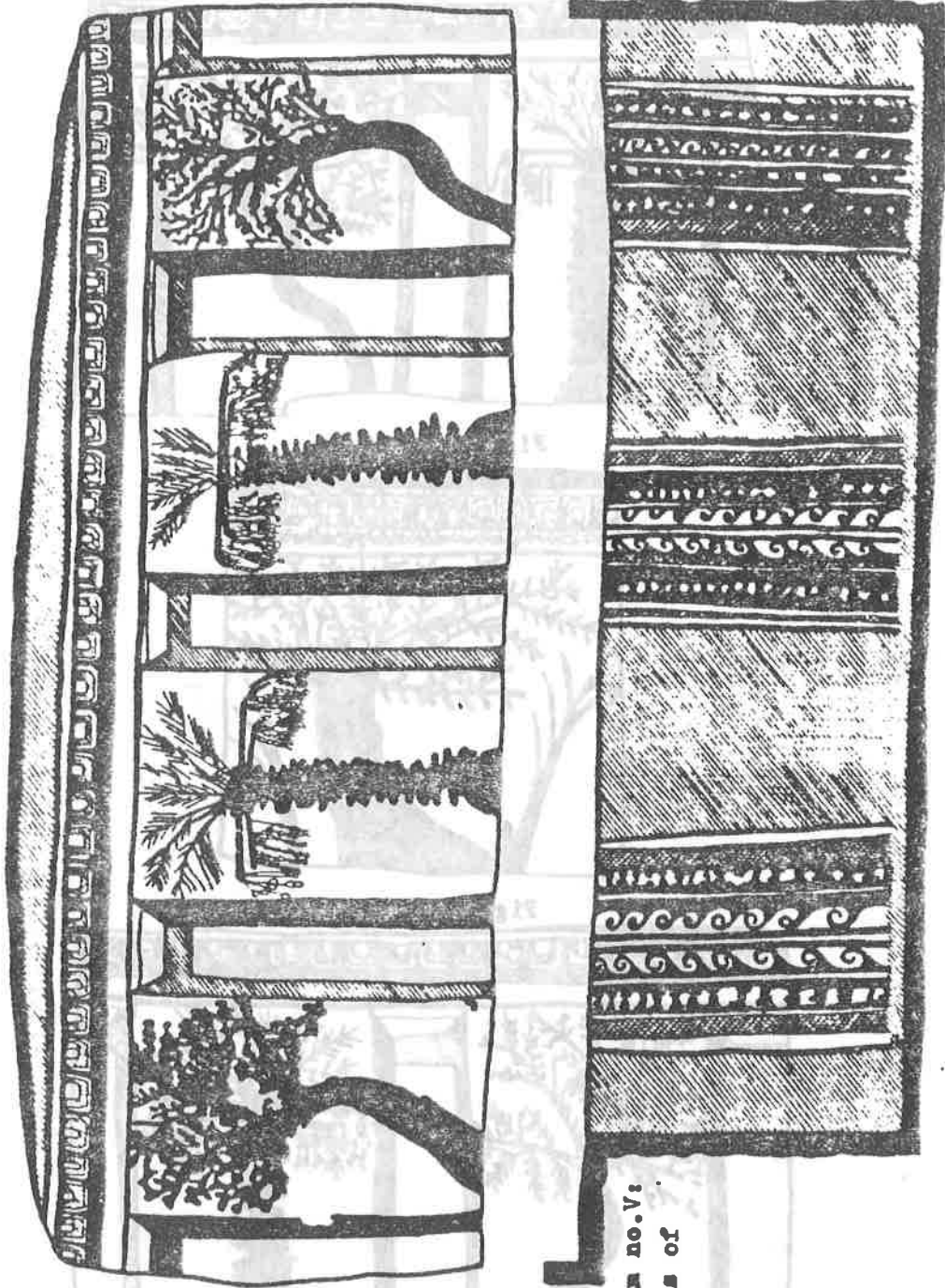




Anfushy.
 Hypogeum no. V,
 wall decoration
 of room no. 5.



Anfushy. Hypogeum no. V:
wall decorations of
room no. 2.



Fig. 1.

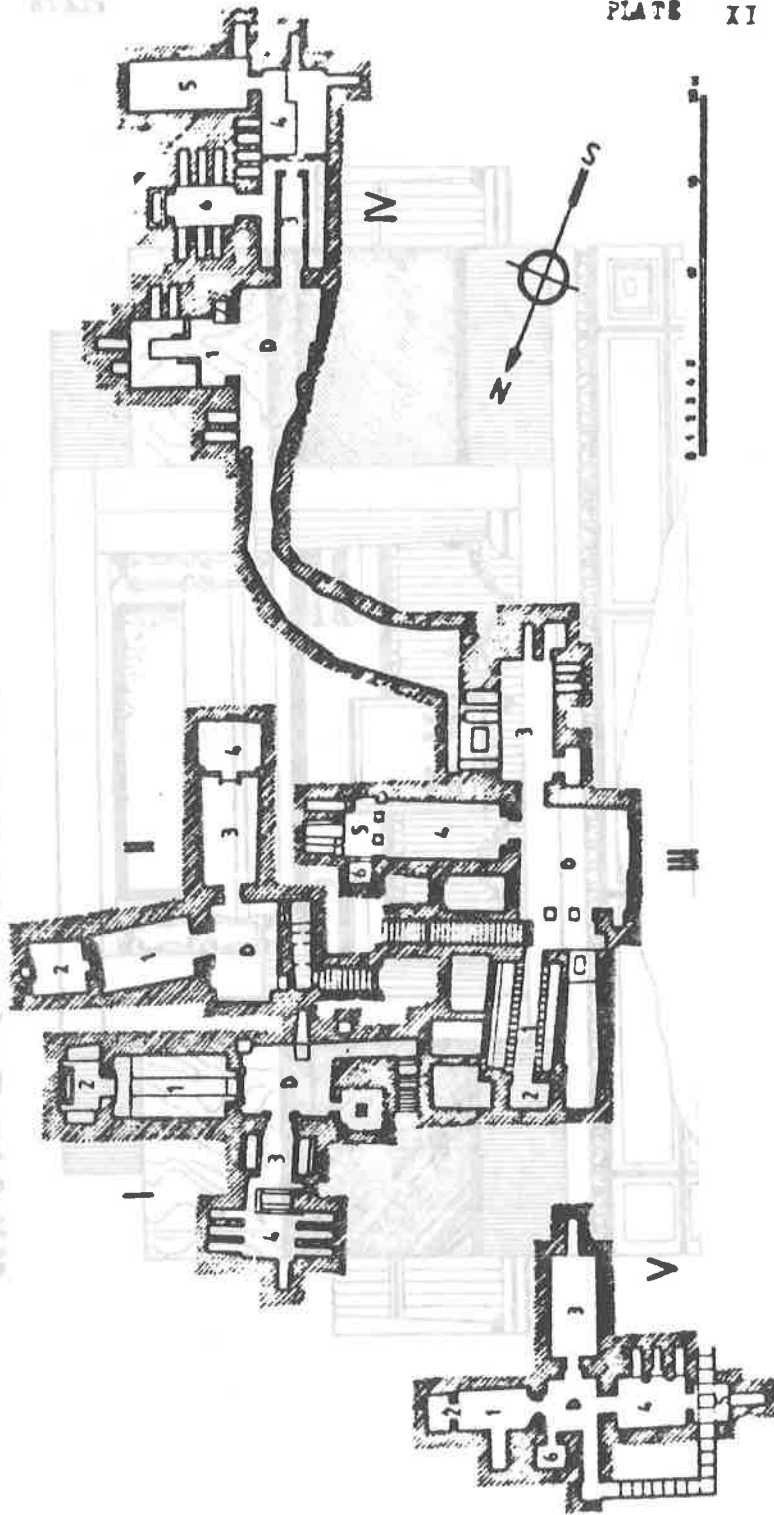


Fig. 2.



