

Byzantine Architectural Sculpture from Akköy on the Middle Scamander Valley in Hellespontus

Ayşe Ç. TÜRKER*

Abstract

Reaching the sea in the lower section of the Dardanelles, Scamander constitutes an essential settlement. Ilion episcopacy is located in the lower section of Scamander while Scepsis episcopacy is located in the upper section. Although these cities are known thanks to the information obtained from studies and archeological excavations, data are limited about the Byzantine cities in the middle section of Scamander. A city called Scamandros or Scamandroi is pointed out in historical resources. The researchers, who study the Classical Greek cultures, locate this city in the middle Scamander section. With a view to contributing to the settlement and detecting the Byzantine works in the middle Scamander section, studies have been carried out in and around Akköy. The architectural sculptures of the Byzantine Period we detected in Akköy constitute the subject of this study. It is envisaged that the information to be obtained as a result of documenting and evaluating the finds in detail can contribute significantly to understanding the Byzantine Period of the region and to the problem of the localization of Scamadros. The fragments found in Akköy constitute two groups indicating architectural and liturgical uses. Among the architectural elements are the double column, postament, column and pier capitals, piers, column shaft and door jamb fragment. The works with liturgical use are the side screen of ambo staircase, screen fragments and their capitals and upper sections in the piers used as tombstone. There are two questions to be answered about the works in Akköy. One of them is “Do the works evaluated belong to a settlement of the Byzantine Period, on which the village was established?” The second one is “Or were they carried from a Byzantine settlement in the close vicinity of Akköy?” The datum to support the first question is the statements of a woman owning a house at the entrance of the village. She says that the column capital in the garden of her house was revealed when they dug the garden. Apart from this statement, the people interviewed state that all the works in Akköy had been brought from the vicinity. Depending on these data, it can be suggested that the first question cannot be clarified until the future systematic archeological excavations in Akköy. The existence of the

* Assoc. Prof. Dr., Canakkale Onsekiz Mart University, Faculty of Science and Letters, Department of History of Art, ayseturker@comu.edu.tr

settlements containing the finds of the Byzantine period in the south and southeast of Akköy is understood when an evaluation is made on the places bearing finds of the Byzantine period in Akköy as the center and in its close periphery, in other words, in an area of 5 kilometers in diameter. These are Kilise Tepe located in approximately 2 to 3 kilometers south of Akköy, Marmat located approximately 1 kilometer to Kilise Tepe, Pazarköy, located approximately 4 kilometers in the southeast of Akköy and Adatepe in the north of the Village.

These data document that the middle part of Scamander Valley was intensively located in early and middle Byzantine periods. The works which we determined in Akköy also suggest that they must have been carried from close vicinity.

