

THE TEMPLE OF DIONYSOS AT TEOS

Because of its mention by Vitruvius in his treatise „Ten Books on Architecture“ (III, 3, 6-8 and IV, 3, 1) the Temple of Dionysos at Teos attracted the attention of scholars at an early stage. The site was studied and excavated twice by „Missions of the Society of Dilettanti“¹ and Laumonier and Béquignon in the early 20th century². It was also excavated by the Turkish scholars, B. Özgün and Y. Boysal, in the 1960s³. The temple was partially restored in 1965.

The remnants proved that the building was a hexastyle peripteros with eleven columns on the sides, agreeing with Vitruvius' account (III, 3, 6-8). R.P. Pullan found the columnation of the temple to be 2 1/6 diameters, a number which is very close to „Eustyle“, 2 1/4 diameters⁴. But the architectural remains at the site, as well as R.P. Pullan's reconstruction drawings, are of a temple of roman imperial date⁵.

The location of the Temple of Dionysos at Teos is not related to the theatre of the city. The temenos area is close to the western stretch of the hellenistic circuit wall, some 35 m to the east. In this part of the peninsula the hills gently slope down towards the east until they meet a protruding rock formation.

The podium of the temple and the platforms of the temenos area were formed by shaving and levelling this rock formation. The temenos area, trapezoidal in shape, was surrounded by stoas on all sides. The temple and its altar to the east are centrally located within the temenos, and a paved platform joins the temple to the altar to form an architectural unit (fig. 1).

The level of the temenos area is higher to the west and it is terraced towards the east by a series of steps⁶. Rubble intermixed with reused blocks containing hellenistic mouldings formed the foundation under these steps. As the masonry and lime mortar indicates, this arrangement can not be dated to the hellenistic period.

The top row of these steps was in line with the eastern end of the temple. Two other platforms flank the pavement joining temple and altar. These platforms are one theatre-seat higher than this pavement⁷. The altar sits on a third platform which is three steps lower than the flanking platforms. Although the altar has not been fully excavated,

¹ Some of this paper derives in part from my doctoral thesis, submitted to Dokuz Eylül Üniversitesi İzmir in 1987. The english text was edited and corrected by Dr. Tony Cross and Dr. Chris Lightwood, to whom I extend my thanks. Society of Dilettanti, *Antiquities of Ionia I* (1769) 1 ff., *Ant. Ionia IV* 38 f., pl. 22 ff.

² Béquignon - Laumonier 1925, 281 ff.

³ Y. Boysal, *Teos Kazisi* 1962 *Kısa Raporu*, TAD XII.1, 1962, 11 ff, 1962 *senesi Teos Kazıları Hakkında Kısa Rapor*, TAD XII. 2, 1963, 5 ff. B. Özgün, *Teos Kazıları*, TAD XIII.1, 1964, 115 ff. Y. Boysal, *Teos Kazisi* 1965 *Yılı Kısa Raporu*, TAD XIV.1, 1965, 231 ff.

⁴ *Ant. Ionia IV*, 39.

⁵ *Ant. Ionia IV*, pl. 22-25.

⁶ D.M. Uz, *Teos Dionysos Tapınagi Temenos Alanı*, III. *Arastırma Sonuçları Toplantısı*, Ankara, 20-24, Mayıs 1985.

⁷ „...but the pavement of the area in front of the temple was discovered, it had been bounded by a low wall, or more probably by seats, one of which was found in situ.“, *Ant. Ionia IV*, 38.