Fig. 3.

Anfushy. Program no.V: wall decoration of room no 2



Anfusky. Plan of the hypogea . /after M. Nowicka /.

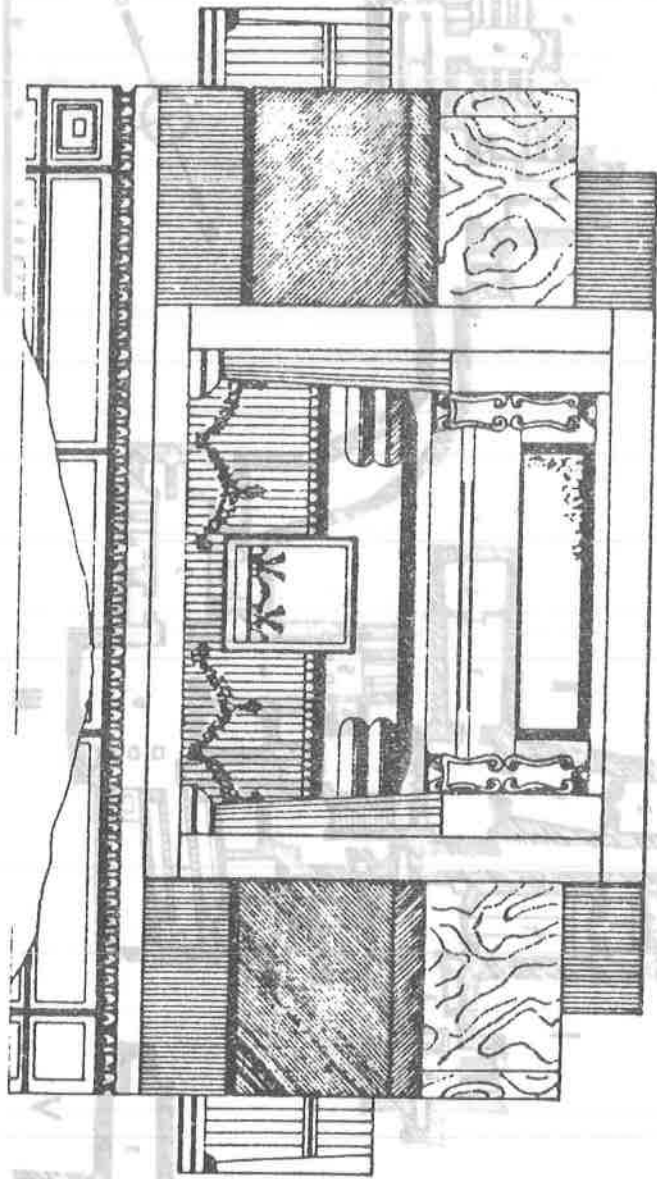
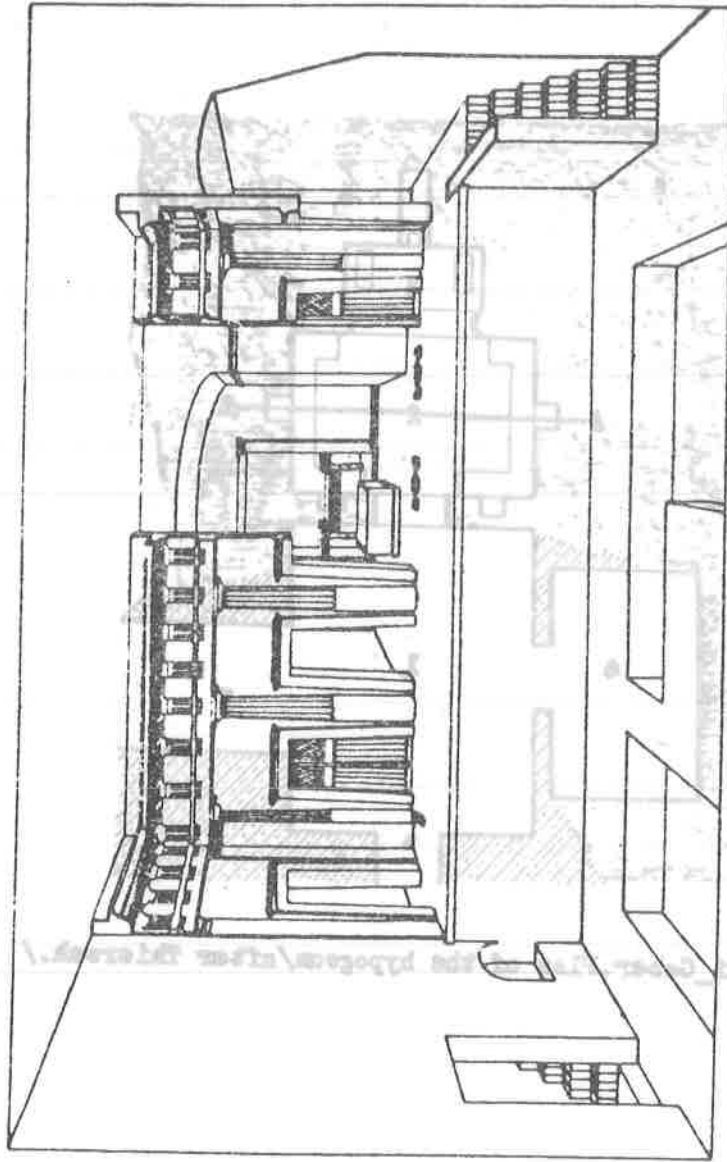
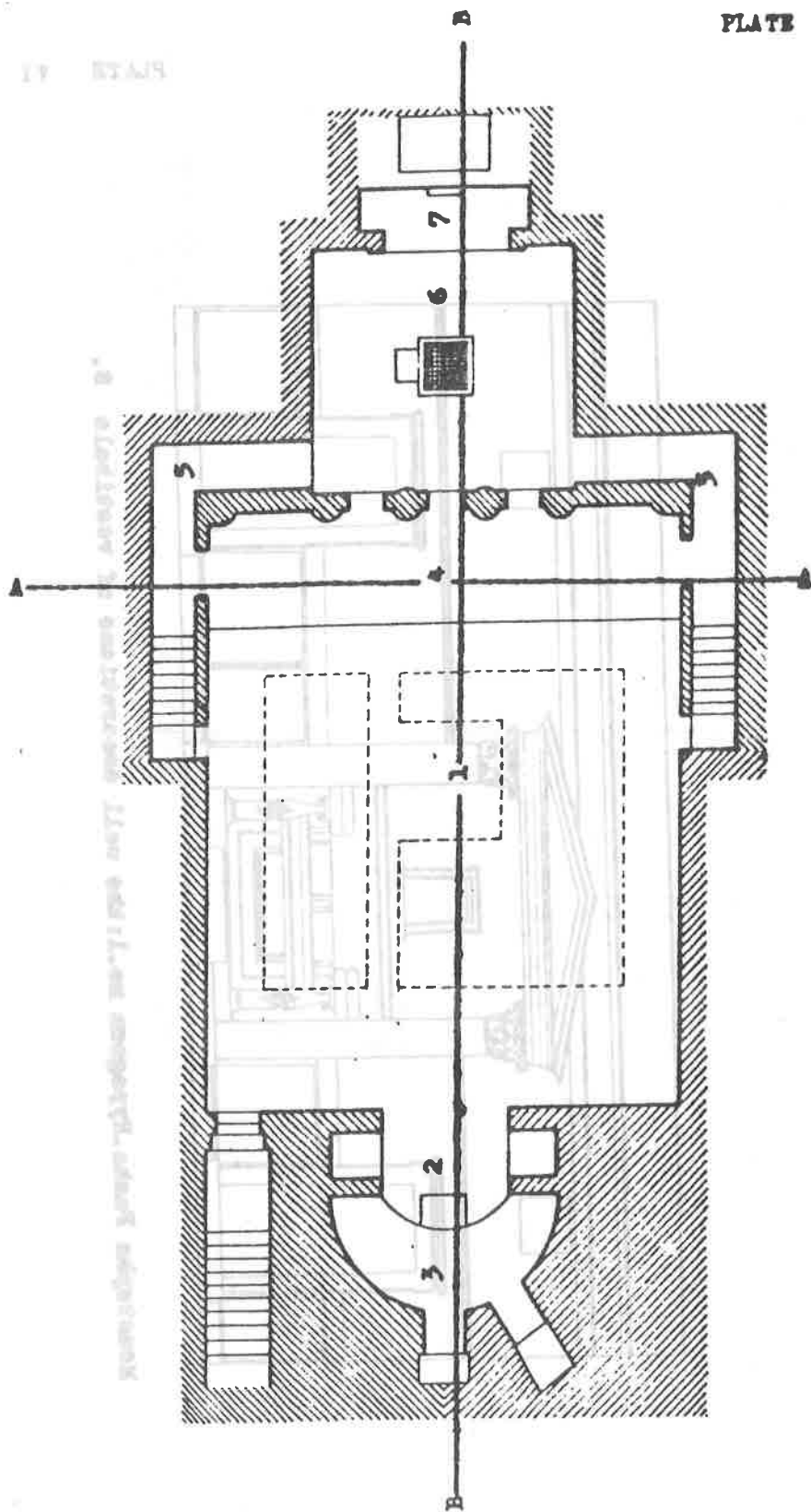


