

GREEK MOULDINGS OF KOS AND RHODES

(PLATES 108-109)

I. INTRODUCTION

IT WAS regrettable that it had not been possible to make drawings of the Dodecanesian material to include in the study of the profiles of Greek architectural mouldings published by the American School of Classical Studies at Athens in 1936.¹ Later opportunity arose² to make the drawings, full size with a Maco Template,³ but their study was unfortunately delayed.⁴ The material is presented now as a supplement to the original volume.

Considerations of printing have, however, made advisable certain changes in form as well as format, but it is hoped that this article may be used with the earlier publication without inconvenience, for the material in the two belongs together. It has not been possible to print all the profiles full size as in the original study, but Figure 1 is retained at full scale. It should be noted, then, in making comparison, that all the other profiles here presented, in Figures 2 through 8, are shown at one-half size. Information and comment regarding each profile, formerly presented in tabular form, is here put into catalogue form. All the same information given previously is included except the proportions. These were published originally as part of the proof of the chronological development noted in each type. Since the general lines of development appear now to have become established, it has not been considered essential to record the proportions.

Only two of the Twelve Islands have yielded as yet any considerable Greek architectural remains. Rhodes, with its numerous settlements, was an important seat of

¹ L. T. Shoe, *Profiles of Greek Mouldings*, 1936, hereafter referred to as *PGM*.

² As fellow of the American Academy in Rome in 1936-37, it was possible for me to make drawings of Greek mouldings in South Italy, Sicily, and the Dodecanese. It is a pleasure to acknowledge my indebtedness to the Academy for this opportunity, for all the facilities, assistance, interest and encouragement offered me in the collection and early study of the material, and now for the kind permission to publish the Dodecanesian material which belongs with that of Greece, the Aegean islands and Asia Minor in the journal of the School at Athens under whose auspices the original study was made and published. The western profiles of Sicily and South Italy are also ready for publication and will appear elsewhere, under the auspices of the Academy.

³ *PGM*, p. 3.

⁴ I owe to the Institute for Advanced Study at Princeton the opportunity, as a member for 1948-49, to prepare this material for publication. With pleasure I express my gratitude for the facilities put at my disposal, for the unfailing interest and assistance, both material and intellectual, generously afforded me by the Institute and its staff.

Greek civilization from the Bronze Age on, but little or no architectural material survives from the earlier centuries of Greek building and no mouldings earlier than the 4th century have been discovered. The buildings of Rhodes itself, of Ialysos, Lindos, and Kameiros, as we see them today, date from the 4th, 3rd, and 2nd centuries. On Kos, the earliest preserved architectural monuments are the Charmyleion⁵ from the end of the 4th century and the 3rd century buildings in the great Asklepios sanctuary, but the bulk of the material from both the Asklepieion and the city is of the 2nd century. That earlier very fine structures once existed, as the history of the island would suggest, is proved by a few unidentifiable but datable fragments found collected in the Castle of the Knights, which serves as a museum and storehouse for antiquities collected on the island.

Since both Rhodes and Kos were essentially Dorian settlements, the Doric architectural style was probably regular from early times. Certain it is that temples and other buildings of the 4th century on Rhodes are of the Doric order. Kos, on the other hand, seems always to have been more closely associated with her mainland neighbors and to have used the Ionic style as well as the Doric. There is clear evidence for an Ionic building in the late 6th century as well as a tomb of the Ionic order in the late 4th century. By the 2nd century the Doric order had been adopted by Ionian cities and was used interchangeably with the Ionic, and Dorian cities of the mainland had taken up Ionic along with Doric. The two orders appear side by side in Kos and Rhodes in the 3rd and 2nd centuries as in other Hellenistic cities.

The mouldings preserved from the two islands, then, are typical of the conditions above noted. They fit into the general scheme of Greek mouldings as revealed in the extensive study and do not alter any of the trends of development or general conclusions of that study.⁶ Where there is other evidence for dating the buildings, these profiles tend rather to confirm the tendencies and characteristics already noted. It is presumably safe, therefore, to suggest dates for pieces in the Dodecanese on the basis of comparison with material from the rest of the Greek world. Dates have been suggested for unidentified pieces and certain changes from earlier published dates have been offered.

II. TYPES OF MOULDING

The forms of the several types of moulding used in Kos and Rhodes fit the general development of types in the rest of the Greek world. All can be paralleled among pieces from mainland Greece, Asia Minor or the Aegean islands. There are no new or local forms, although some new combinations appear.

⁵ Unfortunately, it was not possible to make drawings of the mouldings of this very significant Ionic building. References will be made to their publication by Schazmann in *Jahrb.* XLIX, 1934, pp. 110-127.

⁶ *PGM.*

HAWKSBEAK

The regular Doric profile, the hawksbeak, appears as usual for geison crown and pier capital of the Doric order.

Only 4th and one 3rd century hawksbeaks survive. Of the five forms developed in the 4th century (*PGM*, pp. 105-6, 166), only two are found here: the ovolo type with a *shallow* upper curve and small undercut (**1**, 1, 7^a), and, more commonly, the ovolo type with receding corona (**1**, 2-6). The cyma reversa type, characteristic especially of the 2nd half of the 4th century and later, does not occur. Its absence is to be noted particularly in the pier capital of the Lower Terrace Stoa of the Asklepion at Kos (**1**, 7). The building is dated by the excavators in the 1st half of the 3rd century, by which time we should expect a cyma reversa type hawksbeak on the analogy of other 3rd century buildings. The Ionicism of the base astragal in this profile is also noteworthy. Other instances of influence from near-by Ionia will be observed at Kos.

CYMA RECTA

The cyma recta appears chiefly, as always, as a sima. It is the regular sima for both orders from the 4th through the 2nd centuries. All three types (*PGM*, p. 92) occur. The 4th century forms are all (**2**, 1-3) but one of the vertical type cyma (Type A), in fact some are practically cavettos with no clear indication of the reverse curve (see below pp. 344, 345). The other one (**2**, 6) inclines out but the lower curve is so slight as to be tangent to the diagonal (Type B). Note that in 4th century simas from elsewhere (all Ionic) Type B is most common. It is understandable that when the Ionic cyma recta was used for the Doric order in Rhodes (earlier than elsewhere save for rare Periklean Athenian examples), it would be the simplest, therefore, vertical form that was adopted. Type B is favored in the 3rd century (**2**, 7-10) as elsewhere, but forms with a decided reverse curve are definitely preferred in the 2nd century (**2**, 11-13; **3**, 1-6), either with a vertical axis, preferred at Kos, or with a diagonal axis (Type C). The astragal crown of **2**, 4 is unique. There is always a fascia at the base between the bottom of the cyma recta or cavetto and the hawksbeak or ovolo geison crown. This may be set either in front (**2**, 5-10, 13) or back from (**2**, 1, 2, 11, 12; **3**, 2-11) the sima curve above it. The set-back fascia in Type A is not found elsewhere. Ornament on the cyma recta is more rare than usual for the sima (*PGM*, p. 92); only one, a 4th century sima (**2**, 3), carries the appropriate lotus and palmette.

The cyma recta is used three times instead of the more usual cavetto to crown an ovolo on what are probably crowns of altars or monumental bases (**4**, 6, 7, 8). They carry the proper lotus and palmette ornament.

* Boldface numbers refer to figures, plain numbers to individual profiles as numbered in the figures.

Very rarely is the cyma recta used as a base moulding in Greek times (*PGM*, p. 99); there is one example from Kos (7, 10); it is uncarved.

OVOLO

The ovolo appears for the usual positions and in the forms both rounded and straight-sided, carved and uncarved, that are comparable to contemporary forms in Greece, the Aegean, and Asia Minor.

The ovolo of 4, 1 is of special interest, since there can be no doubt of its date in the last quarter of the 6th century, so similar is the profile to ovolos of that period from Paros, Delphi, Delos, and other sites (*PGM*, pls. VI, VII). Its provenance is unfortunately unknown, but it evidently was found on the island of Kos and therefore holds out a tantalizing promise of the archaic Ionic architecture which may still be revealed on the island.

For the geison crown, both Doric and Ionic, of the 3rd and 2nd centuries (2, 3), the ovolo is always uncarved and either only slightly oval or actually straight-sided in one of the Pergamene types, II, III, or IV (*PGM*, p. 22). There is no Type I with a curve at the point of projection above a straight side. The curved section of an oval, without any top depth (2, 7-10, 12; 3, 2), and the Pergamene Type III (2, 11; 3, 3, 4, 6-8, 10, 11), without top depth but with a vertical above the point of projection, are the most common forms.

The 2nd century epistyle crowns are both carved (4, 4) and uncarved (4, 3), the carved form deeper and more rounded than the uncarved, as usual for the period. The frieze crown (4, 5) which accompanies the carved epistyle crown on the Altar of Dionysos at Kos is also carved and has a well rounded deep profile. The forms of the ovolo and the use of the ovolo for both these members suggest the parallel with the 4th century Mausoleion at Halikarnassos and the 2nd century temples of Magnesia and Teos and emphasize the close relation between Kos and Asia Minor which is to be noticed in the case of several moulding usages.

Another link is the use of the characteristic Asiatic Ionic anta capital with its triple-ovolo form. The ovolos of 4, 2 are fine deep rounded forms carved with egg and dart typical of 4th century Asiatic ovolos. The central ovolo in 5, 9 is flattened as usual for the middle one which carries a lotus and palmette (*PGM*, pls. X, XI). The combination with a cyma reversa substituted for the lowest ovolo is known from the late 4th century and later, but here the cyma reversa has both the profile and the ornament characteristic of the late 6th century and the portion of the ovolo preserved is paralleled in 6th century triple-ovolos.

Deep well-rounded carved ovolos are used for a 3rd century Ionic echinus (4, 10) and for several unidentified crowning mouldings probably from altars or bases (4, 6-9, 11). For 2nd century bases the plain uncarved barely oval form of ovolo, common for most architectural members in the 2nd century, is used (4, 12-14).

An uncarved but well curved ovolo without top depth serves as a Doric epistyle back (5, 2). It is more rounded than the usual more straight-sided Doric ovolos. The plain barely curved coffer profiles (5, 1) are comparable to other 2nd century coffer ovolos.

The unusual frequency of an ovolo crowning a Doric frieze is to be noted (see below, p. 346). The forms are well suited to the Doric order: either definitely Doric (5, 3, 4) in their straight-sidedness or of the still straighter Pergamene fascia-splay type (5, 5-7).

CYMA REVERSA

Except for the geison soffit for which the cyma reversa became canonical for both orders in the last years of the 5th century, there are fewer uses of this second Ionic moulding than of the ovolo.

The geison soffit profiles include the variety of forms and proportions regularly found among cyma reversa profiles in this position, and the same general conclusions drawn in *PGM*, p. 68, hold here. The favorite 4th century proportions are used on the 4th century Rhodian geisa (6, 3-8), and one of the preferred 3rd century types occurs in 3rd century Rhodes (6, 9, 10). The 2nd century offers the greater variety of proportion it does everywhere else in the Greek world, and the general tendency toward more tight or angular curves is observable here also. Two particular versions of this tendency, not common elsewhere, are noticeable, namely, (1) the very round projecting curve carrying up into an undercut curve between the cyma and the mutule and with a long open curve below (6, 20, 21), and (2) the inner curve cut back beyond the bottom depth (6, 22, 23).

The substitution of a cyma reversa for the lowest of the three ovolo profiles of the Asiatic Ionic anta capital was made in the latter half of the 4th century in Priene (*PGM*, pp. 63-64, 174-175) and in the Charmyleion on Kos.⁷ The profile 5, 9 from Kos, however, has both the shallow profile and the form of Lesbian leaf which are characteristic of the late 6th century. It is of particular interest to find this variation on the triple-ovolo much earlier than previously known, even in Asia Minor, the home of this type of capital. In the completely Ionic Charmyleion this combination of two ovolos (the lower ornamented with lotus and palmette) and a cyma reversa is used not only for the anta capitals but also for the lintels of doors in the lower part of the monument.⁸

Few uses of the cyma reversa for other members of the Ionic order have been identified. One abacus from Kos (5, 14) in the 3rd century parallels the use of a cyma reversa for abacus at Halikarnassos and Priene in the 4th and Magnesia in the 2nd century and draws Kos close to Asia Minor once more.

⁷ Schazmann, *Jahrb.* XLIX, 1934, pp. 122-123, and pp. 118-119, figs. 6(18), 7(2).

⁸ *Ibid.*, p. 118, and pp. 117, 119, figs. 5, 7(6, 7, 9, 11).

The cyma reversa appears as the crowning moulding of a base, parapet, altar, or podium, usually uncarved. The crown of the Parapet of the Water Basin in the Fountain House at Ialysos (5, 12) has a regular 4th century form, while the crown of the base of Helios at Kameiros (5, 13) is more shallow and with less full swing of the curves, later in its form, as also 5, 15. The two huge podium crowns (6, 1, 2) with their fascia-crowned cyma reversa profiles transport one's thought immediately to Italy rather than to anywhere in Hellenistic Greece. There are comparable base cyma reversa profiles (7, 2, 3) at the base of these podia on which a 2nd century temple and the stoa of a sanctuary are set in the Agora of Kos. It had been customary from archaic times to set an Ionic temple on a krepidoma higher than the canonical three-steps for a Doric building, but it was usually a stepped krepidoma. The substitution of a definite podium with vertical sides and crowning and base mouldings is of considerable interest in relation to the tradition for this kind of platform in the Italian peninsula from the earliest Etruscan temples. The cyma reversa was the favored profile for the crowning and base mouldings of Republican Roman podia from the 3rd to the early 1st centuries.

