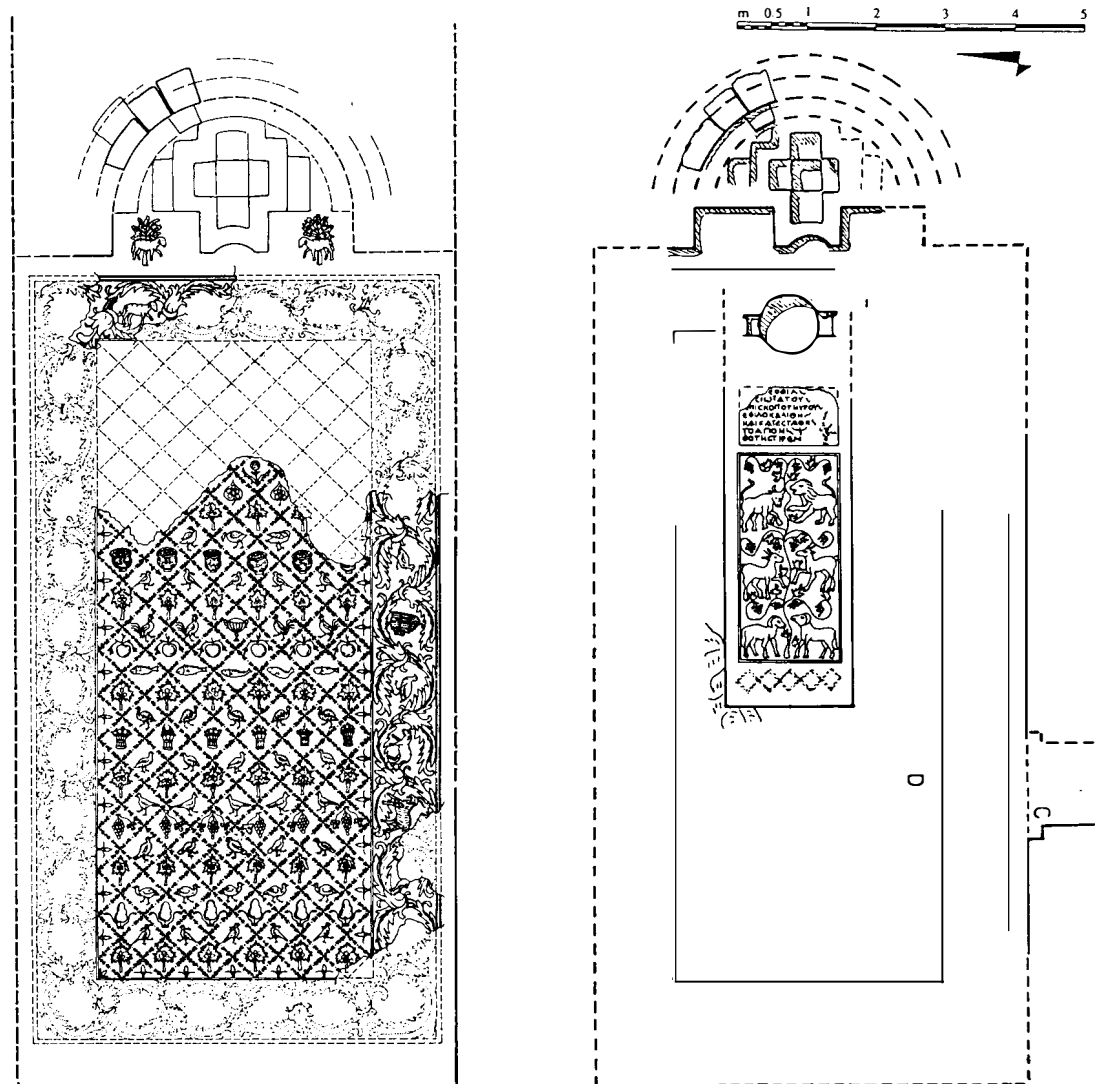
An open courtyard to the north of the Chapel of the Martyr Theodore was built over the vault of a cistern and paved with white tesserae. A dedicatory inscription in Greek located to the east of the mouth of the underground cistern indicates that this addition was inaugurated in A.D. 575/76. The inscription reads: "... all were saying in admiration: acisternwithinacistern... Oh! How marvelous! Lord, remember Your servant, Bishop Sergius, in whose time... this work was accomplished with pure gushing [water]... in the year 470 of the Province. Lord, remember also those who [have given of their means] and those who became weary, whose names you know."



