

AN IMITATION OF THE ANTIQUE IN ARCHITECTURAL MOULDINGS

(PLATE 43)

WHEN the forms of Greek architectural mouldings began to be subjected to close scrutiny, it became evident that there appeared at a few specific times and places a distinctive form of cyma reversa in which a small fillet *projects* from the bottom (in a crowning moulding) or top (in a base moulding) of the inner, concave curve. Except for three late archaic examples it seemed, from evidence available in the 1930's, to be characteristic of Periklean Athens and then repeated occasionally in Hellenistic times. More recently discovered examples have added further interest to this form so that it may be useful to collect what we know now of a moulding which had its main career in those 5th century Athenian buildings which William Dinsmoor's devoted studies have illuminated so brilliantly.

The earliest appearance of the base projecting fillet is on a uniquely flat cyma reversa with hardly any projection of the convex curve, the crown of the altar dedicated in Athens to Apollo Pythios by the younger Peisistratos in 522-521.¹ Here it seems to have been devised as the only satisfactory base finish to such a shallow profile with the cut back overhang.

The next example chronologically, a jamb from the city walls of Thasos, can also be explained by its position, a position in which it is repeated in both Periklean and Hellenistic times. For a jamb (whether of door or window), a projection from the inner concave curve gives the variation in plane and in light which has often been considered desirable so that this form has been repeated frequently in Greek-inspired architectures ever since down almost to our own day.² The example of a jamb from the walls of Thasos at the side of the relief plaque of the archer Herakles³ dates from the latter years of the 6th century and poses the question, "Where as well as when did this jamb treatment originate?" Was it perhaps a lost building from that period in the latter part of the 6th century when Ionic fashions were strong in Athenian art as evidenced by sculpture and by dedicatory bases, or was it in Ionia itself?

In any case it is Athens where we find the projecting fillet next and only in Athens until Hellenistic times. Nor is the position now necessarily an excuse for the form; in

¹ L. T. Shoe, *Profiles of Greek Mouldings*, 1936 (hereafter *PGM*), p. 57, pl. XXVI, 2; W. B. Dinsmoor, *Studies in the History of Culture* (Essays in Honor of Waldo Leland), 1942, pp. 195-198.

² Note its appearance in certain doors and windows and fireplace enframements of 18th and 19th century American homes.

³ *PGM*, p. 83, pl. XXXV 1; Ch. Picard, *Études Thasiennes*, VIII, *Les Murailles I, Les Portes Sculptées*, Paris, 1962, pp. 41, 46-48, fig. 15.

fact we shall find it on numerous members of buildings as well as on small bases and stelai, wherever a cyma reversa is at home. Since Ionic mouldings have no place in the Doric order of the early years of the 5th century in Athens and only later do Athenian architects begin to combine Ionic mouldings with Doric in their Doric order, it is understandable that the early 5th century piece we have is not from a building but from a statue base dedicated on the Acropolis.⁴