Fig. 141-Gaber. The decoration of the entrance and the burial chamber.

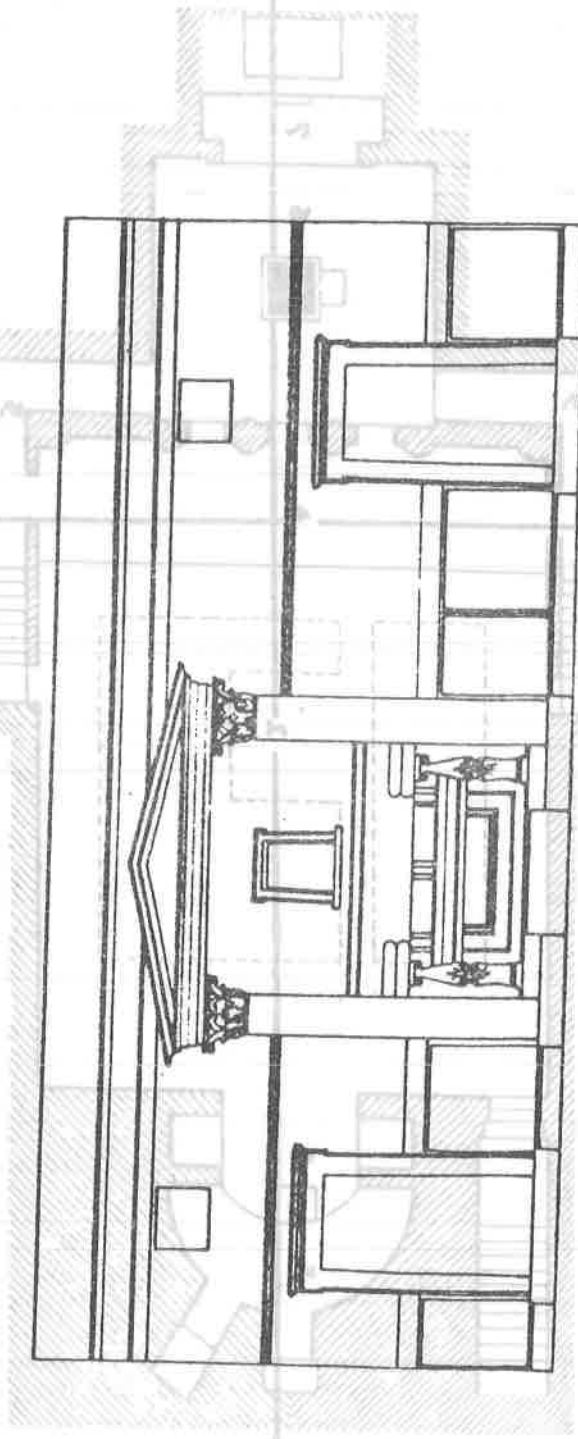


Moustapha Pesba. Hypogeum no. III; the raised gallery north of the court.
/after A. Adriani/.

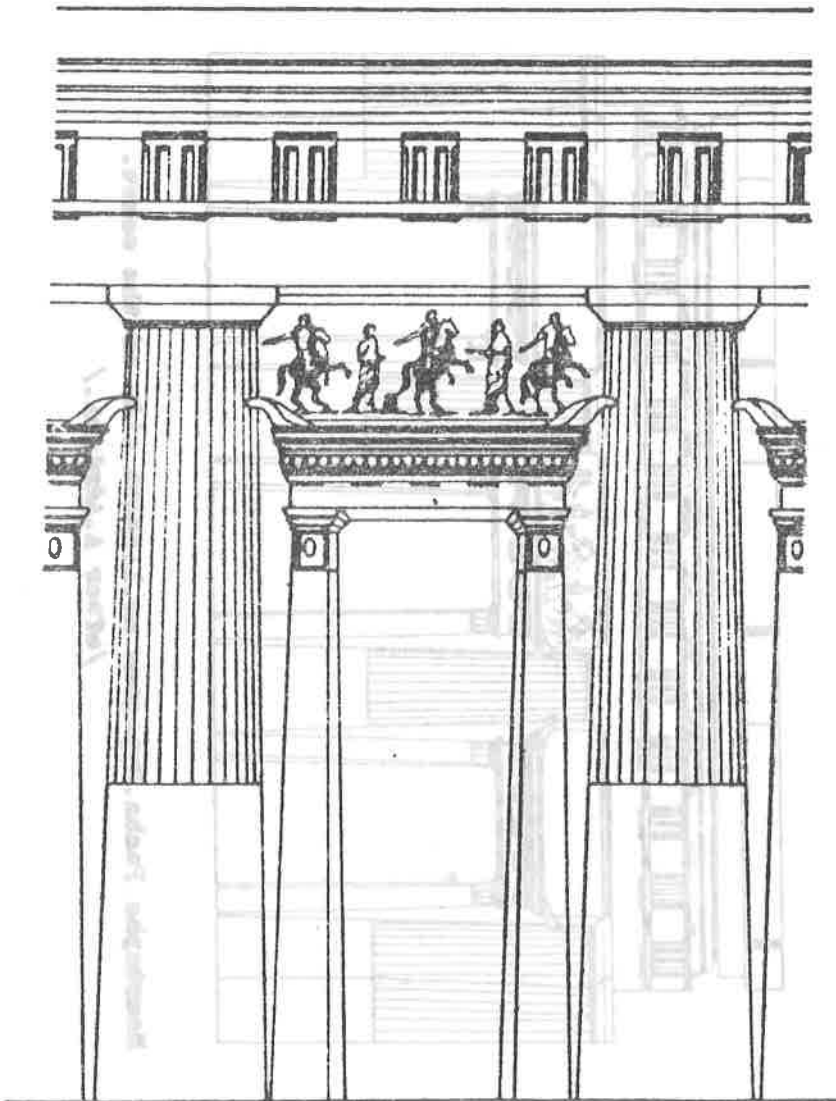


Moustopha Pasha. Hypogeum no. III, plan / after A. Adriani /.