Other uses of the cyma reversa for base mouldings find parallels in Greek lands. Threshold blocks are not regularly furnished with a moulding, but when one is added, it is a cyma reversa (*PGM*, p. 87), as in a building in the sanctuary of Apollo Erethimios on Rhodes (5, 18). The combination of a base cyma reversa with a cavetto below is a common one for altar, statue, and similar bases (*PGM*, p. 89) and is found in several variations in Kos and Rhodes (7, 1, 4, 5), both with and without an additional torus below the cavetto and an astragal crowning the cyma reversa. The cyma is either of equal height and depth or of greater depth than height with the two curves about equal, the proportions most satisfactory for a base moulding (*PGM*, p. 89). Noteworthy is the projecting sloping fillet at the top of the cyma in a base from Kos (7, 4) which seems reminiscent of the Periklean projecting fillet and is probably to be considered archaistic in its use here. All these base mouldings are uncarved, except 7, 5 which carries the usual Lesbian leaf (Pl. 108, 6).

Considering the comparatively few examples of a cyma reversa profile cut in a step rebate (*PGM*, p. 86, pl. XXXIV, 26-30), it is interesting to find two more examples, one at Lindos (5, 16) and one at Kos (5, 17). The latter has a typical 2nd century profile, the former looks more like a 4th century profile.

CAVETTO

"After the 6th century the cavetto is essentially an Ionic moulding and a secondary moulding used to crown or to supplement the base of the main type of profile in a given position. It continues to be used occasionally in the Doric order, either alone (rarely) or as a secondary moulding." (*PGM*, p. 131). The cavettos

of Kos and Rhodes support this statement. They add to the rare examples of an independent cavetto. These (2, 1, 2) are of a cavetto used in its original position, the sima, as late as the 4th century, when the cavetto as sima had gone out of use in the 6th century elsewhere. The relation of these pure cavetto profiles to the cyma recta has been discussed above (p. 340).

As a crowning finish to late 5th and 4th century hawksbeaks, especially on anta and pier capitals, the cavetto was common in Doric and appears in 1, 6, 7 from Ialysos and Kos.

But the chief use of the cavetto in the 4th to 2nd centuries was as a secondary Ionic moulding, both in crowning mouldings over ovolo (4, 4, 6, 11-14) and cyma reversa (5, 13) from members of the order, especially the epistyle, and from separate bases, and in base mouldings with a cyma reversa (7, 1, 4, 5).

The 4th century forms are comparatively shallow with the fascia a small proportion of the whole height. The later forms tend to project much more till depth equals height of the curve and the fascia becomes much heavier, sometimes as high as the curve beneath. The depth of the base cavetto forms depends on the position and the amount of projection desired.

HALF ROUND

The two general uses of the half round profile in Greek architecture (*PGM*, p. 145), (1) small, as base or crown finish of a crowning or base major Ionic moulding, and (2) large, either alone or in combination, for a base moulding, appear in Kos and Rhodes.

Most of the round and Ionic ovolos, both carved and uncarved, carry a base astragal (except geison crown ovolos). A carved cyma reversa profile, either crown or base, usually has a base or crowning astragal; the one base cyma recta (7, 10) has a finishing astragal as do the top torus profiles of some Ionic bases. Double astragals are used to finish and to separate the scotiae of an Ionic base (7, 6). All these are familiar uses. Unusual is the addition of a base astragal to a hawksbeak pier capital (1, 7) and must represent distinct Asia Minor influence in neighboring Kos. Also unique is the use of an astragal at the top of the crowning fascia of a cyma recta sima from Rhodes (2, 4). In a few cases these astragals are complete half circles, but usually they meet the main moulding at a point short of the full half of the circle. They are carved when the main moulding is, but uncarved when the main moulding is plain.

The large half round, the torus, occurs in most of the usual combinations for various base mouldings: two tori with a scotia in an Attic Ionic base (7, 7), a torus with a scotia below (7, 8, 9), with a cyma reversa and cavetto above (7, 5), and with a cyma recta above (7, 10). The profiles are usually not quite full half circles. They

are unfluted in general, as usual after the 5th century (*PGM*, p. 145). The exception is the base of what may have been an altar or monumental base (7, 5), on which the cyma reversa also is carved: the torus carries a guilloche, the usual ornament for this use of a torus, if any occurs.

Doric

GEISON DRIP

The 4th century drips are typical 4th century forms (*PGM*, p. 158) with a deep curved undercut still broad, with a fine tip on line with or lower than the bottom of the inner fascia (8, 1, 2). The undercut becomes narrower and less curved and the tip broader (8, 3, 4) in the later 4th and 3rd centuries. Most of the 2nd century drips are the usual contracted forms with very broad tip, the undercut reduced to a small narrow curve (8, 7, 8, 11), triangle (8, 9, 10), or rectangle (8, 12). The fine broad and curved drip from Temple A of the Asklepieion at Kos (8, 6) must be considered archaistic although the sloping fascia does not fit the other 4th century characteristics.

Ionic

The general trend from fine to broad tip and from sweeping to somewhat more tight (at its start) soffit curve observable in the Ionic geison elsewhere (*PGM*, p. 160) is to be seen here (8, 13-19).

III. ARCHITECTURAL MEMBERS

The bulk of the mouldings are from geison or sima-geison blocks, Doric in the 4th century, both Doric and Ionic in the 3rd and 2nd centuries.

Sima

The sima profile is always some form of the cyma recta. This is to be expected for the 3rd and 2nd centuries, by which time the cyma recta had become canonical for the sima in both Doric and Ionic orders in all parts of Greece and had superseded all other profiles for the sima when made of stone. All three types, vertical (A), diagonal without large reverse curve (B), and with strong reverse curve at the bottom (C) (*PGM*, p. 92) occur. It is unusual, however, to find a cyma recta used for the Doric order in the 4th century, when all Doric buildings elsewhere use the vertical sima elaborated by carved ornament rather than by curved profile (*PGM*, pp. 163-164). It will be noted that the sima profiles of two of the Rhodian 4th century buildings (2, 1, 2) are the simplest and in a sense earliest type of cyma recta, in that they are actually hardly more than the cavetto from which the cyma recta developed. There is no reverse curve at the base which is necessary to make a real cyma recta. On the other hand, the proportion of projection to height is that of contemporary cyma recta profiles rather than of the old shallow cavetto used as a sima in the 7th and early 6th centuries. They must be considered then as essentially cyma recta forms, as another

contemporary sima from Lindos (2, 6) clearly is. Rhodian architects evidently preferred the possibilities of the uncarved cyma recta form of sima, first used in a Doric order by Mnesikles in the southwest wing of the Propylaia at Athens, to the contemporary carved vertical form in use elsewhere. By so doing they may well have helped show Doric architects in other centers the advantages of the Ionic form. This use of the originally Ionic sima for the Doric order earlier than in general throughout Greece appears to be one striking instance of the kind of influence one might have expected the cities of Ionia to exercise on their close neighbor.

Geison

The hawksbeak geison crowns (1, 1-5) are all of the ovolo rather than cyma reversa type, and all but one (1, 1) with a receding corona. It is perhaps noteworthy that the later, cyma reversa type, hawksbeak did not come into use on Rhodes in the 4th century. That being the case, it is no surprise not to find any hawksbeak from the 3rd and 2nd centuries, when they still do occur occasionally elsewhere. The more common 3rd and 2nd century geison crown, the ovolo, is used here entirely, both for Doric and for Ionic (2, 3). There is no example of the more rare Ionic geison crown, the cyma reversa. Both curved and straight (Pergamene) ovolos are used, but always with a fascia between the ovolo and the cyma recta sima above and only once (3, 13) without the crowning fascia on a geison only.

All geison soffits (6, 3-23) are the cyma reversa canonical for both Doric and Ionic from the last 3rd of the 5th century on (*PGM*, p. 168).

Doric Frieze

Although normally no moulding is added at the top of the fascia which crowns the triglyphs and metopes of the Doric order, the practice of adding an astragal or tiny plain ovolo in Periklean buildings was followed in a few 2nd century buildings of Priene and Pergamon (*PGM*, pp. 50-51, 169). It is noteworthy then that most of the 2nd century buildings in Kos use an ovolo crown for the Doric frieze (5, 3-7). Rhodes, however, does not seem to have taken up the idea any more than most of the Greek world who leave the fascia unelaborated to the end of Greek architecture.

Ionic Epistyle and Frieze

A fragment of an ovolo from Kos (4, 1) is probably to be identified as the epistyle crown of an Ionic building of the late 6th century, to judge from the similarity to Ionic epistyle crowns of the latter part of the 6th century at Delphi and in the Aegean islands. Fragmentary though the evidence is,⁹ it is of extreme interest to find the pure Ionic order in use on Kos in at least one example in the 6th century.

⁹ Anta Capital 5, 9 of similar date might well belong to the same building.

Ionic buildings seem to have been fewer than Doric even in the 2nd century in Kos and Rhodes. Of these only the crowning mouldings of two epistyles and one frieze were identified. All are ovolo. The Altar of Dionysos at Kos follows the Asia Minor custom of using an ovolo for both epistyle and frieze (instead of ovolo for one and cyma reversa for the other, as more commonly in Ionic orders elsewhere), as at Halikarnassos in the 4th century, Magnesia, Miletos, and Ephesos in the 2nd century. The epistyle ovolo is finished with a cavetto (4, 4) or fascia (4, 3), as is regular for epistyle crowns. The ovolo crowning the sculptured frieze (4, 5) is, as usual in such cases, without further crown.

Anta Capital

For Doric anta and pier capitals, the regular Doric hawksbeak occurs. As for the geison crowns (above p. 346), the ovolo type hawksbeak is retained even in the early 3rd century at Kos (1, 7) instead of the cyma reversa type hawksbeak universally adopted by that time elsewhere. The characteristic cavetto crown of the 4th and later centuries is used on both the 4th and 3rd century examples (1, 6, 7). The addition of a base astragal at Kos (1, 7) appears to represent the influence of close contact with Asiatic Ionic.

Three examples, two fragmentary, of the typical Asiatic Ionic anta capital (*PGM*, pp. 19-21, 174-176, pls. X, XI), all from Kos (*Jahrb.* XLIX, 1934, p. 122 and p. 119, fig. 7(2); and 4, 2, 5, 9), are a further indication of close artistic contact between Kos and Asiatic Ionian centers. In one case (4, 2) the original form of three ovolos, each projecting beyond the other, occurs; in the other two cases the bottom ovolo has become a cyma reversa, as in 4th to 2nd century Ionia. In 5, 9, however, the cyma reversa is late 6th century in both profile and ornament, and the part preserved of the ovolo above confirms that date. This is then the earliest example of this variant of the Asiatic capital yet known. The capitals from the Charmyleion, on the other hand, are paralleled by late 4th century Asiatic examples. Since the profiles of the triple-ovolo capital are 4th century in character, it becomes clear that both the triple-ovolo type and the type with a cyma reversa replacing the bottom ovolo were contemporary from the late 6th century on, not the latter replacing the former in the 4th century as evidence previously available had appeared to indicate (*PGM*, p. 20).

Varia

Single examples of ovolos appear as 2nd century Doric epistyle back (5, 2), as coffer (5, 1), and as Ionic column necking (4, 10), all regular forms and uses.

The abacus (5, 14) of the Ionic 3rd century temple of the Asklepion at Kos is a cyma reversa, following the practice at Halikarnassos and Priene (*PGM*, p. 172). The base of the Ionic columns (7, 6) is the Ephesian (*PGM*, pp. 179-180) rather than Samian type of the Asiatic base and so draws the architecture of Kos still closer

to the style of Asia Minor itself rather than of the islands or other Ionic centers. The torus is lacking but the double scotia is characteristic of the type developed at Ephesos, used at Delphi and Athens in the 6th century and regularly in Asia Minor from the 6th through the 2nd century.

The regular Attic Ionic base is used for an anta base at Lindos (7, 7) and the rarer combination of torus and cavetto for a base in the city of Rhodes (7, 9).

A cyma reversa is used twice in a step rebate (5, 16, 17) as occasionally elsewhere (*PGM*, p. 86, pl. XXXIV, 26-30). A single threshold moulding (5, 18) is the usual cyma reversa (*PGM*, pp. 87-88, 181-182, pl. XXXVII, 12, 15, 16).

For bases, serving various purposes, there are a number of ovolo or cyma reversa combinations for the crown and cyma reversa, torus, scotia, and cavetto combinations for the base. The temple podium of the 2nd century has the single large cyma reversa for both crown and base (6, 1, 2; 7, 2, 3), as in contemporary Italic podia. The small statue base of the 2nd century usually has a plain typical 2nd century ovolo with a cavetto crown (4, 12, 13, 14) and no base moulding. To other bases or altars probably belong such combinations of carved round ovolo and cavetto or cyma recta crown as 4, 6, 7, 8. Such bases as 7, 4, 5 combining cyma reversa with torus and/or cavetto probably belong with those crowns and both are paralleled elsewhere in Greece. The use of the cyma recta for a base (7, 10) is rare in Greek times and was probably as unusual in Kos at the time as generally in Greece.

IV. CONCLUSION

The evidence of architectural mouldings found on Kos and Rhodes seems to confirm both the traditional Dorian origin of the peoples and the later historical connections of the islands. The close cultural affinity of Kos to the cities of Asia Minor reflects the close geographical proximity which determined the political and social relations between them. Kos used her traditional Doric order widely; in addition, both pure Asia Minor Ionic orders and forms¹⁰ and Ionicisms in the mouldings of the Doric order¹¹ emphasize the powerful effect of Ionia on the original Doric tradition of Kos. In marked contrast, however, to the strong Ionic influence on the architecture of Kos is the greater independence maintained by the architecture of Rhodes which was never drawn as closely into the Ionian orbit and remained throughout its history in Greek times a powerful independent center. On Rhodes the tradi-

¹⁰ Charmyleion, pp. 342, 347; ovolo epistyle crown, pp. 341, 346; ovolo for both epistyle and frieze crowns, pp. 341, 347; triple-ovolo anta capital, pp. 341, 347; triple-ovolo anta capital with cyma reversa substituted for bottom ovolo, pp. 341, 342, 347; two ovolos and cyma reversa for lintel, p. 342; cyma reversa abacus, pp. 342, 346; Ephesos type base, p. 347.