In the 1930's the finish of the cyma was christened "Periklean fillet"⁵ because

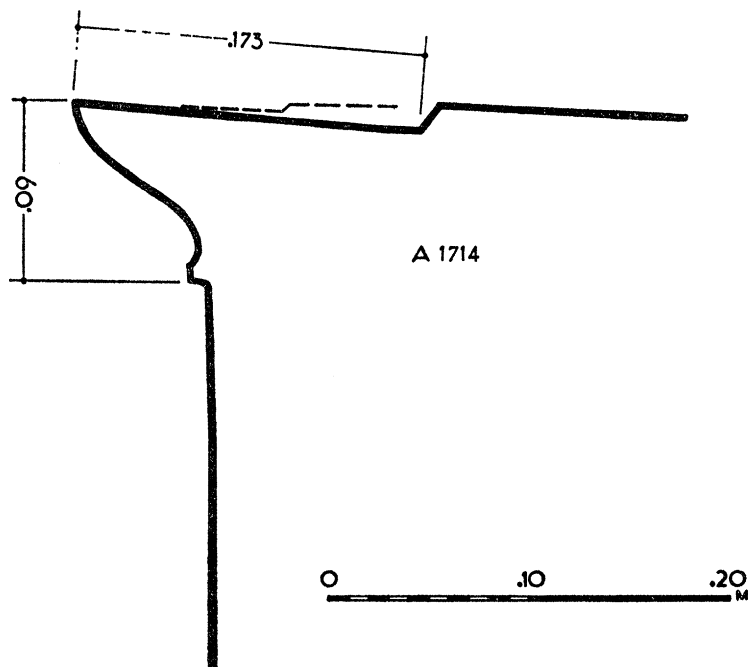


FIG. 1. Stoa Poikile, Epistyle Backer

it is the Periklean buildings which use it characteristically, but we now know that it had been developed for use on a Doric building as early as about 460 B.C. Several fragments of a member of the Stoa Poikile show a crowning cyma reversa with a prominent projecting base fillet (Fig. 1).⁶ There is, to be sure, lack of complete certainty as to the position of these fragments, but the most likely seems to be as backer of the Doric epistyle, i.e. the interior epistyle which could be seen from inside the Stoa as facing the interior row of Ionic columns. It is tempting to see in this moulding the first architectural development of this form which is to become regular in

⁴ PGM, p. 57, pl. XXVI, 3; A. E. Raubitschek, *Dedications on the Athenian Akropolis*, 1949, pp. 168-169, no. 150.

⁵ PGM, p. 57.

⁶ Agora Inv. A 1714-1717, 2008, 2204. To be published shortly in the account of the Stoa Poikile; meanwhile *Hesperia*, XIX, 1950, pp. 327-329; *The Athenian Agora, A Guide*, 1962, p. 64 on the Stoa Poikile. I am indebted to William B. Dinsmoor, Jr. for the drawing of Figure 1.

Periklean buildings. Meanwhile it continues popular for smaller monuments as attested by the stele of 458 B.C. honoring the Argives who died at Tanagra.⁷ Another pre-Periklean example of the projecting fillet occurs outside of Athens on the echinus of the Ionic capitals of the Temple of Athena at Sounion.^{7a}

The full tide of architectural development of this specially finished cyma reversa, having begun in the Stoa Poikile, flows on through the third quarter of the 5th century in all the Athenian buildings of both Doric and Ionic orders, as well as in the Doric Temple of Poseidon at Sounion. In the Parthenon it appears in only one place, the lowest element of the pronaos frieze crown,⁸ as if it were the soffit moulding of a non-projecting geison, this in the pronaos before any soffit cyma reversa has yet penetrated the regular Doric horizontal geison of the exterior as it will in the Propylaia⁹ which also repeats the interior frieze crown combination similar to that of the Parthenon.¹⁰ The Hephaisteion still has no horizontal geison soffit moulding but introduces two other Ionic elements which employ this cyma reversa, for epistyle crown in the pronaos and opisthodomos and for exterior toichobate of the cella wall.¹¹ The Temple of Poseidon at Sounion by the same architect retains the projecting fillet for the cyma reversa of the pronaos epistyle,¹² but not for the toichobate. Back in Athens the Stoa of Zeus (probably also Basileios) in the Agora¹³ uses for its geison soffit the form which had appeared in the Propylaia. The Ionic buildings (the Temple on the Ilissos, the Erechtheion and the Temple of Nike) use the projecting fillet for all their cyma reversa profiles (except the Erechtheion geison soffit which substitutes the richer carved astragal), namely geison soffit of the Temple on the Ilissos and the Temple of Nike (and anta capital and epikranitis of the Temple on the Ilissos if the Stuart and Revett drawing is to be trusted),¹⁴ and epistyle crown, epikranitis and anta capitals of both main cella and Porch of the Maidens, window lintel, window and door jambs on the Erechtheion.¹⁵

⁷ *Hesperia*, XXI, 1952, p. 351, fig. 1.