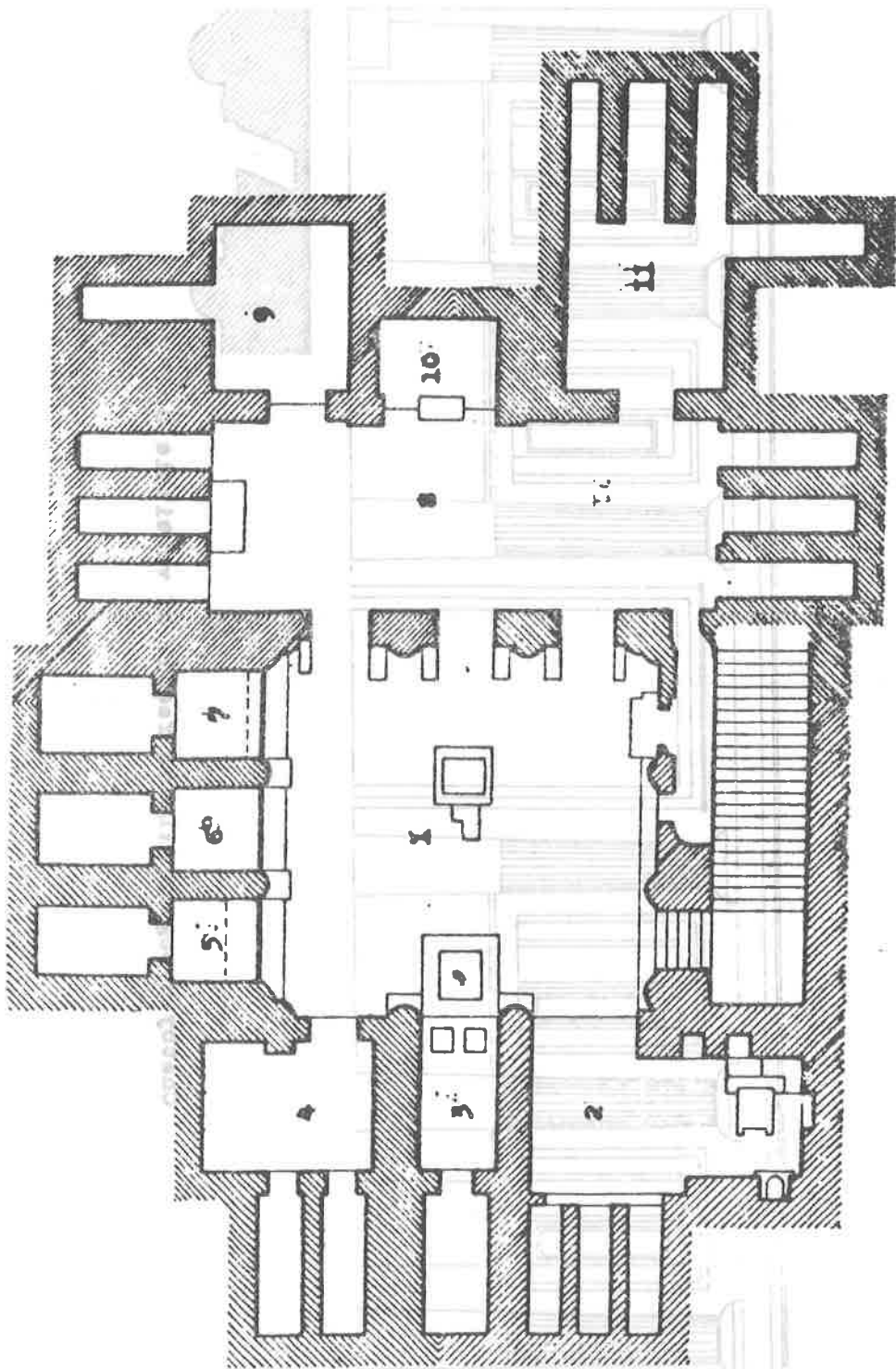
Ковчегъ въ храмѣ Панагоа въ Иллирии (вѣст. археол. № 1)



Ковчегъ Панагоа. Рисунок № 1. the wall decorations of vestibule 1.

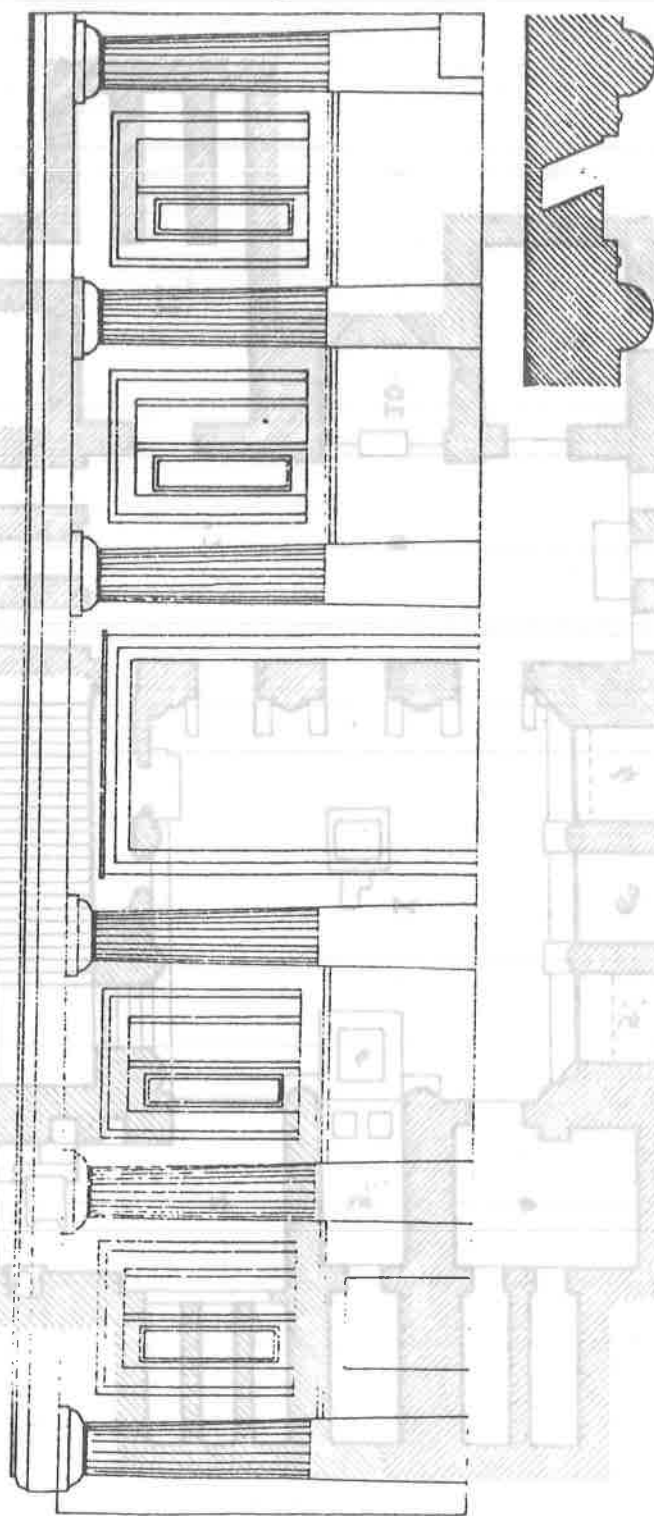


Moustapha Pasha. Hypogeum no. 1: the middle door
of the south side of the court. /reconstruction./



Meustapha Pasha. Plan of hypogeum no. 1. / After A. Adriani. /

Помпейскія гробницы № 7. Вид с восточной стороны.