¹¹ Base astragal added to the hawksbeak of Doric anta capital, pp. 340, 344, 347; ovolo crown of Doric frieze, pp. 342, 346.

tional Doric order is regular; the mouldings are usually of the contemporary form elsewhere in the Dorian world, but the vigorous independence and leadership of Rhodes is reflected in occasional individual treatment, at times original, at times with some Ionic inspiration.¹²

V. CATALOGUE¹³

HAWKSBEAK

1. 1. Mid 4th c. *Ialysos*, Fountain House, Geison Crown. Limestone.

Sima 2, 1; Geison Soffit 6, 5; Drip 8, 13; Pier Capital 1, 6; Anta Capital 5, 8.

Clara Rhodos, I, pp. 79-82, figs. 63, 64.

The shallow upper curve, just beginning to show a reverse at the bottom, and the small undercut link this with profiles of the mid and latter part of the 4th c. Cf. *PGM*, pls. LIV, 28, 32-36; LV, 34.

2. 2nd h. 4th c. *Lindos*, Stoa, Raking Geison Crown. Conglomerate.

Sima 2, 2; Geison Soffit 6, 6.

The receding corona combined with the single oval upper curve is characteristic of a group of hawksbeaks from about the middle of the 4th c. or a bit earlier. Cf. *PGM*, pl. LV, 1-7, including the Tholos at Epidauros, Leoni-daion at Olympia, and Stoa at Oropos.

3. 2nd h. 4th c. *Lindos*, Stoa, Horizontal Geison Crown. Conglomerate.

Sima 2, 2; Geison Soffit 6, 7; Drip 8, 1.

Mutule $0.28 \times 0.185 \times 0.03$. Via 0.065

See note for 1, 2.

4. 2nd h. 4th c. *Lindos*, Stoa, Geison Crown. Conglomerate.

Sima 2, 6; Geison Soffit 6, 8; Drip 8, 2.

Mem. Istit. Storia-Arch. Rodi, II, pp. 18-20, pls. X, XI.

Mutule $0.35 \times 0.195 \times 0.03$. Via 0.093. Cf. *PGM*, pl. LV, 7 from Eretria.

The forms of all the profiles find parallels in the 4th century but not in the 2nd century, so are difficult to reconcile with the 2nd century date suggested by Laurenzi (*Mem. Istit. Storia-Arch. Rodi*, II, p. 20).

5. 2nd h. 4th c. *Ialysos*, Temple of Athena, Geison Crown. Limestone.

Geison Soffit 6, 13; Drip 8, 4.

Clara Rhodos, I, p. 74.

Cf. *PGM*, pl. LV, 1, Tholos at Epidauros. The upper curve here is deeper and may therefore point to a slightly later date. The 3rd-2nd c. date suggested in *Clara Rhodos* seems much too late, however.

6. Mid 4th c. *Ialysos*, Fountain House, Pier Capital. Limestone.

See above, 1, 1.

Clara Rhodos, I, pp. 79-82, fig. 64.

The cavetto crown, the deep upper curve, small undercut, and receding fascia below are all typical of the 1st half of the 4th c. Cf. *PGM*, pl. LVIII, 13, Olympia, Pelopion, in which the larger undercut and projecting fascia are somewhat earlier.

7. 1st h. 3rd c. *Kos*, Asklepieion, Lower Terrace, Stoa, Pier Capital. Limestone.

Kos, I, p. 67, pl. 22, 1.

The well-rounded upper curve is unusual for the 3rd c. date of the official publication; it is

¹² Absence of cyma reversa type hawksbeaks, pp. 340, 346; lack of hawksbeaks from the 3rd and 2nd centuries, p. 346; cavetto type cyma recta sima in the Doric order of the 4th century, pp. 340, 344, 345; astragal crown on cyma recta sima, pp. 340, 344; set-back fascia of type A cyma recta sima, p. 340.

¹³ It is a pleasure to acknowledge my indebtedness to the particular kindness of Dr. Luigi Morricone, Director of Excavations in Kos, for much assistance in the identification of unpublished pieces and permission to include them.

typical rather of the early 4th c. in Greece, *PGM*, pp. 116-117. The base astragal is an unusual finish in old Greece, paralleled only in a similar treatment in Upper Peirene on Akrokorinth, *PGM*, pl. LIX, 9, and on the anta capital recently discovered in the Agora Excavations in Athens, probably belonging to the Stoa Poikile.¹⁴

The addition of the Ionic astragal to the Doric hawksbeak was common in 6th century Selinos, typical of the Sicilian fusion of Doric and Ionic elements. The Ionian associations of Kos are sufficient explanation for the combination here, but the interesting point is that the, perhaps obvious, combination does not occur in other East Greek sites.

CYMA RECTA SIMA

Type A

2, 1. Mid 4th c. *Ialysos*, Fountain House. Limestone.

Geison 1, 1; 6, 5; Pier Cap 1, 6; Anta Capital 5, 8.

Clara Rhodos, I, pp. 79-82, figs. 63-64.

A pure cavetto without the reverse curve at the base which creates the real cyma recta. Cf. *PGM*, pl. XLII, 1 and 2, Didyma, Temple of Apollo, Naiskos, of same period, more projecting than here. The set-back base fascia is unusual.

2. 2nd h. 4th c. *Lindos*, Stoa. Conglomerate. Geison 1, 2, 3; 6, 6, 7; 8, 1.

Cavetto, more projecting than 2, 1, same set-back base fascia.

3. Mid 4th c. *Rhodes*, Sanctuary of Apollo Erethimios, Temple. Marble.

Clara Rhodos, II, p. 94, figs. 9, 21, 22, 23, pl. II.

Lotus and palmette spacing 0.275. Closer to Didyma Naiskos than two preceding in both profile and ornament. Base fascia projects. The profile is clearly more akin to mid 4th c.

than late 5th or early 4th forms. Although Jacopi uses the ornament as evidence for his date *ca.* 400 it is to be noted that the only close 5th c. parallel to the ornament is that of the Delian Temple of the Athenians, the profile of which is also unusual for the date of the temple 426-417. Is it possible that the Delian sima and sculptured akroteria were added later, in the 4th c.? Further strong support for a date at least as late as the mid 4th c. for the Apollo Erethimios temple lies in the geison crown as drawn by Balducci in *C.R.*, II, p. 87, fig. 9 (no unbroken piece could be found in 1937 so no profile is given here). An ovolo is never used to crown a Doric geison before the mid 4th c. (*PGM*, pp. 165-166).

4. 3rd-2nd c. *Rhodes*, Rhodes Museum 314. Marble.

The crowning astragal is an unusual addition. L. 0.385 from joint to center of lion head. A vertical form such as appears in both 3rd and 2nd centuries.

5. 2nd c. *Rhodes*, Sanctuary of Apollo Erethimios. Stuccoed Poros.

Slight curve at base of almost vertical cyma recta (almost Type B) could be either 3rd or 2nd c., but Pergamene ovolo geison crown makes it 2nd c.

Type B

6. 2nd h. 4th c. *Lindos*, Stoa. Conglomerate.

Geison 1, 4; 6, 8; 8, 2.

Cyma inclines out in a Type B form. Cf. *PGM*, pl. XLII, 4, Priene, Temple of Athena. The hawksbeak geison crown dates *ca.* mid to 2nd h. 4th c. See note on 1, 4.

7. *Rhodes*, Sanctuary of Apollo Erethimios. Stuccoed Poros.

Geison Soffit 6, 11; Drip 8, 14.

Hardly any reverse curve but strong outward inclination. Fascia crown of ovolo geison

¹⁴ See above p. 327 and Pl. 103a and b.

crown projects more than in comparable *PGM*, pls. XLIII, 9; XLIV, 8, 12.

8. *Kameiros*, Lower area. Lying E of temple. Stuccoed Poros.

Geison Soffit 6, 12; Drip 8, 15.

L. 0.455; H. 0.16; bottom D. 0.335. Very similar to 2, 7. Cf. *PGM*, pl. XLIII, 9, Thera, Ptolemaic Gymnasium, 246-221 B.C.

9 and 10. 3rd c. *Kameiros*, Stoa. Stuccoed Poros.

Geison Soffit 6, 9; 6, 10. Drip 8, 3.

Clara Rhodos, VI-VII, p. 248, figs. 32-34.

Geison crown projects as in 2, 7 and 8. Type B cyma recta paralleled in both 3rd and 2nd c. Cf. especially 3rd c. Delian examples, *PGM*, pl. XLIII, 1-3, 7, 10, of which 7, Portico of Antigonus (246-239), is closest.

Type C

11. 2nd c. *Kos*, Sima Geison. Museum in Castello. Marble.

Geison Soffit 6, 17; Drip 8, 18.

L. 1.31, H. 0.395, bottom D. 0.53. Dentils W. 0.065, H. 0.091, D. 0.073, spacing 0.04. Lion heads on sima. More emphatic reverse curve with fascia set back.

12. 2nd c. *Kos*, Agora, Sima Geison. Lying in area of Stoa, SW corner. Marble.

Geison Soffit 6, 14; Drip 8, 17.

Boll. d'Arte, XXXV, 1950, pp. 54-74.

H. 0.40, bottom D. 0.65. Dentils H. 0.097, W. 0.07, D. 0.08-0.105. Similar to 2, 11 with larger base fascia.

13. *Rhodes*, Sima Geison. Rhodes Museum 171. Marble.

L. 0.495. Lion heads on sima. The undercut of the cyma curve is more likely 2nd c. than 3rd c.

3, 1. 170-150 B.C. *Kos*, Asklepieion, Temple A. Marble.

Geison 3, 12; 8, 6; Epistyle Back 5, 2; Step Rebate 5, 17.

Kos, I, pp. 11, 12, pls. 4, 5; 5, 4, 7.

Decided reverse curve and diagonal axis. Cf. Pergamon, Sanctuary of Athena, Temple of Hera, etc., *PGM*, pls. XLVI, 8-13; XLVII, 1.

2 and 3. 170-150 B.C. *Kos*, Asklepieion, Upper Terrace, Stoa. Marble.

Geison Soffit 6, 20; Frieze Crown 5, 6.

Kos, I, p. 20, fig. 17, pls. 8, 9, 43 unten.

This vertical type with decided reverse curve at bottom is not common elsewhere in 2nd c. Greece, where the diagonal axis with a strong lower curve is more favored. Cf. *PGM*, pl. XLIV, 2, 5 with less prominent lower curve.

4. 2nd c. *Kos*. Temple near Altar of Dionysos. Museum in Castello. Marble.

Geison Soffit 6, 16.

H. 0.39. Mutule $0.39 \times 0.23 \times 0.003$. Via 0.048. For vertical lower curve and strongly projecting upper curve cf. *PGM*, pl. XLIV, 7, Pergamon, Middle Gymnasium Terrace Temple, 197-159 B.C.

5. 2nd c. *Kos*. Temple near Altar of Dionysos. Marble.

Mutule $0.39-0.45 \times 0.225-0.237 \times 0.005$. See note on 3, 4. Note, however, the very much heavier fascia here than in any other examples.

6. 160-100 B.C. *Kos*, Asklepieion, Altar. Marble.

Geison Soffit 6, 15; Coffers 5, 1; Podium Base 7, 1.

Kos, I, p. 30, fig. 23, pl. 13.

Cf. *PGM*, pl. XLVII, 5, Delos Kabeirion, ca. 100 B.C., but this *Kos* sima projects far more strongly.

CYMA RECTA

Crowning Mouldings

4, 6. *Kameiros*, Fragment of frieze. Marble depot. Marble.

Pl. 108, 5.

See under "Ovolo."

Lotus and palmette spacing 0.19. Above and set back of a cavetto crowned ovolo, is a cyma recta in the relation of a frieze to an epistyle

crown. Probably the whole served as crown of a base or altar, or as entablature of a small building. The shallow form of the cyma recta and its position are somewhat reminiscent of the cyma recta friezes that occur occasionally from the mid 4th through the 2nd c. (*PGM*, pp. 96-98, pls. XIV, XXVI).

7. *Rhodes*, Fragment. Rhodes Museum. Marble.

See under "Ovolo."

Lotus and palmette spacing 0.051. The cyma recta, slender, sloping out directly from the bottom but not strongly projecting is used in place of the usual cavetto to crown the main moulding, an ovolo. The presence of the base astragal between the two, however, gives the cyma recta an emphasis and an individual existence. The resultant effect, then, is of a compound moulding of two equal elements rather than of a cavetto crowned single moulding.

8. *Kos*, Fragment. Museum in Castello. Marble.
Pl. 108, 4.

Lotus and palmette spacing 0.09. The tall shallow cavetto has a nick near the bottom which creates a cyma recta with its base fascia. See note under "Ovolo."

CAVETTO

Crowning Mouldings

2, 1. Mid 4th c. *Ialysos*, Fountain House, Sima. Limestone.

See under "Cyma Recta—Sima."

2. 2nd h. 4th c. *Lindos*, Stoa, Sima. Conglomerate.

See under "Cyma Recta—Sima."

4, 4. Last 3rd 2nd c. *Kos*, Altar of Dionysos, Epistyle Crown. Marble.

Frieze 4, 5.

Boll. d'Arte, XXX, 1936, p. 138, fig. 15.

Shallow vertical form of cavetto, with the large fascia which is characteristic of 2nd c. The shallow form is appropriate to an epistyle

crown where the projection should not be strong.

1, 6. Mid 4th c. *Ialysos*, Fountain House, Pier Capital. Limestone.

Sima 2, 1; Geison 1, 1, 6, 5, 8, 13; Anta Capital 5, 8.

Clara Rhodes, I, fig. 64.

Cavetto still tall and shallow with small fascia, but slopes out from very bottom to give desired projection for capital.

7. 1st h. 3rd c. *Kos*, Asklepieion, Lower Terrace Stoa, Pier Capital. Limestone.

Kos, I, p. 67, pl. 22, 1.