To the west of the cistern, an empty square panel is framed by three inscriptions, two of which are biblical quotations: "I have healed these waters, says the Lord" (2 Kings 2:21), and "That the change of the right hand of the Most High" (LXX Psalm 76:10b). The first two words of the third inscription are a repetition of the same expression of wonderment found in the first line of the dedicatory inscription. The two words are in Semitic transcribed in Greek characters: "goubba bagoubba [a cistern within a cistern] ... gushing for the Madabites ..."

Facing the Chapel of the Martyr Theodore from the north side of the courtyard is a baptistry chapel which gives the whole complex homogeneity and structural harmony. The chapel is a rectangular hall with a traditionally oriented apse. A cruciform baptismal font is located in the hollow of the apse and was surrounded by a series of circular steps. Two rams, tied by red ropes to saplings, decorate the western side of the font.

The main carpet of the baptistry mosaic is enclosed by a border of acanthus scrolls decorated with images of animals. Much of the border remains unexcavated but on the south side of the mosaic, the scrolls depict a hunting scene: two partridges facing an open cage, ready for the catch. Also depicted are a pastoral scene with sheep and goats and a gazelle in flight. The grid of the central carpet is decorated with a series of winged creatures (parrots, pheasants, partridges, guinea-hens, roosters, and ducks); fish; fruit





trees; pots and baskets filled with fruit; bunches of grapes; and two series of ovoid and round melons. In the center, among a series of roosters, is a stemmed goblet with handles. The style indicates that this mosaic may have been created at the same time, and by the same mosaicists, as the Chapel of the Martyr Theodore.

A trial trench beneath this mosaic led to the discovery that there was an older mosaic pavement lying 30 cm below the one just described. This second mosaic belongs to a baptistery chapel which was built in the time of Bishop Cyrus.

The older chapel is a long and narrow room (5.8 m [up to the font] x 1.8 m wide). A circular baptismal font which is to the east is approximately 80 cm in diameter and nearly a meter in depth. It is built of masonry covered with impermeable hydraulic plaster. Initiates entered the font by means of steps located on the north and south sides. The mosaic consists of a rectangular panel with a dedicatory inscription and portrays animals facing each other among the branches of a vine. There are two rams, two gazelles, a bull of the zebu species, and a lion. The area between the panel and the wall to the west is decorated with five interconnected geometric patterns in the shape of a rhomboid. There is a seven-line inscription of letters in black tesserae between the rectangular panel and the baptismal font. The inscription says: "At the time of the most beloved by God and most pious Bishop Cyrus was embellished and constructed the holy photisterion [baptistry]." On stylistic grounds, this mosaic can be dated to the first decade of the 6th century, making it the earliest known work of Byzantine Madaba.

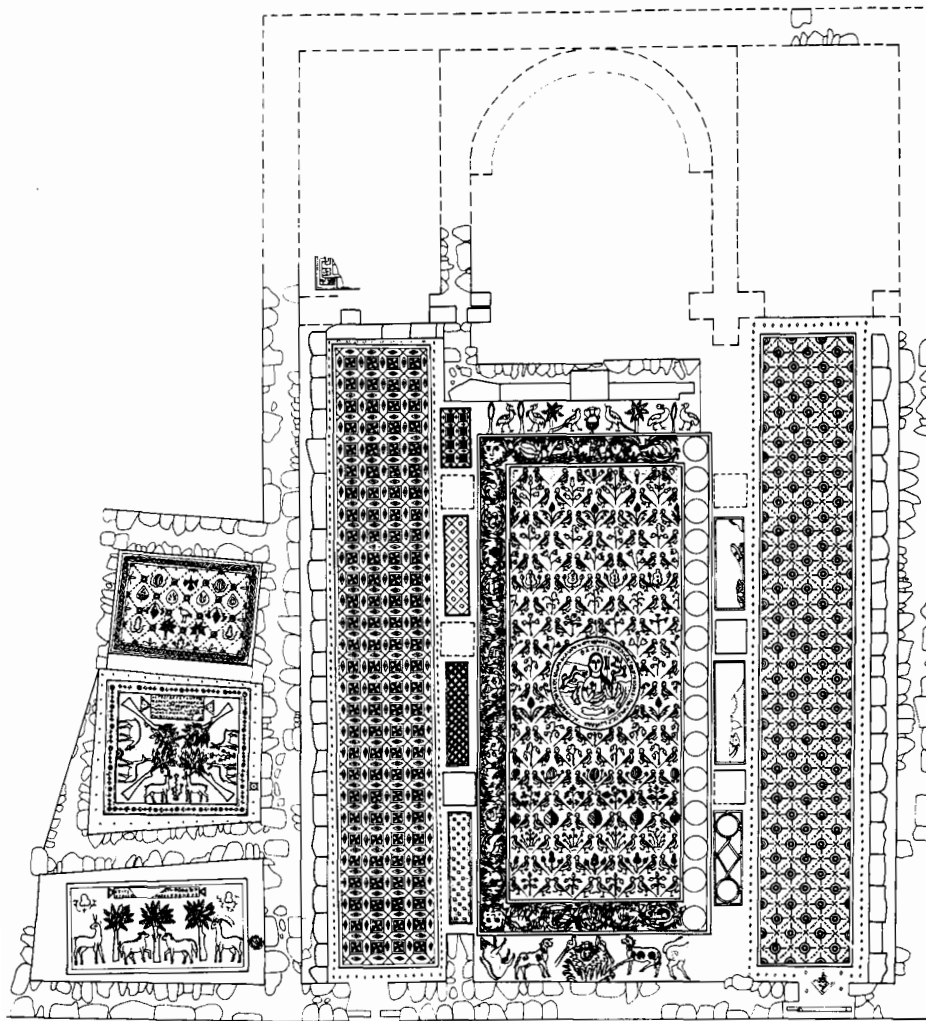
Excavations of the cathedral were interrupted in 1981 by an act of urban-expansion vandalism which destroyed the two-level baptistery chapel and impeded further research. On the Cathedral, the Chapel of the Martyr Theodore, the Baptistery Chapel, and the Lower Baptistery Chapel, see Piccirillo 1981; 1989a:21-40; 1993b:116-19.



