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PRAEFATIO

Seleucia dergimiz on ikinci sayısında yine değerli yazarların katkılarıyla ve zengin bir içerikle sizlerle buluşuyor. Bu sayımızda, Seleucia ad Calycadnum'daki Azize Thekla kutsal yerinden, Anemurium ve Flaviopolis'e; Olba'ya kadar uzanan bir coğrafyada ulaşılan arkeolojik veriler ışığında yapılan yorum ve yaklaşımların yer aldığı Cilicia çalışmalarını okuma fırsatını bulacaksınız. Hazır Cilicia'dan çok uzaklaşmadan, Isauria'da Eirenopolis kırsalına, oradaki şarap atölyeleri ile ilgili bilgi sahibi olacaksınız. Batı Anadolu'da Kadıkalesi - Anaia sikke buluntularını, Klazomenai kazısı amphora buluntuları içinde özel bir grubu, Stratonikeia'dan iyi çoban heykelciğini tanıyacaksınız. Bu sayımızda farklılık yaratan üç ayrı çalışma da yer almakta. Bunlardan biri, sizleri Endülüs diyarına götürecek; diğeri Bizans kilise müziği konusunda bir değerlendirme niteliğinde sizlere ulaşacak. Sonuncusu ise 1740 yılında Paris'te basılan Michel Le Quien'in yapıtında Anemurium konusunda verilen bilgileri sunacak. Mimaride "anıtsallık" kavramını çok yönlü olarak incelediği değerli çalışma ise zengin yorumlarıyla mimarlık tarihi çalışmalarında önemli bir başvuru yapıtı olacak. Seleucia'nın editörleri olarak 2011 yılından bu yana her yıl aralıksız olarak yayınlanan dergimizin on ikinci yılında sizlerle buluşmanın mutluluk ve gururunu yaşamakta ve gelecekte de yayın geleneğimizi sürdürmeyi amaçlamaktayız.

Editörler:
Prof. Dr. Emel Erten
Prof. Dr. Diane Favro
Prof. Dr. Fikret Yegül
Dr. Murat Özyıldırım (Baş Editör)

PREFACE

As the commission of editors of Seleucia we are proud to present the twelfth issue of our journal. This issue is rich in content: Our followers will have the privilege of reading a selection of original works on Cilicia starting from the holy site of Hagia Thecla in Seleucia ad Calycadnum to Anemurium, Flaviopolis and Olba. They will be acquainted with the wine workshops in Isauria in Eirenopolis, not much far from Cilicia. This issue also contains a group of articles on the archaeology of western Anatolia such as coins from Kadıkalesi - Anaia, a specific group of amphorae from Clazomenai, a statuette from Stratonicaea. We believe that three articles in this issue will particularly attract the attention of our readers, the one on the caliphal image in Medinat'al Zahra in Andalusia and the other on Byzantine music, and finally the article about the mention of Anemurium in the French scholar's Michel Le Quien's work which was published in 1740 in Paris. The valuable article on monumentality in architecture with its exceptional treatment of the subject will be a reference work of great importance for future studies of architectural history. As the editors of Seleucia, we are glad and proud of being able to publish continuously since 2011 and are hoping to maintain the tradition in the future.

Editors:
Prof. Dr. Emel Erten
Prof. Dr. Diane Favro
Prof. Dr. Fikret Yegül
Dr. Murat Özyıldırım (editor in chief)

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Makale Başvuru Kuralları

Seleucia, Olba Kazısı yayını olarak yılda bir sayı yayınlanır. Yayınlanması istenen makalelerin en geç Şubat ayında gönderilmiş olması gerekmektedir. Seleucia, arkeoloji, eski çağ dilleri ve kültürleri, eski çağ tarihi, sanat tarihi konularında yazılan, daha önce yayınlanmayan yalnızca Türkçe, İngilizce çalışmaları ve kitap tanıtımlarını yayınlar.

Yazım Kuralları

Makaleler, Times New Roman yazı karakterinde, word dosyasında, başlık 12 punto baş harfleri büyük harf, metin ve kaynakça 10 punto, dipnotlar 9 punto ile yazılmalıdır. Sayfa sayısı, kaynakça dâhil en çok on sayfa olmalıdır. Müze, kazı, yüzey araştırması malzemelerinin yayın izinleri, makale ile birlikte yollanmalıdır. Kitap tanıtımları, üç sayfayı geçmemelidir. Çalışmada ara başlık varsa bold ve küçük harflerle yazılmalıdır. Türkçe ve İngilizce özetler, makale adının altında, 9 punto, iki yüz sözcüğü geçmemelidir. Özetlerin altında İngilizce ve Türkçe beşer anahtar sözcük, 9 punto olarak "anahtar sözcükler" ve "keywords" başlığının yanında verilmelidir. Doktora ve yüksek lisans tezlerinden oluşturulan makaleler, yayına kabul edilmemektedir.

- Dipnotlar, her sayfanın altında verilmelidir. Dipnotta yazar soyadı, yayın yılı ve sayfa numarası sıralaması aşağıdaki gibi olmalıdır. Demiriş 2006, 59.

- Kaynakça, çalışmanın sonunda yer almalı ve dipnottaki kısaltmayı açıklamalıdır.

  Kitap için:
  Demiriş 2006 Demiriş, B., Roma Yazınında Tarih Yazıcılığı, Ege Yay., Istanbul.

  Makale için:
  Kaçar 2009 Kaçar, T., "Arius: Bir 'Sapkın'ın Kısa Hikayesi", Lucerna Klasik Filoloji Yazıları, İstanbul.

- Makalede kullanılan fotoğraf, resim, harita, çizim, şekil vs. metin içinde yalnızca (**Lev. 1**), (**Lev. 2**) kısaltmaları biçiminde "Levha" olarak yazılmalı, makale sonunda "Levhalar" başlığı altında sıralı olarak yazılmalıdır. Bütün levhalar, jpeg ya da tift formatında 300 dpi olmalıdır. Alıntı yapılan levha varsa sorumluluğu yazara aittir ve mutlaka alıntı yeri belirtilmelidir.

- Levha sayısı her makalede 10 adet ile kısıtlıdır.

- Latince - Yunanca sözcüklerin yazımında özel isimlerde; varsa Türkçe ek virgülle ayrılmalı, örneğin; Augustus'un, cins isimler italik yazılmalı, varsa Türkçe ek, italik yapılmadan sözcüğe bitişik yazılmalıdır, örneğin; *cavea*nın.