^{7a} 'Αρχ. 'Εφ., 1917, pp. 183-184, figs. E, Z, H, where the fillet does not show clearly; *Fouilles de Delphes*, II, *La Colonne des Naxiens et le Portique des Athéniens*, p. 100, pl. XL, 1 (and 2-3 which is also from the temple of Athena). A number of pieces of these capitals have been found in the Athenian Agora and will be published later; see *The Athenian Agora, A Guide to the Excavation and Museum*², p. 56.

⁸ *PGM*, p. 58, pl. XXVI, 16.

⁹ *PGM*, p. 69, pl. XXX, 4, 6.

¹⁰ *PGM*, p. 58, pl. XXVI, 17.

¹¹ *PGM*, p. 59, pl. XXVII, 2; p. 87, pl. XXXVII, 2.

¹² *PGM*, p. 59, pl. XXVII, 3. Note that it had *not* been used earlier in the century for the epistyle of the Ionic Temple of Athena (*PGM*, p. 59, pl. XXVII, 1) even though it had been on the echinus of the capital (see above).

¹³ *PGM*, p. 69, pl. XXX, 5.

¹⁴ J. Stuart and N. Revett, *Antiquities of Athens*, I, 1825, Chap. II, p. 33, pls. X, XII; *PGM*, p. 69, pl. XXX, 7.

¹⁵ *PGM*, p. 59, pl. XXVII, 5; pl. XV, 15; p. 64, pl. XVI, 2, pl. XXIX, 1; p. 82, pl. XXII, 10; p. 83, pl. XX, 53, pl. XXXV, 2.

It is noteworthy that except in the Temple of Poseidon at Sounion the projecting fillet does not appear outside of Athens at the time it was regular in Athens.

Even in Athens the projecting fillet suddenly disappears after the 3rd quarter of the 5th century. In the 1930's when we found it again we were chronologically in the Hellenistic period and geographically in Asia Minor or in the west (where it had appeared quite uniquely on two terracotta sarcophagi of Gela with contents dating from about 480-460).¹⁶

There seems every reason to see an archaistic touch when the projecting fillet reappears during the 2nd century in Pergamon, Priene, Miletos, Didyma, Delos, Sardis, and Selinos, Syracuse, Pompeii. In Pergamon the epikranitis of the Stoa in the Athena Sanctuary¹⁷ copies a 5th century combination including the projecting fillet; the Attalids turned to 5th century Athens for artistic inspiration for much of their architectural and sculptural activity even before Attalos II was sent to study in Athens. The projecting fillet was used also at Priene on the anta base of the Temple of Zeus in the 3rd century, and from the 2nd century on an epistyle crown, in the door jamb of the Ekklesiasterion (the plan of which may well have been suggested by the Bouleuterion of Athens), and on the base of the grille of the altar of Athena.¹⁸ At Miletos too, the Bouleuterion was Athenian inspired and both its lintel and the epikranitis of its Propylon copy the projecting fillet.¹⁹ The door jambs of Didyma²⁰ and Delos²¹ are surely reminiscent of Periklean usage in their fillets. The lintel of the Temple of Sardis,²² dating from the Roman period, is also obviously an imitation, whether directly from Athens or a copy of the Hellenistic lintel it repaired which had perhaps, like some of its neighbors, had the projecting fillet also. In the west come the geison soffit of the 3rd century Temple B at Selinos,²³ an unidentified fragment from Syracuse²⁴ and the door jambs of the Basilica at Pompeii.²⁵

That the cities of Asia Minor during the 2nd century B.C. did in fact turn to Athens in its heyday for artistic and other cultural inspiration and did copy and

¹⁶ L. T. Shoe, *Profiles of Western Greek Mouldings*, 1952 (hereafter *PWGM*), pp. 160-161, 166-167, pls. XXVII, 3, 4, XXVIII, 12.

¹⁷ *PGM*, p. 63, pl. XXVIII, 23.

¹⁸ *PGM*, p. 88, pl. XXXIX, 1 (formerly called Temple of Asklepios, but identified with Zeus by M. Schede, *Jahrb.*, XLIX, 1934, p. 105; *Die Ruinen von Priene*, pp. 59-62); p. 60, pl. XXVII, 22; p. 83, pl. XXXV, 11; p. 88, pl. XXXVII, 17.