Keywords: Dardanelles, Troas, Scamander, Scamandros, architectural sculpture

Öz

Çanakkale Boğazı'nın aşağı bölümünde denize ulaşan Skamander'in (Kara Menderes) vadisi önemli bir yerleşim alanı oluşturur. Skamander'in aşağı bölümünde İlion, yukarı bölümünde Skepsis piskoposlukları bulunur. Bu şehirler araştırmalar ve arkeolojik kazılardan elde edilen bilgiler ile bilinmesine karşın Skamander'in orta bölümündeki Bizans şehirlerine ait veriler sınırlıdır. Tarihi kaynaklarda Skamandros veya Skamandroi isminde bir piskoposluğa işaret edilir. Klasik Yunan kültürlerini inceleyen araştırmacılar bu şehri orta Skamander bölümüne lokalize ederler. Orta Skamander bölümündeki Bizans eserlerinin tespit edilmesi amacıyla gerçekleştirilen yüzey araştırmalarının bir bölümünü Akköy'deki çalışmalar oluşturmuştur. Burada, Akköy'de tespit ettiğimiz Bizans Dönemine ait taş eserlerin öncelikle ayrıntılı tanımlanması hedeflenmiştir. Buluntuların ayrıntılı belgelenmesi ve değerlendirilmesi ile elde edilecek bilgilerin bölgenin Bizans Döneminin anlaşılmasına ve Skamandros'un lokalizasyonu sorununa önemli katkı sağlayabileceği öngörülmüştür. Akköy'de tespit edilen parçalar, mimari ve liturjik kullanıma işaret eden iki grup oluşturur. Mimari elemanlar arasında çift sütünceli paye (yassı paye), postoment, sütun ve paye başlıkları, payeler, sütun gövdesi ve kapı söve parçası bulunur. Liturjik işlevli eserler ambon merdiven yan levhası, levhalara ait parçalar ile başlıkları ile monolit işlenmiş sütüncelerdir. Akköy'deki eserler üzerine cevaplanması gereken iki soru vardır. Bunlardan ilki; değerlendirdiğimiz eserler köyün üzerine kurulduğu bir Bizans dönemi yerleşimine mi aittir? İkincisi; yoksa Akköy'ün yakın çevresindeki bir Bizans yerleşiminden mi taşınmıştır? İlk soruyu destekleyecek veri köyün girişindeki bir ev sahibi hanımın aktardıklarıdır. Kendisi evinin bahçesindeki sütun başlığının bahçeyi kazdıklarında ortaya çıktığını söylemektedir. Bu beyanın dışında, konuştuğumuz kişiler Akköy'deki eserlerin tamamının çevreden taşınarak gelmiş olduğunu belirtmektedirler. Bu verilere göre Akköy'de gelecekte yapılacak sistematik arkeolojik kazılara kadar ilk sorunun açıklık kazanamayacağı söylenebilir. Akköy merkez olmak üzere yakın çevresi yani 5 km. çapın içerisindeki alanda Bizans dönemine ait buluntu veren yerler değerlendirildiğinde Akköy'ün güneyinde ve güneydoğusundaki Bizans dönemi buluntuları içeren yerleşimlerin varlığı anlaşılmaktadır. Bunlar Akköy'ün yaklaşık 2-3 km. güneyinde bulunan Kilise Tepe, Kilise Tepe'ye yaklaşık 1 km. mesafede bulunan Marmat, Akköy'ün güneydoğusunda yaklaşık 4 km. mesafede bulunan Pazarköy ve köyün kuzeyindeki Adatepe'dir. Bu yerleşimlerde yapılan çalışmalardan elde edilen veriler Skamander vadisinin orta bölümünün erken ve orta Bizans dönemlerinde yoğun iskan edildiğini belgeler. Akköy'de tespit ettiğimiz eserlerin de yakın çevresinden taşınmış olabileceği olasılığını öne çıkarır.

Anahtar sözcükler: Çanakkale Boğazı, Troas, Skamander, Skamandros, mimari plastik

Surface surveys were planned in the upper, middle and lower sections of the Dardanelles in order to comprehend how Dardanelles and the settlement patterns had been in the Byzantine period.¹ One of the objectives for this purpose is to find out the settlements of the Byzantine period on the valleys reaching Dardanelles and to evaluate their densities. Reaching the sea in the lower section of the Dardanelles, Scamander (Kara Menderes) constituted an essential settlement. Ilion episcopacy was located in the lower section of Scamander while Scepsis episcopacy was located in the upper section (Ramsay, 1890, pp. 152). Although these cities are known thanks to the information obtained from studies and archeological excavations, data are limited about the Byzantine cities in the middle section of Scamander. A city called Scamandros or Scamandroi is pointed out in historical resources. Hierocles records an episcopacy center with the name Scamandroi (Ramsay, 1890, pp.152). On the other hand, the name Scamandros is mentioned in the three *notitia* in Darrouzes (1981, pp.253, 297, 355). The researchers, who study the Classical Greek cultures, localize this city in the middle Scamander section (Cook, 1973, pp.355). In the map of Tübingen (TAVO B VI.12) as well, Scamandros is marked as an episcopacy in the middle Scamander. Despite this, the name of Scamandros was not mentioned among the episcopacies which had participated in Chalcedon, Ephesus and the second Nicaean councils (Ramsay, 1890, pp.152). The fact that Hierocles had marked Scamandros as an episcopacy although its name was not mentioned in the council lists is related by Ramsay to the fact that he had known the region well (Ramsay, 1890, pp.153-154). Ramsay found out that Scamandros had been one of the cities among the centers in the list of Hierocles, which issued coins even though it had not been an episcopacy (Ramsay, 1890, pp.154). It is put forward that Scamandros, one of the cities which had issued coins in the antiquity, had lost its importance during the early Byzantine period and it had not had an episcopacy status (Ramsay, 1890, pp.154). In spite of this difference in the lists, Scamandros may be thought to have been an important settlement in the late Roman and early Christian periods. Nevertheless, it is observed that the localization of Scamandros was problematic. With a view to contributing to the settlement of this problem and detecting the Byzantine works in the middle Scamander section, our studies were carried out in and around Akköy. During these studies, intensive architectural plastic works of the Byzantine Period were detected in the inner village location and in the village graveyard in Akköy and terra cotta roof covering materials of Hellenistic, late Roman and early Byzantine periods were detected in Adatepe that was localized as Scamandros².

