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Notes upon late Anatolian Art

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NOTES UPON LATE ANATOLIAN ART.¹

By J. W. CROWFOOT.

Beginnt nicht schon mit der byzantinischen Kunst etwas völlig Neues? . . . Dies hat allerdings seine-zwar auch nur bedingte-Richtigkeit, wenn man unter Antike die griechische Kunst des Phidias und Iktinos versteht. . . . Es gab einen Entwicklungsgang in der antiken Kunst der römischen Kaiserzeit, und zwar auch einen aufsteigendem, nicht bloss einen Niedergang, wie man allenthalben glauben machen will. . . . Die byzantinische Kunst ist zunächst nichts Anderes als die spätantike Kunst in oströmischen Reiche.—ALOIS RIEGL, *Stilfragen*, pp. 272-273.

I.—ORNAMENT ON PHRYGIAN STELAE.

PHRYGIA is remarkable for the variety (and number) of its funeral monuments: in one place the sarcophagus, in another the altar, in a third the stele. The last named was fashionable in the land of the Praipenissians, whose ancient centre was Soa in the neighbourhood of Altyn Tash. The Phrygian stele was often of considerable size, six feet or more in height, and fixed upright in the ground or in a socket by a wedge-like tongue, which still remains in some cases.

The central field is filled sometimes by figures of the deceased, often more than life-size, never by ridiculous little dolls such as are found further east. The place of the figures is sometimes taken by a door: in this case the busts of the departed are occasionally sculptured in an arch-shaped pediment above (cf. Texier, *Description de l'Asie Mineure*, Pls. 38, 51). Otherwise the pediment is filled by various symbolic or decorative subjects—two lions with a prostrate bull or merely its head between them, an eagle with wings “displayed,” dolphins with small fishes in their mouths, and in one case Herakles and Cerberus. All round the

¹ For the place and description of the various sites mentioned here I must refer readers to the preceding paper and the map, which accompanies it.

central field runs a border some inches broad and filled with decorative designs : the empty spaces still remaining, between the heads for instance of the persons represented, are covered with various emblems, distaffs, toilet boxes, mirrors, combs, cosmetic bottles for the women ; tablets, ploughs, pruning knives, and other trade signs for the men. The representation of these objects may be traced perhaps to the same feeling which prompted primitive man to bury certain things with the deceased, or it may be only a sign of sex and occupation. Finally, small birds seated upon baskets are of frequent occurrence : they meet us also in the Roman catacombs and are probably symbolical of the departed soul.¹

The workmanship is very lax and careless, with the fatal fluency of Cypriote or Palmyrene art. These stones in fact were carved to order by a firm or guild of masons in a district where, as Mr. Anderson reminds me, stone was very cheap : often in different villages we find slabs identical in every detail, differing only in the inscription : clearly the firm or guild had a number of stock samples, which it varied only slightly to suit the more fastidious customers (cf. Ramsay, *Cities and Bishoprics of Phrygia*, ii. p. 627). The fidelity, grace, and pathos of Roman stelai have vanished as utterly as the spiritual grandeur of the Kerameikos : the display of every article of feminine toilet is like a parody of the latter. In the accessories a curious symbolism, precursor as it were of mediaeval heraldry, seems to have found an early expression. But the vulgar pretentiousness of the work and the *banalité* of the inscriptions make us hesitate before comparing such slabs with those brass effigies of the later middle ages, which revive in some measure the same scheme. I have emphasized the badness of these bourgeois provincial monuments, because it is just this badness, this facility, which makes them such useful witnesses of the past : in the work of these masons we need make no personal equation, we may be sure that each changing fashion would be blindly and faithfully mirrored ; we can trace a

¹ The door-slabs have been discussed at some length, by Noack (*Athenische Mittheilungen*, xix. p. 326) : he describes all the utensils represented upon their panels with extreme minuteness. Rightly he rejects a fanciful suggestion of Joubin (*Revue Archéologique*, xxiv. p. 183) that each of these panels is to be regarded as a room after the fashion of Egyptian monuments. The recurrence of the same objects upon figure stones is decisive against this, as also are the door-handles, etc., which are often carved. Noack himself suggests that their origin is to be found in the façades of Phrygian rock monuments, on which Anderson asks :—"But is the door a prominent feature there? Ramsay seems right in taking the door as indication of the temple (part for whole) [*e.g.* *CB.* i. p. 99, ii. p. 367, &c.]. Importance of idea of 'door' shown by the word being inscribed on other kinds of monuments (altars, &c.)."

natural development undisturbed by the intrusion of great original workers. But, at the same time, we must not forget that this district was backward even in antiquity, and therefore that the works here found can be used to illustrate the character only, not the execution, of the artistic epochs to which they belong—epochs in which as it seems to me ornament is of the first importance.