Tall slender cavetto with small fascia and with lower part still vertical. Such a form is usual in the 5th century; is it archaistic here? See note under "Hawksbeak."

4, 11. Mid 4th c. *Kos*, Delphis Base. Museum in Castello. Marble.
Pl. 108, 2.

Base 7, 4.

A pair of cavettos, one above and projecting in front of the other, crown the ovolo. Both have the tall very shallow vertical form with tiny crowning fascia that is characteristic of 5th and 1st half 4th c., but the ovolo form brings the date well down in the second quarter of the 4th century. The duplication of cavettos is unusual.

5, 13. 3rd-2nd c. *Kameiros*, Altar of Helios. Poros.

Clara Rhodes, VI-VII, pp. 256, 387, figs. 43, 43 bis.

The tall thin cavetto is unusual after the 5th and 4th centuries, but does occur rarely in Pergamon in the 2nd c. (*PGM*, pls. XXXVI, 14, LIX, 13). The shallowness of the cyma reversa it crowns here indicates a desire for a less projecting crown than common at the period suggested by the letter forms of the inscription.

4, 12. 2nd c. *Rhodes*, Base. Rhodes Museum.
See under "Ovolo." The strongly projecting

cavetto with fascia almost as high as curve below is characteristic of 2nd c.

13. 2nd c. *Kameiros*, Base. Marble.

See under "Ovolo." Fascia of cavetto higher than curve.

14. 2nd c. *Kameiros*, Base. Marble.

See under "Ovolo." Strongly projecting cavetto of which fascia must be restored as about equal in height to curve below.

OVULO

Geison Crown

2, 7. *Rhodes*, Apollo Erethimios. Stuccoed Poros.

Geison Soffit 6, 11; Drip 8, 14.

Cf. *PGM*, pl. XLIII, 9, Thera, Ptolemaic Gymnasium; pl. XLVI, 2, Pergamon, Palace; pl. XLIV, 8, and pl. XX, 28, Delos, Portico of Philip, Naiskos; pl. XX, 18, Oropos, Theatre; pl. XLIV, 1, Pagasai.

8. *Kameiros*, Lower Sanctuary, Lying E of Temple. Stuccoed Poros.

Geison Soffit 6, 12; Drip 8, 15.

3, 2. 170-150 B.C. *Kos*, Asklepieion, Upper Terrace, Stoa. Marble.

Geison Soffit 6, 20; Drip 8, 10; Frieze Crown 5, 6.

Kos, I, p. 20, fig. 17, pls. 8, 9, 43 unten.

Cf. *PGM*, pl. XX, 23, 24, Delos, Serapeion, late 2nd c.

12. 170-150 B.C. *Kos*, Asklepieion, Temple A. Marble.

Sima 3, 1; Geison Drip 8, 6.

Kos, I, pp. 11, 12, pls. 4, 5; 5, 4, 7.

13. *Kos*, Sima Geison. Museum in Castello. Marble.

Geison Soffit 6, 19; Drip 8, 5.

L. 0.34; D. 0.42. Mutules $0.36 \times 0.21 \times 0.024$. Via 0.08. Deep horizontal at bottom of shallow oval with slight top depth.

2, 12. *Kos*, Agora, Ionic Geison. Lying in area of Stoa, SW corner. Marble.

Geison Soffit 6, 14; Drip 8, 17.

Painted egg and dart 0.05. Horizontal at bottom of oval curve with no top depth.

9 and 10. 3rd c. *Kameiros*, Stoa. Stuccoed Poros.

Geison Soffit 6, 9; Geison Soffit 6, 10; Drip 8, 3.

Clara Rhodos, VI-VII, p. 248, figs. 32-34.

Flatter oval, no top depth, horizontal at bottom.

13. *Rhodes*, Sima Geison. Rhodes Museum 171. Marble.

Cf. *PGM*, pl. XLVI, 4. Short vertical above deep almost straight curve.

5. 2nd c. *Rhodes*, Apollo Erethimios. Stuccoed Poros.

Pergamene ovolo Type II.

3, 9. *Kos*, Sima Geison. Museum in Castello. Marble.

Geison Soffit 6, 23; Drip 8, 8.

H. 0.36, bottom D. 0.53. Mutules $0.30 \times 0.155 \times 0.004$. Via 0.055. Pergamene Type II.

2, 11. *Kos*, Sima Geison. Museum in Castello. Marble.

Geison Soffit 6, 17; Drip 8, 18.

Pergamene Type III with slight curve.

3, 8. *Kos*, Temple near Altar of Dionysos. Marble.

Geison Soffit 6, 21; Drip 8, 7.

Pergamene Type III. Cf. *PGM*, pl. XLV, 7.

10. *Kos*, Agora Area, SW corner. Marble. Pl. 109, 6.

Drip 8, 11; Triglyph Crown 5, 4.

Boll. d'Arte, XXXV, 1950, pp. 71-72, fig. 27.

Mutule W. 0.41. Via 0.027. Pergamene Type III with curve.

4. *Kos*, Temple near Altar of Dionysos. Marble.

Geison Soffit 6, 16; Drip 8, 12.

Type III. Cf. *PGM*, pl. XX, 25, 26; pl. XLIV, 14; pl. XLVII, 3, with angle.

6. 160-100 B.C. *Kos*, Asklepieion, Altar. Marble.

Geison Soffit 6, 15; Drip 8, 19; Coffers 5, 1; Podium Base 7, 1.

Kos, I, p. 30, fig. 23, pl. 13.

Type III with angle.

7. *Kos*, Agora Area. Conglomerate.

Geison Soffit 6, 22; Drip 8, 9.

Boll. d'Arte, XXX, 1936, p. 137; XXXV, 1950, pp. 54-74.

H. 0.34, bottom D. 0.70. No mutules but drip cut up as if there were. Type III without bottom horizontal.

3. 170-150 B.C. *Kos*, Asklepieion, Upper Terrace, Stoa. Marble.

Geison Soffit 6, 20; Drip 8, 10; Frieze Crown 5, 6.

Kos, I, p. 20, fig. 17, pls. 8, 9, 43 unten.

Fascia-splay. Cf. *PGM*, pl. XLVII, 2, 4, Priene, Lower Gymnasium, before 130; pl. XLVI, 11, Pergamon, Temple of Hera, 159-138 B.C.

11. *Kameiros*, Lower Sanctuary. Marble.

Geison Soffit 6, 18; Drip 8, 16.

Bottom D. 0.30.

OVOLLO

Crowning Mouldings

4, 1. Last q. 6th c. *Kos*, Fragment of Epistyle Crown. Museum in Castello. Marble. Pl. 108, 1.

Ornament spacing 0.113.

Anta Capital 5, 9 may come from same building.

L. 0.23, D. 0.18. Very similar to epistyle crown or epikranitis of temple on Paros, *PGM*, pl. VII, 4, with its high point of projection and flat curve below. Cf. also other late 6th c. ovolos, *PGM*, pls. VI, VII, especially the epistyle crowns of the Delphi treasuries. Cf. Siphnian Treasury, *PGM*, pl. B, 10, for ornament.

5, 9. Late 6th or early 5th c. *Kos*, Anta Capital. Museum in Castello. Marble. Pl. 109, 2.

Ornament spacing 0.06.

4, 1 may be epistyle crown from same building.

The central profile of the triple-ovolo combination of which the lowest has now become a cyma reversa, has a somewhat flattened profile at the bottom. Cf. Didyma, *PGM*, pl. X, 3, 4, and Pl. 109, 1 here on which the inverted lotus and palmette replaces egg and dart as ornament on the central profile.

4, 2. 4th c. *Kos*, Anta Capital. Museum in Castello. Marble.

Pl. 108, 3.

Ornament spacing 0.107.

L. 0.30, D. 0.30, H. 0.32. A double or more commonly triple (as this was when complete) ovolo is the common Asiatic Ionic form for an anta capital from the 6th c. on. The depth and roundness of the ovolos here suggest a date in the 4th c.

3. 3rd-2nd c. *Rhodes*, Temple of Aphrodite, Epistyle Crown. Stuccoed Conglomerate. Base 7, 9.

Uncarved shallow oval with point of projection almost to top, with a fascia crown, is paralleled in epistyle crowns of 2nd c.

4. Last 3rd 2nd c. *Kos*, Altar of Dionysos, Epistyle Crown. Marble.

Ornament spacing 0.085.

Boll. d'Arte, XXX, 1936, p. 138, fig. 15.

Deep rounded ovolo with point of projection almost at top, carved, with high crowning cavetto and large base astragal. Cf. *PGM*, pl. XIII, 10, 14, Magnesia, Temples of Zeus and Artemis.

5. Last 3rd 2nd c. *Kos*, Altar of Dionysos, Frieze Crown. Marble.

Ornament spacing 0.13.

Boll. d'Arte, XXX, 1936, p. 138, fig. 15.

Deep rounded carved ovolo without crown or base astragal used to crown a sculptured frieze as at Magnesia, Temple of Artemis, *PGM*, pl. XIII, 15, and at Teos and Lagina to which the sculptural style also is compared. Probably therefore contemporary.

6. 4th c. *Kameiros*, Fragment. Marble depot. Marble.
Pl. 108, 5.

Ornament spacing 0.05.

Base 7, 5.

L. 0.67, D. 0.14. Lotus and palmette on crowning cyma recta, spacing 0.19. Probably the crown of an altar or pedestal, or the entablature of a small building, the cavetto-crowned ovolo being the epistyle, the cyma recta the frieze. Both the profile and the ornament are paralleled in the 1st h. 4th c.

7. 2nd c. *Rhodes*, Fragment. Museum, built into stair parapet at top right side of stair from garden down into street level of Turkish house. Marble.

Ornament spacing 0.051.

L. 0.572, top D. 0.29. Lotus and palmette on crowning cyma recta, spacing 0.051. Deep almost flat ovolo characteristic of the 2nd c. Probably an altar or a pedestal crown.

8. 2nd c. *Kos*, Fragment. Museum in Castello. Marble.
Pl. 108, 4.

Ornament spacing 0.085.

L. 0.22, top D. 0.22. Lotus and palmette on cavetto 0.09. Deep rounded ovolo characteristic of 2nd c. Might be epistyle or altar or pedestal crown. Cf. Magnesia, Temple of Artemis, epistyle (*PGM*, pl. XIII, 14).

9. *Kos*, Fragment. Museum in Castello. Marble.

Ornament spacing 0.095.

L. 0.385, H. 0.217, bottom D. 0.15. Rosettes on fascia below the ovolo. Probably an altar or pedestal crown.

10. 1st h. 3rd c. *Kos*, Asklepion, Temple B, Echinus. Marble.

Ornament spacing 0.09.

Abacus 5, 14; Column Base 7, 6.

Kos, I, p. 37, fig. 27, pl. 20, 9, 13.

Deep swung ovolo with high point of projection, midway between Halikarnassos and Sardis 4th c. and Magnesia early 2nd c. forms. Cf. *PGM*, pls. XXI, 39; XXII, 5, 6, 7.

11. Mid 4th c. *Kos*, Delphis Base, Crown. Museum in Castello. Marble.
Pl. 108, 2.

Base 7, 4.

Inscribed ΔΕΛΦΙΣ. This is the same type of altar of which numerous examples occur on Samos throughout the 5th century (*PGM*, pl. VIII, 9-11, 13, 14, 16-18). In fact the ornament here is very similar to that of the late 5th century examples from Samos (*PGM*, pl. B, 16, 17). However, in this case, both the ovolo profile, deeper and well rounded, and the cavetto rather than fascia crown point to a later date and can be paralleled in the mid 4th century. Cf. *PGM*, pl. XXIII, 18, Tegea, Great Altar.

12. 2nd c. *Rhodes*, Base found in Temple of Apollo. Rhodes Museum. Marble.

La Parola del Passato IV, 1949, pp. 80, 81.

Top 0.51×0.413 , bottom 0.393×0.293 . H. 0.20. Inscribed

ΔΙΟΝΥΣΙΟΝΚΑΛΛΙΚΡΑΤΕΥΣ
ΤΟΥΔΙΟΝΥΣΙΟΥΤΤΟΝΤΟΡΗ
ΓΕΝΟΜΕΝΟΝΚΟΡΟΝΑΜΦΙΘΑΛΗ

Typical 2nd c. form of uncarved ovolo almost flat, with base astragal and apophyge and heavy crowning cavetto, used both for anta capitals and for bases. Cf. *PGM*, pls. XVII, XXIV. The inscription, incomplete on this block, is dated in Imperial times on the evidence of letter forms; it was obviously cut on a reused block.

13. 2nd c. *Kameiros*, Base. Marble depot. Marble.

0.365×0.21 , H. 0.187. No base astragal. Inscribed

[—]ΦΩΝΔΑΜΟΚΡΑΤΕΥΣ
[—]ΑΜΙΟΥΡΓΗΣΑΣ

See note on 4, 12 for description of profile. A Χαίρεφῶν Δαμοκράτης was δαμιουργός probably in 172 B.C. (Kgl. Danske Videnskabernes Selskab, Arch.-Kunsthist. Meddelelsir, II, 6, 1940, p. 27).

14. 2nd c. *Kameiros*, Base. Marble depot. Marble.

0.30 × 0.13, H. 0.158. See note on 4, 12.

5, 1. 160-100 B.C. *Kos*, Asklepieion, Altar, Coffers. Marble.

Sima Geison 3, 6, 6, 15.

Kos, I, p. 30, fig. 23, pl. 13.

The ovolo barely rounded on one step, straight on the other. Cf. other 2nd c. coffers at Pergamon and Ephesos, *PGM*, pl. XXI, 14, 15.

2. 170-150 B.C. *Kos*, Asklepieion, Temple A, Epistyle Back. Marble.

Sima 3, 1; Geison Crown 3, 12.

Kos, I, pp. 9, 10, pl. 4, 1.

No crowning or base moulding, and ovolo simplified to almost straight vertical and diagonal parts, but retains more semblance of curve than the contemporary Pergamene forms which it is noteworthy are not used here.