The architectural sculptures of the Byzantine Period we detected in Akköy constitute the subject of this study. It is envisaged that the information to be obtained as a result of documenting and evaluating the finds in detail can contribute significantly to understanding the Byzantine Period of the region and to the problem of the localization of Scamandros.

Akköy is a village settlement affiliated to Ezine town in Çanakkale and it is approximately 5 kilometers to Ezine (Map 1). It is located around 3,5 to 4 kilometers southeast of the bridge passing Çanakkale-İzmir highway above Scamander. It was

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² Adatepe was localized as Scamandros by Cook (1973, pp. 355).

established on a low ridge in the south side of the narrow valley formed by Subaşı brook that poured into Scamander³.

The works we examined were detected in the area, where the inner village location and the village graveyard were located in Akköy, and during our studies in Çanakkale Archeology Museum.

Double columns

1. Akköy, spolia material on the garden wall of the tomb in the graveyard (Fig. 1)

Granite

H: 94; U.L: 40; U.T: 23 cm

The double column is a spolia material on the wall and one of its side faces broadened with half-colonettes is broken. It narrows as it ascends and its upper and lower sections have annulets. The width of the annulet is 7 cm in the lower section but 6 cm in the upper section.

2. Akköy, spolia material on the garden wall of the tomb in the graveyard (Fig. 2)

Granite

H: 149; B.L: 42; B.T: 26 cm

The wholly-preserved double column is a spolia material on the wall. It narrows as it ascends and an impression of a base is intended by means of two annulets in the lower section. The lower annulet is 7 cm in width while the second one is 4 cm in width.

3 Akköy, graveyard (Fig. 3)

Granite

H: 82 (b); B.L: 55; B.T: 22 cm

The double column, the upper section of which is broken, stands upside down. At the lower section, an image of a base is achieved by means of profiled annulets. The heights measured on the profiled surfaces are 7.5, 5.5, 3.5 and 4 cm as of the lower section. The width of the section between the columns is measured to be 25 cm.

4. Akköy, graveyard (Fig. 4)

Limestone

H: 65; B.L: 39; B.T: 23 cm

The double column is preserved as a whole; however, its upper section is invisible as it is buried into the soil upside down. The impressions of a base and capital are achieved by means of the profiled annulets in the lower and upper sections of the double column, which is understood to narrow as it ascends. The lowest annulet in the base section is 6 cm in height whereas the other two above it are 3 cm in height.

³ For information about the works of the Turkish Period and ceramic-dealing in Akköy, see Uysal, 2008, pp. 1-26.

Postaments

1. Akköy, inner village (Fig. 5)

Marble

B.L: 70; B.T: 70; H: 55; B.D: 70 cm

The faces of the square-shaft postament are undecorated. Nevertheless, its lower and upper sections have profiled fillets. On the postament is a column base of 70 cm in diameter and 10 cm in height. The postament is painted with white and blue. This section was engraved during the second use. Today the inner side of it is painted with blue.

2. Akköy, graveyard (Fig. 6)

Granite

L: 23 T:24 H:62 cm

There are fractures on the upper section of the work having a square-like section. Thus, it is not possible to understand how the upper section is. At the bottom is a profiled base section. Three of the sides are orderly-carved while the rear side is roughly-carved. No shapes giving the impression of a base by means of profiles is visible at the lower section of the roughly-carved surface. With its dimensions and form, it is similar to piers; however, there are no screen cavities in any of the side faces. A similar sample has been found in Uşak Museum and it is understood to have been used as a postament with the broken column base on it (Parman, 2002, draw. 14a).