- Tarih belirtilirken MÖ ve MS nokta kullanılmadan, makale başlıkları ile yazar ad ve soyadlarında sadece baş harfler büyük harf olarak yazılmalıdır.

Olba Excavations Series

Seleucia

Scope

Seleucia is annually published by the Olba Excavations Series. Deadline for sending papers is February of each year. Seleucia features previously unpublished studies and book reviews on archaeology, ancient languages and cultures, ancient history and history of art written only in Turkish or English.

Publishing Principles

Articles should be submitted as word documents, with font type Times New Roman, font sizes 12 points for headings (first letters should be capitalized), 10 points for text, and 9 points for footnotes and references. The number of pages of each article should not be longer than ten pages, including the bibliography. If the study is on some material/materials from a museum or an excavation, the permission for publication should be submitted together with the article. The book reviews should not be longer than three pages. If there are sub-titles, the headings should be written bold with small letters. Abstracts written in both Turkish and English should appear below the heading of the article, should be size of 9 points and minimum count of words should be 200. Below the abstracts, a minimum of 5 keywords for both languages should be included (of size 9 points) below the headings "anahtar sözcükler" and "keywords". The articles produced out of master's theses or doctoral dissertations will not be accepted for publication.

- Footnotes should be given under each page. The ordering of author surname, year of publication and page number should be as follows: Demiriş 2006, 59.

- The reference list should appear at the end of the study and should explain the abbreviation given in the footnote.

  Book format:
  Demiriş 2006 Demiriş, B., Roma Yazınında Tarih Yazıcılığı, Ege Yay., Istanbul.

  Article format:
  Kaçar 2009 Kaçar, T., "Arius: Bir 'Sapkın'ın Kısa Hikayesi", Lucerna Klasik Filoloji Yazıları, Istanbul.

- Photographs, pictures, maps, drawings, figures etc. used in the article should be referred to in the text as (**Fig. 1**), (**Fig. 2**) as abbreviations, and an ordered list of these items should appear at the end of the article under the heading "Figures". All figures should be in JPEG or TIFF format with 300 dpi. If there are figures cited, the responsibility lies with the author and citation should be explicitly given. The number of figures for each article is limited to 10.

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Quae visa vera, quae non veriora: An Essay on the Poetics of Monumentality

Fikret Yegül*

Abstract

Monumentality as a popular expression of the bigness or smallness of things is inescapably embedded in the material world. The word is associated to and in many ways derived from monument or *monumenta* that commonly describes grandiosity, showiness, and durability. While these physical qualities will always retain their cogency, recent interest in the concept of monumentality in architecture is opening up a wider variety of meanings that expand our horizons.

In classical architecture monumentality is often paired with the orders, with their inherent or given austerity, *auctoritas,* and dignity. Orders are dignified because they are used for temples, and they are used for temples because they are dignified. More universal are considerations of design and setting—where and how a building is placed and how effective is its placement in assuming and projecting the qualities of nature. A sense of durability is also embedded in and expressed through materials, particularly stone whose hardness, strength and heaviness represent and embody the perceived qualities of a monument. As underlined by scholars, a monument reflects and projects visibility—physical, social, and political. Girdling a building in historical narratives derived from the past, such as Edwin Lutyen's Tiepval First World War monument at Somme, France, ensures its investment in the meaning and power of the past. Commemorative values add to the feeling of monumentality. Closer to our time, with their 'archaic' simplicity, timeless and immeasurable qualities, the late American architect Louis Kahn has captured the embodiment of monumentality in many of his works.

To these expanding concepts of architectural monumentality, I would like to add some thoughts starting with the notion of design and construction, considering especially on the intrinsic qualities hidden in the object and those that rely on the viewer's knowledge of the essentials and processes of construction. I see monumentality, or the quality of being a monument, in the daring, the skill, and the sheer effort that have gone into the creation of a building or structure, such as the great dome of Hagia Sophia in Istanbul or the Severan bridge at Kahta in eastern Anatolia—in the heroic quality achieved by heroic effort these monuments represent. In other words, I want to explore a kind of monumentality infused in simplicity and silence, one that is more dependent on what you do not see for its truth than what you do, but do not fully understand: *Quae visa vera, quae non veriora*, what one might call a poetic notion of monumentality.

Keywords: monumentality, *monumenta,* column monument, settings in architecture, Louis Kahn

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Quae visa vera, quae non veriora: Klasik Mimaride Şiirsel Anıtsallık Üzerine bir Deneme

Öz

Anıtsallığın maddenin büyüklüğü veya küçüklüğü gibi popüler tarifi, nesnesel dünyamıza yerleşmiş bir kavramdır. Genelde büyüklük, gösterişlilik ve dayanıklılık düşüncelerini çağrıştıran "anıtsallık", sözlük anlamıyla "anıt" veya Latince *monumenta* terimlerinden gelmedir. Maddelerin fiziki değerlerinin inandırıcılığı kuşkusuzdur fakat mimaride anıtsallık kavramına yakın zamanda gösterilen ilgi, kavramın anlamının daha geniş sınırlar içinde ele alınmasını sağlayabilir.

Klasik mimaride anıtsallık çoğunlukla Dor, Ion veya Korinth düzenlerinin çağrıştırdığı ciddiyet, bilgelik ve asalet gibi değerlerle özdeşleştirilir. Bu düzenler tapınaklarda kullanıldıkları için asildirler; asil oldukları için de tapınaklarda kullanılırlar. Tasarım ve yerleşim boyutları mimariye daha geniş ve daha evrensel bir görünüm getirir. Binaların ve mekanların çevre içinde yerleşimi, doğanın ve çevrenin kendi değer ve niteliklerinin mimariye yansımasına yardımcı olur. Yapı malzemeleri, özellikle taş gibi ağır ve sert maddeler anıtsallığın en kalıcı ve en etkili olarak algılanan niteliklerindendir. Bir anıt aynı zamanda görünürlüğü yansıtır; fiziki, sosyal ve politik değerleri ifade eder. Edwin Lutyen'in Fransa'da Somme'de Tiepyer Savaş Anıtı gibi bir binayı geçmişten türetilen tarihi anlatımlarla kuşatmak, geçmişin anılarının gücüne yapılan bir yatırımdır. Anılar, anıtsallık duygusunu geliştirirler ve derinleştirirler. Amerikalı mimar Louis Kahn, eserlerinde esas olarak "arkaik" sadeliği ve temele inen ölümsüz ve ölçüsüz değerleriyle anıtsallığı yakalamıştır.

