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# ADALYA

The Annual of the Koç University Suna & İnan Kıraç Research Center for Mediterranean Civilizations

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# Contents

ADALYA 20, 2017

# The Stone Architecture of the Proskene of the Theater in Kaunos

Burhan VARKIVANÇ*

*To my invaluable professors Prof. Dr. Heidemarie KOCH and Prof. Dr. Dr. h. c. Guntram KOCH*

The latest research[1] in front of the stage building of the theater at Kaunos (Fig. 1) has shown that the structure sets a unique example among ancient theaters (Fig. 2 ff.). The remains belong to five consecutive phases spanning a time range from the Classical to the Late Roman periods and may be categorized in four groups.

The first group attested is attributed to the earliest phase identified. The row of blocks before both parodoi and extending for about 6.5 m into the orchestra as well as the holes hewn in the bedrock for the blocks and partially preserved travertine blocks originally supported the stage building with paraskenion from the first half of the 4th century B.C. (Fig. 4.1). This constituted the nucleus of the Kaunian theater[2]. The second group of remains has allowed us to identify archaeologically for the first time the periaktos (Fig. 2 ff.), an important piece of equipment in ancient theaters. The periaktos stood on a circular row of blocks with a diameter of 2.10 m preserved *in situ* and was used in the second phase of the theater. This is attributed to the Early Hellenistic period but whose construction has not been determined entirely yet (Fig. 4.2)[3]. Numerous plinths with Greek letters as well as marble and limestone elements reflecting Doric and Corinthian architecture (Fig. 15 ff.) were uncovered in the orchestra next to the remains of the stage building. These indicate that the first two phases, thought to have been constructed with mud-brick and timber, were followed by an entirely stone architecture as of

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1 The most recent research on the proskenion of the stage building was conducted by the author in 2006 and 2007 within the frame of the TÜBİTAK project SOBAG 106K204 titled "Excavation, Restitution and Partial Reconstruction of the Proskenion of the Kaunos Theater". During the same period an ancient doorway attested in a vaulted passageway underneath the summa cavea was reconstructed as part of an experimental archaeology project; see Varkıvanç 2007, 109 ff. Comprehensive excavation and publication of the cavea and extant stage building have not been realized yet, but for previous research briefly mentioning the theater, see Hoskyn 1842, 143; Collignon 1877, 342; Maiuri 1921, 269; Serdaroğlu 1967, 133-136; Öğün 1968, 125; de Bernardi Ferrero 1970, 209 ff. fig. 253 ff. pl. XLIII ff.; Öğün 1972, 196, fig. 3 ff.; Öğün 1973, 164, fig. 5; Bean 1974, 186 ff.; de Bernardi Ferrero 1974, 25, 31, 45, 108 ff. figs. 19, 37, 57. 148 ff. 154 pl. V; Öğün 1974, 133 fig. 2; Wagner – Wagner 1977/78, fig. 26; Öğün 1983, 240; Doruk 1985, 524, fig. 2; Ciancio Rossetto – Pisani Sartorio 1994, 414; Öğün et al. 2001, 53 ff.; Chase 2002, 54 ff.; Sear 2006, 331, fig. 323.

2 Varkıvanç 2016, 917 ff.

3 Varkıvanç 2015, 181 ff.

the 2nd century B.C. (Fig. 4.3). The present study explores the two groups of remains pointing to three more phases attested on the façade of the stage building facing the orchestra[4].

The third and fourth group of remains include the sixteen rectangular plinths of limestone placed 0.90 m away along the proskenion, and the travertine blocks behind them (Fig. 2 ff.). Thirteen blocks out of the sixteen distinguish themselves by their size, workmanship, and mason's marks and can be attributed to the third phase when the first stone architecture was erected. This phase with marble columns, when the cavea was possibly built with stones as well, is dated to the mid-2nd century B.C. at the latest[5]. In the fourth phase dated to the second half of the 2nd century A.D., the proskenion and stage building were enlarged and rearranged using the remaining three blocks (Fig. 4.4). The last group of remains of the fifth phase allow us to define the stage building façade comprising spoliated building blocks in place of the columned proskenion, which lost its function during the Late Roman period (Fig. 4.5).

The theater was built on the slope descending northwestward from the so-called Large Acropolis, and the cavea was built entirely on rocky ground. The steep slope of the terrain facilitated the construction of the stage building directly on bedrock, but on the north side it had to be terraced partially. The process started in the Classical period when the extant cavea and stage building had not even formed yet, and the stage building of this period was built in front of the present one, and somewhat eastward (Fig. 4.1). The southern half of this building stood on leveled bedrock, but the northern half of the rear side rests on a terrace wall of large and unworked rock pieces[6]. This wall was repaired partially in the Early Hellenistic period and constituted the frontal limit of the stage building and the substructure of the proskenion during the Hellenistic and Roman periods. In other words, the rear wall of the first stage building constructed in the Classical period served as foundation for the proskenion during the later phases. The periaktos and the façade of its stage building mentioned above are located on this line (Fig. 4.2). The periaktos blocks were placed on bedrock on the south side whereas those on the north stood on the terrace wall (Fig. 2).

The extant stone stage building measuring 10.40 x 38.50 m had a proskenion with a length of 21.80 m. The remains of the proskenion comprise groups of blocks aligned along three parallel lines. In the very front are the round foundation of the periaktos and rectangular plinths of limestone placed at intervals. In the next line are pier-like travertine blocks placed at the same intervals behind the first row of plinths. In the back line are large building blocks standing vertically and forming a low wall (Fig. 1 ff.). A series of blocks placed at different heights are actually positioned on the same axis. The rectangular plinths are embedded in the orchestra's floor, but the other two series of blocks stand almost at the modern-day walking level.

Sixteen rectangular plinths placed at intervals on an axis of 21.80 m in length and on the same plane are bounded with a building block of 0.60 x 0.98 m and 0.64 x 1.00 m at both ends (Fig. 2 ff.). These two blocks with different heights (southern one 0.58 m and northern one 0.40 m) feature anathyrosis and dowel holes with channels, which facilitated fixing blocks on their tops.

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4 Spoliated materials including decorated ones and structural additions indicate at least two construction and repair phases for the extant stage building (cf. Öğün et al. 2001, 56). However, that its excavation has not been completed until now prevents us from dealing safely with the stone structure erected in the 2nd century B.C. Therefore, this work is confined to the remains in front of the stage building.

5 de Bernardi Ferrero dates the lower part of the cavea to the same date, but ascribes the stage building to a century thereafter; see de Bernardi Ferrero 1970, 215.

6 Varkıvanç 2016, 920, fig. 8 ff.

As the rocky bed and the top surface of the wall are not level, thin stone plaques were placed underneath the rectangular blocks (Figs. 3, 5). The intervals are not equal for all: three are 0.96 m and the rest vary between 0.83 and 0.98 m. Thirteen out of sixteen plinths exhibit similitude with respect to dimensions, workmanship and mason's marks (Figs. 3, 6). The three blocks (nos. V, VI, and IX)[7] have different dimensions from the group of thirteen and from each other, although they all stand on the same axis. Furthermore, these three do not bear any mason's marks.

Right behind each of these sixteen blocks are other blocks with varying heights (0.40 to 1.10 m), some of which are fragmented (Figs. 2-5). Contrary to the limestone plinths in the front line, these blocks are of travertine and were erected vertically and directly on filling earth at 0.05 m below the level of the plinths. That they have trapezoidal cross-sections and that one of the vertical faces curves indicate that they actually belonged to an arch or vault.

