

**A PROTO-IONIC
CAPITAL FROM THE
SITE OF NEANDREIA**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649226832

A Proto-Ionic Capital from the Site of Neandreaia by Joseph Thacher Clarke

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

JOSEPH THACHER CLARKE

**A PROTO-IONIC
CAPITAL FROM THE
SITE OF NEANDREIA**

(148) NA
2870
.C6

Papers of the Archaeological Institute of America.

A PROTO-IONIC CAPITAL

FROM THE SITE OF

NEANDREIA.

By JOSEPH THACHER CLARKE.



BALTIMORE:
PUBLISHED FOR THE INSTITUTE BY
THE AMERICAN JOURNAL OF ARCHÆOLOGY.
1886.

257
.C6

JOHN MURPHY & CO., PRINTERS,
BALTIMORE.



A PROTO-IONIC CAPITAL FROM THE SITE OF
NEANDREIA.

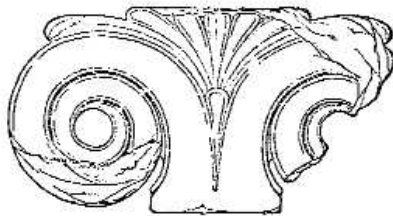


FIG. 1.—*Present condition of the block.*

I.

This capital,—the most primitive memorial of the Greek Ionic style as yet brought to light,—was found by the writer, Sept. 24, 1882, upon the summit of Mount Chigri, in the Troad. Chigri is midway between Assos and Iliou, opposite Tenedos, and ten kilometres from the coast of the Aegæan. The extensive ruins upon the site are, as will be shown, in all probability those of the ancient Neandreaia. They have never been disturbed by excavations, and for more than 2,000 years this remote and precipitous height has been uninhabited. During previous surveys, in 1881 and the spring of 1882, no sculptured stones or architectural members were to be seen above the surface of the ground. But in the summer of the latter

year Turkish masons from the neighboring village of Yailadjyq, in search of squared building-stones, had dug a shallow trench within the city enclosure, exposing a corner of this block, which escaped destruction because of its irregular shape. It was easily freed from the soil, and was afterwards removed by Mr. Frank Calvert to the farm of Akchi-Kieui (Thymbra), where it was carefully examined and drawn. Together with it were discovered various fragments of archaic terra-cotta,—portions of a leaved kyma, decorated with a dark purple and black glaze like that found upon the most ancient terra-cottas of Sicily.

The stone is a fine-grained volcanic tufa, of a light reddish-gray color, obtained from a formation occurring in various parts of the western and southern Troad. At Assos this material is employed only in the oldest works, such as the lion's head which formed one of the gargoyles of the chief temple,¹ and a scroll believed to be part of an akroterion of the same building. Tufa is never found among later remains, and thus bears the same relation to the archaic architecture of the Troad as poros does to that of the Peloponnesos and Sicily. The first Greek stone-cutters required a material more easily worked than andesite, or even marble, and made up for the roughness of the stone by priming the surface with stucco and painting it with body color.

The capital remains in a state of preservation so good, that no doubt can exist concerning any detail of the design. Some of the corners have been split off, nearly half of one of the volutes being missing; but in view of the friable nature of the tufa, and its long exposure to the weather, the sharpness of the remaining tooled edges is surprising (*fig. 1*). The building to which the capital belonged must have been a ruin twenty-two centuries ago, and the block, when found, was not protected by any great depth of earth; yet the surface has not been at all affected by a decomposition like that which has so obliterated many of the sculptures and mouldings of the harder and coarser stone used at Assos.

The excellence of the design can have resulted only from an acquaintance with many spiral prototypes; and the admirable character of the technical execution is proof of a long practice in the

¹ Now in the Boston Museum of Fine Arts: No. S. 1162. Cf. the writer's *Report on the investigations at Assos, 1881*. Boston, 1882, p. 94, pl. 12.

carving of similar details. The capitals of the later ages of Greek art are of a higher and more organic development, better serving in æsthetic respects as functional members of the columnar system; but they are rarely of better proportion, or of a more firm and graceful outline (*fig. 2*). Too much emphasis cannot be laid upon the fact,

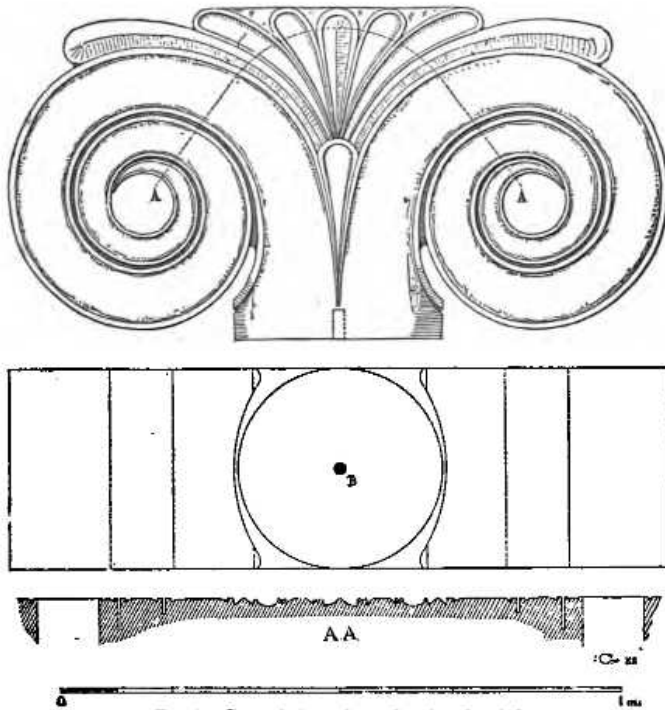


FIG. 2.—Restored view: plan and section of capital.