A decorative margin, as I have already said, usually runs round both "figure slabs" and "door slabs": it also runs round smaller stones, the field of which is entirely occupied by inscriptions or symbols, and thus has a tolerably wide extension in Asia Minor. This is the one purely ornamental object in stelai of this class, and it is upon this which I wish to dwell.

A wavy band of leaves or flowers, or fruit, is the common subject of this border, but there are two distinct methods of treatment—conventional and natural.

In the former, a well-modelled stem rises from one side of the foot of the border: it curves to the opposite side and there forms a cup, from which depends a flower of some kind, while a second stem also shoots upward from the same calix and repeats the same process. This scheme is modified in many details, but the essential qualities all appear in an example from Yalynyz Serai (Fig. 1). This is a simplification of such a

FIG. 1.

pattern as that figured in Lebas and Reinach's *Voyage Archéologique—Asie Mineure*, Archit. Plate 34. There is a more striking variant at Aikürük, on which I noted a rose, grapes, two pomegranates, a violet (?) and another nondescript flower, between each of which was the calix suggesting a continuous growth! The appearance of the grapes leads us on to another development.

The second method follows the natural order more closely. A good example of this comes from the Circassian village just named—Aikürük, about an hour north of Altyn Tash. Two figures fill the field, and in the centre of the horizontal border above them rises a vine-stock, spreading on

both sides in wavy stems, from which grow alternately bunches of grapes and veined vine leaves (Fig. 2): down the side of the monument is a variant, also natural—unveined vine or ivy (?) leaves springing from a wavy stem (cf. Radet, *En Phrygie*, 1895, Pl. VI. for the latter).

These two types of decoration are so clearly distinct that one is tempted to ask whether they may not be referred to different periods. Fortunately there is some unimpeachable evidence to assist us.

The conventional border, with its multitude of diverse blossoms, can be traced further back: the calices have well-known artistic "connexions." At Ankyra, for instance, on the door-posts and lintel of the temple of Augustus a similar combination of impossible flowers occurs: the ruins of Aizanoi, just west of this district, are full of similar motives (for the former see Perrot, *Exploration de la Galatie*, Pl. 15-31; for the latter, Texier, *op. cit.* Pl. 23-33). The examples given in Riegl's *Stilfragen* (pp. 249, 250) show the elements from which this calix has been evolved. The sweeping curves and delicate craftsmanship of the first century have disappeared:

FIG. 2.

the makers of our gravestones are either later in date or clumsy country masons, perhaps both. But in Anatolia corruption is not followed by a sudden death: for this style we might suppose a lingering death of centuries were it not for more conclusive evidence.

A few of these stones bear an actual date: in the inscriptions upon others the names and the phrases give us a clue as to their approximate period, and in figured stones the fashions of wearing beard and hair are an additional help: in many of the doors of course, in those figured by Texier for instance from Pessinus (Pl. 51), there is no guiding thread whatever, and epigraphy in our present state of knowledge is of very little service. The examples which follow are all taken from notes collected during a short journey in this district; it was only after I had left this part, that on looking through these notes I thought it possible that some chronological data might be obtained. I was unable consequently to test any theory upon a larger field, and can therefore only put forward the present arrangement as a tentative suggestion.

I saw only two dated stones in this district. At Yalynyz Serai there is a doorslab of the year 175: the decoration consisted merely of a degenerate variant of that figured above (Fig. 1). The other is at Ghirei Tchalkeui, of the year 208: it represents a woman lifesize: the small pilasters by her side are covered with the latest development of the conventional border—the curves have lost all their freedom, the leaves, which are all the same, ivy or vine, grow sometimes from the centre, sometimes from the extremity of the calix. This certainly looks like a transition work. The names (Gaios and Granianos) which I have seen upon two other stones, where the conventional type is better treated, might well belong to an earlier period.