Further behind these vertical blocks are fifteen large limestone building blocks (Fig. 1 ff.). This series - with a doorway opening (Fig. 3) 1.10 m wide between plinths nos. VIII and IX halfway of the stage building - is preserved all along the proskenion. These blocks vary in thickness (0.35 - 0.50 m), length (0.35 - 2.10 m), and height (0.60 - 0.90 m). They were placed directly on earth at a depth of 0.15 m with respect to the first row of plinths. These blocks do not display any technical features such as dowel holes, clamps, or anathyrosis.

These three rows of blocks had a key role in the identification of phases in the construction of the proskenion, and some blocks in the first row do have placement marks frequently encountered in construction from antiquity[8]. Greek letters are attested at three different positions on each of the blocks (Fig. 7) and display an alphabetical sequence (Fig. 6 ff.). And they curiously flow in two different directions. The first series comprises individual letters and are noted on one of the vertical faces of the plinths (Figs. 7 ff., 10) and continue from right to left. The second series comprise pairs of letters and are seen on the top faces of the plinths and by the edge on the orchestra side. They are read from the orchestra direction (Figs. 7, 9, 11) and flow from left to right. The third series of letters is also placed on the top face of these blocks, but on the left rear corner, legible from the rear (Figs. 7, 9, 12), the letters flow from right to left. The alphabetical order is interrupted with plinth no. IX, which is not the original plinth of the series because the original is missing.

Vertical Side (Figs. 7 ff., 10): Eleven out of thirteen blocks have letters on one of their lateral sides. All the letters are positioned at the bottom edge (as positioned today) and read upside down[9]. In today's order, the letters are found usually on the left face, but (A) is found on the right side of block no. XVI and (Δ) is found on the front side of block no. XIII. The series on the vertical face runs from right to left and starts with A on block no. XVI. It runs uninterrupted up to block no. X (**A, B, Γ, Δ, E, Z, H**); however, block no. IX, i.e. **Θ** is missing. The Z on block no. X is engraved as a horizontal H (Fig. 10). The series continues with blocks nos. VIII and VII (I, K). Then come the blocks nos. VI and V, which do not bear any letters. Then blocks nos. IV and III resume the series with **Λ** and M. Careful examination did not indicate any letters on block no. II, on which N would be expected. Two lateral sides of block no. I are not clearly visible due to tight positioning in the rock bed, and the two visible sides do not have

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7 These plinths are enumerated from I to XVI from left to right (see Figs. 3, 6 here)

8 In general, see Weber 2013 (with extended bibliography).

9 This situation, which will be elaborated in detail below, shows that the bottom sides of these blocks were designed originally as their top sides.

any letters. Shortly, the series runs from A to M and is interrupted with **Θ** borne on the missing block. A point worth noting is that the block no. X was engraved with an M wrongly first and then added with a H correctly so it bears two letters (Figs. 8, 10).

Top Side (Front Edge) (Figs. 7, 9, 11): Only eleven blocks are engraved with letters on this position. The letters are engraved to be legible looking from the stage building. Contrary to the lettering on the vertical sides, the letters at this position run from left to right and are accompanied with an I except on one block[10]. The series starts with a BI on block no. III; the anticipated AI on block no. I or II is missing. Blocks nos. V and VI are out of the series for they do not have any letters on them. Then the series continues with blocks nos. VII and VIII (**ΔI** and **EI**). The missing block no. IX should have borne ZI. The series continues regularly from block no. X through XV (**HI, Θ, II, KI, ΛI, MI**); however, block no. XI has only **Θ** instead of the anticipated **ΘI**. On the other hand, block no. XIV bears two pairs of letters. The **BI**[11] engraved by mistake was effaced and **ΛI** was engraved as normally would be (Fig. 11). Then, at the very end, on block no. XVI is **ΠAI** with the first two letters in ligature instead of the anticipated **NI**. **Π** is entirely out of the series whereas AI would be anticipated on block no. II. The ligature of **Π** and A should be considered an effort to correct a mistake. The wrongly engraved letter **Π** was not effaced as with the BI on block no. XIV; therefore, it is preserved.

Top Side (Rear Edge) (Figs. 7, 9, 12): These letters were engraved so that one had to face the orchestra to read them, and the series runs from right to left (Fig. 6). Block no. XVI is out of the series and bears a sigma engraved as an angular C (Fig. 12). The first letter (A) of the series is found on block no. XV. Its horizontal arm is engraved and bent like a V. The series continues uninterrupted, just like the letters on the vertical sides, up to block no. X (**A, B, Γ, Δ, E, Z**). Since the original block no. IX with letter H is missing, the series is broken at this point. Blocks nos. VIII and VII continue with **Θ** and **I**, but the **K** is partially visible as that part of block no. IV is broken. The series continues with **Λ** and **M** on blocks nos. III and II and terminates with N on block no. I. Only this series contains an N, while the other series terminate with M in the alphabetical order.

The series formed by the letters on the above-mentioned sides of the blocks display continuity, despite the interruption with the original block no. IX missing. As part of this continuity, blocks nos. V and VI had to be disregarded for they do not bear any letters and were not designed together with the rest. The series are interrupted at two points. The series on the front edge of the top side does not start with AI. First, a **ΠI** was engraved on the block at the end and for correction a smaller A was placed in between. The series on the rear edge of the top side starts with A and continues without interruption, but an angular C for sigma on block no. XVI is noteworthy.

Some miswriting is noted on several blocks mentioned above. On the vertical side of block no. X is an M engraved by mistake and then corrected with an H as anticipated. The Z (zeta) on the lateral side of block no. XI is engraved as a horizontal H. Block nos. XVI (**ΠAI**) and XIV (**BI – ΛI**) indicate miswriting and are corrected twice on the front edge of top sides.

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[10] Mason's marks with two letters are usually encountered when multiple rows of stones are involved and in a sequence; see Weber 2013, figs. 157, 193. When I is added to a series involving a single row, it is thought to be linked to ἰθύς or ἰσόπεδον in Greek meaning "level, horizontal". It is usually attested on the euthynteria as is the case with the plinths of the Kaunian theater; see Weber 2013, 153, fig. 107.

[11] BI is found on block no. III in the authentic series.

In spite of the partial carelessness in forming the series, the letters on the vertical sides and the front edges of the top sides are quite carefully engraved. The letters are quite uniform and the cross-bars of symmetrical letters are quite equal. All the letters of these two sides have apex strokes (Fig. 8 ff.). Only the letter Γ on the vertical side displays some carelessness with its rounded corner and sloping rightward (Fig. 10).

In addition to the parallelism in the letter forms, dimensions, and careful workmanship, that one of the series features iota adscriptum (mutum, e.g. AI, BI, etc.) for distinctiveness suggests that the letters on the vertical sides and on the front edge of the top sides were engraved at the same time or close in time. Apex strokes of the letters, balanced writing of the letters as well as K with short sloping bars, Z as horizontal H, Π with the right leg short: all recall the writing of the Hellenistic period[12]. The letters at the rear edge of the top sides differ among themselves with the carelessness of their engraving. B with bent lines and N with one leg short recall the Late Archaic to Early Classical periods[13]. Yet this is rather attributed to the Late Roman period as a coarse scribble rather than a style[14]. Especially that the cross-bars extend beyond intersections, that the vertical bar of E is slightly cursive, Θ is divided with a cross-bar, and an angular C for sigma: all reflect the style of inscriptions from the Late Roman period. In light of evidence from Kaunos[15] they may be attributed to the 3rd century AD.