Column-Pier capitals

1. Akköy, inner village (Fig. 7)

Marble

Column capital

D: 16 ; U.L: 22; U.T: 33; H: 22 cm

The column capital is shaped using relief technique. There are fractures on the rear and side faces of the capital; the surface is corroded on the abacus section; and the decoration is invisible. Three “V” shapes that are on top of the other are observed at the center of the front face of the capital. On both sides of it are leaves that are folded slightly in the edges and that are extending from the lower section of the capital up to the abacus. This composition is surrounded by a horizontal band at the level coinciding with the lower section of the “V” motifs. Due to the fractures on the side faces, the motif cannot be perceived completely.

2. Akköy, graveyard (Fig. 8)

Marble

Impost

B.L: 33; B.T: 12; U.L: 28; U.T: 55; H:17 cm

A cross pattern is observed only on one of the narrow faces of the impost. One of the arms of the cross is long. The other faces are undecorated and orderly-carved.

Column shafts

1. Akköy, graveyard (Fig. 9)

Marble

H: 190; D:32 cm

The lower section of the intact column shaft is in soil. Its upper section ends with two annulets, one of which is 7 cm in width while the other is 3 cm in width. A Latin cross is carved in relief situated on a globe on the shaft. The globe is 16 cm in diameter and the cross on the globe is 49 cm in height.

2. Akköy, inner village (Fig. 10)

Marble

H: 30; D:26 cm

The shaft fragments of the spiral fluted column are broken.

Door jamb

1. Akköy, graveyard (Fig. 11-12a-b)

Marble

B.L: 29; B.T: 15; U.L: 25; U.T:13; H:1.65 cm

One of the side faces of the rectangular-section jamb and its lower and upper faces are roughly-carved. On the other side faces is an indentation which is 5 cm in depth and 5.5 cm in width. On the front side is a Latin cross made by the scraping technique. Each of the arms of the cross ends with a three-section plant form. An incomplete composition is observed on the section almost coinciding with the same level with this cross pattern on the rear face. In this section, it is understood that a cross pattern was designed on the base. The base, on which the cross is situated, has four steps. It is observed that there are four bows drawn in such a way that they coincide with the middle section of this base. These are composed of two horizontal bows and two vertical bows, and they are situated to be tangent to each other at a single point. Nevertheless, the circle surrounding these bows and the lower line of the base are lacking. Depending on this, it may be considered that the composition was left incomplete or it was a sketch. A sample of such a cross is encountered on a tombstone recorded with the inventory nu. 7307 in Kütahya Museum (Niewöhner, 2006, Abb. 77). The locket pattern framing the cross is also visible here. A sample of same type of cross in relief technique and with workmanship of good quality is observed on a screen dated to 472 (Israeli and Mevorah, 2000, pp.126).

Ambo

1. It was brought from Akköy and is preserved in Çanakkale Archeology Museum (Fig. 13)

Marble

Side screen of ambo staircase

L:101; T:9.5-10.5; H:125.5 cm

It is one of the side screens of a staircase likely to have belonged to an ambo. The marble screen is carved using high relief technique. It is observed that the whole surface of the screen is filled with a single composition. There is a peacock figure on the panel in the middle section of the screen framed with three fillets. The head of the figure is situated as looking backwards. In the wing and tail sections, the texture of the feathers is intended to be described with scraped lines. One of its legs and the surface of the head are corroded. The empty surface between the head of the figure and its wing section is filled with a folded branch composition. One edge of this branch passes behind the neck of the bird and extends to the section of its legs. This edge of the branch at the lower section ends with a flower while the section on the upper corner of the panel ends with a motif of the point of an arrow. The folded branches here fill the empty sections of the panel. However, the samples, where peacocks are depicted in compositions enriched with folded branches and bunch of grapes surrounding them in the way they symbolize the heaven are observed on different groups of work as of the early Byzantine period.

Piers

1. Akköy Mosque (Fig. 14)

Marble

L: 22; T:22; H:91; Base: D: 18; H: 8 cm

The front and rear faces of the square-section pier bear soffit motifs; one of its side faces is orderly-carved and undecorated; and the other side face has a hollow screen. Among the narrow edges of its soffit motifs, only the ones in the upper section are visible. The lower sections of the piers are buried into the concrete ground where they are situated. It is understood that the narrow edges of the soffit motif on the front face are concave whereas the ones on the rear face are smooth. The screen cavity on the side face is 12 cm in width. The diameter of the column on the pier is 18 cm.