Duran Mustafa Uz 1987

140m

30m

120m

10m

12m

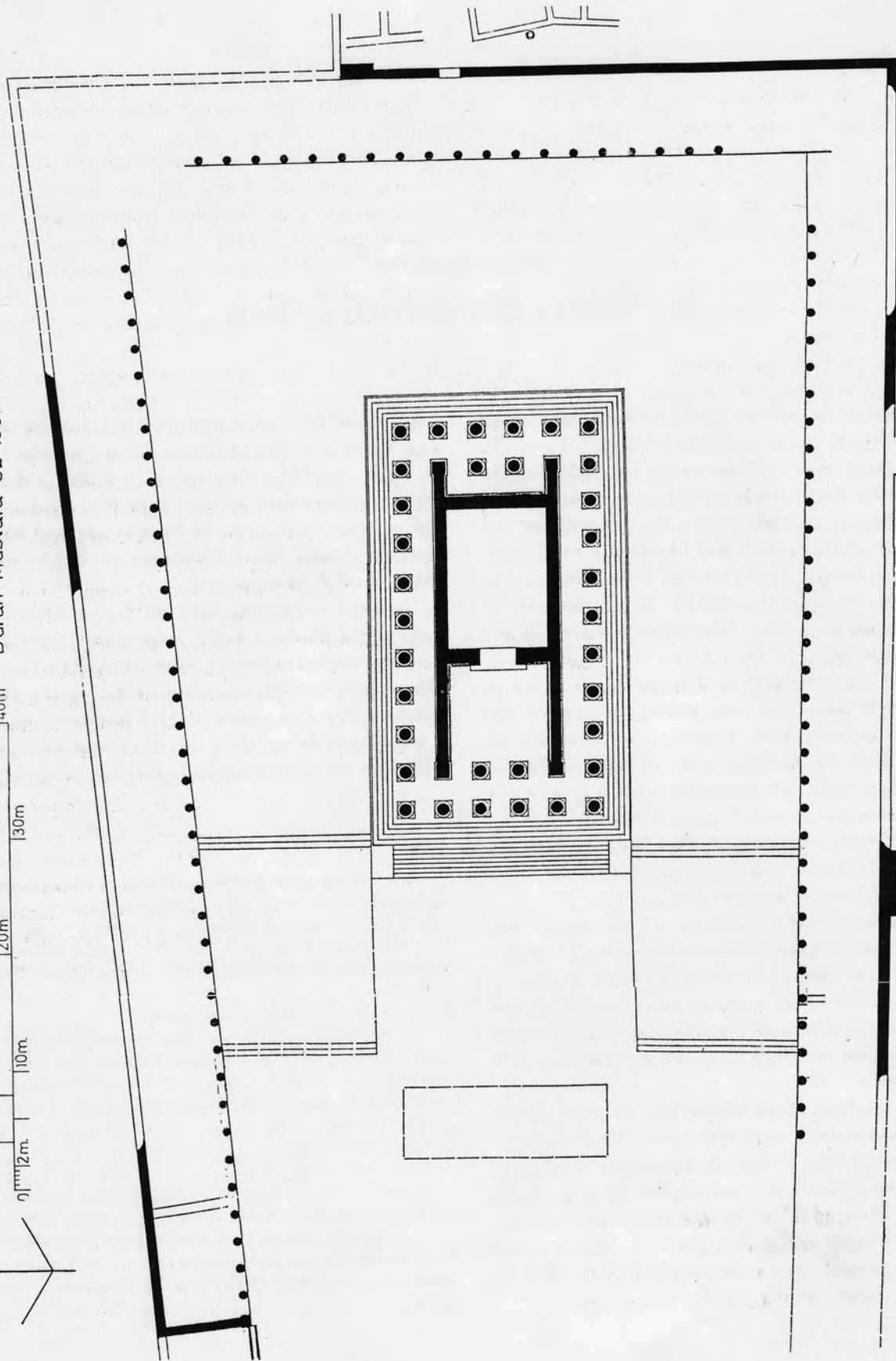


Fig. 1 Teos. Temenos of the Temple Dionysos. M 1 : 500

the presence of epistyle blocks and coffers imply the monumental character of the structure⁸.

The temenos area is enclosed by stoas, doric in order to the north and south and ionic to the east and west. The relation of these structures at the corners is still obscure owing to the unfinished state of the excavations, but wedged-shaped blocks that must belong to arches were unearthed both at the northwest and the southwest corners of the temenos area⁹. These suggest the presence of monumental entrances.

The southern and northern edges of the temenos area are defined by two parallel walls that are probably the back and front foundation walls of the stoas. In fact, the architectural members exposed during previous excavations indicate the doric order for these structures¹⁰. A short stretch of the stylobate of the southern stoa is preserved and provides us with the span of the intercolumniation. Three metopes for every intercolumniation. The stylobate blocks were raised a single step above the temenos floor and the columns were attached by double dowels. The upper parts of the columns have 20 flutes whereas the lower parts are left faceted. Two different types of annulets were observed on the echinos of the column capitals, one hellenistic and the other of roman workmanship¹¹. An intact epistyle block has not been found but the span measured on the stylobate agrees with that of the frieze blocks. Some of the frieze blocks have distinctive qualities comparable to the skene building of the Priene theatre since they have crowning mouldings over their triglyphs¹². Also the style of the ears on the upper corner of the triglyphs indicate a second century B.C. date¹³. But all of these details were omitted during the roman stage of reconstruction. The detailing of the cornices and the style of lionhead spouts not only differ from one end of the stoa to the other but there are also some dissimilarities between the southern and the northern doric stoas.

The unearthed architectural members that are lying along the west stoa display a curious ionic order: The columns and the upper structure are ionic but the column capitals are doric with an ionic cyma carved on the echinos¹⁴. This stoa is in a better state of preservation, with the central por-

tion of the back wall in situ up to the wellmoulded string course. There is also a secondary opening to the street in this wall. All along the western stoa the drums of the ionic columns with 20 flutes lie on the ground. The lower 2.04 m of these columns were left plain. As is evident from the hasty and uninspired workmanship of the upper architectural members of the stoa, it was restored during the roman period. However, there are some column capital fragments that display hellenistic characteristics.

The construction of the structures enclosing the temenos area was begun possibly during the hellenistic period; by additions and renovations, the temenos became a complex but unified whole in the roman period. The southern and northern stoas may even include some basement floors towards the east, as suggested by the differences in the levels of the temenos platforms.

