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ARCHAEOLOGY

A MONOLITHIC DORIC ENTABLATURE FROM IASOS

Abstract: The artifact examined in this study was discovered in 2023 during the excavations at the temenos of the Artemis Astias sanctuary in the ancient city of Iasos. It consists of a complete Doric entablature comprising its architrave, triglyph-metope, and geison-sima elements. The block is carved from a single piece of white marble. The artifact was used as spolia material in a wall dated to the Late Roman/Early Byzantine period and has been preserved in remarkably good condition. The sanctuary where the entablature was discovered lies directly south of the Roman Agora of Iasos. The temenos, a significant portion of which has now been uncovered, is bounded to the north by the Agora's south stoa, to the south by the temenos exedra/archive building, and to the east and west by single-row column stoas dated to the late Hellenistic period. At the center of the area stands an *in antis* temple associated with the cult of Aphrodite, dating to the Hekatomnid dynasty. The temenos is known as a sanctuary dedicated to Artemis Astias, based on inscriptions related to repairs and additions made during the Roman Imperial period. The piece is a complete, monolithic Doric entablature, rectangular in shape, with four sides. With these characteristics, it is unique both in the Caria region and throughout the wider Mediterranean area. First, the study identifies the stylistic features of the piece. Next, the criteria relevant to its dating are determined, followed by a comparison with the block itself and other examples of Doric architecture in the ancient city of Iasos and the Caria region. The final section presents data and suggestions regarding the artifact's function, its possible other components, and its location in the ancient city of Iasos.

Keywords: *Asia Minor, Caria Region, Doric Order, Sanctuary, Monumental Column.*

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INTRODUCTION

The Doric entablature was uncovered during the 2023 excavation campaign¹. The block was found south of the Roman Imperial period Agora of Iasos,² within the boundaries of the temenos of the sanctuary of Artemis Astias³ (Fig. 1). The artifact was reused as a spolia within an unremarkable wall line constructed in the Late Roman/Early Byzantine period in the northeastern section of the site⁴ (Fig. 2). The sanctuary in question can be accessed via an entrance opening from the eastern section of the south stoa (*Poseidon Stoa*⁵) of the Iasos Agora. In the western section of the temenos,

¹ BALDIRAN 2024, 113-114, 117 (Res. 6, 126).

² BERTI 2020, 409-412.

³ BALDIRAN/PEHLİVAN 2021, 35.

⁴ BALDIRAN 2024, 113-114.

⁵ LEVI 1972, 497. The predecessor of the South Stoa of the Roman Agora; it was known as the

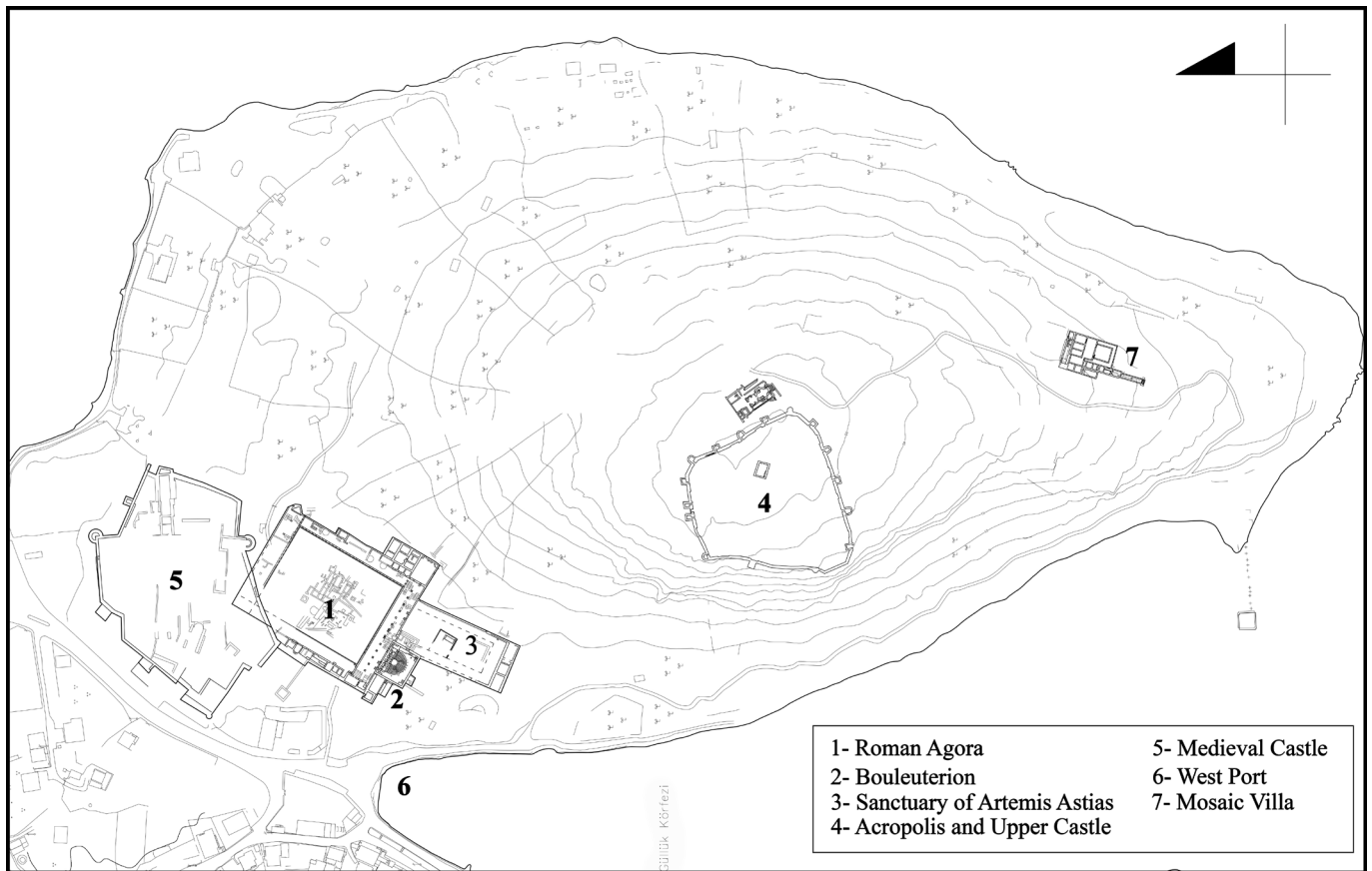


Fig. 1. Site plan of the ancient city of Iasos. (Iasos Excavation Archive).

there are some architectural remains at the foundation level⁶ thought to belong to the Hellenistic Iasos Bouleuterion. To the east of the area are the remains of the eastern stoa of a peribolos from the Late Hellenistic period, which has a Doric

façade and belongs to the temenos⁷. The sanctuary appears to have remained in use throughout the Roman Imperial period but likely fell out of use after the 4th century AD, when Christianity was officially recognized. In late antiquity,



Fig. 2. The poorly constructed Late Roman/Early Byzantine wall remains where the artifact was found.

Stoa of Poseidon during the Hellenistic period.

⁶ MASTURZO 2016, 79.

⁷ MASTURZO 2021, 151, 221.

several structural elements from the sanctuary were reused for the construction of various spaces, including an olive oil press⁸.

Other architectural elements belonging to the Doric order were also uncovered during the 2023 archaeological excavations of the sanctuary. Specifically, one triglyph metope block was found in the southern section of a late-period wall extending in a north-south direction in the excavations covering the AA-Z45-46-47 plan squares within the grid system of the Iasos excavation (Fig. 3), and a column drum was discovered to the east of the same wall (Fig. 2)⁹. Previous excavations conducted in the same area have also uncovered various walls dating back to the Late Roman/Byzantine period. Doric façade elements were used as spolia in almost all of these walls¹⁰. All of these architectural finds are associated with the peribolos east stoa of the late Hellenistic period, where the crepidoma remains are visible in the area.

The artifact examined in this study exhibits Doric architectural façade features; however, it was evaluated independently from other remains in the area due to its monolithic, four-sided form. Nevertheless, within the scope of the study, other Doric remains in the city were used as primary sources for analogical dating. To date, there is no comprehensive study on the Doric architecture of the ancient city of Iasos. Therefore, when determining the study's methodology, the development process of Doric architecture and the stylistic features of the remains¹¹ from other cities in the region were considered, as well as those specific to Iasos.

DORIC ARCHITECTURE IN THE CARIA REGION AND IASOS

The Caria region (Map. 1) shows a development of Doric architecture that diverges from canonical standards, even as those standards continued to be applied in mainland Greece and other regions of Anatolia from early periods onwards¹². Studies examining the architecture of the ancient Caria region show that, as in Western Anatolia in general, the Doric order was preferred in various building projects from the 4th century BC to the end of the Hellenistic period¹³. However, the Ionic influences seen in structures in the Caria region from the Hekatomnos period differ from other regions¹⁴. The known arrangements of public spaces in the cities of Caria began to take shape during the reign of the Hekatomnid dynasty¹⁵. The region, which later came under the rule of the Kingdom of Pergamon, developed through

extensive construction activities and was influenced by Pergamon architecture¹⁶. The public spaces with monumental architecture in the cities that developed during this period continued to exist during the Roman Republic¹⁷. Following the death of King Attalus of Pergamon in 133 BC, the region¹⁸ came under Roman rule; the dominance of the Doric style waned from this period onward, and the Ionic and Corinthian orders were used relatively more frequently¹⁹. Although the number of examples decreased in the 1st century BC, the Carians continued to build structures in the Doric order²⁰. The frequency of Doric order application increased in some construction activities toward the end of the 1st century, particularly at the beginning of the Augustan period, and continued until the end of the Flavian period²¹. However, structures from the Early Imperial period exhibit a stronger Hellenistic influence compared with those from the 1st century AD onward²². With a few exceptions, the Doric order was not employed in public spaces across Anatolia from the late 1st century AD to the 2nd century AD²³.