Chatby. Hypogeum A: Doric facade of vestibule D.

Plummer, 245. For the "open water" (Trench, 131; Cf. the best remaining section in the Villa at Bassano, the painter behind the foreground columns open up a vista of elaborate...

23. Abiani, *Lezioni*, 817; *EWA*, 3.
24. Abiani, *Lezioni*, 817; *EWA*, 3.
1957, 46, 48. *Capricci*, 228.

25. Abiani, *Lezioni*, 817; *EWA*, 3.
26. *Lezioni*, 817; *EWA*, 3.
27. *Lezioni*, 817; *EWA*, 3.

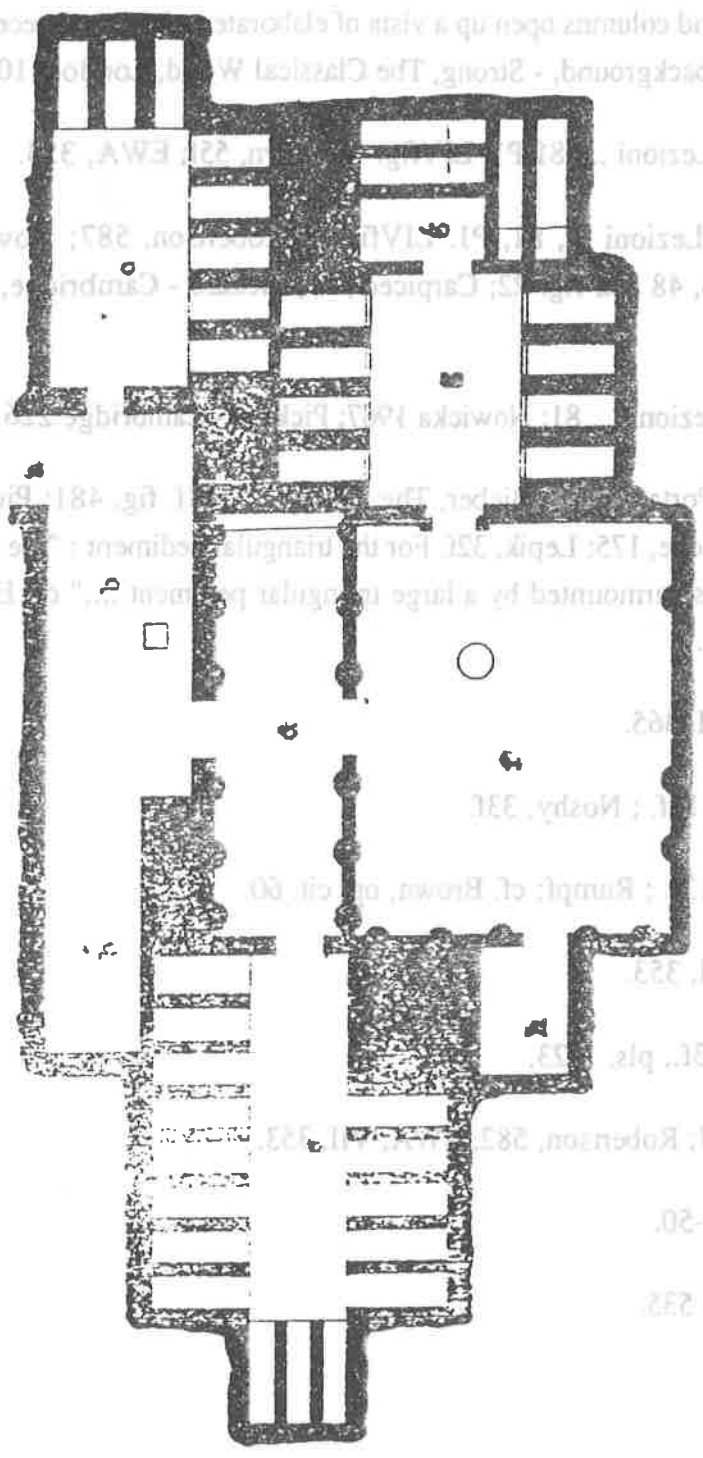
28. *Lezioni*, 817; *EWA*, 3.
29. *Lezioni*, 817; *EWA*, 3.
30. *Lezioni*, 817; *EWA*, 3.

31. *Lezioni*, 817; *EWA*, 3.
32. *Lezioni*, 817; *EWA*, 3.
33. *Lezioni*, 817; *EWA*, 3.

34. *Lezioni*, 817; *EWA*, 3.
35. *Lezioni*, 817; *EWA*, 3.
36. *Lezioni*, 817; *EWA*, 3.

37. *Lezioni*, 817; *EWA*, 3.
38. *Lezioni*, 817; *EWA*, 3.
39. *Lezioni*, 817; *EWA*, 3.

40. *Lezioni*, 817; *EWA*, 3.
41. *Lezioni*, 817; *EWA*, 3.
42. *Lezioni*, 817; *EWA*, 3.



Chatby. Plan of hypogeum A./after E. Breccia./

- I STAIR
- Plommer, 242. For the "open vista" Thiersch, 13f.; Cf. the best remaining decoration in the Villa at Boscoreale, the painter behind the foreground columns open up a vista of elaborate architecture receding into the background, - Strong, *The Classical World*, London, 101.
53. Adriani, *Lezioni ...*, 81, Pl. LIVfig. 1, Brown, 55f; EWA, 353.
54. Adriani, *Lezioni ...*, 81, Pl. LIVfig. 3; Robertson, 587; Nowicka 1967, 46, 48 and fig. 22; Carpiceci, 97; Pickard - Cambridge, 228, fig. 92.
55. Adriani *Lezioni ...*, 81; Nowicka 1967; Pickard - Cambridge 226.
56. For the "Porta regia" : Bieber, *The history ...*, 351f. fig. 48i; Pickard - Cambridge, 175; Lepik, 32f. For the triangular pediment : "the porta regia was surmounted by a large triangular pediment ...," cf. EWA, XII, 301.
57. EWA, VII, 365.
58. Thiersch, 13f. ; Noshy, 33f.
59. Browne; 13f. ; Rumpf; cf. Brown, *op. cit.* 60.
60. EWA, VII, 353.
61. Brown, 13f., pls. 1-23.
62. Rumpf, 17; Robertson, 582; EWA, VII, 353.
63. Brown 39-50.
64. EWA, VII 535.