Every structural member of the temple has its own separate foundation (fig. 2). The temple is situated on top of a rock formation which has been cut and filled to form a podium. The crepidoma is constructed of blocks three-deep, set against the rock formation, which has been shaped to form the podium. At the northeast side of the temple the top layer of the crepidoma was even set directly on the stepped natural rock. The crepidoma has twelve steps at the front (east), six steps on the flanks and at the back. Only one block of the crepidoma is in situ on the southern flank of the temple. There were more at the time of the excavations of R.P. Pullan, but these have since disappeared¹⁵. Each of the column foundations was

⁸ G.C. Yavis, *Greek Altars*, Missouri 1949, 191.

⁹ *Op. cit.* D.M.Uz, fig. 7.

¹⁰ *Op. cit.* D.M.Uz, fig. 16-21.

¹¹ *Op. cit.* D.M.Uz, fig. 18-19.

¹² A. von Gerkan, *Das Theater von Priene*, (1924) Taf. 19, 20, 25.

¹³ W. Martini, *Das Gymnasium von Samos*, Samos XVI, (1984) 82.

¹⁴ *Op. cit.* D.M.Uz, fig. 12-15.

¹⁵ The excavation notebooks of R.P. Pullan are kept in the Department of Greek and Roman Antiquities at the British Museum, No. 65 a, I and II. I am indebted to the keeper Brian Cook for allowing me access to these papers. The original dra-

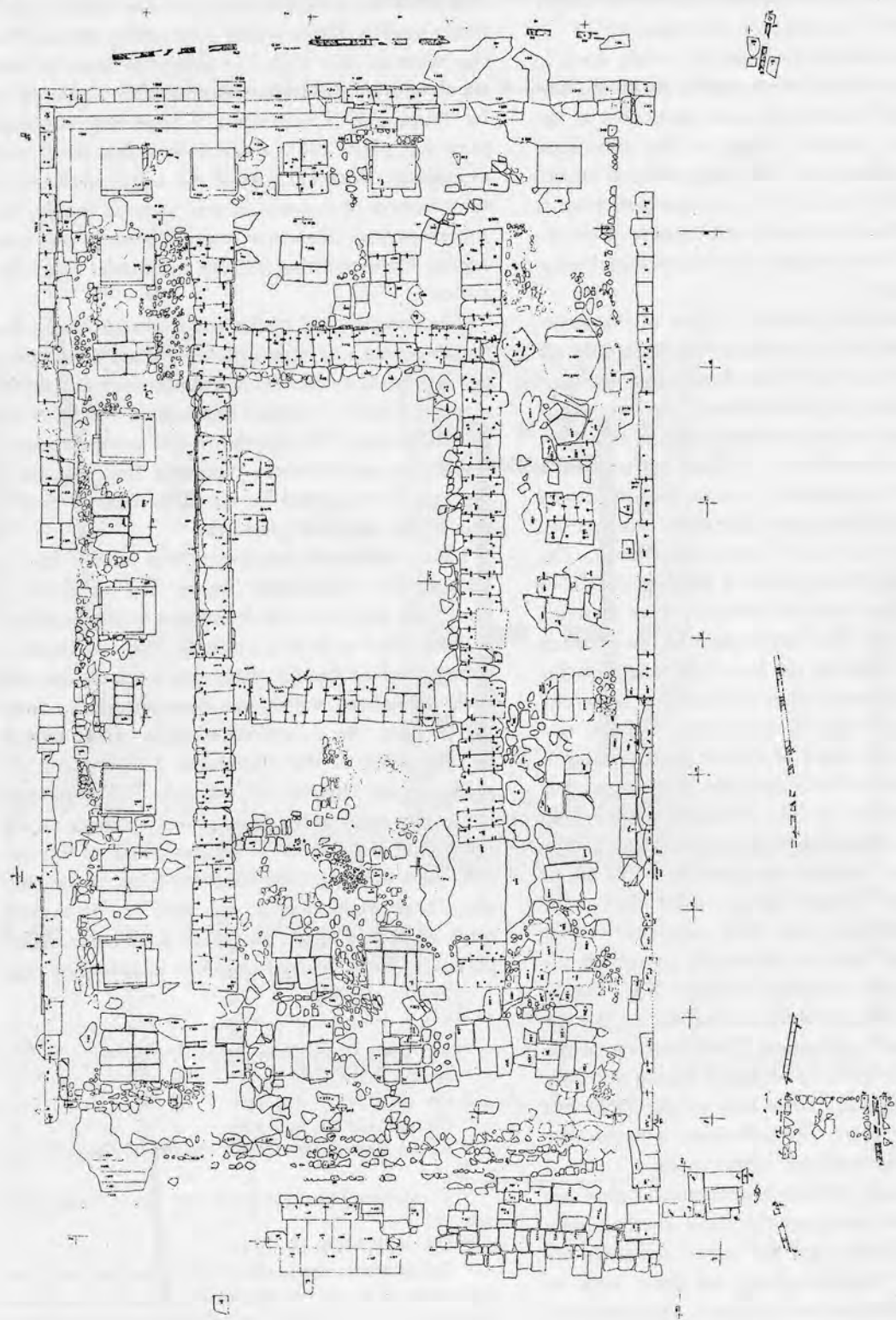


Fig. 2 Teos. Temple of Dionysos actual state plan, M 1 : 200

constructed either separately or by piling roughly dressed stones or by shaving the rock, as in some of the cases at the southern flank.