The ancient city of Iasos is located northwest of Mandaliya, or Güllük Bay as it is known today²⁴. The city stands on a rocky peninsula extending north-south (Fig. 1), and all of its known religious and public structures were located in the southern half of the peninsula. The peninsula on which the ancient city stood had a harbor in each of its eastern and western bays²⁵. Iasos gained strategic and commercial importance in the Caria region during antiquity due to its sheltered harbors. Excavations indicate that the city had been inhabited since the 3rd millennium BC²⁶, and it reached its greatest prosperity during the Hellenistic and Roman periods. Doric order was the dominant architectural style in the city during the Hellenistic period. Furthermore, excavations carried out in certain parts of the ancient city indicated that the Doric order continued to influence public and religious areas until the Early Roman Imperial period. Well-known remains featuring Doric architecture that have survived from this period of the city include the Presbyteroi Stoa²⁷, the sanctuary of Artemis Astias -peribolos east stoa²⁸, Doric Building A²⁹, the Hellenistic Monument³⁰, and the Delta Stoa³¹.

Today, the temenos structures known as the sanctuary of Artemis Astias³² are located between the south of the agora and the western harbor (Fig. 1). The earliest architectural

⁸ MASTURZO 2016, 183.

⁹ BALDIRAN 2024, 117.

¹⁰ BALDIRAN 2023, 174.

¹¹ Studies conducted to date on Doric architecture in the Caria region provide sufficient data for determining the dating criteria for new architectural findings. In this sense, Rumscheid's 1994 study and Gider-Büyükozer's 2013 doctoral dissertation on Doric architecture in the Caria region stand out as they present dating criteria in general and for specific structures, particularly for the Hellenistic period. However, Gider-Büyükozer's study was taken as the main source for dating criteria, as it covers the Caria region specifically and also includes Roman period practices.

¹² GİDER-BÜYÜKÖZER 2013, 394.

¹³ GİDER-BÜYÜKÖZER 2019, 103.

¹⁴ GİDER-BÜYÜKÖZER 2013, 394.

¹⁵ PEDERSEN 1994, 24–25.

¹⁶ WAELKENS 1989, 84.

¹⁷ WAELKENS 1989, 81.

¹⁸ MAGIE 1950, 32–33.

¹⁹ WAELKENS 1989, 80.

²⁰ TOMLINSON 1963, 14. Also, GİDER-BÜYÜKÖZER 2013, 440.

²¹ FORCHETTI 2020, 122–123.

²² GİDER-BÜYÜKÖZER 2013, 431.

²³ FORCHETTI 2020, 120.

²⁴ BALDONI *et alii* 2004, 10.

²⁵ BALDIRAN/GÖRGÜLÜ 2023, 159.

²⁶ BERTI 2020, 408.

²⁷ BERTI *et alii* 2011, 126.

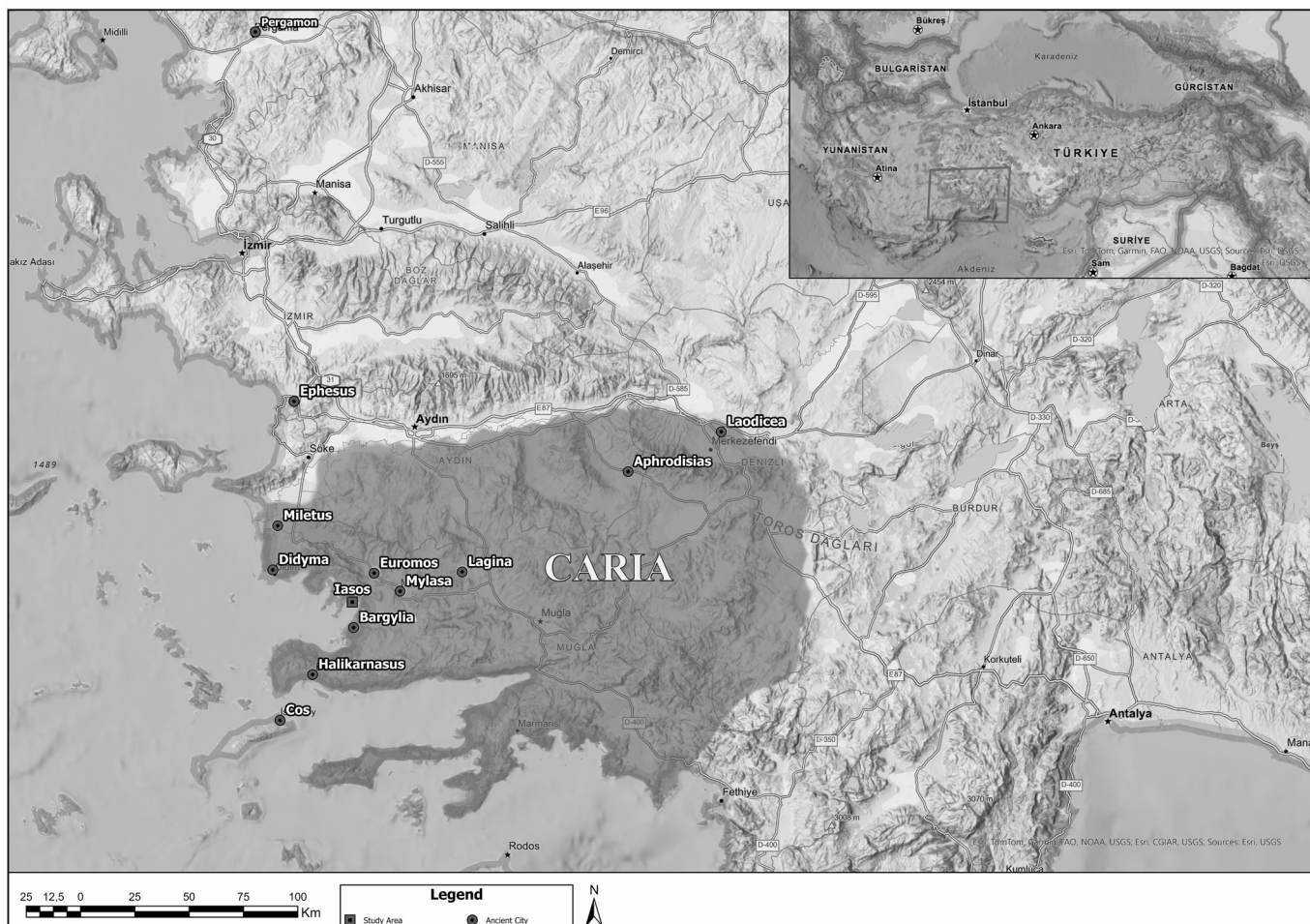
²⁸ BIANCHI 2021, 209. The peribolos stoas were also arranged for gymnasium activities during the Late Hellenistic period (MASTURZO 2021, 195–196).

²⁹ GİDER-BÜYÜKÖZER 2013, 576.

³⁰ LONGOBARDO 2005, 282–298.

³¹ LEVI 1969, 541 (Fig. 2–6).

³² BERTI/MASTURZO 2000, 217.



Map. 1. Map showing the ancient region of Caria and some of its major cities.

remains in this area belong to a temple with an *in antis* plan dating to the 4th century BC (Fig. 3). Excavations between 1976 and 1982 uncovered more than two-thirds of the crepidoma, with the exception of the temple’s western side³³. Archaeological data obtained from excavations of the temple, which exhibits architectural features of the Hekatomnid dynasty, suggest that the sanctuary may have also housed a temple associated with the cult of *Aphrodite Strateia* during this period³⁴. However, there is currently insufficient archaeological evidence to determine to which god or goddess this planned structure belonged,³⁵ meaning that its purpose remains shrouded in mystery. There is a single-columned stoa dating to the Late Hellenistic period in the east of this structure, whose short side adjoins the south stoa wall of the agora and extends approximately 78 meters to the southern boundary of the sanctuary³⁶. Sections of the south and north sides of the stoa stylobate have been brought to light in different periods³⁷; however, excavations of the stoa are still ongoing³⁸. The architectural façade elements of this structure, described as the peribolos

east stoa, include Doric column drums, capitals, and various entablature elements³⁹.

The southern part of the sanctuary is bordered by the south portico (Fig. 4)⁴⁰. The data about the façade layout of the portico show that it was constructed in an Ionic order⁴¹. The rear part of the portico, which exhibits structural phases from different periods, opens onto three rooms with cradle vaults and large, high arches⁴². There is an inscription in Greek composed of neatly arranged limestone blocks on the arches of the north façade of this structure, which was renovated during the Roman period⁴³. The structure defined as exedra in the inscription appears to have been dedicated to the Roman Emperor Commodus (AD 177–192) and Artemis Astias⁴⁴ by Diocles, a citizen of Iasos⁴⁵. Accordingly, the structure’s final modifications are dated to the late 2nd century AD⁴⁶.

³³ MASTURZO 2016, 18.

³⁴ MASTURZO 2016, 84.

³⁵ BERNINI/RIVAULT 2021, 359.

³⁶ MASTURZO 2021, 151.

³⁷ MASTURZO 2021, 75. Also, BALDIRAN/PEHLIVAN 2021, 45.

³⁸ BALDIRAN 2024, 116–117.

³⁹ BIANCHI 2021, 221.

⁴⁰ BALDONI *et alii* 2004, 91.

⁴¹ MASTURZO 2021, 164–165.

⁴² MASTURZO 2016, 173–188 (Tav. 71, 72, 75).

⁴³ MASTURZO 2016, Tav. 26.

⁴⁴ Artemis Astias is known as the patron deity of Iasos. Because of this inscription, the site is known as the sanctuary of Artemis Astias (FABIANI/NAFISSI 2013, 56).

⁴⁵ BLÜMEL 1985, IGSK 28, 7, 2.

⁴⁶ LEVI 1969, 564 (Fig. 30).