Anıtsallığın gelişen ufuklarına, tasarım ve yapı sanatlarına dayanarak ve özellikle binanın kendi öz değerlerine ve binayı algılayanın bu değer ve esaslara olan bilgisini de ön plana alarak, bazı yeni düşüncelerle konuya katkıda bulunmak isterim. Anıtsallığı veya anıt olma niteliğini İstanbul'da Ayasofya'nın büyük kubbesinde veya Doğu Anadolu'da Kahta'daki Severanlar Dönemi'nden kalma Roma köprüsünde gördüğümüz mimari cüret, beceri ve saf çabada görüyorum. Procopius, Ayasofya'nın kubbesinin sanki bir altın zincirin ucunda sallandırıulmış kadar hafif olduğu için övüyor. Bence bu yanlış. Ayasofya'nın kubbesi hiçbir yerden sallandırılmamıştır: Kubbe kalın duvarları, muazzam payeleri, tonozları ve sütunları üzerinde mimarlık sanatının büyük becerisinin ve cüretinin göstergesi olarak, topraktan elli beş metre yukarı zorlukla fakat başarıyla taşınır. Başka bir deyişle, sessizlik içinde şekillenmiş bir tür anıtsallığı keşfetmek istiyorum; görebildiklerimizden çok, gerçeğini göremediklerimize bağlı olan ama tam olarak anlayamadığımız, belki de şiirsel diyebileceğimiz bir anıtsallık arıyorum: *Quae visa vera, quae non veriora*

Anahtar Kelimeler: Anıtsallık,, *Monumenta,* Anıt Sütun, Mimaride Çevre, Louis Kahn

Monumentality as a popular expression of the bigness or smallness of things is inescapably embedded in the material, Cartesian world of terminal objects with finite dimensions and sizes. Ensconced in the thingness of things, it is an objective, measurable and

phenomenological concept.[1] However, whether a particular size defines 'big' or 'small' mainly depends on context and comparison. A mouse may look at an elephant's house and say, "my, how huge," whereas this house, made for the elephant by its human masters may be barely large enough to contain the beast, who may say, "but, how tight, how small, how miserable!" Thus, the elephant's house, though much larger than a mouse's, may still not be monumental, while the mouse's house, may be perceived more monumental than that of the elephant.

Monumentality, divorced from size, could reside in a variety of subjective and relative factors: for example, in design, in materials, in location, in proportion and in perception. These ideas about the comparative nature of monumentality are hardly original and were probably realized by most of us on one occasion or the other. My own colorful introduction to this concept was triggered by Jean Labatut (died 1986), the late renowned architect and educator from Princeton, who counted among his students Charles Moore and Robert Venturi. The incident goes back to 1968 when a group of us were on an American Academy in Rome outing lead by Labatut to the Villa Lante-Caprarola-Bomarzo group and at one point, to illustrate the concept of size and monumentality as represented by these sites, Labatut, as we all watched, whipped out from his pocket a French fisherman's knife with an old bone handle, its blade barely 10-12 cm long, but of great heft, and with a full, blunt, sober curve, looking far more impressive, and threatening, than any stiletto—we all coiled back a step at this sudden apparition, no doubt a performance well-planned and well-rehearsed by our mentor, but it made the point. So, in the sense Mr. Labatut demonstrated to us, then young students, monumentality dwells not in absolute size but in the intangible nature of things: it is a quality, an appearance, as we know from seeing a Giacometti sculpture, a portrait head that *appears* big and monumental, but in actual size it may be quite modest (see **Fig. 4**).

Still, as concepts expressed through words, small/big/monumental are often conflated, even used synonymously, lazily, in predictably interchangeable ways. Bigness is a physical thing, a functional thing; smallness, likewise. They are, ordinarily, opposites of each other. Big and small live in the same house in order to live at all. They take their meaning from each other: as big to small, small to big. But, monumental … now, monumental dwells in another house and not necessarily in a big house. A big house, just a house that is big, may accommodate a lot of small dwellers and some big dwellers; but it takes a monumental house to accommodate even *one* (monumental) dweller (**Fig. 1**). May that house then, be thought of as a "monument"? The dweller in that house might be an elephant or a mouse, for even a mouse may carry the vision and the spirit of a monumental elephant. As Edmund Thomas, who wrote a whole book on monumentality in architecture observed, monumentality is a visual quality: "(it) is something visionary … we recognize it when we see it."[2] That is

1 "Thingness of things" (or "Thing Theory"), which deals with the importance of the material reality of an object, is a branch of critical theory inspired by Heidegger's distinction between objects and things. He argues that as a tangible manifestation, objects have a power of presence and measurability to define place and people and project memory and meaning. Brown 2001, 1-22; idem, 2003, 2010. See also, Heidegger 1971, 152-54.

2 Thomas 2007, 3.

quite right. The prehistoric icons from Göbekli Tepe sanctuary in eastern Turkey are and appear monumental much like the shepherds of Anatolian highlands in their magnificent, prehistoric *kepeneks.* Regardless of their real size these images fill their universe (**Figs. 2, 3**). Likewise, viewing Alberto Giacometti's art, we agree with Hans Hofmann, the German-American painter, that "it is not necessary to make things monumental, a head by Giacometti one inch (2.5 cm) high would vitalize the whole space [it occupies)" (**Fig. 4**). Monumentality dwells in the nature of things; it is something intangible, something immeasurable. It dwells in the realm of perception—or, as my teacher Louis Kahn would have said, it dwells in the spirit of perception, in the immeasurable: "if you were to define it, you would destroy it"—monumentality *is.*[3]

In classical architecture monumentality is often paired with the orders, assuming their inherent or assigned qualities of austerity, dignity and *auctoritas.* An architecture which is distinguished by an incomparable purity of form, composed of horizontals and verticals, columnar rows, entablatures and crowning pediments, commanding an overpowering sense for beginnings and essentials, has something dignified, formal and monumental about it. The orders are dignified because they are used for temples and they are used for temples because they are dignified. The remarkable circularity of this vision illustrates the contradictions in practical causalities and poetic symbolisms that define and sustain classical culture. To cite one example of the dialectic between the worldly and divine which was centered on one architectural element, among the honors bestowed on Julius Caesar by the Roman Senate was the privilege of adorning his house with a pediment like a temple symbolizing the dictator's divine and worldly powers.[4] By employing classical pediments (like temples), these houses, fairly modest structures themselves, assumed monumentality, or became *monumenta* (to which the word is associated), embracing the qualities of grandiosity, durability, memorability and authority.