The cella walls were constructed over a stone bedding set in channels cut in the bedrock. The level of the cella was raised two steps by a fill of chips left over from the cutting of blocks during construction. R.P. Pullan's drawings inform us that the floor of the temple was paved with well dressed rectangular blocks which were put over a roughly cut foundation layer¹⁶.

The lowest course of the cella walls projects to receive a socle moulding, which is only finished in the opisthodomos and pronaos. We also learn of the presence of well moulded anta bases from R.P. Pullan's notes¹⁷. The study of the orthostate blocks proved that they were reused. Some orthostate blocks have grooves and holes to receive dowels and mortar for a marble veneer¹⁸. The reverse cavetto projection on the lower parts of these orthostate blocks was cut off and blocks themselves were reversed to be used as the interior course of the orthostates in the pronaos and the opisthodomos. Recently several string course blocks have been noted whose exterior surface mouldings have been chiselled off. From these blocks we conclude that the earlier string course blocks of the Temple of Dionysos at Teos were decorated with mouldings like the ones at the Temple of Artemis at Magnesia¹⁹ and that these mouldings were chiselled off during reconstruction and the blocks were reused. The study of the reused blocks of the lower cella wall gives us clues to the extent of reconstruction of the temple during the roman period.

The profiles and heights of the column bases differ from each other; in particular the 4 cm difference in their heights may enable us to reconstruct a curve on the stylobate²⁰. This curve was eliminated by arranging the heights of the bases and was not reflected in the upper part of the structure. This observation could explain the "Scamili Impares" in Vitruvius' treatise (III, 4, 5 and V, 9, 4).

Many of the capitals present at the site are roman imperial style. The latest of all, capital V, published by R.P. Pullan²¹ displays a decoration on its pulvinus similar to the capitals of the nor-

thern stoa of the Asclepeion at Pergamon²². The characteristics of the capital give us the latest date for the reconstruction of the temple. Comparison of this capital with the others provides a relative chronology for the architectural members at the site.

The earliest of the column capitals is smaller, displaying similarities to the capitals of the Temple of Artemis at Magnesia; R.P. Pullan thought this capital came from the pronaos and its hellenistic date is widely accepted²³. At present this small capital is in the temenos area to the north of the altar, together with some other fragments belonging to capitals of similar size (fig.3). Other related fragments found during the early excavations are now in the old Izmir Archaeological Museum at Kapilar.

The fragment of pulvinus incorporated into the southern gate of the nearby Sigacik castle after 1950 has been taken out and investigated²⁴. Although this fragment has dimensions similar to the

wings done at the site and some photographs of the excavations together with R.P. Pullan's reconstruction drawings done before the engravings are now kept in the Royal Institute of British Architects archives, No. AF 47. I am grateful to British Council, the British Institute of Archaeology at Ankara and the Society of Antiquaries of London for their encouragement and financial support, without which I would not have been able to study R.P. Pullan's work.

¹⁶ RIBA, archives, plan.

¹⁷ RIBA, archives, p. 47.

¹⁸ „The walls of the posticum had been lined with slabs of white marble.“, *Ant. Ionia* IV, 38.

¹⁹ Magnesia, Abb. 66. Also J.B. Ward-Perkins, *Severan Art and Architecture at Leptis Magna*, *JHS* 38, 1948, 66f.

²⁰ R.P. Pullan also observed such a difference in the heights of column bases at the same flank of the temple (*Brit. Mus. No. 65 a*, I, p. 52). Unfortunately their exact location was not recorded.

²¹ *Ant. Ionia* IV, pl. 25.

²² O. Bingöl, *Das Ionische Normalkapitell in hellenistischer und römischer Zeit in Kleinasien*, *Ist.Mitt. Beiheft* 40 (1980) No. 216, dated to the Hadrianic period.

²³ *Ant. Ionia* IV, XXV b. According to a photograph taken by R.P. Pullan, this capital was found at the north of the pavement in front of the temple. RIBA, AF 47, p. 11, a.

²⁴ When Stark visited Teos, the southern gate of the Sigacik Castle was intact. F. Stark, *Ionia a Quest*, London 1954, p. 24 a.



Fig. 3 Teos. Fragments of hellenistic capitals from the Temple of Dionysos

roman column capitals, the profile of its volute and the style of its decoration – alternating lotus and acanthus leaves – are hellenistic in character. The remains of these capitals prove that there are two sizes of columns in the hellenistic period; the smaller capitals were probably in the pronaos, while the larger ones were used in the peristyle. Possibly these column capitals, as well as the other fragments of architectural members, were used as terrace fill during the roman reconstruction. They



Fig. 4 Teos. Hellenistic capital from the Temple of Dionysos

were uncovered incidentally by the early excavators and carried to different locations.