¹⁹ *PGM*, p. 82, pl. XXII, 12; p. 62, pl. XXVIII, 21.

²⁰ *PGM*, p. 83, pl. XXXV, 6, 7; H. Knackfuss, *Didyma*, I, *Die Baubeschreibung*, Berlin, 1941, p. 55, pl. 81, F195, pl. 87, F196, pl. 83, F320; H. Berve and G. Gruben, *Griechische Tempel und Heiligtümer*, Munich, 1961, pp. 250-252, 255.

²¹ *PGM*, p. 83, pl. XXXV, 14.

²² *PGM*, p. 66, pl. XXIX, 19; G. Gruben, *Ath. Mitt.*, LXXVI, 1961, pp. 165, 172-173, 195-196.

²³ *PWGM*, p. 143, pl. XXV, 4.

²⁴ *PWGM*, p. 161, pl. XXVI, 16.

²⁵ *PWGM*, p. 156, pl. XXVI, 13-15.

imitate Athenian styles of earlier centuries in both architecture and sculpture is commonly recognized.²⁶ It is not surprising, then, to find this characteristic profile of 5th century Athens imitated. In the west moulding forms regularly lagged behind those of old Greece which had inspired them,²⁷ but the very Periklean-looking geison soffit of Temple B at Selinos appears more like a direct imitation by Hellenistic stone masons of a 5th century Athenian profile and is too far away in date to be just the usual Sicilian lag. Since, also, other profiles of the temple have contemporary 3rd century forms, this must be a conscious copy, in the same spirit as the imitations of earlier pottery in 4th and 3rd century Gela.²⁸ The jambs at Pompeii as well as the very few other Republican Roman instances of the projecting fillet, all base mouldings (base of the Altar of Argentina Temple A in Rome where the corresponding crown has an astragal instead of the fillet, an unidentified base found around the Temple at Tarquinia, and the base of the tomb of the Scipios, No. 1 at Rome),²⁹ must also be imitations of this specific treatment of the cyma reversa, but whether the inspiration was the original 5th century Athenian use or its 2nd century Asia Minor imitation is impossible to determine.

No little attention has been paid in recent years to the question of when the conscious imitation of earlier styles³⁰ began, particularly in sculpture³¹ and especially in Athens. Whether one follows those scholars who believe in a distinction between "archaizing" and truly "archaistic," the latter beginning only after 300 B.C.,³² or those who see archaism in sculpture beginning in the late 5th century and continuing through the 4th into the Hellenistic centuries,³³ the fact remains that there exist reliefs, which can be dated by the content of their inscriptions to the latter years of the 4th century, which carry figures not modelled in contemporary style. A decree of 321/0 B.C. from the excavations of the Athenian Agora,³⁴ for example, is firm evidence for the taste in that period for imitations or adaptations of the styles of earlier periods. At about the same time Athenian potters also turned to earlier styles; in their West Slope Ware occur designs in imitation of still earlier periods than sculpture harked back to, the Protogeometric and Geometric.³⁵ (We have already, above referred

²⁶ See e.g. M. Bieber, *The Sculpture of the Hellenistic Age*, 1961, pp. 157-166; H. Kähler, *Pergamon*, 1949, p. 14.

²⁷ *PWGM*, pp. 4-6.

²⁸ P. Orlandini, *Arch. Cl.*, X, 1958, pp. 240-242.

²⁹ L. T. Shoe, *Etruscan and Republican Roman Mouldings* (*M.A.A.R.*, XXVIII), 1965, p. 159, pl. L, 10; p. 164, pl. LI, 14; p. 170, pl. LIV, 8.

³⁰ E. B. Harrison, *Athenian Agora*, XI, *Archaic and Archaistic Sculpture*, p. 50 has dealt ably with the question of how "archaism" can be defined.

³¹ *Ibid.*, pp. 50-67 with the bibliography there cited to which should now be added C. M. Havelock, *A.J.A.*, LXIX, 1965, pp. 331-340.