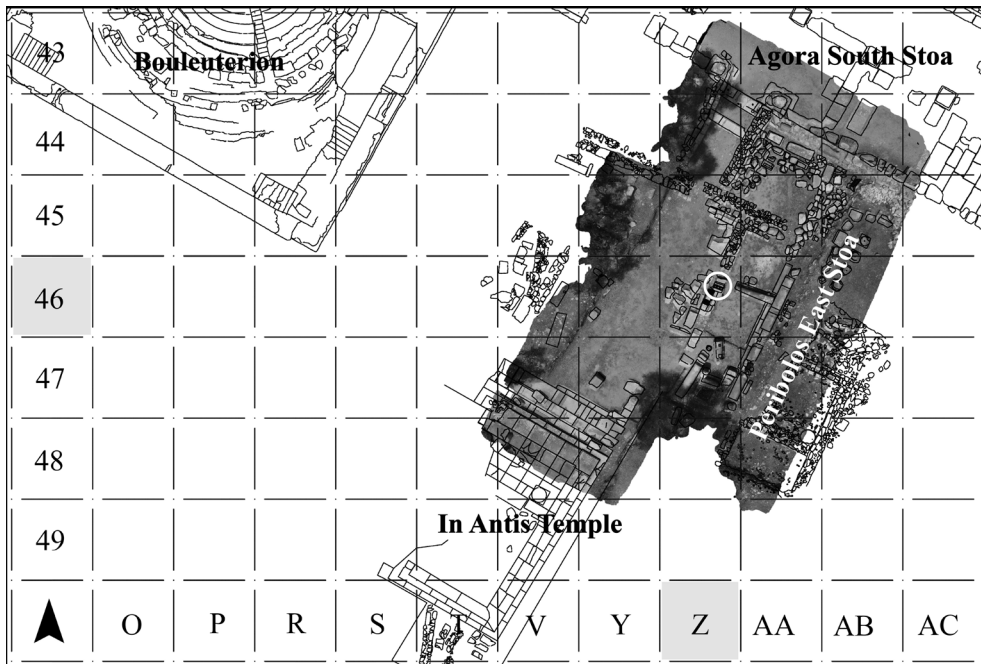


Fig. 3. The structures south of the Agora, application of the orthophoto corresponding to the 2023 work, and find locations on the site plan. (Illustration: Iasos Excavation archive, orthophoto: Author).

The Iasos Presbyteroi Stoa is dated to around 170 BC⁴⁷. The façade elements of the structure were reused in other construction projects during a period spanning from Late Antiquity to the Middle Ages⁴⁸. The remains of the stoa consist of inscribed architrave blocks, which are currently displayed in the İstanbul Archaeology Museums. The exact location of the structure within the ancient city of Iasos is unknown; however, based on the inscriptions on the architraves, it is thought to have belonged to a stoa with at least six columns in a gymnasium in the city⁴⁹.

Another Doric structure, the remains of which have survived to the present day, is referred to as the “Delta Stoa”. The remains of this structure, whose crepidoma has survived in situ, were used as spolia in a Christian basilica built in the Byzantine period immediately to its east⁵⁰. The remains of the structure on the site are sufficient for its reconstruction⁵¹. The façade elements of this structure, consisting of various entablature components, columns, and capitals, are dated to the 2nd century BC⁵².

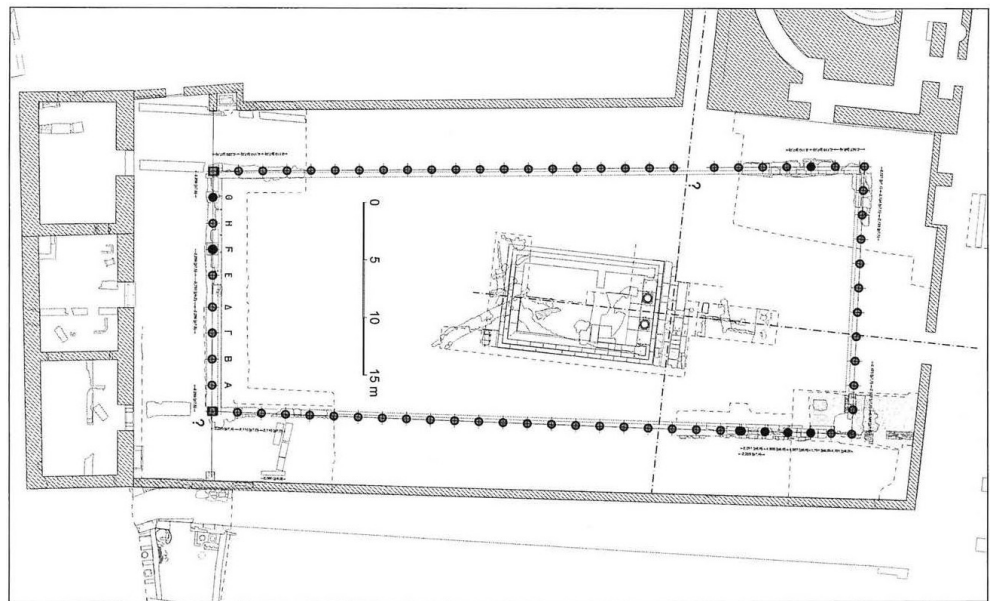


Fig. 4. Reconstruction plan of the sanctuary of Artemis Astias (Masturzo 2016, Fig. 47).

Another structure in the city whose original location is unknown, but whose remains have survived to the present day, is defined as “Doric Building A”. Remains thought to belong to the structure and displaying similar architectural features have been found in different areas, such as north of the Agora east stoa and the southeast corner of the Agora. The remains belonging to this Doric structure consist of entablature elements such as architraves, triglyph-metopes, and geison blocks. They are dated to the Early Hellenistic period⁵³.

Beyond the northern part of the peninsula, where public and religious structures are concentrated, Doric architectural remains are also present in the hinterland. The best known of these is the monumental tomb known as the “Hellenistic Monument”⁵⁴. The remains, believed to belong to the necropolis of Iasos, were discovered during a surface survey in 1990 and are now kept in the Milas Archaeological Museum⁵⁵. The remains belonging to the Hellenistic Monument consist of two blocks of architrave, a triglyph-metope frieze, and a wall block with an inscription. The monument is dated to the mid-2nd century BC in terms of architectural style⁵⁶.

⁴⁷ BERTI *et alii* 2011, 126.

⁴⁸ BERTI *et alii* 2011, 126-127.

⁴⁹ BERTI *et alii* 2011, 126.

⁵⁰ LEVI 1969, 541.

⁵¹ TOMASELLO 1987, 68 (Fig. 4).

⁵² TOMASELLO 1987, 80.

⁵³ GİDER-BÜYÜKÖZER 2013, 576-577.

⁵⁴ LONGOBARDO 2005, 282.

⁵⁵ LONGOBARDO 2005, 283 (fn.8).

⁵⁶ LONGOBARDO 2005, 287.

DEFINITION AND COMPARISON

The Doric entablature is made of low-porosity marble and measures 60 cm in height (Fig. 5). It is carved from a single block and preserves a complete Doric entablature comprising an architrave, triglyph-metope, and geison-sima. The rectangular block measures approximately 96 x 72 cm at the top and 64 x 50 cm at the bottom. Overall, it is well preserved, with only some natural cracks related to the stone's internal structure visible on the cornice. Its façade motifs continue in the form of uninterrupted friezes on all four sides. The examination of stylistic features of the block indicates that it incorporates certain elements and effects⁵⁷ characteristic of Ionic architecture. The Ionic influence is most clearly reflected in the dentil course of the geison and

the architrave, which is divided into fascias.⁵⁸ To accurately determine the dating criteria of this monolithic piece, all sections are examined separately and compared below.

Architrave:

The architrave has two fascias (Fig. 6)⁵⁹ and has a total height of 28 cm, with the upper fascia measuring 14.6 cm and the lower fascia 9.4 cm. The ratio between the fascias is 1:1.553. The upper fascia of the architrave measures 65 cm long on the long side and 51 cm on the short side. The lower fascia begins 0.5 cm inward from the corners of the upper fascia. The lower fascia is further decorated with finely tooled horizontal bands, each 2 cm high, applied along its

own lower and upper sections (Fig. 7). The two-fascia design, reflecting Ionic influence, first appears in Doric architecture in the first half of the 2nd century BC in the Pergamon Athena Sanctuary⁶⁰. It was widely used in Early Roman Imperial period structures in the cities of the Caria region⁶¹.

The closest example of the finely-tooled bands in the lower fascia is also in the Caria region, located in the South Portico of the Aphrodisias Sebasteion (Fig. 7). This structure is dated to the first half of the 1st century AD⁶². The height ratios of the

⁵⁸ In the Hellenistic period, the geison section is entirely affected by the Ionic order with its Ionic dentil courses. However, although the Doric architraves are divided into fascias under Ionic influence, they have retained the guttae, regula and taenia sections in the transition to the frieze section (RUMSCHEID 1994, 335).

⁵⁹ Some similar examples in the region with the two-fascia feature of the architrave section: Milas Aqueduct (1st century AD) (GİDER-BÜYÜKÖZER 2013, 715-716. Also, RUMSCHEID 1994, 873 Fig. 51), Euromos Agora (2nd century BC), (KIZIL 2022, 9, 29- Fig.17), Bargylia Agora (first half of the 1st century AD) (GİDER-BÜYÜKÖZER 2013, 516 (870, Fig. 48), Stratonikeia Doric Building B (1st century AD) (GİDER-BÜYÜKÖZER 2013, 750, Fig. 451b), Lagina Shop (Augustan Period) (GİDER-BÜYÜKÖZER 2013, 676. Fig. 358 b, Plate 44/1), Lagina North Stoa (Augustan Period) (GİDER 2012, 265), Lagina West Stoa (Augustan Period) (GİDER-BÜYÜKÖZER 2013,

656- Fig. 326a/b Plt. 42), Lagina Hecate South Propylon (second half of the 1st century BC) (BÜYÜKÖZER, 2015, 76).

⁶⁰ RUMSCHEID 1994, 312. Also GİDER-BÜYÜKÖZER 2013, 451.

⁶¹ GİDER-BÜYÜKÖZER 2013, 472.

⁶² SMITH 1987, 90 (92, Fig. 2,).



Fig. 5. The façades and top and bottom views of the work.

⁵⁷ Rumscheid mentions that the interaction between the Ionic and Doric orders, particularly in column preferences, began to develop in favor of the Ionic order from early periods. However, its overall frequency of application increased significantly during the Hellenistic period (RUMSCHEID 1994, 335-336).