3. *Kos*, Temple near Altar of Dionysos, Triglyph and Metope Crown. Marble.

Sima Geison 3, 5, 8, 6, 21.

Tall shallow almost straight-sided ovolo of a Doric type for this Doric use. The closest parallel is *PGM*, pl. XXIII, 8, Priene, Agora, Stoa, but here and in 5, 4 below, the long vertical at the top leads naturally into the Pergamene fascia-splay of 5, 5-7.

4. *Kos*, Agora Area, Triglyph and Metope Crown, Southwest corner of area. Marble. Pl. 109, 6.

Sima Geison 3, 10, 8, 11.

Boll. d'Arte, XXXV, 1950, pp. 71-72, fig. 27.

Triglyph W. 0.33. Metope W. 0.515. See note on 5, 3. This is still more tall and shallow.

5. *Kos*, Agora Area, Triglyph and Metope Crown, Southwest corner of area. Marble.

Boll. d'Arte, XXXV, 1950, pp. 71-72.

Triglyph W. 0.355. Pergamene Type IV fascia-splay used in this position in Priene, Hall of Orophernes, *PGM*, pl. XXIII, 10.

6. 170-150 B.C. *Kos*, Asklepieion, Upper

Terrace, Stoa. Triglyph and Metope Crown. Marble.

Sima Geison 3, 2, 3, 6, 20, 8, 10.

Kos, I, p. 20, fig. 17, pls. 8, 9, 43.

See note on 5, 5.

7. *Kos*, Agora Area. Triglyph and Metope Crown. Conglomerate.

Sima Geison 3, 7, 6, 22, 8, 9.

Triglyph W. 0.34, H. 0.525. See note on 5, 5.

8. Mid 4th c. *Ialysos*, Fountain House, over pier capital. Marble.

Sima 2, 1; Geison 1, 1, 6, 5, 8, 13; Pier Capital 1, 6; Parapet 5, 12.

Clara Rhodos, I, fig. 64.

CYMA REVERSA

Crowning Mouldings

5, 9. Late 6th c. *Kos*, Anta Capital. Museum in Castello. Marble.

Pl. 109, 2.

Ornament spacing 0.08.

4, 1 may be epistyle crown from same building.

L. 0.34, bottom D. 0.115, H. 0.255. An ovolo (broken) above the cyma reversa has inverted lotus and palmette 0.06. Probably carried another ovolo with egg and dart above. The shallow profile with long almost straight lower curve is a late 6th century form (*PGM*, pl. XXV, 14, 17) and the ornament close to late 6th c. pieces from Delphi (*PGM*, pl. D). The capital must date in the late 6th c. It is, then, the earliest known example of this variant of the triple-ovolo anta capital.

10. *Kos*, Fragment. Museum in Castello. Marble.

Pl. 109, 3.

Ornament spacing 0.075.

L. 0.35, bottom D. 0.17, H. 0.16. 4th century profile and ornament.

11. *Kos*, Fragment. Museum in Castello. Marble.

Pl. 109, 4.

Ornament spacing 0.09.

L. 0.46, bottom D. 0.18. 4th c. form of cyma and ornament.

12. Mid 4th c. *Ialysos*, Fountain House, Crown of Water Basin Parapet. Marble.

Clara Rhodos, I, fig. 64.

Late 5th and 4th c. form. Cf. *PGM*, pl. XXXVI, 3, Delphi, Tholos, Interior Platform.

13. 3rd-2nd c. *Kameiros*, Altar of Helios. Poros.

Clara Rhodos, VI-VII, p. 256, figs. 43, 43 bis, p. 387.

Inscription is dated 3rd-2nd c.

14. 1st h. 3rd c. *Kos*, Asklepieion, Temple B, Abacus. Marble.

Echinus 4, 10; Column Base 7, 6.

Kos, I, p. 37, pl. 20, 9.

Lesbian leaf 0.062. Cf. *PGM*, pl. XXVI, 24, Halikarnassos, Mausoleion. The base astragal is missing here, but there is still no crowning fascia such as is added in the 2nd c. at Magnesia.

15. *Kos*, Crowning Moulding. Built against back of Altar of Dionysos in door of Roman house.

Top D. 0.32. 3rd or 2nd c. form.

16. 4th c. *Lindos*, Edicola at right of vaulted entrance to Castle, Step Rebate.

Cf. *PGM*, pl. XXXIV, 26, Olympia, Echo Colonnade with a similar cyma reversa.

17. 170-150 B.C. *Kos*, Asklepieion, Temple A, Step Rebate. Marble.

Sima 3, 1; Geison 3, 12; Epistle Back 5, 2.

Kos, I, p. 7, pl. 3.

Cf. *PGM*, pl. XXXIV, 30, a 2nd c. example from Corinth where the cyma reversa has a similar form.

6, 1. beg. 2c. B.C. *Kos*, Harbor Quarter, Sacellum, Podium Crown. Marble.

Podium Base 7, 2.

Boll. d'Arte, XXX, 1936, p. 137; XXXV, 1950, pp. 62-63, figs. 7-10.

Cf. the cyma reversa podium crowns of Italic 3rd to early 1st c. B.C. temples, *e. g.*, at Lanu-

vium, Gabii, Ostia, Tivoli, and Rome, Forum Argentina and Forum Boarium.

2. *Kos*, Harbor Quarter, Sanctuary, Stoa, Podium Crown. Limestone.

Pl. 109, 5.

Podium Base 7, 3.

Boll. d'Arte, XXX, 1936, p. 136, fig. 12; XXXV, 1950, pp. 66-67, figs. 7, 9, 13, 14.

See note on 6, 1.

CYMA REVERSA

Geison Soffit

6, 3 and 4. 2nd h. 4th c. *Lindos*, Temple of Athena Lindia. Poros.

Mem. Inst. Storia-Arch. Rodi, II, pp. 14-15; III, p. 30, pls. XXVI, XXVII.

The favored 4th c. proportions of greater depth than height and smaller projecting curve than inner curve. Cf. *PGM*, p. 68, Type I.

5. Mid 4th c. *Ialysos*, Fountain House. Marble.

Sima 2, 1; Geison Crown 1, 1; Drip 8, 13; Pier Capital 1, 6, 5, 8; Parapet 5, 12.

Clara Rhodos, I, pp. 79-82, figs. 63, 64.

4th c. proportions and fine curves.

6. 2nd h. 4th c. *Lindos*, Stoa, Raking Geison. Stuccoed Conglomerate.

Sima 2, 2; Geison Crown 1, 2.

Curves more nearly same size than in preceding. This too a 4th c. type with depth still greater than height and curves cut with good easy swing.

7. 2nd h. 4th c. *Lindos*, Stoa, Horizontal Geison. Stuccoed Conglomerate.

Geison Crown 1, 3; Drip 8, 1.

See note on 6, 6.

8. 2nd h. 4th c. *Lindos*, Stoa. Conglomerate.

Sima 2, 6; Geison Crown 1, 4; Drip 8, 2.

Mutules $0.35 \times 0.195 \times 0.03$. Via 0.093. 4th c. proportions and curves.

9 and 10. 3rd c. *Kameiros*, Stoa. Stuccoed Poros.

Sima Geison 2, 9; Sima Geison 2, 10; Drip 8, 3.

Clara Rhodos, VI-VII, p. 248, figs. 32-34.

The types with depth *less* than height are characteristic of the 3rd c. Those with the projecting curve much smaller than the inner curve, as here (Type VII), are especially favored. The curves are still well swung.

11. *Rhodes*, Sanctuary of Apollo Erethimios. Stuccoed Poros.

Sima Geison 2, 7; Drip 8, 14.

Similar proportions to last but angular awkward curves suggest 2nd c.

12. *Kameiros*, Lower Sanctuary, Lying E of Temple. Stuccoed Poros.

Sima Geison 2, 8; Drip 8, 15.

Shallow proportions and awkward curves, probably 2nd c.

13. 2nd h. 4th c. *Ialysos*, Temple of Athena. Limestone.

Geison Crown 1, 5; Drip 8, 4.

Clara Rhodos, I, p. 74.

Reverse curve hardly exists, profile almost a flat ovolo. Proportions more suitable to a cyma reversa than an ovolo and the slightest suggestion of a curve. No close parallels.

14. *Kos*, Agora Area, Ionic Geison. SW corner. Marble.

Sima Geison 2, 12; Drip 8, 17.

As in the preceding, the reverse curve which makes a cyma reversa out of an ovolo is almost non-existent and the profile is practically a Pergamene ovolo, yet the barest suggestion of a curve exists and the proportions are slightly more appropriate to a cyma reversa than to an ovolo.

15. 160-100 B.C. *Kos*, Asklepieion, Altar. Marble.

Sima Geison 3, 6; Drip 8, 19; Coffers 5, 1; Podium Base 7, 1.

Kos, I, p. 30, fig. 23, pl. 13.

Larger outer than inner curve characterizes three of the favorite 2nd c. types. Cf. *e.g.* *PGM*, pl. XXXII, 46.

16. *Kos*, Temple near Altar of Dionysos. Museum in Castello. Marble.

Sima Geison 3, 4; Drip 8, 12.

Deeper than high, with curves about equal and still nicely flowing. Represents continuance into the 2nd c. of one of the better earlier forms.

17. *Kos*, Ionic Sima Geison. Museum in Castello. Marble.

Sima Geison 2, 11; Drip 8, 18.

More characteristically 2nd c. in the quality of the curves.

18. *Kameiros*, Lower Sanctuary. Marble.

Geison Crown 3, 11; Drip 8, 16.

Proportions of one of the best earliest types but curves are sharp and more awkward.

19. *Kos*, Doric Geison. Museum in Castello. Marble.

Geison Crown 3, 13; Drip 8, 5.

The excessively large and rounded inner curve with the resultant tiny very round outer curve is one of the late tendencies that continues into Roman times.

20. 170-150 B.C. *Kos*, Asklepieion, Upper Terrace, Stoa. Marble.

Sima Geison 3, 2, 3; Drip 8, 10; Triglyph Crown 5, 6.

Kos, I, p. 20, fig. 17, pls. 8, 9, 43 unten.

Roundness as distinct from oval character of curves is one of 2nd c. tendencies.

21. *Kos*, Temple near Altar of Dionysos. Marble.

Sima Geison 3, 8; Drip 8, 7; Triglyph Crown 5, 3.

Similar to 6, 20.

22. *Kos*, Agora Area. Conglomerate.

Geison Crown 3, 7; Drip 8, 9; Triglyph Crown 5, 7.

Boll. d'Arte, XXX, 1936, p. 137; XXXV, 1950, pp. 54-74.

Cf. *PGM*, pl. LXXV, 10, Priene, Agora, Colonnade; pl. XXXII, 61, Delos, Agora of Italians. Strong cut back of lower curve not common and paralleled only in late 2nd c. buildings.

23. *Kos*, Doric Sima Geison. Museum in Castello. Marble.

Geison Crown 3, 9; Drip 8, 8.

Mutules $0.30 \times 0.155 \times 0.004$. Via 0.055.
See note on 6, 22.

CYMA REVERSA

Base Mouldings

5, 18. *Rhodes*, Sanctuary of Apollo Erethimios, Threshold. Marble.

Clara Rhodos, II, p. 102, fig. 25.

Dark blue marble. Cf. *PGM*, pl. XXXVII, 15, Threshold of Pergamon, Temple of Hera, 159-138 B.C. This may well be roughly contemporary and belong to the same building as one of the two sima geison blocks (2, 5, 7) found in the area, which are probably 2nd c.

7, 1. 160-100 B.C. *Kos*, Asklepieion, Altar, Podium Base. Marble.

Sima Geison 3, 6, 6, 15; Coffers 5, 1.

Kos, I, p. 20, pl. 14, 14, 18.

This combination has its closest parallels in the interior platform of the Delphi Tholos (*PGM*, pl. XXXVII, 5) and the Stratos pro-naos threshold (*PGM*, pl. XXXVII, 12). Here the cavetto is deeper to give more projection.

2. beg. 2nd c. B.C. *Kos*, Harbor Quarter, Sacellum, Podium Base. Marble.

Podium Crown 6, 1.

Boll. d'Arte, XXXV, 1950, pp. 62-63, figs. 7-

10. Cf. the cyma reversa podium bases of Italic temples of the 2nd and early 1st centuries.

3. *Kos*, Harbor Quarter, Sanctuary, Stoa, Podium Base. Limestone.

Pl. 109, 5.

Podium Crown 6, 2.

Boll. d'Arte, XXXV, 1950, pp. 66-67, figs. 7, 9, 13, 14. See note on 7, 2.

4. *Kos*, Delphis Base. Museum in Castello. Marble.

Crown 4, 11.

The projecting fillet is archaistic here as in *PGM*, pl. XXXVII, 17, the Priene Altar of Athena.

5. 4th c. *Kameiros*, Fragment of Base. Marble depot. Marble.

Pl. 108, 6.

Crown 4, 6.

Lesbian leaf spacing 0.062, guilloche on torus, bead and reel 0.031 on astragal. Regular combination for anta bases and altars, etc. The contemporaneity of the moulding forms and the similarity of the marble suggest that this base belongs with the crowning moulding 4, 6.

CAVETTO

Base Moulding

7, 1. 160-100 B.C. *Kos*, Asklepieion, Altar, Podium Base. Marble.

Sima Geison 3, 6; 6, 15; Coffers 5, 1.

Kos, I, p. 20, pl. 14, 14, 18.

See note under "Cyma Reversa."

5. 4th c. *Kameiros*, Fragment of Base. Marble depot. Marble.

Pl. 108, 6.

Crown 4, 6.

See note under "Cyma Reversa." Cavetto deeper than in otherwise comparable bases of Ivy Sarcophagi from Sidon (*PGM*, pl. XXXVIII, 9-11).

4. *Kos*, Delphis Base. Museum in Castello. Marble.

Crown 4, 11.