43. The most obvious feature of the Alexandrian religious outlook, however, is their interest in the welfare of the dead.
44. Adriani AMGR 1935-39, 58; Nowicka 1966, 124; Little, Roman Sourcebook ..., 32, PL. 26, fig. 26-27 and pl. 27, fig. 29.
45. These two false doors are built and painted so as to represent doors in woodwork, of Nowicka 1967, 35f.; Bieber, 250; Nowicka 1966, 124, claims that "jest to news tpliwie cenna wskazowka co do dekorowania drzwi W. prywatnych budowlach tego czasu".
46. Bieber, The art of the Hellenistic age, 24f.
47. Nowicka 1969, 147f.
48. Adriani Lezioni, XXf; Nowicka 1969, 50 f.
49. Cornelius c. Vermeule, Roman Imperial Art in Greece and Asia Minor, Harvard 1968, 24-26, strongly believes that "wealthy private citizens in the Greek East built tombs which reflected the art of their region .."; Brown, 14f.
50. K. Michalowski, Aleksandria, Warszawa, 1970, 12f; Nowicka 1969, 62f.
51. Rostovtzeff, Ancient ..., 159, claims that "the most interesting features of the Second Pompeian style or architectural style is the close imitation in wall decoration of the decorations of the theater stages". Cf. Rumpf, Classical and Post - Classical Greek Painting, JHS, 67, 1947, 18f; Little, Roman Sourcebook ..., 27f.
52. For the description and illustration of the decoration of this hypogeum; Nowicka 1966, 120, n. 13; Adriani Lezioni 12; Noshy, 32;

31. cf. Adriani Lezioni; Bieber, 207f., fig 291, 302; Lawrence, 285; also FYfe, 84-5, pl. XXIIIb.
32. For the large number of theaters, in which there were columns set against rectangular pillars to keep pinakes in place, cf. Pickard - Cambridge, 217, 76; for the variety of proskenion columns and also the combination of columns and piers, cf. FYfe, 79; Wycherley, 172-3.
33. Lawrence, 284f; Bieber, 223, 245; Pickard - Cambridge, 149.
34. Coulton, 125.
35. Loc. cit.
36. The three doors represent the typical Egyptian form with the jambs leaning slightly inward toward each other so the doors are wider at the bottom than at the top, cf. Picard, les tombeaux ptolémaïques ..., 267; according to EYfe, 99, the door openings, up to the middle of the first century B.C. at any rate, were usually diminished slightly toward the top by asloping inward of the jambs.
37. For the amount of doors in theaters - doubtless three, probably five - cf. Pickard - Cambridge, 215, 237.
38. Bieber, 140, 351, 352.
39. Pickard - Cambridge, 43-68.
40. Bieber, 140.
41. Lepik, op. cit. 28, 28-9; Bieber, 206f.; Pickard - Cambridge, 240f.
42. Bieber, 206;; Pickard - Cambridge, 240f.

20. For the forms of the architectural Vista, cf. Little, Roman Sourcebook ..., loc. cit.; also idem, The Decoration of Hellenistic peristyle houses in S. Italy, AJA, 39, 1935, 360f.; idem, Formation of a Roman Style in Wall Painting, AJA, 49 1945, 135f.
21. Noshy, 29f.; Bieber, 321.
22. P.J. Fritsch, False Doors on Tombs, JHS, LXIII 1943, 113-5, mentioned "that the false windows were also used for spirits to pass through".
23. Bieber, 327.
24. Noshy 30f.
25. Ragghianti, op. cit., 39, strongly believes that the Second style was widespread in Asia Minor.
26. Brilliant studies by A. Adriani, of. Adriani AMGR 1933-35; Adriani Lezioni, XXXIXf., 13-16, fig. VIII.
27. Vessberg, 22-3, states that the so-called Tombs of the kings in Nea Paphos date to the Hellenistic Period recalling the same architectural element around an inner court, the vertical frieze decorated with a series of plain metopes and triglyphs, all carved into the solid rock as in the hypogea of Mosutopha Pasha, cf. also Nicolaou, 559-501.
28. For the system used in some Greek stoas, of. Coulton, 116-8.
29. Ibid., it may be further said that the Alexandrian architect and engineer had a good working Knowledge of construction methods.
30. For the Priene theater in Oropos, of. Bieber, 215f., fig. 305-306; Pickard - Cambridge, 186 - 7.

8. Little, Roman Sourcebook ..., 27f.
9. The best remaining decorations of the Second Style are in the Villa dei Misterii, the frescoes of the Villa of Fannius Sinistor at Boscoreale and the decoration of the town-house in Pompeii the so-called Casa del labirinto, of White, 62.
10. Ibid., 62f.; for the earliest phases of the Second style, of. Peters, 7f.; White, 61-2, n.1, 75f.
11. White, 75; Peters, 15, mentions Vitruvius (De Architectura, VII, 5,2) referring to the use of "scenarium frontes" as a decoration of residential houses in the Second style.
12. Peters, 14f.; 60f.
13. Little, Roman Sourcebook ..., 27-33.
14. Ibid., 27, n. 2; Peters, 15.
15. Little, Roman Sourcebook ..., 27f.; Noshy, 29f.
16. Rostovtzeff, Ancient ..., 159f.
17. Hinks, XXXIX.
18. Regghianti, op. cit, 37f; Peters, 7f.; White, 60f.; cf. also P. Blanckenhagen and C. Alexander, The Paintings from Boscotrecase, Heidelberg 1962, 12f; Gabriel, 5f.; Peters, 60, claims that "there is a close resemblance between the Walls of the first and those of the early Second style".
19. Regghianti, op. cit., 79f.; Peters, 14f.; Little, Roman Sourcebook ..., 27f.

of the Labyrinth House in Pompeii. Especially the tholos shrine setting and the propylon set from the Boscoreale Villa recalls the registers, both upper and lower, of the "Khazneh" in Petra. For this see; - P.C. Hammond, *The Nabateans, their history, culture and archaeology*, SIMA 37 (1973); idem; *cult and cupboard at Nabatean Petra*, *Archaeology*, 34 no. 2 P. 27f. of also Schmidt - Colinet, op. cit., P. 197f; A.M.G. Little, *A Roman source book for the stage*, *AJA* 60 (1956).

5. E. Breccia, *La necropoli di Sciatbi. Catalogue general des Antiquités égyptienne. Musée. d'Alexandrie, Service des Antiquités de l'Égypte*, Caire 1912, pl. II, III.; the hypogeum has architectural decorations in the entrance to its "oikos" Ionic half - columns with a false window in the Intercolumnation.; of I. Noshy, *The arts in Ptolemaic Egypt*, London 1937, P. 29f.; Cf also M. Rostovtzeff, *Ancient Decorative wall painting*, P. 129, adds that it "is commonly accepted on the ground of certain literary evidence and monuments like the facades of the tombs in Petra in Arabia that the architectural style originated in Asia Minor".
6. The stuccoed walls of the tomb at Canoss of the mid-third century B.C. have engaged columns and painted false windows, cf H. Plommer, *Ancient and Classical architecture*, London 1956p. 248.; False windows were adopted in the tower tomb also, of. M. Rostovtzeff, *Dura - Euopos II*, 144f false windows were also used in the Petra tombs.
7. Noshy, 29f., claims that "the system of this architectural decoration had been adopted in the Bouleuterion (council house) in Miletus" showing the same treatment of Doric half columns engaged in a wall with windows. The same system was found in the south hall of the Market in Magnesia and in the so-called Odeon in Termessos.