## 19. THE CHURCH OF THE APOSTLES

The church is located to the southeast of the acropolis, a few meters from the King's Highway. In 1902, Manfredi identified the name of the structure and the date of its construction from an inscription in one of the three rooms he excavated at the eastern end of the church. All three rooms have now been destroyed. The inscription read: "At the time of the most pious and most holy Bishop Sergius, was completed the holy place of the Apostles, the 12th indiction, the year 473 [A.D. 578]." The room with the inscription, located between the other two, measured 5 m x 3 m. Its mosaics were decorated with vine scrolls in which there were an ox, a stag, a gazelle, a man's head, a basket filled with bunches of grapes, a vine-dresser, and a shepherd. The two side rooms had geometric compositions only.

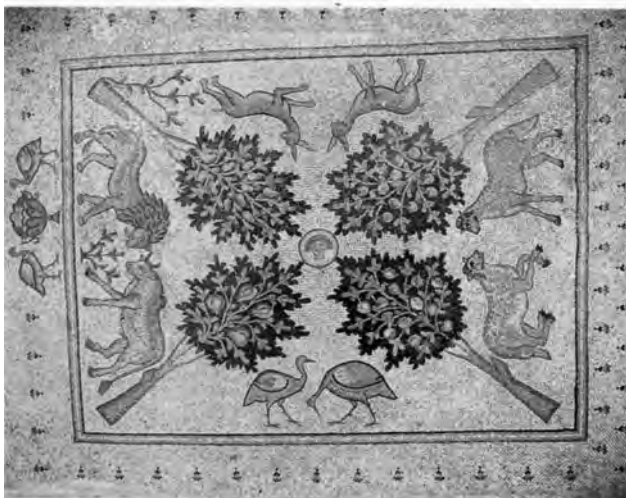
Further excavations later that same year led to the discovery of a medallion with a personification of the Sea in the center of the nave of the church. The accompanying inscription gives the name of the mosaicist: "O Lord God Who has made the heavens and the earth, give life to Anastasius, to Thomas and Theodora. [This is the work] of Salaman the mosaicist." Systematic excavations were conducted at the church in 1967. Except for the south side of the border, the body of the sanctuary is well preserved and, because it was not disfigured by the iconoclasts, it has one of the best dated and signed decorative programs of 6th-century Madaba. Of particular note are the scenes of youths and animals on three



sides of the acanthus scrolls and in the surrounds of the nave. The structure itself is a basilica (23.5 m x ca. 15.3 m) with a nave and two aisles. Three doors in the facade open onto a narthex with mosaics. In the southeast corner of the nave, a column drum is inserted into the mosaic, probably for use as the base of the church's ambo.

Two doors in the north wall of the church lead to two chapels which also contain mosaics. The chapel at the northwest corner (5 m x 3 m) is decorated with a series of stags, sheep, and gazelles that all face small pomegranate and apple trees. A two-line inscription reads: "At the time of the most holy Bishop John, this place was paved with mosaics through the zeal of John, the most pious monk."