³² *Ibid.*, p. 340.

³³ Harrison, *Athenian Agora*, XI, pp. 66-67.

³⁴ *Ibid.*, pp. 67, 85.

³⁵ H. A. Thompson, *Hesperia*, III, 1934, pp. 442, 445-446. Thompson speaks (pp. 443-444)

to pottery imitations of earlier styles in Sicilian Gela in the 4th and 3rd centuries.) It becomes of interest, then, to inquire as to whether there is evidence of a similar archaism in architecture as early as the 4th century and in Athens itself. The answer is of course affirmative. Numerous instances are known, of which Dinsmoor has noted striking examples in the Choregic Monuments of both Nikias and Thrasyllus of 319 B.C. as adaptations of the Propylaia and an unidentified Ionic choregic monument of 278 B.C. as a copy of the Athena Nike Temple.³⁶ It is natural, therefore, to ask whether such details of architecture as mouldings are imitated or copied from earlier periods in the latter years of the 4th century.

When the material for the first extensive study of Greek mouldings was collected the one example of a cyma reversa with projecting fillet between the 5th century Athenian and the Hellenistic Asia Minor pieces stood quite alone, the anta base of the temple then identified as of Asklepios at Priene and dated in the late 4th century.³⁷ One had to see it as a long forerunner of the 2nd century Asia Minor examples to come; yet one could not help wondering whether the impulse to copy a distinctive profile of the great days of Athens had sprung up in Priene or had perhaps been suggested by contemporary Athens itself.³⁸ The temple has since been dated in the Hellenistic period (above, p. 144) where the profile is indeed more understandable, but the question of its inspiration remains.

Three profiles from the Athenian Agora now seem to give the answer. Two large rectangular blocks with cuttings on top to receive long marble statue plinths were found clearly re-used in the walls of a house of the Roman period to the west of the

of the probable discovery of early tombs in the Agora near the potters' quarter during the extensive building operations of the 2nd century as likely inspiration for the use of such motives as the checker board and concentric rectangles. To be sure the West Slope vases with these geometric patterns come chiefly from the 3rd and 2nd century deposits, but there is at least one (A 39, p. 321, fig. 6) from the late 4th century group which suggests that a spirit of archaism characterized the earlier as well as the later stages of West Slope Ware.

³⁶ Dinsmoor, *Architecture of Ancient Greece*, 1950, pp. 239-240.

³⁷ *PGM*, p. 88, pl. XXXIX, 1.

³⁸ Dinsmoor, *Architecture of Ancient Greece*, p. 223, has since (1950) spoken of the imitation of Erechtheion column neckings in the Temple of Ares at Halikarnassos as "valuable evidence for Athenian influence in Asia Minor at this time."

Another example of the cyma reversa with projecting fillet from this period is a profile drawn by E. Landron, Le Bas's architect, and illustrated in Salomon Reinach ed., M. Philippe Le Bas, *Voyage archéologique en Grèce et en Asie Mineure*, Paris, 1888, pl. II, 8, no. VI. It appears on the plate labelled "Temple à Labranda," with drawings of a building now identified as Andron A built by Idreus of Halikarnassos ca. 350-344. Professor Gösta Säföund has very kindly supplied this information, but he has no recollection of seeing on the site the moulding shown by Le Bas in which the cyma reversa is the lowest of a series of profiles which seem to have been suggested by the hawksbeak, fascia and cyma reversa of the Parthenon and Propylaia (notes 8, 10): cavetto-crowned hawksbeak over fillet-crowned deep fascia with the cyma reversa and its projecting fillet below.