CYMA RECTA

Base

7, 10. 2nd c. *Kos*, Base. Lying in front of Altar of Dionysos. Marble.

L. 0.93, H. 0.20, top D. 0.25. The cyma recta is used rarely as a base moulding in Greek times; there are two combinations of cyma recta and torus similar to this, both of the 2nd c., at Pergamon and Delos (*PGM*, pl. XLIX, 5, 6). Neither has the astragal added here.

HALF ROUND

Bases

7, 7. *Lindos*, Naiskos, Anta Base. Under Castle of Knights. Marble.

Local blue marble. The forms of torus (top one far less than half round) and scotia strongly projecting and on diagonal axis point to 2nd c. date. Cf. *PGM*, pls. LXVII, 5, 8, 9, LXVIII, 1, 2, 4.

8. *Lindos*, Column Base. West of Temple. Conglomerate.

Top diam. 0.51, H. 0.64.

9. *Rhodes*, Temple of Aphrodite, Toichobate. Conglomerate.

L. 0.915, H. 0.745, top D. 0.615. The combination of one torus with a scotia is not common. Cf. 5th and 4th c. bases of Athens, Temple of Nike, and of Olympia, and the torus and cavetto column base of Tegea and pier base of Epidauros theatre (*PGM*, pls. LXVI, 2, 8, 9, 10, LXVIII, 6). The forms of torus and scotia here appear to be later.

5. 4th c. *Kameiros*, Fragment of Base. Marble depot. Marble. Pl. 108, 6.

Crown 4, 6.

Guilloche on torus which was a full half round originally; the lower half is worn.

10. *Kos*, Base. Lying in front of Altar of Dionysos. Marble.

L. 0.93, H. 0.20, top D. 0.25. See note under "Cyma Recta—Base."

SCOTIA

7, 6. 1st h. 3rd c. *Kos*, Asklepieion, Temple B, Column Base. Marble.

Abacus 5, 14; Echinus 4, 10.

Kos, I, p. 38, pl. 20, 10.

Scotia of Asiatic Group III (*PGM*, p. 155) type used at Ephesos and Delphi. The lower of the two scotiae separated by a pair of astragals projects farther than in the 6th and 5th c. but not yet as much as it will in the 2nd c.

7. *Lindos*, Naiskos, Anta Base. Under Castle of Knights. Marble.

Local blue marble. See note under "Half Round—Bases."

8. *Lindos*, Column Base. West of Temple. Conglomerate.

The scotia has a fillet projecting from its center and is broken at the bottom so it is uncertain whether another torus projected below.

9. *Rhodes*, Temple of Aphrodite, Toichobate. Conglomerate.

See note under "Half Round—Bases."

GEISON DRIP

Doric

8, 1. 2nd h. 4th c. *Lindos*, Stoa. Stuccoed Conglomerate.

Sima 2, 2; Geison Crown 1, 3; Geison Soffit 6, 7.

Typical 4th c. form with deep undercut not as broad as earlier, still curved. Cf. *PGM*, pl. LXXIV, 3-6, especially 3.

2. 2nd h. 4th c. *Lindos*, Stoa. Conglomerate.

Sima 2, 6; Geison Crown 1, 4; Geison Soffit 6, 8.

Fascia shorter, *i. e.*, mutule set higher up in undercut. Cf. *PGM*, pl. LXXIV, 9, 14.

3. 3rd c. *Kameiros*, Stoa. Stuccoed Poros.

Sima Geison 2, 10; Geison Soffit 6, 10.

Clara Rhodos, VI-VII, p. 248, figs. 32-34.

The undercut is still reasonably deep but the tip is now much broader, almost equals breadth of undercut. Cf. *PGM*, pl. LXXIV, 12.

4. 2nd h. 4th c. *Ialysos*, Temple of Athena. Limestone.

Geison Crown 1, 5; Geison Soffit 6, 13.

Clara Rhodos, I, p. 74.

Tip broader than undercut which is still deep, unusually so for its narrowness.

5. *Kos*, Doric Geison. Museum in Castello. Marble.

Geison Crown 3, 13; Geison Soffit 6, 19.

Undercut deep, slightly curved and still broader than tip; fascia ends below tip and inclines inward. Parallels are with 4th c. forms, *PGM*, pl. LXXIV, 18, 19, but other profiles on the block are 2nd c. forms.

6. 170-150 B.C. *Kos*, Asklepieion, Temple

A. Marble.

Geison Crown 3, 12.

Kos, I, pp. 10, 11; pls. 4; 5, 8; 26, 20-22.

The well curved, deep and broad undercut appears to be archaistic here; the regular 2nd c. form has been a tiny shallow undercut behind a very broad tip, cf. 8, 7-12. The sloping fascia here is not regular with the other 4th c. characteristics of this form.

7. *Kos*, Temple near Altar of Dionysos. Marble.

Sima Geison 3, 8; Geison Soffit 6, 21.

The small round undercut is typical of 2nd c. drips (*PGM*, pl. LXXIV, 23-26) but the tip, excessively broad in proportion to the undercut, seems to be locally favorite.

8. *Kos*, Doric Geison. Museum in Castello. Marble.

Geison Crown 3, 9; Geison Soffit 6, 23.

9. *Kos*, Agora Area. Conglomerate.

Geison Crown 3, 7; Geison Soffit 6, 22.

Boll. d'Arte, XXXV, 1950, pp. 54-73.10. 170-150 B.C. *Kos*, Asklepieion, Upper Terrace Stoa. Marble.

Sima Geison 3, 2, 3; Geison Soffit 6, 20.

Kos, I, p. 20, fig. 17, pls. 8, 9, 43 unten.

Undercut a small notch with straight sloping sides, rounded at top.

11. *Kos*, Agora Area. SW corner. Marble.

Geison Crown 3, 10.

Boll. d'Arte, XXXV, 1950, pp. 71-72, fig. 27.

Undercut tiny and round.

12. *Kos*, Temple near Altar of Dionysos. Marble.

Sima Geison 3, 4; Geison Soffit 6, 16.

Undercut not rounded, but cut square.

GEISON DRIP

*Ionic*13. Mid 4th c. *Ialysos*, Fountain House. Limestone.

Sima 2, 1; Geison Crown 1, 1; Geison Soffit 6, 5.

Clara Rhodos, I, pp. 79-82.

Over Doric frieze and epistyle. Narrow tip swings with gentle curve into the horizontal soffit.

14. *Rhodes*, Sanctuary of Apollo Erethimios. Stuccoed Poros.

Sima Geison 2, 7; Geison Soffit 6, 11.

No dentils. Broader tip but with curved soffit.

15. *Kameiros*, Lower Sanctuary. Lying E of temple. Stuccoed Poros.

Sima Geison 2, 8; Geison Soffit 6, 12.

No dentils. Broad tip, soffit swings up, as in 5th c. Ionic and its imitators, *PGM*, pl. LXXIV, 30-32, 35.

16. *Kameiros*, Lower Sanctuary. Marble.

Geison Crown 3, 11; Geison Soffit 6, 18.

Over Doric frieze and epistyle. Less broad tip, long horizontal soffit.

17. *Kos*, Agora Area. SW corner. Marble.

Sima Geison 2, 12; Geison Soffit 6, 14.

Ionic. Broad tip, sloping soffit.

18. *Kos*, Ionic Geison. Museum in Castello. Marble.

Sima Geison 2, 11; Geison Soffit 6, 17.

Ionic.

19. 160-100 B.C. *Kos*, Asklepieion, Altar. Marble.

Sima Geison 3, 6; Geison Soffit 6, 15; Podium Base 7, 1.

Kos, I, p. 30, fig. 23, pl. 13.

Ionic. Horizontal soffit.