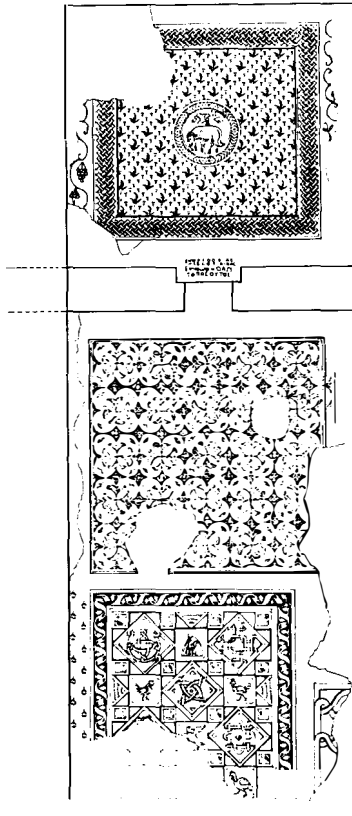
The second chapel is divided by a step and railing into two clearly defined areas. The western area is irregular with sides about four meters long and is decorated with four fruit trees, one in each corner, oriented towards the center of the room. Between the trees, there are three pairs of animals. The east side has a dedicatory inscription, "O Lord, accept the offering of those who have offered, and are offering, to the temple of the Holy Apostles in memory of the Priest John, for the zeal of the Deacon Anastasius." The other area of the room, elevated above the first by a step, is decorated with a grid of flowers on which are trees, flowers, leaves, fruits, buds, and winged creatures. The whole composition is enclosed in a guilloche (Lux 1968; Piccirillo 1993b:106).



## 20. THE MOSAIC IN THE HOUSE OF FARID AL-MASRI

The so-called Mosaic of the Paradise, seen and photographed by Schumacher in 1891, is *in situ*. The room was incorporated into the Madaba Archaeological Museum in 1962. The now-isolated rectangular room (5.37 m x 3.58 m) is decorated with a rectangular

composition consisting of four trees laden with fruit, one in each of the four corners. At the center, the tops of the trees meet a medallion with an image of a man's head with his hair arranged like a helmet. In the spaces between the tree-trunks, along the sides of the panel, there are figures of paired creatures facing each other: two rams, two hares, and two birds which are either ducks or geese. On the northern side, a lion and a zebu face each other from opposite sides of a bush. Between the frame of the composition and the threshold of the door, two more birds face each other from opposite sides of a goblet-shaped vessel filled with fruit. The composition, which has been interpreted as a scene of filia (friendship) among animals, may have been used here as a symbolic representation of the biblical Eden or Paradise (Piccirillo 1989a:132-33; 1993b:128).

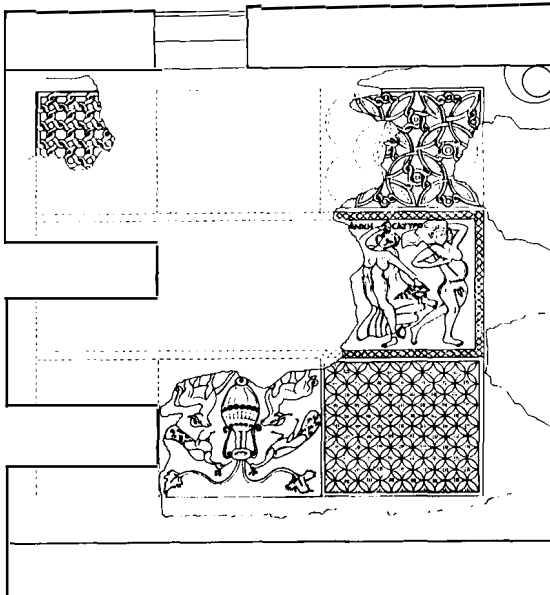


## 21. THE MOSAIC IN THE HOUSE OF THE TWAL FAMILY

This mosaic, discovered in several stages since 1934, is *in situ*. The room was incorporated into the Madaba Archaeological Museum in 1962. The eastern section of the chapel was published by Abel in 1934. Bagatti, who did the first photographic documentation of the mosaic in 1949, also uncovered the western part of the chapel. A chancel screen divides the chapel into two areas that are at different levels. The raised presbytery is square, 4 m on a side, and is decorated with a grid of leaves and flowers, and a central medallion with the image of a garland enclosing a ram near a small tree. The grid is surrounded by a guilloche that has vine branches running outside of it.

At the step there is a dedicatory inscription which was badly damaged in an attempt at restoration. However, one can tentatively read: "With the offering [of] your [servant] Aitha, this holy place was paved with mosaics." The lower level of the chapel is decorated with geometric compositions of different sizes; these are separated by a mosaic that consists of plain white tesserae except at the north wall where there are flowers. The northwest panel, enclosed in a ribbon with leaves, is decorated with squares of various sizes, filled with interlaced geometric motifs and birds, including one in a cage (Saller and Bagatti 1949:236-38; Piccirillo 1989a:129-32; 1993b:128).