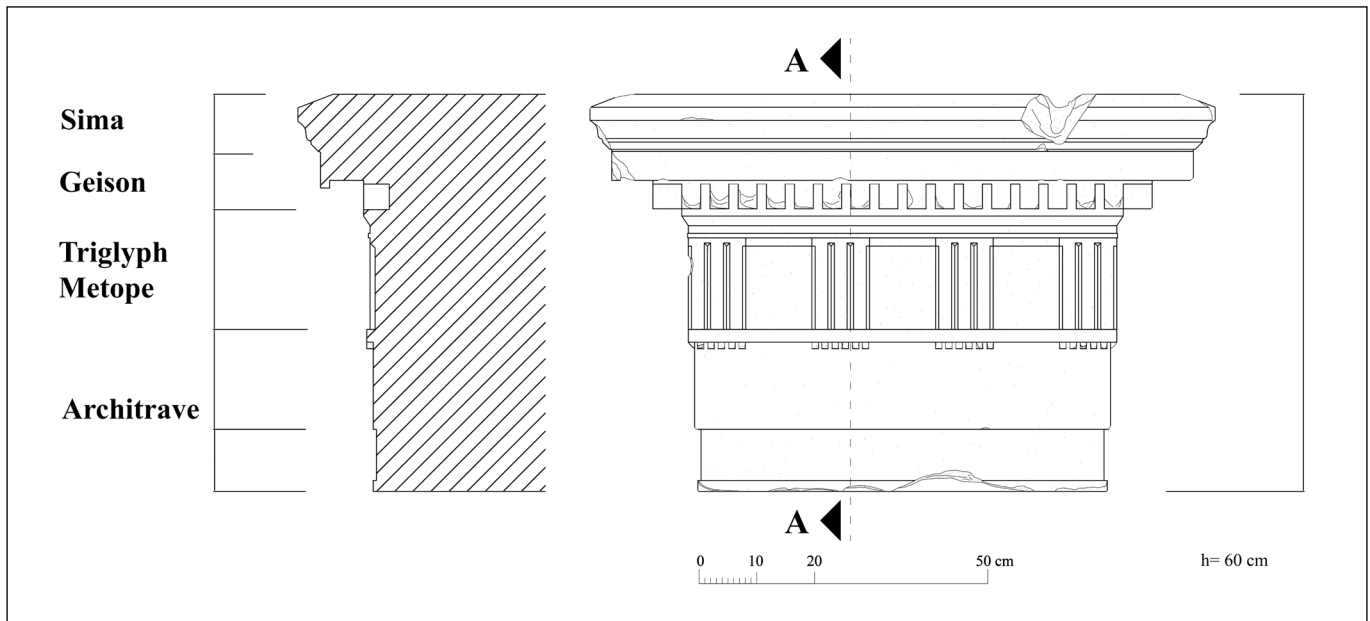


Fig. 6. Long façade (A) and section drawings of the artifact.



Fig. 7. The stonemason's mark on the short side of the architrave (left), detail of the architrave of the Aphrodisias Sebasteion South Portico.

lower and upper fascias of this piece (1:1584) closely match that of the South Portico of the Sebasteion in Aphrodisias—a practice not seen in other Doric architectural structures in Iasos. The lower fascia is significantly narrower than the upper part, a feature that aligns with the architrave design of comparable pieces from other sites in the Caria region. Additionally, the Greek letter “Z” (Zeta) carved into the lower fascia is seen on one of its short sides (Figs. 7, 10D). This letter, located in the center of the fascia between the bands, has been interpreted as a stonemason's mark, possibly related to the order or positioning of the blocks. The architrave section finishes with a 1.5 cm high moulding at its base.

The architrave is separated from the triglyph section by a continuous taenia moulding extending 2 cm in height (Fig. 6). Although there are no regula plates in this section, the guttae begin directly adjacent to the taenia surface

(Figs. 6,8). There are six guttae aligned with each triglyph on the façades of the architrave. However, the guttae corresponding to the corners are carved as a single piece in an astragal form. The height of the guttae on the vertical axis measures 1 cm. On the façade, they are cylindrical with softened corners but take on a rectangular form where they meet the architrave surface (Fig. 8). These characteristics of the guttae are also observed in the Hellenistic Monument of Iasos⁶³ dated to the mid-2nd century BC. Additionally, the slightly cylindrical shape of the guttae is a common feature found in many examples of the Hellenistic and Roman periods throughout the Caria region⁶⁴.

Only a few examples of architraves without regula plates have been documented across the Ancient Greek and Roman

⁶³ LONGOBARDO 2005, 286 (Fig. 3.B) GİDER-BÜYÜKÖZER, 2013, 162.

⁶⁴ GİDER-BÜYÜKÖZER 2013, 160–161.

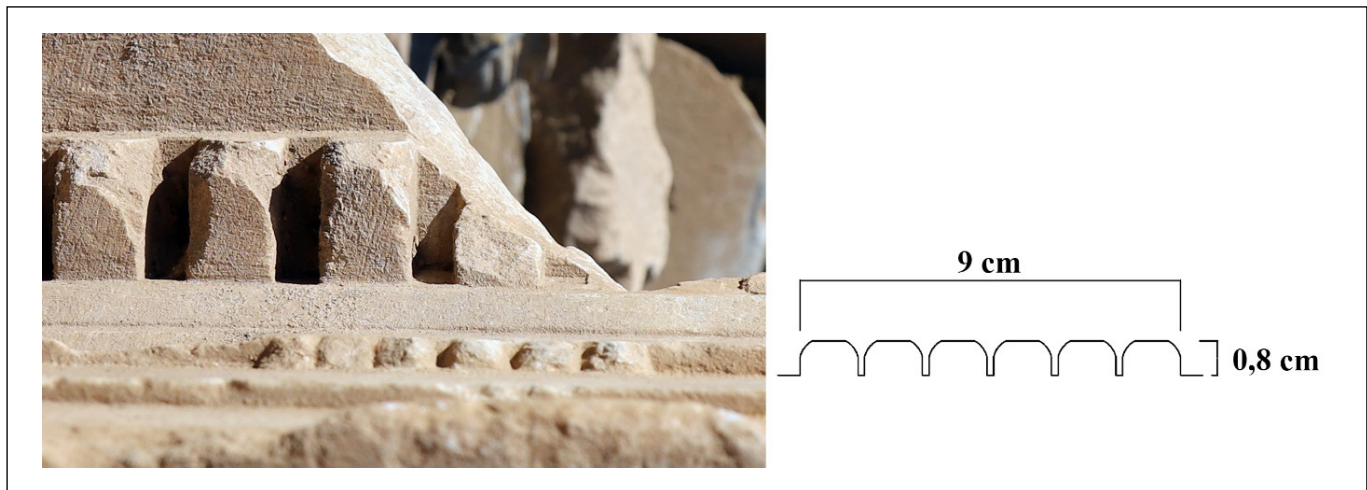


Fig. 8. Drawing of the appearance and shape of the guttae subplan.

world, and all are dated to the Roman Imperial period⁶⁵. The closest example in the Caria region is found in the South Stoa of the Sebasteion in Aphrodisias⁶⁶ (Fig. 7), where some architrave blocks lack regula plates⁶⁷. Two other examples of architraves without regula plates were found in Laodicea on the Syrian Road⁶⁸ and near the North Theater⁶⁹ (1st century AD). A later example outside the Caria region is in Cilicia at the Yeniyurt Doric Tomb Monument (2nd–3rd century AD)⁷⁰.

Triglyph-Metope Frieze:

A triglyph-metope frieze is preserved on the central element of the artifact. Each long side of the rectangular block features four triglyphs and three metopes, while each

short side displays three triglyphs and two metopes (Figs. 9,10). The metopes are devoid of relief decoration,⁷¹ and their surfaces have been smoothed. On the long side of the entablature, each metope is 12.5 cm high and 11 cm wide. The metopes on the short sides are wider, measuring 12.5 x 12 cm (Fig. 10). The metopes in the frieze are nearly square in proportion, but with a height slightly greater than their width.

Some early examples of Doric architecture do not feature a standard ratio between height and width⁷². From the 2nd century BC onwards, metopes increasingly tended to be taller in proportion. The combination of narrower metopes and wider triglyphs became a distinctive feature of the structures during the Roman Imperial period⁷³. On the long side of the

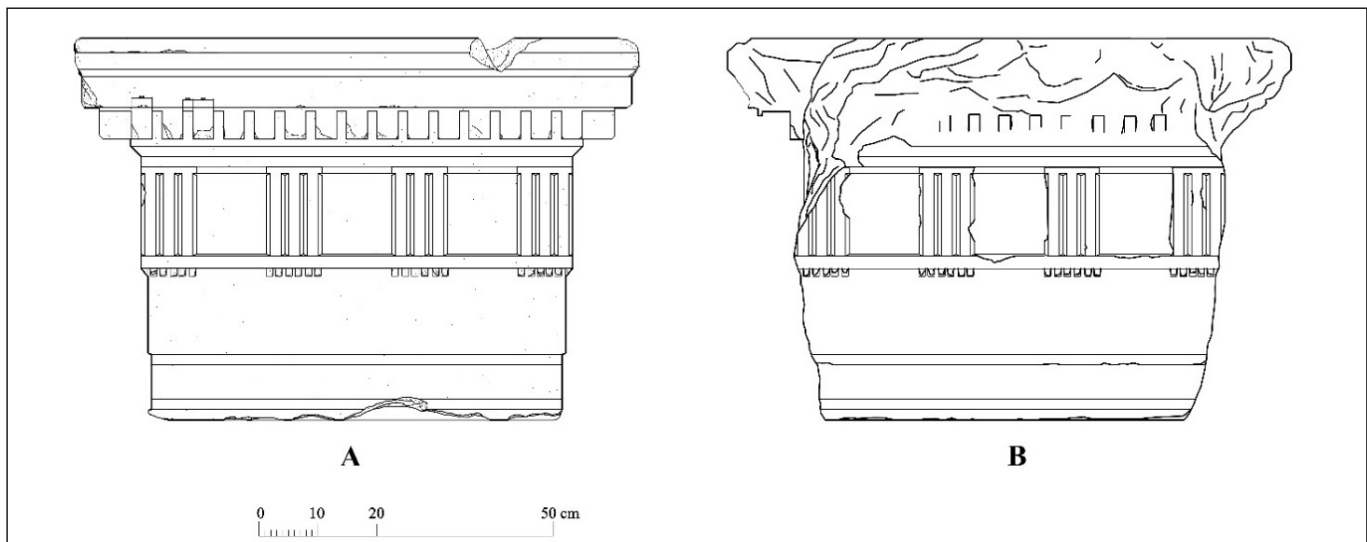


Fig. 9. Long façade drawings of the artifact.