2. Akköy Mosque (Fig. 15)

Marble

L: 17; T:17; H: 84; Base: D: 16; H: 7 cm

The front and rear faces of the square-section pier bear soffit motifs; one of its side faces is orderly-carved and undecorated; and the other side face has a hollow screen. Among the narrow edges of the soffit motifs, only the ones in the upper section are visible. The lower sections of the piers are buried into the concrete ground where they are situated. It is understood that the narrow edges of the soffit motif on the front face are concave whereas the ones on the rear face are smooth. The screen cavity on the side face is 8 cm in width. The diameter of the column on the pier is 16 cm.

3. Akköy, a spolia material on the village fountain (Fig.16)

Marble

L: 16; H:65 cm

The pier is a spolia material on the wall masonry. Therefore, only the front face is visible. A soffit motif with concave narrow edges is observed on the front face.

4. Akköy, a spolia material on the tomb in the graveyard (Fig. 17)

Marble

L: 32; H: 37 cm

The pier is a spolia material on the wall masonry. Only the front face is visible and broken. There is a soffit motif on the front face. It is understood from the preserved section that the narrow edges of the soffit is smooth.

4. Akköy, graveyard (Fig. 18)

Marble

L: 40; T: 177; H: 60 (b) cm

The lower section of the rectangular-section pier remains in the soil. In the upper section of the pier is a section carved as a monolith that is 5 cm in height. There is a soffit motif, the short edges of which are concave-shaped, on the front side. The rear and front surfaces are roughly-carved.

Monolith templon columns and capitals

1. Akköy, graveyard (Fig. 19)

Marble

H: 72; U.L: 20; U.T: 18 cm

The rear section of the column carved as a monolith together with the capital is in the form of a rectangular screen. The parallel samples of the column type and the capital decoration are found between coupled columns⁴. Nevertheless, in the sample in Akköy, the rear section is shaped smoothly as if the pier was cut. It is observed that the surface is orderly-carved in this section. The lower section of the column, which is 17 cm in diameter, is broken. The column shaft is bordered by an annulet in the upper section. The capital section is 22 cm in height. Palmette motifs are used in decorating the capital. Two palmettes are situated as sloping towards the middle section on the front face of the capital. On the side sections is one palmette each exactly in the opposite direction to the one in the middle section.

2. Akköy, graveyard (Fig. 20)

Marble?

H: 98; U.L: 36; U.T: 25 cm

The lower section of the intact column is invisible since it is buried into the soil. The rear section of the column is in the form of a rectangular screen and orderly-carved. It has an identical form with fig. 19; however, the column diameter in this sample is wider than the other one. The upper section of the column shaft with a diameter of 20 cm ends with

⁴ It is thought that the coupled colonettes carved as a monolith together with their capitals were rather used in order to support the windows. The samples depicting similarities with the capital decoration of the pier in Akköy are observed in Bursa (Ötüken, 1996, pp.146-147) and Kuşadası (Mercangöz, 2001, pp.161, draw. 4).

two profiled annulets. The capital section is carved as a monolith. Two lines of horizontal bands at the top of the capital go around the capital in three directions. The lower band has three semicircular projections, one located on each face. This semicircular form on the front face is on the axis and the single palmettes on both sides are carved as sloping towards the middle section. The single palmettes on the side faces extend diagonally in the exactly opposite direction to the ones in the middle section. Carved with palmette motifs, this section is 21 cm in height.

Screen fragments

1. Akköy, Mosque (Fig. 21)

Marble

L: 95 (b) ; H: 59 (b) ; T: 10 cm

The lower section of the screen is broken. The front face is carved using relief technique. The periphery of the screen is framed with profiled fillets that are 18 cm in width. Inside this area is a christogram situated within a wreath motif in the form of a circle in the middle section. On the left hand side of the wreath composition is a cross pattern of same height. Nevertheless, this cross pattern with a long lower arm is scraped and only its trace is visible. It may be considered that the screen had a symmetrical composition and that there was a cross of identical type on the left hand side. In this case, the width of the screen originally must have been 125 cm.

On the rear face of the screen is an inscription concerning the repairment of a historical mosque belonging to its second use during the Ottoman period (Uysal, 2008, fig. 3). However, it is understood that there had originally been decorations in relief technique on the rear face as well. The composition on the screen is scraped; however, the frame composed of profiled fillets framing the composition is preserved.