Footnotes

1. M. Bieber, *The history of the Greek and Roman theater*, Princeton 1939, P. 206f.; A.W. Pickard - Cambridge, *The theater of Dionysios in Athens*, Oxford 1946, P. 175f. W. Lepik, *Mathematical planning of ancient theaters as revealed in the work of Vitruvius and detected in ancient monuments*, Wroczaw 1949, P. 7f.
2. Th. Fyfe, *Hellenistic Architecture*, P. 48f.; A. Schmidt Colinet; *Nabataische felsarchitektur*, "Bonner Jahrbucher" 180 1980, P. 189f. also Bieber, op. cit., 126f.
3. Th. Fyfe, op. cit., 84 - 91, gives some examples with details (pl. IX. a); Bieber, op. cit., 224.; J. Mynarczyk, *Nea Paphos Wokres hellenistycznym*, Ph D dissertation, University of Warsaw 1980, 245f, 288f.
4. In Petra of the Nabateans the most prominent funerary monuments have facades that can be easily classified as scenic architecture. They are the "Khazneh" (called by the natives the "Treasury of the Pharaoh"). They are "Royal Tomb Group" and ed - Deir (called also the "Monastery"); they belonged, if not to the royalty, than to the higher nobility. The architectural decorations of the facades were well done showing a true baroque quality; the forms adopted were, in fact, classical in design. Especially the central pedimen. of the "Khazneh" recalls the west end of the basilica in Pompeii. Its facades as well as the front of "ed-Deir" can also be discovered in theatrical wall - paintings of the Second Pompeian or structural style. Most important among these are the paintings from the cubiculum in the Villa of Fannius Sinistor in Boscoreale, the Villa in Oplontis, the small room

The Second Pompeian style is represented also among stele painting such as the stele of the "Stender man", the "Hadra horseman" and a stele from the "Soldier's Tomb".⁽⁶¹⁾ A comparison of the steles from Alexandria with examples found elsewhere suggests the same line of development as in the mural paintings of the Second style. The stele of Hediste from Pagasae, for example, depicts in the foreground a women who had died in childbirth lying on a couch with her husband standing beside her, immediately behind her there are two wings of the wall behind one of which appears the nurse with the newly born child and in the utmost rear half - open door with another women looking through it.⁽⁶²⁾

Both the Hediste stele and the Alexandria loculi slabs divide the depth of the picture into sections. It seems probable, however that certain painted loculi slabs and stelai frequently reflect stage decorations belonging to the Second style.⁽⁶³⁾ A comparison to later examples found in Pompeian painting such as the panels from Herculaneum, which are part of the "naiskos composition", the plain band at the base of the Alexander mosaics and of the mosaics done by Dioscurides suggest that the former scenes resembled movable painted decorations on wooden boards (thyromata) used at one time to ornament the Hellenistic stage.⁽⁶⁴⁾

quarters view of the horsemen places the panel well within the Second style.⁽⁵³⁾ A panel from a villa at Boscoreale (now in the Museum of Napoli) shows a handsome door with a coloured panel or painting above it belonging to the Second Pompeian style.⁽⁵⁴⁾ It seems likely that the Boscoreal panel imitated in its composition one of the Alexandrian doors with its decoration and that both found a source in the panels used in the tragic sets in the theaters, where their presence can be more logically explained.

Another very original element showing theatrical influences is to be found in the decoration of the hypogeum (no. I) in Moustapha Pasha. It is the wellknown "porta regia" whose beautiful architectural details were imitated in painting in the entrance to the burial chamber⁽⁵⁵⁾ where there are two fine pilasters with Corinthian capitals supporting a triangular Greek pediment (Pl VI).⁽⁵⁶⁾

The Antoniadis hypogeum is another hypogeum to be discussed here in this connection. Noshy, who gives some details of the architectural decoration of this hypogeum, relates it to the evolution line of the Second Pompeian style, placing it in the advanced phases. Here, the depth is divided into sections : a central aedicule with lateral views⁽⁵⁷⁾, the paintings are frequently to be found between the back columns of the aedicule placed above the two main loculi in the oikos of this hypogeum.⁽⁵⁸⁾ As in the later examples from the Villa of Mysteries in Pompeii and the villa in Boscoreale, the figural compositions are to be seen within the aedicule. Perhaps also, the columns and entablature from Anfushy hypogeum no V belong to the painted works of the Second Pompeian style (pl. X, XI, XII).⁽⁵⁹⁾

Finally, it should be remembered that certain of the painted loculi slabs of the third century in Alexandria also belong to the second style. The painted loculi slabs of Philateknos, Stephanos and Helixo for instance, attempt to show spatial depth beyond an opening in the wall; they have the further advantage of being originals of the third century B.C.⁽⁶⁰⁾

(2) The Painted Elements in Theatrical Decoration

The Ptolemaic period in Alexandria was time of growing wealth and the emergence of a wealthy class of citizens. ⁽⁴⁶⁾ The city was filled with Greek artists well paid to adorn the palaces and villas of these wealthy people. ⁽⁴⁷⁾ Thus Alexandrian painting of the Hellenistic period is characterized by a steadily increasing assimilation of Greek standards. ⁽⁴⁸⁾

The decorative mural paintings of the Alexandrian hypogea are an illustration of the evolution of the art of painting in the city during the Hellenistic period ⁽⁴⁹⁾ as well as of the wall decorations of the houses and villas of Alexandria. ⁽⁵⁰⁾ Theatrical influences in Alexandrian painting were strongest and most creative during the whole of the Second Pompeian style. ⁽⁵¹⁾

One example of theatrical influence visible in painting is to be found in the decoration of the wall of the oikos in the Sidi - Gaber hypogeum (pls. LX, X), where above the kilne the artist aimed at giving an illusion of depth by using architectural elements - two corner pillars with plaster ionic capitals joined together by green garlands and a canopy at the top. The blue background on which everything is painted gives the impression of open space behind the architecture and of the solidity of the pillars and garlands. The blue painted roof strengthen the illusion of an open pavilion supported in the corners by pillars with the sky showing above.

This decoration belongs undoubtedly to the Second Pompeian style with definite theatrical influence visible in the innovative showing of the so-called "Open Vista". ⁽⁵²⁾

Another form of adaptation of theater decoration can be detected in the painted panel surmounting the space above the middle door of Moustapha Pasha hypogeum no. I. The panel shows two women between three armed horsemen making an offering at an altar. The background is neutral - blue. The simple outlines of the women as well as the freely painted elegant three -

outstanding, the side doors led to the guest rooms and the women's quarters.⁽³⁸⁾ The reading of ancient plays shows that it was necessary in the theater to have a central door flanked by two other entrances.⁽³⁹⁾ The middle door was always decorated with decoration set up sometimes in real substantial architecture, according to Bieber.⁽⁴⁰⁾ In Priene, the proskenion had three entrances set in the intercolumnations, which served as passages between the orchestra and the skene structure. Even though the Moustapha Pasha hypogeum no. I does not follow exactly this model, it can be assumed that the idea itself of three door - openings in the intercolumnations might have come from theater construction.