Considering the fragments described above, which show parallel characteristics to the ones at the Temple of Artemis at Magnesia²⁵ as well as the ones excavated during the 1985-86 seasons, it is now possible to define the style of the hermogean column capitals. The abacus is crowned by a prominent rectangular plaque (fig. 4). The deeply carved decoration on the cyma reversa of the abacus is a lesbien moulding with the outer and inner leaves carefully differentiated. The upper body of the leaves on the bulge and the projections of the leaves on the lower concave part are of equal height. The leaves narrow at the middle but end with broadened tips. The outer leaf has a flat ribbon-like contour with sharp edges. The central rib rises and opens to both sides to form a strong sepal. At both sides of these sepals there are deep drop-shaped eyes. The leaves of the inner row form a sharp prism in section. A section through the front of the column capitals shows the echinos projecting out while its curve gently slopes down as if the echinos was intended to be seen from below. The height of the canalis is greater than the height of the echinos. The tops of the eggs of the echinos form a straight line. The eggs themselves are elongated and their „shells“ are thinned out, as are the tongues. The beginning of the corner palmette protrudes out at right angles to the plane of the volute and its long leaves reach the second egg of the echinos with delicate sweeps. The grooves of the canalis are asymmetrical in section. The helix is defined with a sharply cut band on both sides and has a flat surface.

A section through the baluster side shows a pulvinus drooping down but not touching the astragal. In fact the astragal and the end of the curve of

²⁵ Magnesia, Bauten, Abb. 34f, 37-40.

²⁶ A similar observation was made by A. Bammer, *Hellenistische Kapitelle aus Ephesos*, AM 88, 1973, 219ff. On some of the column capitals of the Temple of Artemis at Magnesia and the column capitals recently found at Teos, these crescent shaped areas are not flat but bulge in reminiscence of a continuous echinos.



Fig. 5 Teos. Hellenistic capital and one from Roman imperial time

the pulvinus are separated by a considerable gap. Looking from below this gap appears to be a crescent-shaped channel at both sides of the column drum²⁶. These spaces are the result of the omission of a continuous echinos²⁷.

Looking at the baluster side, the pulvinus looks cylindrical and the area between the pulvinus and abacus is rectangular. On the balteus there is a band of scale pattern, which is defined by strong rings on both sides²⁸. A band of small acanthus leaves – or in instances small lotus leaves – enrich the pulvinus on both sides of the balteus. Over the rest of the pulvinus the decorations are either lotus leaves or alternating lotus and acanthus leaves. The lotus leaves are flat except for the triple central rib. The acanthus leaves have halfopen eyes formed by a single larger drill-hole. At every second or third tip there is an eye. Their simple structure and ribbing resemble the acanthus leaves of the corinthian column capitals of the Belevi Monument²⁹.

The other capitals of the Temple of Dionysos at Teos (fig. 5) exhibit a series of styles in between late hellenistic and roman imperial workmanship where the details tend to be formed more and more with the drill³⁰. The height of the echinos in proportion to the canalis changed to the advantage of the latter. A section through the echinos shows its curve becoming steeper and more vertical. The rounded eggs of the echinos are deeply carved all around and freed from their shells. The tongues between the eggs have become arrowheads. The

pulvinus begins to resemble trumpets on either side of the balteus. Thus a semicircular area is achieved between the pulvinus and abacus.

The soffits of the epistyle blocks of the temple are first framed by beads and reels and decorated with a scroll pattern (fig. 6)³¹. But there are no examples of such decorated soffits in Anatolia prior to the flavian period³². In fact the crowning moul-

²⁷ This detail does not prevail in the later capitals of the Temple of Dionysos at Teos because of the improvement in the main schema of their planning e.g. capital II, op. cit. Bingöl No. 299, this area was somewhat left obscure and carved as a part of pulvinus. The beads were elongated and the ornamentation of the astragal was hastily carved. On capital V, op. cit. Bingöl No. 297, the pulvinus is almost sitting on the astragal. The moulding of the astragal was not carved and a channel was left to indicate the astragal. Of the bead and reel decoration, the reels were defined by three long grooves and a larger gap is left to mean the beads.

²⁸ Other types of balteus decorations published in Magnesia, Bauten, Abb. 37. A balteus fragment, found in the recent excavations at Teos, also shows partially eroded scrolls and palmettes of hellenistic date.

²⁹ C. Praschniker - M. Theuer, *Das Mausoleum von Belevi*, FiE IV (1979), 29. The acanthus leaves of Teos are too simple to compare them with the more complex structure and the larger eyes of acanthus leaves of the column capitals on the Temple of Artemis at Magnesia, which fit better to those of the column capitals of the Propylon of the Bouleuterion at Miletos. H. Knackfuss, *Das Rathaus von Milet*, Milet I 2 (1908), Taf. 12.