Certainly, the sixteen plinths in the front line are the most interesting ones uncovered at the proskenion. As mentioned above, blocks nos. V, VI, and IX distinguish themselves from the remaining thirteen because they do not bear any letters and their dimensions and workmanship are different. They actually do not belong to the series in which they are located today.

Block no. V[16] located at the center of a circular row of stones with a diameter of 2.10 m on the outside (Fig. 2 ff.) displays partial similitude with other blocks of the proskenion with regards to position, dimension, and workmanship. The square block with a length of 0.48 m is somewhat smaller than the other blocks, but has the height of 0.30 m like them. Its vertical sides are finely smoothened about two-thirds from the top. The bottom edges were left somewhat coarse and protruding. About the center of the top side is a square dowel hole 0.10 m in length and 0.03 m in depth. Out of the ordinary, the dowel hole was cut diagonally and is surrounded with coarse workmanship. But along the edges is a careful smoothening like anathyrosis. On half of its top side facing the orchestra are numerous, parallel lines created by the rotation of the periaktos[17].

Block no. VI (0.49 x 0.49 m) has a circular recess 0.30 m in diameter and 0.03 m deep on its top and can be distinguished from the other blocks except for its height (Figs. 3, 6).

Block no. IX is rectangular (0.61 x 0.54 m), which is different from all other blocks. It has a good but rugged surface on top and three unconnected drill holes (Figs. 3, 6). Its vertical sides are sloping inward and feature coarse workmanship, but there is an anathyrosis at the top.

Except for these three blocks, the remaining thirteen blocks are all square with 0.485 m length and 0.30 m height. As much as could be observed, the bottom sides of these blocks

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12 Parallels for these letters are attested in Kaunian inscriptions starting in the Late Classical - Early Hellenistic period, and this writing style remained in use until the mid-2nd century B.C.; see Marek 2006, 110-116.

13 Jeffery 1961, figs. 2, 14, 26 ff.; Orlandos 1968, 85, fig. 85; Weber 2013, 86, 196 ff. figs. 63, 145.

14 Marek 2006, 360 ff.

15 Marek 2006, 359-360, nos. 187-189.

16 Varkıvanç 2015, figs. 5 ff., 10.

17 Varkıvanç 2015, figs. 6, 10.

were left rough and worked with a pointed chisel. All the lateral sides were smoothened with a bush chisel. Details for technical joinery are found only on the top sides. At the center of the top sides is a round dowel hole with a diameter and depth of 0.03 m and an incised line marking the center of the block on the front edge (Figs. 7, 9). Excluding the blocks at the end, the carefully smoothened top sides of the blocks were deepened slightly by using a bush chisel. A circular anathyrosis with a diameter of 0.34 m extends around the dowel hole. Blocks nos. I and XVI feature an anathyrosis belt along the edges. On one edge of the end blocks and on two edges of the other blocks are rectangular holes measuring 0.09 x 0.08 x 0.015 m, some of which are broken. In addition to these common features, block no. XIII has a square dowel hole, two channels opposite to each other, and a circular abrasion mark. The square dowel hole and abrasion marks, which are also attested on block no. V, clearly indicate that the block no. XIII was used as the central block for the northern periaktos.

The square form and small dimensions of the blocks with lettering as well as that all their lateral sides are carefully smoothened without an anathyrosis indicate that they were not meant for standing adjacent[18] to something like a wall, pilaster, or flooring but rather for a freestanding position[19]. The small and round dowel holes, circular anathyrosis, and rectangular recesses on the edges all indicate that these blocks were used as plinths for columns that were connected to each other with parapets. Observations on other structures in the city paved the way for considering the white marble columns (Fig. 13), today standing with torus bases at the sanctuary called Temple Terrace[20] about 200 m west of the theater. A trial with one lower column piece on a plinth at the theater verified the idea (Figs. 14, 17). Of these columns with their dowel holes, anathyrosis works, and parapet holes, which display a perfect match with the plinths at the proskenion, two were completed entirely and only the lower parts of seven were identified (Fig. 13). These columns with sixteen flutes have a height of 2.40 m and originally comprised two unequal pieces, as inferred from the finds. The lower parts vary in height (0.26 - 0.305 m) and have a base part with round molding. Both pieces of the columns have a round dowel hole both on their bottom and top sides. The lower pieces have a diameter of 0.41 m, and on their bottom sides is a circular fitting area 0.34 m in diameter - the same as the plinths at the theater. No placement marks are noted on the lower pieces. However, on the top of both columns, which have a top diameter of 0.28 m, there are letters perfectly matching those at the theater – in this case an **H** and a **Θ**.

Although the materials are different, it is certain that the limestone plinths and marble columns were used together based on the perfect match of the dowel and parapet holes and anathyrosis workmanship[21]. Furthermore, numerous fragments of architrave/frieze and geison

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18 Cf. Weber 2013, 8 ff. figs. 2-5: "Fugen-, Block-, Säulen- und Schichtzählung".

19 Blocks with the same dimensions and workmanship, including the corner blocks nos. I and XVI do not need to be enumerated when they are used on the same plane as their present condition. Enumeration is not encountered when identical blocks do not complement each other; see Weber 2013, 346.

20 Öğün 1972, 195 ff. fig. 1 ff.; Bean 1974, 187; Öğün 1983, 239; Doruk 1985, 525; Öğün 1990, 71; Diler 1995, 9 ff. fig. 1 ff.; Diler 2000, 51 ff. fig. 1; Dorl-Klingenschmid 2001, 137 ff., 257 ff. figs. 83, 181a; Öğün et al. 2001, 87 ff. fig. 59 ff.; Işık 2006, 161 ff.; Akkurnaz 2007, 59 ff. pl. 29 ff.; Gider Büyüközer 2013, 590 ff. fig. 236 ff. pl. 2,1.

21 Column fragments were recovered on a circular stylobate 12 m in diameter at the Temple Terrace, and they are still there (Öğün et al. 2001, 87 ff. fig. 62). Technical details show that the columns and the blocks of the stylobate are entirely unrelated. Contrary to what was proposed by Dorl-Klingenschmid (2001, 258), none of the stylobate blocks bear any surface rendering and dowel holes that might be attributed to the marble columns. The parapet holes attested on the lower column parts and shafts clearly indicate that they were meant to be standing in a linear position, not on a circular layout. Therefore, it becomes clear that the stylobate blocks and the marble columns do

blocks in the Doric order and of the same marble as the columns (Fig. 15 ff.) uncovered at the theater and nearby do contribute to the reconstruction of the epistyle of the proskenion.

Returning to the blocks at the proskenion, a new series of questions arise. What was the purpose of engraving letters on thirteen blocks of equal size and workmanship, including the end blocks nos. I and XVI? Are these blocks the original ones from the stage building? When and in what order did these blocks come into use in front of the stage building? Why are the mason's marks series interrupted on blocks nos. V, VI, and IX? When and why were the columns, understood to have been used at the stage building, moved to the Temple Terrace? And so on.