Another element of classical architecture, especially suitable for monumental treatment, was the column, a fundamental structural unit that naturally represents strength, stability and probity in real as well as in metaphorical terms.[5] Alberti noted in his *De re aedificatoria*

3 The difficulty of providing a hard definition to "monumentality" (or understanding "why monumentality?") can be demonstrated by a parable inspired by Kahn in his search for a definition for architecture by Socratic questioning: "*Student*: Why architecture? *Kahn*: I think if you describe it, you would destroy it. In a Hebraic way of attacking your logical problem, I ask you one question: 'Why anything?' Maybe the answer is in that. *Student*: Because it is. *Kahn*: Yes. Because it is." Lobell 1979, 56.

4 Plutarch, *Caesar, 63.9*; Also consider Cicero, "…*quem is honorem maiorem consecutus erat, quam ut haberet pulvinar, simulacrum, fastigium, flaminem?...*" *Orationes Philippicae* 2. 110. 43; Suetonius, *Caesar* 81.3.

5 Yegül 2015, 215-30. On the general nature structural, architectural and symbolic nature of the column, see also: MacDonald 1982; Rykwert 1996; and the collection of essays in Gargiani, ed. 2008.

that "columns gave visual pleasure, brought dignity, and served as trophies and monuments."[6] Marking an event, commemorating a person or an idea, celebrating a memory, the column monument was embedded in the material and literary culture of antiquity. Standing alone or in groups at an urban junction, or in magnificent rural isolation, columns and pillars are meaningful, mysterious, and wise. The Column of the Virgin, having supported the great vault of the Basilica of Maxentius in Rome, now presides over Piazza Santa Maggiore; the Karakus Column guards a Commagenean tumulus over the desolate heights of eastern Anatolia (**Fig. 5**); and the mythical 'Column of Hercules' thought to stand at the edge of the "inhabited world" flanking the Strait of Gibraltar—marks the border beyond which rational thought gave way to barbarian fantasy.[7] In a sense, the memory of our civilization was entrusted to the monument column which awes us by its heroic declaration that needs no architectural, functionalist, or intellectual justification: "I witness, therefore I am." As an embodiment of an idea or a memory, architecture or its special elements, such as the column, achieves a celebrated form of monumentality; and in projecting this idea or memory forward it rescues not only the past but the future.

Just as girdling a building in communal memories and historical narratives of the past ensures its visibility in the future, girdling it in a meaningful and dignified setting can enhance its power as a public monument. Settings can enhance design. They are crucial aspects of presentation and perception. The well-known Roman design habit of creating a formal, symmetrical composition with a temple raised on a platform in the center, within a colonnaded enclosure and approached axially, creates a sense of theatrical monumentality in presentation and enhances perception. Enclosed in and set off from rambling space and rambling activity outside, these purposeful spaces were, in the words of Frank Brown, "subject to the static symmetry of their compositions [and enhanced by] the dynamic symmetry of their axial vectors…"[8] Above all, they were not just buildings but special ensembles to be experienced. We are familiar with grandiose examples of these compositions in the imperial fora of Rome but also in their smaller iterations in smaller, provincial fora, such as that of Conimbriga in distant western coast of Hispania (now in Portugal) (**Fig. 6**).[9] These are examples of buildings in an urban setting. Monumentality can be rendered by emulating the scale (and shape) of nature—as recalled in the relationship between a Sumerian ziggurat and the idea of the sacred mountain. Or, take the triple-arch/gate at the entrance to Ariassos, a small city in the lonesome heights of Pisidia (**Fig. 7**).[10] Set between two hills separated by a narrow valley that history forgot, the tall gate saddles not only the access road to the city, but

6 Alberti, *De re aedificatoria* 6.13.

7 Yegül 2015, 229; Strabo 3.3.5-6 and 3.1.4.

8 Brown 1961, 27-28, 34.

9 Yegül and Favro 2019, 415-17, fig. 7.9. For the remarkable orchestration of design elements and principles to achieve monumentality in imperial for a, especially in reference to the Forum of Augustus and the Temple of Mars Ultor in Rome, see also pp. 203-06.

10 Yegül and Favro 2019, 670, figs. 10.91and 10.92.

the whole valley itself. Hemmed in by the stone tombs of ancestors rising on both sides on terraces, the ancient visitor must have been felt the call of this stark iconic structure with every climbing step of the steep hill—the natural setting of that approach, then as now, provoked a real monumental experience as much as the structure itself. Yet, such a monumental urban experience blended into nature is not always the case. Urban arches, such as the airy and decorative Hadrianic arch/gate at the bottom of the Embolos in Ephesus, typically achieve their sense of presence by emphasizing a moment in the warp and woof of everyday urban fabric: the Embolos arch located in a bend of the street, is an elegant gateway to a fine residential neighborhood.[11] In temples the Greeks have spent much effort to ensure that the one-hundred-foot *hekatompedos* they built reflected the monumental qualities of nature. Yet, few of the *hekatompedoi* I have known seem monumental: they are long and have a lot of columns. Can architecture achieve grandeur and monumentality by the power of its setting in ways other than it did at Ariassos? Yes, perhaps not by merging into but by contrasting its setting in artful and dramatic ways—as Ansel Adams' photograph entitled *White House on the Cliff* illustrates abundantly. Sometimes, monumentality by contrast could be achieved not by harmonies heard but by harmonies negated (as in atonal music). Sometimes it is the alienation between architecture and nature that underpins architecture's mastery and monumentality.

What should be the nature of the relationship between architecture and its setting? Can or should one separate architecture from its setting, anyway? Most architects would say no—good architecture should not be divorced from its environment. But should it not? I see the Taliesin West complex as grown out of the Arizona desert like the sandstone ridges, the cacti and the lizards—this was, at least, what Frank Lloyd Wright, its author, claimed, and what my generation of architects, in near-worship of the great master, believed. This may be true for that extraordinarily idiosyncratic building but not necessarily a general rule that connects all building to its setting. What is the organic bind between architecture and its physical context? Why would the existence of architecture depend on its harmony with land or context? Why? To hell with the hills, the cliffs, the valleys, the prairie and its brow, the cacti, the subdued earthy palette we all love—could not architecture rise from all that with no heed? Could not architecture rise above the earth on columns and piers, cantilever from it, swing down from cables from piers rising higher than any sacred mountain, or simply sit proud and watch the view on an unsacred one (**Fig. 8**)?