³⁰ The roman capitals of the earlier style are lying around the western (back) end of the temple and those of later style are mostly along the northern flank and eastern (front) end of the temple, where the epistyle blocks carried a dedicatory inscription considered to belong to Hadrian (Béguignon and Laumonier 1925, 309f.). In fact, the leaves of the anthemion band crowning the epistyle blocks of the eastern side, as well as the eastern capitals further grooved to create more elaborated ornamentation. It may seem that it is impossible to differentiate the architectural members of the building by their location today after several excavations and a restoration, but R.P. Pullan also noticed the change in the styles of the different flanks during his excavations (Ant. Ionia IV, 39). Unfortunately the architectural members of the southern flank are mostly lost due to their closeness to a lime kiln active after the earlier excavations.

³¹ I am grateful to the Deutsches Archäologisches Institut in Istanbul for extending help in different stages of my studies and also to W. Schiele for the photograph(s) he kindly provided.

³² M. Wegner, *Ornamente kaiserzeitlicher Bauten Roms* 1957, 91ff, also M. Wegner, *Soffiten von Ephesos und Asia Minor*, ÖJh 52, 1978-80, 91ff.

dings of the epistyle testify to a roman style of ornamentation. The anthemion motif on the top of the moulding has lotuses and palmettes with broadened bottoms and flat leaves. The leaves are separated from each other by long drill grooves, but a thin thread of marble is left joining the tips. Below, the eggs of the ionic cyma are carved all around, freeing them from their shells. The darts and shells of the eggs are connected by thin threads of marble, as are the beads and reels of the astragal below. Such workmanship, depending completely on drilling, can also be seen on the jambs of the rear door of the Temple of Artemis at Sardis³³, which was constructed during the second century A.D.³⁴.

The frieze blocks of the temple are sculptured out of imported white marble. Their plastic style varies³⁵, as well as the style of eggs and darts of the ovolo moulding crowning the blocks. They show three different styles to indicate that they were carved during three different periods. A parallel observation has been made from studying the dimensions of the cuttings for clamps, dowel holes and lewis holes for hoisting. This variation among the groups of friezes corresponds to the head-to-body proportions of the figures changing from 1 to 5 to 1 to 3. The fact that the earliest group has some extra clamp holes, and especially that two lewis holes of different sizes have been cut over each other, clearly shows that these blocks were hoisted into position twice. These blocks of white marble

which contains very thin layers of mica were positioned so that the layers ran vertically, except for the corner blocks. For this reason during the collapse of the temple the figures carved on the surface of these frieze blocks were sheared off and

³³ H.C. Butler, *The Temple of Artemis, Sardis II* 1925, 11. 49-50.

³⁴ The recently uncovered epistyle fragments have different dimensions to the roman ones (fig.7). The epistyle consists of single blocks owing to the proximity of the Tean quarries. The blocks have three fasciae in the front and two at the back, with an undecorated cyma reversa crowning moulding. (There is no roman epistyle block left with its rear face preserved but the cuttings for beams to form the ceiling above the pteron are different). The section of the blocks is similar to those at the Temple of Artemis at Magnesia. The Tean ones also have cuttings at the top of the back to receive a possible wooden ceiling of the pteroma. The soffits at bottom are framed with bead and reel but not decorated. The ornamentation of the crowning moulding is, from top to bottom, anthemion egg and dart and bead and reel bands. (There are fragments of crowning moulding that show a more careful and delicate workmanship, which fits better to the hellenistic style). The relationship of palmettes and lotuses to the egg and dart below is not the normal one to one but rather one to one and a half, where the space in between each lotus and palmette is filled with a rising tendril. (The later roman crowning mouldings of the epistyle are one to one). This rythm and motives of floral decoration are similar to those of the Temple of Artemis at Magnesia (Op. cit. Magnesia, Bauten Abb. 43) and these are unique characteristics of Hermogenes. Broadening the distances between the motives, carving them deeply and reducing the details of individual elements, as also seen on capitals and simas, may be due to the notion of „Asperitas“ of which we learn from Vitruvius (3, 3, 9).

³⁵ Hahland 1950, 66ff.



Fig. 6 Teos. Epistyle block from the Temple of Dionysos, Roman imperial period



Fig. 7 Teos. Hellenistic and Roman epistyle blocks



Fig. 8 Teos. Acroterion from the Temple of Dionysos, Roman imperial period

badly damaged. The blocks were cut into small sizes and thicknesses (with use of antithema blocks of local stone) so that they could be easily transported³⁶.

For every intercolumniation there are four lion-head spouts³⁷, a pattern which is similar to that of the Temple of Artemis at Magnesia. Like the other architectural elements of the Temple of Dionysos, the sima at the site exhibit varying decorative styles of the first and second centuries A.D. Later ones were based on earlier models in many instances. The variation includes 6 different styles and 3 different schemas, which can only be explained by the frequent need for repair. This could be due to the presence of a fault line passing north-south through the Teos peninsula resulting in earthquakes and minor tremors³⁸. Possibly the damage to

the temple was greatest on the most vulnerable top architectural member, the sima, so that it was replaced at least six times.