It is clear that blocks nos. V, VI, and IX were not designed together with the remaining thirteen blocks with respect to their sizes and technical features. Block no. V is an original block of the stage building and was used at the center of the southern periaktos[22]. The original block of the northern periaktos is missing, and block no. XIII used for that purpose was not designed for it originally but rather incorporated into the place later on[23]. Thus, block no. V already existed in front of the stage building before the blocks with lettering came into use. Block no. XIII was placed there as a result of a new arrangement. Block no. VI with its large circular hole is unparalleled and might have been an original element of the theater. It is highly likely that this block originally supported a timber post of the stage building in the Classical period[24] and then was reused there in the later periods. Block no. IX is not similar to the remaining fifteen blocks; originally it should have served as flooring and was reused here.

The surface treatment and mason's marks of the thirteen blocks, identical other than the marks indicating the use of XIII for the periaktos, lead to question marks regarding their original design for use at the stage building. The lateral sides and current top sides were carefully smoothened using a bush chisel before the letters were engraved. Their bottom sides were roughly worked using a pointed chisel. In addition to the two series of marks on the top sides, curiously there are other marks, upside down, along the bottom edge. As known from ancient examples, the letters were engraved in the correct direction for reading[25]. Thus, the bottom sides were originally designed to be the top sides and then were turned upside down to be used at the theater. As inferred, when their lateral and bottom sides were ready for the original design[26] and their top sides were enumerated, the rendering of the top sides was postponed to after their placement. That the lateral sides are entirely worked indicates that these blocks were originally designed to be used elsewhere, where they would be visible all around and not here where they are partially buried in the ground. One reason might be the breaks seen on the bottom and top sides, which probably took place during transportation. However, they were used for purposes different than the original one due to an unknown reason. Indeed, considering that the periaktos blocks - positioned on the same plane and placed there before these blocks - were left with coarse workmanship for about one-third and buried in the ground[27]

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not complement each other and that the columns were actually taken from the theater to the Temple Terrace for reuse; cf. infra n. 44.

22 Varkıvanç 2015, fig. 5 ff., 10.

23 Varkıvanç 2015, fig. 12.

24 Varkıvanç 2016, 921 fig. 6 ff., 10.

25 Weber 2013 presents a comprehensive documentation in the whole work.

26 For the final rendering of the top sides see, Orlandos 1968, 78; Weber 2013, 350.

27 Varkıvanç 2015, fig. 5 ff.

and that blocks nos. I and II are placed in rock bedding (Fig. 2), it would not be noticed that damaged blocks were used there. Thus, it is highly likely that these blocks were not designed originally for use at the proskenion[28].

Evaluating the plinths detailed above and the spoliated ones placed right behind them regarding their positions and qualities indicates that the proskenion of the theater at Kaunos had various structural phases. As mentioned in the beginning, considering the series of blocks that extends in front of both parodoi for about 6.5 m into the orchestra and the beddings hewn in the living rock for the blocks, it was noted that four groups of remains indicated five building phases in front of and at the proskenion. The first two phases were previously published in detail. In the first phase the theater had a mud-brick stage building with a paraskenion extending into the orchestra; in the second phase the stage was pulled to the present line, the paraskenia were removed, and the stage building with the periaktoi was built[29]. Following the detailed study of the plinths with Greek letters and spoliated blocks above, it was seen that a stage building was built in stone in the third phase so during its lifetime the proskenion had three phases. Thus, the stone stage building and its proskenion with marble columns were built in the third phase, and the proskenion underwent structural alterations in the ensuing two phases[30].

Third Phase (Fig. 4.3): Plinth no. XIII positioned close to the northwestern parodos displays uniformity with respect to dimensions, workmanship, and enumeration with the other plinths of the proskenion, despite the abrasion marks of the periaktos. The presence of plinths, which cannot be linked to preceding phases, indicates a new phase of the façade of the stage building[31] and that the periaktoi remained in use, in spite of the radical structural alterations. At least the central block of the northern periaktos had deteriorated, and the mud-brick wall of the preceding phase must have been replaced by a series of full columns flanked by half-columns at both ends[32]. One (no. XIII, Fig. 9) of the thirteen plinths brought into the theater was used as the central block of the northern periaktos[33]. Therefore, it seems likely that the

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28 There is no evidence available for the time being regarding the structure for which these blocks were originally designed. Examining a structure excavated in the city, for the time being these blocks might be linked to the "Banquet Building" in the Apollo Sanctuary. First built in the Classical period, this structure was equipped with a portico about 30 m length on the south side; see Öğün et al. 2001, 103 ff. figs. 68, 72. The partially preserved stylobate blocks with careful chiseling do not bear any technical details on their top sides to attribute any link to the plinths. Thus, researchers have considered the possibility of timber posts in the portico; see Öğün et al. 2001, 104. Therefore, it will not be wrong to state that the plinths were designed for the portico of this or another structure, but were first used at the theater.

29 Varkıvanç 2015, 181 ff.; Varkıvanç 2016, 917 ff.

30 It is understood that the stage building, which will not be explored in detail here, also underwent repairs during this process.

31 In this phase not only the proskenion but also the stage building was renovated. The new stage building was built with travertine and limestone blocks. Commenting now on its dimensions would not be warranted until its excavations and detailed examination are completed. About 2.60 m behind the proskenion are ten thick and square piers erected parallel to it. These piers were placed at varying intervals on a line 18 m long. Their positions and technical details indicate that they were built before and independent of the extant stage building and that they might be linked to the proskenion built during this phase.

32 In the Hellenistic period, this is observed at many theaters such as at Elis, Delos, Priene, Oropos, Epidauros, and Oiniadai. In general see Dörpfeld – Reisch 1896, 379 ff. pl. 5 ff.; Bieber 1920, 21 ff. fig. 21. 26 ff.; von Gerkan 1921, 103 ff.; Bulle 1928, 91 ff. pl. 15 ff.

33 Within the frame of the function of the periaktos, the current location of block no. XIII must belong to the next, i.e. fourth phase. When it is considered that the periaktoi were positioned symmetrically, that is, when it served as the periaktos, it must have been located where currently the block no. XII is located (see Fig. 2 here). Another factor making the present location impossible for this function is the absence of abrasion marks on the paraskenion blocks of the first phase opposite, although their top surface levels are identical.

façade had twelve columns and the periaktoi in the new arrangement. It is difficult to comment on the absence of block no. IX, which was anticipated to have borne **H**, **Θ**, and **ZI** (Fig. 10 ff.). It is possible that the block was heavily damaged in its previous phase of use and thus never brought in here.

Comprehensive excavations are necessary to be able to comment on the details of the stage building constructed in this phase. What is certain is that the new structure was built entirely of stone. That both periaktoi remained in use during this phase indicates that the plays were performed still on the orchestra and that the stage building was a single story instead of the two-story layout[34] common in the Hellenistic period. Although the plinths with Greek letters were removed from the theater during Late Antiquity, it is plausible to propose the following reconstruction when the columns, understood to have been used at the proskenion originally, and the pieces of the epistyle uncovered within the theater are taken into consideration:

The columns with sixteen flutes and torus bases[35] (Figs. 13, 17) had a height of 2.40 m based on the pieces recovered. No capitals have been attested. Although it is inferred from the flutes of the columns, the proskenion façade of Doric order reached a height of over 3 m together with the monolithic architrave-frieze block (H. 0.42 m; Fig. 15) and several geison blocks, one of which is intact (H. 0.15 m; Fig. 16) being recovered in the theater (Fig. 17). Taking into consideration the two periaktoi covering an opening of about 2 m, the architrave-frieze blocks with a full length calculated as 1.45 m and twelve plinths carrying the columns, the proskenion is understood to have had a length of about 18 m[36]. The holes for pinakes attested on the plinths and column shafts should have been drilled in this phase[37]. It is inevitable that a central doorway should be added to this.