How is the Golden Gate Bridge in the Bay of San Francisco a part of its environment? It is certainly not hugging it. Those multiple-braced steel towers 746 feet high over the turbulent channel defy their setting in graceful and monumental arrogance. The suspension structure does its job well, and safely, that another bridge fully and modestly merging into its setting might not. On a Friday noon, twentieth of July, 1714, the Bridge of San Luis Rey,

11 Thür 1989; Yegül and Favro 2019, 670-71, fig. 10.88.

"the finest bridge in all Peru broke and precipitated (all) travelers into the abyss below." Not a real bridge, of course, but no matter. Thornton Wilder imagined that the bridge "had been woven of osier by the Incas … a mere ladder of thin slats swung out over the gorge, with handrails of dried vine."[12] This beautiful and modest picture of earth-hugging technology broke and fell. The Golden Gate has no such modest scruples: it is made of hardened, red-painted steel, it rises, it soars, it leaps, and moves horrendously in winter storms, but it will not fall and plummet people and cars into the cold bay. All this is not a thesis in negation of architecture inspired by its setting: not in negation of Alvar Aalto and his northern woods, or Machu Picchu of the Incas, or the trulli of Alberobello of Apulia in Italy. Architecture can conform to its setting, be shaped and inspired by it, and as such move us—or, not. Or, it can reshape, rearrange, or defy its setting, and still move us. Or, it can do both, in harmony or in opposition, as C. Julius Lacer, the creative architect of Trajan's bridge at Alcantara over the deep Tagus River, or the nameless architect of the Severan-era (ca. 190-235 CE) Cendere Bridge in eastern Turkey, knew (**Fig. 10**). One approach does not negate the other—the Golden Gate and the Puente de Alcantara are both unquestionably and in the best definition of the word, monumental.

What is the best definition of monumentality, then? In considering the monumentality in connection to architectural concepts of size, scale, proportion, relativity, authority, message, memory and setting, et. al., I tried to explore some of the many definitions of the word. In these I followed liberally the pathways that had been opened by others before me. One can start with Edward Thomas, whose book on architectural monumentality in the Roman empire, offers a very wide assessment of the varying aspects and meanings of the word.[13] Among the remarkable plurality of ideas and ideals he surveys—such as size, scale, materials, visibility, permanence of form and purpose—he underscores two real or imaginary characteristics: "When we call a particular building 'monumental' today, we usually mean one of these two senses of the term, either that the building is physically imposing or that it is a memorial of the past."[14] Considering some war monuments, such as the one at Tiepval (Somme) in France designed by Edwin Lutyens, it may also be both. Accumulated associations with the past could instill in a building that sense of permanence we associate with monuments. Yet, today, monumentality is often seen by many as an unnecessary, irrelevant, even repellent, quality in reference to the real needs and problems of a very large portion of human society.[15]

12 Wilder 1927, 7.

13 Thomas 2007, 1-28.

14 Thomas 2007, 4.

15 In addition to E. Thomas' inquiry, a collection of essays published in 2012 explore the means and meanings of architectural monumentality in reference to Etruscan and early Roman architecture. Some of the authors focus on the experiential, social and symbolic aspects of monumentality taking the concept beyond its usual connotations of material bigness and grandeur. See, Michael L. Thomas and G. E. Meyers, eds., 2012.

Aspirations for, even considerations of architectural monumentality may be thought of as a senseless, even immoral, engagement.[16]

However, understanding a monument or "monumental style" in architecture or in city building in such a narrow sense would be warping its meaning. There is monumentality in modesty and simplicity also as best demonstrated by twentieth-century masters such as Louis Kahn, Luis Barragan, Carlo Scarpa, and to a certain extent, Aldo Rossi. For Kahn, power and monumentality in architecture could be seen as a "grand gesture with simplicity," or one that aimed to include none but the essential, immeasurable form—hard to do. According to Martin Filler, an architectural critic, Kahn "drew on the gutsy ethos of the Greco-Roman tradition with volumetric heft but no hint of slavish imitation."[17] For me, this is the most cogent explanation of his "classicism" in paring down architecture to the irreducible essentials of simple mass, pure space, pure geometry, and natural light. His taut simple arches and stark geometry of the Indian Institute of Management at Ahmedabad, echoing the Roman arches in brick he loved but did not imitate, or his soaring spaces in the National Assembly Hall at Dacca, Bangladesh demonstrate these essences (**Fig. 11**). Kahn achieved monumentality in his architecture not through sheer size (though he loved soaring heights and generous spaces, like the Romans) but through "a spiritual quality inherent in materials and structure which conveys a feeling of eternity," a kind of austere archaism—could that be the sensation of eternity, "being one with the world as a whole … that limitless 'Oceanic Feeling,'" as described to Sigmund Freud by his friend Romain Rolland in a letter.[18] This sensation of simplicity and eternity maybe the monumentality defined by the trulli of Apulia mentioned above, or the great felt cloak (*kepenek*) of shepherds across the vast frozen stretches of eastern Anatolia (see, **Fig. 3**).

These are all worthy notions exploring if not defining monumentality. To those I would like to add some thoughts embedded in the notions of design and construction, especially in the intrinsic qualities hidden in the object and those that mainly rely on the viewers' knowledge of the essentials and processes. I will start with the Church of Holy Wisdom, the Hagia Sophia, or Aya Sofia in Istanbul what was then Constantinople.

Procopius, in mid sixth-century CE, described the vast interior of Justinian's church filled with light, dissolving the great dome and illuminating the 'meadows' of colored marbles covering every surface. The dome, he said, appears not to be "supported by solid masonry, but

16 Edward Thomas reports that when a group of American architects discussed the theme of "Monumentality and the City," in 1981, the art historian James Ackerman "declared that 'now is not the time to be thinking of monumentality." This kind of depreciative judging of "monumentality" (or anything that did not have social significance and serve the masses) would have been typical of Ackerman's thinking at that time, though other architects disagreed and found "monumentality" quite relevant to the creation of "significant urban spaces or buildings… [and that] … 'by virtue of their existence alone, urban buildings acquire some significance in the public's perception of the city." Thomas 2007, 3.