thus evident, that this capital is by no means a first experiment in the application of spiral forms to the upper member of a column, but is rather to be considered as a link in the long chain of architectural development which gradually led to the perfect forms of the capitals of the Erechtheion.

The helix is exact, and seems to have been determined by unwinding a cord, to the free end of which was attached a chisel-point, from a cylinder about 0.03m. in diameter, or perhaps,—for so great a refinement is not inconsistent with the character of the design,—from a slightly diminished cone as the evolute, fixed in the centre of the perforation. The bordering fillets of the spiral vary in width from 17mm. to 3mm., and are perfectly accurate to their very termination. The intelligent skill of the designer is especially to be seen in the manner in which the leaves of the anthemion have been profiled: their plane-angular, fluted, reeded, and concave-angular sections securing a play of light and shade such as no geometrical drawing can indicate (section AA, *fig. 2*). The incisions which separate the surfaces of the volutes are deepened as they retreat from the centre, gradually increasing from a shallow notch to a cut not less than 0.11m. deep. The spiral line thus varies in appearance from a light grey to a perfectly black shadow. The circular perforation in the centre of the volute,—the *ὄφθαλμὸς* of the Erechtheion inscription,²—measures 0.125m. in diameter. It probably served for the insertion of disks of some brilliant material, such as colored marble, glass, or metal. This method of decoration had been common in the Oriental prototypes from which the most characteristic features of the Ionic style were derived, and, though seldom adopted by the Greeks of a later period, was still employed in the volutes of the fully-developed Ionic capital,³ as well as in the eyes of the paratides and guilloche mouldings. The hole is cut completely through the stone, for what purpose is not clear.

The capital, at its point of juncture with the shaft beneath, is not exactly circular in plan; the diameter from side to side being 0.01m. greater than from front to back. The summit of the shaft must consequently have been slightly elliptical. This irregularity of the stone-cutting is very remarkable in view of the perfection of the spirals and mouldings; and, as the excess is in the axis of the epistyle, it may have resulted from the capital, or more probably the shaft, having been cut from a block not sufficiently thick to allow one of the dimensions to equal the diameter determined by the

² II. 42. Hence termed *oculus* by Vitruvius (III. 5, 6), whose technical terms are, for the greater part, translated from the Greek.

³ As for instance in the Erechtheion, in the great temple of Ephesos, in that of Sardis, etc.

designer. The capital was attached to the drum adjoining it by a cylindrical dowel, the hole for which (B, in plan *fig. 2*), 0.02m. in diameter and 0.055m. deep, is bored with great nicety. This pin must have served as an axis for the grinding of the capital upon the subjacent stone, during the last rubbing down of the bed surfaces. The top of the capital, which is tooled to a perfect plane, shows no traces of dowels or clamps. The reverse of the stone is, in all the main features of the design, the same as the front, but the details are somewhat less elaborate and the execution less careful. The scroll of the back is slightly rounded in profile, but has no bordering fillets, while the anthemion leaves are of simpler section, and without rims.

It is a question of much importance whether the shaft, to which the capital belonged, was placed close to a wall as a stele, or was employed as a constructive support in a building. The small diameter of the column, and, especially, the fact that one side of the capital was evidently not exposed to close inspection, seemed at first to favor the former view. After careful examination, however, the writer became convinced that the capital surmounted a tall column, probably standing *in antis* and supporting a wooden epistyle.

Notwithstanding the great projection of the volutes,—the width of which far exceeds that customary in the steles of Greece,—the bearing of the imposed weight is limited to the middle leaves of the anthemion. If the block had been the capital of a stele, intended, for instance, as a stand for inscribed stones or votive offerings, advantage would naturally have been taken of the console-like projection of the scrolls by a bearing upon the outermost leaves. This restriction of the abacus to a surface less than half as broad as the capital itself must have been determined by the consideration that, otherwise, the slightest sagging of the epistyle-beam would have crushed the sides of the volutes. From the extreme care taken to disengage the outermost leaves of the anthemion from contact with the lintel, it is evident that this precaution was held in mind.

The great projection of the volutes, as well as their shape, was derived from traditional models. The form, originally determined by the exigencies of a timbered construction, was here retained as a mere decoration, filling out the corners between the vertical support and the horizontal lintel. Thus, all the leaves of the anthemion and the backs of the volutes approach very nearly to the soffit of the epistyle, which, in the most closely related prototype (*fig. 7*), they