The column plinths and epistyle blocks are revealing about the construction date of this phase. A paleographic study of the letters on the front edge of the top sides, meant for placing the columns, points to a wide time range encompassing the 3rd and 2nd centuries B.C. for the blocks with letters[38]. Based on the drop-like bevel of the glyph ears with parallels[39] in regional architecture, it is possible to attribute the third phase to the mid-3rd century B.C.[40].

Fourth Phase (Fig. 4.4): Numerous capitals, architraves, frieze fragments with vegetal décor, (Fig. 18) and coffer blocks uncovered in the partial excavations of the theater indicate that the stage building was enlarged about 150 years later, thus reaching the size visible today. In the second half of the 2nd century A.D., the building was furnished with a second story and a

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34 For instance, theaters at Oiniadai and Priene; see Wiegand – Schrader 1904, fig. 230; Bulle 1928, pl. 15 ff.; Bieber 1961, 110, fig. 419 ff.

35 For general information on the Doric order with torus or Toscana bases frequently used in Anatolian architecture during the 2nd century B.C. - for example, the Zeus Temple at Pergamon, the North Stoa at Lagina, and the Gymnasium at Stratonikeia - see Gider Büyüközer 2013, 9 ff., 416, fig. 1 ff. (with extended bibliography).

36 The dimensions of the triglyph and metope on the frieze block as well as the above-mentioned rectangular piers (see supra n. 31) are suggestive for the likely length of the proskenion.

37 This possibility is further strengthened by the absence of these holes on the blocks added in the next phase. This proposal can tested only when the stage building and the cavea are entirely excavated and studied as foreseen in the coming campaigns.

38 Cf. supra n. 12.

39 For examples in Karia in general, see Gider Büyüközer 2013, 237 ff.; Gider Büyüközer 2014, 155 ff. (with extended bibliography).

40 The cavea of stone, which must have been built together with the stone stage building in this phase, is also attributed to this date; see de Bernardi Ferrero 1970, 214 ff.

columned façade[41] of Corinthian architecture on the platform over the proskenion. Marks indicating the presence of a column and pinakes on the periaktos block no. XIII (Fig. 9) point to the fact that the periaktoi fell out of use in this period and that the plays were performed on the pulpitum. In this phase, a channel for pouring molten lead reaching the round dowel hole in the center of block no. XIII was cut. That the other blocks do not have a channel for pouring molten lead is due to the rectangular hole for the periaktos system on this block because this rectangular hole is not the center of the block. That the round dowel hole for the column is positioned at the center which corresponds to the edge of the rectangular hole paved the way for such an implementation, and the two had to be united. Therefore, the channel for pouring molten lead reaching the round dowel hole was cut after the termination of the periaktos function of the block.

That block no. XIII is not symmetrical with the other periaktos block, that is, it is shifted one block to the right, along with the presence of two blocks out of the series (nos. VI and IX) suggest that the proskenion was widened with two columns in this phase. As the central block of the southern periaktos lost its function due to this arrangement, it should have been reused as a column plinth. The absence of technical details, such as anathyrosis and dowel hole on block no. IX as well as block no. VI being used with the large hole on its top, are very interesting implementations. It is inevitable that this would lead to static problems with regards to the stone columns they were to carry. This new arrangement introduced new intercolumnar distances varying from 1.05 to 1.20 m, decreasing from the original one of 1.45 m proposed for the third phase.

At this point the existence of the letters at the rear edge of the top sides, legible when one looks from the direction of the stage building, needs to be explored. These letters are different in style from those on the front edge of the plinths, and definitely later in date. It is likely that they were incised in the ensuing fifth phase because the blocks added in the fifth phase do not allow these letters to be engraved from the side of the stage building. Paleographic assessment of these letters within the frame of the inscriptions from Kaunos points to the 3rd century A.D. as the earliest possible date for them[42]. It is worth noting that these letters are not found on blocks nos. V, VI, and IX, which were incorporated into the series later on, but that they are found only on blocks with letters at three different points. These letters are inferred to have been added at least half a century after the renovation of the stage building in the latter half of the 2nd century A.D. One plausible explanation for them might be as follows: these letters are positioned outside the sitting area of the columns and are in sequence except the sigma on block no. XVI. This suggests that they were meant for the parapets, not for the columns[43]. Indeed, the proskenion of the third phase, which was refurbished entirely with marble, must have remained in use during the renovation of the stage building in the latter half of the 2nd century. In the early 3rd century A.D. there arose a need to replace the parapets, and such enumeration should have taken place then. It is not possible to determine whether or not this implementation actually took place. However, it would not be wrong to propose that the proskenion was rearranged during that renovation or right after that and that the number of pillars reached sixteen with new blocks being added. Indeed, it is clearly understood that the arrangement of the fourth phase fell out of use in the ensuing phase.

41 For general information on the skene frons, see Sear 2006, 83 ff. fig. 15 ff.

42 Cf. the text connected to supra n. 12.

43 Letters for the columns are found on the front edges of the blocks.

Fifth Phase (Figs. 4.3, 19): The façade of the stage building underwent radical changes in this period, and the columned structure fell out of use[44]. Behind (on the west side) every plinth on which columns stood in the preceding phase were pilaster-like travertine blocks measuring about 0.45 x 0.45 m erected vertically. Behind them were placed other large limestone building blocks of varying sizes to create a horizontal rectangle. Therefore, the proskenion was pushed 0.50 m westward toward the stage building. All the blocks added in this phase were put directly on earth filling and on the same plane with the columns of the preceding phase. At this stage, the plinths in the front were not removed but left in the filling. This must have been the practice to counter the pressure caused by the series forming the new proskenion that stood directly on the ground, and to prevent its shift forth. Nevertheless, careful measurement of the heights and levels of the plinths in the front has shown that the pressure caused by the blocks at the back did cause a slight shift.

In the course of work in 1982 earth filling and rubble were removed, and the proskenion blocks of this phase were entirely uncovered. Today they stand at walking level (Fig. 19). However, no written evidence casting light onto the work done that year was found in the excavation house archives. Because our colleagues who had undertaken the work then are either not active, accessible, or alive, our only reference were the photographs taken then and a brief report[45]. It was, however, possible to extract some clues from the report and the narrow-angled shots. Thus:

In its last phase, the proskenion had a continuous wall with a central doorway 1.15 m in width. With a similar approach to animate the wall front, sixteen square pilasters were put up. According to the photos taken in 1982, this wall and the pilasters were faced with marble plaques fixed with a thick layer of lime mortar, and the ground in between was raised with mortar layer (Fig. 19). It is noted that the plinths with lettering in the front were also coated with mortar. Only the bottom parts of the marble facing were uncovered. However, based on the high quantity of marble veneer pieces that had been uncovered and scattered around, it seems likely that the façade with a 2.5 m height was similarly faced with marble.