17 On his ideas of monumentality and Kahn, see Filler 2017, 14-17.

18 Freud 1961, 1989, 11-13.

suspended from the heaven on a golden chain."[19] Hagia Sophia's ribbed dome, 32-meters in diameter and over 55-meters high (unsurpassed in size except the Pantheon's single dome with its central eye of light) is carried by four spherical pendentives, massive piers and columns, semi- and quarter-domes (**Figs. 12, 13**). Or, as tersely and boldly described by William MacDonald: "walls and vaults … set in very thick beds of mortar."[20] Suspended on a golden chain? Procopius must have been joking. Hagia Sophia's dome is (or appears to be) suspended on no chain. It is supported, *carried,* by its very heavy mortar piers and walls, the ribs of its dome flexing, its pendentives bending, its massive piers pressing from the ground up, groaning and moaning under the great weight of the soaring structure—lifting, flexing, bending—failed five times (no golden chain there) but it was rebuilt, with the basic Justinianic fabric still standing. Procopius was a political and literary writer, not an architectural one and he was making no architectural valuation although he provided us with a detailed, informative account of the outstanding structure, based on what his eyes readily observed. His mission was foremost intended to praise the emperor and his treatise was really addressed to lay people, not the architecturally informed. For all that, I find that the golden chain passage, for all its poetry, trivializes the building, denies its monumentality. No monument is ever dangled at the end of a golden chain like a good luck charm on a brawny chest.

Architects instinctively and professionally understand monumentality in architecture not in terms of lightness and easiness, but *hardship* and *effort.* I see and appreciate the "soaring light-filled" dome of Hagia Sophia (that may be the "grandeur" side of monumentality), but I also *know* what actually carries the massive structure, and I know such light effects were achieved in the first place through structural know-how, hardship, daring, experience, and above all heroic effort. It is not the airy ease but the sweat that gives value, meaning and monumentality to Hagia Sophia and its dome. It is the risk and nearness of structural failure that comprehends the success and gives it joy. It is the knowledge of the difficulty of what it takes to achieve buildings like that—Hagia Sophia, the Pantheon, the Severan Bridge at Kahta, the great Column of Constantine in Istanbul (its great mass now corseted in steel rings to help it stand up), the Gateway Arch in St. Louis—and the fear of failure yet the courage to accept the challenge that the likes of Anthemious, Isodorus and Saarinen accepted, which makes these works monumental. In architecture, it is mainly the struggle against gravity even after centuries that gives a building its awesome victorious and heroic look. And monumental heroism is not restricted to stationary building. Have you ever had the occasion to watch at close quarters a heavy Boeing 747 (or a Boeing 707) airplane take off? I have, in old days at old airports where the runway was stretched out in front of the lounge (**Fig. 14**). Have you seen how the great wings, the frame, the fuselage, how every fibril of that silver bird shakes, creaks, trembles as it builds up speed on the shortening runway, and

19 Procopius, *De Aedificiis* 1.1. 45-46.

20 MacDonald 1965, 35.

against all logic, lifts off into the air, graceful, triumphant, heroic ("hear the mighty engines roar, see the silver wing on high," as the bard described)—now that is monumental.

As the steel bird defying gravity, or the mythical hero Sisyphus in his proud struggle lifting his rock against cruel, irrational, punishing gods, so does architecture gain its deepest sense of monumentality in its effort—in creating space, raising mass, upholding a roof.[21] This heroic quality of architecture, or its composing elements, was known and appreciated in antiquity. For example, the strength and endurance of a column was incumbent upon the hardness of its material, its size (height and thickness) and weight, particularly its monolithic construction.[22] An inscription in Greek encircling the base of one of the eighteen-meter columns of the east peristyle of the Temple of Artemis at Sardis accosts the passer-by speaking in the first-person: "My base and shaft are made from the same (block of) stone, and I am [among the cohort of columns] first to rise!" This column was boasting because its base and bottom shaft are monolithic, therefore very heavy and difficult to lift and move, thus deserving our admiration for the successful effort in raising it.[23]

We are proud of strong columns like those raised at Sardis, and maybe worried about weak ones. Their tall, erect imagery have become the symbol of the strength and durability of our institutions, societies and families. But if columns are strong by nature, they are weak and fallible also by nature. Witness all but two of the eight peristyle columns of the Sardis temple laid low in heaps on the ground. That is true for columns, walls, vaults and domes, even proud, talkative ones like ours. Proud in their destruction, covered with thistle and ivy, ruins still exude a sense of power and monumentality—and pleasure—whether it is the heroic reach of the broken vaults of a Roman bath or the crumbling presence of a monastery wall in sublime moonlight imagined and painted by the nineteenth-century German artist David Caspar Friedrich.

It is then not just the measurable size of the Hagia Sophia, or of the Pantheon, or the great bridge at Kahta, or the massive vaulted structures that span the whole gorge bisecting ancient Nysa, and support its stadium, that gives these structures their monumentality; it is the knowledge of the effort that must have gone into building them so heroically—not just the outward appearance of size, but the intrinsic qualities hidden in the object, the structure—that makes them monumental. That is mainly my understanding of the concept of architectural monumentality I wished to share and explore with you in this short essay. It is a monumentality infused in silence, one that is more dependent on the truth of what we do not see than what we do, but do not fully understand: *quae visa vera, quae non veriora,* what we can call a poetic notion of monumentality.[24]

21 Camus 1955, 88-91.

22 Yegül 2015, 220-22.

23 Yegül 2014, 204-25, esp., 209. In the well-known relief panel from the obelisk of Theodosius in Istanbul, the hardship of the weight is emphasized by depicting the great effort expended by workmen to erect the massive stone using ropes and capstans.