2 Akköy, spolia material on the village fountain (Fig. 22)

Marble

L: 95; H: 30 cm

The screen is a spolia material on the wall and more than half of its upper section is broken. There is a cross pattern on the base at the center in the composition carved as low relief on it. Starting from the lower arm of the cross and extending in the opposite direction, the two folded branches end with leaves in the edges. Nevertheless, it is observed that these plant decorations on both sides of the cross are not symmetrical.

3 Akköy, spolia material on the village fountain (Fig. 23)

Marble

L: 50 (b); H: 100 (b) cm

The screen is a spolia material on the wall and only its lower left corner is preserved. The screen is situated vertically on the side wall of the fountain. The composition on it is in high relief technique. It is observed that the edges of the screen are framed with a fillet

that is 5 cm in thickness and that there is a thinner second fillet inside it. There is a tree motif in the visible section of the area that is framed with fillets.

The fragments found in Akköy constitute two groups indicating architectural and liturgical uses. Among the architectural elements are the double column, postament, column and pier capitals, piers, column shaft and door jamb fragment. The works with liturgical use are the side screen of ambo staircase, screen fragments and monolith templon columns and capitals.

There are five samples of the double columns among the architectural elements. Catalogues have been prepared for four samples. All the samples are located in the graveyard; however, two of them are spolia materials on the tomb wall (Figs. 1-2). The other two are likely to have been used as tombstone (Figs. 3-4). They are vertically buried into soil upside down. The double columns narrow as they ascend. There are annulets in the lower and upper sections of the samples used in wall masonry. It is observed that the impression of capital and base was achieved by means of profiled annulets in the lower and upper sections in the double columns used as tombstone.

There are two samples of postaments, which are the column bases. The first one is a postament with large sizes similar to the samples of capital cities during the early Byzantine period (Fig. 5). The second sample has survived up to the present with fractures in its upper section (Fig. 6). Thus, the column base on it is invisible; however, it is similar to the pier samples with its dimensions. Since there is no screen cavity in any of its faces, it has been regarded as a column base.

There is one sample for each of the column capital and impost. The column capital is used on a colonette with a diameter of 16 cm. The capital has materials and workmanship of good quality (Fig. 7). The plant composition is similar to the forms of the palmettes on a column capital in Bursa archeology museum. Nevertheless, a closely similar sample of the composition on the capital in Akköy is observed on a pier capital in Saraçhane, İstanbul (Zolt, 1994, taf. 28.127). It may be dated to 5th to 6th century considering its similar samples and material technique. Its impost type pier capital is quite simple (Fig. 8). There is a cross pattern on one of its narrow sides. Such pier capitals have been found in Alçitepe, Halileli, Eceabat, Işıklar, Kuzköy/Çınarlı, Saraycık and Uzunhızırılı in our studies around Çanakkale. Moreover, capitals of identical type are used in the Doklea B Basilica and Baranica in Yugoslavia (Kautzsch, 1936, pp.566). Such a pier capital is also present in Saraçhane excavations (Harrison, 1986, fig. E. 5c), Bergama Kızılavlu and the Museum of Topkapı Palace (Tezcan, 1989, fig. 447). However, the cross pattern on the capital in Akköy exhibits workmanship of quite good quality and samples of the pattern which are similar in style are observed on the Ionic impost type column capitals from Kos and Rhodes Islands (Vemi, 1989, cat. nu. 279, 309). When compared with similar samples, they can be considered within the 5th to 6th centuries.

Fragments of a number of column shafts have been detected in the settlement. Produced with marble and granite, these columns have ungrooved shafts. There is a Latin cross situated on the globe in a wholly-preserved marble column shaft (Fig. 9). During our studies in the region, a column of same type was found in Saraycık. The column

shafts with the same pattern on the shaft are observed in Gemlik and Kумыaka in Bursa (Ötüken 1996, fn.167; taf. 20.4; 6.2), in Yalova Museum and also in Chios⁵. The one in Gemlik among them is similar to the column in Akköy in size. Samples with spiral fluted column shaft (Fig. 10) have been found in Istanbul and Bursa as well (Ötüken, 1996, pp.139, fn. 165, pl. 20.5). A chiborium column in Kaleiçi, Antalya is also observed to have a spiral fluted column shaft form (Doğan, 2001, pp.109, Fig. 3).