From stones which display the natural type I have obtained the following results.

(1) At Aikürük a small slab with semicircular pediment containing a cross in a circle: the last line of the inscription which fills the field runs—*Χρηστιανοὶ Χρηστιανῶν*. The decorative border is occupied by a branch covered with grapes and almost without a leaf, carved in a very careless manner. There is a replica of this stone at a neighbouring village Doghanlar, which is also Christian. (Fig. 3). In Phrygia this bold

FIG. 3.

profession of faith appears on monuments earlier than elsewhere: a dated example occurs near Ushak, *anno* 278, and the whole series is probably Montanist in character. (For a similar formula in another district *v. de* Vogüé—*Architecture dans la Syrie Centrale*, Plate 96—the tomb of Eusebius Christian, dated Aug. 27, 369.)

(2) Also at Aikürük: a large stele representing two thin elongated figures in very low relief. The man is clean shaven and of a heavy post-Constantinian type; the woman's fingers are very thin and long: both these characteristics and the general flatness of the work point to a still later date for this. In the decoration here again all natural grace has departed nor is there any relic of the calix: the margin is made up of extremely stylized ivy leaves. *Artem expellas furca, tamen usque recurret!*

(3) Also in Aṛkürük, the stone mentioned above (Fig. 2). The coiffure of the woman, which is one of those used by the successors of Julia Domna (Fig. 4), the double repetition of the name Domna, and the short beard and full hair of the man, all point to the third century. A second stone with the same decoration and the same characteristics also occurs in this village.

FIG. 4.

(4) At Azishekler, near Piribeyli and consequently far removed from this district, a stone with a long metrical inscription containing the name Aurelius Karikos. The name Aurelius became common after the time of Caracalla, so that we may refer this stone also, with its free margin of alternate grapes and leaves, to the third century.

Ramsay (*Cities and Bishoprics of Phrygia*, vol. 2, p. 368) publishes a doorstone from Akmonia, which shows both forms used in combination: there is no inscription, nor evidence of date whatever. However, such an example would not interfere with the order of evolution which the cases above quoted seem to establish—the decline in Phrygia of the traditional type of decoration about the year 200, and the consequent development of a naturalistic style.

But when we leave Phrygia, the question becomes more complicated.

Vine-leaves and grapes are models always of course before the Southern's eye, and a craftsman with sufficient dexterity to copy a conventional acanthus could reproduce them as easily. From the earliest periods of ancient art we could find, as in Gothic art, sporadic examples of naturalistic work, but an isolated instance is so easily intelligible, so capricious, as to lose its historic importance. The artistic movements in the first century A.D., so brilliantly expounded by Wickhoff, might seem more to our purpose (*see* von Hartel und Wickhoff, *Die Wiener Genesis*, p. 21, *fol.*). Wickhoff has here shown what a great advance upon earlier Hellenistic work the Augustan sculptors made in this very branch: they were the first to achieve a perfectly natural style. The Flavian craftsmen went further: for careful naturalism they substituted a free style of decoration, which the writer can only parallel with modern impressionist and Japanese works: in the relief sculptures a century later on the arch of Septimius he notes the disappearance of this school (*ib.* p. 39). The decoration of the first century