⁶⁵ GİDER-BÜYÜKÖZER 2013, 154.

⁶⁶ GİDER-BÜYÜKÖZER 2013, 154 (509, Fig. 146a/b).

⁶⁷ For examples outside the Karia region and Anatolia, see Gider-Büyükozer 2013, 154. Hierapolis Great Bath (ISMAELLI 2009, 389, Fig. 413), Blaundos Temple 2 Portico, and Ceres Temple Portico mention examples without regula plates. In these examples, all dated to the 1st century AD, the lead form of the guttae is also noteworthy (See. GİDER-BÜYÜKÖZER 2013, 154).

⁶⁸ ŞİMŞEK/YENER 2014, 176, (Fig. 8b).

⁶⁹ ŞİMŞEK/YENER 2014, 178, (Fig. 11a).

⁷⁰ EVGEN 2020, 4, (Fig. 8).

⁷¹ Rumschied mentions that metopes featuring figures are represented by very few examples in ancient cities of Anatolia (RUMSCHEID 1994, 313).

⁷² GİDER-BÜYÜKÖZER 2013, 296. Although there is no standard for the height and width ratios of triglyphs in structures in the Caria region, values close to 1:1.50 are seen in many structures built especially from the Early Roman Imperial Period to the end of the 1st century AD (See GİDER-BÜYÜKÖZER 2013, 292–293, Pl. 38).

⁷³ GİDER-BÜYÜKÖZER 2013, 296–297. Also, GİDER-BÜYÜKÖZER 2018, 64.

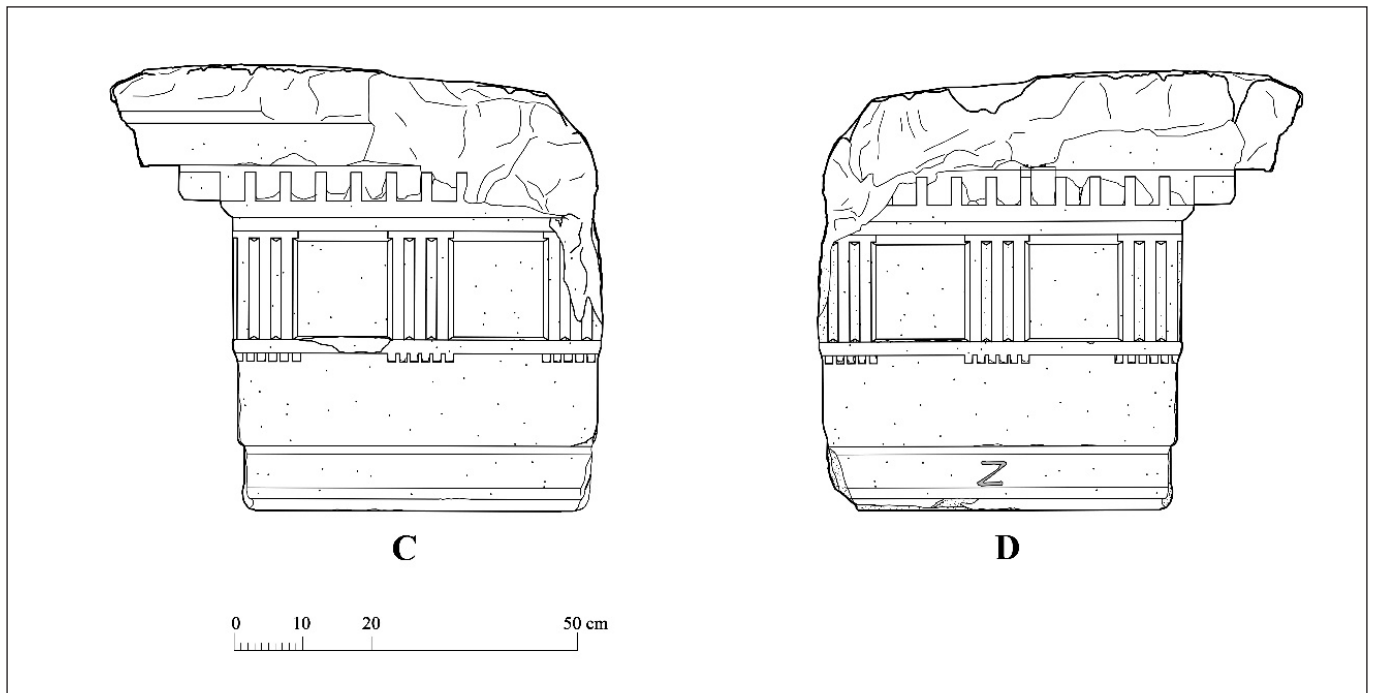


Fig. 10. Short façade drawings of the artifact.

entablature, the ratio of the metope width to the triglyph width is 1:1.222, while on the short side it is 1:1.041. The similarity between the width ratios of the triglyphs and metopes began to appear in the architecture of the Caria region after the 2nd century BC⁷⁴. From the beginning of the Roman Imperial period, the width ratios between triglyphs and metopes were almost equal⁷⁵.

The height of the triglyphs in the frieze part is the same on each façade, measuring 14.3 cm (Fig. 11). However, the variation in metope width between the long and short façades is likewise seen in the triglyph. The triglyphs on the short side measure 9.6 cm in width, while those on the long side measure 9 cm. The ratio of triglyph height to width

is 1:1.588 on the long elevation and 1:1.489 on the short elevation. These ratios are also quite close to the triglyph ratio value of 1:1.50 recommended by Vitruvius⁷⁶.

The hemi-glyphs at the edges of the triglyph have a flat, rectangular appearance when viewed from the front. Additionally, the upper and lower sections of the hemi-glyphs are cut to form a triangular prism toward the depth of the metope (Fig. 12). However, the hemi-glyphs are aligned approximately 0.5 cm below the full glyphs. The practice of positioning hemi-glyphs so that they begin below full glyphs began to spread in Doric architecture in the Caria region in the 2nd century BC⁷⁷. Hemi-glyphs lacking a triglyph ear⁷⁸

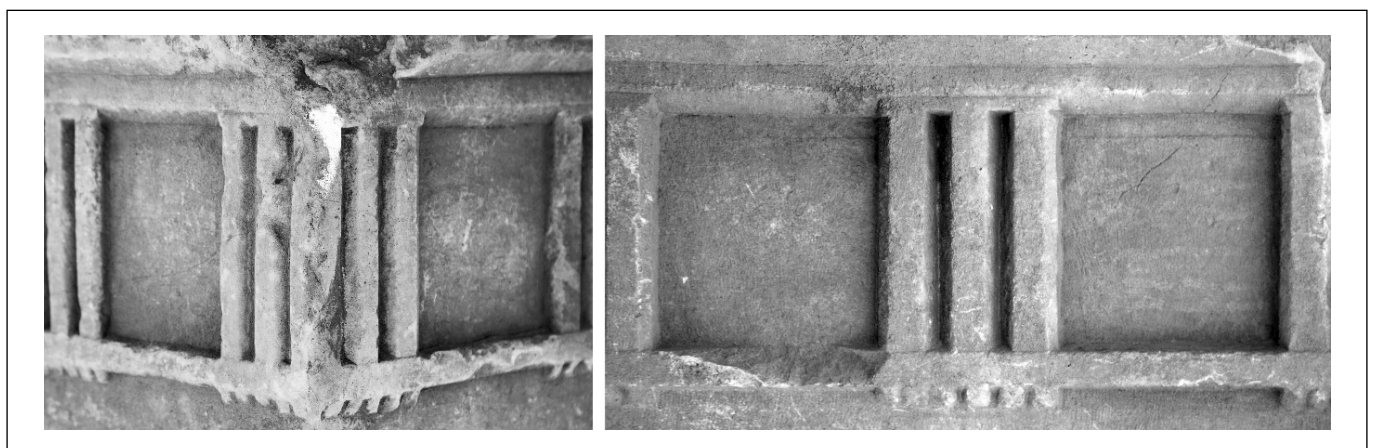


Fig. 11. Triglyph-metope frieze detail.

⁷⁴ In the Karia region, starting from the 2nd century BC, the ratio between triglyph and metope widths began to gradually decrease. Gider-Büyüközer suggests that these ratios became widespread during the Augustan period and could be used for stylistic criticism in dating (GIDER-BÜYÜKÖZER 2013, 291).

⁷⁵ GIDER-BÜYÜKÖZER 2013, 291.

⁷⁶ VITRUVIUS IV. II. 4. Also Gider-Büyüközer showed that very few structures in the Caria region conformed to proportions suggested by Vitruvius and that they varied even within the same structures (GIDER-BÜYÜKÖZER 2013, 29).

⁷⁷ GIDER-BÜYÜKÖZER 2013, 252.