LUCY T. SHOE

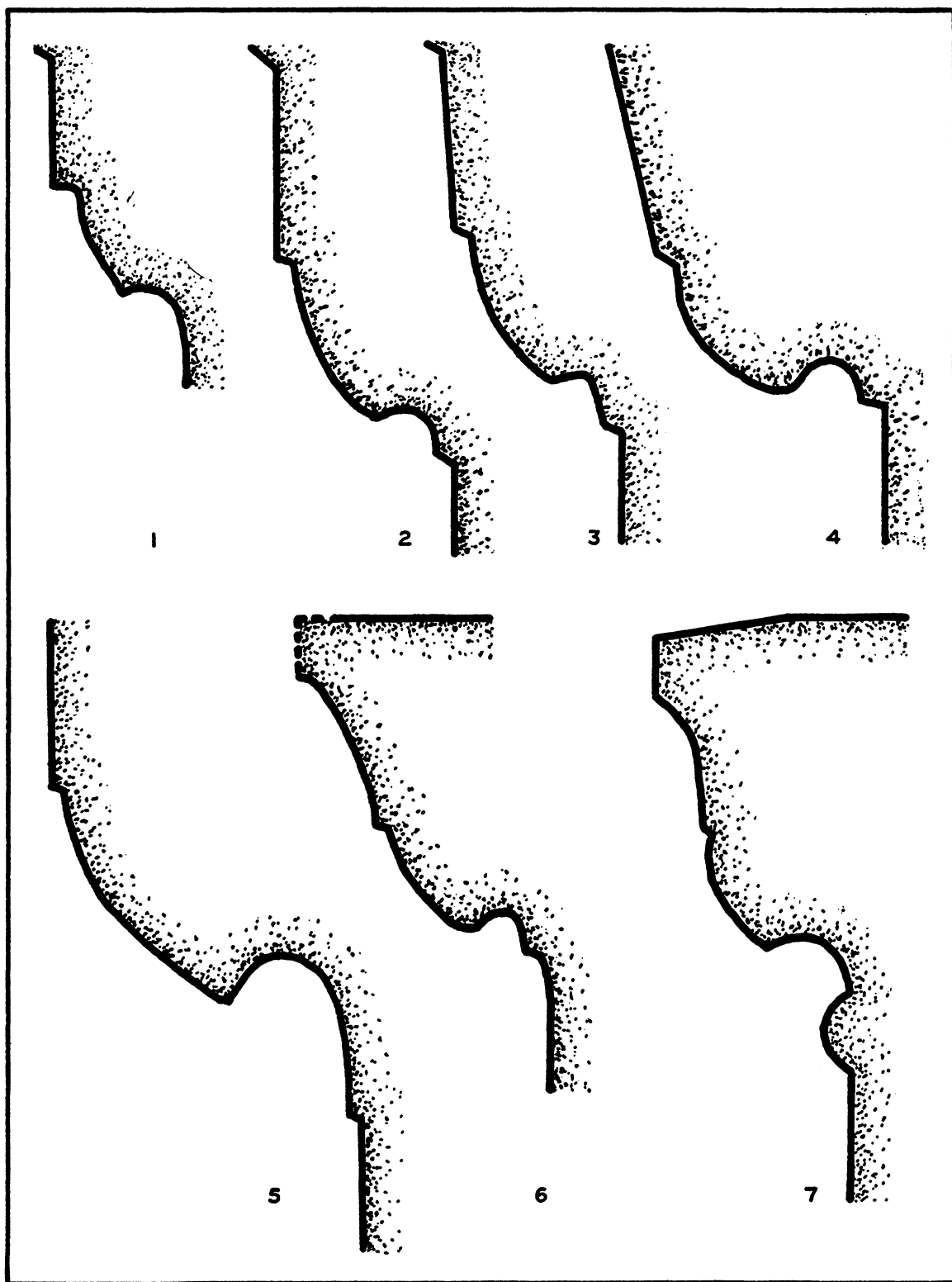


Fig. 1 (Scale 1/1). Hawksbeak

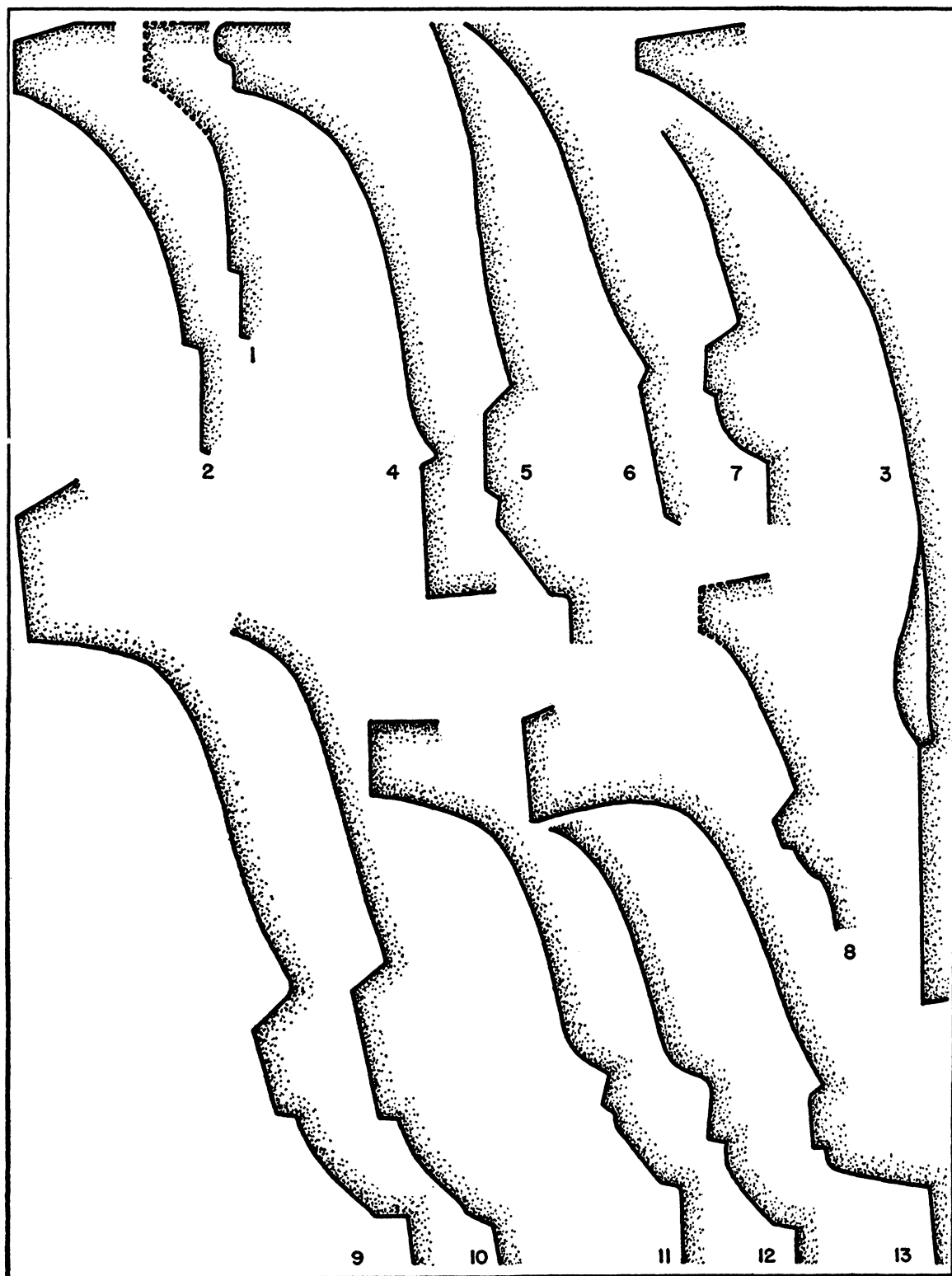


Fig. 2 (Scale 1/2). Cyma Recta and Ovolo

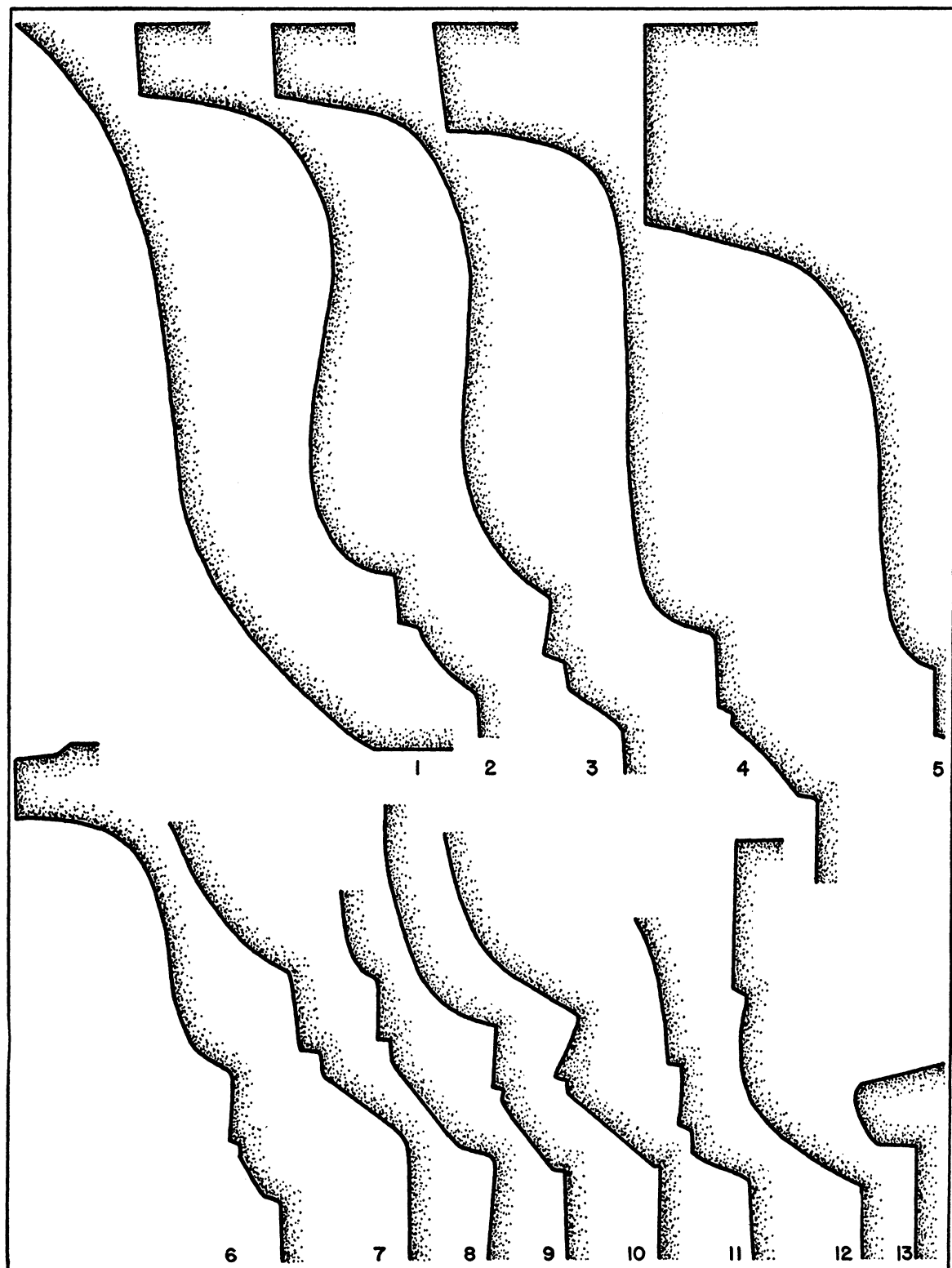


Fig. 3 (Scale 1/2). Cyma Recta and Ovolo

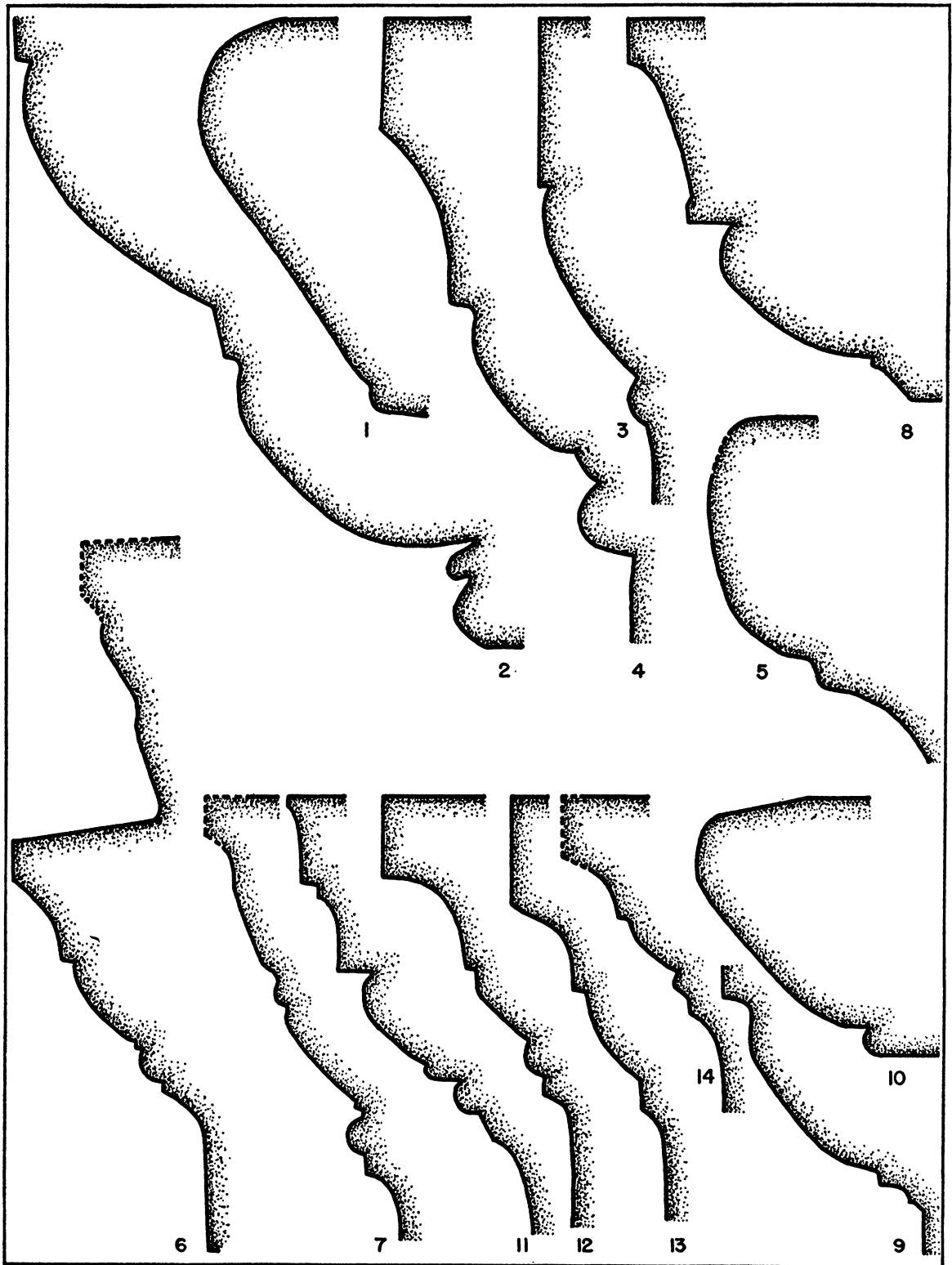


Fig. 4 (Scale 1/2). Ovolo and Cavetto

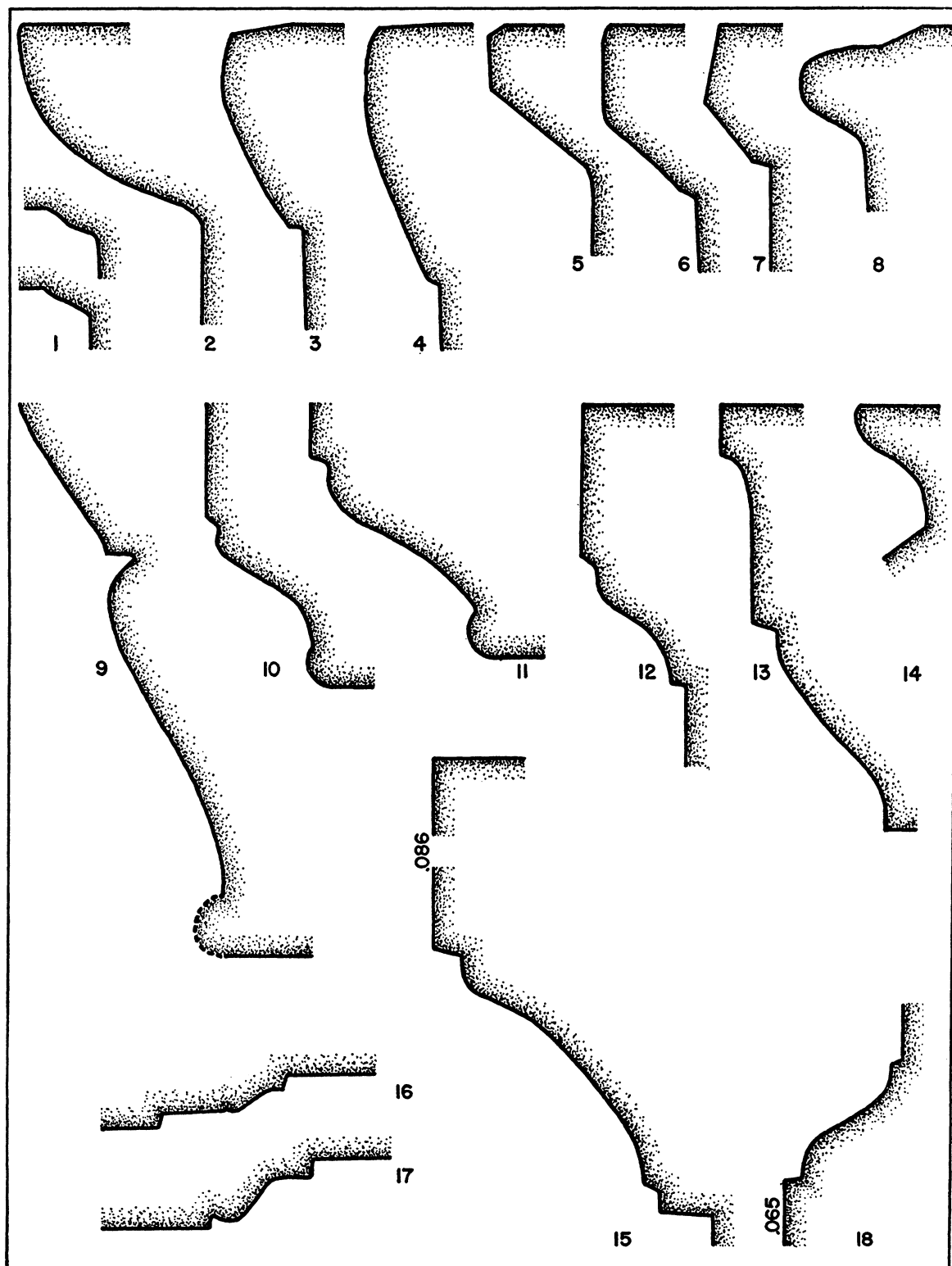


Fig. 5 (Scale 1/2). Ovolo and Cyma Reversa

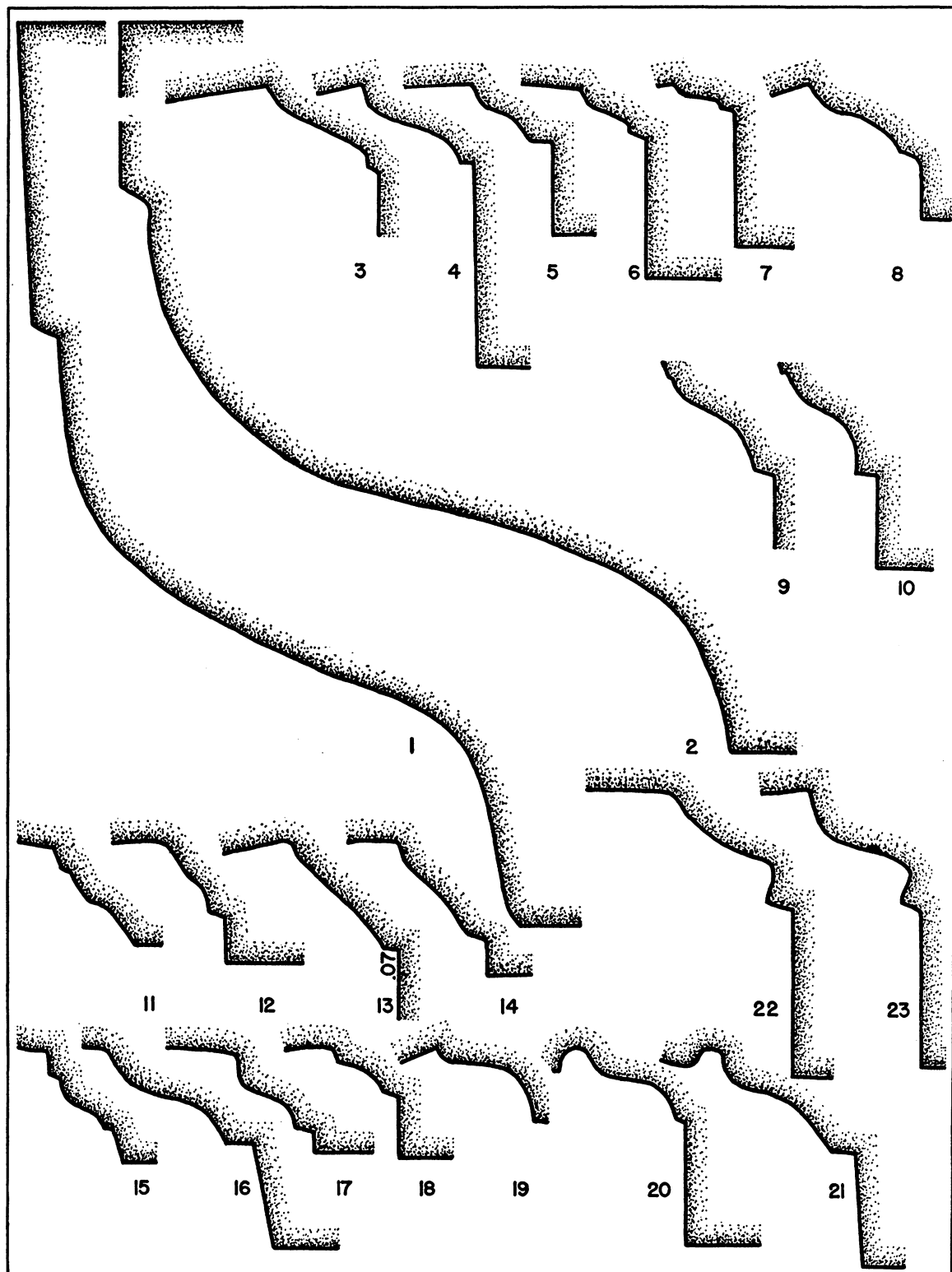


Fig. 6 (Scale 1/2). Cyma Reversa

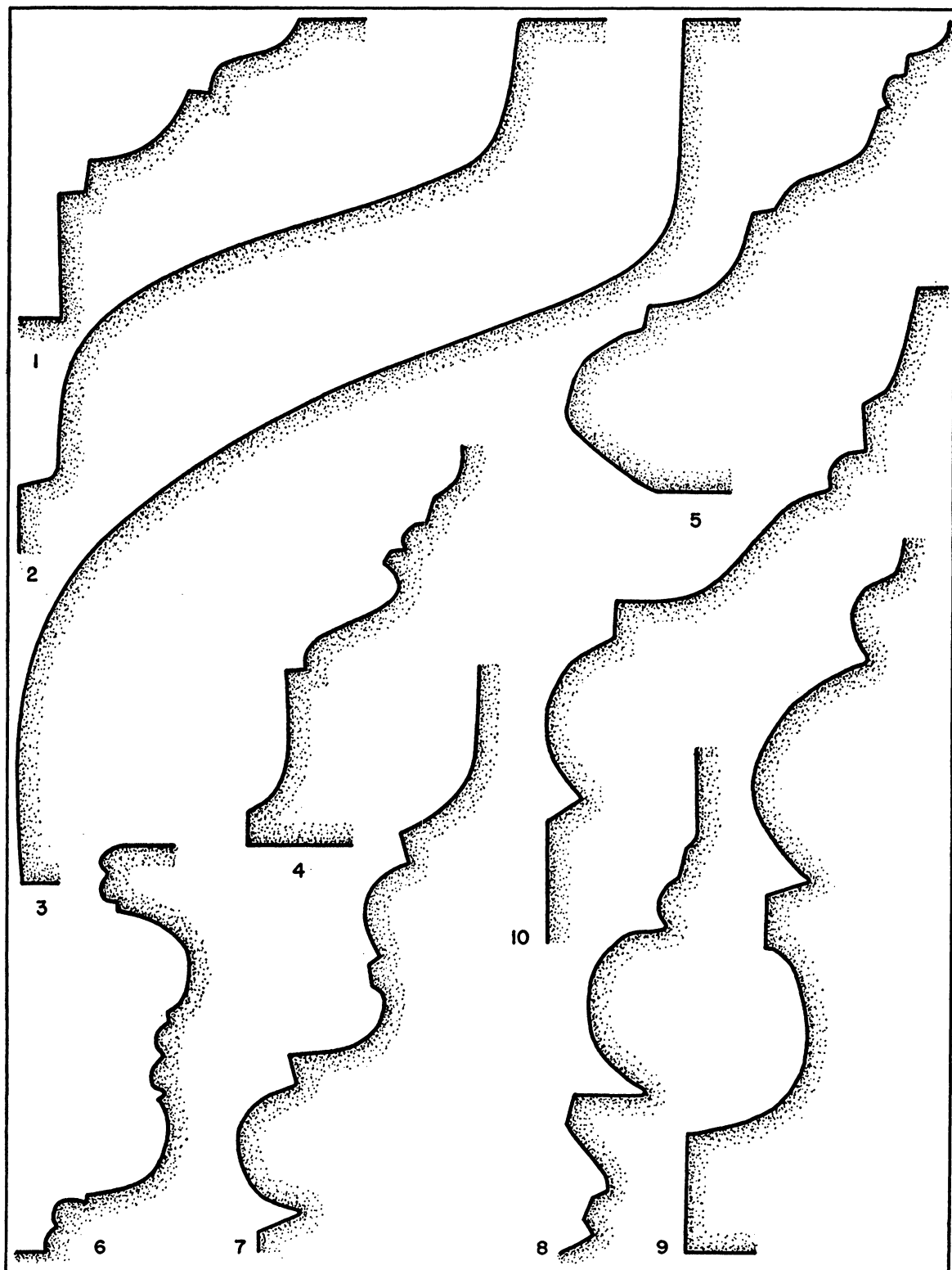


Fig. 7 (Scale 1/2). Base Mouldings

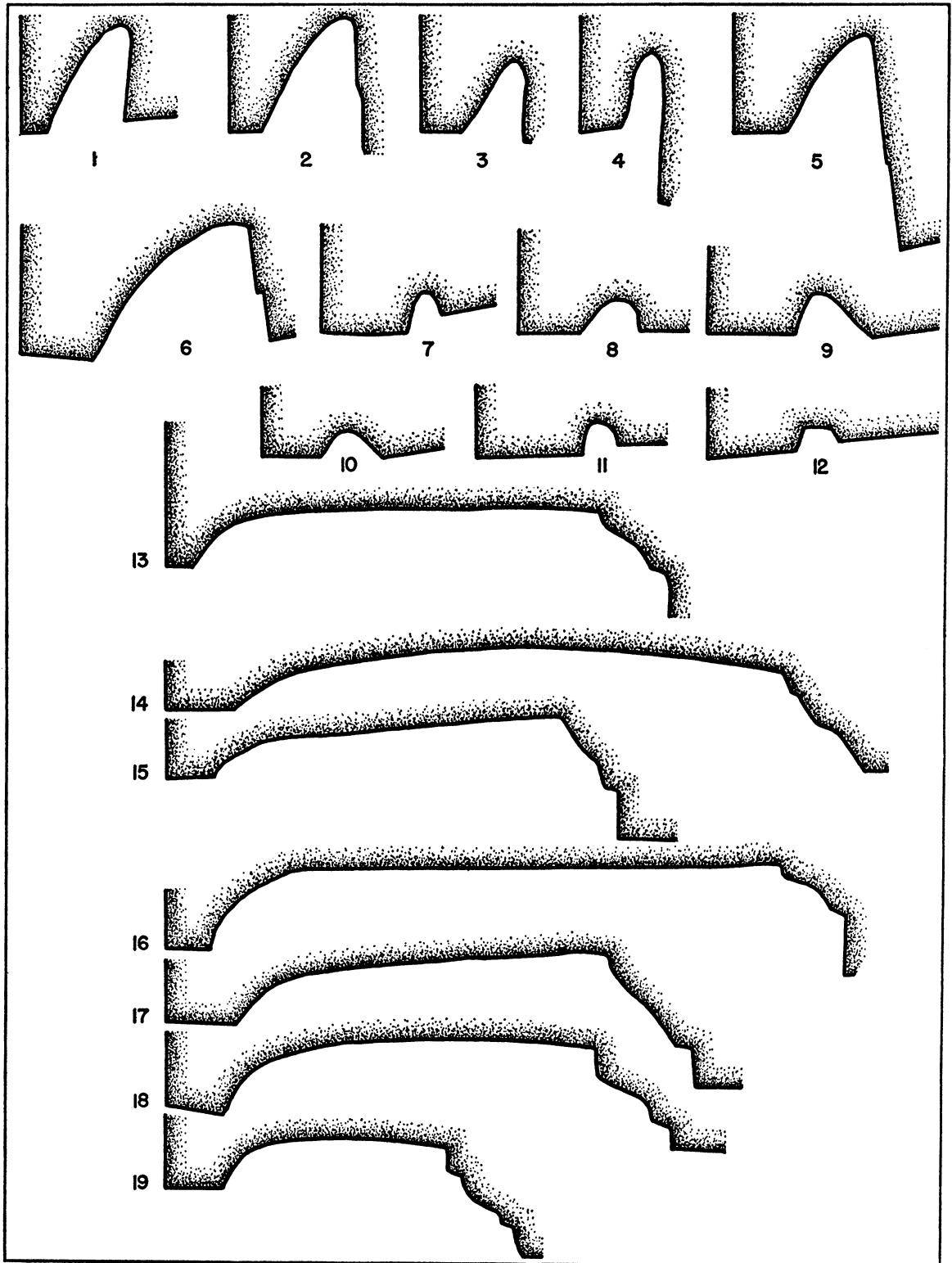
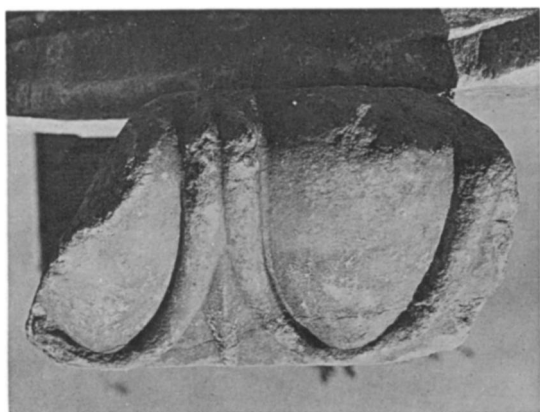