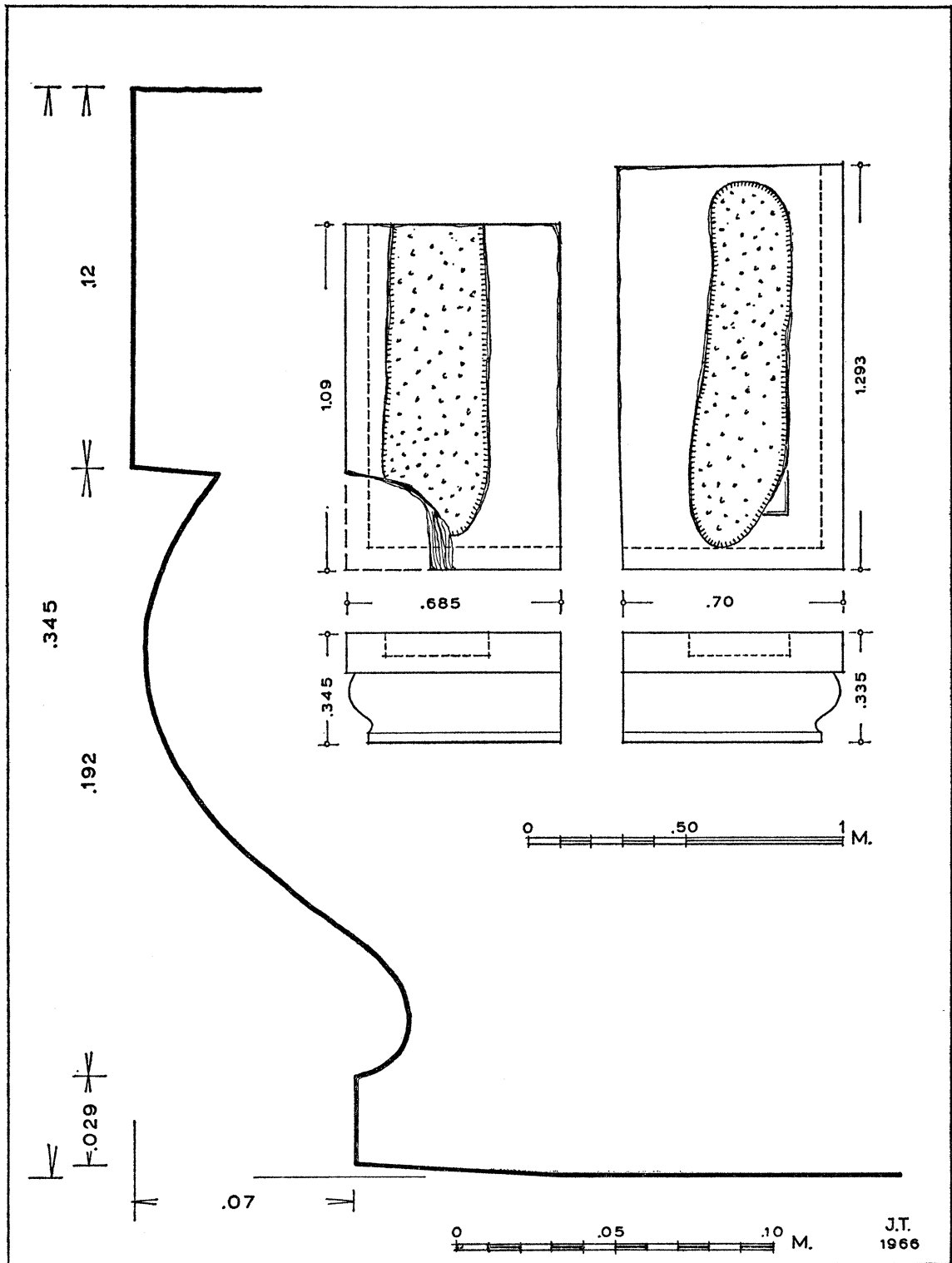


FIG. 2. Wall Crown and Base for Lions of a Funerary Plot (1:2)

Areopagus.³⁹ Two adjacent sides (one long and one short) are carved with a cyma reversa of 4th century proportions finished with a projecting fillet strikingly similar to those of Periklean buildings (Fig. 2; Pl. 43, b). As will be shown in more detail