⁷⁸ For the development and typology of triglyph ears applied in Caria region

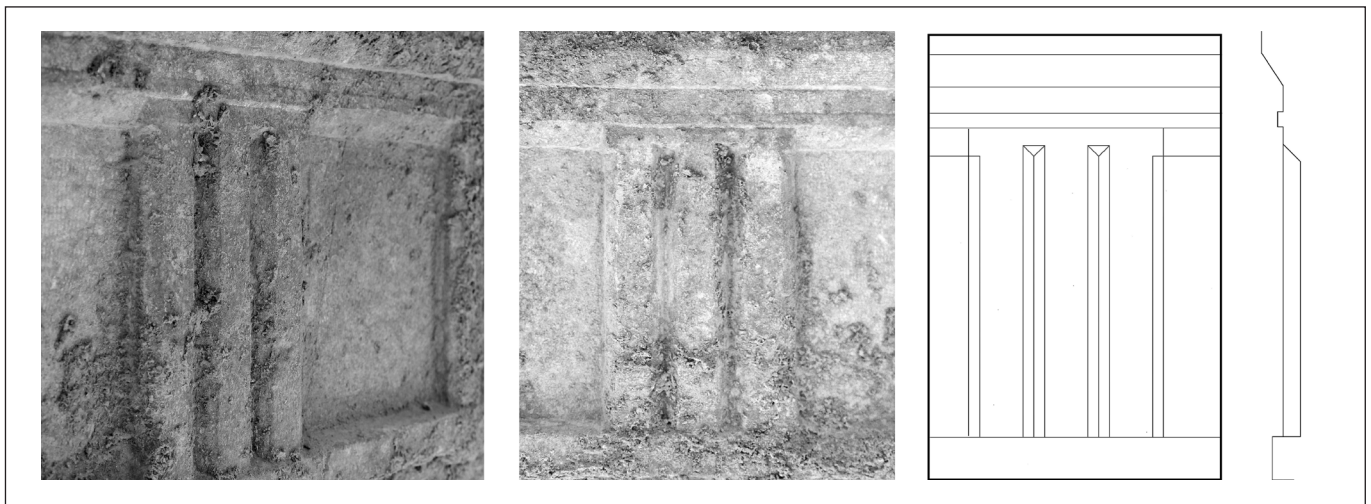


Fig. 12. Detailed photographs and drawings of the well-preserved long façade triglyph.

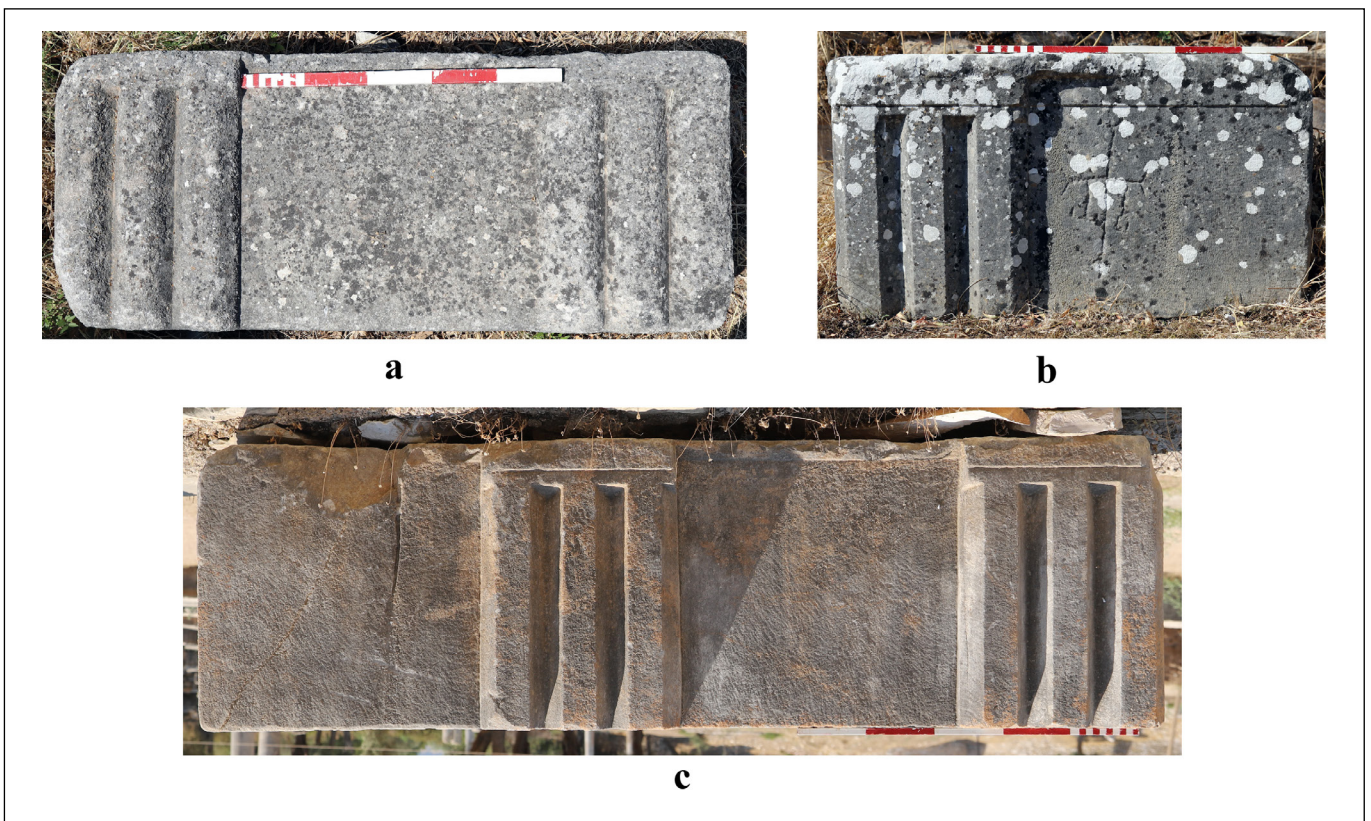


Fig. 13. Other Iasos architectural finds with triglyph-metope friezes.

and starting below the glyphs were quite common in the Early Roman Imperial period⁷⁹.

A profile that may correspond to the triglyph and metope taenia appears only on the well-preserved long façade (Fig. 12). This finely executed taenia is 0.5 cm high. On the other façades, the triglyph and metope zone is instead connected by a continuous profile, 1.5 cm in height, rising above the metopes and decorated with a Pergamene ovolo. This profile is 1 cm high on the well-preserved long

façade. The transition from this zone to the Ionic geison with dentils is marked by a crown moulding, likewise known as a Pergamene ovolo⁸⁰. The Pergamene ovolo used here, consisting of an oblique moulding combined with a flat band, has been in use in the Caria region since the 2nd century BC⁸¹.

structures, see also Gider-Büyüközer 2014, 155–188. Rumscheid states that the forms of triglyph ears do not show a chronological distinction. (RUMSCHEID, 1994, 313.)

⁷⁹ GİDER-BÜYÜKÖZER 2013, 252.

⁸⁰ Gider-Büyüközer classified the Doric architectural friezes found in the Carya region according to the style of their triglyphs and metopes. Accordingly, this section of the Iasos find is an example where one or both of the triglyphs and metopes are missing, but different profiles have been used in their place. Gider-Büyüközer has divided the Doric frieze blocks in this group into sub-groups (GİDER-BÜYÜKÖZER 2013, 202. see 203 Type TM2 and subgroups)

⁸¹ GİDER-BÜYÜKÖZER 2013, 218.

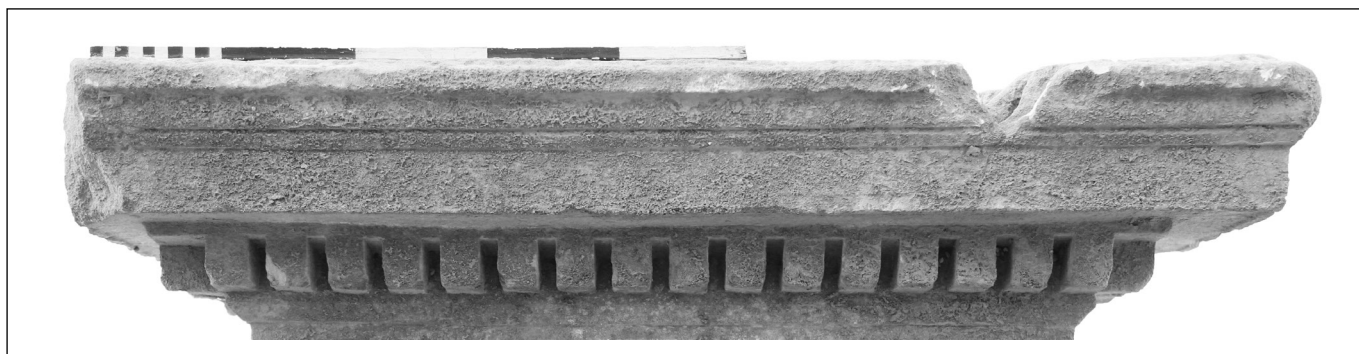


Fig. 14. The long façade cornice detail.

The other remains featuring architectural elements belonging to the triglyph-metope sections in Iasos include the Doric Building A (Fig. 13a), the Hellenistic Monument and the Peribolos East Stoa (Fig. 13b), and the Delta Stoa (Fig. 13c). Comparisons of the artifact with Doric Building A, the Hellenistic Monument, and the Delta Stoa show that, unlike the block in question, the metopes are clearly wider than their height and are formed in a shape close to a rectangle. Furthermore, the triglyph ear⁸² detail found in these examples does not exist in the artifact discussed in this paper. In the remains of the Peribolos East Stoa⁸³, dated to the Late Hellenistic period, the metope is nearly square in shape in proportion. The height-to-width ratio of the metope in these remains was measured as 1:1.025. Additionally, as in this artifact, the Pergamene ovolo is used instead of the metope taenia. The ear is unworked, with hemi-glyphs ending in a flat edge, as in the artifact; however, unlike the artifact, it starts from the same line as the glyphs. Another difference is that the triglyph taenia, which is not present in the artifact, is carved in the remains of the stoa (Fig. 13c).

Cornice (Geison-Sima):

The cornice element of the artifact consists of an uninterrupted, four-sided, Ionic geison with a dentil-course and sima, lacking mutule and guttae (Fig. 14). Ionic geisons with dentil course have been seen in Asia Minor since the 2nd century BC⁸⁴. Such Ionic-influenced geisons, which began to appear in buildings in the Caria region during the same century, continued to be used during the Early Roman Imperial period⁸⁵. This section is also the most heavily damaged of the block. However, the stylistic features of the cornice can be identified on the well-preserved long façade,

where the only damage is a crack approximately 5 cm wide in the sima section. Traces continuing upward from this crack indicate that it is connected to a fracture in the block and that it was attempted to be repaired at some point (Figs. 14,15).

The continuous Ionic geison with a dentil course and sima together 19 cm in total height on all sides. On the well-preserved long façade, 16 dentil courses are preserved, each approximately 4.5 cm high and 3 cm wide. The spacing between the teeth was measured at 1.4 cm across all surfaces. On the short sides of the block, the dentil rows are not fully preserved: ten dentils are visible on one of the short sides of the block and seven on the other (Fig. 5). The measurements suggest that the short sides may have had space for a total of 13 dentils. Similar examples of ionic geisons with a dentil courses have been found in the Iasos Basilica⁸⁶ excavations. The original location of these blocks is thought to be the Delta Stoa, dated to the 2nd century BC⁸⁷. Apart from these remains, some examples with unknown find locations are preserved in the courtyard of the Iasos Agora.