The acroterion of the temple (fig. 8) displayed in the garden of the Izmir Archaeological Museum can be logically considered to be coming from the latest reconstruction period during the second

³⁶ Beds of white marble do not exist in the vicinity of Teos. This white marble is thought to have come from the quarries around Befa Lake. I am grateful to geologist Hasan Ertok of M.T.A. at Izmir for this information.

³⁷ R.P. Pullan published three lion-head spouts for every intercolumniation, although he recorded a sima block in his notebooks correctly (Brit.Mus. 65 a). Lethaby discussed R.P. Pullan's drawings and speculated that there should be four. Lethaby, *Antiquities of Ionia* V (1915), 13.

³⁸ O. Kaya, *Bati Anadolu'nun Genc Tektonigi ve Volkanismasi*, Türkiye Jeoloji Kurultayi, Aralık 1982, fig. 3, 4, 7 and 12.

century A.D.³⁹. It was found by Y. Boysal in 1964 towards the south of the temple⁴⁰. At this part of the temenos area there was no need for a filling to level the temenos floor which could include hellenistic architectural members. In fact the cuttings on the top of the cornice block of the southwest corner and the projection on the lower part of acroterion fit each other. The acroterion was carved out of two pieces cut 45° on the end to join together at the corner. It is composed of a central draped female figure rising and advancing towards the corner, surrounded by caules springing from the large acanthus leaves below which are flanked by panthers at both ends. In spite of the style of the sima, the series of drill holes left on the mouth of the panther and also the acanthus eyes with rings around them on the smaller leaves above the caules are second century workmanship. Also the pronounced twist given to the caules are not seen in the hellenistic period in Anatolia, i.e. the caules present on the wall frieze of the Artemis-Temple of Magnesia are fluted without such a prominent twist⁴¹. Furthermore as particular detail the presence of rings around the eyes (voids) of acanthus leaves has been observed by S. Walker on Hadrianic buildings in Attica⁴².

The reconstruction drawings published by R.P. Pullan are quiet correct, with the exception of a few details representing the roman period of the Temple of Dionysos at Teos. Also the system of proportions achieved through those drawings computed by W.W. Lloyd is valid for the same roman building⁴³ (fig. 8 and fig. 5). But the hellenistic architectural elements we found at the site and excavated in the temenos area vary in their sizes and proportions. The trench dug in 1985-86 was specially located next to that where R.P. Pullan found the small hellenistic capital which he subsequently published. The material unearthed indicates that the damaged architectural members of the hellenistic temple were reused for filling the terraces constructed to level the temenos area during the roman period⁴⁴.

The fragments of column capitals, epistyle blocks and other fragments clearly correspond to the architectural style of the Artemis-Temple at Magnesia on the Maeander. So we learn that Her-

mogenes repeated his innovations in the architectural details in both of the temples he planned at Teos and Magnesia.

The study of the architecture of the Tean Dionysos-Temple proves the different styles in the hellenistic and roman imperial periods. In addition, the existence of an architectural style which can be dated to the first century A.D. can be demonstrated. The existence of the first century A.D. style may be due to reconstruction after the earthquake of 14 B.C., during the reign of Augustus⁴⁵. The different architectural styles can not be attributed to a process of construction continuing for centuries because of the scarce resources of Teos, since the filling behind the terraces contains hellenistic architectural members, an existing temple must have been damaged in the early imperial period beyond any possibility of repair⁴⁶. There must have been also another reconstruction during the second century A.D., perhaps after another earthquake of the mid-first century A.D., because we have also found fragments of almost all architectural members from top to bottom with a consistent style of ornamentation. The extent of this reconstruction includes even the replacement of the orthostates and the veneering of the pronaos and opisthodomos with white marble. There are

³⁹ Originally I attributed the acroterion to the first century A.D. because of the sima decoration of the corner cornice block. I am now of the opinion that it dates to the Hadrianic period. Unfortunately my earlier interpretation misled E. Akurgal with regard to the dating. E. Akurgal, *Griechische und Römische Kunst in der Türkei* (1987) 92, Abb. 200 a.

⁴⁰ *op.cit.* Y. Boysal, TAD XIII, I, 1964, 7.

⁴¹ Magnesia, Bauten, Abb. 66, 68 f.

⁴² S. Walker, *Corinthian Capitals with Ringed Voids*, the work of Athenian Craftsmen in the Second Century A.D., AA 1979, 103 ff.

⁴³ W.W. Lloyd, *Ant. Ionia IV*, Appendix I, 53 f.

⁴⁴ A vespasianic coin of Ephesos was found among chips left from the dressing of architectural blocks during the recent excavations, of the terrace fill to the north. SNG Danish National Museum, Ionia, plate 8, No. 379.

⁴⁵ Which Magie associated with the coins of Teos giving Augustus the title of „ktistes“, D. Magie, *Roman Rule in Asia Minor*, (1950), 449 and n. 36. See also SyllNum. Copenhagen, pl. 33, No. 1486.