Fig. 8 (Scale 1/2). Geison Drip



1. Kos, Ovolo, perhaps an Epistyle Crown
Fig. 4, 1



2. Kos, Crown of the Delphis Base
Fig. 4, 11



3. Kos, Anta Capital
Fig. 4, 2



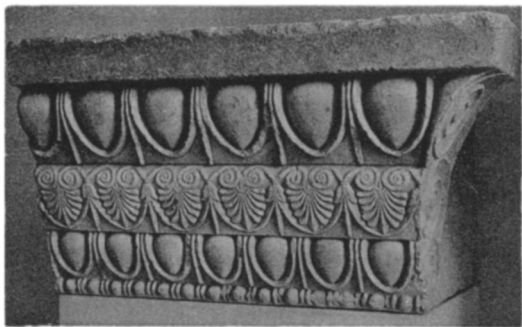
4. Kos, Altar Crown
Fig. 4, 8



5. Kameiros, Altar (?) Crown
Fig. 4, 6



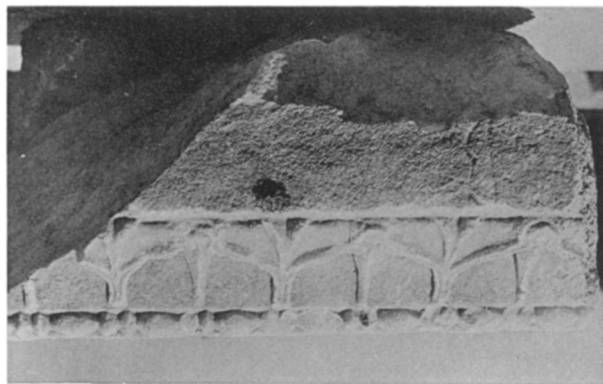
6. Kameiros, Base of Altar (?) in 5
Fig. 7, 5



1. Didyma, Anta Capital
Berlin Museum
PGM X, 4



2. Kos, Anta Capital
Fig. 5, 9



3. Kos, Fragment
Fig. 5, 10



4. Kos, Fragment
Fig. 5, 11



5. Kos, Harbor Quarter, Podium of Sanctuary
Fig. 6, 2 and Fig. 7, 3



6. Kos, Agora, Stoa
Fig. 3, 10; Fig. 8, 11; Fig. 5, 4