## 22. THE MOSAIC IN THE HOUSE OF MIS'AD AL-TWAL



The mosaic, which is called the Bacchic Procession, was discovered in 1897. When originally reported by Manfredi, there were more figures than now exist but the mosaic was later damaged. What remains is *in situ* as part of the Madaba Archaeological Museum. In one panel, two rams and two peacocks face each other from either side of a high, footed jar containing two vine branches with leaves. In the central Bacchic scene, only two figures, Banche and a Satyr, remain of the three which were documented at the end of the last century. The figure of Ariadne has been destroyed. Banche, in abbreviated dress, performs a ritual dance in which her left hand strikes cymbals tied to her right foot. Next to her, a naked Satyr holds a stick in his right hand; the head of the Satyr is a recent restoration (Piccirillo 1989a:134-36; 1993b:76).

## THE FOLLOWING HAVE BEEN LOST, DESTROYED, OR MOVED FROM THEIR ORIGINAL LOCATIONS

### A. THE MOSAIC OF ACHILLES



Two adjoining rooms with mosaics were discovered during road construction near the Madaba Museum in 1960. The eastern room has a geometric pavement; the western room has well-preserved mythological motifs surrounded by a double meander border. The mosaic in the western room is divided into two registers. The lower register portrays two youths who stand frontally, wearing only boots and mantles draped over their shoulders. An inscription identifies them as Achilles and Patroclus. On the left, Patroclus steadies himself with a lance in his right hand. Achilles, next to him, plays a cithara. To the right of Achilles, a young girl identified as EUBRE[iseis] raises a flower in her right hand while chastely lifting the hem of her long tunic with her left hand. Two Cupids or Erotes crown her with a wreath. The register above portrays a Bacchic procession in which a Satyr playing a flute follows

a figure wearing a long tunic. The Satyr is relatively intact, but only the lower half of the other figure remains. The legs of a third figure are also visible. Between the two registers is a wild beast which faces to the right at the level of the Cupids. Only the paws of the beast remain, but it may have been the panther which often accompanies Dionysius.



### B. THE MOSAIC OF HERACLES

A mosaic panel depicting Heracles was found in 1960 in the vicinity of the Mosaic of Achilles. On it a scantily clad youth strangles a lion. At the bottom of the panel, between the feet of the figures and to the right, there are schematic floral motifs. The club in the upper left and the letters ERA in the corner identify the figure as the young Heracles strangling the lion Nemeus (Piccirillo 1989a:137-38; 1993b:80).

### C. THE MOSAIC FROM THE HOUSE OF THE QSAR FAMILY

This mosaic, known as the Hall of the Seasons, was discovered in 1966 in a house near the place where the Mosaic of Achilles was found. The acanthus border forms circles that enclose goblets and birds. Busts representing the Seasons are found in the corners. Each has an elongated face, large almond-shaped eyes, and long hair bound to the forehead by a ribbon. Outside the scrolls, a medallion encloses a pair of sandals, marking the entrance of the building. The carpet has a background of flowers upon which are a variety of fruits, birds, fish, and vegetable motifs of rather poor technical workmanship. Similar workmanship



appears in the border of the mosaic found in the eastern hall of the Burnt Palace (Piccirillo 1989a:141-43; 1993b:76).

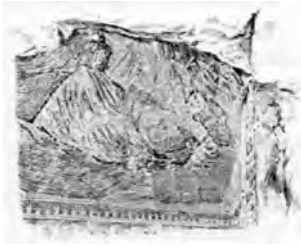
### D. THE MOSAIC FROM THE HOUSE OF YUSEF SALEH 'ALAMAT

This mosaic, also called the Mosaic of the Tree, was once in a house in the eastern part of Madaba. On it, two bulls and two horned rams, on different levels, nibble at the leaves of a tree, the branches of which spread out over the whole panel. The bulls are realistically executed. The rams are characterized by a large tail, a type common in the mosaics of Madaba. The tree trunk emerges from a pedestal, perhaps meant to represent a small hill (Saller and Bagatti 1949:238-40; Piccirillo 1993b:132).