The geison crown of the cornice consists of a fascia with a diagonal shape and a height of 4.5 cm. This profile, which provides the transition from the geison to the sima, creates a slight outward slope. It is thought that this type of fascia became common in Pergamon architecture starting from the 2nd century BC⁸⁸. The latest known example in the Caria region appears in the structure known as the Lagina Shop (Lagina Dükkan),⁸⁹ which dates to the Augustan period.

The sima, forming the uppermost part of the work, is 4.5 cm high and matches the height of the dentil course and the geison crown. The upper curve of the sima has a more pronounced, outwardly sloping kyma recta⁹⁰ profile. This profile type, represented by a small number of examples in early structures in the Caria region (Fig. 6), was commonly used after the 2nd century BC, in line with other stylistic features of the artifact⁹¹.

⁸² GİDER-BÜYÜKÖZER 2014, 159.

⁸³ MASTURZO 2021, 151.

⁸⁴ The earliest example of dentil-course Ionic capitals is found on the second floor of the L-shaped Stoa in the Pergamon Athena Sanctuary, dated to the first half of the 2nd century BC (RUMSCHEID 1994, PLATE 113.4). Another example is in the Miletus Bouleuterion, dated to the middle of the same century (KRISCHEN 1941, Taf. 28). In the Caria region, early examples also began to appear within the same century. The Kos West Gymnasium stoa (FINO *et alii* 2014, 207-206, fig. 4 fig 9, GİDER-BÜYÜKÖZER 2013, 329), the Euromos Agora (KIZIL 2022, 9-10), and the Priene Bouleuterion (KRISCHEN 1941, plate 13). Except for these examples, Ionic geisons with dentil course were used in the Stratonkeia Theater Scaneaia Frons (MERT 2008, 130,145-146 – Abb. 59-60) and in the Gymnasium (MERT 2008, 197-Abb.127) in the region.

⁸⁵ GİDER-BÜYÜKÖZER 2013, 329-330.

⁸⁶ LEVI 1967, 414 (Fig. 18), GİDER-BÜYÜKÖZER, 2013, 571.

⁸⁷ LEVI 1969, 541-544.

⁸⁸ SHOE 1950, 346, Fig. 3. Also, GİDER-BÜYÜKÖZER 2013, 324.

⁸⁹ GİDER-BÜYÜKÖZER 2013, 678.

⁹⁰ ERDER 1967, 23. The sima profile of the artifact resembles examples from the 2nd century BC in Elder's classifications, where the lower curve is prominent (See. ERDER 1967, Type. D-26, E-14).

⁹¹ GİDER-BÜYÜKÖZER 2013, p. 371. Gider-Büyükozer has classified the sima profiles in the Doric structures of the Caria Region into four types (see GİDER-BÜYÜKÖZER 2013, 365-375). According to her classification, the Iasos find corresponds to Type S4. (GİDER-BÜYÜKÖZER 2013, 371, Fig. 115).

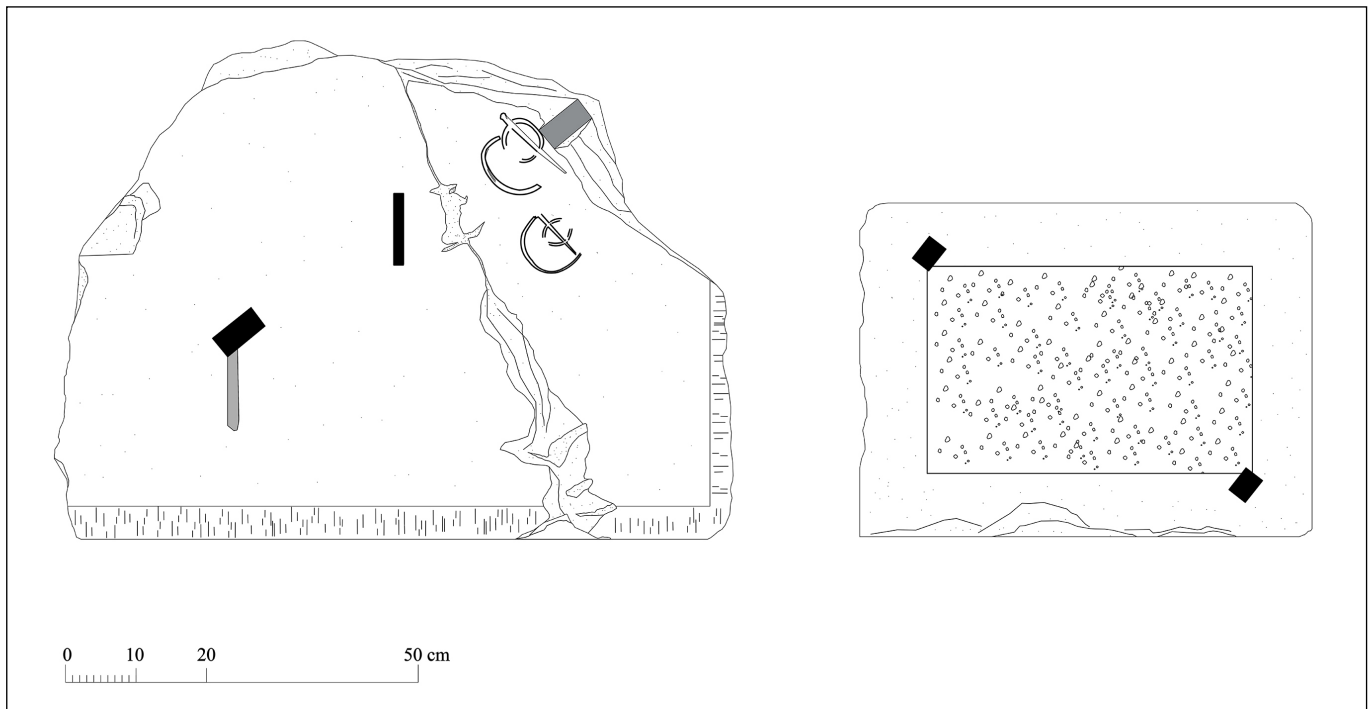


Fig. 15. Top and bottom plan drawings of the artifact.

Lower and Upper Surfaces:

An area measuring 30 x 46 cm on the lower surface of the block was worked with *anathyrosis* (Figs. 5, 15). In this section, there are also two rectangular mortise holes, each 6 cm deep and 3 x 4 cm wide and cut diagonally into the corners. The upper section of the block also has two mortise holes and a central lewis hole (Figs. 5 and 15). The upper mortise holes are positioned diagonally and symmetrically relative to those in the lower section, located in the corners. One of the upper mortise holes is located at a broken corner, with traces of a certain element still visible, while the other is well preserved and includes a channel for pouring lead. The mortise holes are rectangular, measuring 4.5 x 7 cm, and are 6 cm deep. The central lewis hole is also rectangular, measuring 2 x 11 cm and 8 cm deep. Additionally, two similarly engraved graffiti are present on the upper part of the artifact. The graffiti, which may be related to the use of the block in a later period, resemble the Ancient Greek letters “Σ” (sigma) and “Φ” (phi)⁹² (Fig.16).

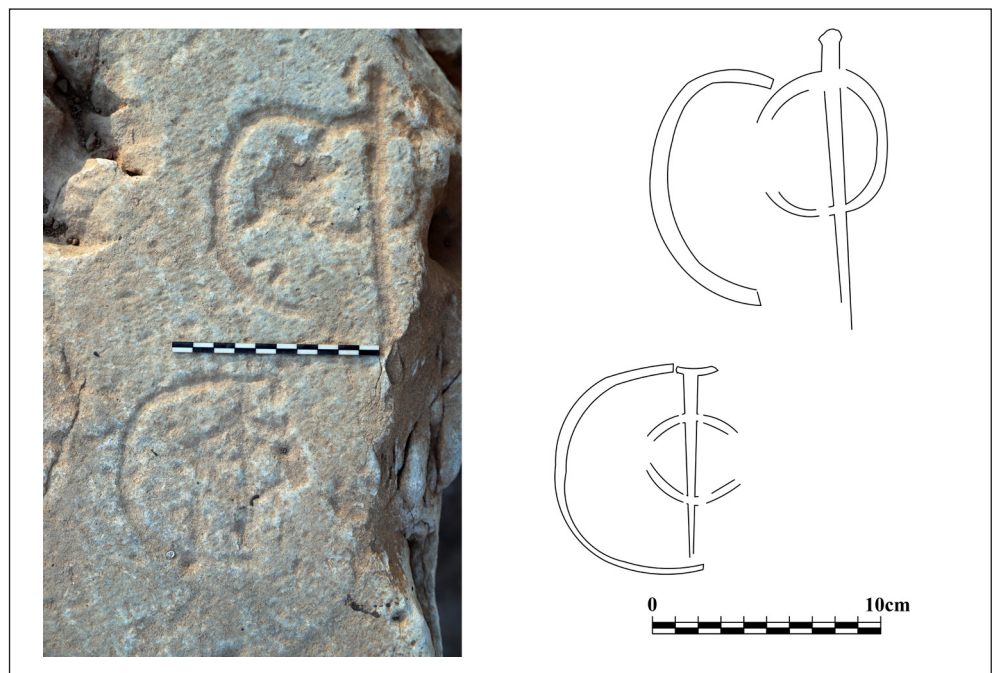


Fig. 16. Late-period carved letters in the upper section of the block.