door-jambs at Siah (de Vogüé, *op. cit.* Pl. 2, 3), weak as it is, proves that the Augustan movement reached Syria; but the delicate Italian works published by Wickhoff find on the whole few worthy counterparts in Asia Minor. The bondage of popular baroque Hellenism lay too heavy upon the land to permit the wide reception of a style so subtle and so new as the Flavian: hence those wearisome rows of palmette and acanthus from theatres, temples, and tombs innumerable. The best decoration occurs upon the most Roman works—the temple at Aizanoi and that of Augustus at Ankyra (and here I think the stiff oak-leaves may be only an allusion to the civic crown, with which the Emperor was often represented): and a new symmetrical combination of conventional with natural, already described, was the best result of this Italian infusion. The difference between the temple at Aizanoi and that at Ankyra is just such as might have been expected between buildings before and after the Flavian movement: the little vases upon the fluting of the columns are charming indications of the new spirit. Now this temple has just been assigned, on historical not stylistic grounds, to the time of Hadrian, 125–127 A.D. (Körte, *Festschrift für Otto Benndorf*, 1898, p. 209–214). But the natural ornaments, which I have discussed, come from a different century and stand upon a different level, that of the lower handicrafts. From the paintings at Pompeii to the mosaics of Ravenna, in each of the first five centuries, we find the vine represented in all its natural freedom, as the covering of a wall or panel: the fact that these decorators chose the vine, rather than an arabesque like the Saracen, or an intricate development of the acanthus like the Greek, is of the first importance in our eyes. For by an easy transition from this, the vine or the ivy may be pressed into a narrow architectural border, and made to serve a subordinate decorative purpose.

In Adam's plates of the palace of Diocletian at Spalatro there is only one (46) which shows much analogy to our types, but examples recur on later works; in the church at Koja Kalessi for instance (Headlam, *Ecclesiastical Sites in Isauria*, p. 13, *J.H.S.* supplement) the doorposts and lintel are ornamented with grapes, vine-leaves and birds; and in a church at Adalia there is a pilaster capital with grapes and a vase (Lanckorowski, *Städte Pamphyliens und Pisidiens*, I. p. 27, Pl. XI. c.). And again the ivory panels of the throne of Maximianus at Ravenna of the sixth century are similarly decorated.

On the other hand, the churches of the fourth, fifth and sixth centuries in Syria, published by de Vogüé, show nothing of the kind—orientalism (?) has triumphed over naturalism. And so, too, upon later gravestones in the cemeteries of Phrygia and Galatia I have seen frequent examples of this “oriental” tendency—rosettes of various kinds, trellis work, geometrical patterns, zigzags, diamonds, which may be partly attributed to the prosperity and consequent influence of the Sassanids.

In Byzantine art of the sixth century we may distinguish three elements which supply its decorative needs—the oriental, the natural, and the classical. It gathered, that is to say, all previous styles together. But, just as in Italy architects even in the Gothic period never freed themselves entirely from their Roman models, so in Byzantine art the Hellenic element gradually preponderated: Riegl¹ has acutely noted this archaistic character of the Byzantine empire and perhaps even exaggerates it. The naturalistic element however remains as certainly in some places as does the oriental, and this makes one anxious to localize its earlier developments so far as possible.

II.—THE CHURCH AT YÜRME.

Of all the churches throughout ancient Galatia, scarcely one stone is left standing upon another: only at Angora and at Yürme are there exceptions to this rule.

The church at Yürme has been mentioned by several travellers (Humann, *Reisen in Kleinasien*, p. 32, Ramsay, *Bull. de Corr. Hell.* VII. 1883, p. 23, Murray's *Guidebook*, *ad loc.*), but it has been dismissed by each in a single line, and that has not been always free from mistakes. The following notes may serve as the beginning for a study: more than this I cannot attempt. Yürme lay some distance off the route which we had intended to adopt, and we were only in the church for two hours on one of the hottest days towards the end of July. We started without knowing in the least what to expect, and so were not able to do all that might have been done even in so short a time by others better prepared. These notes may suggest problems to a future traveller and so simplify his task.

There are several difficulties to be overcome by anyone who wishes to

¹ *Stilfragen*, p. 273 and foll. Others have noted this too, Bayet and Diehl or example.

study this building. The church is now a complete ruin, merely a broken shell: the floor of the nave is several feet below the surface of the ground which makes excavation necessary before certainty upon all points can be reached. Further the east end of the north aisle is now part of a private dwelling: the west end of both aisles, where the roofs are preserved, was filled with firewood and hay when we were there, so that it was impossible to take all the measurements we wanted. Humann describes the village as one of the dirtiest and greediest that he had seen: but the people were civil to us, and I should think any one staying there a night or two could with diplomacy obtain entrance to the houses and have the aisles emptied. As it was, there were so many women about that I could only look at the east end in a very perfunctory manner.