In this phase, all the blocks of the proskenion were spoliated from elsewhere, indeed, from the stage building itself, as inferred. The blocks used for pilasters were actually of lighter travertine, and those in good condition actually have one curving side, which indicates their original use in a vaulting. Probably in this last phase, the vaulted rear rooms of the stage building had fallen down. Instead of repairing the fallen wall, its pieces were reused in the construction of the new proskenion with all the attention given to the front of the stage. There is no clue attested regarding the date of this construction involving much spoliated material and good-quality veneer. A good-quality relief reused upside down in the wall of the hyposkenion may suggest that this wall and the proskenion were renovated during Late Antiquity (4$^{th}$ century?).

Consequently, observations on the façade of the stage building of the theater in Kaunos have shown that the structure underwent quite radical changes starting in the 4$^{th}$ century B.C. Lack of systematic documentation during the previous work at the site paved the way for the

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[44] Finds indicate that the plinths with lettering and the epistyle elements retained their existence in the theater during this period. On the other hand, the columns would have been removed to the round structure on the Temple Terrace, which might have served as a baptistery in its last phase, in the beginning of this phase at the earliest. Identifications of this round structure as a "fountain" (Diler 1995, 9 ff.), "water clock" (Dorl-Klingenschmid 2001, 138, 258 ff.), or "a round Doric temple unparalleled in Anatolia" (Akkurnaz 2007, 160) are all inaccurate; cf. supra n. 21.

[45] Öğün 1983, 240.

loss of elements helpful for dating the last phase. Besides, that the remains are positioned very close to the rocky ground and that the filling earth does not contain finds helpful for dating have prevented us from drawing sharper lines for the dating of some phases of the proskenion. Particularly, the second, third, and fourth phases have the same foundation level (Fig. 1), and the filling earth was reused for the same purpose in the ensuing phases. Therefore, these constitute another difficulty obstructing more precise dating. In the coming excavation seasons, research encompassing the entire stage building is especially hoped to cast more light onto the history of the structure. Nevertheless, it has been possible to identify five construction phases on the stage building and the proskenion (Fig. 3). The stage building – structurally discernible starting in the first half of the 4th century B.C. – constituted the core of the extant stage building since the Early Hellenistic period. As only stone foundations could be attested for the first two phases, it was thought that the structure had been built with mud-brick and timber. The first phase was located within the present-day orchestra, but in the second phase the structure was shifted westward determining the location of the extant stage building. A single-story layout continued during the third phase (2nd century B.C.), but the stage building was entirely rebuilt with stones, and the façade assumed a columned look. In the fourth phase the proskenion underwent a minor widening, but the stage building was altered substantially and became a two-story, multi-roomed large structure rising originally on top of the extant remains. The freestanding columns were replaced by a wall with pilasters in the fifth and final phase when the stage building retained its size. However, its inner façade was repaired and its rear façade damaged. The cavea, whose study has not been completed, would have been built of timber during the first two phases and with stones in the present size in the 2nd century B.C.

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# Özet

## Kaunos Tiyatrosu Proskenionu'nun Taş Mimarisi

Mevcut sahne binası ve caveaya yönelik araştırmalarının tamamlanmamış olmasına rağmen Kaunos Tiyatrosu'nun salt orkestrası ve sahne binası önünde yapılan araştırmalar sonucu yapının Antik Dönem tiyatroları içinde eşine nadir rastlanan bir kalıntı topluluğunu barındırdığı anlaşılmıştır. Klasik Dönem'den başlayarak Geç Roma Dönemi'ne kadar toplam beş evreye işaret eden kalıntıları birbirinden bağımsız 4 grup altında toplamak mümkündür.

Her iki parodos önündeki blok dizisi ile ana kayada açılan blok yatakları MÖ 4. yy.'ın ilk yarısına ait kerpiç ve ahşap malzemeden paraskenionlu bir sahne binasına işaret etmektedirler. Erken Hellenistik Dönem itibarı ile oldukça köklü değişiklikler geçiren sahne binası, ikinci evrede orkestranın da genişletilmesi ile batıya çekilmiş ve yapıya bu evrede birinin tüm taş elemanları yerinde korunan iki periaktos eklenmiştir. Proskenionda korunan çok sayıda altlığın bazıları üzerinde karşılaşılan taşçı işaretleri sahne binasının MÖ 2. yy. ile birlikte yenilendiğini ve bu üçüncü evrede Dor düzeninde sütunlu ve tamamen taş bir cepheye sahip olduğunu göstermiştir. Proskenionda küçük bir genişlemenin gözlemlendiği dördüncü evrede (MS 2. yy.) sahne binasının köklü bir yapım evresi geçirdiği ve günümüz sahne binası kalıntıları üzerinde yükselen çok odalı ve Korinth düzeninde iki katlı büyük bir yapının inşa edildiği anlaşılmaktadır. Proskeiondaki bağımsız sütunların yerini pilasterli bir duvara bıraktığı beşinci ve son evrede (Geç Antik Dönem MS 4. yy. ?) sahne binasının boyutlarını koruduğu, ancak iç cephesinde onarım, arka cephesinde ise tahribat geçirdiği görülmektedir. Araştırması tamamlanmayan cavea ise ilk iki evrede ahşap, MÖ 2. yy. itibarı ile günümüzdeki boyutta taştan inşa edilmiş olmalıdır.