24 The Latin term means, "What you see is true, what you see not is even more true." It is a modern construct used by J. Master's in his 1955 novel *Coromandel!*

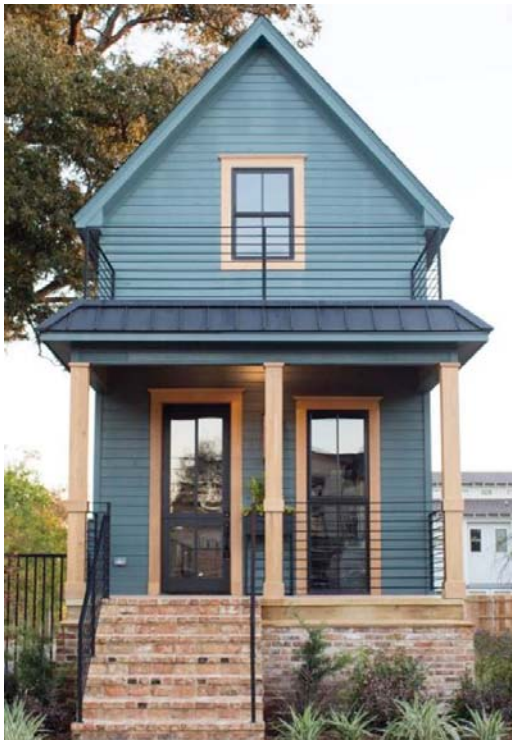

Figure 1: Bluehouse, Annapolis, Maryland, United States (Fikret Yegül).

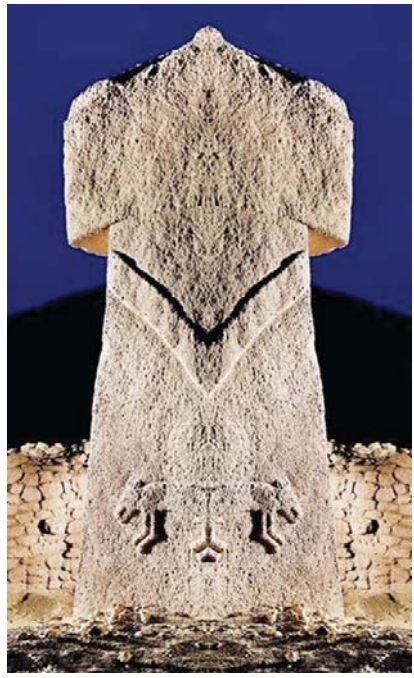

Figure 2: Göbeklitepe prehistoric icon, Turkey (Fikret Yegül).

Figure 3: Anatolian shepherd wearing *kepenek.* (Karar/Iletisim, Karar.com).

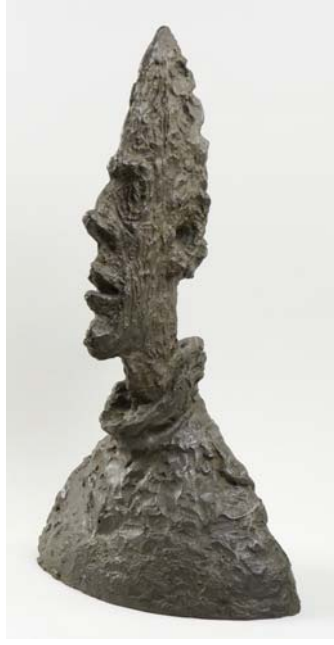

Figure 4: 'Tall Thin Head" by Alberto Giacometti, 1954 (Yuz Museum, Shanghai, China).

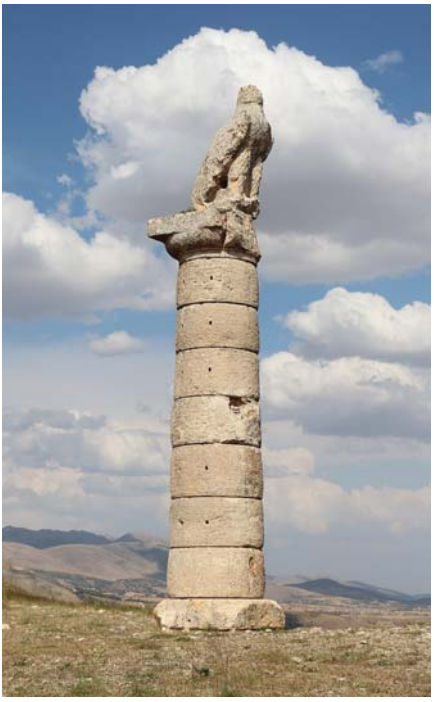

Figure 5: Karakus Column, near Samsat, Commagene, Turkey (Fikret Yegül).

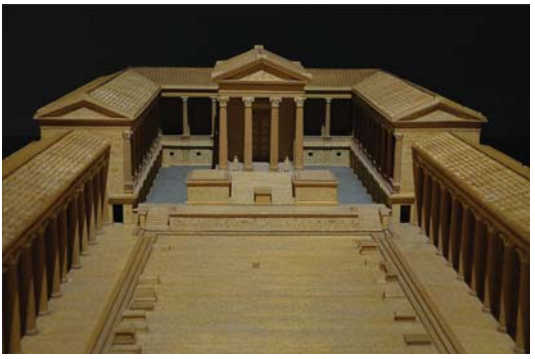

Figure 6: Roman Forum restored, study model, Conimbriga (F. Yegül and D. Favro, Roman Architecture and Urbanism, Cambridge, Cambridge University Press, 2019, fig. 7.9).

Figür 7: Roman gate/arch, Ariassos, Turkey (Fikret Yegül).

Figure 8: A-frame house Buinz Mountain, Foronon, Udine, Italy (Caters News Agency).

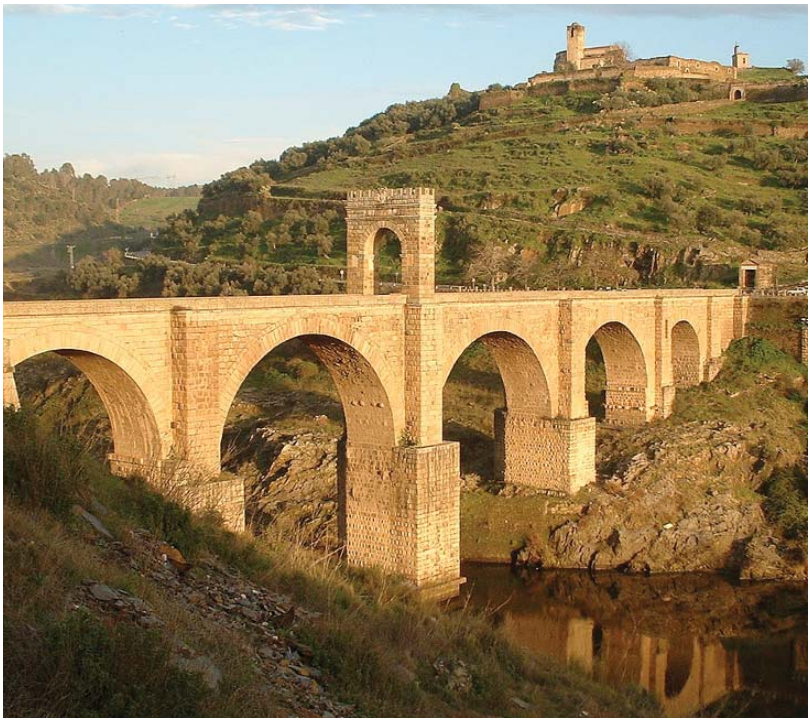

Figure 9: Alcantara Bridge over Tagus River, Spain (Fikret Yegül).