At a distance perhaps of twenty metres from the west front and at a much lower level than the ground now heaped up within the church, is a large fragment of pavement with a corner turning towards the building. This must I think be a relic of the former atrium, and probably gives the approximate level of the church. The façade of the west front to which this led is still an imposing mass. Originally there was a central doorway (2.45 m. wide), flanked by two smaller doors on each side (1.94 m. and 1.75 m. respectively): between each door and at both ends of the façade were buttresses, six in all, that is to say, measuring at the base about 1 m. $\times$ 1 m. and rising to the roof. Now, however, there is no trace of the second door at the north side above ground, though the state of the wall still remaining makes us certain of its former existence: and upon the south side there is now a third doorway, but this clearly belongs to a later addition, for the masonry is less evenly faced and it is not "bonded" with the end wall of the original church.¹

At first these five doors opened into the narthex, the whole church being more than twenty metres from north to south. In front of the doors and still more inside the central entrance, the ground has risen considerably in consequence of the débris fallen from walls and roof. There is no sign of the lintel over the central door, which is perhaps more than half buried. In the direction of the nave the line of a wall is just traceable 7.30 m. from the inside of the western wall: this gives the limit of the narthex. The parts of it opposite the nearer side doors are

¹ This latter addition may have included a xenodocheion or a home for the priests, such as we find in some places, or it may have been simply a belfry.

better preserved : the vaulting still remains constructed of large stones laid in parallel courses : it consists, that is, of a series of independent arches simply set side by side.

SKETCH ELEVATION OF WEST FRONT.

FIG. 5.—PLAN¹ AND ELEVATION.

¹ The plan of the west front is, I think, quite accurate ; except for the measurements quoted in the text I cannot guarantee more than approximate correctness for the rest. For the drawing of the elevation I am indebted to my friend Mr. Charles Clark, but I am myself responsible for the few restorations therein suggested. Mr. Clark has, however, represented more of the north door than really exists,

The door leading from the narthex to the nave is now completely underground, but we can follow with ease two bays extending 11·73 m.: then it becomes very difficult to trace the rest, as we have by this time reached the Turkish house upon the north side and the walls have been considerably destroyed or rebuilt. But upon the south side there is at this point a well marked corner, which suggests that the western bays built upon pillars (seen from the aisles) and containing the women's gallery ended here, giving place to some other construction, perhaps with columns or possibly a dome or tower. This change after two bays would bring the ground plan of the church into close connexion with that at Kojā Kaleſsi (Headlam, "Ecclesiastical Sites in Isauria," supplement to the *Hellenic Journal*). Still further east I saw upon the north two smaller arches in the line of the aisle, and upon the south a very complex building, which seemed to belong to the later additions. The last trace of masonry which I found in this direction was nearly thirty m. from the narthex.

The inner aisles as I have said were better preserved: the vaulting remains for at least two bays upon both sides. Here too it is of stone, but not laid as in the narthex: it rises from four arches in four lines parallel to the arches which they leave, terminating in a rectangular keystone: this unribbed quadripartite method is explained by M. Choisy (*L'Art de bâtir chez les Byzantins*, p. 49, fig. 53) as formed by the crossing of two barrel vaults.

The external masonry is very regular, the stones being dressed apparently with a fine comb-pick. In the spring of the westerly arches upon the north aisle bricks are used, laid in very thick beds of mortar. The walls here are very thick to support the weight of the stone vaulting: but the masonry is not so careful as that upon the west front, and it is possible that there were five aisles the whole length of the church. Otherwise the outermost doors of the narthex might have served as entrances to the gallery. From the façade of the church it would appear as if the aisles were externally of the same height as the nave, a peculiarity which is paralleled only (v. Kraus, *Geschichte der Christlicher Kunst*, I, p. 288) by two Syrian churches at Chakka and Tafkha (de Vogüé, Pl. 15-17).