Fig. 1 Theater of Kaunos, stage building, present condition

Fig. 2 Theater of Kaunos, stage building, remains of proskenion

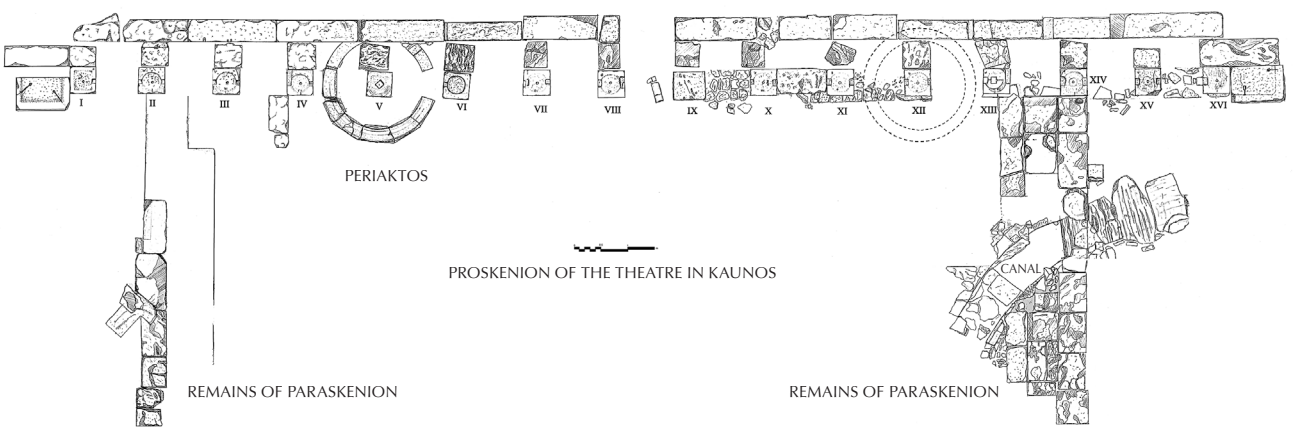



Fig. 3 Remains of proskenion

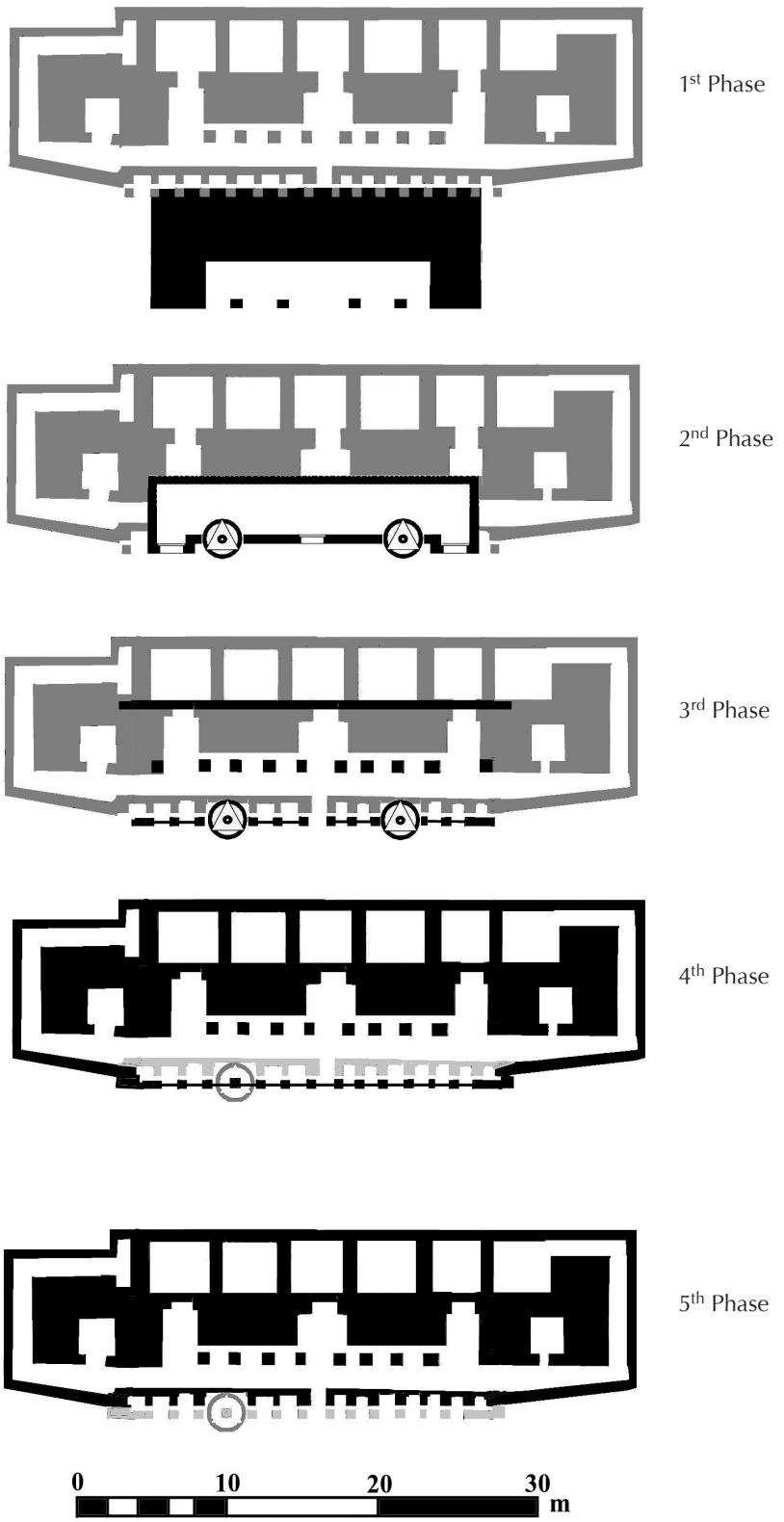
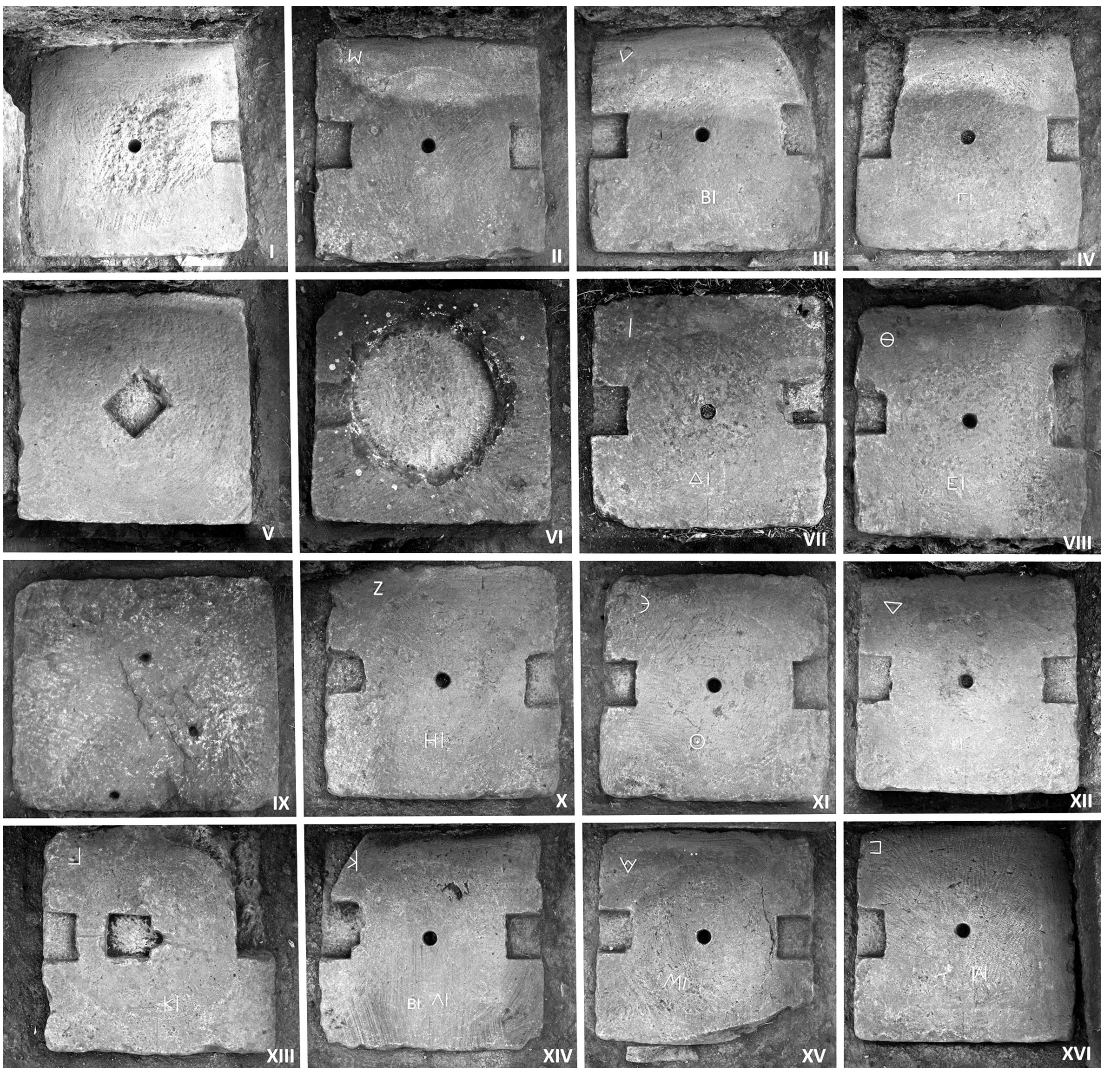