The hypogeum contains other features characteristic of theater building, which can be distinguished on the basis of a comparison of its plan with that of some theaters. The skene of the Hellenistic theater, for example, is rectangular in shape and is divided into two sections, the front one consisting of an enclosed corridor or passage for the actors the second of rectangular rooms.⁽⁴¹⁾ In the hypogeum there is a parallel construction with the three burial chambers (9), (10) and (11) being preceded by a little hall (vestibule (8)) taking up the whole width of the court (Pl, III) and used in this context as a place for prayer or votive offerings.⁽⁴²⁾

The skill of the Greek designer is seen more clearly than anywhere else in the Moustapha Pasha hypogeum no. III. (pl, VII, VIII). The "Lehion or speaking place"⁽⁴³⁾ with its beautifully designed architectural details seems to be borrowed directly from the Hellenistic theater. It is "a high background of the stage" (H-I, 50m) having five doors, two false and three real, set between Doric half - columns, which serve not as structural, but decorative elements. The feature of projecting columns set on the sides of doorways, used both as a supportive and decorative element, was intended presumably to be from a theatrical vista.⁽⁴⁴⁾ The two false doors are shown completely closed imitating wooden constructions or wooden doors of Alexandrian houses; their decoration consists of protrusive lines painted red, yellow and blue and matching the column's projection.⁽⁴⁵⁾

court of the Moustapha Pasha hypogeum no. I with an innovation : the use of a system of four metopes to a span .." (28).

The system of four metopes to a span was designed to widen the space between columns. According to Coulton, the frieze with its multiplication of metopes was intended to provide a small Doric order with an intercolumnation of reasonable width. (29) Apparently, this system played an important role in theater construction for it was found in the theaters of Priene and Cropos. (30) Thus, it seems possible that the architect of Moustapha Pasha hypogeum no, I borrowed the system of four metopes to a span from the theatrical architecture of the Hellenistic period.

The decorated front wall of this hypogeum is further comparable to that of the proskenion of the theater in Priene. (31) In both cases, Doric stone half - columns set against rectangular pillars (pl. III, IV) (32) carried the architrave and the Doric frieze, that is, served as both a stone framework and a permanent support. (33) The fact is that we are dealing with a wall - decoration rather than an architectonic structure. J. Coulton has been able to show that the half - columns attached to rectangular pillars (to form free - standing supports) were used in imitation of a theater proskenion (i.e. the theaters in Epidauros, Priene, Sikyon, Assos, Delos, Cropos etc.) keeping the scale small at the same time a creating real support for the pinakes, which filled the intercolumnations. (34) It would seem probable that the architect of Moustapha Pasha hypogeum no. I borrowed the idea of half - columns attached to rectangular pillars from a theaterproskenion, keeping the order small and increasing the depth without increasing the width. (35)

Another feature of the decoration of Moustapha Pasha hypogeum no, I is the three doorway system leading from the pseudo - perristyle court southward to the three burial chambers (9), (10) and (11) (pl. IV) (36). In theaters the three doors in the front wall served as entrances and exits for actors and led to the dressing rooms inside the stage buildings. (37) The porta regia or middle door was usually considered the most important and

Pompeian style (Priene, Pergamon, Magnesia, Delos, Alexandria) is well described and subdivided as far as the second and first centuries B.C. are concerned. (18) The early flowering of the monumental architecture of the Second style was influenced especially by theater stage design, although many innovations and variations had to be introduced to make things work. (19) For instance, the Chatby wall-decorations served both the needs of architectural construction and of decoration reminding the viewer of theatrical vista (background of the stage). In front, it is a courtyard wall with a door which in the theater would have been real for the use of the actors. (20) Here, this entrance is only a decorative element, an example of a theatrical vista; which might have been copied from the works of the early Second Pompeian style. (21) It should be added, however, that Chatby wall decorations could not have been sculptured in imitation of a stage front wall, but they could have been copied from the proskenion front. The door in the middle represents an entry into the underworld. (22) While the false windows painted pinakes found in the intercolumnations of the proskenion front. (23)

The question arises where did this architectural style originate. According to Noshy, "from Alexandria the Second style spread, like the first, both eastward and westward". (24) The Chatby hypogeum, dated to the third century B.C., is proof enough that in Alexandria in the third century B.C. there had developed an artistic style containing architectural elements. (25)

The Moustapha Pasha necropolis and especially hypogea nos. I and III give rise to a serious problem. Their origins and their Greek architecture have been the object of a heated discussion; it seems at present that their architectural elements had been adopted from the decoration of the Hellenistic theater. (26)

The Peristyle tombs in Nea Paphos, which have been compared to Moustapha Pasha hypogeum no. I; have each side of the central open court decorated with a temple facade with Doric columns, triglyphs and metopes, all cut into the rock. (27) The same elements are found in the pseudoperistyle

system is preserved in the entrance of hypogeum (A) in Chatby (pl.III). The architect occupied here the whole height of the wall with Doric half-columns filling the intercolumnations with four false windows and a false door to create a large symmetrical composition. ⁽⁵⁾

The wall of vestibule (D) in the Chatby hypogeum is also an example of architectural decoration belonging to the Second Pompeian style as represented in Alexandria. Preserved in this entirely, it makes possible a judgement not only of the Alexandrian architectural style, but also of the use of Hellenistic architectural elements; thus, it is an important source providing us with a certain idea of the style itself and the techniques used in the Hellenistic period. A number of similar paintings have been discovered in tombs, ⁽⁶⁾ houses ⁽⁷⁾ and theaters ⁽⁸⁾ outside Alexandria. ⁽⁹⁾

Essentially, the wall of vestibule (D) in the Chatby hypogeum was decorated with architectural elements so simple as to recall the earliest phases of the Second Pompeian Style and especially its Hellenistic architectonic quality. ⁽¹⁰⁾ The wall is divided by columns sculptured in such a way as to suggest the existence of a real space behind them; this is certainly a feature of a "scaenae frons". ⁽¹¹⁾ The symmetry of the architectural elements calls vividly to mind the "Proskenion". ⁽¹²⁾ Furthermore, it shows that the stage sets of the Hellenistic theater greatly influenced the development of architectural decoration. ⁽¹³⁾ Beyen has discussed this relation to paintings in great detail; he believes the influence of the theater to be strongly visible in the decorations of the houses built and decorated in the Second style. ⁽¹⁴⁾ This style, called also the architectural style, was not new, having been used for sometime already on the stages of the Hellenistic East (presumably in Alexandria ?). ⁽¹⁵⁾ Rostovtzeff confirmed that this style was in its wall-decorations a close imitation of the decorations of the theater stage ⁽¹⁶⁾ meaning that architectural style was primarily a theatrical style used to develop architectural tendencies. ⁽¹⁷⁾

The logical development of the Second style from the wide-spread First

Elements of Theatrical Architecture in the Alexandrian Hypogea.

Al Hussien Abou Al Atta

This article is based on the material collected for Ph. Degree thesis in Warsaw University on "The origins of the Alexandrian Ptolemaic Hypogea. A Comparative Study in the Architecture of the Hypogea". I wish to express my gratitude to the late Prof. Michaowski; and also Prof. Z. Sztetyo, and Dr. Micha Pietrzykowski who made many suggestions during my stay in Warsaw from 1979 to 1983.

Here I am going to deal mainly with two points concerning the Alexandrian Hypogea :

1) Elements of theatrical architecture.

2) The painted elements in theatrical decoration.

(1) Elements of Theatrical architecture

The Hellenistic period was the time of the most rapid development in the architecture of the theater,⁽¹⁾ especially in "scenic architecture".⁽²⁾ The innovations were by no means limited to the theaters; the front of the library in Ephesos, for instance, and also the front of the market in Miletus can certainly be called examples of scenic architecture. ⁽³⁾ Orders, niches, pedestals, arched forms and steps were all used to create an effective architectural background. Although the remains of the library in Ephesos are too meagre to show the general scheme, the market front in Miletus has a truly baroque quality. ⁽⁴⁾

Probably the earliest example of this kind of architectural decorative