If by its plan and construction, this church recalls others in Syria and elsewhere, in decorative elements it is in its present state barer than any of these. There are no richly-carved doorposts or lintels, like those at Kojā

Kalessi, and the mouldings which remain in their stead and round the windows are coarse and heavy, but it must be remembered that the door of the nave is still invisible and may have been richer than that of the narthex. In fact the only ornaments now remaining are a row of small round arches in low relief upon the west front, about on a level with the original top of the door, and beneath brackets upon the two central buttresses two arches ornamented with zigzags, a combination which of course suggests Romanesque parallels: this decoration recurs, too, in the Phrygian monument country at Ayazın (v. Reber, *Die Phrygischen Felsendenkmäler*, p. 65), and frequently upon late stelai. The spandrils of these arches are filled by small crosses, placed upon little columns in relief. There is one capital in the village bearing a monogram, to which I shall

FIG. 6.

refer later: Professor Ramsay tells me that he saw another, and there may be decorated fragments in the cemetery, which we had no time to visit.

Ramsay has brought together most cogent arguments proving, I think decisively, that Yürme is built upon the ancient site of Eudoxias (*Hist. Geog.* p. 225). From the name alone we might conclude that the town had received some favour from Eudoxia, either the mother or daughter of Theodosius II. Eudokia, his wife, is, I think, out of the question: for had she been the eponymous "heroine" of the town, it would have been called Eudokias, whereas the other form is invariably used (v. Notitiae, Councils, etc. collected by Ramsay, *op. cit.* p. 222, also *Life of St. Theodore*, in Greek text of Theophilos Ioannou, Venice, 1884, p. 424, ch. 71).

The first mention of the place is apparently at the Council of 451, which would suit either of the Empresses of this name, but there is a further

reason which makes the earlier Empress the more probable. "The revolt," [of the German faction] writes Bury (*Hist. of Later Roman Empire*, i. p. 82), "broke out in spring [399 A.D.] as Arcadius and his court were preparing to start for Ancyra in Galatia, whither the Emperor was fond of resorting in summer on account of its pleasant and salubrious climate. The barbarians, recruited by runaway slaves, spread destruction through many provinces, Galatia and Pisidia and Bithynia." What is more natural than to suppose that Eudoxia restored somewhat of the damage wrought in a province thus favoured by the court, and that the people in recognition should have named their city after her? In the building of this church I believe we see the service which thus won the gratitude of the Galatians in this district. If my interpretation of the monogram mentioned above be correct, we have indeed material evidence to prove that this was the case: I propose, that is, to read in the monogram a combination of the common Christ-symbol with the name of Eudoxia. The letters E. D. O. I. A. are clear enough: the central stroke of the E is larger than the others, this can hardly be merely to preserve a symmetry which is elsewhere disregarded, it must represent the letter Ξ : at the bottom of the upright shaft of the cross we see a letter which looks like an ω rather stunted, but may we not read it also as an inverted T, which gives the last letter required and enables us to read the whole name in a tolerably intelligible system? At the same time I must confess that I have found no other example of an inverted T, and if anyone can suggest some other name which suits the monogram better, I am quite ready to withdraw this interpretation. Upon the other side of the same capital there was a second monogram, wilfully defaced: was all we could make out.

The church at Yürme then is probably to be referred to the first decade of the fifth century. Syrian parallels have already been quoted, but there is perhaps hardly evidence enough to allow us to speak of Syrian influence. Gunusu Dag, the great mountain south-west of Yürme, is treeless now: it was probably treeless in antiquity. This accounts for one parallelism—the stone vaulting of the aisles. Another parallelism, which separates both from the Roman basilicas, is the substitution of pillars for columns—also due to a material condition, the want of monoliths. But, on the contrary, the use of external buttresses, which gives our façade almost

the appearance of a Greek temple, distinguishes this church, so far as I know, both from Syrian and from Greek Byzantine building. Similar buttresses occur at Perga in the "palaestra of Cornutus" of the first century A.D. (Lanckorowski, *Städte Pamphylens und Pisidiens*, i. p. 41-44), and again later, though still more sparingly, upon some Seljuk buildings, for instance Lalla Khan, a few hours east of Angora, and Sultan Khan, between Konia and Akserai (for the latter see Sarre, *Reise in Kleinasien*, p. 77, Pl. XXXI.): but they are rare and opposed to the spirit of the Byzantine builders. "La seule tendance commune [to east and west] que j'arrive à saisir est celle-ci: on veut des deux côtés s'affranchir de la sujétion des ouvrages auxiliaires et des installations provisoires." (Choisy, *L'Art de Bâtir chez les Byzantins*, Preface.) As it stands now, the church is bare, cold, unattractive: this too is what one feels in looking through de Vogüé's illustrations. But if we stripped such a gem of fifth century work as the Mausoleum of Galla Placidia at Ravenna of its mosaic decoration, we should have just such an unattractive husk. Already in the early part of this century, as Strzygowski has pointed out, the character of Byzantine architecture was in rapid process of formation: the flat ornament was being substituted for the plastic, the arch for the horizontal entablature. And this we see revealed in the church now before us.