Five fragments of piers have been found. Two of them are intact and were used for assembling the door on both sides of the garden gate of the village mosque (Figs. 14-15). The lower sections of the piers are invisible since they were situated in the empty spaces opened in the ground during this activity. One of these two square-section piers is 22 cm while the other is 17 cm in width and depth. The columns on them are broken; however, it is understood that their diameters are 18 and 16 cm. The front and rear faces of the screens have soffit decorations and the side faces are orderly-carved. There is a screen cavity on a single side only. These two piers in Akköy are parallel to the samples of the early Byzantine period in terms of size and form. The piers used in the village fountain and on the wall masonry of the tomb in the graveyard are broken. The width of the fragment used in the fountain is 16 cm and a soffit motif with short concave edges is observed on it (Fig. 16). The width of the pier on the tomb wall is measured to be 32 cm and it is wider than the other three samples (Fig. 17). A pier in the settlement is distinguished from the others in that one of its form (Fig. 18). Length of pier is 40 cm and thickness is 177 cm. According to this, it can be thought that piers would have been used partition at windows or inside the church as templon pier. There is a soffit decoration in the front side. The impression of a capital was achieved with a groove situated in the upper section of this face, where the soffit motif is present. The other side faces are orderly-carved whereas the upper face is roughly-carved. There is piers of same type among the finds in Çavdarhisar (Niewöhner, 2007, Taf. 21.192), Ephesos (Russo, 1999, fig. 51), Yalvaç (Yalçın, 2008, Fig. 11) and Tahtalı during the surface survey of Marmara (Auzepy et al., 2007, Fig.9). The upper section of this screen, also similar in size, is broken; however, there is a cross pattern on one of its narrow faces. On the other hand in a fragment of screen at Corinth, treated along one edge as octagonal column with square end (Scranton, 1957, Pl. 24.42).

Among the works are two monolith templon columns and capitals (Figs. 19-20). Their rear sections are in the form of a rectangular screen. Samples in similar form are observed among the plastic works at the courtyard in the Church of St. Nicholas in Demre and among the spolia materials in Atabey Ertokuş Madrasah (Dennert, 1997, Taf.8.37). Dennert states that these works were used in the templon establishments (Dennert, 1997, pp.27). Palmette motifs in low relief technique are used in the decorations of the capital sections. These two samples should be considered within the middle Byzantine period.

There are three broken fragments of the screens in the settlement. Two of them were spolia on the fountain (Figs. 22-23). The other fragment is located at the courtyard of the mosque and only the decoration on one side has survived up to the present (Fig.

⁵ The column in Chios is 18 cm in diameter and it is considered that it was probably used on the altar (Balançe et.al, 1989, pp.20, pl. 6a).

21). On its rear side is the inscription concerning the repairment of the mosque in Akköy (Uysal, 2008, pp.4). The decoration on this screen is understood to have been composed of a *christogram* motif situated within a wreath at the center and the crosses on both sides. The composition is carved in low relief technique. It is understood that the broken fragment belongs to a large-dimension screen⁶. One of the screen fragments used in the fountain is striking with its large size (Fig. 23). However, in this sample, the composition is carved as high relief. The dimensions of these two fragments are similar to the works of the early Byzantine period. When considered in terms of decoration technique, it can be thought that the work shaped as a high relief may have belonged to the beginning of the 6th century. It is observed that low relief began to be preferred rather than high relief as of the midst of the 6th century. Accordingly, the screen with a *christogram* motif is observed to be in parallel to the samples of the end of the 6th century and of the 7th century (Fig. 22).

There is a side screen, likely to have belonged to an ambo of double-stair type, which is preserved in Çanakkale Archeology Museum, among the plastic works brought from Akköy (Fig. 13). Having workmanship of good quality in high relief technique, the work is similar to the samples of early Byzantine Period. This dating is also supported by the Byzantine coins of the 6th century found in Akköy in Çanakkale Museum. The workmanship observed on the side screen of the ambo staircase is also observed on the screen fragment spolia on the fountain in Akköy (Fig. 22). The marble screen is carved using high relief technique. It is observed that the whole surface of the screen is filled with a single composition. There is a peacock figure on the panel in the middle section of the screen framed with three fillets. The peacocks in these compositions are considered to symbolize the good spirits in heaven (Parman, 1993, pp.389-390).