### E. THE MOSAIC OF THE RECLINING WOMAN

This mosaic is believed to have been found in the vicinity of P.G. 225550 E.,

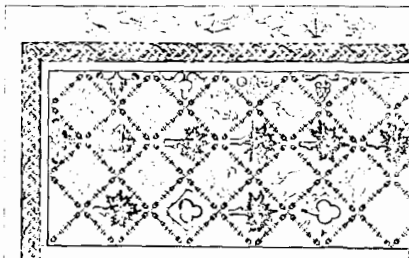


125025 N. In 1892, Séjourné published a drawing made from a photograph of a mosaic he had seen in the Masri house in northwestern Madaba. The mosaic was also described by Manfredi. It was subsequently covered and perhaps destroyed; recent attempts to find it were unsuccessful. The drawing shows a woman lying on a bed. She is bare-breasted, but the lower part of her body is covered by an ample skirt. She leans on her left arm, lifting her right arm to her forehead. Séjourné called it the most beautiful mosaic he had seen in the region. Manfredi also described it enthusiastically, calling it an artistic jewel. Doro Levi (1947) suggested a possible parallel between this mosaic and a scene in a larger composition discovered in Antioch. A reclining woman similar to the Madaba example is shown as part of a scene related to Comus, the devil/god of banquets. Thus, the female figure from Madaba is probably to be interpreted as a hetaera rather than a wife. The extant drawing of the mosaic does not allow for a real evaluation, but the panel may be placed in stylistic relation to the workshop that created the mosaic of the Hippolytus Hall in the same area of the city (Séjourné 1892; Paulouskji and Kluge 1903; Piccirillo 1993b:80).



#### F. THE MOSAIC IN THE HOUSE OF FARKHUT KARADSHEH

Manfredi described a mosaic in a house to the south of the church with the map depicting a man, a woman, and a youth. The mosaic, which measured 2.6 m x 1.7 m, is now known only from a photograph taken by Metaxakis. The photograph indicates that the scene is part of the border of a larger composition. It may derive from the same classical context as the Hippolytus Hall and the Reclining Woman, and may even have been part of the Burnt Palace (no. 5 above), which is south of the church with the map. "There are finely represented," wrote Manfredi, "a man, a woman and a youth with costumes typical of the time: rich and elegant as the rest of the same room in whose pavement the picture was" (Metaxakis 1906; Piccirillo 1993b:80).



#### G. THE MOSAIC WITH BIRDS AND FISH

It is not known where this mosaic was found. In the grid of florets enclosed by a guilloche (4 m x 2.4 m), rows of birds alternate with trees, fruits, and a basket. On the left, the white surround has fish and birds facing each other (Piccirillo 1989a:140; 1993b:132).

#### H. THE CHURCH TO THE SOUTHEAST OF THE ACROPOLIS

A church discovered by Manfredi had already been completely destroyed by 1891 (see no. 7 on Manfredi's map, p. 11, above). A piece of marble chancel screen decorated with a cross from this church was reused in the Roman Catholic church to decorate the baptismal font (Manfredi 1899).

#### I. JUSTINIAN'S CISTERN

Several scholars in the 1890s noted a large cistern just to the north of the church with the mosaic map. The cistern, according to an inscription on its wall, was renovated in the time of the Emperor Justinian (see the notation on Lagrange's plan, p. 10). According to Manfredi (1899:152), the inscription read:

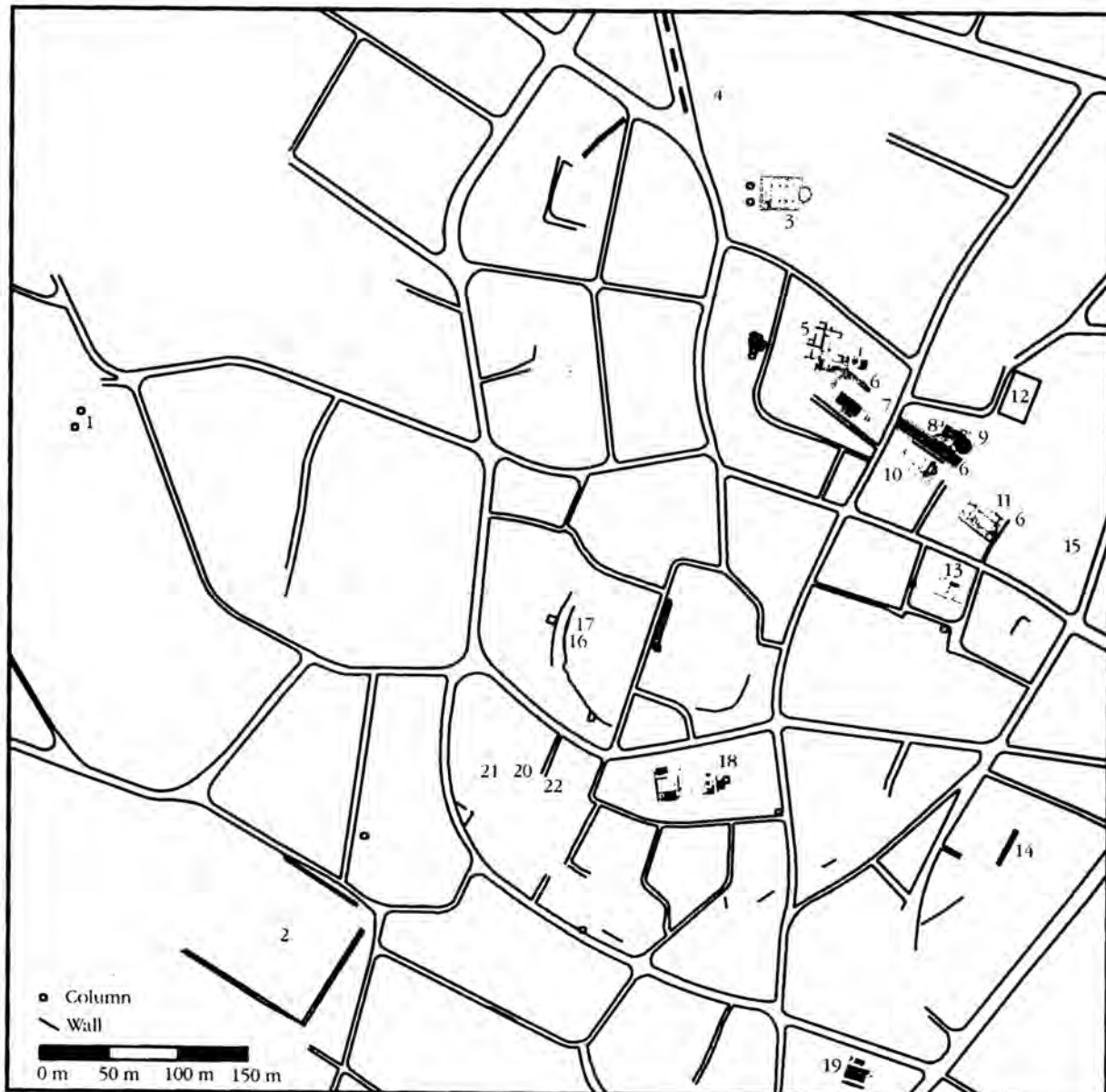
ANEKAINICΘHYOIOYCTINI ANOYATOKPATOPOC  
TΩNPΩMAIΩN

This can be translated as: "[This cistern] was renovated by Justinian, the emperor of the Romans." Additionally, there was a cross with an inscription reading: "May Jesus Christ triumph." Justinian's cistern has not yet been relocated but another large cistern, also to the north of the church, was completely excavated in 1992-93 (see no. 4, above).



The following have been lost, destroyed or moved from their original locations:

- A. The Mosaic of Achilles. Discovered near the Madaba Archaeological Museum in 1960 and removed for its protection. It is currently housed in the shelter of the Church of the Apostles.
- B. The Mosaic of Heracles. A mosaic panel depicting Heracles was found in 1960 in the vicinity of the Mosaic of Achilles. It also was removed and is currently housed in the shelter of the Church of the Apostles.
- C. The Mosaic from the House of the Qsar Family. The mosaics from the Hall of the Seasons are housed in the Madaba Archaeological Museum, the Madaba Archaeological Park, and in the Archaeological Museum of the University of Jordan.
- D. The Mosaic from the House of Yusef Saleh 'Alamat. The Mosaic of the Tree, from a house in the eastern part of Madaba, is now in the Madaba Archaeological Museum.
- E. The Mosaic of the Reclining Woman. It is believed to have been found in the vicinity of P.G. 225550 E., 125025 N., but it has not been relocated.
- F. The Mosaic in the House of Farkhut Karadsheh. Described as having been in a house to the south of the church of the map, it has since disappeared and is known only from a photograph.
- G. The Mosaic with Birds and Fish. This mosaic is now housed in the shelter of the Church of the Apostles.
- H. The Church to the Southeast of the Acropolis. A church discovered by Manfredi had already been completely destroyed by 1891.
- I. Justinian's Cistern (documented in the 19th century near P.G. 225300 E., 125240 N.). It has not yet been relocated.