Many buildings once assigned to the sixth century or even later have recently been carried back to the fifth (*v. Lethaby and Swainson, St. Sophia*, p. 198-204), but not one of these offers so close an analogy to our subject in its plainness and utilitarian niggardliness as the church recently excavated above the pool of Siloam and attributed by its discoverers to the Empress Eudokia (Bliss and Dickie, *Excavations at Jerusalem*, p. 181 and foll.). Ingenious in design and rational we may call it, but neither at Siloam nor at Yürme are our eyes charmed by anything which is beautiful or brilliant. Yet be it always remembered that the builders of these works solved problems of which Iktinos had not even dreamed, and for this reason, if for no other, deserve our grateful record.

III.—ARCHITECTURAL FRAGMENTS FROM YASSI-EUREN.

At the village of Yassieuren and in the neighbouring villages there are extensive remains of a site which we have seen reason to identify with "Crentius" of the Itineraries. Among these are several columns, base-

mouldings, etc., many of them evidently coming from the same building—a church. I made a rough sketch of a capital and dossieret lying in a dark passage in Yassieuren itself.¹ (1) In the next village of Soghuljik I found a second dossieret having the same measurements, 0·85 x 0·70 (2) and a third at Emir Ghazi (3), and two others built into a house at the last named and into the mosque at Bitdik of which only the tops were visible. Of the same material—a yellow limestone(?)—were several columns of suitable size for the capitals, and several pieces of moulding. (4) If we may judge from the other dressed stones lying about, the walls of the church were built of trachyte, giving a combination of colour which is not unpleasant, and seems to foreshadow later Seljuk developments. Capitals and dossierets of this kind are characteristic of the 5th century, before the “Kämpfer” capital of Justinian made a dossieret no longer necessary, as it had been when

FIG. 7.

the arches pressed with all their weight upon the classical capital with its deep undercutting. (v. Forchheimer and Strzygowski, *Die Byzantinischen Wasser-behälter von Konstantinopel*, p. 208, foll.) But this form also became popular again in the Macedonian period (*op. cit.* p. 227, and the illustrations there referred to): the condition of the country would perhaps favour the earlier date, but the later is not I think historically impossible. As to which of these dates suits these examples best, those who are skilled in these matters must pronounce: Mr. Rodeck tells me that he regards these as certainly belonging to the earlier group. Crentius does not seem to have been a bishopric, but the ruins there were more extensive than those on many more famous sites: indeed if the ground plan of the church were recovered, it would almost be possible to rebuild the whole from the “disjecta membra” now scattered about.

¹ My drawing is so blurred that I cannot be sure of the character of the ends of the volutes.

In this neighbourhood I also saw a type of capital which is common elsewhere, at Kadikeui (Myrika) for example: it is derived apparently from a capital common on Pergamenian buildings, such as the Attalos and Eumenes *Stoas* at Athens and the sanctuary of Athena at Pergamon, formed by the continuation of the shaft flutings into the capital, where they are simply curved outwards and down. (Cf. R. Bohn, *Die Stoa des Attalos* II. 1882. Taf. II. Mittelsäule). In the Phrygian monument country there is an example at Ayazin, published by Prof. von Reber (*Die Phrygischen Felsendenkmäler*, München, 1897, Pl. XII. p. 64), and there compared with rush-leaves—"das Kapital mit den Schilfblattkerben auf dem Kelch." In this district of Asia Minor it generally appears surmounting a double column, or rather two half columns joined together by a square shaft. Near Crentius also there is a large font, and many carved fragments from a marble Ikonostasis(?) including the common subject of a vase between two birds. The place would in fact repay a prolonged visit.