COMMENTS ON OTHER SECTIONS AND THE POSITION OF THE BLOCK

No remains related to other possible components of the artifact – particularly lower elements such as the column or pier supporting it, or other sub-sections, such as the capital – have been identified. However, the stonemason’s mark “Z” (Zeta) in Ancient Greek script, found on one of the short sides of the block, provides a basis for estimating the number of supporting blocks (Fig. 10D). The letter on

⁹² The letters resemble Greek characters from the 2nd century AD onwards.

the lower fascia of the architrave is flanked at both ends by *vacat*, suggesting that it may have a numerical value. In the Ancient Greek numbering system, “Z” (Zeta) represents the number “7”. If this number refers to the façade layout and the number of other pieces, it implies that six additional pieces may exist. The mortise holes at the top of the block indicate that another element was placed on top. However, given the conventions of the Doric architectural order, no structural architectural element would typically be placed at this position. Therefore, it is highly probable that a statue was erected on top of the entablature.

The most appropriate location for placement of the work is along the boundaries of the temenos, defined as the sanctuary of Artemis Astias, where the artifact was discovered. The tradition of erecting monumental columns topped with statues in sanctuaries has been documented in ancient Greek world from early periods⁹³. In an ancient quotation from *Polybius* (203–120 BC) about Iasos, he mentions that the cult statue of Artemis Astias was displayed in an open space in the city⁹⁴. This is exemplified again in the same passage by the cult statue of Artemis located in a similar open area in Bargylia. Additionally, an inscription belonging to the city, estimated to date from the 4th century BC, mentions that a citizen named *Metrophantos* dedicated a column to Artemis Astias⁹⁵. This suggests that columns or pillars dedicated to deities may have existed in the sanctuaries of Iasos. Thus, the Sanctuary of Artemis Astias stands out as the original location of the work.

Besides Iasos, numerous examples of monumental columns bearing statues, erected for votive or honorific purposes, have been discovered in many temenos throughout the ancient Greek and Roman world. For example, there was a sphinx statue (570–560 BC)⁹⁶ on an Ionic column at the Delphi Apollo Sanctuary, situated next to the Archaic period temple. In Delphi, the acanthus-leaved column⁹⁷ dated to the first quarter of the 4th century BC, and the serpentine column⁹⁸ erected in Palatia by the Greek League victorious over the Persians are both examples showing the continuation of this tradition. Additionally, a similar sphinx-adorned Ionic column, dated to 560 BC,⁹⁹ in the sanctuary of the ancient city of Cyrene, further illustrates the practice. Another example constructed for a similar purpose is found in Olympia. This Doric column, topped with a statue of Nike (Painoios), rises 30 meters from the Temple of Zeus in the sanctuary of Olympia¹⁰⁰.

⁹³ According to Pliny the Elder, statues elevated on columns were built both to make them visible and to exalt the individuals they represented by placing them above other mortals (PLINIUS, *Naturalis Historia*, 34. 17–18 and 34. 27).

⁹⁴ POLYBIOS, 25 (Orj. XVI, XII. IV) Additionally, Polybius states that, because of the belief that rain and snow would not fall upon the Artemis Astias sanctuary in Iasos, the city of Bargylia, and the statue of Artemis Kindyas, the people the region preferred to leave the cult statues in the open area.

⁹⁵ BLÜMEL 1985, No. 259, (see also, ÜNVER 2019, 512, fn. 5)

⁹⁶ ADSHEAD 1911, 95 and Pl. 46. Also, LAMBRINOUDAKIS 1991, 175 and also, BOARDMAN 2013, Fig. 100.

⁹⁷ ELDERKIN 1941, 374, Fig. 1.

⁹⁸ RIDGWAY 1977, 374.

⁹⁹ WHITE 1971, 49.

¹⁰⁰ KOEPP 1895, 270.

The rectangular, pillar-shaped monuments – interpreted as monumentalized forms of columns – first appeared in Delphi in the 3rd century BC¹⁰¹. 10 such honorary pillar-shaped columns, dated up to the late 1st century BC, were similarly erected within the sanctuary of Delphi. All of these monuments were crowned with Ionic entablatures with different frieze designs¹⁰². However, the latest example in Delphi is associated with Emperor Augustus, indicating that the tradition of erecting columns bearing statues in sanctuaries continued into the Early Roman period¹⁰³. During this time, the Corinthian-capital Menandros Column in Mylasa (c. 40 BC)¹⁰⁴ is a very close example to Iasos in terms of location. The inscription on the column suggests that the monument originally supported a statue. It is thought that this monumental column was erected as a honorific monument near a temple in the area, which was probably dedicated to Zeus¹⁰⁵.

CONCLUSION

The Doric entablature found in Iasos is a unique artifact in Anatolia, noted for its four-sided, monolithic, and uninterrupted design¹⁰⁶. Monolithic façade applications were only used for the architrave and triglyph-metope frieze

¹⁰¹ JORDAN-RUWE 1995, 30.

¹⁰² JORDAN-RUWE 1995, 34–35, Abb. 7–10.

¹⁰³ The Romans used monumental columns in their cities and sanctuaries for important conquests, various honors, and political propaganda. Remains from this period such as Trajan’s Column (AD 113) (LANCASTER 1999, 419.) and Marcus Aurelius’ Column (AD 193) (MORRIS 1952, 47.) have survived remarkably well and are among the most magnificent examples. Additionally, the column erected in Rome in 260 BC in honor and memory of Duilius (ADSHEAD 1911, 95) after his naval victory over the Carthaginians shows that the tradition of building smaller honorary columns also existed in Rome during the Republican period. During this period, monumental columns, sometimes bearing statues of emperors, were erected in important squares and along roads. Other well-preserved examples of monolithic honorary columns can be found in the ancient city of Sagalassos (VANDEPUT 1993, 193–202). Columns in the style of Corinth are located in the upper agora of the city (TALLOEN 2017, Fig. 3). The columns bearing statues at the entrance to Arkadian Street in the ancient city of Ephesus in the Late Antiquity are late examples of this style of column. (JORDAN-RUWE 1995, Abb.43. Also JOBST 1989, 252, Fig. 3). Similarly, in Late Antiquity, in the new capital Constantinople, the tradition of monumental columns bearing statues, which began with the Column of Constantine (Çemberlitaş Column), is estimated to have accounted for a total of 30 columns with additions in later periods (JORDAN-RUWE 1995, 124). The Column of Constantine/Çemberlitaş in İstanbul is dated to 328 AD (YONCACI-ARSLAN 2016, 124.). Apart from these examples generally rising on a single column, tetrakionions consisting of four columns has an important place in the monumental landscape of Roman cities. Different from single-column monuments, tetrakionions feature four columns supporting a baldachin-like superstructure or a complete entablature on which statues could be placed defines tetrakionions as highly official state monuments, particularly in the eastern provinces during the Late Roman period, and suggests they were part of the empire’s political propaganda (THIEL 2002, 300). Well-preserved examples of tetrakionions are found in the cities of Jerash in Jordan (THIEL 2002, 301–302) and Palmyra in Syria (THIEL 2002, 312). Additionally, there is an example of it dated to the Roman period in the ancient city of Aphrodisias in the region of Caria (SMITH/RATTE 1996, 16, Fig. 9).

¹⁰⁴ RUMSCHEID 1996, 86. Also, RUMSCHEID 1994, Taf. 109, Fig. 1-2.

¹⁰⁵ RUMSCHEID 1994, 33.

¹⁰⁶ The only other comparable example is a tomb monument found in the Gela Necropolis. That example dated to the late 6th century BC (ORSI 1900, 279–280, Fig. 3). This limestone block, together with its roof, resembles a temple model. The work in question is currently on display at the Syracuse Archaeological Museum. (See also PELAGATTI 2005, 189).

in Doric architecture starting from the 4th century BC¹⁰⁷. This practice became widespread in various buildings such as theaters, stoas, and monumental tombs in the 3rd and 2nd centuries BC and continued to be used throughout the Roman Imperial period¹⁰⁸.

The artifact examined in this article can be securely dated to after the 2nd century BC, based on periodic and regional effects observed in its plastic properties. In this sense, as criteria for dating, some of the stylistic features with Ionic influence that stood out during its period are as follows:

- two-fascia architrave design,
- geison section with an Ionic dentil course without mutule and guttae,
- the diagonal ovolo moulding used on the geison crown.

In addition to these three distinct stylistic features of the post-2nd-century BC, the following are the main stylistic features used to date the work:

- the slightly cylindrical shape of the unprocessed guttae on the regula plate and the rectangular shapes on the architrave surface,
- the metope has a height slightly greater than its width, while remaining nearly square in shape,
- the proportions of the triglyph and metope widths¹⁰⁹ are close to each other,
- the use of Pergamene ovolos in the transition from the triglyph-metope frieze to the Ionic geison with a dentil course,
- the use of the kyma recta profile in sima.

The 1st century BC represents a period during which the stylistic features listed above, which help in dating, became widespread and were generally applied in Caria. The architectural styles of the stoas in the sanctuary of Artemis Astias, where the artifact was discovered, along with the final arrangements are dated to the Late Hellenistic or Early Roman Imperial period. For these reasons, the artifact is interpreted as part of the reconstruction and restoration activities during the period from the Late Hellenistic period to the Early Roman Imperial period. Additionally, due to certain characteristics – of which there are only a few examples from the Roman period,

- the absence of a regula plate in guttae design
- finely tuned bands applied to the lower fascia of the architrave,

it is possible to date the work back to the Early Roman Imperial period.

The entablature, columns, and capitals form the entire superstructure in ancient architecture. However, neither the Doric order nor other architectural orders, such as Ionic and Corinthian, were used as structural elements in ancient buildings. They were used on the façades of different

architectural orders to enhance the grandeur of structures such as nymphaea, exedra, city gates, altars, statue bases, honorary columns, and tomb monuments from early periods onwards. Considering this evidence, the artifact examined in this study was likely part of a freestanding monumental structure rather than serving as an architectural load-bearing element. All four sides of the block exhibit nearly equal proportions and consistent workmanship. This supports the idea that it could be part of a monumental element that can be visited and seen from all directions. Furthermore, given its discovery within the boundaries of a sanctuary, it is reasonable to associate the artifact with the cult practice of Iasos.

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¹⁰⁷ For monolithic architrave-frieze blocks, see GİDER-BÜYÜKÖZER 2013, 253–256.

¹⁰⁸ GİDER-BÜYÜKÖZER 2013, 253–255.

¹⁰⁹ Gider-Büyüközer suggested that because the widths of triglyphs and metopes began to be worked almost equally from the 1st century BC onwards, they could be used in dating using the stylistic criticism method.

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