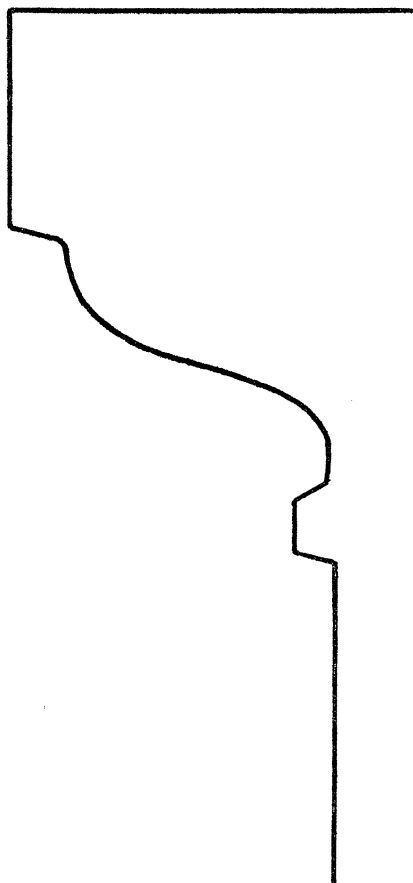


FIG. 3. Crown of Stele with Bouleutic
List I 4720 (1:1)

in a subsequent article, these bases may have stood at the front corners (being the ends of the crown of the retaining wall) of the burial plot of the family of Dionysios of Kollytos in the Kerameikos⁴⁰ where they served as the bases for the pair of lions found there. Thanks to the inscriptions on the naiskos and to our knowledge of the career of this Dionysios, the construction of the plot could be dated by Brueckner between 345 and 317 B.C. and most recently by Ohly between 345 and 338 B.C.^{40a}

³⁹ Agora Inv. A 3475, 3476. I am indebted to Professor Homer A. Thompson, Director of the Excavations in the Athenian Agora, for permission to publish these profiles and that of I 4720, and to Mr. John Travlos for the drawing of Figure 2.

⁴⁰ A. Brueckner, *Der Friedhof am Eridanos*, Berlin, 1909, pp. 74-83, fig. 49; D. Ohly, *Arch. Anz.*, 1965, cols. 344-347, figs. 31, 36-37, X.

A round monument or altar found built into a tower of the Late Roman Fortification⁴¹ cannot be identified or closely dated, but its workmanship suggests a date in the latter part of the 4th century and it too finishes its cyma reversa with a projecting fillet.

Finally, one of the stelai inscribed with the names of members of the Boule is crowned with a cyma reversa with a very prominently projecting fillet (Fig. 3; Pl. 43, a).⁴² It can be precisely dated by the identification of some of the councillors to 303/2 B.C.

There should be no doubt that in their artistic expressions Athenians of the latter half of the 4th century were looking back nostalgically to the days of their greatness in the 5th century. They had suffered military defeats and spiritual humiliation, but even as their orators were extolling the greatness of their tradition⁴³ they were once more holding their heads high and beginning to embellish their city anew, especially by the great building program of Lykourgos, if not with the full splendor of Perikles and Pheidias at least with a strong consciousness of that splendor and with a determination to strive to approach it, even with some actual imitation of the past grandeur. That certain architectural tags readily recognizable as Periklean should have been imitated is entirely in character with the spirit of the latter years of the 4th century.

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^{40a} Thanks to the kindness of Mr. John Travlos, when this article was in press it was possible for me to see other similar blocks recently found built into the late 4th century wall of Athens near gateways and so presumably also from tombs along the roads outside the city. Cf. also *Arch. Anz.*, 1965, col. 372, fig. 57.

⁴¹ Agora Inv. A 2974. *Hesperia*, XXIX, 1960, p. 358, fig. 9.

⁴² Agora Inv. I 4720. The epigraphical study of this monument will appear later in one of the studies of inscriptions from the Athenian Agora.

⁴³ Isokrates, *Panegyricus* and *Panathenaicus*; Lykourgos, *Leocrates*, *passim*; Hypereides, *Epitaphios*, 4-8.



a. Agora I 4720b.



b. Agora A 3475.



I.G. II², 4176

JAMES H. OLIVER: LOLLIA PAULINA, MEMMIUS
REGULUS AND CALIGULA

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