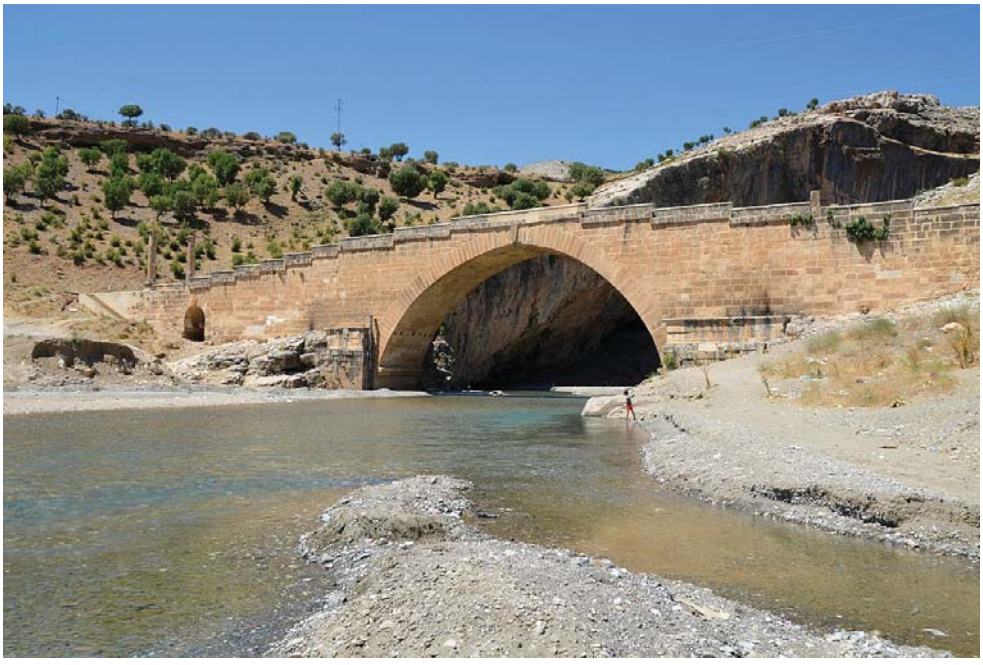

Figure 10: Severan Roman Bridge over Cendere Çayi, Turkey (Carole Raddato, Wikipedia).

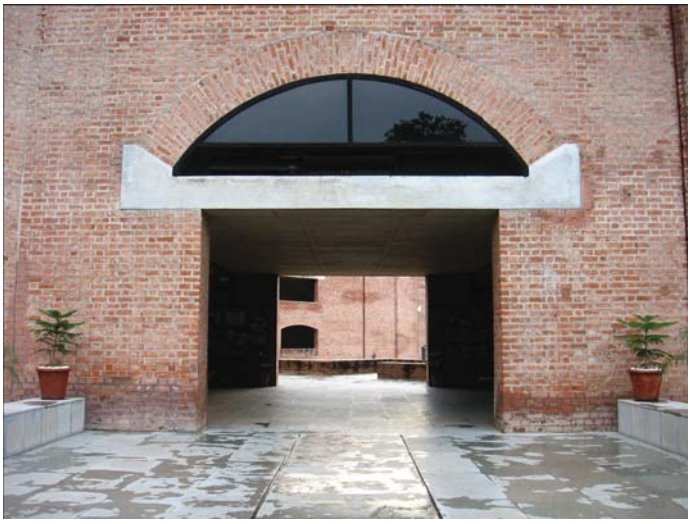

Figure 11: Indian Institute of Management, Ahmadabad, India Louis I. Kahn (Wikipedia).

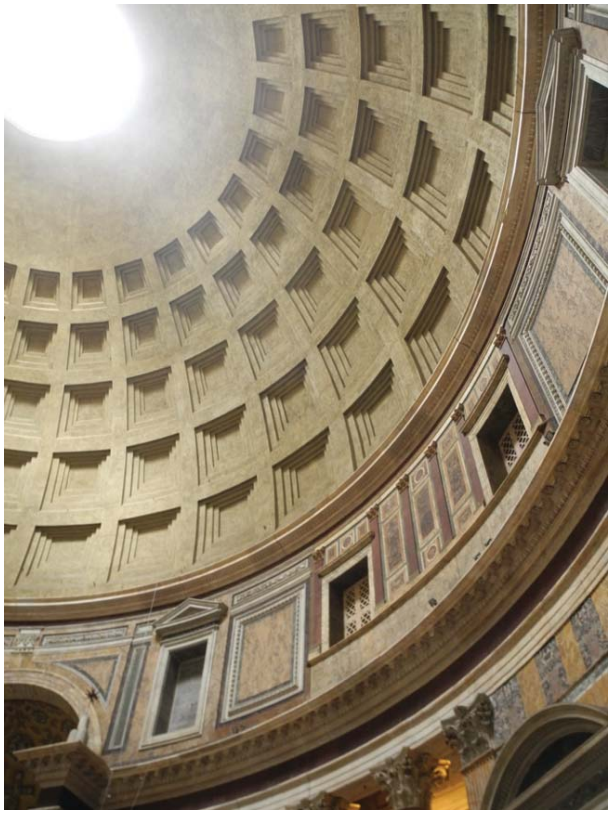

Figure 13: Pantheon dome, Rome, Italy (Fikret Yegül).

Figure 12: Hagia Sophia Dome, Istanbul (Fikret Yegül).

Figure 14: Boeing 747 take-off (Zion Train, Wikipedia).

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