The works can be considered in three groups depending on their positions in the village. The works in the first group are scattered by the streets or in the gardens of various buildings in the village. Five fragments under this condition have been detected. Among these works are column capitals and broken but vertically-situated column shafts. It is understood that these fragments were used as riding or resting stones (Acun, 2007, pp.43). The second group is composed of works used as tombstones. It is detected that eight of the fragments were used as tombstones in the graveyard. The use of plastic fragments of the antiquity or of the Byzantine Period as tombstones was a widespread application during the Ottoman Period. This is frequently encountered particularly in the ancient graveyards of the villages in Biga and Gelibolu peninsulas (Türker, 2008). The graveyards of Dümrek and Halileli villages can be shown as examples to this. The third group is composed of the fragments spolia in structures such as fountains, tombs and baths. Eight of the works in the study are in this group. It is known that the use of spolia materials was considerably widespread during the Ottoman Period (Tanyeli, 1989, pp.28). It was suggested that the supply of spolia materials had been carried out in an organization and that the first and second courtyards of the Old Palace and even of the Topkapı Palace

⁶ The screens with the same compositions have been found Kalenderhane excavations (Peschlow 2007, figs. 104-108).

had been used as stores for materials. In addition, it is learned from sources that sellers of spolia materials had existed in the 16th century. These data demonstrate that architectural sculptures could be carried to far distances (Tanyeli, 1989, pp.28). Marble church pieces which were determined at the 6th century wreck in Marzamemi point out that architectural plastics had been carried to far distance in Byzantine Period, too (Bohne, 1998).

At this stage, there are two questions to be answered about the works in Akköy. One of them is “Do the works evaluated belong to a settlement of the Byzantine Period, on which the village was established?” The second one is “Or were they carried from a Byzantine settlement in the close vicinity of Akköy?” The datum to support the first question is the statements of a woman owning a house at the entrance of the village. She says that the column capital in the garden of her house was revealed when they dug the garden (Fig. 7). Apart from this statement, the people interviewed state that all the works in Akköy had been brought from the vicinity. Depending on these data, it can be suggested that the first question cannot be clarified until the future systematic archeological excavations in Akköy.

Nevertheless, the majority of the oral statements in the village puts forward that the works had been carried from Adatepe. The finds representing the Byzantine period in Adatepe support these statements. Cook also put forth that the works in Akköy had been carried from Adatepe in the north of the Village. Depending on a number of pottery items of the late Roman period he observed in Adatepe when he visited the region in 1959 and 1968, he thought that the place concerned had been an important Byzantine settlement. From the people he had spoken to, he learned that stone had been supplied from this region during the constructions of the structures in Ezine. Depending on this, by thinking that an inscription they detected in Ezine and read by Bean may also have been brought from this region, he related St. Tryphon that was mentioned in the inscription to a possible church in Adatepe. These data support the second question. However, the existence of the settlements containing the finds of the Byzantine period in the south and southeast of Akköy is understood when an evaluation is made on the places bearing finds of the Byzantine period in Akköy as the center and in its close periphery, in other words, in an area of 5 kilometers in diameter (Map 1). One of them is Kilise Tepe (Church Hill) located in approximately 2 to 3 kilometers south of Akköy. The place name indicates the existence of a church. There are ruins of a structure, where unhewn stone and mortar had been used, on a hill in this area. Tile and unglazed pottery fragments of Roman and early Byzantine periods were found on the skirts of the hill (Cook, 1973, pp.277). These are expressed to have been scattered on an area of around 100 m (Cook, 1973, pp.277).

Impost type Byzantine column capitals and liturgical elements indicating a church were found in Marmat located approximately 1 kilometer to Kilise Tepe (Cook, 1973, pp.278). Also in Pazarköy, located approximately 4 kilometers in the southeast of Akköy, pithos fragments of the Roman period and tile and unglazed pottery of the late Roman period were documented (Cook, 1973, pp.278).

These data document that the middle part of Scamander Valley was intensively located in early and middle Byzantine periods. The works which we determined in Akköy also suggest that they should have been carried from close vicinity.

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Abbreviations

U.L: upper lenght

U.T: upper thickness

H : height

B.L: bottom lenght

B.T: bottom thickness

L : lenght

T : thickness

D : diameter

(b) : broken