## Summary

P.G. = Palestine Grid

1. Al-Mishnaqa (P.G. 224850 E., 125000 N.) is under the main Christian cemetery of Madaba, except for two standing columns.
2. The Roman Reservoir (birkeh) (P.G. 225000 E., 124600 N.) is still standing and is relatively well preserved, but modern structures have been built in the reservoir itself.
3. The Church of the Map (P.G. 225350 E., 125160 N.). The famous mosaic map is partially preserved as part of the church's floor. However, it is not protected within the church and tourists are permitted to walk on it.
4. Bier al-Rayes (P.G. 225300 E., 125240 N.). Located to the northwest of the Church of St. George.
5. The Burnt Palace (P.G. 225375-440 E., 125020-070 N.). A large structure on the north side of the Roman street within the Madaba Archaeological Park. The mosaics of the eastern part were removed but are expected to be returned. The other mosaics are *in situ*.
6. The Roman Street (P.G. 225400-500 E., 124950-125050 N.) Two contiguous sections, bisected by a modern street, have been excavated and are part of the Madaba Archaeological Park. In 1994, a third section was found just east of the Church of the Sunna' Family.
7. The Church of al-Khadir or Church of the Martyrs (P.G. 225400 E., 125000 N.). Located on the south side of the Roman street, within the Madaba Archaeological Park, it has recently undergone further excavation and the remaining mosaics have been cleaned and conserved.
8. The Hippolytus Hall (P.G. 225490 E., 124975 N.). Part of a Madaba mansion that was built in the first half of the 6th century over a Roman temple. It is housed in a shelter built by architect Ammar Khammash under a grant from the United States Agency for International Development (USAID) to the American Center of Oriental Research (ACOR).
9. The Church of the Virgin Mary (P.G. 225490 E., 124975 N.). The Church of the Virgin, located on the northern side of the Roman street, is in the same shelter as the Hippolytus Hall in the Madaba Archaeological Park.
10. The Church of the Prophet Elias and the Crypt of St. Elianus (P.G. 225450 E., 124975 N.). This church is located on the south side of the Roman street. After its discovery in the last century, it underwent further destruction and was partially covered by modern structures. Recently, these were removed and excavations reopened. Mosaics remain in the western part of the nave. The Crypt of St. Elianus, located beneath the church, contains mosaic pavements, some of which were destroyed in recent years. Others are still *in situ*. Both the church and the crypt are part of the Madaba Archaeological Park.
11. The Church of the Sunna' Family (P.G. 225500 E., 124925 N.). About 50 m to the east of the Church of the Prophet Elias, and on the same side of the paved Roman street, is a church dated to the 6th century. The church has recently been re-excavated and is part of the Madaba Archaeological Park.
12. The Batjaly Area (P.G. 225550 E., 125025 N.). Excavations will continue in this area which is within the confines of the Madaba Archaeological Park.
13. The Church of the Salayta Family (P.G. 225480 E., 124860 N.). The church, located to the south of the Church of the Sunna' Family, was excavated in 1972, but by then much of its mosaic pavement had been destroyed. Parts of the remaining mosaics are now in the shelter of the Church of the Apostles. The church has since been completely covered and the area is now an empty lot.
14. The City Perimeter Wall and Gates. Although virtually all of the early maps trace the outline of a city wall and record varying numbers of gates in the wall, the 1993 survey was unable to locate any such structures with the possible exception of a concentration of rock tumble southeast of the tell (P.G. 225540 E., 124700 N.).
15. The East Gate and Colonnaded Forum (P.G. 225590 E., 124860 N.). A number of accounts by early travellers mention the presence of a monumental gate in this area and several local residents remembered seeing a gate-like structure located precisely on the spot indicated on the old maps prior to the construction of a series of modern buildings. It is possible that at least some of the structure is still intact beneath the surface.
16. The West Slope of the Acropolis (P.G. 225190 E., 124800-870 N.). The relatively recent bulldozing for a series of modern houses on the western slope of the acropolis has exposed a number of impressive archaeological remains. These remains should receive prompt attention before they are destroyed.
17. The Mosaics of the Shops (P.G. 225190 E., 124850 N.). One of the vaults can still be seen projecting from the slope of the acropolis. The mosaics were removed to the Madaba Archaeological Museum.
18. The Cathedral Church (P.G. 225260-330 E., 124710-750 N.). The remains of this church lie in a level area on the south slope of the acropolis. Part of the site is now owned by the Department of Antiquities. It warrants further excavation and preservation. The mosaic of the Chapel of the Martyr Theodore is *in situ* but covered. The mosaic of the upper baptistry chapel was sent to the Archaeological Museum of the University of Jordan in 1987. The mosaic of the lower baptistry chapel is now in the Madaba Archaeological Museum.
19. The Church of the Apostles (P.G. 225425 E., 124525 N.). The church is located to the southeast of the acropolis. It is housed in a shelter built by architect Ammar Khammash under a grant from the United States Agency for International Development (USAID) to the American Center of Oriental Research (ACOR).
20. The Mosaic in the House of Farid al-Masri (P.G. 225175 E., 124750 N.). The Mosaic of the Paradise is *in situ* in the Madaba Archaeological Museum.
21. The Mosaic in the House of the Twal Family (P.G. 225150 E., 124725 N.). This mosaic is *in situ* in the Madaba Archaeological Museum.
22. The Mosaic in the House of Mis'ad al-Twal (P.G. 225180 E., 124720 N.). This mosaic, which depicts a Bacchic scene, is *in situ* as part of the Madaba Archaeological Museum.