⁴⁶ Aristides (XLI, 766 and XIX, 12), see C.J. Cadoux, *Ancient Smyrna* (1938) 245.

also other blocks of the earlier temple, reused to build parts of the walls of the cella, as indicated by the dowel holes for the marble veneering, which shows that this stage was almost a complete rebuilding of the structure.

The question raised after the excavations that revealed the Temple of Dionysos at Teos to have an architectural style of the second century A.D. although it was mentioned by Vitruvius, can be explained as follows. The temple was constructed on a rock formation serving as a podium; this temple was restored twice, possibly keeping most of the features of the original plan. At present many of the architectural members at the site are from the second century A.D., but close study of the fragments lying on the surface and those recently excavated behind the roman terraces indicates that the Temple of Dionysos at Teos existed in the hellenistic period. The details of architecture and ornamentation of this hellenistic temple are very similar to those of the other work of Hermogenes, the Temple of Artemis at Magnesia on the Maeander⁴⁷.

DISKUSSION

Ernst-Ludwig Schwandner betonte einleitend, daß das Erdbeben 14 v. Chr. zweifellos von Bedeutung für die Reparaturen am Tempel gewesen ist. Mustafa Uz habe mit seinen langwierigen und ergebnisreichen Untersuchungen deutlich gemacht, daß die Reparatur der Kaiserzeit sich offensichtlich nur wenig vom hellenistischen Tempel unterschied. Mustafa Uz hob dazu hervor, daß die Fels-oberfläche zur Aufnahme der Fundamente steinbruchmäßig abgearbeitet und geglättet worden war. So war bei römischer Restaurierung keine Änderung des Grundrisses nötig.

Auf die Frage von Wolfram Hoepfner nach dem unregelmäßigen Grundriß des Temenos antwortete Mustafa Uz, daß die Stadt Teos nach dem Erdbeben Ende 4. Jh. v. Chr. neu aufgebaut worden sei. Tiefe Sondagen im Temenos hätten Architektur und Keramik des 4. Jhs. v. Chr. und einige protogeometrische Scherben ergeben.

Ernst-Ludwig Schwandner fragte, ob die gezeigten sechs verschiedenen Typen von Simen-

Profilen Reparaturen verschiedener Zeiten angehören. Mustafa Uz führte aus, daß er zwei dieser Phasen mindestens datieren könne, eine hellenistische nach dem kleinen hellenistischen Kapitell und die hadrianische Phase. Die übrigen müssen zu Reparaturen zwischen diesen Phasen gehören und belegen eine gewisse Vielfalt an handwerklicher Arbeit. Die Vielzahl der Reparaturphasen sei durchaus mit den Erdbeben zu erklären, da Teos in einem ausgesprochenen Erdbebengebiet läge. Nach einer Münze des 1. Jhs. n. Chr., die Dionysos zwischen einem Säulenpaar zeige, und nach einer weiteren Münze mit einer sechssäuligen Tempeldarstellung derselben Zeit, könne auf die Existenz eines Dionysos-Tempels in dieser Zeit geschlossen werden. Jedenfalls hat Hadrian den Tempel vollendet und seinen Namen auf den Architravblöcken der Frontseite hinterlassen.

⁴⁷ It is beyond the scope of this paper but my studies at Teos have led me to consider the Temple of Zeus Sosipolis at Magnesia. This building was also attributed to Hermogenes by Gruben, *Die Tempel der Griechen*³ (1980), 387ff. Considering the recent finds at Teos, unfortunately the main motives of architectural ornamentation common to both the Temple of Dionysos at Teos and the Temple of Artemis at Magnesia do not correspond to the architectural ornamentation of the Temple of Zeus Sosipolis. The crowning mouldings of the epistyle blocks both at the Temple of Dionysos and the Temple of Artemis have one and a half spacing of palmettes and lotuses in relation to the egg and dart moulding below. In addition to the absence of such a rhythm the type of decoration on the crowning mouldings at the Temple of Zeus Sosipolis lacks the sharp and deeply cut style unique to Hermogenes. Also the style of the Lesbian leaves of the abacus on the capitals, which are consistent at the Temple of Dionysos and Temple of Artemis is not seen on the Temple of Zeus Sosipolis. The capital of Zeus Sosipolis Temple, with its narrow and shallow canal or its canal with echinus proportions reducing almost one to one and flat corner palmettes is a different type. On the baluster side the pulvini resemble trumpets on either side of the balteus, thus leaving wider and a more semicircular area above the pulvinus.

The style of decoration on the entablature and anta capital of the Zeus Sosipolis Temple both in display in the Istanbul Archaeological Museum and the Pergamon Museum in Berlin seems the same. But the column capital in Istanbul is not similar to the one published in Magnesia, Bauten, Abb. 157, as correctly pointed out by W. Hoepfner, 1968, Taf. 78, 2, which is in display in the Pergamon Museum in Berlin. I am grateful to F. Rumscheid for sending me the photographs he took during our visit of the Zeus Sosipolis Temple in display at Pergamon Museum.