Fig. 4 Stage building and phases of proskenion

Fig. 5
Remains of proskenion

Fig. 6
Column plinths at proskenion



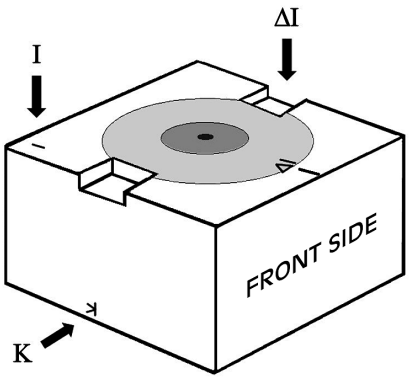



Fig. 7
Column plinth,
schematic view

Fig. 8 Column plinth no. X, vertical side

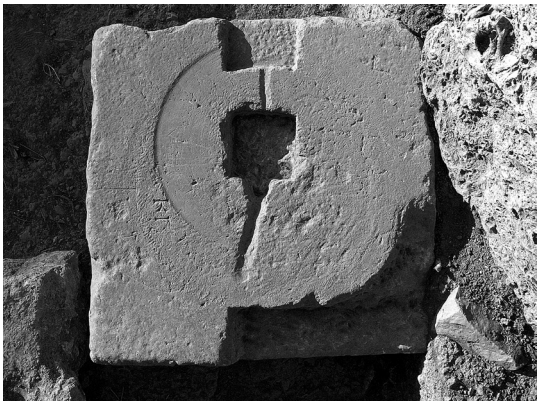


Fig. 9 Column plinth no. XII, top side

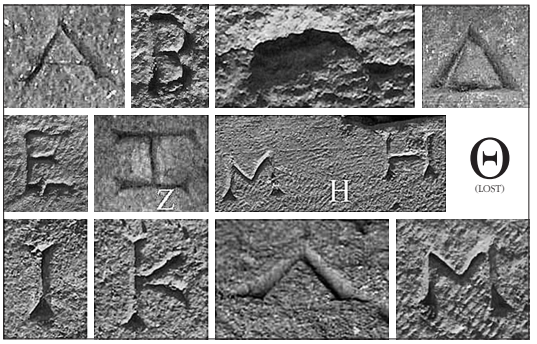



Fig. 10 Lettering sequence on column plinths,
vertical sides

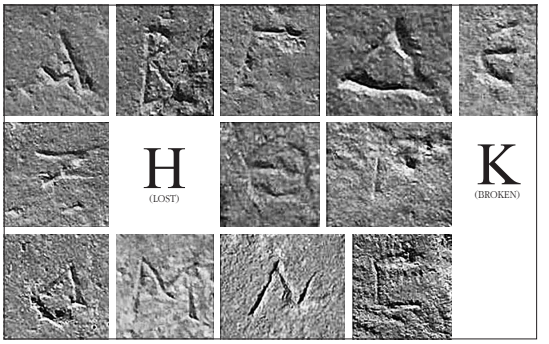



Fig. 12 Lettering sequence on column plinths,
top side – rear edge


Fig. 11
Lettering sequence
on column plinths,
top side – front edge

Fig. 13
Temple Terrace, marble columns

Fig. 14
Proskenion of stage building, plinth and column fragment

Fig. 15
Architrave/frieze block uncovered at theater

Fig. 16
Geison block

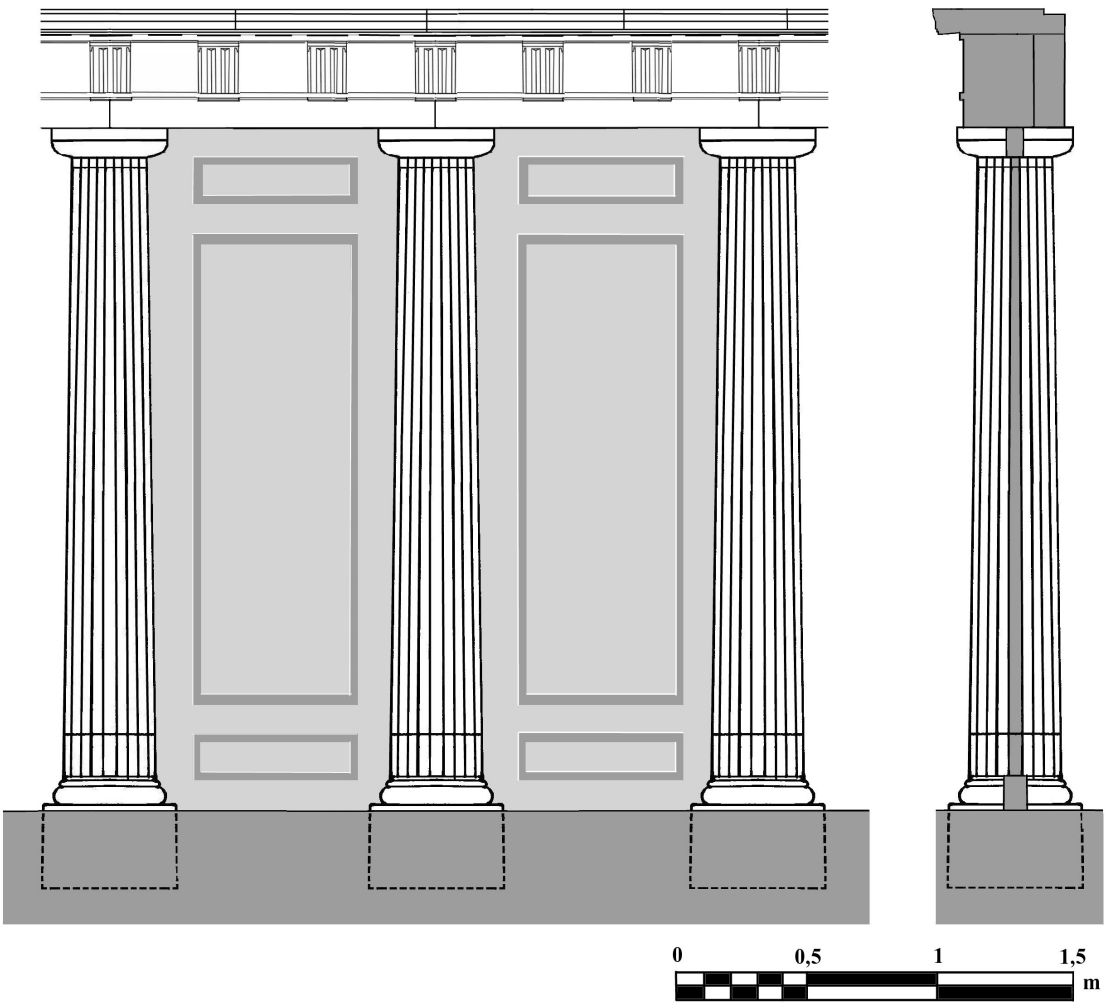



Fig. 17 Third phase of proskenion, partial reconstruction

Fig. 18 Capitals and frieze fragment uncovered at theater

Fig. 19 Proskenion and stage building as uncovered in 1982